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The Complete Course for Beginners

Tej K. Bhatia



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# Colloquial Hindi

## The Complete Course for Beginners

Tej K. Bhatia  
*Syracuse University,  
New York*



London and New York



In Memory of  
my mother, Shrimati Krishna Wanti Bhatia,  
and  
my father, Shri Parma Nand Bhatia

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# Contents

<b>Acknowledgements</b>	<b>vii</b>
<b>Introduction</b>	<b>1</b>
<b>Hindi writing system and pronunciation</b>	<b>8</b>
<b>1 नमस्ते/नमस्कार</b> Greetings and social etiquette	<b>25</b>
<b>2 आप कहाँ के/की हैं?</b> Where are you from?	<b>41</b>
<b>3 आप को क्या चाहिये?</b> What would you like?	<b>57</b>
<b>4 आप के शौक क्या हैं?</b> What are your hobbies?	<b>75</b>
<b>5 छुट्टियों में क्या करेंगे?</b> What would you do during the break?	<b>95</b>
<b>6 कल क्या किया?</b> What did you do yesterday?	<b>113</b>
<b>7 क्या आप हिन्दी बोल सकते हैं?</b> Can you speak Hindi?	<b>130</b>
<b>8 मुझे चैक केश करवाने हैं।</b> I need to get cheques cashed	<b>152</b>
<b>9 'फार्चून कुकी' में क्या लिखा है?</b> What's written in the fortune cookie?	<b>172</b>
<b>10 भारतीय त्यौहार</b> Indian festivals	<b>192</b>

1	लिपि पाठ-१ Script unit 1	206
2	लिपि पाठ-२ Script unit 2	208
3	लिपि पाठ-३ Script unit 3	213
4	लिपि पाठ-४ Script unit 4	217
5	लिपि पाठ-५ Script unit 5	223
6	लिपि पाठ-६ Script unit 6	231
	<b>Hindi handwriting practice</b>	<b>247</b>
	<b>Reference grammar</b>	<b>255</b>
	<b>Key to exercises</b>	<b>282</b>
	<b>English–Hindi glossary</b>	<b>305</b>
	<b>Hindi–English glossary</b>	<b>325</b>
	<b>Index</b>	<b>341</b>

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I am also grateful to my teachers and colleagues Yamuna and Braj Kachru, who have taught me and influenced me since my graduate school. I am also indebted to my friends and colleagues Rajeshwari Pandharipande, Hans Hock, Meena and S.N. Sridhar, Sheela and M.K. Verma for their valuable discussions on matters of Hindi teaching and linguistics. Finally, I also owe my thanks to Dr P.R. Mehendiratta (Director, American Institute of Indian Studies, New Delhi) who supported and encouraged me to embark on my graduate studies at the University of Illinois.

My mother passed away before this book became a reality. This has left a permanent vacuum in my life. During the writing of this book I remembered how at the insistence of her children she learned to sign her name in Hindi instead of using the thumb print for signature purposes. It is still a mystery to me how and when she learned to read *Gita* in Hindi. My family migrated from the North West Frontier Province close to the Pakistan and Afghanistan border, so Hindi was her third language and according to the value system of that time she never had any formal schooling. I had thought there would still be a lot of time between us to share, and that these questions were not urgent. I was wrong. This work is particularly dedicated to her memory.

This summer my children, Ankit and Kanika, declared me not a 'normal father' who plays with them. I promise to improve my record. My wife, Shobha, kept me going with encouragement and support which enabled me to complete this work. Finally, no words can express my deepest appreciation to my brothers in India for their constant support during my entire career.

I am acutely aware that this work is not free from limitations. Therefore I would be grateful for any comments, criticisms or suggestions that perceptive scholars might have on this book. Please send them to me at the following address: Linguistic Studies Program, 312 HBC, Syracuse University, Syracuse, New York 13244-1160, U.S.A.

# Introduction

## A word to the learner

Welcome to *Colloquial Hindi*. Very often in social get-togethers in the West, I am asked with utmost sincerity whether or not I speak Hindu. Although I have no difficulty in understanding the real intent of the question, I find myself unwittingly in an embarrassing situation. This is particularly true if this inquiry happens to come directly from my host. You see, *Hindu* is the name of the predominant religion in India and Nepal; *Hindi* is the name of the language that is the *lingua franca* of South Asia.

## About the language

Hindi is a modern Indo-Aryan language spoken in South Asian countries (India, Pakistan, Nepal) and also in other countries outside Asia (Mauritius, Trinidad, Fiji, Surinam, Guyana, South Africa and other countries). Approximately six hundred million people speak Hindi, as either a first or second language. It is ranked among the five most widely spoken languages of the world. Along with English, it is the official language of India. In addition, it is the state language of Bihar, Haryana, Himachal Pradesh, Madhya Pradesh, Uttar Pradesh and Rajasthan. Also, I should point out that Hindi is the language of Agra (the city of the Taj Mahal).

Hindi, which is a descendant of the Sanskrit language, is not strictly the name of any chief dialect of the area but is an adjective, Persian in origin, meaning Indian. Historically, it was synonymous with Hindui, Hindawi, Rexta, and Rexti. The terms Urdu and Hindustani are also employed to refer to this language. However, these labels denote a mixed speech



spoken around the area of Delhi, North India, which gained currency during the twelfth and thirteenth centuries as a contact language between the Arabs, Afghans, Persian and Turks, and native residents.

Hindi is written in the Devanāgarī script which is ranked as the most scientific writing system among the existing writing systems of the world. The Devanagari script is written from left to right and is a descendant of the Brahmi script which was well established in India before 500 BC. The script is phonetic in nature and there is a fairly regular correspondence between the letters and their pronunciation. For more details see the section on Hindi writing system and pronunciation.

The literary history of Hindi goes back to the twelfth century. Some notable literary figures of Hindi are Kabir, Surdas, and Tulsidas. The two notable linguistic features of the language are as follows: (1) Hindi still retains the original Indo-European (1500 BC) distinction between aspirated and unaspirated consonants which results in a four-way contrast as shown by the following examples: *kāl*, 'time', *khāl*, 'skin', *gāl*, 'cheek' and *ghāl*, 'to put into'; (2) it has the feature of retroflexion in its consonant inventory, cf. *Tāl*, 'to put off' and *tāl*, 'pond'. The retroflex consonant is transcribed as the capital T. For more details see the section on Hindi writing system and pronunciation.

Hindi has an approximately three-century old, well-attested and rich grammatical tradition of its own. It is a by-product of the colonial era and was born shortly after the arrival of Europeans in India. For a detailed treatment of this topic in general and the grammatical tradition in particular, see Bhatia (1987).

## About this book

This book is designed as a complete first-year language course, keeping in mind the proficiency guidelines of the American Council on the Teaching of Foreign Languages (ACTFL) and the European Community. Every attempt is made to optimize this goal by integrating the linguistic content with the culture of South Asia in general and India in particular. In fact, while teaching the language I have to answer those questions that are often asked about the culture of India.

In my professional life I have often witnessed the fact that the teaching of non-Western languages, including Hindi, is more challenging in the

West than teaching the Western languages. If you have experienced any of the following problems, this book will enable you to achieve the goals described above.

- ✓ You sweat at the mere thought of learning a foreign language.
- ✓ You think Hindi is a very difficult language to learn, so why try?
- ✓ You have some serious business, research interests or not-so-serious interests (such as travel) in India but you have been led to believe that everybody in India speaks English.
- ✓ You have learned Hindi from those tools and settings that make native speakers laugh secretly or openly at your language use.
- ✓ India is culturally and linguistically so distant from the West that one cannot help but shy away from it.

If you subscribe to one or all of the above, you are in for a surprise. First, you might discover in the process of learning the language that learning about Hindi is learning about one's own roots. European migration to India is perhaps the oldest of all migrations from Europe. For this reason, you will still find some striking similarities between Hindi and English. For example, the Hindi word for English 'name' is *nām*. The list goes on and on. The important thing to know is that Hindi belongs to the Indo-European language family and is similar to English in a number of ways. Learning to observe these similarities will make the process of learning this language full of pleasant surprises.

The book is grounded in the *current theories of language acquisition, learnability and language use*. Unlike other books (even some of the latest ones), it never loses sight of the social-psychological aspects of language use. In this book, I have not attempted to act like a protector or saviour of a language by engaging in the linguistically prescriptivist and puritan tendencies. What you will find in this book is the way the Hindi speakers use Hindi and communicate with each other in some meaningful ways. No attempt is made to translate the English word artificially into Hindi if Hindi speakers treat the English word like any other Hindi word. I was outraged when I noticed in a widely circulated 'course on Hindi in which the waiter asks his customers for their order, the word 'order' translated with the same verb as the English 'obey my order!' For more details see the section entitled "English Prohibition?" in Lesson 2.

## Beware...

These prescriptivist tendencies defeat the real goal of learning a language in order to communicate with native speakers. Even some of the latest books on Hindi teaching suffer from such problems and unwittingly do a disservice to their learners because of their authors' lack of familiarity with the social-psychological dimensions of language use. I came across such instances in one of the most recent books on Hindi which teaches learners how to introduce themselves to native speakers. The sentences are grammatically correct but the author(s) fail to take into account the invisible dimension of the phenomenon of 'turn taking'. For example, it is acceptable for English speakers to introduce themselves with a string of two clauses following the word 'Hi' (e.g. 'Hi, my name is John and what is yours?'). However, the Hindi speaker will pause after the Hindi equivalent of 'Hi' and wait for the listener to respond with a greeting, and only after that will the Hindi speaker perform the task of telling his name and asking about his listener's name. The failure to teach learners about 'turn taking' through naturalistic conversations makes them run the risk of being seen as 'pushy' or 'impatient' by native speakers. This book is particularly aware of such 'non-linguistic' or invisible dimensions of language use. Therefore this book never loses sight of the *cross-cultural communication* while teaching *linguistic communication*.

This book deals with the four main linguistic skills:

	<i>receptive</i>	<i>productive</i>
<i>aural-oral</i>	listening comprehension	speaking comprehension
<i>visual</i>	reading comprehension	writing comprehension

These skills are introduced in a manner consistent with the insights of the modern Chomskyan linguistics. The learners are exposed to rules and the discovery procedures, similar to those employed by native speakers, that enable them to generate an infinite amount of sentences in their native language. Not only this, these rules enable native speakers to generate new sentences they have never encountered before. This is the conceptual framework combined with my twenty years of classroom experience which has gone into the makeup of this book. Unlike other phrasebooks which emphasize parroting sentences without gaining insight into the linguistic system, this book emphasizes and serves as a catalytic agent in

promoting linguistic creativity and optimization. This goal is achieved in a rather simple and unpretentious way while avoiding system overload.

## How this book is organized

This book attempts to accommodate the two types of learners: (1) those who want to learn the language through the Hindi script called the Devanagari script; and (2) those who wish to learn the language in a relatively short period of time without the aid of the Devanagari script (or Hindi script). Such pragmatic considerations are an important feature of this book.

The book begins with Hindi script and pronunciation. The main body deals with ten conversational units which consist of the following parts: (1) dialogues with English translation; (2) vocabulary; (3) notes detailing pronunciation, grammar and usage involving the unit; and (4) exercises. The dialogues with "Tell me why?" and humour columns together with notes explicitly deal with those aspects of Indian culture about which this author has frequently been asked. The vocabulary or the new words used in the dialogues are given in the English and Devanagari script. You may wish to consult the vocabulary sections while doing exercises.

The grammar summary gives an overview of the Hindi grammatical tradition with full paradigms. This section complements the section 'Notes and grammar' given in each lesson.

The vocabulary section gives all the Hindi words used in the dialogues. The words are listed alphabetically both in Hindi and English. The basic vocabulary section classifies Hindi words into different semantic groups.

## How to use this book

This book focuses on two types of tracks: (1) for those learners who want to adopt the English script path; and (2) for those who want to learn the Hindi script. Although the learning of the Hindi script is highly recommended, if you decide to choose the first track, you can bypass the lessons on the writing system. For every learner, whether on the first or the second track, the lesson on the pronunciation is a must and familiarity with the salient phonetic features of Hindi together with the notes on

transcription is imperative. Examples dealing with pronunciation are also recorded on the cassettes. The exercises with the cassette icon are recorded on the cassettes, therefore they require you to listen to the recording. Due to space considerations transcripts of the listening exercises are not included in the book. The author will be delighted to provide them if you write directly to him at the address given in the Acknowledgements.

If you want to be on the Hindi script track, you will find all the dialogues and exercises in the script units starting from Unit 6. Keys are also given in the Hindi script. There is an added incentive to consult the script units. Their exercise section supplements some of the very common expressions any visitor will need in India. The expressions deal with situations such as customs and immigration, baggage handling, making reservations, sending mail, annoying and cautionary incidents, shopping, food, entertainment and renting things. The section on Hindi handwriting practice is devoted to practising handwriting in the Devanagari script.

Naturally, the vocabulary will involve memorization. The notes sections give you details of pronunciation, grammar and usage. The understanding of these notes is required and their memorization will be a catalyst in your linguistic creativity.

The reference grammar goes hand in hand with grammatical notes given at the end of each dialogue. Answers to the exercises can be found in the key to exercises, both in the Hindi and English scripts.

## Icons used in this book

Some icons are used throughout this book for a number of reasons, the most important of which is to draw attention to those sections that require careful attention.

Magic Key



Sherlock Holmes



This icon is important for creativity and is worthy of memorization.

This icon enables the reader to discover those major generalizations and regularities in the language that are the primary source for creativity among the native speakers.

Remember



If you have forgotten what was covered earlier, this icon is aimed at triggering a trip through memory lane to recall the material dealt with earlier.

Caution



The material marked by this icon deserves special attention. It warns you of the activities that are hazardous to your linguistic communication.

The other icons used in the book are thematic in nature and, therefore, do not require any explanation.

## Where to go from here

Obviously, I do not pretend to offer you everything that needs to be known about Hindi. Language learning can be a lifelong venture, if you set your goals very high. Obviously, your next step is to look for books dealing with the intermediate and advanced Hindi courses that are widely available. The reason I am stating this is to help remove concept, which is quite widespread in the West, about the lack of the availability of language courses at the intermediate and advanced levels in Asian and African languages. There is no shortage of material at the levels in question. The only difficulty you might face is that this material will invariably be in the Hindi script. If that poses a problem for you, there are still many ways to continue to sharpen your linguistic skills, the most important of which is Hindi films. India is the world's largest producer of films. Hindi film videos are widely accessible in the East and the West. To develop a taste for Hindi films is most important to take yourself to the advanced stages of Hindi language learning.

Best wishes.

## Reference

Bhatia, Tej K. (1987) *A History of the Hindi Grammatical Tradition*, Leiden: E.J. Brill.



# Hindi writing system and pronunciation

## Introduction

This chapter briefly outlines the salient properties of the Devanagari script and the Hindi pronunciation. Hindi is written in a script called the Devanagari script. Even if you are not learning the script, this chapter is indispensable because you need to know the pronunciation value of the Roman/English letters used in the conversational units. Furthermore, one or two unfamiliar symbols are drawn from the International Phonetic Alphabet (IPA). The transcription scheme followed here is widely used in the teaching of Hindi and in the works of Hindi language and linguistics. As was mentioned, the best way to learn Hindi is to learn the script too. However, if it is not possible because of considerations of time, you still will need to refer to the charts on pages 9–11 until you have mastered the letters and their pronunciation value.

Listen to and repeat the pronunciation of Hindi vowels and consonants together with their minimal pairs, recorded on the cassettes accompanying this book.

## The Devanāgarī script

A number of languages are written in the Devanagari script. Besides Hindi, Nepali, Marathi and Sanskrit are also written in this script. Other languages such as Punjabi, Bengali, Gujarati use a slight variation of this script. This means that roughly *half of humanity* uses either this script or its close variant which follows the same underlying system of organization.

All scripts of the Indic origin, including the Devanagari script, are the

descendants of the Brahmi script which was well established some time before 500 BC in India. These scripts are considered the most scientific among the existing writing systems of the world for a number of reasons. (1) The arrangement and the classification of the letters or symbols follow a system based on physiological or phonetic principles, namely the point and the manner of the articulation. Other writing systems, including our Roman system, employ arbitrary and random criteria to arrange and categorize the letters. (2) Each letter represents only one sound. For example, in other systems the [k] sound can be rendered by the letters *k*, *q*, *c* and *ch*. This situation will not occur in the Devanagari script. Because of its scientific and phonetic nature, this script became the basis of the modern speech sciences and the International Phonetic Alphabet (IPA). The IPA is primarily the romanized version of the Devanagari script. This means there is fairly regular correspondence between the script and the pronunciation. In other words, the words are pronounced the way they are written, and that is good news for our learners.

The Devanagari script is written from left to right and from the top of the page down, like the roman script. It does not distinguish between upper-case and lower-case letters.

It is syllabic in nature, i.e. every consonant letter/symbol represents the consonant plus the inherent vowel **a**. The pronunciation of the inherent vowel is a major exception to the rule of the correspondence between script and pronunciation. These exceptions will be detailed in Script Unit 1. The other minor exceptions are indicated by the use of angular brackets <> with the words listed in the vocabulary of each Lesson.

Below you will find the Hindi vowel and consonant charts. The Devanagari script lists vowels and consonants separately because they involve distinct articulations.

## Hindi vowels

### Independent forms

अ	आ	इ	ई	उ	ऊ	ए	ऐ	ओ	औ	ऋ
a	ā	i	ī	u	ū	e	ē	o	au	ri

### Dependent form: following a consonant

∅	ॠ	ॡ	ॢ	ॣ	।	॥	०	ॠ	ॡ	ॢ	ॣ
a	ā	i	ī	u	ū	e	ε	o	au	ri	

### Notes on Hindi vowels

Hindi vowels do not distinguish between the capital and non-capital form. However, they maintain independent and dependent types of contrast. The independent forms are often called 'the main' or 'full' vowels, where as the corresponding dependent forms are called 'matra' vowels and are connected to preceding consonants.

### Nasalization

In the production of a nasal vowel, the vowel is pronounced through the mouth and the nose at the same time. Either the symbol <sup>̃</sup> or, <sup>̄</sup> with the vowel is used to indicate nasalization in Hindi. Usually long vowels are nasalized in Hindi. In our transcription, the symbol tilde ~ is used to indicate vowel nasalization, as in

आँ <sup>̃</sup>ā    ऊँ <sup>̃</sup>ū    ऐँ <sup>̃</sup>ε

The symbol <sup>̄</sup> is used to indicate vowel nasalization when any stroke of the vowel crosses the top horizontal line, as in ऐँ.

### Diphthongs

ऐँ <sup>̃</sup>ε and औँ <sup>̃</sup>au are pronounced as a + i and a + u in the Eastern variety of Hindi, but are pronounced as single vowels in the Standard Hindi-speaking area. They receive diphthongal pronunciation only if they are followed by y and w/v, respectively.

ऋ does not occur in Hindi. It is used in the writing of a handful of words which are borrowed by Hindi from Sanskrit.

### Hindi consonants

	Voiceless Unaspirated	Voiceless Aspirated	Voiced Unaspirated	Voiced Aspirated	Nasal
<b>k-group</b>	क ka	ख k <sup>h</sup> a	ग ga	घ g <sup>h</sup> a	ङ ṅa
<b>c-group</b>	च ca	छ c <sup>h</sup> a	ज ja	झ j <sup>h</sup> a	ञ ña
<b>T-group</b>	ट Ta	ठ T <sup>h</sup> a	ड Da	ढ D <sup>h</sup> a	ण Na
<b>t-group</b>	त ta	थ t <sup>h</sup> a	द da	ध d <sup>h</sup> a	न na
<b>p-group</b>	प pa	फ p <sup>h</sup> a	ब ba	भ b <sup>h</sup> a	म ma
<b>Others</b>	य ya	र ra	ल la	व wa/va	श sha
	ष SHa	स sa	ह ha		
	ड़ Ra	ढ़ R <sup>h</sup> a			

Sanskrit letters used infrequently: क्ष ksha त्र tra ज्ञ gya

### Notes on the Hindi consonants

The first five groups of consonants are called stops because they are pronounced by stopping the outgoing air from the mouth. The fifth column of these five groups of consonants is called nasal because the air is released through the nose during the stopping phase in the mouth. The nasal consonants of the first two groups, i.e. ङ ṅa and ञ ña are never used in their syllabic form in Hindi, so you will not find them in this book. They are included due to the consideration of the traditional arrangement of the Devanagari consonant chart.

### Place of articulation

All consonants arranged within each of the five groups share the same *place of articulation*, as described below:

#### k-group

These consonants are also called 'velar' because the back of the tongue touches the rear of the soft palate, called the velum. They are similar to the English *k* and *g*.

क	ख	ग	घ	ङ
ka	k <sup>h</sup> a	ga	g <sup>h</sup> a	ṅa

#### c-group

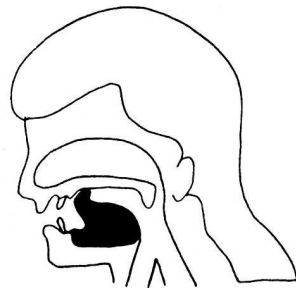
These sounds are the closest equivalent of the English sound *ch* in 'church'. The body of the tongue touches the hard palate in the articulation of these sounds.

च	छ	ज	झ	ञ
ca	c <sup>h</sup> a	ja	j <sup>h</sup> a	ña

#### T-group (the 'capital T group')

ट	ठ	ड	ढ	ण
Ta	T <sup>h</sup> a	Da	D <sup>h</sup> a	Na

These consonants represent the colourful features of the languages of the Indian subcontinent. They are also called 'retroflex' consonants. There is no equivalent of these sounds in English. In the articulation of these sounds, the tip of the tongue is curled back and the *underside* of the tongue touches the hard palate. The following diagram can be of further assistance in the production of these sounds:



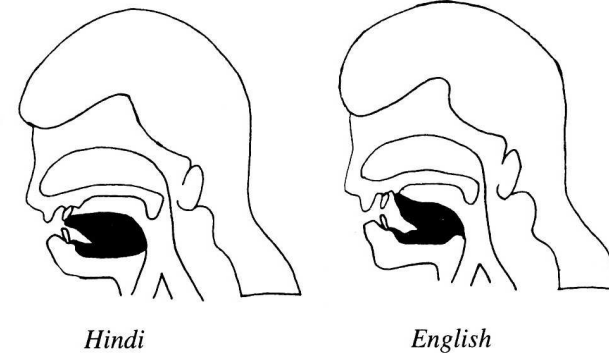
Note also that *R* and *R<sup>h</sup>* are also pronounced with the same point of articulation.

#### t-group

The tip of the tongue touches the back of the teeth, and not the gum ridge behind the teeth as is the case in the pronunciation of the English *t* or *d*.

त	थ	द	ध	न
ta	t <sup>h</sup> a	da	d <sup>h</sup> a	na

Study the following diagrams carefully in order to distinguish the Hindi *t*-group of sounds from the English *t*-group of sounds.



#### p-group

These sounds are similar to English *p* or *b* sounds. They are pronounced by means of the closure or near closure of the lips.

प	फ	ब	भ	म
pa	p <sup>h</sup> a	ba	b <sup>h</sup> a	ma

#### Manner of articulation

All columns in the five groups involve the same *manner of articulation*.



*Voiceless unaspirated*

क	च	ट	त	प
ka	ca	Ta	ta	pa

These sounds are like English *k* (as in *skin* but not as in *kin*), and *p* (as in *spin* but not as in *pin*). In *kin* and *pin*, the English sounds *k* and *p* are slightly aspirated, i.e. they are followed by a slight 'puff of air'. In order to pronounce the corresponding Hindi *k* and *p*, you need to reduce the stream of breath.

*Voiceless aspirated*

ख	छ	ठ	थ	फ
k <sup>h</sup> a	c <sup>h</sup> a	T <sup>h</sup> a	t <sup>h</sup> a	p <sup>h</sup> a

The superscripted <sup>h</sup> means that these sounds are pronounced with a strong 'puff of air'. All you have to do is to slightly increase the air stream in the pronunciation of the English *k* and *p* sounds.

*Voiced unaspirated*

ग	ज	ड	द	ब
ga	ja	Da	da	ba

In the production of these sounds the vocal cords vibrate and produce a buzzing sound, like that of a bee. You should not encounter any difficulty in the production of these sounds as they are like English *g* and *b*.

*Voiced aspirated (breathy voiced)*

If you pronounce the voiced unaspirated consonants with a 'puff of air', you will produce voiced aspirated sounds. The superscripted <sup>h</sup> indicates the presence of the 'puff of air'. If you have difficulties with sounds, try pronouncing the voiced unaspirated consonants with an *h* (as in *hog-hog*). If you pronounce the words fast enough, you will obtain the voiced aspirate *g<sup>h</sup>* at the end of the first boundary between the two words.

घ	झ	ढ	ध	भ
g <sup>h</sup> a	j <sup>h</sup> a	D <sup>h</sup> a	d <sup>h</sup> a	b <sup>h</sup> a

*Nasal*

ङ	ञ	ण	न	म
ŋa	ña	Na	na	ma

These sounds are similar to English nasal consonants such as English *n* and *m*. The velar and palatal nasals are similar to the nasal consonants in the English words *king* and *bunch*, respectively.

*Other consonants (miscellaneous)*

The following consonants listed under the group 'others' are very similar to the English sounds, therefore they do not call for detailed phonetic description. The English transcription is sufficient to give you information about their pronunciation.

य	र	ल	व	श	स	ह
ya	ra	la	wa/va	sha	sa	ha

As mentioned earlier, the following two consonants are pronounced with the curled tongue. However, the underside of the tongue is flapped quickly forward, touching the hard palate slightly, instead of making the stop articulation with the hard palate; ढ R<sup>h</sup>a is the aspirated counterpart of ड Ra.

ड	ढ
Ra	R <sup>h</sup> a

*Sanskrit letters*

The following four consonants are from Sanskrit. They do not exist in Hindi except in the handful of words borrowed from Sanskrit.

ष SHa क्ष ksha त्र tra ज्ञ gya

ष SHa is pronounced like श sha, and the other three letters represent consonant clusters in Hindi.

*Borrowed Perso-Arabic and English sounds*

By placing a dot under the following five consonant symbols, the five Perso-Arabic sounds are represented:

फ़	ज़	ख़	क़	ग़
fa	za	xa	qa	Ga

Out of the above five, the first two are used quite frequently in Hindi. The reason for this is that *fa* and *za* are also found in English. The other three consonants are usually pronounced as *k<sup>h</sup>*, *ka* and *ga*, respectively. Even the first two sounds *fa* and *za* can be pronounced as *p<sup>h</sup>* and *ja*, respectively.

It should be noted that English alveolar sounds *t* and *d* are perceived and written as *T* and *D*, respectively. So the *t* and *d* in the proper name *Todd* will be written with the letters ट and ड, respectively.

## Pronunciation practice

### Minimal pair practice

#### Vowels

##### Oral vowels

vowel		pronunciation cue (English near-equivalent)	Hindi words	
अ	a	about	<b>kal</b>	yesterday/ tomorrow
आ	ā	father	<b>kāl</b>	time, tense
इ	i	sit	<b>din</b>	day
ई	ī	seat	<b>dīn</b>	poor
उ	u	book	<b>kul</b>	total, family
ऊ	ū	boot, loot	<b>kūl</b>	shore
ए	e	late, date (without a glide)	<b>he</b>	hey
ऐ	ē	bet	<b>he</b>	is
ओ	o	boat (without a glide)	<b>or</b>	side, towards
औ	au	bought	<b>aur</b>	and

##### Nasalized vowels

nasalized vowels (long)		Hindi words	
आं	ā̃	<b>mā̃</b>	mother
ईं	ī̃	<b>kahī̃</b>	somewhere
ऊं	ū̃	<b>hū̃</b>	am
एं	ē̃	<b>mē̃</b>	in
ऐं	ē̃	<b>mē̃</b>	I

ओं	ō	gōd	gum
औं	āū	cāūk	be alarmed, be startled

**Minimal pair practice: words with oral and nasalized vowels**

*oral vowels*

आ	ā	kaḥā	said (m. sg.)
ई	ī	kaḥī	said (f. sg.)
ऊ	ū	pūc <sup>h</sup>	ask
ए	e	me	the month of May
ऐ	ε	he	is
ओ	o	god	the lap
औ	au	cauk	a crossing

*nasalized vowels*

आँ	ā̃	kaḥā̃	where
ईँ	ī̃	kaḥī̃	somewhere
ऊँ	ū̃	pūc <sup>h</sup>	a tail
एँ	ē	mē	in
ऐँ	ē̃	hē̃	are
ओँ	ō̃	gōd	gum
औँ	āū̃	cāūk	be alarmed, be startled

**Consonants** 

Listen to the recording and repeat the words.



Remember, the contrasts shown below are very important in Hindi. The failure to maintain such contrasts will result in a breakdown of communication. If you want to request food, **k<sup>h</sup>ānā**, the failure to produce aspiration will result in **kānā**. That is, you will end up asking for a one-eyed person. Similarly, if you do not distinguish between the **T**-group of consonants and the **t**-group of consonants, rather than asking for **roṭī**, 'bread', you will end up reporting that the girl is crying (i.e. **roṭī**.)

**Minimal pair practice: words with unvoiced unaspirated stops and unvoiced aspirated stops**

*unvoiced unaspirated*

क	ka	kāl	time, tense
च	ca	cal	walk
ट	Ta	Tāl	postpone
त	ta	tān	tune
प	pa	pal	moment

*unvoiced aspirated*

ख	k <sup>h</sup> a	k <sup>h</sup> āl	skin
छ	c <sup>h</sup> a	c <sup>h</sup> al	cheat
ठ	T <sup>h</sup> a	T <sup>h</sup> āl	sit idle
थ	t <sup>h</sup> a	t <sup>h</sup> ān	piece of cloth
फ	p <sup>h</sup> a	p <sup>h</sup> al	fruit

**Minimal pair practice: words with voiced unaspirated stops and voiced aspirated stops**

*voiced unaspirated*

ग	ga	gā	sing
ज	ja	jal	water
ड	Da	Dāl	a branch
द	da	dān	charity
ब	ba	bāl	hair

*voiced aspirated*

घ	g <sup>h</sup> a	g <sup>h</sup> ā	the fourth letter of the k-series
झ	j <sup>h</sup> a	j <sup>h</sup> al	fan
ढ	D <sup>h</sup> a	D <sup>h</sup> āl	a shield
ध	d <sup>h</sup> a	d <sup>h</sup> ān	paddy
भ	b <sup>h</sup> a	b <sup>h</sup> āl	forehead

**Minimal pair practice: words with unvoiced aspirated stops and voiced aspirated stops**

*unvoiced aspirated*

ख	k <sup>h</sup> a	k <sup>h</sup> ānā	food
छ	c <sup>h</sup> a	c <sup>h</sup> al	cheat
ठ	T <sup>h</sup> a	T <sup>h</sup> ak	tapping sound
थ	t <sup>h</sup> a	t <sup>h</sup> ān	piece of cloth
फ	p <sup>h</sup> a	p <sup>h</sup> ul	flower

*voiced aspirated*

घ	g <sup>h</sup> a	g <sup>h</sup> ānā	Ghana, (the name of a country)
झ	j <sup>h</sup> a	j <sup>h</sup> al	fan
ढ	D <sup>h</sup> a	D <sup>h</sup> ak	cover
ध	d <sup>h</sup> a	d <sup>h</sup> ān	paddy
भ	b <sup>h</sup> a	b <sup>h</sup> ul	mistake

**Minimal pair practice: words with the T-group (retroflex) stops and the t-group (dental) stops**

*T-group*

ट	Ta	Tāl	postpone
ठ	T <sup>h</sup> a	T <sup>h</sup> ak	tapping sound
ड	Da	Dāl	branch
ढ	D <sup>h</sup> a	D <sup>h</sup> ak	cover

*t-group*

त	ta	tāl	pond
थ	t <sup>h</sup> a	t <sup>h</sup> ak	be tired
द	da	dāl	lentil
ध	d <sup>h</sup> a	d <sup>h</sup> ak	palpitation, excitement

Listen to the following:



**Nasal consonants**

<i>nasal consonant</i>		<i>Hindi word</i>	
ङ	<b>ṅa</b>	<b>aṅg</b>	body, limb
ञ	<b>ña</b>	<b>añjū</b>	female name
ण	<b>Na</b>	<b>bāN</b>	arrow
ण	<b>na</b>	<b>nān</b>	bread
म	<b>ma</b>	<b>mān</b>	respect

**Other consonants**

Listen to the following words:

<i>consonant</i>		<i>Hindi word</i>	
य	<b>ya</b>	<b>yār</b>	friend
र	<b>ra</b>	<b>rājā</b>	king
ल	<b>la</b>	<b>lāl</b>	red
व	<b>wa/va</b>	<b>vār</b>	an attack
श	<b>sha</b>	<b>shāl</b>	shawl
स	<b>sa</b>	<b>sāl</b>	year
ह	<b>ha</b>	<b>hāl</b>	condition, state

**Minimal pair practice: words with r, R and R<sup>h</sup>**

<i>consonant</i>		<i>Hindi word</i>	
र	<b>ra</b>	<b>par</b>	on, at
ṛ	<b>Ra</b>	<b>paR</b>	lie, fall
ṛ	<b>R<sup>h</sup>a</b>	<b>paR<sup>h</sup></b>	read, study

**Borrowed consonants**

फ	ज	ख	क	ग
<b>fa</b>	<b>za</b>	<b>xa</b>	<b>qa</b>	<b>Ga</b>

As pointed out earlier these consonants were not originally present in

Hindi. Many Hindi speakers still substitute the closest corresponding Hindi consonant for them, as shown below:

फ	<b>fa</b>	becomes	फ	<b>p<sup>h</sup>a</b>
ज	<b>za</b>	becomes	ज	<b>ja</b>
ख	<b>xa</b>	becomes	ख	<b>k<sup>h</sup>a</b>
क	<b>qa</b>	becomes	क	<b>ka</b>
ग	<b>Ga</b>	becomes	ग	<b>ga</b>

In other words, the dots are added to the native symbols to represent the borrowed sounds.

Now listen to the two possible pronunciations of the following words:

<i>consonant</i>	<i>word</i>		<i>consonant</i>	<i>word</i>		
फ	<b>fa</b>	<b>fīs</b>	tuition, fee	फ	<b>p<sup>h</sup>a</b>	<b>p<sup>h</sup>īs</b>
ज	<b>za</b>	<b>zarā</b>	just, a little	ज	<b>ja</b>	<b>jarā</b>
ख	<b>xa</b>	<b>xarīd</b>	buy	ख	<b>k<sup>h</sup>a</b>	<b>k<sup>h</sup>arīd</b>
क	<b>qa</b>	<b>qalam</b>	pen	क	<b>ka</b>	<b>kalam</b>
ग	<b>Ga</b>	<b>Garīb</b>	poor	ग	<b>ga</b>	<b>garīb</b>

**Punctuation marks**

With the exception of the full stop, which is represented by the sign ।, Hindi uses the same punctuation signs as English. For abbreviation purposes, a small circle ॰ is used after the first syllable. For example, प॰ stands for Pandit. Sometimes the sign ˆ is used over the vowel ā to represent the English sound o, as in John जॉन

**Syllables, stress and intonation:** see script unit 5.

**Dictionary order**

The dictionary order of the Devanagari script is given below, working vertically down the columns. The nasalized vowels precede the oral vowels. Conjunct forms of a consonant (non-syllabic) follow all the syllabic forms. Thus, ā̄ precedes ā; whereas the non-syllabic form k follows kau.

अ	<b>a</b>	क/क	<b>ka/qa</b>	ट	<b>Ta</b>	प	<b>pa</b>	ष	<b>SHa</b>
आ	<b>ā</b>	ख/ख	<b>k<sup>h</sup>a/xa</b>	ठ	<b>T<sup>h</sup>a</b>	फ	<b>p<sup>h</sup>a</b>	स	<b>sa</b>

इ	i	ग/ग	ga/Ga	ड/ड	Da/Ra	ब	ba	ह	ha
ई	ī	घ	g <sup>h</sup> a	ढ/ढ	D <sup>h</sup> a/R <sup>h</sup> a	भ	b <sup>h</sup> a		
उ	u	ङ	ŋa	ण	Na	म	ma		
ऊ	ū	च	ca	त	ta	य	ya		
ऋ	ri	छ	c <sup>h</sup> a	थ	t <sup>h</sup> a	र	ra		
ए	e	ज/ज	ja/za	द	da	ल	la		
ऐ	ē	झ	j <sup>h</sup> a	ध	d <sup>h</sup> a	व	wa/va		
ओ	o	ञ	ña	न	na	श	sha		
औ	au								

If you do not have the recording, either skip this section or seek the assistance of a native speaker.



## अभ्यास Exercises

1

Listen to each group of three words and circle the word that is different.

*Example:* you hear      A      B      C  
kar      k<sup>h</sup>ar      kar  
Answer:      B

- |      |   |   |   |
|------|---|---|---|
| (1)  | A | B | C |
| (2)  | A | B | C |
| (3)  | A | B | C |
| (4)  | A | B | C |
| (5)  | A | B | C |
| (6)  | A | B | C |
| (7)  | A | B | C |
| (8)  | A | B | C |
| (9)  | A | B | C |
| (10) | A | B | C |

2

Listen to each group of four words and circle the aspirated words.

*Example:* you hear      A      B      C      D  
kar      k<sup>h</sup>ar      kar      g<sup>h</sup>ar  
Answer:      B, D

- |      |   |   |   |   |
|------|---|---|---|---|
| (1)  | A | B | C | D |
| (2)  | A | B | C | D |
| (3)  | A | B | C | D |
| (4)  | A | B | C | D |
| (5)  | A | B | C | D |
| (6)  | A | B | C | D |
| (7)  | A | B | C | D |
| (8)  | A | B | C | D |
| (9)  | A | B | C | D |
| (10) | A | B | C | D |

3

Listen to a pair of words dealing with the contrast between the T-group (the retroflex) of consonants and the t-group of consonants.

A      B  
**Tik**      **tik**

After the pair is pronounced, you will hear either 'A' or 'B'. Underline the word that you hear the third time.

*Example:* you hear **Tik**, then underline **Tik**      **tik**

- |     |                   |                    |
|-----|-------------------|--------------------|
| (1) | tāk               | Tāk                |
| (2) | t <sup>h</sup> ak | T <sup>h</sup> ak  |
| (3) | dāg               | Dāg                |
| (4) | d <sup>h</sup> ak | D <sup>h</sup> ak  |
| (5) | par               | paR                |
| (6) | sar               | saR                |
| (7) | karī              | kaR <sup>h</sup> ī |
| (8) | t <sup>h</sup> ik | T <sup>h</sup> ik  |

4

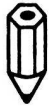
Listen to a pair of words which contrast in terms of vowel.

A      B  
**dīn**      **dīn**

After the pair is pronounced, you will hear either 'A' or 'B'. Underline the word that you hear the third time.

Example: you hear dīn, then underline      din      dīn

1	kāl	kal
2	din	dīn
3	mil	mīl
4	cuk	cūk
5	mel	mēl
6	ser	ser
7	bin	bīn
8	bāl	bal



### Observation exercise

#### Variation in characters

अ	आ
छ	ज
झ	झ
ण	ण
ध	ध
भ	भ

#### Similar-looking characters

घ g <sup>h</sup> a	घ d <sup>h</sup> a			
ख k <sup>h</sup> a	र ra	व wa/va		
ब ba	व wa/va			
भ b <sup>h</sup> a	म ma			
द da	ड Da	ढ D <sup>h</sup> a	ड़ Ra	ढ़ R <sup>h</sup> a
थ t <sup>h</sup> a	य ya			

#### Numerals

१	२	३	४	५	६	७	८	९	०
1	2	3	4	5	6	7	8	9	0

# 1 नमस्ते/नमस्कार। Greetings and social etiquette

By the end of this lesson you should be able to:

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



## Dialogue

### *Hindu–Sikh greetings and other social etiquette*

Hindi greetings vary according to the religion of the speaker, but not according to the time of the day. In some cases, the speaker may choose to greet according to the religion of his/her listener. Such a choice is socially more appealing to the listener and you can easily win the hearts of your listeners by being sensitive to their way of greetings.

*Mohan goes to see Sarita in her office. They know each other but are not close friends.*

- MOHAN: namaste jī.  
 SARITA: namaste. kyā hāl <he>?  
 MOHAN: T<sup>h</sup>īk he, aur āp?  
 SARITA: mē b<sup>h</sup>ī T<sup>h</sup>īk hū. hukam kījīe.  
 MOHAN: hukam nahī, vintī he.  
*(The conversation continues for some time.)*  
 MOHAN: acc<sup>h</sup>ā, namaste.  
 SARITA: namaste.  
 MOHAN: Greetings.  
 SARITA: Greetings. How are you (lit. 'What is [your] condition?')  
 MOHAN: Fine. And you?  
 SARITA: I am fine too. What can I do for you (lit. 'please order')  
 MOHAN: [It is] not an order, [but] a request.  
 \_\_\_\_\_  
 \_\_\_\_\_  
 MOHAN: Okay. Goodbye.  
 SARITA: Goodbye.

### Vocabulary

*(Note: It is a standard convention to transliterate Hindi words in lower case. The same convention is used here. Therefore the first letter of the first word is not capitalized. The only exceptions are upper case T, D, N and R which represent the retroflex sounds.)*

namaste	नमस्ते	Hindu greetings and replies to the greetings; may be used by other religions too
jī	जी	honorific word (optional with greetings)
kyā	क्या	what
hāl (m.)	हाल	condition
hē	है	is
T <sup>h</sup> īk	ठीक	fine; okay
aur	और	and
āp	आप	you (honorific)
mē	मैं	I
b <sup>h</sup> ī	भी	also
hū	हूँ	am
hukam (m.)	हुकम	order
kījīe	कीजिए	please do
nahī	नहीं	not
vintī (f.)	बिनती	request

### Pronunciation

In the Eastern region of the Hindi-speaking area (e.g. in the city of Banaras), the vowel **ε** in the words **mē** and **he**, is pronounced as a diphthong, a combination of two vowels, i.e. [ai = a+i]. However, in the Western Hindi-speaking area (e.g. in Delhi), it is pronounced as a vowel [ε], as in English words such as *cat*. Since the vowel pronunciation is considered to be standard, this pronunciation is given on the cassettes. The word given in an angular bracket < > shows that its pronunciation differs from what the script suggests. This is done only when the word is introduced for the first time.

The verb form [kījīe] can also be pronounced [kījīye]. The semivowel [y] can intervene between the last two vowels. This word can be written with the semivowel too (कीजिये).

### Notes

#### The Hindu–Sikh greetings and their regional variants

**namaste** (lit. 'I bow in your respect') is the most common greeting by

Hindus and even by non-Hindus. It is expressed with the hands folded in front of the chest. It may be optionally followed by **jī** to show respect and politeness. A more formal alternative to **namaste** is **namaskār**. In the rural areas many other variants such as **rām-rām** and **je rām jī kī** are found. Sikhs prefer **sat srī akāl** to **namaste**. The gesture of folding hands, however, remains the same. The Hindi greetings do not vary at different times of the day.

**namaste** (or **sat srī akāl** in the case of Sikhs) and its variants are used both for 'hello' and 'goodbye'.

### Word-for-word translation

Where a Hindi expression differs literally from its English equivalent, we will show this difference in notes by giving a word-for-word translation. Observe the word-for-word translation of the Hindi equivalent of the English 'How are you?':

<b>kyā</b>	<b>hāl</b>	<b>he?</b>
what	condition	is

and its reply

<b>Thīk</b>	<b>he</b>
fine	is

### Honorific pronoun

The honorific pronoun **āp** 'you', is grammatically plural, even if it refers to one person. Grammatically, it is the same as the English *you*. For example, in Standard English one will never say, *you is*.



### The politeness germ

Politeness can be quite infectious. If the speaker is being very polite in his/her speech, the listener is obligated either to match or outperform the speaker. The expression

<b>hukam</b>	<b>kījie</b>
order	please do

Please [give me] an order = What can I do for you?

is a very formal and cultured way of asking 'What can I do for you?'. The listener appropriately uses an equally polite expression:

<b>hukam</b>	<b>nahī</b>	<b>vintī</b>	<b>he</b>
order	not	request	is

It is not an order [but] a request.

### Word order

Note the difference between the word order of Hindi and that of English. In Hindi, the verb (e.g., 'is', 'am', 'are', etc.) usually appears at the end of the sentence. The object (e.g., 'order') appears before the verb.

### Dialogue

#### **Muslim greetings and social etiquette**

*Muslims tend to use more Persian and Arabic words and phrases. They may refer to their language as 'Urdu' or 'Hindustani'. However, Hindi, Urdu and Hindustani are mutually intelligible (for details see Introduction).*

*Tahsin Siddiqui and Razia Arif run into each other in a car-park (parking lot)*

TAHSIN:	salām, raziā jī.
RAZIA:	salām. sab xeriyat he?
TAHSIN:	meharbānī he, aur āp ke mizāj kесе hē?
RAZIA:	allāh kā shukra he. (The conversation continues for some time.)

TAHSIN:	acc <sup>h</sup> ā, xudā hāfiz.
RAZIA:	xudā hāfiz.

TAHSIN:	<i>Greetings, Razia.</i>
RAZIA:	<i>Greetings. How are you (lit. 'Is everything [pertaining to your] welfare [fine]?)'</i>
TAHSIN:	<i>Fine. (lit. '[It] is [your] kindness = Thank you') And how are you? (lit. 'how are your habits/nature?')</i>
RAZIA:	<i>I am fine. (lit. 'it is the kindness/thanks of God')</i>
TAHSIN:	<i>Okay. Goodbye.</i>
RAZIA:	<i>Goodbye.</i>

## Vocabulary

<b>salām</b>	सलाम	Muslim greetings and replies to greetings
<b>sab</b>	सब	all
<b>xeriyat</b> (f.)	खैरियत	safety, welfare
<b>meharbānī</b> (f.)	मेहरबानी	kindness
<b>āp ke</b>	आप के	your
<b>mizāj</b> (m.)	मिजाज	temperament, nature
<b>kese</b>	कैसे	how
<b>hē</b>	हैं	are
<b>allāh kā shukra</b>	अल्लाह का शुक्र	fine
<b>xudā hāfiz</b>	खुदा हाफिज	goodbye

## Pronunciation

**xeriyat** and **xudā** are often pronounced [k<sup>h</sup>eriyat] and [k<sup>h</sup>udā] respectively by non-Muslims. In other words, **x** may be pronounced [k<sup>h</sup>].

**mizāj** and **hāfiz** are often pronounced [mijāj] and [hāfij] respectively by non-Muslims. In other words, **z** may be pronounced [j].

## Notes

### The Muslim greeting and leave-taking

**salām** (an abbreviated form for **salām alekum**) is used for 'hello' by Muslims, instead of **namaste**. It is expressed by raising the right hand to the forehead. The word for 'goodbye' is **xudā hāfiz**.

### Other ways of saying 'How are you?'

Another way of saying 'How are you?' is 'Is everything fine?' or 'Is all well [with you]?' The expression for this is

<b>sab</b>	<b>xeriyat</b>	<b>hē</b>
all	welfare	is

'How are you?' (lit. 'Is everything fine [with you]?')

which is followed by an answer:

<b>meharbānī</b>	<b>hē</b>
kindness	is

[It is your] kindness i.e. because of your kindness, everything is fine with me.

Yet another interchangeable way of asking 'How are you?' is something like 'How are your habits?', as in the following sentence:

<b>āp</b>	<b>ke</b>	<b>mizāj</b>	<b>kese</b>	<b>hē</b>
you	of	habits	how	are

This question is followed by the answer 'With God's grace, everything is fine'. The Hindi expression for this is:

<b>allāh</b>	<b>kā</b>	<b>shukra</b>	<b>hē</b>
God	of	thank	is

The above exchange is considered super-polite. Such an exchange is usually used more often by Muslims. Nevertheless, Hindus and others may also use it, depending upon their regional (e.g. in the city of Lucknow) and social background (e.g. inter-ethnic dealings).

## What to do when speakers of different religions meet

When speakers of different religions greet each other, it is considered polite for the person who speaks first to greet the listener according to his or her religion. Respecting others' religious feelings is the rule of politeness. Nowadays the English word 'hello' can be used to stress neutrality and modernity at the same time. However, the English word 'hello' is usually followed by the respectful and polite denoting word, **jī**.

## What to do if you are not greeted with your religion's greeting

Do not feel offended; the speaker did not intend to offend you. This shows more about the socialization pattern of the speaker than his/her intention to respect your religion. It simply means the speaker does not socialize



outside his/her group and is thus unaware of your religion-specific greetings.

## व्याकरण Grammar

A vast majority of people learning Hindi as a foreign language find its grammar very simple. You will soon find out on your own the reasons for this perception. In this section we outline some salient features of Hindi grammar to satisfy your curiosity about Hindi already raised by the dialogues learned so far. Awareness of the grammatical points will make your learning experience more worthwhile and will allow you to make new sentences which you have not come across so far.

### Word order in Hindi

The order of words in a Hindi sentence is not as rigidly fixed as is thought by prescriptive and traditional grammarians. Although *usually* (but not invariably) a Hindi sentence begins with a subject and ends with a verb, if the sentence has an object, this is sandwiched between the subject and the verb. That is why Hindi is often called an SOV language (i.e. Subject/Object/Verb language). However, Hindi speakers or writers enjoy considerable freedom in placing words to achieve stylistic effects. In the first dialogue Sarita asks:

**kyā hāl he**  
what condition is  
How are you?

Usually the question word **kyā**, 'what', does not appear in the sentence in the initial position. The ordinary form of the sentence is as follows:

**hāl kyā he**  
condition what is  
How are you?

The question word **kyā** 'what', is placed at the beginning of the sentence to give special emphasis to it. Also, you may have noticed the deletion of the implied element (i.e. the possessive pronoun 'your', modifying the subject

noun 'condition') in the conversation. Such deletions also affect Hindi word order. For example, in the same dialogue, Mohan responds to Sarita's question in the following way:

**T'ik he**  
fine is  
I am fine.

The above reply by Mohan has no subject because the subject phrase is implied. The full version of the sentence is as follows:

**merā hāl T'ik he**  
my condition fine is  
I am fine (lit. 'My condition is fine.')

The implied subject (i.e. **merā hāl**) is rarely spelled out in the reply.

### Yes-no questions

Yes-no questions involve either an affirmative or a negative answer. In spoken Hindi, yes-no questions are much simpler than in English. They are usually formed by changing *intonation*, i.e. with a rising tone of voice at the end of the sentence. You do not need to place any form of the verb before the subject as you do in English. In the second dialogue above, Razia asks

**sab xeriyat he**  
all welfare is  
Is all well? or Is everything fine?

simply by 'yes-no question intonation', i.e. raising the pitch of voice at the end of the sentence. The same sentence with a 'statement intonation' (pitch falling at the end), as in English, would mean 'All is well' = 'I am fine'.

### Personal and demonstrative pronouns

The Hindi personal pronouns are

**mē** मैं I  
**ham** हम we  
**tū** तू you (sg.)

<b>tum</b>	तुम	you (pl.)
<b>āp</b>	आप	you (honorific)
<b>&lt;vo&gt;</b>	वह	she, he, it; that
<b>ve</b>	वे	they; those
<b>&lt;ye&gt;</b>	यह	this
<b>ye</b>	ये	these

There is *no* gender distinction in Hindi pronouns.

**tū** is considered to be either too intimate or too rude. We advise you not to use **tū** unless you are absolutely sure about your intimate relationship with the listener and your listener has already been using this pronoun in his/her exchanges with you. In short, you will not get much of a chance to hear and use **tū**. In the case of an emerging familiar relationship the only pronoun you will need is **tum**.

**tum** can be used either with one or more than one addressee. However, like the English *you*, it never takes a singular verb form.

**āp** is used to show respect and politeness. Most often you will use this pronoun in your exchange with your friends and strangers. Indian society is changing quickly and you should avoid stereotyping. You may have heard about the distinction between the lower and the higher caste Indians. Our advice is, use **āp** for everybody regardless of his/her caste and status. This approach is the safest form of address in the final analysis. **āp** always takes a plural verb (e.g. the Hindi equivalent of *you are* and *not you is*) regardless of the number of addressees.

**<vo>** is written as **vah**, but is pronounced as **vo** most widely.

**vo**, 'that', and **ve**, 'those', (called 'remote demonstrative' pronouns) are also used to refer to person(s) or object(s) far from the speaker.

**<ye>**, 'this, these' (called 'proximate demonstrative' pronouns), can be used to refer to both singular and plural person(s) or object(s) close to the speaker. The only difference is the singular form **<ye>**, which is written differently. It is written as *yah*.

### Number and gender (plural formation of unmarked nouns)

Hindi nouns (like Spanish, Italian and French) are marked for both number and gender. There are two numbers (singular and plural) and two genders

(masculine and feminine). Adjectives and verbs *agree* with nouns in number and gender.

The following box will provide you with Magic Key 1 to open a treasure chest of different noun and verb forms. Just let your imagination capture the suffixes boxed, and then you will begin to make new forms of nouns, adjectives and verbs. The only limit is the one set by your imagination!



	Singular	Plural
Masculine	-ā	-e
Feminine	-ī	-iā (nouns) -ī (adjectives; verbs)

Here are some examples of nouns and adjectives. Verbs will be exemplified in the next lesson. You will find slight changes in the feminine plural forms of verbs which are discussed in chapter 5.

masculine					
singular			plural		
<b>beTā</b>	बेटा	son	<b>beTe</b>	बेटे	sons
<b>baccā</b>	बच्चा	child	<b>bacce</b>	बच्चे	children
<b>burā</b>	बुरा	bad	<b>bure</b>	बुरे	bad

feminine					
singular			plural		
<b>beTī</b>	बेटी	daughter	<b>beTiā</b>	बेटियाँ	daughters
<b>baccī</b>	बच्ची	child	<b>bacciā</b>	बच्चियाँ	children
<b>burī</b>	बुरी	bad	<b>burī</b>	बुरी	bad

Masculine nouns ending in **-ā** and feminine nouns ending in **-ī** are called *unmarked nouns* in Hindi grammars. Similarly the adjectives that end **-ā** are called *unmarked adjectives*.

*Nouns have gender too.* In fact, most of the boxed suffixes draw their cues from the gender and number markings of nouns. However, there are no absolutes, as is the case in the real world. The logical gender holds only in the case of animate nouns. Male human beings receive masculine gender, whereas females receive feminine gender. However, inanimate and abstract nouns can either be masculine or feminine. **senā**, 'army', which (in India) does not admit women is feminine; in addition, **dāRī**, 'beard', is also feminine. Some animate nouns (species of animals, birds, insects, etc.) are either masculine or feminine. For example, **macc<sup>h</sup>ar**, 'mosquito', **k<sup>h</sup>aTmal**, 'bug', **cīṭā**, 'leopard', and **ullū**, 'owl', are masculine in gender and nouns such as **ciRī**, 'bird', **makk<sup>h</sup>ī**, 'fly' and **macc<sup>h</sup>ī**, 'fish', are feminine. However, do not worry about the absolute gender in the case of inanimate and abstract nouns. The following are some rules of thumb for you to navigate by in the unpredictable waters of gender.



Look at the following representative list of Hindi words and see if you can guess the gender rules.

<i>masculine</i>			<i>feminine</i>		
<b>laRkā</b>	लड़का	boy	<b>laRkī</b>	लड़की	girl
<b>g<sup>h</sup>oRā</b>	घोड़ा	horse	<b>g<sup>h</sup>oRī</b>	घोड़ी	mare
<b>kamrā</b>	कमरा	room	<b>kursī</b>	कुरसी	chair
<b>darvāzā</b>	दरवाजा	door	<b>k<sup>h</sup>iRkī</b>	खिड़की	window
<b>landan</b>	लन्दन	London	<b>dillī</b>	दिल्ली	Delhi
<b>g<sup>h</sup>ar</b>	घर	house	<b>kitāb</b>	किताब	book
<b>hāth</b>	हाथ	hand	<b>nazar</b>	नज़र	vision
<b>namak</b>	नमक	salt	<b>mirca</b>	मिर्च	pepper
<b>ādmī</b>	आदमी	man	<b>aurat</b>	औरत	woman
<b>c<sup>h</sup>ātā</b>	छाता	umbrella	<b>mātā</b>	माता	mother

Most Hindi nouns ending in **-ā** are masculine and those ending in **-ī** are feminine. There are exceptions though: **ādmī**, 'man', ends in **-ī** and is masculine and **mātā**, 'mother', ends in **-ā** and is feminine. But you have probably guessed that the *semantic criterion* takes precedence over the sound-based criterion. After all, how could the word for *mother* be other than feminine in gender? and the word *man* be other than masculine? These two criteria-semantic and sound-based conditions can solve the mystery of Hindi gender in nearly every case.

## Agreement: adjectives and possessive adjectives

You have already come across one very productive adjective, **acc<sup>h</sup>ā**, 'good/fine', which ends in **-ā**. It is a majority (unmarked) adjective. By substituting the suffixes given in the box, we can produce other forms. For example:

<b>acc<sup>h</sup>ā laRkā</b>	अच्छा लड़का	<b>acc<sup>h</sup>e laRke</b>	अच्छे लड़के
good boy		good boys	
<b>acc<sup>h</sup>ī laRkī</b>	अच्छी लड़की	<b>acc<sup>h</sup>ī laRkiyā</b>	अच्छी लड़कियाँ
good girl		good girls	

The question word **kesā**, 'how', also behaves like an adjective ending in **-ā**.

<b>kesā laRkā</b>	कैसा लड़का	<b>kesē laRke</b>	कैसे लड़के
what kind of boy		what kind of boys	
<b>kesī laRkī</b>	कैसी लड़की	<b>kesī laRkiyā</b>	कैसी लड़कियाँ
what kind of girl		what kind of girls	

The Hindi equivalents of the English possessive pronouns (*my, our* etc.) are:

<b>merā</b>	मेरा	my
<b>hamārā</b>	हमारा	our
<b>terā</b>	तेरा	your (sg., most intimate/non-honorific)
<b>tumhārā</b>	तुम्हारा	your (pl., familiar)
<b>āp kā</b>	आप का	your (pl., honorific)
<b>us kā</b>	उस का	his/her (remote)
<b>un kā</b>	उन का	their (remote)
<b>is kā</b>	इस का	his/her (proximate)
<b>in kā</b>	इन का	their (proximate)

Hindi possessive pronouns listed above follow the pattern of adjectives ending in **-ā**.

<b>merā laRkā</b>	मेरा लड़का	<b>mere laRke</b>	मेरे लड़के
my boy		my boys	
<b>merī laRkī</b>	मेरी लड़की	<b>merī laRkiyā</b>	मेरी लड़कियाँ
my girl		my girls	

From the above examples, it is clear that adjectives ending in **-ā** agree with the nouns that follow them. Therefore they behave like 'majority' adjectives.

In English, it is the gender of the *possessor* in the third person singular pronouns (i.e. 'his girl', 'her girl') that is marked on the possessive adjectives. Such a distinction is not made in Hindi. Notice, however, that because possessive adjectives agree with the nouns that follow them, the form of a possessive adjective can change in accordance with the gender and the number of the *possessed* noun. Thus the following phrases are ambiguous in Hindi:

<b>us kā laRkā</b>	उसका लड़का	<b>us ke laRke</b>	उसके लड़के
his/her boy		his/her boys	
<b>us kī laRkī</b>	उसकी लड़की	<b>us kī laRkiyā</b>	उसकी लड़कियाँ
his/her girl		his/her girls	

**us kā laRkā** means both 'his boy' and 'her boy'. Since **laRkā**, 'boy', is masculine, the possessive adjective **us kā**, 'his/her', takes the masculine form, regardless of whether the boy in question belongs to a man or a woman. Similarly, **us kī laRkī** can mean both 'his girl' or 'her girl'. It is the feminine gender of the word **laRkī**, 'girl', that assigns gender to the possessive pronoun.



## अभ्यास Exercises

1

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

- namaste.
- kyā hāl he?
- salām.
- mizāj kесе hē?
- acc<sup>hā</sup>, namaste.
- sat srī akāl jī.
- sab xeriyat he?
- namaste jī.
- hukam kījie.

2

Match the replies in Column B with the greetings or questions in Column A:

A	B
(a) namaste.	T <sup>h</sup> īk he.
(b) kyā hāl he?	allāh kā shukra he.
(c) āp ke mizāj kесе hē?	namaste.
(d) xudā hāfiz.	xudā hāfiz.
(e) sab xeriyat he?	salām.
(f) salām.	meharbānī he.

3

Fill in the gaps in the two conversations given below:

### Conversation I

- A: salām.  
 B: \_\_\_\_\_  
 B: sab xeriyat he?  
 A: \_\_\_\_\_ he, aur āp ke \_\_\_\_\_ kесе hē?  
 B: allāh kā \_\_\_\_\_ .

### Conversation II

- A: \_\_\_\_\_.  
 B: sat srī akāl jī.  
 B: kyā \_\_\_\_\_ he?  
 A: \_\_\_\_\_ he, aur \_\_\_\_\_?  
 B: mē bhī \_\_\_\_\_ .  
 A: acc<sup>hā</sup>, \_\_\_\_\_ .  
 B: sat srī akāl.

4

Answer the following questions.

- (a)  
 Question: kyā hāl he?

Answer:

Question: aur āp?

Answer:

(b)

Question: āp kese hē?

Answer:

5

Give short sentences corresponding to the long sentences in the left-hand column.

*long sentences*

*short sentences*

(a) **aur āp kese hē?**

\_\_\_\_\_

(b) **mē b'ī Thīk hū.**

\_\_\_\_\_

(c) **āp kī meharbānī he.**

\_\_\_\_\_

(d) **āp ke mizāj kese hē?**

\_\_\_\_\_

6



If you have the recording, listen to the dialogue and identify the religion of the speakers on the basis of their use of greetings and goodbyes:

A: male voice    B: female voice

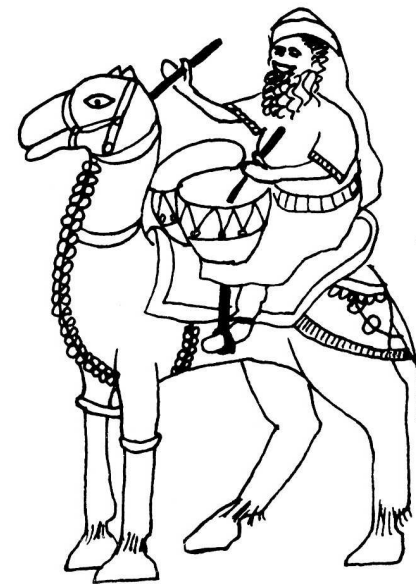
### Vocabulary

<b>kitāb</b> (f.)	किताब	book
<b>ke liye</b>	के लिये	for
<b>koī</b>	कोई	some
<b>bāt</b> (f.)	बात	matter

## 2 आप कहाँ के/की हैं? Where are you from?

By the end of this lesson you should be able to:

- introduce yourself and others
- say and ask what you and others do
- say and ask where you and others work
- learn self-disclosure techniques about you and your family
- ask someone's address
- refer to inseparable possessions
- use very common adjectives
- form plurals
- form simple present tense





## English prohibition?

Hindi speakers are not snobbish in their linguistic attitudes. They treat English as one of their languages; therefore, many English words have been nativized into Hindi and have their own Hindi pronunciation. The realization that the English words are not alien to Hindi speakers will give you a thrill, like running into a long-lost friend. Moreover, there are a number of modern terms in contexts such as jobs and titles which cannot be adequately translated into Hindi from the viewpoint of their social meaning. Wait a minute! Do not be quick to value judge Hindi or Indians. The lack of a word does not mean that the language is not rich enough. It simply means Hindi responds to new contexts and new needs by borrowing from English or from some other languages rather than inventing new words. In this way, Hindi is like English.

In the following dialogues, no attempt is made to translate an English word/expression artificially into Hindi, if the English word has become a natural part of the Hindi language. The original English words in the text are italicized. Their native pronunciation is also given.

## Dialogue

### Small-talk

*A young stockbroker, Mukesh Bhargava, wants to meet a distinguished looking gentleman standing alone in a corner gazing at the wall. On learning from a friend that his name is Dr. Anup Patel, Mr. Bhargava approaches him. Having exchanged greetings, Mukesh Bhargava undertakes the task of introducing himself.*

- MUKESH: kahiye, āpkā nām DākTar anūp patel he na?  
 ANUP: jī hā, merā nām anūp patel he.  
*(extending his hand to shake hands)*
- MUKESH: merā nām mukesh he.  
 ANUP: mil ke baRī xushī huī. āp kā pūrā nām kyā he?  
 MUKESH: mukesh bhārgava he.  
 ANUP: āp kyā karte hē?

- MUKESH: mē sTāk broker [stockbroker] hū. āp mēDikal DākTar [medical doctor] hē?  
 ANUP: jī nahī, mē mēDikal DākTar nahī hū. dūsra DākTar hū.
- MUKESH: *Excuse me, you are Dr. Anup Patel, aren't you?*  
 ANUP: *Yes, my name is Anup Patel.*  
 MUKESH: *My name is Mukesh.*  
 ANUP: *Pleased to meet [you]. (lit. having met [you] big happiness happened) What is your full name?*
- MUKESH: *My name is Mukesh Bhargava.*  
 ANUP: *What [work] do you do?*  
 MUKESH: *I am a stockbroker. Are you a medical doctor?*  
 ANUP: *No, I am not a medical doctor. [I] am the other [kind of] doctor. (i.e. I am a Ph.D)*

## Vocabulary

kahnā (+ne)	कहना	to say
kahiye	कहिये	Excuse me!
nām (m.)	नाम	name
na?	न	isn't it?
hā	हाँ	yes
mil ke baRī xushī huī.	मिल के बड़ी खुशी हुई	pleased to meet you
pūrā (m.; adj.)	पूरा	full
karnā (+ne)	करना	to do
dūsra (m. adj.)	दूसरा	second, other

## Notes

### Attention getters

The Hindi literal equivalent of the English expression 'Excuse me!' is '**māf kījiye**'. However, the Hindi expression actually means 'I apologize' or 'I beg your pardon'. Therefore, it is not suited in those contexts observed in the above dialogue where the real intent of 'Excuse me' is to get attention. Although some educated English-speaking Indians tend to translate





directly from English, it is not the natural tendency of the native speakers. The expression 'Excuse me' is best paraphrased by the native Hindi speakers either as 'please say' (**kahiye**) or 'please listen' (**suniye**). Actually this is true of many other languages, such as Spanish.

*Do not use 'māf kījiye' if you do not intend to apologize. Such an inappropriate choice could make a learner the easy target of unwanted jokes.*

### Social linguistic rituals

Every language employs some expressions that are often fixed and invariable. For instance, in greeting someone, one might use the expression 'Hi, there'; but if one examines this expression, it is rather a strange one since there is no subject, no verb and no chance of changing the expression even slightly, for example, to 'Hi, here'. In some respects, Hindi expressions such as 'Pleased to see you' belong to this category. For the time being, you should memorize them without going further into their composition. Also, learn their appropriate usage. They are usually used in introductions. However, if a waiter is introducing himself, one does not need to use this expression in response.

The mystery of what the correct subject of 'Pleased to see you' will become clear later when the concept of **ko** subjects (called 'dative subjects' or 'experiencer subjects') is introduced. For the time being, use the expression as if it were a subject-less sentence.

### Word-for-word translation

The Hindi expression of 'I am pleased to meet you' is

<b>mil</b>	<b>ke</b>	<b>baRī</b>	<b>xushī</b>	<b>huī</b>
met	having	big	happiness	happened

In the above expression, the object 'you' is implied. However, for emphasis the object can be inserted into the above expression:

<b>āp</b>	<b>se</b>	<b>mil</b>	<b>ke</b>	<b>baRī</b>	<b>xushī</b>	<b>huī</b>
you	with	met	having	big	happiness	happened

Notice the Hindi equivalent of the English 'I am pleased to meet you' is 'I am pleased to meet with you'.

### Word order of the question word 'what'

Observe the place of the question word **kyā** 'what', in the following sentences:

<b>āp</b>	<b>kā</b>	<b>pūrā</b>	<b>nām</b>	<b>kyā</b>	<b>he</b>
your		full	name	what	is

What is your full name?

<b>āp</b>	<b>kyā</b>	<b>kām</b>	<b>karte</b>	<b>hē</b>
you	what	work	do	are

What do you do? = What is your job?

When one compares these sentences with the socially ritualistic expression **kyā hāl he**, one might be tempted to conclude that 'anything goes' regarding the placement of **kyā** in a sentence. The following sentences strengthen this belief further, because one can say the above two sentences in the following way:

<b>āp</b>	<b>kā</b>	<b>kyā</b>	<b>pūrā</b>	<b>nām</b>	<b>he</b>
your		what	full	name	is

What is your full name?

<b>āp</b>	<b>kām</b>	<b>kyā</b>	<b>karte</b>	<b>hē?</b>
you	work	what	do	are

What do you do? = What is your job?

The placement of **kyā** at the beginning or at the end of the sentences, or between the two verbal elements, will lead to some problems. Such placements will change the meanings of the sentences, and may even sound abrupt and impolite. Therefore, the rule of thumb is to keep the question word closer to the word that is the subject of the inquiry. Usually, **kyā** is placed before the noun or the verb it modifies. If the noun phrase is modified, as the noun **nām** is modified in the following sentence by two modifiers – 'your' and 'full' – rather than breaking the bond between the noun and the modifier as in,

<b>āp</b>	<b>kā</b>	<b>kyā</b>	<b>pūrā</b>	<b>nām</b>	<b>he?</b>
-----------	-----------	------------	-------------	------------	------------

the question word is placed after the noun:

āp kā pūrā nām kyā he?

In the following sentence, the noun **kām** is, however, not modified further; thus, it is better to say

āp kyā kām karte hē?

i.e. literally, 'What work do you do?' instead of the following sentence. The following sentence has some negative connotations, as in the English sentence: 'Tell me, what do you do anyway?':

āp kām kyā karte hē?

## Dialogue

### Where are you from?

*Indian train travel can be nostalgic. Two female college students on their way to Banaras from Delhi engage in a dialogue that is typical of Indian travellers, whether from the urban or rural areas. After exchanging names, Kanika Bhatia and Sunita Divan start inquiring about each other's family background.*

KANIKA: āp kahā kī hē?

SUNITA: mē dillī kī hū. aur āp?

KANIKA: mē banāras mē rehtī hū.

SUNITA: āp ke kitne b<sup>h</sup>āī-behenē hē?

KANIKA: ham cār b<sup>h</sup>āī aur do behenē hē.

SUNITA: merā ek b<sup>h</sup>āī aur ek behen hē.

KANIKA: *Where are you from?*

(lit. of where [= of what place] are you?)

SUNITA: *I am from Delhi* (lit. I am of Delhi). *And you?*

KANIKA: *I live in Banaras.*

SUNITA: *How many brothers and sisters do you have?*  
(lit. how many your brothers and sisters are?)

KANIKA: *We are four brothers and two sisters.*

SUNITA: *I have one brother and a sister.*

## Vocabulary

kahā	कहाँ	where?
mē	में	in
dillī (f.)	दिल्ली	Delhi (the capital city)
kī (f.)	की	of
banāras	बनारस	Banaras (one of the oldest cities of India)
<rehnā>	रहना	to live
kitnā (m.)	कितना	how much?
kitne	कितने	how many?
b <sup>h</sup> āī (m.)	भाई	brother/brothers
<behen> (f.)	बहन	sister
cār	चार	four
do	दो	two
ek	एक	one

## Pronunciation

The word for 'sister' is written **bahan** (बहन), but is pronounced **behen**. You must have noticed by now that the sound **h** in the middle (when sandwiched between the vowel **a** and the final position) alters the pronunciation of the preceding vowel. Go back to Lesson 1 and check the pronunciation of the third-person singular pronouns, in case you have forgotten their pronunciation. Similarly, the verb 'to live' is written **rah** (रह) but is pronounced **reh**.

## Notes

### Word-for-word translation: 'Where are you from?'

The Hindi equivalent of the English 'Where are you from?' is

āp	kahā	kī	hē
you	where	of	are

The response to the English question in Hindi is

mē	dillī	kī	hū
I	Delhi	of	am

As we saw in the last chapter, like other possessive pronouns, **kī** agrees with the number and the gender of its possessor. In the above two sentences the subject pronoun is the possessor. Since the subjects are feminine, the feminine form **kī** is selected. It is not difficult to guess what would happen if the subjects were masculine. If these sentences are uttered by males, the sentences are

<b>āp</b>	<b>kahā</b>	<b>ke</b>	<b>hē</b>
you	where	of	are
<b>mē</b>	<b>dillī</b>	<b>kā</b>	<b>hū</b>
I	Delhi	of	am

Remember the honorific pronoun **āp** always takes the plural form.

Don't be surprised if you hear someone using **se**, 'from' instead of **kā**, **ke** or **kī**.

<b>āp</b>	<b>kahā</b>	<b>se</b>	<b>hē</b>
you	where	from	are
<b>mē</b>	<b>dillī</b>	<b>se</b>	<b>hū</b>
I	Delhi	from	am

Usually, an educated Hindi-English bilingual would construct such sentences. The important thing is to know that **se** is invariable whereas **kā** is variable. You will learn about the invariable elements such as **se** later under the section on invariable postposition.

Also, notice the placement of the English 'from' in the Hindi sentence.

## Postpositions

The Hindi equivalents of English 'in Banaras' and 'from Delhi' are

<b>banāras</b>	<b>mē</b>	<b>dillī</b>	<b>se</b>
Banaras	in	Delhi	from

Notice the English preposition is placed after the noun of the prepositional phrase. In other words, the word order of the prepositional phrase is reversed in Hindi. Since the prepositional elements always follow the noun they modify, they are called *postpositions* in Hindi grammar.

## Question words: 'where' and 'how many/much'

From the Hindi sentence 'Where are you from?' it should be obvious that the Hindi word for 'where' is **kahā**. Like the English question word, Hindi **kahā** does not change its shape. Also, it is not placed at the beginning of the sentence. Its usual place is before the verb. However, this word is rather mobile within a sentence.

The Hindi equivalent of 'how many/much' is **kitnā**. This question word agrees with its following noun in number and gender.

<b>kitnā</b>	<b>kām</b>	how much work
<b>kitne</b>	<b>b'hāī</b>	how many brothers
<b>kitnī</b>	<b>b'henē</b>	how many sisters

This question word is like a 'majority' possessive adjective.

## Dialogue

### Where are you from?

During the train journey, Kanika and Sunita become friends; they are ready to exchange addresses.

SUNITA:	ye merā patā he.
KANIKA:	ye patā bahut baRā he.
SUNITA:	hā, baRā sheher, baRā patā.
KANIKA:	lekin, c <sup>h</sup> oTā sheher, choTā patā.
	(both laugh)
SUNITA:	acc <sup>h</sup> ā, p <sup>h</sup> ir milēge.
KANIKA:	milēge.

SUNITA:	<i>This is my address.</i>
KANIKA:	<i>This address is very big. (i.e. long).</i>
SUNITA:	<i>Yes: big city, big address.</i>
KANIKA:	<i>But small city, small address.</i>
	(both laugh)
SUNITA:	<i>Okay, [we] will meet again.</i>
KANIKA:	<i>[We] will meet.</i>

## Vocabulary

<b>patā</b> (m.)	पता	address
<b>bahut</b>	बहुत	very
<b>baRā</b> (m.; adj.)	बड़ा	big
< <b>sheher</b> > (m.)	शहर	city
<b>lekin</b>	लेकिन	but
<b>c<sup>h</sup>oTā</b> (m.; adj.)	छोटा	small
<b>p<sup>h</sup>ir</b>	फिर	again, then
<b>acc<sup>h</sup>ā</b> (m.; adj.)	अच्छा	good, okay
<b>milnā</b> (-ne)	मिलना	to meet
<b>milēge</b>	मिलेंगे	will meet

## Pronunciation

Like the word **bahan**, the word for 'city' is written **shahar** but is pronounced **sheher**. However, the pronunciation of **bahut** does not change because **h** does not have the vowel **a** on both sides.

## Notes

### Word-for-word translation

ye	patā	bahut	baRā	he
this	address	very	big	is

Notice that the sentence ends with a verb and not with an adjective, as is the case with 'This address is very long'.

### Subject omission

The Hindi expression for 'we will meet again' is

p <sup>h</sup> ir	milege
again	will meet

The subject 'we' is implied. It is rarely spelled out. Such subjectless expressions are considered ungrammatical in many languages, including English; however, they are quite normal in Hindi. Other languages, such as Chinese, follow the tendency to drop subjects. Subject/pronoun dropping languages are called 'pro-drop' languages.

## व्याकरण Grammar

### Tag question

A tag question is usually 'tagged' to a statement. The Hindi equivalent of 'You are Dr. Anup Patel, aren't you?' is very simple – just add **na** at the end of the statement. It will take care of both the positive tags (e.g. is it? will you?, do you? etc.) and the negative ones (e.g. isn't it?, won't you?, don't you? etc.) which are attached to a statement in English. The only difference is that the English speakers will pause at the point where a comma is placed in the English sentence, whereas the Hindi speakers will not pause at this point. Therefore, no comma is placed between the statement and the tag. However, both in English and Hindi the tag question will receive a rising intonation.

### Verb 'to be'

This section will guarantee smooth sailing into the land of different tenses. Once you master the forms given below, your adventure into different tenses becomes more rewarding and worthwhile.

There is a striking resemblance between English and Hindi 'to be' verbs. Just as English will not say 'you am', 'I is', 'he am' or 'they is', the same is true of Hindi. Depending on the person and number of the subject, different forms are used. The Hindi counterparts of the English 'to be' verb are given below in Magic Key 2.



### Magic Key 2

	<i>singular</i>	<i>plural</i>	<i>honorific</i>
<i>first person</i>	<b>hū</b> (I) am	<b>hē</b> (we) are	–
<i>second person</i>	<b>he</b> (you sg.) are	<b>ho</b> (you pl.) are	<b>hē</b> (you honorific) are
<i>third person</i>	<b>he</b> (he/she/it) is	<b>hē</b> (they) are	–

Surely you have found some differences between Hindi and English. It is possible to say in Hindi 'You is', provided the Hindi singular you, **tū**, is selected. Of course, the second person honorific pronoun (**āp**) always takes a plural form. As we mentioned in the first lesson, be careful when you need to use Hindi second person pronouns. The chances are you will rarely get to use the pronoun **tū** and, thus, the singular second-person 'to be' form.

### Present habitual actions = simple present tense

The Hindi sentences

**āp**    **kyā**    **karte**    **hē?**  
you    what    do    are

**mē**    **banāras**    **mē**    **rehtī**    **hū**  
I    Banaras    in    live    am

are equivalent to the English 'what do you do?' and 'I live in Banaras', which refer to habitual or regularly repeated acts. Look at the verb form/phrase, and you will readily observe that there are two main parts of the Hindi verb form. The first one, usually called the 'Main Verb', is composed of three elements:

**kar**            + **t**                    + **e**  
stem 'to do'    + aspect marker    + gender-number marker (m. pl.)

**reh**            + **t**                    + **ī**  
stem 'to live'    + aspect marker    + gender-number marker (f. sg.)

The first element of the first part is the verb stem. The second element is the aspect marker. The aspect marker simply shows whether the act is completed or ongoing. At this point it is important to understand the difference between tense and aspect. As mentioned just now, aspect is concerned about the ongoing, repeated or completed state of the action whereas tense (present, past or future) renders time information, i.e. as to what point in time the action took place. The third element of the main verb is the same masculine plural ending from Magic Key 1 discussed in the previous chapter.

The second part of the verb is called the 'auxiliary verb'. In the two sentences, the auxiliary verb is the same 'to be' verb form discussed above in Magic Key 2.

This verb form is referred to with various technical names. The most widely used forms are the following three: present imperfect tense, present habitual tense and simple present tense. We will call it the *simple present tense*. The full paradigm is given in the Grammatical Summary section of the book.

### Verb 'to have'

The Hindi expression for 'how many brothers and sisters do you have?' is

**āp ke**    **kitne**    **b<sup>h</sup>āī-behenē**    **hē?**  
your    how many    brothers-sisters    are

Note that the Hindi sentence contains neither an equivalent of the English verb 'to have' nor the subject 'you'. In Hindi, the subject takes a possessive form and the verb 'to have' becomes the verb 'to be'. As we proceed further, it will become clear that many languages of the world do not have the exact equivalent of English 'have'. Such a Hindi construction is used to express inseparable or non-transferable possessions (such as body parts, relationships, or dearly held possessions such as a job, house or shop). Transferable possession will be dealt with later on.

### Number and gender (plural formation of marked/ 'nerd' nouns)

Now do some detective work and discover Magic Key 3 for the following nouns.



*masculine*

<i>singular</i>			<i>plural</i>		
<b>b<sup>h</sup>āī</b>	भाई	brother	<b>b<sup>h</sup>āī</b>	भाई	brothers
<b>g<sup>h</sup>ar</b>	घर	house	<b>g<sup>h</sup>ar</b>	घर	houses
<b>hāt<sup>h</sup></b>	हाथ	hand	<b>hāt<sup>h</sup></b>	हाथ	hands
<b>mard</b>	मर्द	man	<b>mard</b>	मर्द	men
<b>ādmī</b>	आदमी	man	<b>ādmī</b>	आदमी	men

*feminine*

<i>singular</i>			<i>plural</i>		
<b>behen</b>	बहन	sister	<b>behenē</b>	बहनें	sisters
<b>kitāb</b>	किताब	book	<b>kitābē</b>	किताबें	books
<b>aurat</b>	औरत	woman	<b>auratē</b>	औरतें	women
<b>mātā</b>	माता	mother	<b>mātāē</b>	माताएं	mothers

If you think that the masculine nouns that do not end in **ā** remain unchanged and the feminine nouns that do not end in **ī** take **ē** to form plurals, you are right. The masculine nouns that depart from the normal trend, i.e. those that do *not* end in **ā** and the feminine nouns that do *not* end in **ī**, are called 'marked' nouns. We affectionately call them 'nerd' nouns for recall purposes.



Here is your Magic Key 3.

	<i>singular</i>	<i>plural</i>
<i>masculine</i>	non- <b>ā</b>	∅ (zero=unchanged)
<i>feminine</i>	non- <b>ī</b>	<b>ē</b>

अभ्यास **Exercises**

1

The packman has swallowed either some parts of the word or whole word. Supply the missing part where you see the ⊙ sign:  
 mē dillī ⊙ hū me ⊙ cār b<sup>h</sup>āī ⊙. merā choT ⊙ b<sup>h</sup>āī  
 Chicago mē kām kar ⊙ he. mer ⊙ do baR ⊙ b<sup>h</sup>āī England

mē reht ⊙ ⊙. merā nām amar ⊙. mē school jā ⊙ hū.  
 mer ⊙ do behen ⊙ b<sup>h</sup>ī ⊙. mer ⊙ pitā jī b<sup>h</sup>ī kām  
 kart ⊙ hē. āp ⊙ rehte hē? āp ⊙ kit ⊙ b<sup>h</sup>āī-behenē hē.  
 āp ⊙ mātā jī kyā ⊙ kar ⊙ hē.

2

Pair the words on the right with those on the left:

acc <sup>h</sup> ā	c <sup>h</sup> oTā
baRā	laRkī
behen	aurat
laRkā	burā
ādmī	nahī
hā	b <sup>h</sup> āī

3

The software system of our computer has imposed some weird system on the following Hindi phrases. Your job is to correct them:

se	banāras
mē	sheher
das	behen
cār	b <sup>h</sup> āīyā
do	ādmīyā
kitnā	b <sup>h</sup> āīyā
pīlā	sāRī

4

Unscramble the following words/phrases and fill the unscrambled expressions in the blank spaces on the right:

hiyeka	_____
shīxu	_____
bīRa xuīsh hū	_____
rūpā mnā	_____
dūrās	_____
kinte b <sup>h</sup> īā	_____
mēlieg	_____



5

In this puzzle there are four Hindi words from our dialogues. Find the words and circle them. They can be found horizontally and vertically. Note that long vowels are repeated, for example,  $\bar{i} = ii$ .

a d g a b a d z x s u n i y e z y x u f g  
 l l k j a z x c v b n m a s p q w e r t y  
 z x c v R a d g a r t y f g h a s g h j o  
 r t y f i b g t x u s h i i z q t s k x p  
 c v b n i w s x e d v r a t g h t a h z c  
 q a z w c w s v f r y h n m h u i k a u c

6



If you have the cassette recording, listen to it, and then play the role of Meenu Bharati. You can record your response orally.

Setting: A crowded shop

### Vocabulary

**māfi:** (f.) apology  
**b<sup>h</sup>iR** (f.) crowd

Now play the role of Meenu Bharati and record your response.

ABHILASHA: (bumps into Meenu) māf kījiye.  
 MEENU: \_\_\_\_\_ bahut b<sup>h</sup>iR he.  
 ABHILASHA: sac.  
 MEENU: \_\_\_\_\_  
 ABHILASHA: aur merā nām Abhilasha Pande he.  
 MEENU: \_\_\_\_\_  
 ABHILASHA: āp dillī kī hē na?  
 MEENU: \_\_\_\_\_

## 3 आप को क्या चाहिये? What would you like?

By the end of this lesson you should be able to:

- tell someone what you wish to get
- describe locations
- use some skills of negotiation
- make reservations
- describe possession (transferable)
- understand verb agreement with subjects and objects
- express physical states (fever, headache)



## Dialogue

### Buying a saree

Meghan Ashley and Anita Sharma go to a saree shop in Jaipur. Anita visits the shop quite regularly. After greeting each other, Anita tells the shopkeeper, Rajendra Singh, that Meghan is visiting from London and wants a saree.

- ANITA: zarā naye fashion kī sārī dik<sup>h</sup>āiye.  
 RAJENDRA: kaun sī sārī cāhiye? reshmī yā sūti?  
 ANITA: reshmī.  
 RAJENDRA: ye dek<sup>h</sup>iye. āj-kal is kā bahut rivāj he.  
 dek<sup>h</sup>iye, silk kitnā acc<sup>h</sup>ā he!  
 (Rajendra shows a number of sarees. Anita asks Meghan about her choice.)  
 ANITA: Meghan, āp ko kaun sī sārī pasand he?  
 MEGHAN: ye pīlī.  
 (turning to Rajendra to ask the price)  
 ANITA: is kā dām kyā he?  
 RAJENDRA: bārā sau rupaye.  
 ANITA: T<sup>h</sup>īk batāiye, ye bāhar se āyī hē.  
 RAJENDRA: āj-kal itnā dām he...acc<sup>h</sup>ā gyāra sau.  
 ANITA: acc<sup>h</sup>ā T<sup>h</sup>īk he.  
 ANITA: Please show me a saree that is in fashion.  
 (lit. please show me a little bit of a new fashion saree)  
 RAJENDRA: What kind of saree [do you] want? Silk[en] or cotton?  
 ANITA: Silk[en].  
 RAJENDRA: Look at this. Nowadays it is very much in fashion  
 (lit. nowadays it's very much custom is)  
 See how good the silk is!  
 (lit. how much good the silk is!)  
 (Rajendra shows a number of sarees. Anita asks Meghan about her choice.)  
 ANITA: Meghan, which saree do you want?  
 MEGHAN: [I] want this yellow [one].  
 ANITA: What is its price?

- (turning to Rajendra to ask the price)  
 RAJENDRA: Twelve hundred rupees.  
 ANITA: Please tell [me] the right [price]; she is the visitor.  
 (lit. she came from outside)  
 RAJENDRA: This is the price nowadays...okay, eleven hundred [rupees].  
 ANITA: Okay, [that] is fine.

## Vocabulary

zarā	जरा	little, somewhat
nayā (m.)	नया	new
naye	नये	new
sārī (f.)	साड़ी	saree
dik <sup>h</sup> ānā	दिखाना	to show
dik <sup>h</sup> āiye	दिखाइये	please show
kaun sā (m.; adj.)	कौन सा	which one
kaun sī	कौन सी	which one
cāhiye	चाहिये	desire, want
resham (m.)	रेशम	silk
<reshmī>	रेशमी	silken
yā	या	or
sūt (m.)	सूत	cotton
sūti	सूती	cotton (adj.)
dek <sup>h</sup> nā (+nū)	देखना	to see
dek <sup>h</sup> iye	देखिये	please see
āj-kal	आज-कल	nowadays
rivāj (m.)	रिवाज़	custom
āp ko	आप को	to you
pasand (f.)	पसन्द	choice, liking
pīlā (m.; adj.)	पीला	yellow
pīlī	पीली	yellow
dām (m.)	दाम	price
<bārā>	बारह	twelve
sau	सौ	hundred
rupaye (m.)	रुपये	Rupees (Indian currency)

batāiye	बताइये	please tell
bāhar	बाहर	outside
āyī	आयी	came
itnā	इतना	this much
<gyārā>	ग्यारह	eleven

## Pronunciation

The numerals eleven and twelve are written **gyārah** and **bārah**, but are pronounced **gyārā** and **bārā**, in Standard Hindi. In the other varieties of Hindi, they are pronounced **gyāre** and **bāre**, respectively.

The Hindi word for 'silken' is written as **reshamī** but the vowel **a** is dropped. Therefore, it is pronounced **reshmī**. For the time being, satisfy yourself with this observation. The rule of dropping **a** is given in Script Unit 4.

## Notes

### Rules of negotiation

The rules of bargaining or negotiating can be very complex indeed, and are beyond the scope of this book. However, one strategy deserves special mention. Towards the end of the conversation, the subject of visitors is brought up. Since Indian culture shows a great deal of sensitivity towards foreign visitors, it is a signal to request a discount.



### The politeness germ

As we showed in the last lesson, Hindi is a very rich language as far as politeness is concerned.

When **zarā** 'little, somewhat' is used at the beginning of a request, its main function is politeness. It is almost like the English 'I do not want to impose on you but....' By adding **zarā**, Hindi speakers convey the meaning, 'I want to put as little burden as possible on you by my request'. **zarā** remains invariable.

## cāhnā, 'want' vs. cāhiye, 'desire/want'

As the English expression 'what do you want?' would be considered less polite than 'what would you like to have?', similarly in Hindi

āp	kaun sī	sāRī	cāhtī	hē
you	what kind of	saree	want	are

would be considered less polite than

āp	ko	kaun sī	sāRī	cāhiye
you	to	what kind of	saree	desire
(lit. what kind of saree is desirable to you?)				

In the first sentence the subject **āp** indicates a *deliberate* subject, whereas in the second sentence the subject **āp ko** is an *experiencer* one. Sometimes the politeness is achieved in Hindi by means of experiencer subjects. In other words, the verb **cāhiye** is the relatively polite counterpart of English 'to want' (and Hindi **cāhnā** 'to want') because it always selects an experiencer subject. Experiencer subjects render polite reading in some contexts. Hereafter the Hindi verb **cāhiye** will be glossed as 'want' because 'desire' is not its best translation.

For more information, see the discussion of the experiencer subject in the next lesson.

## Word-for-word translation

The Hindi equivalent of the English 'It is very much in fashion' is

is kā	bahut	rivāj	he
its	very	custom	is

Similarly, the English expression 'This [she] is a visitor' is realized in Hindi as

ye	bāhar	se	āyī	hē
these (honorific)	outside	from	came	are

In other words, the Hindi expression is literally 'She has come from

outside'. The past tense will be dealt with later on; for the time being memorize this sentence and learn to make number and gender changes in **āyī** (**āyā** for masculine singular subjects, **āye** for masculine plural, and **āyī** for feminine plural) and person and number changes in the 'to be' form.

### Polite commands

The Hindi equivalent of English 'please show' and 'please see' are:

<b>dik<sup>h</sup>ā-iyē</b>	<b>dek<sup>h</sup>-iyē</b>
show-imperative (polite)	see-imperative (polite)

The other examples of polite commands you have encountered earlier are:

<b>kah-iyē</b>	<b>sun-iyē</b>
say-imperative (polite)	listen-imperative (polite)

In short, **iyē** is added to a verbal stem to form polite commands. It is called 'polite imperative' in grammatical literature.

### No word for 'please'

There is really no *exact* equivalent of the English word 'please'. The most important way of expressing polite requests is by means of a polite verb form, i.e. by adding **-iyē** to a verb stem. If one looks for word-for-word Hindi equivalents of 'please', there are two: **kripyā** or **mehar bānī kar ke**; even then the verbal form with **-iyē** has to be retained. **kripyā** and **meharbānī kar ke** mean 'kindly' in Hindi.

### Context

Note the use of the change in meaning of Hindi **kaun sā**, 'which one', in the following two contexts: when a saree has yet to be shown by the shopkeeper

<b>kaun sī</b>	<b>sāRī</b>	<b>cāhiye?</b>
what kind of	saree	want
'What kind of saree do [you] want?'		

and in the context of choosing a saree from a set of sarees which are shown to the customer

<b>āp</b>	<b>ko</b>	<b>kaun</b>	<b>sī</b>	<b>sāRī</b>	<b>pasand</b>	<b>he?</b>
you	to	which	one	saree	choice/liking	is
'Which saree do (you) like?'						

### Subject omission

<b>kaun sī</b>	<b>sāRī</b>	<b>cāhiye?</b>
what kind of	saree	want
'What kind of saree do [you] want?'		

## Dialogue

### Booking a flight

*John Smith goes to the airline booking office to make a flight booking for Jaipur (the Pink City). He talks to the agent.*

JOHN:	jaipur kī ek TikaT ( <i>ticket</i> ) cāhiye.
AGENT:	kaun se din ke liye?
JOHN:	kal ke liye.
AGENT:	kampuTar ( <i>computer</i> ) par dek <sup>h</sup> tā hū, hē yā nahī.
JOHN:	subā kī flāiT ( <i>flight</i> ) cāhiye.
AGENT:	TikaT ( <i>ticket</i> ) he.
JOHN:	to dījiye. <i>flight</i> kab caltī he?
AGENT:	subā das baje.
JOHN:	mere pās <i>cash</i> nahī he.
AGENT:	to kreDiT kārDa ( <i>credit card</i> ) dījiye.
JOHN:	[I] want one ticket for Jaipur.
AGENT:	For which day?
JOHN:	For tomorrow.
AGENT:	[I] must look at the computer [to see] whether or not [I have it]. ( <i>lit. [it] is or not</i> )

JOHN:	[I] need a morning flight.
AGENT:	[I] have a ticket.
JOHN:	Then [please] give [it to me]. When does the flight leave?
AGENT:	10 o' clock.
JOHN:	I do not have cash.
AGENT:	Then use a credit card. (lit. give a credit card)

## Vocabulary

din (m.)	दिन	day
ke liye	के लिये	for
kal	कल	yesterday, tomorrow
par	पर	on, at
dek <sup>h</sup> nā (+ne)	देखना	to see
<subā>	सुबह	morning
to	तो	then
denā (+ne)	देना	to give
dījiye	दीजिये	please give
kab	कब	when (question word)
calnā (-ne)	चलना	to leave, to walk
das	दस	ten
baje	बजे	o'clock
pās	पास	near, possession (have)

## Pronunciation

The word for morning is written **subah**, but is pronounced **subā**.

In the borrowed words from English such as *computer* and *ticket*, the English *t* is pronounced with the retroflex **T** (see section on Hindi pronunciation and writing system for the pronunciation of Hindi sounds).

## Notes

### Word-for-word translation

jaipur	kī	TikaT
Jaipur	of (f.)	ticket (f.)
'A ticket for Jaipur' (lit. Jaipur's ticket)		

The English borrowed words such as *ticket* and *computer* are assimilated into Hindi and, consequently, are assigned feminine and masculine gender, respectively.

The equivalent Hindi expression for 'morning flight' is

subā	kī	flāiT
morning	of	flight

Guess the gender of *flight* in Hindi. Of course, it is feminine (clue: the feminine form **kī**).

### Short form of tab, 'then'

The short form of **tab**, 'then', is **to**, as in

to	dījiye
then	please give

### Compound and oblique (peer pressure) postpositions

Observe the structure of the English preposition in Hindi:

(noun)	postposition	postposition
kal	ke	liye
tomorrow	of	for

As we proceed further we will introduce the concept of the 'oblique' case in Hindi, which I affectionately call the 'peer pressure' case. Languages do show the effects of peer pressure! You will notice, as we go on, that the compound postpositions will either begin with **ke** or **kī**, but

never with **kā**. The reason is that **kā** and **kī** have to be followed by another postposition in the compound postposition, and the succeeding postposition influences the preceding postposition. In the above expression **liye** changes **kā** to **ke**. That is, the postposition ending **ā** becomes **e**.

The oblique effect does not last to the preceding postposition but to the phrase as a whole.

**kaun sā**    **din**  
which      day (m.)

Note that the **sā** part of the question word 'which' agrees in number and gender with the following noun, i.e. **din**, 'day', which is masculine singular. Now, if we expand this phrase by adding the Hindi compound postposition **ke liye**:

**kaun se**    **din**      **ke**    **liye**  
which      day (m.)    of      for

Now the peer pressure of **liye** not only extends to **ke** but all the way to **se**. The way **kā** gives in to the peer pressure of **liye** is similar to the way **sā** gives in to **se**. As a matter of fact, even the noun **din** is affected too. The only difference concerns the marked noun (or nerd nouns: remember this distinction from the last chapter), where the effect does not occur. However, if we replace the marked noun with an unmarked noun **laRkā**, 'boy', you will see a clear change.

**kaun se**    **laRke**    **ke**    **liye**  
which      boy      of      for  
For which boy

Although under the peer pressure **laRkā** 'boy', changes to **laRke**, its meaning does not change. It still keeps its singular identity. Remember, normal people give in to peer pressure superficially!

### Separable or transferable possessions

In the last lesson we dealt with non-transferable and inseparable possession, i.e. expressions such as 'I have four brothers'. Let us turn our attention to separable possession, as in

**mere**    **pās**    **cash**    **nahī**    **he**  
my      near    cash      not      is  
I do not have cash.

Similarly, in Hindi the expression 'you have a ticket' will be

**āp ke**    **pās**    **TikaT**    **he**  
your      near    ticket    is  
You have a ticket

In other words, in the case of separable possession the subject receives **ke pās** compound postposition and, subsequently, the following changes take place. Note that **ke** makes the subject oblique masculine possessive.

**mē**    +    **ke pās**    ==>    **mere pās**    I have  
**āp**    +    **ke pās**    ==>    **āp ke pās**    You have

## Dialogue

### A visit to the doctor

*Kushwant Singh is suffering from the cold weather. He has a fever and a headache. He goes to his doctor, Charan Chaturvedi. After exchanging greetings, Kushwant tells Charan the purpose of his visit*

KUSHWANT:    *DākTar sāhib, muj<sup>h</sup> ko kuc<sup>h</sup> buxār he.*

CHARAN:        *kab se he?*

KUSHWANT:    *kāl rāt se.*

CHARAN:        *sir-dard b<sup>h</sup>ī he?*

KUSHWANT:    *jī hā.*

*(putting the thermometer into Kushwant's mouth)*

CHARAN:        *thermometer lagāiye.*

*(after taking the thermometer from Kushwant's mouth)*

CHARAN:        *t<sup>h</sup>oRā buxār he...ye davāī din mē do bār lījiye...*

*jaldī T<sup>h</sup>īk ho jāēge.*

KUSHWANT:    *Doctor, sir, I have some fever.*

CHARAN:        *Since when [it is]?*



- KUSHWANT: *Since last night.*  
 CHARAN: *[Do you have] a headache too?*  
 KUSHWANT: *Yes.*  
*(putting the thermometer in to Kushwant's mouth)*  
 CHARAN: *[You] have a little fever... please take this medicine twice a day. (lit. please take this medicine two times in a day) [You] will soon be fine.*

## Vocabulary

DākTar	डाक्टर	Doctor
<sāhib>	साहिब	sir
muj <sup>h</sup> ko	मुझ को	to me
kuc <sup>h</sup>	कुछ	some
buxār (m.)	बुखार	fever
kab	कब	when
kal	कल	yesterday/tomorrow
rāt (f.)	रात	night
sir (m.)	सिर	head
dard (m.)	दर्द	pain
lagānā (+ne)	लगाना	to fix, to put into, to stick
lagāiye	लगाइये	please fix, put into, stick
thoRā (m. adj.)	थोड़ा	little
davāī (f.)	दवाई	medicine
do	दो	two
bār (f.)	बार	time, turn
lenā (+ne)	लेना	to take
lījiye	लीजिये	please take
jaldī	जल्दी	soon, quickly
ho jāēge	हो जाएंगे	will become

## Pronunciation

The word **sāhib** has other variants: **sāhab** and, more colloquially **sāb**.

## Notes

### 'sahib'

The original meaning of the Hindi word **sāhib** is 'master', or 'lord'. This word is relatively more formal than the English 'sir'. In highly formal addresses, **sāhib** can be substituted for the Hindi **jī**. Usually it is used with last names and titles (e.g. **jaj** ('judge'); **sāhib**). The other two variants are **sāhab** and **sāb**.

### 'Since'

The Hindi equivalent of 'since' is the postposition **se**, 'from', e.g.

<b>kab</b>	<b>se</b>	<b>kal</b>	<b>rāt</b>	<b>se</b>
when	from	yesterday	night	from
Since when		Since last night		

## 'Tell me why' column

**savāl:** hindustānī auratē bindī kyō lagātī hē?

**question:** Why do Indian women put a dot [on their foreheads]?

*Circle the correct response:*

- (a) **siṅgār** [for] make up  
 (b) **shādī-shudā he** [to show she] is married  
 (c) **donō** [for] both [reasons]

**javāb:** (c) **dono**

**Answer:** (c) both

## Vocabulary

<b>b<sup>h</sup>arat</b> (m.)	भारत	India
<b>hindustān</b> (m.)	हिन्दुस्तान	India

<b>b<sup>h</sup>aratīya</b>	भारतीय	Indian
<b>hindustānī</b>	हिन्दुस्तानी	Indian
<b>bindī</b> (f.)	बिन्दी	dot
<b>kyō</b>	क्यों	why
<b>savāl</b> (m.)	सवाल	question
<b>javāb</b> (m.)	जवाब	answer
<b>singār</b> (m.)	सिंगार	make up
<b>shādī-shudā</b>	शादीशुदा	married
<b>donō</b>	दोनों	both



## Dialogue

### Humour column

Two thieves are being interrogated in a Delhi police station. The inspector is interrogating the thieves and his assistant is taking notes

INSPECTOR:	tumhārā nām?
THIEF:	Banerjī. (now turning to the other)
INSPECTOR:	tumhārā nām?
THIEF:	Chatterjī. (inspector talking to both thieves)
INSPECTOR:	corī karte ho aur nām ke sāt <sup>h</sup> 'jī' lagāte ho. (turning to his assistant)
INSPECTOR:	in kā nām lik <sup>h</sup> īye, Baner aur Chatter.
INSPECTOR:	Your name?
THIEF:	Banerjii. (Now turning to the other)
INSPECTOR:	Your name?
THIEF:	Chatterjii. (Inspector talking to both thieves)
INSPECTOR:	[You] steal and use jī with your name. (turning to his assistant) Write their names, Baner and Chatter.

## Note (cultural)

Most of the last names in the state of Bengal end with **-jī**. However, this **jī** is not an honorific as in Hindi.

## Vocabulary

<b>corī karnā</b> (+ne)	चोरी करना	to steal
<b>lik<sup>h</sup>nā</b> (+ne)	लिखना	to write
<b>lik<sup>h</sup>īye</b>	लिखिये	please write
<b>ke sāth</b>	के साथ	with
<b>lagānā</b> (+ne)	लगाना	to attach, to fix

## व्याकरण Grammar

### cāhiye and verb agreement

The verb **cāhiye** is a frozen verb. It agrees neither with a subject nor with an object in Standard Hindi.

### Simple present tense: subject-verb agreement

As pointed out earlier, the verb agrees with the subject in person, number and gender. The first part of the verb (called the 'main verb') agrees in number and gender and the second part of the verb (called the 'auxiliary verb') agrees in person and number with the subject.

<b>flight</b>	<b>kab</b>	<b>caltī</b>	<b>he?</b>
flight (f.)	when	move/walk	is
When does the flight leave?			
(lit. When does the flight walk/move?)			

### Object-verb agreement (postposition syndrome)

<b>āp</b>	<b>ko</b>	<b>sāRī</b>	<b>pasand</b>	<b>he?</b>
you	to	saree (f.)	choice/liking	is
Do you like the saree?				

Notice that, unlike in English, the Hindi verb does not agree with the subject. Instead, it agrees with the object. The rule of thumb is whenever the subject is followed by any postposition, the verb does not agree with it. Recall the 'have' construction:

mere cār b<sup>h</sup>āī hē  
 my four brothers(m. pl.) are  
 I have four brothers.

In the above sentence, the verb form is not **hū**, indicating that the verb does not agree with the subject. The verb agrees with **b<sup>h</sup>āī** 'brothers', and takes the plural ending.

mere pās sārīā hē  
 my near sarees are  
 I have sarees.

Similarly, the verb agrees with **sārīā** which is plural.

How about the expression 'I have some fever'?

muj<sup>h</sup> ko kuc<sup>h</sup> buxār hē  
 me to some fever is  
 I have some fever.

Once again the verb does not agree with the subject because it is followed by the postposition **ko**. Instead, it agrees with 'fever'.

In fact, if both the subject and the object are followed by a postposition, the verb never agrees with either. In such a case, it stays masculine singular (called 'default agreement').

### When does the subject take a postposition?

Hindi verbs such as **pasand honā**, 'to like', and **cāhiye**, 'to want', select the **ko** postposition with their subject. You will have to remember which verb takes which postposition with the subject. For example, you will have to remember that the English verb 'to have' takes three different postpositions in the Hindi subject:

<i>subject postposition</i>	<i>possession</i>
<b>ke pās</b>	separable, transferable
<b>kā, ke, kī</b>	inseparable
<b>ko</b>	physical states (such as fever, headache)

### अभ्यास Exercises



#### 1

Translate the following sentences into Hindi according to the model: (Remember Hindi does not have articles. Therefore articles 'a', 'an' and 'the' cannot be translated into Hindi.)

#### Model

āp ko kitāb cāhiye. You want a book  
 muj<sup>h</sup> ko kitāb cāhiye. I want a book

- I want a ticket for Jaipur.
- Do you want medicine?
- I want two houses.
- I want a car in my garage. (garage: use the English word)
- you want this beautiful saree. (beautiful: **sundar**)

#### 2

Fill in the blanks by making an appropriate choice from the following Hindi subjects:

merā, mere, merī, mere pās, muj<sup>h</sup> ko

- \_\_\_\_\_ ek behen hē.
- \_\_\_\_\_ do b<sup>h</sup>āī hē.
- \_\_\_\_\_ ek computer hē.
- \_\_\_\_\_ hāl T<sup>h</sup>īk hē.
- \_\_\_\_\_ sir-dard hē.
- \_\_\_\_\_ kām cāhiye.
- \_\_\_\_\_ laRkā g<sup>h</sup>ar letā hē.

## 3

Match the parts of the sentences given on the right with parts on the left to make a complete sentence:

muj <sup>h</sup> ko	g <sup>h</sup> ar mē kitne ādmī hē?
mere pās	kyā he?
āp ke	buxār he.
merā	āp ke liye he.
ye flight	sheher bahut sundar he.
is kā dām	rupiye hē.

## 4



Listen to what the waiter is saying on the recording and answer each question in Hindi. Your part of the answer is given below in English. After the beep you are given some time during which you should reply. After your reply, listen to the recorded correct version. To distinguish you from the waiter, your voice is represented by a female voice.

Use the glossary to familiarize yourself with food items.

WAITER:

YOU: (appropriate greeting)

WAITER:

YOU: *I am fine.*

WAITER:

YOU: *No, what is the special for lunch?*

WAITER:

YOU: *The vegetarian special is fine. What is it?*

WAITER:

YOU: *I need my daal a little spicy. (No need to translate 'my' here.)*

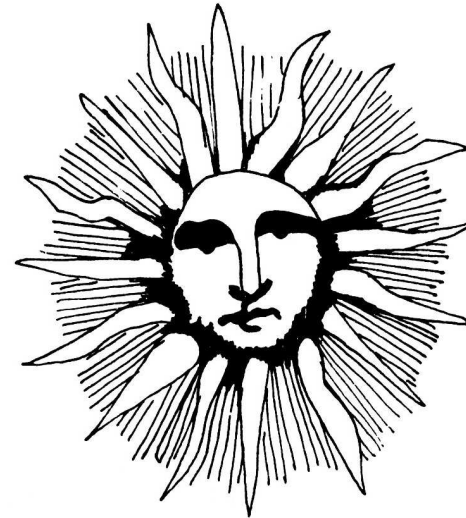
WAITER:

Thīk he.

## 4 आप के शौक क्या हैं? What are your hobbies?

By the end of this lesson you should be able to:

- talk about your and others' hobbies and interests
- talk about your and others' likes and dislikes
- manage some more expressions of health and ailments
- learn expressions with 'generally'
- form derived adjectives
- note asymmetry between English and Hindi expressions



## Dialogue

### What are your hobbies?

Professor James Jones, an internationally acclaimed expert on international advertising, is being profiled in an ethnic Indian newspaper from California. After talking about his research, the interviewer, Y. Malik, wants to report Professor Jones' interests to his readers

- MALIK: kyā āp b<sup>h</sup>ārat jāte hē?
- JONES: jī hā, kāī bār.
- MALIK: āp ko hindustānī k<sup>h</sup>ānā pasand he?
- JONES: jī hā, tandūrī cikan (*tandoori chicken*), dosā (*dosa*)... vese samosā b<sup>h</sup>ī bahut pasand he.
- MALIK: āp ke shauk kyā kyā hē?
- JONES: muj<sup>h</sup> ko terne kā shauk he, is ke alāvā b<sup>h</sup>āratīya sangīt kā b<sup>h</sup>ī shauk he.
- MALIK: gāne kā b<sup>h</sup>ī?
- JONES: zarūr, mere gāne se mere bacce hēD fon (*head phone*) lagāte hē.
- MALIK: vāh! vāh!
- MALIK: Do you visit India [*quite frequently*]?
- JONES: Yes, quite often (lit. several times)
- MALIK: Do you like Indian food?
- JONES: Yes, tandoori chicken, dosa...  
in addition [I] like samosa very much.
- MALIK: What are your hobbies?
- JONES: I am fond of swimming; besides this, [I] am fond of Indian music.
- MALIK: [*Fond*] of singing too?
- JONES: Of course; my children put on headphones [*because of*] my singing. (lit. [my] children put on headphones from my singing.)
- MALIK: Excellent! (i.e. what an excellent sense of humour)

## Vocabulary

jānā (-ne)	जाना	to go
kāī	कई	several
k <sup>h</sup> ānā (m.); v. (+ne)	खाना	food (n.), to eat (v.)
vese	वैसे	otherwise, in addition
shauk (m.)	शौक	hobby, fondness, interest
ternā (-ne)	तैरना	to swim
sangīt (m.)	संगीत	music
ke <alāvā>	के अलावा	besides, in addition to
gānā (m.), v. (+ne)	गाना	song (n.); to sing (v.)
zarūr	जरूर	of course, certainly
par	पर	on, at
vāh	वाह	ah! excellent! bravo!

## Pronunciation

alāvā is also pronounced ilāvā.

## Notes

### The experiencer subject

The Hindi equivalent of the English 'I am fond of swimming' is:

muj <sup>h</sup>	ko	terne	kā	shauk	he
me	to	swimming	of	fondness	is

In English 'I' is the subject of the sentence. However, in Hindi the equivalent of English 'I' is **muj<sup>h</sup> ko** 'to me'. Such a distinction is very important in South Asian languages. The nominative subjects (e.g. 'I') denote volitional/deliberate subjects, as in the English 'I met him'. The experiencer (**ko**) subjects are non-volitional/non-deliberate, as in the English 'I ran into him'. In other words, expressions such as the following are expressed in a slightly different fashion:

<i>English</i>	<i>Hindi</i>
I am fond of swimming	The fondness of swimming is to me.
You want a ticket	The desire of a ticket is to you.
I have some fever.	Some fever is to me.
She likes this book.	The choice of this book is (i.e. experienced by) to her.

The experiencer subjects receive the **ko** position in Hindi. Recall the postposition syndrome of Hindi verbs which refuse to agree with any element that contains a postposition. Therefore, the 'to be' verb in Hindi does not agree with the experiential subject. For agreement purposes, **shauk**, 'fondness', becomes the element of agreement.

There are two other terms for experiential subjects – dative subjects and the **ko** subjects. We will call them experiential subjects in this book.

### Verbal nouns (infinitive verbs)

Now observe the status of the word 'swimming' in the English sentence 'I am fond of swimming'.

The word 'swimming' functions like a noun in the above sentence. As a matter of fact, one can replace it with a noun, e.g. 'I am fond of chocolate'. The only difference is that 'chocolate' is a noun to begin with and 'swimming' is derived from the verb 'swim' by adding '-ing' to it. Such derived nouns are called verbal nouns or gerunds. We will call them verbal nouns throughout this book.

Hindi does not distinguish verbal nouns from infinitive forms, e.g. 'to swim'. You get two for one. Examples of Hindi verbal nouns or infinitive forms are given below:

<i>verb stems</i>		<i>verbal nouns/infinitive verbs</i>	
<b>kar</b>	do	<b>karnā</b>	to do/doing
<b>ā</b>	come	<b>ānā</b>	to come/coming
<b>jā</b>	go	<b>jānā</b>	to go/going
<b>dek<sup>h</sup></b>	see	<b>dek<sup>h</sup>nā</b>	to see/seeing
<b>batā</b>	tell	<b>batānā</b>	to tell/telling
<b>ter</b>	swim	<b>ternā</b>	to swim/swimming
<b>k<sup>h</sup>ā</b>	eat	<b>k<sup>h</sup>ānā</b>	to eat/eating

<b>gā</b>	sing	<b>gānā</b>	to sing/singing
<b>lik<sup>h</sup></b>	write	<b>lik<sup>h</sup>nā</b>	to write/writing

You must have discovered by now that the only counterpart of the English infinitive 'to' (as in 'to leave') and the verbal noun marker '-ing' (as in 'leaving') in Hindi is **-nā**. It is like English '-ing' in the sense that it follows a verbal stem rather than the English infinitive marker 'to', which precedes a verbal stem rather than follows it.

### Oblique verbal nouns

Remember the peer-pressure influence of postposition on the words in a phrase? See the section on 'compound and oblique postposition' in case you have forgotten it.

Now consider the Hindi counterpart of the English 'of swimming' as in 'I am fond of swimming':

<b>terne</b>	<b>kā</b>
swimming	of

Under the peer pressure from the postposition **kā**, the Hindi verbal noun **ternā** 'swimming', undergoes a change exactly like the noun **laRkā**. Thus, it becomes **terne**. Study the following sentences carefully. Do you see the same change?

<b>muj<sup>h</sup></b>	<b>ko</b>	<b>gāne</b>	<b>kā</b>	<b>shauk</b>	<b>he</b>
me	to	singing	of	fondness	is
I am fond of singing.					

<b>muj<sup>h</sup></b>	<b>ko</b>	<b>k<sup>h</sup>āne</b>	<b>kā</b>	<b>shauk</b>	<b>he</b>
me	to	eating	of	fondness	is
I am fond of eating.					

<b>āp</b>	<b>ko</b>	<b>movie</b>	<b>dek<sup>h</sup>ne</b>	<b>kā</b>	<b>shauk</b>	<b>he</b>
you	to	film	seeing	of	fondness	is
You are fond of watching movies.						

<b>āp</b>	<b>ko</b>	<b>k<sup>h</sup>āne</b>	<b>kā</b>	<b>shauk</b>	<b>he</b>
you	to	eating	of	fondness	is
You are fond of eating.					

## Yes–no questions with *kyā*

In Lesson 1, we saw how to change a statement into a yes–no question with merely a change in the intonation. One can also place *kyā* in front of a statement and form a yes–no question out of it. (Yes, it is the same word *kyā* that means ‘what’!) Even if *kyā* is placed at the beginning of a sentence, the rising question intonation is imperative. Since it is difficult to show intonation in writing, *kyā* is more prevalent in written Hindi, and its omission is common in speech.

The statement

*āp b<sup>h</sup>ārat jāte hē*  
 you India go are  
 You go to India.

becomes a yes–no question with the mere addition of *kyā* to the front of it:

*kyā āp b<sup>h</sup>ārat jāte hē?*  
 [Q] you India go are  
 Do you go to India?

You do not need any verb forms at the beginning of a yes–no question in Hindi.

## Reduplication of question words

The repetition of a question word is quite common in Hindi. In many languages of South East Asia repetition indicates plurality. Almost the same is true in Hindi.

*āp ke shauk kyā kyā hē?*  
 your interests/hobbies what what are  
 What are your interests/hobbies?

In English one cannot repeat the question word ‘what’ even if one knows that the person in question has many interests. However, the repetition of *kyā* has a ‘listing’ function, and thus asks the person to give a list of interests which are more than one according to the speaker’s viewpoint.

Similarly, if someone asks in Hindi

*āp kahā kahā jāte hē?*  
 you where where go are  
 What places do you go to?

the speaker has reason to believe that the listener goes to more than one place.

## Dialogue

### Indian films

*India is the largest producer of films in the world. More movies are produced by the Bombay film industry than by Hollywood. It is no wonder, therefore, that Hindi films dictate social conversation and are an excellent mode of expressing agreement–disagreement, liking–disliking and social and political thoughts. In this dialogue, the topic of discussion is Hindi films. The participants are Akbar Ali and Suhas Ranjan. Suhas saw a movie called **k<sup>h</sup>alnāyak** (villain), and he is ready to express his delight over it.*

- SUHAS: *k<sup>h</sup>alnāyak* merī man-pasand film he.  
 AKBAR: vo kese?  
 SUHAS: gāne bahut acc<sup>h</sup>e hē, kahānī aur acting b<sup>h</sup>ī shāndār he.  
 AKBAR: Hindi filmē to muj<sup>h</sup> ko bilkul pasand nahī. sirf formula.  
 SUHAS: lekin ye formula film nahī, is kā andāz aur he.  
 AKBAR: sab Hindi filmē ek sī hotī hē, laRkā laRkī se miltā he, donō mē pyār hotā he, p<sup>h</sup>ir k<sup>h</sup>alnāyak ātā he...  
 (Suhas interrupts)  
 SUHAS: aur donō kī shādī hotī hē. jī nahī, ye esī film nahī.  
 AKBAR: to pashcim kī nakal hogī.  
 SUHAS: to āp ke xayāl se sirf pashcimī filmē acc<sup>h</sup>ī hotī hē?  
 AKBAR: mē ye nahī kehtā, purānī hindī filme acc<sup>h</sup>ī hotī hē.  
 (Ajit Singh listens patiently to this discussion, and then intervenes :)  
 AJIT: film kī bāt par mahāb<sup>h</sup>ārat kyō?



- SUHAS: *Khalnaayak is my favourite movie.*  
 AKBAR: *How come?*  
 SUHAS: *[The] songs are very good; [the] plot and acting are great too.*  
 AKBAR: *I dislike Hindi films – [They are] only formula [films].*  
 SUHAS: *But this [one is] not a formula film. Its style is different.*  
 AKBAR: *All Hindi films are alike – a boy meets a girl, both fall in love, (lit. love happens in both) then a villain comes... (Sahas interrupts)*  
 SUHAS: *And both get married. No, this is not such a film.*  
 AKBAR: *Then it must be an imitation of the West.*  
 SUHAS: *[Do] you think only the Western films are [generally] good? (lit. in your opinion only the Western films are [generally] good)*  
 AKBAR: *I do not say this; the old Hindi films are good. (Ajit Singh listens patiently to this discussion, then intervenes:)*  
 AJIT: *Why [wage a] fierce battle over the topic of films? (implying that the topic of films is not worthy of such a serious discussion)*

## Vocabulary

<b>k<sup>h</sup>alnāyak</b> (m.)	खलनायक	villain
<b>man-pasand</b> (m.)	मनपसन्द	favourite
<b>vo kēse</b>	वह कैसे	how come?
<b>kahānī</b> (f.)	कहानी	story
<b>shāndār</b>	शानदार	splendid, great
<b>nāpasand</b>	नापसन्द	dislike
<b>aur</b>	और	and, more, other, else
<b>andāz</b> (m.)	अन्दाज़	style
<b>ek-sā</b>	एक-सा	alike
<b>pyār</b> (m.)	प्यार	love
<b>shādī</b> (f.)	शादी	marriage
<b>honā</b> (-ne)	होना	to be
<b>hotī he</b>	होती है	generally happens, generally takes place (sg.)
<b>hotī hē</b>	होती हैं	generally happen, generally take place (pl.)

<b>hogī</b>	होगी	will be
<b>esā</b>	ऐसा	such
<b>pashcim</b> (m.)	पश्चिम	west
<b>pashcimī</b>	पश्चिमी	western
<b>nakal</b> (f.)	नकल	copy, fake, imitation
<b>&lt;xayālī&gt;</b> (m.)	खयाल	opinion, viūw
<b>sirā</b>	सिर्फ	only
<b>&lt;kehna&gt;</b> (+nū)	कहना	to say
<b>purānā</b> (m.)	पुराना	oīī (inanimate)
<b>bāt</b> (f.)	बात	matter, conversation, topic
<b>mahā</b>	महा	great
<b>mahāb<sup>h</sup>ārat</b>	महाभारत	one of the two greatest epics from Sanskrit; fierce battle (non-literal context)
<b>kyō</b>	क्यों	why

## Pronunciation

The Hindi word for ‘opinion’ can be pronounced and written in two ways: **xayāl** (खयाल) and **xyāl** (ख्याल). The latter form is more frequent among the educated; we will use this form here.

The verb is pronounced **keh** but is written **kah** (कह).

## Notes

### ‘Filmē’

The English word ‘film’ is assimilated into Hindi. It is no longer treated as a foreign word in the language; therefore, it has gender. From the plural ending **ē**, you can predict its gender. It is, of course, feminine. (It is treated as a feminine of the nerd category, i.e. marked.)

### Negative marker: nahī, na

The short version of **nahī** ‘not’, is **nā**. It is written as **na** (न) but in pronunciation the vowel **a** becomes long, i.e. **ā**.

With polite orders **nā** is used instead of **nahī**. It is also used with subjunctives. Do not worry about subjunctives for now. However, observe

the use of **nā** with polite orders ('polite imperatives').

**nā dījiye**  
not please give  
Please do not give.

It is also used with the word **nāpasand**, 'dislike'. However, with nouns it is not as productive as with polite commands. For example, you cannot make the word 'dissatisfaction' using **nā** with the Hindi equivalent of 'satisfaction'.

### aur as an adjective or adverb

**is kā andāz aur he**  
its style different is

The conjunction 'and' in Hindi expresses a range of meanings when used either as a predicate as in the above sentence or as an adjective, as below:

**aur cāy dījiye**  
more tea please give  
Give me [some] more tea.

**aur sārī dik<sup>h</sup>aiye**  
other Saree please show  
Show [me some] other Saree.

**aur** is equivalent to the English words 'different', 'more', 'else'. Observe another frequent expression with **aur**:

**aur kuc<sup>h</sup> cāhiye?**  
else some want  
Do you want something else?

Note the word-order difference.

### ek-sā: 'same', 'alike'

**sab Hindi filmē ek sī hotī hē**  
all Hindi films one -ish generic BE are  
Generally all Hindi films are alike.

The **-sā** is like the English '-ish' (e.g. boyish). Therefore the Hindi sentence is literally in English 'generally all Hindi films are one-ish'.

### Generic 'be'

The sentence given above gives the generic meaning. There is no separate word exactly equivalent to the English 'generally' in the sentence. It is the verb **hotī** that contributes to this meaning. Compare this sentence with the following:

**sab Hindi filmē ek sī hē**  
all Hindi films one -ish are  
All Hindi films are alike.

which expresses the universal truth, i.e. without exception, Hindi films are alike.

Notice the slight difference in the two conjugations of **honā** 'to be':

generic					non-generic
<b>ho</b>	+	<b>t</b>	+	<b>ī</b>	<b>hē</b>
be	+	aspect	+	number, gender	are
					<b>hē</b>
					are

It is the generic conjugation that contains the English word 'generally' in Hindi. The verb agrees with the subject. Now observe the two other examples of the Generic BE in Hindi:

**donō mē pyār hotā he**  
both in love (m.) generic Be is  
Generally, love blossoms [lit.happens] between the two.

**donō kī shādī hotī he**  
both of marriage (f.) generic Be is  
Generally, their marriage [lit. the marriage of both] takes place.

**hotā** agrees with **pyār**, 'love', which is masculine singular in Hindi, whereas **hotī** agrees with **shādī** 'marriage'. Similarly, **he** agrees with its respective subjects.

## Direct object – ko or se

The English expression 'boy meets girl' in Hindi is

**laRkā laRkī se miltā he**  
 boy girl with meet is  
 The boy meets the girl.

**laRkā laRkī ko dekhtā he**  
 boy girl object see is  
 The boy sees the girl.

Notice the English animate object 'girl' is followed by a postposition, either **se** or **ko**. Usually, the most frequent object postposition is **ko**. Only some verbs such as 'meet' and the verbs of communication (e.g. ask, say, speak, even love!!) are exceptions – they take **se** instead of **ko**.

Remember that only animate objects take **ko**. The inanimate objects do not take any object marker.

**laRkā ghar dekhtā he**  
 boy house see is  
 The boy sees the house.

The object **ghar**, 'house', is not marked with **ko** because it is an inanimate noun. More details are given in the Grammar section.

## Word-for-word translation

**pashcim kī nakal hogī**  
 west of copy be-will  
 [The film] will be an imitation of the West.

The verb formation is as follows:

<b>ho</b>	+	<b>g</b>	+	<b>ī</b>
be	+	future tense	+	number gender

## 'Tell me why' column

**savāl:** **kyā hindustānī log kehte hē:**  
 'I love you'.

**Question:** Do Indians say: 'I love you'?

**javāb/answer:** (a) **ākhō se, lekin shabdō se nahī.** By eyes, but not in words.

(b) **sirf shabdō se.** Only by words.

Circle the correct answer:

**T<sup>h</sup>īk javāb:** (a)

**Correct answer:** (a)

**savāl:** **hindustānī shabdō se kabhī kehte hē:**  
 'I love you'.

**question:** Do Indians ever say: 'I love you'?

**javāb/answer:** (a) **kabhī nahī** Never

(b) **kabhī kabhī** Sometimes

Circle the correct answer:

**T<sup>h</sup>īk javāb:** (b)

**Correct answer:** (b)

**savāl:** **hindustānī shabdō se kese kehte hē:**  
 'I love you'.

**question:** How do Indians say in words: 'I love you'?

Circle the correct answer:

**javāb/answer:** (a) **mē tum se pyār kartā hū.** I love you.

(b) **mujh ko tum se pyār he.** Love with you is to me.

**T<sup>h</sup>īk javāb:** (b)

**Correct answer:** (b)

## Vocabulary

log (m.)	लोग	people
āḱ <sup>h</sup> (f.)	आँख	eye
āḱ <sup>h</sup> ō (f. oblique)	आँखों	eyes
se	से	from, with, by
shabda (m)	शब्द	word
shabdō (m. oblique)	शब्दों	words
sirf	सिर्फ	only
kab <sup>h</sup> i	कभी	ever
kab <sup>h</sup> i nahī	कभी नहीं	never
kab <sup>h</sup> i kab <sup>h</sup> i	कभी-कभी	sometimes

## Note



### 'I love you' prohibition

The name for 'Cupid' is **kāma dev** ('the God Kāma'). **kāma dev** carried bows and arrows exactly the same way as 'Cupid' in the West. Did you notice the similarity between the two words – 'Cupid' and **kāma**? Although **kāma** has delighted Indians since approximately 3000 BC, Indians do not like to express 'I love you' exactly the same way as one does in English. Some expressions are better captured non-verbally than verbally. Such is the preference of Indians. If one has to say 'I love you' in words, it is better to express it by means of experiential subject construction rather than by the non-experiential deliberate subject. The following expression is almost vulgar:

mē    tum    se    pyār    kartā    hū  
I    you    with    love    do    am

Therefore, the expression 'I love you' is best expressed in the following words:

mu<sup>j</sup>h<sup>h</sup>    ko    tum    se    pyār    he  
me    to    you    with    love    is

However, nowadays among the educated and the younger generation the English expression 'I love you' is becoming quite popular.

## Reduplication and pluralization

The reduplication of the adverb **kab<sup>h</sup>i**, 'ever', gives the plural meaning 'sometimes'.

## Oblique plural nouns

Remember the peer influence. Notice the influence of a postposition on plural nouns.

	<i>masculine</i>	<i>feminine</i>
singular	<b>shabda</b> word	<b>āḱ<sup>h</sup></b> eye
plural	<b>shabda</b> words	<b>āḱ<sup>h</sup>ē</b> eyes

The plural nouns yield to the pressure of the postposition and take the ending **ō**.

<b>shabdō</b>	se	by words
<b>āḱhō</b>	se	by eyes

## Dialogue

### What do you eat for breakfast?

*Rakesh Seth visits his doctor and complains about his stomach problems. Apparently, he suffers from gas. The doctor begins by inquiring about his food habits*

DOCTOR:	Rakesh jī, nāshte mē āp kyā k <sup>h</sup> āte hē?
RAKESH:	das samose.
DOCTOR:	aur, kyā pīte hē?
RAKESH:	muj <sup>h</sup> e cāy bahut acc <sup>h</sup> i lagtī he. savere bahut cāy pītā hū.
Doctor:	āp ko sharīr kī bimārī nahī. dimāg kī bimārī he. is liye āp <i>psychiatrist</i> ke pās jāiye.

DOCTOR: *Rakesh jii, what do you eat for breakfast?*  
(lit. what do you eat in breakfast?)

- RAKESH: *Ten samosas.*  
 DOCTOR: *And, what [do you] drink?*  
 RAKESH: *I like tea very much. [In the] morning [I] drink a lot of tea.*  
 (lit. to me a lot of tea feels good)  
 DOCTOR: *You do not have [any] physical illness. [You] have a*  
*mental illness.*  
*Therefore, you [should] go to the psychiatrist.*

## Vocabulary

<b>nāshṭā</b> (m.)	नाश्ता	breakfast
<b>pīnā</b> (+ne)	पीना	to drink
<b>cāy</b> (f.)	चाय	tea
<b>muj<sup>h</sup>e, muj<sup>h</sup>ko</b>	मुझे-मुझ को	(to) me
<b>lagnā</b> (+ko)	लगना	to seem, to be applied
<b>acc<sup>h</sup>ā lagnā</b> (+ko)	अच्छा लगना	to like
<b>saverā</b> (m.)	सवेरा	morning
<b>sharīr</b> (m.)	शरीर	body
<b>bimārī</b> (f.)	बिमारी	illness
<b>dimāg</b> (m.)	दिमाग	brain
<b>isliye</b>	इसलिये	therefore, so, thus, because of this

## Notes

### acc<sup>h</sup>ā lagnā, 'to like'

You have already learned expressions such as

<b>muj<sup>h</sup></b>	<b>ko</b>	<b>cāy</b>	<b>pasand</b>	<b>he.</b>
to	me	tea	liking	is

Another common way of saying the same expression is

<b>muj<sup>h</sup></b>	<b>ko</b>	<b>cāy</b>	<b>acc<sup>h</sup>ī</b>	<b>lagṭī</b>	<b>he</b>
me	to	tea (f)	good	feel	is
I like tea. (lit. tea feels good to me)					

## 'Ghost' postposition

The Hindi equivalent of 'breakfast' and 'morning' are **nāshṭā** and **saverā**, respectively.

If we attach the postposition **mē**, 'in', to these nouns, the peer pressure of the postposition makes the nouns oblique.

*unmarked nouns*      *oblique singular (unmarked nouns)*  
*masculine*

<b>nāshṭā</b>	<b>nāshṭe</b>	<b>mē</b>	for (in) breakfast
<b>saverā</b>	<b>savere</b>	<b>mē</b>	in the morning

However, the English time expression 'in the morning' in Hindi is **savere**. Although the effect of the Hindi postposition is quite apparent, the postposition **mē** is dropped. The oblique form indicates its presence. Therefore, we call it the 'ghost' postposition.

## Word-formation: derived adjectives

Do some detective work and see how English adjectives such as 'silken' are formed in Hindi:

<i>nouns</i>		<i>adjectives</i>	
<b>resham</b>	silk	<b>reshamī</b>	silken
<b>sūt</b>	cotton (crop)	<b>sūtī</b>	cotton (as in cotton clothes)
<b>nakal</b>	copy	<b>nakalī</b>	fake
<b>asal</b>	fact	<b>asalī</b>	real, genuine
<b>hindustān</b>	India	<b>hindustānī</b>	Indian
<b>banāras</b>	Banaras	<b>banārasī</b>	from Banaras (lit. Banarasian)

If you think that the addition of **ī** at the end of the word makes it an adjective, you are right. Notice that all nouns (and place names) end in a consonant. You cannot derive an adjective by adding **ī** to the nouns ending in a vowel. For example, the expressions 'from Delhi' or 'from Agra' cannot be reduced to one-word adjectives by the addition of **ī**. Only the postposition **se** can rescue the expressions.



Now, observe how the words such as 'physical', and 'mental' are formed in Hindi:

<b>sharīr</b>	<b>kī</b>	<b>bimārī</b>	<b>dimāg</b>	<b>kī</b>	<b>bimārī</b>
body	of	illness (f.)	brain	of	illness (f.)
Physical/bodily illness			Mental illness		

The possessive construction is used instead. Is it possible to reduce **sharīr kī** and **dimāg kī** to the **ī** types of adjectives? Yes, of course!

<b>sharīrī</b>	<b>bimārī</b>	<b>dimāgī</b>	<b>bimārī</b>
Physical/bodily illness		Mental illness	

Always remember, though, that word-formation can be quite tricky sometimes in human languages.

### Go to the doctor

You have observed that English 'to' is usually **ko** in Hindi. However, the English expression 'go to the psychiatrist' is

<b>Psychiatrist</b>	<b>ke</b>	<b>pās</b>	<b>jāiye</b>
Psychiatrist	of	near	please go

In other words, the English expression is phrased as 'Please go near the psychiatrist'. The compound postposition **ke pās** is used instead of **ko**. Similarly, the Hindi sentence of 'Please go to the doctor' will be

<b>dāktar</b>	<b>ke</b>	<b>pās</b>	<b>jāiye</b>
Doctor	of	near	please go

### Contractive e pronoun forms

**mujhē** is the short form of **mujh ko**.

## अभ्यास Exercises

### 1

Choose any word from the following six columns and form at least seven sentences. You may choose a word from the columns as many times as you like.

<b>mujh</b>	<b>ko</b>	<b>paR<sup>h</sup>nā</b>	<b>kā</b>	<b>shauk</b>	<b>he</b>
<b>āp</b>		<b>gāne</b>	<b>ke</b>	<b>pasand</b>	<b>hē</b>
		<b>kyā</b>			
		<b>terne</b>			
		<b>k<sup>h</sup>āne</b>			
		<b>kyā-kyā</b>			

### 2

Read the following statements and then answer the question about each statement. Your answer should be in Hindi.

(a) statement : John is fond of dancing and singing. (Hint: dancing = **nācnā**)

question: **gāne ke alāvā John ko kyā pasand he?**

answer:

(b) statement: Judy loves to write stories and poems. (hint: poem: **kavitā** (f.))

question: **Judy ko kyā kyā shauk hē?**

answer:

(c) Statement: Ramesh's likes and dislikes are given below:

<i>likes</i>	<i>dislikes</i>
to eat Samosa	to eat chicken
vegetarian food	non-vegetarian
stories	poems
Indian music	country music

question: **Ramesh ko kyā kyā nāpasand he/hē?**

answer:

question: **Ramesh ko kyā kyā pasand he/hē?**

answer:

3

There are two possible interpretations of the following sentences. Uncover their ambiguity by translating them into English.

- (a) John ko k<sup>h</sup>ānā pasand he.  
 (b) John ko gānā pasand he.

4

Write two things children do not like about their parents.

5

How many ways can you find to say 'I like swimming' in Hindi?

6



If you have the recording, circle the items the speaker's daughter likes:

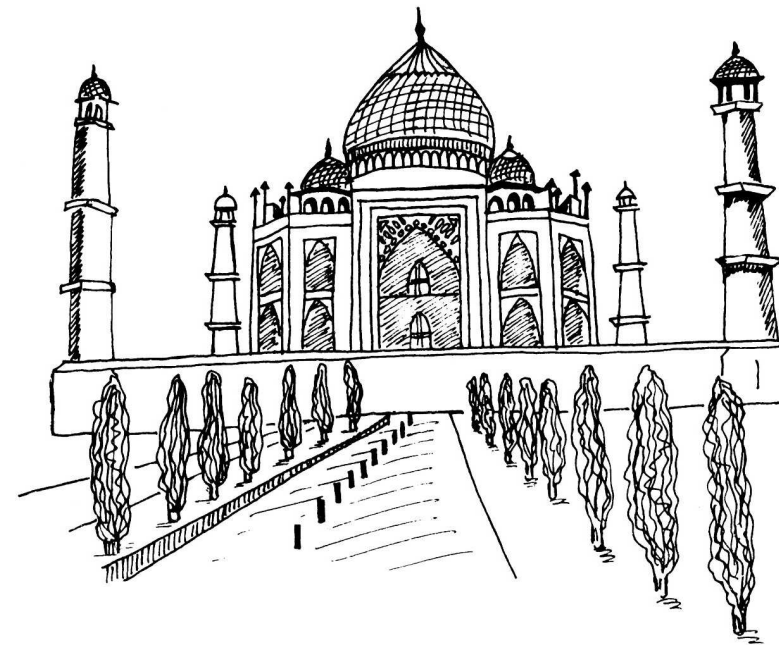
- (a) cats  
 (b) dogs  
 (c) spicy foods  
 (d) cricket (game)  
 (e) b<sup>h</sup>aratnātyam  
 (f) rock music

## 5 छुट्टियों में क्या करेंगे ?

# What would you do during the break?

By the end of this lesson you should be able to:

- talk about your own and others' plans
- compare people and objects
- develop paraphrasing skills
- use desiratives
- use future tense
- use capabilities
- use progressive tense forms





## Dialogue

### I want to go to India

*Suman Kumar is planning to spend his Christmas vacation in India. He knows that December and January are excellent months to visit India. Summers are hot, and they are followed by monsoons. So he goes to an ethnic travel agent in Toronto to make his travel plans*

TRAVEL AGENT:	kyā sevā kar saktī hū?
SUMAN:	hindustān ke liye TikaT [ticket] cāhiye.
TRAVEL AGENT:	sirf apne liye?
SUMAN:	parivār ke liye.
TRAVEL AGENT:	kitne log hē?
SUMAN:	cār–do baRe aur do bacce.
TRAVEL AGENT:	baccō kī umar bārā se kam hē?
SUMAN:	laRkī kī umar bārā hē aur laRke kī che.
TRAVEL AGENT:	kab jānā cāhte hē?
SUMAN:	Christmas mē.
TRAVEL AGENT:	peak season hē, TikaT [ticket] mehēgī hogī.
SUMAN:	koī bāt nahī.
TRAVEL AGENT:	<i>What can I do [for you] (lit. what service can I do)?</i>
SUMAN:	<i>I need a ticket for India.</i>
TRAVEL AGENT:	<i>Only for yourself?</i>
SUMAN:	<i>For the family.</i>
TRAVEL AGENT:	<i>How many people are [there in the family]?</i>
SUMAN:	<i>Four – two adults and two children.</i>
TRAVEL AGENT:	<i>Is the age of the children less than twelve?</i>
SUMAN:	<i>The girl is twelve and the boy (is) six (lit. the age of the girl is twelve and [the age] of the boy [is] six).</i>
TRAVEL AGENT:	<i>When do [you] want to go?</i>
SUMAN:	<i>During Christmas.</i>
TRAVEL AGENT:	<i>[It is the] peak season. The ticket will be expensive.</i>
SUMAN:	<i>It does not matter (lit. none matter).</i>

## Vocabulary

sevā (f.)	सेवा	service
saknā	सकना	can, be able to
apnā	अपना	one's own
parivār (m.)	परिवार	family
<umar> (f.)	उमर	age
se	से	than, from, by
kam	कम	less
cāhnā	चाहना	to want
mē	में	in, during
<mehēgā> (m., adj.)	महँगा	expensive
koī	कोई	some, any, someone, anyone

## Pronunciation

The word for 'age' is pronounced and written in two ways: **umar** (उमर) and **umra** (उम्र).

The Hindi word **mehēgā** is written as **mahāgā** (महँगा).

## Notes

### saknā 'can'

The expression 'What can I do [for you]' is expressed as

mē	kyā	sevā	kar	saktī	hū?
I (f., sg.)	what	service	do	can	am

Notice the placement of **saknā** 'can/to be able to', which is like any other verb in Hindi. It is conjugated in different tenses.

Consider one more example:

mē	bol	saktā	hū.
I (m., sg.)	talk	can	am
I can talk.			

The form **saktā hū** agrees with the subject and the real verb **bol**, 'talk' precedes **saktā hū**.

### apnā 'one's own'

**apnā** is a possessive pronoun which means 'one's own'. The English possessive pronouns can either be translated as regular possessives or with the **apnā** form. Observe the distinction Hindi makes in this regard.

**merā nām John he**  
my name John is  
My name is John.

and

**mē apnā nām lik'tā hū.**  
I own name write am  
I write my name.

In other words, the English phrase 'my' can be said in two ways in Hindi: **merā** or **apnā**. The possessive pronoun does not show any relationship to the subject of the sentence, whereas **apnā** shows this relationship. In the second sentence, the possessed thing, **merā nām**, belongs to the subject of the sentence; therefore **merā** changes to **apnā**. In the first sentence, however, the subject, **nām**, is part of the possessed element. The rule-of-thumb is if in a simple clause you come across the following situation *in the same clause*, the possessive pronoun becomes **apnā**.

*subject possessive possessive changes to*

<b>mē</b>	<b>merā</b>	<b>apnā</b>
<b>ham</b>	<b>hamārā</b>	<b>apnā</b>
<b>tū</b>	<b>terā</b>	<b>apnā</b>
<b>tum</b>	<b>tumhārā</b>	<b>apnā</b>
<b>āp</b>	<b>āp kā</b>	<b>apnā</b>
<b>vo</b>	<b>us kā</b>	<b>apnā</b> (vo...us kā must refer to the same person)
<b>ve</b>	<b>un kā</b>	<b>apnā</b> (ve...un kā must have the same referent)

### Prediction

In Hindi **mē ... merā** type of combinations cannot be found in a simple sentence. In the third person, **vo ... us kā** (**ve...un kā**) combination cannot occur if the possessed thing and the possessor subject refer to the same person.

**vo apnā kām kartā he**  
he own job do is  
He [John] does his [John's] work.

However, if in the English sentence, 'he' refers to John and 'his' refers to Bill, then **apnā** will not be used. When the subject possessor and the possessed thing are not identical, possessive pronouns will occur.

**vo us kā kām kartā he**  
he his job do is  
He [John] does his [Bill's] work.

**apnā** is masculine singular in form. Its two other number gender variants are: **apne** (m., pl.) and **apnī** (f.). In the dialogue:

**sirf apne liye?**  
only own for

the subject **āp** is implied. Because of the following postposition, **apnā** becomes oblique.

### Comparative/superlative se, 'than'

While learning Hindi, you do not need to memorize the different forms such as 'good, better, best'. Only the **se** postposition is used with the standard of comparison.

**baccō kī umar bārā se kam he**  
children of age (f.) twelve than less is  
The children's age is less than twelve.

The **se** is used after the standard/object of comparison, which is 'twelve'. Also, the adjective follows the postposition. Similarly,

**John rām se acc<sup>h</sup>ā he**  
John Ram than good is  
John is better than Ram.

Thus, the word of the comparative phrase 'better than Ram' is just reversed in Hindi, i.e. Ram than good.

The superlative degree is expressed by choosing **sab**, 'all' as the object of comparison. The English sentence 'John is best' will be expressed as 'John is good than all,' as in

**John sab se acc<sup>h</sup>ā he**  
John all than good is  
John is the best.

Again notice the Hindi word order – all than good.

The adjective can be further modified by words indicating degree, such as **zyādā**, 'more':

**John rām se zyādā acc<sup>h</sup>ā he**  
John Ram than more good is  
John is much better than Ram.

### cāhnā, 'to want'

Notice the word order of the English sentence 'you want to go'.

**āp jānā cāhte hē**  
you to go want are  
You want to go.

The infinitive form 'to go' precedes the verb **cāhnā**, 'to want'. The verb **cāhnā** receives tense conjugation. Study one more example:

**vo nācnā cāhtī he**  
she to dance want is  
She wants to dance.

## Dialogue

### Thinking about India

*On the same day Suman Kumar runs into his colleague Al Nasiri. They start talking about the Christmas break. Al catches him off-guard, lost in his own world. He draws Suman's attention by saying*

- AL: b<sup>h</sup>aī, kis duniyā mẽ ho? kyā soc rahe ho?  
SUMAN: hindustān ke bāre mẽ soc rahā thā.  
AL: kyō, sab T<sup>h</sup>ik he na?  
SUMAN: hā, Christmas break mẽ hindustān jā rahe hē.  
AL: akele yā parivār ke sāt<sup>h</sup>?  
SUMAN: bibī bacce yānī ki pūrī Trāib (tribe) ke sāt<sup>h</sup>.  
AL: hā b<sup>h</sup>aī, nahī to bibī talāk ke liye kahegī. kahā jāoge?  
SUMAN: dillī, āgrā aur jaipur.  
AL: āgrā kese jāoge?  
SUMAN: havāī jahāz se.  
AL: havāī jahāz se jānā bekār he.  
SUMAN: kyō?  
AL: havāī jahāz se gārī mẽ kam samaya lagtā he.
- AL: Well, in what world are you? What are you thinking?  
SUMAN: I was thinking about India.  
AL: Why, everything is all right, isn't it?  
SUMAN: Yes [everything is fine]; [we] are going to India during the Christmas break.  
AL: Alone or with the family?  
SUMAN: Wife, children, that is, with the whole tribe.  
AL: Yes, brother; otherwise, [your] wife will ask for a divorce. Where will [you] go?  
SUMAN: Delhi, Agra and Jaipur.  
AL: How will [you] go to Agra?  
SUMAN: By plane.  
AL: [It is] useless to go to Agra by plane.  
SUMAN: Why?  
AL: [It] takes less time [to go to Agra] in the train than by plane.

## Vocabulary

<b>b<sup>h</sup>ai</b>	भई	hey, well (excl.)
<b>kis</b>	किस	which
<b>duniyā</b> (f.)	दुनिया	world
<b>socnā</b> (-ne)	सोचना	to think
<b>ke bāre mē</b>	के बारे में	about, concerning
<b>t<sup>h</sup>ā</b>	था	was
<b>sab</b>	सब	all
<b>akelā</b> (m., adj.)	अकेला	alone
<b>parivār</b> (m.)	परिवार	family
<b>ke sāt<sup>h</sup></b>	के साथ	with, together
<b>bībī</b> (f.)	बीबी	wife
<b>yānī</b>	यानी	that is, in other words
<b>nahī to</b>	नहीं तो	otherwise
<b>talāk</b> (m.)	तलाक	divorce
<b>havā</b> (f.)	हवा	air, wind
<b>jahāz</b> (m.)	जहाज़	a ship, vessel, plane
<b>bekār</b>	बेकार	useless
<b>gāRī</b> (f.)	गाड़ी	train, vehicle, cart
<b>samaya</b> (m.)	समय	time
<b>lagnā</b> (-ne)	लगना	to take, to cost

## Notes

### b<sup>h</sup>ai, 'Hey' vs. b<sup>h</sup>ai, 'Brother'

The short vs. long vowel can make a considerable difference in meaning. The case in point is the contrast between **b<sup>h</sup>ai** and **b<sup>h</sup>ai**. The former is used as an exclamatory marker to express surprise, happiness, etc. The latter (**b<sup>h</sup>ai**) is a kinship term, and you will recall that it means 'brother'. However, in the Hindi-speaking community, it can be used as an address for a friend, stranger, shopkeeper, both for young and old. Sometimes in very informal circumstances, it can be used even for females who are familiar to the speaker. Our advice is not to use it for females. In non-relationship situations, its main function is as an attention-getter while

establishing a social relationship by using a kinship word for a person who is not related to the speaker. Therefore, it carries some sense of affection. The attention-getters such as **suniye** and **kahiye** are neutral in terms of social relationship.

The feminine counterpart of **b<sup>h</sup>ai** is **behen**. The honorific particle **jī** is used with **behen** more frequently than with **b<sup>h</sup>ai**. Believe it or not, women are very much respected and cared about (sometimes more than men) in very large segments of the South Asia Society! Of course, South Asia is not a perfect society.

### kyā 'what', kaun, 'who', and kis, 'what, who'

**kis** is the oblique singular counterpart of both **kyā**, 'what' and **kaun**, 'who'. (Remember the 'peer pressure' phenomenon.)

<b>kyā duniyā</b>	what world
<b>kis duniyā mē</b>	in what world

For details see the grammar section.

### Compound postpositions

You have come across postpositions of one and two elements. Here is the compound postposition consisting of three elements. Remember you will not find any compound postposition with **kā**.

**ke bāre mē** about, concerning (lit. with regard to)

Observe the usage of this postposition:

<b>hindustān ke bāre mē</b>	about India
<b>kahānī ke bāre mē</b>	about the story
<b>laRkō ke bāre mē</b>	about the boys ( <b>laRkō</b> = boys, oblique plural)

### Past tense: 'to be' verb

The Hindi forms for English 'was' and 'were' are the following four:

	<i>masculine</i>		<i>feminine</i>	
<i>singular</i>	<b>t<sup>h</sup>ā</b> था	was	<b>t<sup>h</sup>ī</b> थी	was
<i>plural</i>	<b>t<sup>h</sup>e</b> थे	were	<b>t<sup>h</sup>ī</b> थी	were

As in English, these forms agree with their subject. The only difference is that in Hindi they agree in gender as well as number.

## Progressives

So far you have observed that Hindi verbs either consists of one unit (e.g. polite commands) or two units (the simple present). Now you have an opportunity to familiarize yourself with a verb that has three units.

<b>mē</b>	<b>hindustān</b>	<b>ke bāre mē</b>	<b>soc</b>	<b>rahā</b>	<b>t<sup>h</sup>ā</b>
I	India	about	think	-ing	was

I was thinking about India.

The Hindi equivalent of English 'was thinking' is **soc rahā t<sup>h</sup>ā**. The Hindi verb is broken into three units: 'verb stem' (**soc**), 'ing' (**rahā**), 'was' (**t<sup>h</sup>ā**). The only difference between Hindi and English is that in Hindi '-ing' is a separate word and the auxiliary 'was' ends the verbal string. Sentences such as the above are called either 'past progressive' or 'past continuous'. We will call them *past progressive*.

Like an adjective ending in **-ā**, **rahā** has three variants: **rahā** (masculine singular), **rahe** (masculine plural) and **rahī** (feminine).

In order to form the *present progressive* as in English the auxiliary 'was' is replaced by present forms such as 'am', 'is', 'are'. The same is true in Hindi. Just substitute the present 'to be' forms and you will get the present progressive verb form. For instance:

<b>mē</b>	<b>hindustān</b>	<b>ke bāre mē</b>	<b>soc</b>	<b>rahā</b>	<b>hū</b>
I	India	about	think	ing	am

I am thinking about India.

## Future

The English future tense consists of two verbal units, whereas it is only one unit in Hindi. You came across an example of a Hindi future tense in Lesson 3:

**ham p<sup>h</sup>ir milēge**  
we again meet-will  
We will meet again.

**tum kahā jāoge?**  
you where go-will  
Where will you go?

The Hindi verb forms can be broken up in the following manner:

**mil** + **ē** + **g** + **e**  
stem + person (**āp**) + future 'will' + number-gender (m. pl.)

**jā** + **o** + **g** + **e**  
stem + person (**tum**) + future 'will' + number-gender (m. pl.)

**jā** + **ū** + **g** + **ī**  
stem + person (**mē**) + future 'will' + number-gender (f. sg./pl.)

## The ghost postposition ko, 'to', with locations

**āp Christmas break mē hindustān jā rahe hē**  
you Christmas break in India go ing are  
You are going to India during the Christmas break.

Although the postposition **ko** is dropped in Hindi, this is the ghost postposition we referred to in the earlier chapter. Recall the discussion of the phrase 'in the morning', **savere**. If we place, say, **apnā** 'own' before 'India', the ghost postposition will change it to its oblique form – **apne**.

## Dialogue

### The train to Agra

*Al Nasiri and Suman Kumar continue to discuss the best ways of getting to Agra. Finally, Al convinces Suman to take a train.*

AL:	āgrā ke liye sab se acc <sup>hī</sup> gārī Taj Express he.
SUMAN:	Taj Express kahā se calī he?
AL:	nayī dillī se, savere sāt baje.
SUMAN:	aur āne ke liye?
AL:	vahī gārī shām ko vāpas ātī he.
SUMAN:	lekin ham log rāt ko tāj mehel dek <sup>h</sup> nā cāhte hē.
AL:	hā, tāj rāt ko aur b <sup>hī</sup> sundar lagtā he.
SUMAN:	to ek rāt āgrā rukēge, agle din dillī lauTēge.
AL:	cāndnī rāt, tāj mehel aur bibī sāt <sup>h</sup> ... mazā kijiye.

AL:	<i>The best train for Agra is the Taj Express.</i>
SUMAN:	<i>Where does the Taj Express leave from?</i>
AL:	<i>From New Delhi, [at] seven o'clock in the morning.</i>
SUMAN:	<i>And to come [back]?</i>
AL:	<i>The same train comes back [to New Delhi] in the evening.</i>
SUMAN:	<i>But we people want to see Taj Mahal at night.</i>
AL:	<i>Yes, Taj looks even more beautiful at night.</i>
SUMAN:	<i>Then, we will stay [for a] night [in] Agra; the next day [we] will return to Delhi.</i>
AL:	<i>The moonlit night, Taj Mahal and with (your) wife...[you] enjoy [both].</i>

## Vocabulary

nayā (m., adj.)	नया	new
sāt baje	सात बजे	seven o'clock (see English–Hindi glossary for more details on time, fractions etc.)
ānā (-ne)	आना	to come
vah <vo>	वह	that, he, she
vahī (vah+hī)	वही	same, that very
shām (f.)	शाम	evening
vāpas	वापस	back
vāpas ānā (-nū)	वापस आना	to come back
rāt (f.)	रात	night
tāj (m.)	ताज	crown
mehel (m.)	महल	palace
tāj mehel	ताज महल	the Taj Mahal

aur b <sup>hī</sup>	और भी	even more
lagnā (+ko)	लगना	to seem, to appear
ruk <sup>nā</sup> (-ne)	रुकना	to stop
aglā (m., adj.)	अगला	next
din (m.)	दिन	day
lauTnā (-ne)	लौटना	to return, to come back
cād (m.)	चाँद	moon
cādnī	चाँदनी	moonlit
mazā karnā (+ne)	मज़ा करना	to enjoy

## Pronunciation

mehel is written as mahal.

## Notes

### Time expressions

savere	in the morning
dopeher ko	at noon
shām ko	in the evening
rāt ko	at night

With the exception of **savere**, the **ko** postposition is uniformly used with other time adverbs. **savere** has the ghost postposition **ko**. (See also p. 317.)

### Emphatic particle hī – ‘only, right, very’

The particle of exclusion is **hī**, ‘only’. The English word ‘same’ is equivalent to ‘that very’ in Hindi. It can be used with nouns, pronouns and adverbs. It is usually used as a separate word except with those pronouns and adverbs ending in **-h**. It undergoes contraction with **-h** ending pronouns and adverbs (assuming the final vowel is dropped in adverbs).

pronoun		particle		emphatic pronoun
vah	he/she/ +	hī	=	vahī that very, same
	that			
yah	this +	hī	=	yahī this very

<i>adverbs</i>			<i>particle</i>		<i>emphatic adverb</i>
<b>vahā</b>	there	+	<b>hī</b>	=	<b>vahī</b> right there
<b>yahā</b>	here	+	<b>hī</b>	=	<b>yahī</b> right here

### Irregular commands

Remember that polite commands are formed by adding **-iye** to a stem. The following four stems are irregular because the stem undergoes a change with **-iye**:

<i>stem</i>		<i>irregular stem</i>	<i>polite command</i>	
<b>kar</b>	do	<b>kīj</b>	<b>kīj-iye</b>	please do
<b>de</b>	give	<b>dīj</b>	<b>dīj-iye</b>	please give
<b>le</b>	take	<b>līj</b>	<b>līj-iye</b>	please take
<b>pī</b>	drink	<b>pīj</b>	<b>pīj-iye</b>	please drink

### Reading practice

#### **An ancient folk tale : 'To build castles in the air'**

*This is a folk story of a poor Brahmin from the ancient times. He was a miser and used to save flour which he got from his clients in a ceramic pitcher. He used to guard the pitcher jealously and keep it next to his bed. One day he begins to day-dream.*

- (1) ek din desh mẽ akāl paRegā.
- (2) mẽ āTā becūgā.
- (3) aur kuc<sup>h</sup> jānvar xarīdūgā.
- (4) to mẽ amīr banūgā.
- (5) ek din merī shādī hogī.
- (6) p<sup>h</sup>ir merā baccā hogā.
- (7) ab mẽ ārām se kitābē paR<sup>h</sup>ūgā.
- (8) baccā mere pās āyegā.

*(At this point he continues to dream that he will ask his wife to take away the child. Because she is busy she won't be able to hear him; he will therefore kick her. Thinking this, he actually kicks out and hits the pitcher with his leg. The pitcher falls down and breaks. With this, the castle he built in the air vanishes.)*

- (1) One day [there] will be a famine in the country.
- (2) I will sell the flour.
- (3) And will buy some animals.
- (4) Then I will become rich.
- (5) One day my marriage will occur. (lit. my marriage will take place)
- (6) Then I will have a child. (lit. my child will happen)
- (7) Now, I will read books comfortably.
- (8) The child will come to me. (lit. come near me)

### Vocabulary

<b>desh</b> (m.)	देश	country
<b>akāl paRnā</b>	अकाल पड़ना	famine to occur
<b>āTā</b> (m.)	आटा	flour
<b>becnā</b> (+ne)	बेचना	to sell
<b>kuc<sup>h</sup></b>	कुछ	some
<b>jānvar</b> (m.)	जानवर	animal
<b>xarīdnā</b> (+ne)	खरीदना	to buy
<b>amīr</b>	अमीर	rich
<b>bannā</b> (-ne)	बनना	to become
<b>ārām</b> (m.)	आराम	comfort
<b>paR<sup>h</sup>nā</b> (+/-ne)	पढ़ना	to study, to read

### अभ्यास Exercises

#### 1

You land at the New Delhi airport and, on arrival at immigration, the officer asks you the following questions in Hindi. First, translate the questions into English in the space given next to the question, then, answer the questions in Hindi.





- OFFICER: āp kā nām? \_\_\_\_\_  
 YOU: \_\_\_\_\_  
 OFFICER: āp b<sup>h</sup>ārat mē kitne din rahēge? \_\_\_\_\_  
 YOU: \_\_\_\_\_  
 OFFICER: kahā-kahā jāēge? \_\_\_\_\_  
 YOU: \_\_\_\_\_  
 OFFICER: hindustān mē patā kyā he? \_\_\_\_\_  
 YOU: \_\_\_\_\_  
 OFFICER: vāpas kab jāēge? \_\_\_\_\_  
 YOU: \_\_\_\_\_  
 OFFICER: koī *illegal* sāmān he? \_\_\_\_\_  
 YOU: \_\_\_\_\_

## 2

There are a few incorrect verbs in the following passage. Pick them out and replace them with the right verbs.

mē āp ke liye kyā karnā saktā he? ham āgrā jā cāhtā he. āgrā kitnī dūr hē? bahut dūr nahī, lekin āp kab jā rahā he? ham kal jāegā. gāRī subah dillī se calte he. āp gāRī se jā cāhtā hē?

## 3

The sentences in the following letter are in the wrong order. Rearrange them in the correct order.

Priya Rakesh:

tumhārā milā xat. paR<sup>h</sup> kar xushī huī. tum rahe kab ā ho? kal mē *Chicago* hū jā rahā. *Chicago* bahut sheher he baRā. mē *Chicago* se hawāī jahāz (*aeroplane*) jāūgā. lekin mē jānā cāhtā hawāī jahāz se nahī hū. gāRī muj<sup>h</sup>e pasand he se zyāda hawāī jahāz. bākī sab he T<sup>h</sup>īk.

tumhāra dost,

Rājīv.

## 4

Here are the answers. What were the questions?  
 (Wherever needed, the object of the inquiry is underlined.)

- Q: \_\_\_\_\_  
 A: mē Chicago jā rahī hū.  
 Q: \_\_\_\_\_  
 A: mē yahā sāt din rahūgā.  
 Q: \_\_\_\_\_  
 A: mē apnā kām kar rahā hū.  
 Q: \_\_\_\_\_  
 A: jī hā, cāy bahut pasand he.  
 Q: \_\_\_\_\_  
 A: mere cār b<sup>h</sup>āī hē.

## 5

If you won a million dollars, what would you do? Use the following words or phrases.

king	become crazy
queen	buy diamonds for my wife/girlfriend
buy a yacht, Rolls Royce	return to the job
travel around the world	with happiness

## 6

This fast-talking robot is programmed for the 'me' generation. Could you change his speech to the 'we' generation. Note the gender of Robot is masculine in Hindi.

mē *robot* hū. mē *California* se hū. mē hindī bol saktā hū. mē hindī samaj<sup>h</sup> b<sup>h</sup>ī saktā hū. mē hindī gāne gā saktā hū. merī *memory* bahut baRī he. mē har savāl pūc<sup>h</sup> saktā hū aur har javāb de saktā hū. yānī har kām kar saktā hū. mē hameshā kām kar saktā hū. mē kab<sup>h</sup>ī nahī t<sup>h</sup>aktā hū. mere pās har savāl kā javāb he. lekin masāledār k<sup>h</sup>ānā nahī k<sup>h</sup>ā saktā.

7 

Listen to Mr Smith's comments about a forthcoming visit to North America and then answer the following questions in Hindi:

- Mr. Smith *America* kab jāēge?
- ve kaun sī *airline* se *New York* jāēge?
- kyā ve apne parivār ke sāt<sup>h</sup> *New York* pahūcēge?
- ve *Disney World* kyō jānā cāhte hē?
- ve *Disney World* mē kitnē din rahēge?

## 6 कल क्या किया ? What did you do yesterday?

By the end of this lesson you should be able to:

- talk about past events/actions
- use time adverbials with full clauses
- talk about topics dealing with 'lost and found'
- learn to express sequential actions
- learn more about paraphrasing devices
- employ some more very frequent expressions



## Dialogue

### Someone has picked my pocket

Aditi Chatterji is coming to America for graduate studies. She lands at Kennedy Airport. As she is cleared from customs and is ready to take her flight to Chicago, she gets the horrifying feeling that her passport and traveller's cheques have been stolen. She calls her family in Calcutta. She gets in touch with her father, Suman Chatterji, who is anxiously waiting for news of her arrival in the USA.

- SUMAN: hello.  
 ADITI: hello, DeD, mē Aditi bol rahī hū.  
 SUMAN: kahā se bol rahī ho?  
 ADITI: New York se.  
 SUMAN: kyō, abhī Chicago nahī pahūcī?  
 ADITI: nahī.  
 SUMAN: kyā bāt he? pareshān lag rahī ho. sab T<sup>h</sup>īk-T<sup>h</sup>āk he na?  
 ADITI: mē to T<sup>h</sup>īk hū, lekin merā *passport*, mere pēse aur Trevlarz (*traveller's*) *cheques* gum ho gaye.  
 SUMAN: kyā!  
 ADITI: kisī ne merī jeb kāTī – esā lagtā he.  
 SUMAN: sac!  
 ADITI: hā.  
 ADITI: *Hello, Dad, this is Aditi calling.*  
 (lit. I am Aditi speaking)  
 SUMAN: *Where are you calling from?*  
 ADITI: *From New York.*  
 SUMAN: *Hey, you have not reached Chicago yet?*  
 (lit. why, you did not reach Chicago yet?)  
 ADITI: *No.*  
 SUMAN: *What is the matter? [You] seem to be upset. Everything is fine, isn't it?*  
 ADITI: *As regards me, I am fine, but my passport, money and traveller's cheques are lost.*  
 SUMAN: *What!* (lit. What! I do not believe it!)  
 ADITI: *Someone picked my pocket – it appears.*

- SUMAN: *Is that right!*  
 (lit. Truth!)  
 ADITI: *Yes.*

## Vocabulary

hello	हैलो	Hello
abhī	अभी	right now
pahūcā (-ne)	पहुँचना	to reach, arrive
bāt (f)	बात	matter
kyā bāt he?	क्या बात है?	What is the matter? —
pareshān (adj.)	परेशान	troubled
sab	सब	all
T <sup>h</sup> īk-T <sup>h</sup> āk	ठीक-ठाक	fine, hale and hearty
to (particle)	तो	then, as regards
gumnā (-ne)	गुमना	to be lost
gaye (m., pl.)	गये	went
kyā!	क्या!	What! I do not believe it!
kisī	किसी	someone
ne	ने	agent marker in the past tense
jeb (f.)	जेब	pocket
kāTnā (+ne)	काटना	to cut
jeb kāTnā	जेब काटना	to pick pocket
esā	ऐसा	such, it
sac!	सच	Truth! It can't be true!

## Notes

### The perfective form (the simple past)

We introduced the simple past tense forms of the verb 'to be'. Now, observe the Hindi equivalent of the English, 'Didn't [you] reach Chicago?':

(tum)	abhī	Chicago	nahī	pahūcī?
you	right now	Chicago	not	reached (f.pl.)

Although the Hindi verb **pahūcī** is translated as 'reached', it has no intrinsic tense reference as words such as **he**, 'is', and **thā**, 'was'. It simply shows that the action or situation is completed. The act may be completed in present, past or future tense. Usually, adverbs such as 'yesterday' and 'tomorrow' and the verbal form of the 'to be' verb provide the tense information.



Now recall the suffixes given in Magic Key 1 and do some detective work regarding the feminine forms.

<i>verb stem</i>	<i>perfective form</i>	
<b>pahūc</b> reach	<b>pahūcā</b>	masculine singular
	<b>pahūce</b>	masculine plural
	<b>pahūcī</b>	feminine singular
	<b>pahūcī</b>	feminine plural

Yes, feminine plural forms for the first time compete with masculine forms and have a distinct plural identity. The Hindi pronoun **tum** always takes the plural form.

Now observe another perfective form from the above dialogue:

<b>kisī</b>	<b>ne</b>	<b>merī</b>	<b>jeb</b>	<b>kāTī</b>
someone	agent	my	pocket (f.)	cut (f. sg.)
Someone picked my pocket. (lit. someone cut my pocket)				

You will notice two things different from the previous sentence: (1) the use of the postposition **ne**, and (2) the verb agreement. The postposition **ne** occurs with those subjects that have transitive verbs in the perfective form. Notice that verbs such as 'come', 'go', and 'reach' are intransitive, whereas verbs such as 'cut', 'write', 'do', and 'buy' are transitive. The Hindi word for English 'someone' is **koī**. Because of the postposition **ne**, the subject pronoun **koī** becomes **kisī**. In other words, the peer pressure makes it oblique. Also, recall that the verb does not agree with those subjects followed by a postposition. Therefore, the verb does not agree with the subject; instead, it agrees with the object **jeb**, 'pocket', which is feminine singular in Hindi. For details about the perfective forms see the grammar section.

Because the perfectives mark a situation or action as *completed*, they are usually associated with the past tense.

### 'Went' – an exception in verb form

The English verb 'to go' is an exception in the past tense form – 'went' rather than 'goed'. Similarly, it is also irregular in Hindi in the perfective form. Here are the Hindi equivalents of the English verb form 'went':

<i>verb stem</i>	<i>perfective form</i>	
<b>jā</b> go	<b>gayā</b>	went (masculine singular)
	<b>gaye</b>	went (masculine plural)
	<b>gayī</b>	went (feminine singular)
	<b>gayī</b>	went (feminine plural)

Because Hindi and English belong to the same language family, what is remarkable is that the English 'g' of the verb stem 'go' shows up in the Hindi irregular form and then it takes the Hindi perfective suffixes. The sound 'y' intervenes in the two vowels which is quite common, occurring in many languages.

The other three important verbs that are irregular in the past tense are the following: **lenā** 'to take', **denā** 'to give', and **pīnā** 'to drink'.

<i>stem</i>	<i>masculine singular</i>	<i>masculine plural</i>	<i>feminine singular</i>	<i>feminine plural</i>
<b>le</b> take	<b>liyā</b>	<b>liye</b>	<b>lī</b>	<b>lī</b>
<b>de</b> give	<b>diyā</b>	<b>diye</b>	<b>dī</b>	<b>dī</b>
<b>pī</b> drink	<b>piyā</b>	<b>piye</b>	<b>pī</b>	<b>pī</b>

### Word-for-word translation

<b>mere</b>	<b>pese</b>	<b>aur</b>	<b>traveller's</b>	<b>cheques</b>	<b>gum</b>	<b>gaye</b>
my	money	and	traveller's	cheques	lost	went
My money and traveller's cheques [are] lost.						

Notice the clustering of the two verbs **gum**, 'be lost', and **gaye**, 'went', (m.pl.). This clustering of the real verbs is a special property of Hindi and other South Asian languages. They are called 'compound verbs'. We will

deal with such a class of verbs later on in this book. For the time being, observe such verb clustering and memorize the sentence given above.

## Echo words

You have already come across the word **T<sup>h</sup>īk**, 'fine, correct'. In the phrase **T<sup>h</sup>īk-T<sup>h</sup>āk**, the second word, **T<sup>h</sup>āk**, does not have any meaning of its own. It just echoes the first word by making a slight vowel change in it. The meaning added by the echo word is 'etc.', 'and all that', or 'other related things/properties'. Therefore, **T<sup>h</sup>īk-T<sup>h</sup>āk** means 'fine, etc.'. Very often the first consonant sound is changed in the Hindi echo words, e.g. **kām vām**. 'work etc.', **nām vām**, 'name etc.'. The most preferred consonant change is by means of **v**.

## Dialogue

### **My passport is lost**

*Aditi Chatterjii continues to talk with her father, Suman Chatterjii, about the incident. She informs her father that she filed a report at the airport and that American Express will issue her new traveller's cheques, but not without her passport. So she needs some money by telegram and in the meanwhile she needs to go to the Indian Consulate office in New York. At the Consulate, she talks with an officer.*

- ADITI: merā pāsporT (passport) gum gayā he. nayā pāsporT (passport) cāhiye.
- OFFICER: kab gumā?
- ADITI: āj, karīb pāc g<sup>h</sup>anTe pehele.
- OFFICER: āp ko mālūm he ki kahā gumā?
- ADITI: jī hā, Kennedy havāī aDDe mẽ.
- OFFICER: kese?
- ADITI: jab Immigration se bāhar āyī, to mere pās t<sup>h</sup>ā. p<sup>h</sup>ir, Chicago kī flight ke liye dūsre Tarmīnal (terminal) gayī, tab b<sup>h</sup>ī t<sup>h</sup>ā. jab kāunTar (counter) par pahūcī, to dek<sup>h</sup>ā, passport, ticket, pese, aur traveller's cheques purse mẽ nahī t<sup>h</sup>e.

- OFFICER: police ko riporT (report) kī?
- ADITI: jī hā, ye dek<sup>h</sup>īye.
- OFFICER: acc<sup>h</sup>ā ye form b<sup>h</sup>ariye, ek-do mahīne mẽ nayā passport āp ko milegā.
- ADITI: is se jaldī nahī mil saktā?
- OFFICER: jī nahī, pehele report hindustān jayēgī aur clearance ke bād hī passport mil saktā he.
- ADITI: shukriyā.
- OFFICER: koī bāt nahī.
- ADITI: My passport is lost. [I] need a new passport.
- OFFICER: When was [it] lost?
- ADITI: About five hours ago today.
- OFFICER: Do you know where [it] was lost?
- ADITI: At Kennedy Airport.
- OFFICER: How?
- ADITI: When I came out of Immigration, I had [it].  
(lit. then [it] was near me.)  
Then [I] went to the other terminal [to catch] the flight for Chicago; even then I had [it].  
When I reached the counter, then [I] noticed the passport, ticket, money and the traveller's cheques were not in [my handbag].
- OFFICER: [Did you] report [this] to the police?
- ADITI: Yes, look at this (referring to the police report).
- OFFICER: OK. Fill out this form. In one or two months you will get a new passport.
- ADITI: Can't [I] get [it] earlier than that? (lit: can't [I] get it before than this)?
- OFFICER: No, first the report will go to India and only after the clearance, [you] can get [it].
- ADITI: Thanks.
- OFFICER: You are welcome (or do not mention). (lit. [it] is no matter.)

## Vocabulary

nayā (m., adj.)	नया	new
karīb	करीब	about, approximately
g <sup>h</sup> anTā (m.)	घंटा	hour
pehelā (m., adj.)	पहला	first
pehele	पहले	(at) first, ago, previously
mālūm honā (+ko)	मालूम होना	to know, to be known
havāī aDDā (m.)	हवाई अड्डा	airport
jab (relative pronoun)	जब	when
bāhar	बाहर	out, outside
ānā (-ne)	आना	to come
āyī (f., sg.)	आयी	came
dūsrā (m., adj.)	दूसरा	second, other, another
to	तो	then
dek <sup>h</sup> nā (+ne)	देखना	to see, to look at, to notice
dek <sup>h</sup> iyē	देखिये	please see, look at, notice
b <sup>h</sup> arnā (+ne)	भरना	to fill
b <sup>h</sup> ariyē	भरिये	please fill, please fill out
ek-do	एक-दो	one or two
mahīnā	महीना	month
milnā (-ne, +ko)	मिलना	to meet, to get, to be available
milegā (m., sg.)	मिलेगा	will get
jaldī	जल्दी	quickly
(ke) bād	के बाद	after, later
shukriyā	शुक्रिया	thanks

## Pronunciation

dūstre is written dūsare. The vowel **a** is dropped in the colloquial pronunciation.

## Notes

### malūm honā vs. jānnā 'to know'

Consider a word-for-word translation of the Hindi equivalent of the English expression 'do you know...?' in our dialogue.

**āp ko mālūm he ...?**  
 you to known is  
 Do you know...?

The Hindi sentence is similar to English 'Is it known to you...?'. The only difference is that in Hindi **āp ko** is still the subject. Remember the discussion of dative subjects in Lesson 3; Hindi verbs distinguish between the non-volitional and volitional verbs. The verb **mālūm honā** points to the type of knowing or knowledge that is non-volitional or unintentional in nature. The verb **jānnā** also can be translated as 'to know', but the difference is that **jānnā** refers to an act of knowing that is volitional, and some effort or research has gone into that knowledge. As pointed out earlier, the volitional verbs do not take dative **ko** marking with their subjects. Observe the following volitional counterpart of **mālūm honā**.

**āp jāntī hē...?**  
 you (f.) know are  
 Do you know...?

Notice that the verb agrees with the subject **āp**, which is feminine in our dialogue. In the former sentence **āp ko** is the subject and the verb does not agree with it. We will detail the question of agreement again in this chapter. In the former sentence the verb agrees with the object **ye**, 'this', which is masculine singular, and that is why the verb takes the singular form **hē**.

Similarly, you have already come across two different usages of the verb **milnā** 'to meet', and **milnā** 'to get, to obtain'.

**ham milēge**  
 we meet-will  
 We will meet.

The understood subject in the Hindi expression of English 'you will get the passport' is supplied below:

**āp ko passport milegā**  
 you to passport get-will  
 You will get the passport.

The English verbs such as 'to get' or 'to obtain' are treated as unintentional acts in Hindi and many other South Asian languages. That explains why the

Hindi subject is followed by the postposition **ko**. Can you predict the element which the verb **milegā** agrees with? No more suspense; it agrees with the object *passport*, which is masculine singular in Hindi.

### The ने ne construction

If we fill in the understood subjects in the following two expressions witnessed in the above dialogue

**to dek<sup>hā</sup>**  
then saw

and

**police ko report kī?**  
police to report did

the complete sentences will be

**to mē ne dek<sup>hā</sup>**  
then I agent saw  
Then I saw.

and

**āp ne police ko report kī?**  
you agent police to report (f.) did (f. sg.)  
Did you report to the police?

The **ne** postposition is attached to the subject. Without the postposition the sentences will be ungrammatical. However, observe the following sentences:

**jab mē immigration se bāhar āyī.**  
when I (f. sg.) Immigration from out came (f. sg.)  
When I came out of Immigration.

and

**mē dūsre terminal gai.**  
I (f. sg.) other terminal went (f. sg.)  
I went to the other terminal.

The above two sentences do not require the **ne** postposition. But why not? The difference is that verbs such as 'come' and 'go' are intransitive verbs. The **ne** postposition is restricted to the transitive verbs in the Perfective form. Verbs such as 'to see' and 'to report' are transitive and are used in the perfective form; therefore, the postposition **ne** is required with the subject. Such a construction is called 'the ergative' construction in linguistic literature. Many languages of the world such as Basque and some Australian Aboriginal languages have this property.

The pronominal forms with the ने **ne** postposition are as follows:

<i>nominative pronouns</i>		<i>the ne pronouns</i>		
<b>mē</b>	मैं	<b>mē ne</b>	मैं ने	I
<b>ham</b>	हम	<b>ham ne</b>	हम ने	we
<b>tū</b>	तू	<b>tū ne</b>	तू ने	you (singular)
<b>tum</b>	तुम	<b>tum ne</b>	तुम ने	you (plural)
<b>āp</b>	आप	<b>āp ne</b>	आप ने	you (honorific)
<b>vo</b>	वह	<b>us ne</b>	उस ने	she, he, it; that
<b>ve</b>	वे	<b>unhōne</b>	उन्होंने	they; those
<b>ye</b>	यह	<b>is ne</b>	इस ने	this
<b>ye</b>	ये	<b>inhōne</b>	इन्होंने	these

Notice that the third person pronouns show the peer group pressure as a result of **ne**. If you are learning the script, it is written as one word with the third person plural pronouns.

The **ne** forms of the question pronoun are: **kis ne** किस ने 'who' (singular) and **kinhōne** किन्होंने 'who' (plural).

### Complex verbs

As in English, in Hindi a noun can be turned into a verb. The only difference is that the noun has to be anchored in verbs such as **karnā** 'to do' and **honā** 'to be'. This is a very productive process which allows Hindi to take nouns from languages such as Sanskrit and Persian and turn them into verbs. English has not been spared either. So you can take English nouns such as the following and turn them into verbs:



<i>English noun</i>	<i>Hindi verb</i>	<i>complex verb</i>
report	<b>karnā</b> , 'to do'	report <b>karnā</b> , 'to report'
telephone	<b>karnā</b>	telephone <b>karnā</b> , 'to telephone'
pay	<b>karnā</b>	pay <b>karnā</b> , 'to pay'
complain	<b>karnā</b>	complain <b>karnā</b> , 'to complain'

As a matter of fact, even English adjectives and verbs can be used to generate Hindi complex verbs:

<i>English adjective/verb</i>	<i>Hindi verb</i>	<i>complex verb</i>
better	<b>honā</b>	better <b>honā</b> , 'to recover'
choose	<b>karnā</b>	choose <b>karnā</b> , 'to choose'

This construction can be extremely useful in those situations where one fails to recall the Hindi verb. For example, if you fail to recall the Hindi verb **paR<sup>h</sup>nā** 'to read/study', do not give up that idea easily; you can custom-make the verb **study karnā** from the English word study. We will nickname Hindi anchor verbs such as **karnā** and **honā** as 'transformers'.

### The omission of 'to'

We pointed out earlier the English preposition in expressions such as 'I went to the other terminal'. In Hindi no postposition is used with the target; therefore, it will not be appropriate to substitute Hindi **ko** for English 'to'.

### Approximation by compounding

<b>ek-do</b>	<b>mahīne</b>	<b>mē</b>
one-two	month	in
In one or two months.		

## Dialogue

### Visiting an astrologer

John Kearney has visited India several times, and he loves Indian philosophy. The concept of reincarnation fascinates him, and therefore he

*never* misses any chance to visit an astrologer or a fortune-teller. An international fair is being held in London. John visits the Indian pavilion and there he finds an astrologer and palmist. He shows the palmist his hand in order to learn about his past. The palmist looks at his hand and makes some general remarks about him, and finally asks about the purpose of John's visit

- JOHN: *mē apne b<sup>h</sup>ūt ke bāre mē jānnā cāhtā hū.*  
 PALMIST: *apane farishte ke bāre mē pūc<sup>h</sup>iye, b<sup>h</sup>ūt ke bāre mē kyō?*  
 JOHN: *mūrā matlab he ki pic<sup>h</sup>le janma ke bāre mē.*  
 PALMIST: *patre ke binā mushkil he.*  
 JOHN: *to mere bacpan ke bāre mē batāiye.*  
 PALMIST: *ye lāinē batātī hē ki āp kā bacpan bahut acc<sup>h</sup>ā t<sup>h</sup>ā...sundar parivār...baRā g<sup>h</sup>ar...ye T<sup>h</sup>ik he?*  
 JOHN: *jī hā, ...lekin...*  
 PALMIST: *lekin pic<sup>h</sup>le pāc sāl acc<sup>h</sup>e nahī t<sup>h</sup>e.*  
 JOHN: *pitā jī ke marne ke baad parivār par bahut mushkilē āyī.*  
 PALMIST: *ye baRe afsos kī bāt he.*
- JOHN: *I want to know about my past/ghost.\**  
 PALMIST: *Please ask about your angels; why ask about [your] ghost?*
- JOHN: *I mean about my last birth.*  
 (lit. my meaning is that [I want to ask] about my last birth)  
 PALMIST: *It is difficult [to tell] without the astrological chart.*  
 JOHN: *Then, tell me about my childhood.*  
 PALMIST: *These lines [on your hand] tell me that your childhood was very good...beautiful family...a big house...is this right?*
- JOHN: *Yes,...but...*  
 PALMIST: *But your last five years were not good.*  
 JOHN: *After the death of my father, [our] family faced a lot of difficulties.*  
 (lit. very many difficulties came on the family)  
 PALMIST: *I am sorry [to hear] this.*  
 (lit. this is the matter of great sorrow)

(\*The word **b<sup>h</sup>ūt** is ambiguous. The palmist interprets it as ghost just for fun.)

## Vocabulary

b <sup>h</sup> ūt (m.)	भूत	ghost, past
farishtā (m.)	फरिश्ता	angel
pūc <sup>h</sup> nā (+/-ne)	पूछना	to ask
pūchiye	पूछिये	please ask
matlab (m.)	मतलब	meaning
janma (m.)	जन्म	birth
patrā (m.)	पत्रा	astrological chart
(ke) binā	के बिना	without
mushkil (f.)	मुश्किल	difficult, difficulty
bacpan (m.)	बचपन	childhood
batānā (+ne)	बताना	to tell
batāiye	बताइये	please tell
sāl (m.)	साल	year
marnā (-ne)	मरना	to die
ānā (-ne)	आना	to come
afsos (m.)	अफ़सोस	sorrow

## Notes

### Very frequent expressions: word-for-word translation

Consider how the following three very frequent English expressions are phrased in Hindi.

English	Hindi
I mean	<b>merā matlab he</b> my meaning is
I am glad to hear this	<b>ye xushī kī bāt he.</b> this happiness of matter (f.) is This is a matter of happiness.
I am sorry to hear this	<b>ye afsos kī bāt he</b> this sorrow of matter (f.) is This is a matter of sorrow.

## lāinē 'lines'

<b>āp</b>	<b>kī</b>	<b>lāinē</b>	<b>batātī</b>	<b>hē</b>
you	of	lines	tell	are
Your lines tell.				

Notice the English word 'line' takes the feminine gender in Hindi.

## अभ्यास Exercises

### 1

Rearrange the following words to make correct sentences in Hindi:

mere dost, ve t<sup>h</sup>e acc<sup>h</sup>e kitne din! mē socā ne ve rahēge din hameshā. ve bacpan din ke t<sup>h</sup>e. mē t<sup>h</sup>ā hameshā k<sup>h</sup>eltā aur nāctā t<sup>h</sup>ā. har sundar cīz t<sup>h</sup>ī. har thā din nayā aur har rāt andāz kā t<sup>h</sup>ā. din ab ve nahī rahe.

### 2

Circle the correct form of the subject and the verb in the following sentences:

(hint: the gender of the English word 'report' is feminine):

- (mē ne/mē) vahā (gaye/gayī).
- (vo/us ne) muj<sup>h</sup> ko (batāyā/batāye).
- (ham/ham ne) g<sup>h</sup>ar (āyā/āye).
- (tum/tum ne) g<sup>h</sup>ar der se (pahūce/pahūcā).
- (ve/ve ne/unhōne) police ko report (kī/kiyā/kiye).
- (āp/āp ko/āp ne) ye kitāb kab (milā/mile/milī).

### 3

Activity: asking about your family history

First talk about your family history, making use of the cues to make questions. Use the same method to ask your friends or partners questions about their family.

Examples **parivār**, 'family' / **kahā se** / **ā** 'come'  
**āp kā parivār kahā se āyā?**



**mātā-pitā**, 'mother-father' / **janma**, 'birth' / **ho** 'be, happen'

**āp ke mātā-pitā kā janma kahā huā?**

(Hint: use the English word for 'arranged marriage'.)

The verb 'to be married' = marriage to take place/happen.

younger / older = small / big.

- (a) parents / where / born (e) how old  
 (b) parents / when / born (f) arranged marriage / love marriage  
 (c) rich or poor (g) mother younger than your father.  
 (d) marriage / when / happen

#### 4

Make questions from the following statements; the object of an inquiry is indicated by the underlined words in the statements:

Examples: shādī ke bād mere mātā-pitā England gaye?  
 shādī ke bād mere mātā-pitā kahā gaye?  
 merā parivār das sāl pehele yahā āyā.  
 āp kā parivār kitne sāl pehele yahā āyā?

- (a) kal John kā janma din t<sup>h</sup>ā.  
 (b) John ke parivār ne ek party kī.  
 (c) vo party shām ko huī.  
 (d) John ko party ke बारे में मालूम नहीं त<sup>h</sup>ā?  
 (e) ye surprise party t<sup>h</sup>ī.  
 (f) kal John kā janma din t<sup>h</sup>ā.

#### 5

**purānā zamānā** 'old days'

Indians, like most of us, have nostalgic feelings about the past. The past is good and glorious. But the present... If you have the recording, listen to the passage. After the beep, answer each statement either by saying **sac** (true) or **j<sup>h</sup>ūT<sup>h</sup>** (false).

Circle True (**sac**) or false (**j<sup>h</sup>ūT<sup>h</sup>**) statements:

- (a) āj-kal log love *marrige* karte hē. s (true) j<sup>h</sup> (false)  
 (b) purāne zamāne में *ādmī* g<sup>h</sup>ar

mē kām karte t<sup>h</sup>e.

- (c) āj-kal sirf *ādmī* TV dek<sup>h</sup>te hē. s (true) j<sup>h</sup> (false)  
 (d) āj-kal sirf *ādmī* k<sup>h</sup>ānā banāte hē. s (true) j<sup>h</sup> (False)  
 (e) purāne zamāne में परिवार acc<sup>h</sup>ā t<sup>h</sup>ā. s (true) j<sup>h</sup> (false)  
 (f) purāne zamāne में TV nahī t<sup>h</sup>ā. s (true) j<sup>h</sup> (false)  
 (g) aur āj-kal samaya nahī he. s (true) j<sup>h</sup> (false)

Now write sentence corrections of the false statements.

## 7 क्या आप हिन्दी बोल सकते हैं? Can you speak Hindi?

By the end of this lesson you should be able to:

- talk about your skills
- give advice
- use obligatives
- observe compound verbs
- use emphatic and persuasive forms



### Dialogue

#### You can speak Hindi!

Vijay Mishra lives in Vancouver, Canada, and he takes a bus from the University of British Columbia to downtown Vancouver. The bus is not crowded. He puts the money into the slot of the fare box. The bus driver, who is a white, blue-eyed Canadian, utters something and Vijay understands it as 'downtown eh', and he replies, 'yes', and sits down. As he settles down, he thinks that what he heard was not English but Hindi. A bit puzzled, he does not want to rule out that what he actually heard was the Hindi language. In fact, the driver had asked, 'downtown **jānā he**'. So Vijay asks:

- VIJAY: māf kījiye, āp ne kyā kahā?  
 DRIVER: mē ne pūc<sup>h</sup>ā ki *downtown jānā* he.  
 VIJAY: are! āp to bahut acc<sup>h</sup>ī hindī bol sakte hē.  
 DRIVER: hā, t<sup>h</sup>oRī t<sup>h</sup>oRī hindī bol letā hū.  
 VIJAY: hindī āp ne kahā sīk<sup>h</sup>ī?  
 DRIVER: dusrī *World War* ke samaya mē *British Army* mē senik t<sup>h</sup>ā. us samaya hindustān mē sīk<sup>h</sup>ī.  
 VIJAY: ab<sup>h</sup>ī b<sup>h</sup>ī acc<sup>h</sup>ī hindī ātī he.  
 DRIVER: kāfī samaya se yoga aur *meditation* sīk<sup>h</sup> rahā hū isliye hindī nahī b<sup>h</sup>ūlī.  
 VIJAY: ye to bahut acc<sup>h</sup>ā he, nahī to yahā hindustānī b<sup>h</sup>ī hindī b<sup>h</sup>ūl jāte hē.  
 DRIVER: ye bāt to sac he.  
 VIJAY: *Excuse me, what did you say?*  
 DRIVER: *I asked if you need to go downtown* (lit. I asked that you need to go downtown).  
 VIJAY: *Hey, you can speak Hindi very well* (lit. you can speak very good Hindi).  
 DRIVER: *Yes, [I] can speak a little Hindi* (lit. I take speak little little Hindi).  
 VIJAY: *Where did you learn Hindi?*  
 DRIVER: *At the time of World War II, I was a soldier in the British Army. During that time [I] learned [it] in India.*

- VIJAY: *Even now you know Hindi well* (lit. even now good Hindi comes [to you]).
- DRIVER: *For a long time I have been learning yoga and meditation; therefore [I] did not forget Hindi.*
- VIJAY: *This is very good; otherwise even Indians forget Hindi here* (lit. As regards this, [it] is very good, otherwise Indians also forget go Hindi).
- DRIVER: *This is true.*

## Vocabulary

to (particle)	तो	as regards
t <sup>h</sup> oRā	थोड़ा	little, few
bolanā (+/-ne)	बोलना	to speak
bol lenā (+ne)	बोल लेना	to speak for one's benefit
bol letā hū	बोल लेता हूँ	(I can) speak
sīk <sup>h</sup> nā (+ne)	सीखना	to learn
samaya (m.)	समय	time
senik (m.)	सैनिक	soldier
ab <sup>h</sup> i b <sup>h</sup> i	अभी भी	even now
kāf ī	काफ़ी	enough, sufficient
b <sup>h</sup> ūlnā (+/-ne)	भूलना	to forget
nahī to	नहीं तो	otherwise
yahā	यहाँ	here

## Notes

### Formulaic expression: māf kijiye, 'forgive me/excuse me'

The English expression 'excuse me' is ambiguous in a number of ways. We pointed out earlier, in Lesson 2, that when the main function of 'excuse me' is to get attention, then it is paraphrased as 'please say' or 'please listen'. In this dialogue, Vijay did not hear the driver at first, and then asked him to repeat his statement; this calls for an apology. Thus Vijay appropriately uses **māf kijiye**. The first part of the expression, **māf**, 'pardoned', is the

short adjectival form of the noun **māfī**, 'forgiveness', which is used with the verb **karnā**, 'to do'. (Remember the 'transformer' verbs outlined in the last Lesson.) Thus, this expression is like other conjunct verbs you have encountered in earlier dialogues:

noun	verb
<b>māf</b>	<b>karnā</b>
<b>pasand</b>	<b>karnā</b>
<b>report</b>	<b>karnā</b>

The polite imperative form of **māf karnā** is **māf kijiye**. The subject **āp** and the object **muj<sup>h</sup> ko**, 'me' are implied.

### The internal obligative: muj<sup>h</sup> ko jānā hē 'I need to go'

The Hindi counterpart of the English expression 'you need to go downtown' is

<b>āp</b>	<b>ko</b>	<b>downtown</b>	<b>jānā</b>	<b>hē</b>
you	to	downtown	to go	is

You need to go downtown.

The internal obligation is expressed by the infinitive form followed by the 'to be' verb form. The subject is always the experiencer subject with the **ko** postposition. In the above sentence the 'to be' verb is in the present tense form. In short, the internal obligatives have the following structure:

subject	infinitive verb	'to be' verb	
<b>+ ko</b>	<b>jānā</b>	<b>hē</b>	is
		<b>t<sup>h</sup>ā</b>	was
		<b>hogā</b>	will be

Examples:

<b>āp ko downtown jānā hē.</b>	You need to go downtown.
<b>āp ko downtown jānā t<sup>h</sup>ā.</b>	You needed to go downtown.
<b>āp ko downtown jānā hogā.</b>	You will need to go downtown.

In the case of an intransitive verb, the verb always stays masculine singular. The reason for this is that the verb cannot agree with a subject because it has

to be followed by the postposition **ko** and there is no object to agree with either.

### Three types of capabilities

In the dialogue, you will have noticed the three different ways of saying 'one can speak Hindi'.

**āp hindī acc<sup>hī</sup> bol sakte hē**  
 you Hindi good speak can-present are  
 You can speak Hindi well.

Notice the placement of **saknā** in the Hindi sentence. The subject is just plain nominative, as in English. The verb agrees with a subject. It is **saknā** that receives the tense conjugation, and it is preceded by the plain stem form of the verb.

The second way is:

**mē t<sup>h</sup>oRī t<sup>h</sup>oRī hindī bol letā hū.**  
 I little little Hindi speak take-present am  
 I can speak Hindi a little.

When one does not have a native-like or full competence in a skill, this construction is used. In other words, this type of expression is used to express 'partial competence' and it usually has quantifiers such as **t<sup>h</sup>oRā** 'a little/few', with it. Notice the clustering of the two verbs **bol**, 'to speak', and **lenā**, 'to take'. It is the second verb that carries the tense/aspect form. These types of verbs are called 'compound' verbs. We will discuss this class later on in detail. For the time being, just memorize this expression.

The third way is like saying 'Hindi comes to you', as in

**āp ko ab<sup>hī</sup> b<sup>hī</sup> hindī āī he**  
 you to now even Hindi come-present is  
 You even now know Hindi (or 'You even now know [how to speak] Hindi. (lit. Hindi even now comes to you.)

In this construction the verb is **ānā**, 'to come' and the subject is an experiential subject. You will remember that experiential subjects are marked with the postposition **ko**. The verb agrees with 'Hindi', which is feminine singular. Unless otherwise modified with a quantifier denoting

meagerness, this construction expresses 'full' or 'near complete' competence in a skill, to the extent that it comes to a person without any conscious effort.

*This construction—'Hindi comes to you'—is restricted to skills such as swimming, playing the sitar or any other musical instrument. It cannot be used in expressions such as 'I know John'.*



Compare the following two sentences:

**us ko ternā ātā he**  
 he/she to to swim come-present is  
 [S]he knows [how to] swim. (lit. swimming/to swim comes to him/her)

The verb agrees with the infinitive form **ternā**, which is masculine singular.

**mē John ko jāntā hū.**  
 I John object know-present am  
 I know John.

However, one cannot say 'John comes to me'.

### Focus, emphasis and word order

In the dialogue, Vijay asks the driver

**hindī āp ne kahā sīk<sup>hī</sup>?**  
 Hindi you agent where learned  
 Where did you learn Hindi?

The normal word order is as follows:

**āp ne hindī kahā sīk<sup>hī</sup>?**  
 you agent Hindi where learned  
 Where did you learn Hindi?

Since Hindi is the centre of the discussion, 'Hindi', which is the object of the sentence, is moved to the beginning of the sentence. If you have the cassettes, you will hear a slight emphasis on the word, 'Hindi'. In other

words, an element of a sentence can be pulled out of its normal place in a sentence and placed at the beginning of a sentence to express focus or emphasis.

### The particle to 'as regards'

We came across the use of **to** in the sense of 'then'. However, observe that in the following two examples, **to** follows a constituent rather than appearing in the clause-initial position in a 'when-then' type of sentence.

**āp to bahut acc<sup>hī</sup> hindī bol sakte hē**  
 you as regards very good Hindi speak can-present are  
 As regards you, you can speak very good Hindi.

**ye to bahut acc<sup>hā</sup> he.**  
 this as regards very good is  
 As regards this, this is very good.

The particle **to** is another way of expressing emphasis, but **to** implies some sense of exclusion. The first sentence says 'as regards you, you can speak very good Hindi', and implies that 'others [from your group] cannot speak very good Hindi'.

### Compound verb b<sup>hūl</sup> jānā 'to forget'

Observe another example of a compound verb in the dialogue:

**yahā hindustānī bhī hindī bhūl jāte hē**  
 here Indians also Hindi forget go-present are  
 Here even Indians forget Hindi.

The two verbs are clustered together—**b<sup>hūl</sup>** and **jānā**. They share the chore of expressing meaning. **b<sup>hūl</sup>**, which is the first verb, is in the form of a stem and conveys the main meaning, whereas **jānā** carries the tense form but does not convey its literal meaning of 'going'. As promised, we will detail this class of verbs later. For the time being satisfy yourself with the 'sharing' nature of Hindi compound verbs.

## Dialogue

### Can you write Hindi?

*Vijay and the driver continue to talk to each other. The topic of the discussion still continues to be the Hindi language*

- VIJAY: kyā āp ko hindī lik<sup>h</sup>nī ātī he?  
 DRIVER: zyādā nahī. army mē kab<sup>hī</sup> kab<sup>hī</sup> lik<sup>h</sup>nī paRtī t<sup>hī</sup> lekin ab koī zarūrat nahī.  
 VIJAY: hindī mē kyō lik<sup>h</sup>nā paRtā t<sup>hā</sup>?  
 DRIVER: secret codes aur sandeshō ke liye – xāskar Europe jāne vāle sandeshō ke liye. Downtown mē kuc<sup>h</sup> kām he?  
 VIJAY: bijlī kā bill denā t<sup>hā</sup>. āj furasat milī, to socā ki xud vahā jāū.  
 DRIVER: to vo daftar āne vālā he...asal mH aglā stop he.  
 VIJAY: acc<sup>hā</sup>, namaskār.  
 DRIVER: namaskār.  
 VIJAY: Do you know [how to] write Hindi (lit. does to write Hindi come to you)?  
 DRIVER: Not much. In the army I had to write sometimes but now [there] is no need [to write in Hindi].  
 VIJAY: Why did [you] have to write in Hindi?  
 DRIVER: For secret codes and messages, especially for messages going to Europe. Do [you] have some work downtown?  
 VIJAY: [I] need to pay the electricity bill (lit. I need to give the electricity bill) Today [I] have [some] free time, so I thought I would go myself (i.e. in person).  
 DRIVER: Then [in that case], that office is about to come up...in fact, [it] is the next stop.  
 VIJAY: OK. Goodbye.  
 DRIVER: Bye.

## Vocabulary

lik <sup>h</sup> nā (+ne)	लिखना	to write
zyādā (invariable)	ज्यादा	more



<b>kab<sup>h</sup>ī</b>	कभी	ever
<b>kab<sup>h</sup>ī-kab<sup>h</sup>ī</b>	कभी-कभी	sometimes
<b>paRnā</b>	पड़ना	to fall, to lie down, in compound verbs 'to have to'
<b>zarūrat</b> (f.)	जरूरत	need, necessity
<b>sandesh</b> (m.)	सन्देश	message
<b>xāskar</b>	खासकर	especially, particularly
<b>jāne vāle</b>	जाने वाले	going
<b>kām honā</b> (+ko)	काम होना	to have work
<b>bijlī</b> (f.)	बिजली	electricity, lighting
<b>furasat</b> (f.)	फुरसत	free time, spare time, leisure
<b>xud</b>	खुद	oneself
<b>jānā</b> (-ne)	जाना	to go
<b>jaū</b>	जाऊँ	should go
<b>daftar</b> (m.)	दफ्तर	office
<b>āne vālā</b>	आने वाला	about to come
<b>asal mē</b>	असल में	in fact, in reality
<b>agla</b> (m., adj.)	अगला	next

## Notes

### Variation: Hindi lik<sup>h</sup>nī ātī he or Hindi lik<sup>h</sup>nā ātā he

In the Standard-Hindi-speaking area, the verb and the preceding infinitive form agree with the object in number and gender, whereas in the Eastern-Hindi speaking area both remain invariable, i.e. masculine singular.

Standard Hindi	Eastern Hindi
<b>āp ko hindī lik<sup>h</sup>nī ātī he.</b> You know how to write Hindi.	<b>āp ko hindī lik<sup>h</sup>nā ātā he.</b> You know how to write Hindi.
<b>āp ko xat lik<sup>h</sup>ne hē.</b> you to letters to write are (m.pl)	<b>āp ko xat lik<sup>h</sup>nā he.</b> you to letters to write is (m. sg.)

However, the following sentence in our dialogue

**bijlī      kā      bill      denā      t<sup>h</sup>ā.**  
electricity    of    bill (m. sg.)    to give    was  
[I] needed to pay the electricity bill.

remains the same in both dialects because in the Standard Hindi, agreement is with *bill*, which is masculine singular.

### The external obligative: muj<sup>h</sup> ko jānā paRtā he 'I have to go'

The only difference between the internal and the external obligatives is that in the latter the infinitive is followed by the verb **paRnā**, 'to lie down' instead of the verb **honā**, 'to be'. Semantically, the external obligative expresses 'an external pressure/compulsion to do an act' rather than 'one's own internal need to do an act'. Compare the two types of obligatives:

#### Internal obligative

**āp      ko      hindī      lik<sup>h</sup>nī      he.**  
you    to    Hindi (f. sg.)    write (f. sg.)    is  
You need to write Hindi.

#### External obligative

**āp      ko      hindī      lik<sup>h</sup>nī      paRtī      he**  
you    to    Hindi (f. sg.)    to write (f. sg.)    lie down (f. sg.)    is  
You have to write Hindi.

In Eastern Hindi the infinitive and the verb form will be in the masculine singular form, i.e. **lik<sup>h</sup>nā he** and **lik<sup>h</sup>nā paRtā he**, respectively.

Now take a look at the use of the external obligative in our dialogue:

**army    mē    kab<sup>h</sup>ī    kab<sup>h</sup>ī    lik<sup>h</sup>nī      paRtī      t<sup>h</sup>ī**  
army    in    sometimes    to write (f., sg.)    lie down (f. sg.)    was  
I had to write sometimes in the army. (lit. I used to have to write  
sometimes in the army).

The omitted subject **muj<sup>h</sup> ko**, 'to me', is experiential and the object is Hindi. The tense form chosen is the past habitual. If the act of compelled writing was carried out only once, the verb **paRnā** would have been in the simple past form, i.e. **paRī**. And the adverb **kab<sup>hī</sup>-kab<sup>hī</sup>** would have to be dropped.

There is a striking similarity between the verb **paRnā**, 'to lie down' and **paR<sup>h</sup>nā** 'to read/study'.

### Negative-incorporated words: 'nobody', 'nowhere', 'never', etc.

Have a look at the Hindi expression 'now [I have] no need of Hindi writing'.

<b>ab</b>	<b>koī</b>	<b>zarūrat</b>	<b>nahī</b>
now	some	need	not
Now (I have) no need.			

The negative words such as 'nobody', 'nowhere', 'never' are simply derived from their positive counterparts, and the negative particle **nahī** is placed in its original position, i.e. right before the verb.

<b>koī</b>	someone	<b>nahī</b>	= no one, nobody
<b>kahī</b>	somewhere	<b>nahī</b>	= nowhere
<b>kab<sup>hī</sup></b>	ever	<b>nahī</b>	= never

### The immediate future: the **vālā** construction

The **vālā** is quite notorious for the meaning it renders and the behaviour it exhibits. It has many faces. Here, we will examine the cases in which the **vālā** follows an infinitive verbal form and thus marks 'immediate future' tense.

<b>vo</b>	<b>daftar</b>	<b>āne</b>	<b>vālā</b>	<b>he</b>
that	office (m. sg.)	to come	about	is
That office is about to come up. (i.e. the next stop is that office)				

The many faces of **vālā** become evident from the following two facts: (1) it acts like a postposition and exercises peer pressure on the preceding

infinitive form, and consequently the infinitive form becomes oblique; and (2) it agrees with the subject in number and gender in the fashion typical of an adjective ending in **-ā**. Now observe one more example of such usage:

<b>gāRī</b>	<b>jāne</b>	<b>vālī</b>	<b>thī</b>
train (f. sg.)	to go	about (f. sg.)	was (f. sg.)
The train was about to go/leave.			

It might be puzzling to see how **vālā** can still be considered as an example of 'immediate future'. However, in this example, the **vālā** still renders 'immediate future' with reference to the past. In short, the structure of the 'immediate future' construction in Hindi is as follows:

subject (nominative)	stem + <b>ne</b>	<b>vālā</b>	verb 'to be'
		<b>vālī</b>	
		<b>vāle</b>	

### The agentive **vālā** construction

In comparison with the above examples, observe the position of **vālā** in the following phrase. Here its best literal translation is the English agentive suffix **-er**.

<b>Europe</b>	<b>jāne</b>	<b>vāle</b>	<b>sandeshō</b>	<b>ke liye</b>
Europe	to go	er	messages	for
For the Europe going messages. (lit. for the Europe go-er messages).				

Can you guess the meanings of the following phrases?

### **k<sup>h</sup>elne vālā** and **paR<sup>h</sup>ne vālī**

The meanings are 'player' and 'reader', respectively. In the former a masculine singular head (e.g. boy) is implied whereas a feminine singular head (e.g. girl) is implied in the latter.

The meaning of the **vālā** phrase is often contextually governed. For example, the phrase

<b>dillī</b>	<b>vālā</b>
Delhi	er

means 'the person who lives in Delhi'. However, if the phrase is used in the context of train or vehicle, it can mean either 'the train that goes/is going to Delhi' or a vehicle 'which is made in Delhi'.

### Formulaic expressions: 'I have some work', and 'Are you free?'

kyā āp ko downtown mē kuch kām he?  
 what you to downtown in some work is  
 Do you have some work downtown?

āj mujh ko furasat mili.  
 today me to free/spare time (f.) got  
 Today I was free.

The English expressions such as 'I am busy' and 'I am free' are paraphrased as 'to me the work is' and 'to me the free/leisure/spare time is'. Similarly, the best way to ask, 'Are you free?' is

āp ko furasat he?  
 and 'are you busy?' is

āp ko kām he?

### The subjunctive

The subjunctive expresses the idea of a possibility. Expressions with words such as 'perhaps', and suggestion (e.g. 'Shall we go?'), or permission (e.g. 'May I come in?') usually employ the subjunctive.

mē ne socā ki xud vahā jāū  
 I agent thought that self there go (subjunctive)  
 I thought that [I] myself would go there.

Verbs such as **cāhnā**, 'to want', **socnā**, 'to think' (which are called non-factive verbs) and **jānnā**, 'to know' (which belongs to the class of factive verbs) select a subjunctive verb form in their subordinate clause, i.e. **jāū**.

The subjunctives are very simple to form. The magic trick is to take any future form and just drop the future ending, i.e. **gā**, **ge** and **gī**. For instance,

the corresponding subjunctive form of **ham milēge**, 'we will meet'; **tum jāoge**, 'you will go', and **mē jāūgī**, 'I will go', are: **ham milē** 'we shall meet', **tum jāo**, 'you would go'; and **mē jāū** (with rising intonation) 'May I go?' respectively.

### The emphatic reflexive xud 'oneself'

The emphatic pronoun **xud** is very similar to English emphatic pronouns. The difference is that the Hindi form **xud** remains invariable, whereas the English emphatic pronouns vary according to their subject. In

mē ne socā ki mē xud vahā jāū

the emphatic form will always remain unchanged even if the subject of the subordinate class changes.

### Dialogue

#### *I am very sick*

*Professor John Ryder is on his second research trip to rural India. He reaches his village at the beginning of the Monsoon season. Although he took all precautions and shots before leaving for India, he awakens one night with high fever and diarrhoea. He calls Dr Naim's residence. Dr Naim's wife picks up the phone.*

JOHN: hello, kyā Dr Naim hē?  
 MRS. NAIM: jī nahī, koī zarūrī bāt he?  
 JOHN: merī tabīyat bahut xarāb he.  
 MRS. NAIM: ek marīz ko dek<sup>h</sup>ne gaye hē.  
 JOHN: kitnī der mē lauTēge?  
 MRS. NAIM: mere xyāl se jaldī ā jāyēge.  
 mujh<sup>e</sup> apnā Telefon (*telephone*) number aur patā de dījiye. āte hī unhē b<sup>h</sup>ej dūgī.  
 JOHN: bahut bahut d<sup>h</sup>anyavād.

JOHN: Hello, is Dr Naim [there]?  
 MRS. NAIM: No, is [there] something urgent?

- JOHN: [I] am very sick (lit. my condition/health is very bad).  
 MRS. NAIM: He went to see a patient (lit. he has gone to see a patient).  
 JOHN: When will he return (lit. in how much period of time will he return)?  
 MRS. NAIM: I think [he] will come [back] soon (lit. with my opinion [he] will come soon).  
 Please give me your address and phone number. As soon as he returns, [I] will send him [to your place].  
 JOHN: Thanks a lot.

## Vocabulary

zarūrī	जरूरी	important, urgent, necessary
tabīyat (f.)	तबीयत	health, disposition
xarāb	खराब	bad
marīz (m.)	मरीज़	patient
der (f.)	देर	delay, time (period of, slot of)
lauTnā (-ne)	लौटना	to return
lauTēge	लौटेंगे	will return
xyāl (m.)	ख़्याल	opinion, thought
jaldī	जल्दी	quickly
ā jānā (-ne)	आ जाना	to come (compound verb)
ā jāyēge	आ जायेंगे	will come (compound verb)
muj <sup>h</sup> e	मुझे	to me
patā (m.)	पता	address
de denā (+ne)	दे देना	to give (compound verb)
de dījiye	दे दीजिये	please give (compound verb)
āte hī	आते ही	as soon as (he) comes
unhē	उन्हें	him
b <sup>h</sup> ejnā (+ne)	भेजना	to send
b <sup>h</sup> ej denā (+ne)	भेज देना	to send (compound verb)
b <sup>h</sup> ej dūgī	भेज दूंगी	[I] will send (compound verb)
d <sup>h</sup> anyavād	धन्यवाद	thanks

## Notes

### Variation

tabīyat can also be spelled with a short i (i.e. tabiyat).

### Present and past perfective forms

ve ek marīz ko dek<sup>h</sup>ne gaye hē  
 he (hon.) one patient obj. to see (obl.) gone are  
 He went to see a patient (lit. he has gone to see a patient).

kyā āp kab<sup>h</sup>ī āgrā gaye hē?  
 what you ever Agra went are  
 Have you ever been (lit. gone) to Agra?

hā, mē gayā hū.  
 yes I went am  
 Yes, I have been [there]. (lit. yes, I have gone [there]).

hā, do sāl pchele mē gayā t<sup>h</sup>ā  
 yes two years ago I went was  
 Yes, two years ago I went [there]. (lit. yes, two years ago, I had gone [there]).

By adding the 'to be' to the present forms (hū 'am', he, 'is', hē, 'are', and ho, 'are' (you), and past forms (t<sup>h</sup>ā, 'was', t<sup>h</sup>e, 'were', t<sup>h</sup>ī, 'was', and t<sup>h</sup>ī 'were') to the perfective form, one can get present and past perfective forms, respectively. The present perfect indicates the completed action which has relevance for the present situation and the past perfective shows relevance to the past. That is why the present perfective and past perfective are called 'recent past' and 'remote past'. What is notable is that in the first sentence and the last sentence English will use the simple perfective form but Hindi will use the present and the past perfective, respectively. The past perfect in English is viewed with reference to an event in the past, as in 'When I was in Agra, he had already come'.

## Compound verbs

We have already mentioned the compound verbs in Hindi. Observe another example from your dialogue.

**mere xyāl se ve jaldī ā jāyēge**  
 my opinion with he (hon.) soon come go-will  
 I think he will come [back] soon.

Notice that the two verbs **ā** 'come' and **jā** 'go' are clustered in the verb phrase. The meaning of the sentence is not merely an accumulative or conjunctive meaning rendered by the verbs. In other words, the sentence does not mean 'he will come and go'. On the contrary, the action of coming is being described and the verb **jānā** 'to go' is only a responsible carrier of the tense information. Also, it loses its literal meaning and adds some related but new overtones or emphasis to the first verb. In the case of capability construction with **saknā**, the helping verb adds a clearly observable (literal) meaning; however, as you will see below, this is not usually the case with helping verbs such as **ānā** and **jānā**.

You can view compound verbs as persons wedded to each other or romantically in love with one another, in which both are willing to cooperate with each other to the extent of being dependent on each other in some respects. The compound verb

**ā jāyēge**

is composed of two units: the main verb **ā** 'come', which is in the stem form and is totally dependent on the second unit, i.e. the helping verb **jā**, 'go', for the tense information. In addition to supplying the tense information, the other roles the helping verb plays are described below:

### *jānā as a helping verb*

As we already know, the literal meaning of **jānā** is 'to go'. As a helping verb, it refers to the 'transformation of a state or action, completeness or finality'.

<i>simple verbs</i>	<i>compound verbs</i>
<b>ānā</b> to come	<b>ā jānā</b> to come back, arrive
<b>k<sup>h</sup>ānā</b> to eat	<b>k<sup>h</sup>ā jānā</b> to eat up
<b>pīnā</b> to drink	<b>pī jānā</b> to drink up
<b>samaj<sup>h</sup>nā</b> to understand	<b>samaj<sup>h</sup> jānā</b> to understand fully
<b>honā</b> to be	<b>ho jānā</b> to become
<b>b<sup>h</sup>ūlnā</b> to forget	<b>b<sup>h</sup>ūl jānā</b> to forget completely

### *denā as a helping verb*

The literal meaning of **denā** is 'to give'. When one gives something, the beneficiary of the action is someone other than the subject. That is exactly what is added to the main verb by the helping verb **denā**, i.e. to do an action for others. In the dialogue, the doctor's wife first asks for John's address and telephone number. The expression she uses is the following sentence:

**muj<sup>h</sup>e apnā telephone number aur patā de dījiye.**

Give me your telephone number and address.

and then says:

**āte hī unhē b<sup>h</sup>ej dūgī.**

As soon as he comes, I will send him.

The compound verbs **de denā** and **b<sup>h</sup>ej denā** are used to highlight the beneficiary of the actions. The simple corresponding verbs **denā**, 'to give' and **b<sup>h</sup>ejnā**, 'to send', are unable to identify the beneficiary. In the first sentence, the direct beneficiary of the action is the wife herself and in the second sentence John is the beneficiary of the wife's action of sending Dr Naim to his house.

### *lenā as a helping verb*

The verb **lenā** means 'to take'. You can now predict its meaning as a helping verb. It conveys 'doing for oneself', i.e. for the benefit of the subject. For example, in reply to the request for the telephone number and address, John could have answered as follows:

acc<sup>h</sup>ā    lik<sup>h</sup>    lījiye  
OK    write    take-imp.

Please write [it] down for your benefit.

The compound verb **lik<sup>h</sup> lenā** stresses that Dr Naim's wife is the direct beneficiary of the action of writing down the address and the telephone number.

In the previous dialogue, we have already seen the other meaning (i.e. partial competence) of **lenā** when used as a helping verb with skill verbs.

### te hī 'as soon as'

The addition of **te hī** to the verbal stem renders the meaning of 'as soon as', as in

āte hī                    unhē                    b<sup>h</sup>ej    dūgī.  
come as soon as    him (honorific)    send    give-will  
I will send him as soon as (he) comes (back).



### The pitfalls

'I think'

Compare and contrast the Hindi phrase with its English translation:

**mere xyāl se...** I think....

The Hindi equivalent is either **mere xyāl se** 'with my opinion' or **mere xyāl mē** 'in my opinion'. The Hindi verb **socnā**, 'to think', is not acceptable in this context, as in the following sentence:

mē    soctā                    hū  
I    think-present    am

The English verb 'to think' is ambiguous: (1) it refers to the process of thinking, as in 'I will think of something' and (2) it expresses an opinion, as in 'I think he is a nice man'. In the latter sense, it is paraphrased as 'in my opinion he is a nice man'. The failure to distinguish between the two types of 'think' is the source of many common errors on the part of English learners of Hindi as a second language.

### Compound verbs

Failure to understand the shades in meaning conveyed by compound verbs can take a toll on communication. For example, if a student goes to a professor and requests a letter of recommendation, it makes a significant difference whether the student uses the

*recommendation letter*    lik<sup>h</sup>iye  
*recommendation letter*    lik<sup>h</sup>    dījiye  
*recommendation letter*    lik<sup>h</sup>    lījiye

Even though the polite forms are used in all three expressions, the only appropriate choice is the second. The first and the last one have the potential of offending the professor. The first one is polite, but still a command, and the last one claims the professor to be the direct beneficiary of the act of writing a letter of recommendation.

Similarly, be gentle and sensitive with the use of obligatives and capabilitatives.

### Coping skills

If you are unsure which form to use, compound or simple verb, the best thing to do is to spell out the beneficiary **mere liye**, 'for me', with simple verbs. By doing this, you cannot totally eliminate the ill-effects of making a bad choice, but you can reduce the damage considerably.

### अभ्यास Exercises

1

Circle the appropriate choice of subject in the following sentences and then translate the sentences into English:

- (mē/muj<sup>h</sup> ko/mē ne) sitār ātī he.
- kyā (āp/āp ko/āp ne) ter sakte hē?
- (us ko/vo/us ne) kahā jānā he?
- (ve/unhōne/un ko) saṅgīt kab sīk<sup>h</sup>ā?
- vo *salesman* he. (us ko/us ne/vo) bāhar jānā paRtā he.
- John ko bahut kām he. isliye (vo/us ko/us ne) kuc<sup>h</sup> fursat nahī he.



## 2

Complete the following sentences by supplying missing parts of the verb:

- (a) Bill ko jaldī he kyōki uskī gārī das minute mẽ jā \_\_\_\_\_ he.  
 (b) Driver jaldī karo, mere dost kī *flight* ā \_\_\_\_\_ he.  
 (c) sardī kā mausam t<sup>h</sup>ā, jaldī barf gir \_\_\_\_\_ thī.  
 (d) *party* ke liye mehmān pahū \_\_\_\_\_ hē.  
 (e) shām kā samaya t<sup>h</sup>ā, and<sup>h</sup>erā ho \_\_\_\_\_ t<sup>h</sup>ā.  
 (f) āp kab<sup>h</sup>ī hindustān ga \_\_\_\_\_ hē.

## 3

Match the duties given on the right with professions given on the left:

- (a) ad<sup>h</sup>yāpak us ko *car* calānī he.  
 (b) *Doctor* us ko kapRe d<sup>h</sup>one hē.  
 (c) gāyak us ko paR<sup>h</sup>ānā he.  
 (d) *Driver* us ko lik<sup>h</sup>nā he.  
 (e) d<sup>h</sup>obī us ko marīz ko dek<sup>h</sup>nā he.  
 (f) lek<sup>h</sup>ak us ko gānā he.

## 4

Circle the appropriate helping verb in each of the following sentences:

- (a) kyā āp mere liye *recommendation letter* lik<sup>h</sup> (lēge/dēge)?  
 (b) rāt āyī aur and<sup>h</sup>erā ho (gayā/āyā) t<sup>h</sup>ā.  
 (c) mẽ hindī nahī paR<sup>h</sup> saktā, āp ye xat paR<sup>h</sup> (lījiye/dījiye).  
 (d) vo t<sup>h</sup>oRā t<sup>h</sup>oRā ter (saktā/letā/ātā) he.  
 (e) us ko bahut acc<sup>h</sup>ā nācnā (saktā/letā/ātā) he.  
 (f) mẽ āp ki bāt bilkul b<sup>h</sup>ūl (āyā/gayā).

## 5

Write five sentences about the things you hated to do during your childhood, but had to do. The following sentence can serve as a model for your sentences.

**bacpan mẽ muj<sup>h</sup>e pālak k<sup>h</sup>ānī paRtī t<sup>h</sup>ī.**  
 childhood in to me spinach (f.) eat-to lay-present was  
 During my childhood, I had [lit. used] to eat spinach.

## 6

If you have the recording, listen to the passage. Answer each statement either by saying **sac** (true) or **j<sup>h</sup>ūT<sup>h</sup>** (false)

Now answer each statement either by saying **sac** (true) or **j<sup>h</sup>ūT<sup>h</sup>** (false).

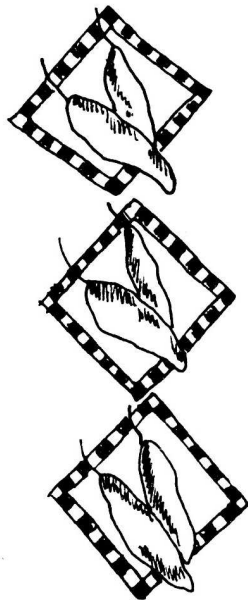
- (a) somvār ko mẽ ne kām kiyā. s (true) j<sup>h</sup> (false)  
 (b) maṅgalvār ko mẽ apne dostō se milā. s (true) j<sup>h</sup> (false)  
 (c) bud<sup>h</sup>vār ko g<sup>h</sup>ar se bāhar nahī gayā. s (true) j<sup>h</sup> (false)  
 (d) guruvār ko London mẽ rahā. s (true) j<sup>h</sup> (false)  
 (e) shukravār ko merī tabīyat T<sup>h</sup>īk nahī t<sup>h</sup>ī. s (true) j<sup>h</sup> (false)  
 (f) shanivār ko mẽ ne kām kiyā. s (true) j<sup>h</sup> (false)  
 (g) ravivār ko mẽ ne ārām kiyā. s (true) j<sup>h</sup> (false)



## 8 मुझे चेक कैश करवाने हैं । I need to get cheques cashed

By the end of this lesson you should be able to:

- learn causatives
- use the present participial forms
- learn more about compound verbs, subjunctives and obligatives
- learn about auxiliary verb deletion with negation
- use conditionals
- highlight contrast
- persuade someone
- advise and caution someone



### Dialogue

#### **Be careful what you eat**

*Finally, Dr Naim reaches John Ryder's house. It is about eleven o'clock at night*

- JOHN: ādāb arz, Dr Naim.  
 DR NAIM: ādāb, Ryder sāhib. is bār kaī sāl ke bād mulākāt huī.  
 JOHN: jī hā, koī pāc sāl bād.  
 DR NAIM: tashrīf rak<sup>h</sup>īye, mē āp kā hī intzār kar rahā t<sup>h</sup>ā.  
 acc<sup>h</sup>ā, pehle batāīye, tabīyat kesī he?  
 JOHN: tabīyat to acc<sup>h</sup>ī nahī, nahī to itnī rāt ko āp ko taklīf na detā.  
 DR NAIM: taklīf kī bāt kyā he? ye to merā farz he. xer, buxār kitnā he?  
 JOHN: jab ek g<sup>h</sup>anTe pehle mē ne *thermometer* lagāyā, to ek sau do *degree* t<sup>h</sup>ā. ab shāyad kuc<sup>h</sup> zyādā ho.  
 DR NAIM: acc<sup>h</sup>ā, zarā p<sup>h</sup>ir *thermometer* lagāīye.  
*(Dr Naim takes John's pulse and temperature.)*  
 DR NAIM: buxār t<sup>h</sup>oRā baR<sup>h</sup> gayā he. dast b<sup>h</sup>ī hē?  
 JOHN: jī hā, do g<sup>h</sup>anTe mē sāt-āT<sup>h</sup> bār *bathroom* gayā.  
 DR NAIM: pic<sup>h</sup>lī bār āp ne bahut samose k<sup>h</sup>āye t<sup>h</sup>e, aur is bār?  
 JOHN: shām ko kuc<sup>h</sup> ām khāye.  
 DR NAIM: merī salāh māniye ek-do mahīne tak āp kuc<sup>h</sup> parhez kījiye, samose aur ām banda. mē ek Tīkā lagātā hū aur ye davāī lījiye. do goliyā har do g<sup>h</sup>anTe. to kal subā apnī tabīyat ke bāre mē batāīye. acc<sup>h</sup>ā ab ārām kījiye. xudā hāfiz.  
 JOHN: bahut bahut shukriyā, Doctor sāhib, xudā hāfiz.  
 JOHN: *Greetings, Dr Naim.*  
 DR NAIM: *Greetings, Ryder sir, [we] meet again after several years* (lit. this time [our] meeting happened after several years).  
 JOHN: *After about five years.*  
 DR NAIM: *Please be seated. I was waiting for you* (lit. I was doing only your wait).  
*OK. First, tell [me], how you are feeling* (lit. how is [your] disposition?)?  
 JOHN: *As regards my disposition, I am not feeling well;*

- DR NAIM: *otherwise I would not have bothered you so late at night. Why talk about trouble (lit. what is the talk of trouble?)? This is my duty. Well, how high is the fever?*
- JOHN: *An hour ago when I took the temperature (lit. an hour ago when put the thermometer), it was one hundred and two degrees. Now it might be slightly higher.*
- DR NAIM: *OK, again [let's] take [your] temperature (lit. again put the thermometer [in your mouth]). (Dr Naim takes John's pulse and temperature.)*
- DR NAIM: *The fever has increased slightly; [do you] have diarrhoea too?*
- JOHN: *Yes, [I] went to the bathroom about six or seven times in the past two hours.*
- DR NAIM: *The last time you ate many samosas, [what about] this time?*
- JOHN: *In the evening [I] ate some mangoes.*
- DR NAIM: *Please take my advice. For about one or two months exercise some caution (lit. do some abstinence). No more samosas and mangoes (lit. samosas and mangoes closed). I [will] give you an injection and [have you] take this medicine. Two pills every two hours. Then tell me tomorrow morning how you feel. OK. Get some rest. Goodbye.*
- JOHN: *Many many thanks, doctor. Goodbye.*

## Vocabulary

<b>ādāb</b> (m.)	आदाब	salutation, greetings
<b>arz</b> (f.)	अर्ज	request
<b>is bār</b>	इस बार	this time
<b>sāl</b> (m.)	साल	year
<b>ke bād</b>	के बाद	after
<b>mulākāt</b> (f.)	मुलाकात	meeting
<b>mulākāt honā</b> (-ne)	मुलाकात होना	to meet
<b>tashrīf</b> (f.)	तशरीफ़	(a term signifying respect)
<b>tashrīf rak<sup>h</sup>nā</b> (+ne)	तशरीफ़ रखना	to be seated
<b>tashrīf lānā</b> (-ne)	तशरीफ़ लाना	to grace one's place, welcome, come
<b>intzār</b> (m./f.)	इंतज़ार	wait
<b>(kā/kī) intzār karnā</b> (+ne)	इंतज़ार करना	to wait

<b>pehle</b>	पहले	first
<b>itnā</b> (m., adj.)	इतना	so much/many, this much/ many
<b>rāt</b> (f.)	रात	night
<b>taklīf</b> (f.)	तकलीफ़	trouble, bother
<b>taklīf denā</b> (+ne)	तकलीफ़ देना	to bother
<b>farz</b> (m.)	फर्ज़	duty
<b>lagānā</b> (+ne)	लगाना	to fix, apply
<b>shāyad</b>	शायद	perhaps
<b>baR<sup>h</sup>nā</b> (-ne)	बढ़ना	to increase, advance
<b>dasta</b> (m.)	दस्त	diarrhoea
<b>ām</b>	आम	mango, <i>as</i> adj. common, general
<b>salāh</b> (f.)	सलाह	advice
<b>salāh mānā</b> (+ne)	सलाह मानना	to accept/take advice
<b>salāh lenā</b> (+ne)	सलाह लेना	to seek/take advice
<b>mahīnā</b> (m.)	महीना	month
<b>parhez</b> (m.)	परहेज़	abstinence
<b>x se parhez karnā</b> (+ne)	परहेज़ करना	to abstain, avoid
<b>banda</b>	बन्द	closed
<b>banda karnā</b> (+ne)	बन्द करना	to close
<b>banda honā</b> (-ne)	बन्द होना	to be closed
<b>Tīkā lagānā</b> (+ne)	टीका लगाना	to give an injection/a shot
<b>davāī/davā</b> (f.)	दवाई/दवा	medicine
<b>golī</b> (f.)	गोली	tablet, pill; bullet
<b>ārām</b> (m.)	आराम	comfort, rest
<b>ārām karnā</b> (+ne)	आराम करना	to rest
<b>xudā hāfiz</b>	खुदा हाफ़िज़	goodbye

## Notes

### 'We meet again after several years'

Another way of saying 'we meet again after several years' in Hindi is something like 'our meeting took place after several years'.

<b>kaī</b>	<b>sāl</b>	<b>bād</b>	<b>hamārī</b>	<b>mulākāt</b>	<b>huī.</b>
several	years	after	our	meeting (f.)	happened.



## The politeness germ

Note the use of **tashrīf rak<sup>h</sup>iye** instead of **beT<sup>h</sup>iye**, 'please sit'. As in English, when receiving a guest, usually we will say 'Please have a seat', or 'Please be seated', rather than 'Please sit'. Similarly, it is more polite and much warmer to use **tashrīf rak<sup>h</sup>iye** rather than **beT<sup>h</sup>iye**, particularly if the listener is a Muslim. In English if the verb 'to sit' is used, it is modified in some form, e.g. 'Please sit down for a while'; the same is true of the Hindi verb **beT<sup>h</sup>**, 'sit'. If it is used, it needs to precede the polite form of the verb **ā**, 'to come' (e.g. **āiye beT<sup>h</sup>iye** 'Please come (and) sit' or followed by a question tag (e.g. **beT<sup>h</sup>iye na** 'Please sit down, won't you?').

### 'To wait for x'

The Hindi equivalent of the English 'I was waiting for you' turns out to be

**mē āp kā intzār kar rahā t<sup>h</sup>a**  
 I your wait (m.) do ing was  
 i.e. 'I was doing your wait.'

### The conditional: counter-factive

The Hindi sentence in our dialogue is as follows:

**itnī rāt ko mē āp ko taklīf na detā**  
 so much night at I you to bother not give-would have

The above sentence is a part of the 'if' clause which is implied.

**agar tabīyat T<sup>h</sup>īk hotī to...**  
 if disposition fine were then...  
 If my condition were fine...

Notice that the simple present form without the auxiliary verb is used in such counter-factive sentences. The 'if' clause implies that the condition has not been fulfilled; therefore, the action expressed by the 'then' clause did not take place. Consider another example of counter-factives:

**agar vo ātā, to mē jātā**  
 if he come-pres. then I go-pres.  
 If he had come, I would have gone.

**agar vo kitābē lik<sup>h</sup>tī, to ham bahut xush hote**  
 if she books write-pres. then we very happy be-pres.  
 Had she written books, we would have been very happy.

Thus, the English verb forms such as 'had come' and 'would have gone' are translated, not as a past tense form, but with the present imperfective without an auxiliary verb.

### Formulaic expression

The Hindi expression

**taklīf kī bāt kyā he**  
 bother of matter what is

is not a question sentence. It is equivalent to the English expressions 'do not bother' or 'do not mention'. Thus, the Hindi question word **kyā** is like 'not' in the expression in question. The verb form is always in the simple present, rather than in the imperative form as in English.

### Negative particle nā

We have already come across **nahī**, 'not'. Another Hindi negative particle is **nā** which occurs in constructions such as 'neither ... nor', counter-factives and polite imperatives. (See p. 83 for more details.)

### The subjunctive

**ab buxār kuc<sup>h</sup> zyādā ho**  
 now fever (m., sg.) some more be-subjunctive  
 The fever might be slightly more.

Since the context is the probable increase in fever, the form of the verb 'to be' is in the subjunctive form in Hindi. The verb agrees with **buxār**, 'fever'. Although the verb form **ho** might appear to be in the simple present tense form, it is not, since **tum** is not the subject in the above sentence.

## Compound verb with the helping verb jānā

In the expression

<b>buxār</b>	<b>t<sup>h</sup>oRā</b>	<b>baR<sup>h</sup></b>	<b>gayā</b>	<b>he</b>
fever	little	increase	went	is

The fever has gone up a little.

the compound verb **baR<sup>h</sup> jānā** is employed for the reasons explained in the previous lesson.

### 'Accept my advice'

Hindi paraphrases the English expression 'take my advice' as 'accept my advice'.

<b>merī</b>	<b>salāh</b>	<b>māniye.</b>
my	advice (f.)	accept-imperative

Please accept my advice.

The substitution of the verb **lenā**, 'take', would produce an odd sentence in Hindi.

## Dialogue

### Lost in Delhi

*Philip Rosenberg is lost in downtown Delhi. He knows that somewhere in the vicinity there is an American Express office where he could cash some traveller's cheques. In fact, he visited that office just two days ago. He does not remember its address either. He inquires from a stranger about its location:*

PHILIP:	yahā pās koī American Express kā daftar he. mẽ do din pehele vahā gayā t <sup>h</sup> ā, lekin āj nahī mil rahā.
STRANGER:	āp ko patā mālūm he?
PHILIP:	mẽ patā to b <sup>h</sup> ūl gayā.

STRANGER:	mere xyāl se aglī saRak par Amercian Express kā daftar he. ( <i>pointing to the street</i> )
PHILIP:	( <i>seemingly puzzled</i> ) vo saRak to sundar he, log use aglī saRak kyō kehete hē?
STRANGER:	aglī hindī kā shabda he angrezī kā nahī. 'aglī' kā matlab angrezī mẽ 'next' he.
PHILIP:	bahut xūb. ( <i>Philip goes to the cashier's window at the American Express office</i> )
PHILIP:	muj <sup>h</sup> e kuc <sup>h</sup> traveller's cheque cash karvāne hē.
CASHIER:	kaun sī currency mẽ hē?
PHILIP:	amerīkan dollars. Exchange rate kyā he?
CASHIER:	ek amrīkan dollar tīs rupaye kā he. ( <i>Philip signs the cheques and the cashier gives him the equivalent amount in rupees</i> )
CASHIER:	kul do sau dollars. ye rahe āpke c <sup>h</sup> e hazār rupaye. gin lījiye.
PHILIP:	T <sup>h</sup> īk hē. d <sup>h</sup> anyavād.
PHILIP:	[ <i>There</i> ] is an American Express office nearby. Two days ago I went there. But today I cannot find [it].
STRANGER:	Do you know the address?
PHILIP:	I forgot the address. (lit. as regards the address, I forgot)
STRANGER:	I think the American Express office is on the next (i.e. 'aglī') street. (lit. in my opinion...) ( <i>pointing to the street</i> )
PHILIP:	( <i>Seemingly puzzled</i> ) That street is a beautiful one. Why do people call it 'ugly'?
STRANGER:	'aglī' is a Hindi word, not English. In English the meaning of 'aglī' is 'next'.
PHILIP:	[ <i>That's</i> ] great! (Philip goes to the cashier's window at the American Express office)
PHILIP:	I need to get some traveller's cheques cashed.
CASHIER:	In which currency are they?
PHILIP:	In American dollars. What is the exchange rate?

- CASHIER: *One American dollar to thirty rupees.*  
(Philip signs the cheques and the cashier gives him the equivalent amount in rupees.)
- Cashier: *A total of two hundred dollars. Here are your six thousand rupees. Please count it (for your own sake).*
- PHILIP: *That's fine. Thanks.*

## Vocabulary

daftar (m.)	दफ़तर	office
milnā (+ko)	मिलना	to find, to receive
aglā (m., adj.)	अगला	next
shabda (m.)	शब्द	word
angrezī (f.)	अंग्रेज़ी	the English language
angrez (m.)	अंग्रेज़	the English
matlab (m.)	मतलब	meaning
bahut xūb	बहुत खूब	great! splendid!
cash karnā (+ne)	कैश करना	to cash
cash karvānā (+ne)	कैश करवाना	to get someone to cash
kul	कुल	total
sau	सौ	hundred
<rehnā> (-ne)	रहना	to live
rahe	रहे	lived, are
hazār	हज़ार	thousand
ginnā (+ne)	गिनना	to count
gin lenā (+ne)	गिन लेना	to count (for one's benefit)
d <sup>h</sup> anyavād	धन्यवाद	thanks

## Notes

### milnā 'I cannot find it'

In the preceding lessons we came across three important usages of the verb **milnā** – namely 'to meet', 'to run into' and 'to be available'. Now observe another use of this verb in the following sentence in your dialogue. Also note its word-for-word translation.

**lekin āj nahī mil rahā.**

but today not find ing

But today [I] cannot find [it] (lit. but today I am not finding it).

When the verb **milnā** is used to express the meaning 'to find', it takes the experiencer subject. If we insert the implied subject in the above sentence, the form of the Hindi subject will not be the nominative **mē**, but the experiential subject **muj<sup>h</sup>e** or **muj<sup>h</sup>e**.

**lekin āj muj<sup>h</sup>e daftar nahī mil rahā.**

Notice that the verb does not agree with the subject. Instead, it agrees with an object, which is **daftar**, 'office', in the above sentence. The gender of **daftar** is masculine. Did you notice the missing element of the verb phrase?

## Negation and auxiliary verb deletion

Notice the missing element of the verb in the above sentence.

**lekin āj muj<sup>h</sup>e daftar nahī mil rahā he.**

The auxiliary verb **he** can be optionally deleted in negative sentences. Only the auxiliary verbs of the simple present and present progressive tenses are subject to this optional deletion. Observe some examples:

*positive sentences*

*negative sentences*

**mē jātā hū** I go.

**mē nahī jātā hū** I do not go

**mē nahī jātā** I do not go

**mē jā rahā hā** I am going

**mē nahī jā rahā hū** I am not going

**mē nahī jā rahā** I am not going

**tum jātī ho** you (f.) go

**tum nahī jātī ho** you (f.) do not go

**tum nahī jātī** you (f.) do not go

**tum jā rahī ho** you (f.) are

**tum nahī jā rahī ho** you (f.) are not

**ho** going

going

**tum nahī jā rahī** you (f.) are not

going

## Causative verbs

We came across some related verbs such as the following in our earlier dialogues. Note the slight change in the form and the meaning.

<b>paR<sup>h</sup></b> study, read	<b>paR<sup>h</sup>ā</b> teach	<b>paR<sup>h</sup>vā</b> have someone teach
<b>kar</b> do	—	<b>karvā</b> have someone do
<b>lag</b> seem, be attached	<b>lagā</b> attach	<b>lagvā</b> cause to be attached

You might already have observed the same base stem in the three verb forms. For the time being, we omit the intricate details about the verb forms – such as the presence of the two forms of **karnā** but three forms of the other two verbs – and proceed to the fundamental points. It is immediately obvious that the verb forms in columns three and five share the verb stem in column one, adding either the suffix **ā** or **vā**, as in

<b>paR<sup>h</sup></b> + <b>ā</b> = <b>paR<sup>h</sup>ā</b>	cause someone to read, teach
<b>paR<sup>h</sup></b> + <b>vā</b> = <b>paR<sup>h</sup>vā</b>	have x to teach y

The two suffixes **ā** and **vā** are the ones that form the causative verbs. The meaning expressed by them can be translated as follows: **ā** expresses ‘make someone do something’, whereas **vā** means ‘have x make y do something’. The English verb ‘teach’ is a causative verb in Hindi, but in most cases the causative verbs cannot be translated into English that easily. Observe the following examples:

**mē kahānī paR<sup>h</sup>tā hū.**  
I story read-pres. am  
I read a story.

**mē John ko kahānī paR<sup>h</sup>ātā hū**  
I John to story read-caus.ā-pres. am  
I make John read a story, or I teach John a story.

**mē John ko Rām se kahānī paR<sup>h</sup>vātā hū**  
I John to Ram by story read-caus. vā-pres. am  
I have Ram make John read a story.

Notice that the causative verbs with **vā** always have an indirect agent (e.g. **Ram se**, ‘by Ram’).

Did you notice the use of the causative verb in our dialogue? The following sentence contains a causative verb:

**muj<sup>h</sup>e kuc<sup>h</sup> traveller's cheque cash karvāne hē.**  
me some traveller's cheques cash do-caus. vā-inf. are  
I need to [have someone] cash some traveller's cheques.

In this sentence the indirect agent (by someone) is implied because of the causative verb with the suffix **-vā**.

## lenā as a helping verb

When the cashier hands over the rupees to Philip, he says

**gin lījiye**  
count take-imp  
Please [you] count [for your own benefit].

Had he used the simple verb form instead of the compound verb (i.e. **giniye**), the beneficiary of the action of counting would have remained unspecified. The helping verb **le** indicates subject as the beneficiary.

## Reading practice

### ek lok-kat<sup>h</sup>ā

- (1) ek gāv mē ek cor jail se b<sup>h</sup>āg gayā.
- (2) pulis (police) vālā us ko pakaRne ke liye dauRā.
- (3) itne mē gāv vālō ne b<sup>h</sup>āgte cor ko pakaR liyā.
- (4) pulis vālā zor zor se cillā rahā t<sup>h</sup>ā, ‘pakRo, mat jāne do.’
- (5) ye sunte hī gāv vālō ne cor ko c<sup>h</sup>oR diyā.
- (6) jab pulis vālā gāv vālō ke pās pahūcā.
- (7) to us ko bahut gussā āyā.
- (8) gusse mē us ne gāv vālō se pūc<sup>h</sup>ā,
- (9) ‘tum ne cor ko kyō c<sup>h</sup>oR diyā?’
- (10) gāv vālō ne javāb diyā.
- (11) āp ne hī kahā, ‘pakRo mat, jāne do’.

## A folk tale

- (1) *In a (lit. one) village, a thief ran away (i.e. escaped) from jail.*
- (2) *A policeman ran to catch him. (lit. ran for catching)*
- (3) *In the meantime the villagers caught the escaping (lit. running) thief.*
- (4) *The policeman was screaming very loudly, 'Catch [him]; do not let [him] go.'*
- (5) *As soon as the villagers heard this, they left the thief.*
- (6) *When the policeman reached the villagers (lit. reached near the villagers)*
- (7) *he became very angry.*
- (8) *Angrily (lit. in anger) he asked the villagers (lit. asked from the villagers)*
- (9) *'Why did you leave the thief?'* (i.e. why did you let the thief go?)
- (10) *The villagers answered,*
- (11) *You yourself said, 'Don't catch [him]; let [him] go.'*

## Vocabulary

lok	लोक	people
kat <sup>h</sup> ā (f.)	कथा	story
lok kat <sup>h</sup> ā (f.)	लोक-कथा	folk tale
gāv (m.)	गाँव	village
b <sup>h</sup> āgnā (-ne)	भागना	to run
b <sup>h</sup> āg gayā (compound verb)	भाग गया	to run away
pulis vālā (m.)	पुलिस वाला	policeman
pakaRnā (+ne)	पकड़ना	to catch
dauRnā (-ne)	दौड़ना	to run
itne mē	इतने में	in the meanwhile
gāv vālā (m.)	गाँव वाला	villager
b <sup>h</sup> āgte (present participle)	भागते	running
cor (m.)	चोर	thief
pakaRnā (+ne)	पकड़ना	to catch
pakaR liyā (compound verb)	पकड़ लिया	to catch (for one's benefit)
zor se	ज़ोर से	loudly
cillānā (-ne)	चिल्लाना	to scream
mat	मत	not [see notes]

jāne do (compound verb)	जाने दो	let (someone) go.
sunte hī (sun+te hī participle)	सुनते ही	as soon as (someone) heard
c <sup>h</sup> oRnā (+ne)	छोड़ना	to leave
c <sup>h</sup> oR diyā (compound verb)	छोड़ दिया	left (for someone else's sake)
gussā (m.)	गुस्सा	anger
pūc <sup>h</sup> nā (+ne)	पूछना	to ask
javāb (m.)	जवाब	answer
javāb denā (+ne)	जवाब देना	to answer, reply

## Pronunciation

Compare the pronunciation of the stem **pakaR** पकड़ 'catch', in the following three verbal forms. Note the presence of the stem-final vowel **a** in the first two forms and its absence in the third form which is written as **pakaRo** पकड़ो, but is pronounced as **pakRo**. For further details about when the vowel **a** is retained and under what conditions it is dropped, see script unit 4 in this book.

pakaRne ke liye	पकड़ने के लिये	in order to catch
pakaR liyā	पकड़ लिया	caught (for their own benefit)
pakRo	पकड़ो	catch!

## Notes

### Present participle

In the third line we came across the expression

itne	mē	gāv	vālō	ne	b <sup>h</sup> āgte	cor	ko
this much	in	village	-er (p. obl.)	agent	running	thief	to
pakaR	liyā						
catch	took						

In the meantime (lit. in this much [time]), the villagers caught the thief.

The phrase **b<sup>h</sup>āgte cor ko** is in the oblique form of the simple present participial phrase.



**b<sup>h</sup>āgtā** (huā) cor  
 run + present participle happened thief (m., sg.)  
 The running thief, or the thief who is/was/will be running

The composition of the first element is as follows

**b<sup>h</sup>āg** + **t** + **ā**  
 run + present + masculine singular

You have probably guessed by now that this is the same form we came across in the simple present tense formation. The only difference is that the auxiliary verb is absent.

The second element is the same form as the simple past tense form of the verb **honā**; remember the forms **huā**, **hue**, **huī** and **huī̃**. The last form (i.e. the feminine plural **huī̃**) does not appear in the participial construction. Why does it fail to appear? The reason will become readily clear from the following explanation. This element is optional; therefore, it can easily be omitted in the conversation. That is the case in our story.

Now compare the participial form with the present tense verb form.

<i>present participle</i>	<i>simple present tense</i>
<b>b<sup>h</sup>āgtā cor</b> The running thief	<b>cor b<sup>h</sup>āgtā he</b> The thief runs

In the present participial form the verb form ceases to function like a real verb and begins to behave like an adjective. Therefore the verbal adjectives, which are drawn from the simple present tense, are called the 'present participle'. In other words, they are like adjectives ending in **-ā**, but the only difference is that they are derived from verbs.

Like the adjectives ending in **-ā**, these agree in number or gender with the following noun. For example:

<b>b<sup>h</sup>āgtā laRkā</b> the running boy	<b>b<sup>h</sup>āgtī laRkī̃</b> the running girl
<b>b<sup>h</sup>āgte laRke</b> the running boys	<b>b<sup>h</sup>āgtī laRkiyā̃</b> the running girls

The main function of the present participial clause is to denote 'action in progress'.

Notice that, like adjectives, the present participles do not have any inherent tense reference to time, as is clear from the English translation. The tense is usually supplied by the main verb form in the sentence. If in the third line the verb 'caught' is changed to the present and the future tense, the tense reference of the participial form 'running' will change to present and future, respectively. That is why the alternative English translation of **b<sup>h</sup>āgtā cor** contains three possible tense references.

### Ambiguity and pausing

<b>pakRo</b>	<b>mat</b>	<b>jāne</b>	<b>do</b>
catch	not	go-oblique infinitive	give

The translation of the verb phrase **jāne do** is 'to allow to go' or 'to let go'. The familiar imperative form of the verb **pakaRnā** is **pakRo** which means 'catch'. Depending on the pause, the meaning changes. The pause is indicated by the comma.

<b>pakRo mat, jāne</b>	<b>do</b>
catch not, go-oblique infinitive	give
Don't catch [him]; let [him] go.	

But if the pause is immediately after **pakRo**, then the negative particle **mat** negates the second verb, as in

<b>pakRo, mat jāne</b>	<b>do</b>
catch, not go-oblique infinitive	give
Catch, don't let [him] go.	

### The negative particle mat

We have encountered two negative particles – **nahī̃** and **nā** – in the earlier conversation. The third negative marker, **mat**, is primarily restricted to familiar and non-honorific imperatives. In prohibitives, the use of **mat** is particularly noteworthy.

## Word order and the contrastive negation

We mentioned earlier that the negative particle is usually placed before the verb. Thus, normally the Hindi equivalent of English 'do not catch' will be

**mat pakRo**  
not catch-imperative (familiar)  
Don't catch.

However, the contrastive function is highlighted by the placement of the negative particle in the postverbal position (i.e. after the verb). This is the reason that **mat** is placed after **pakRo** in the expression:

**pakRo mat, jāne do** Don't catch [him]; let [him] go.

The other reading, 'Catch, do not let [him] go', has conjunctive force rather than contrastive force. Therefore the negative particle appears in its normal preverbal position.

## Reading practice

Here is a sample of the opening lines of an old Hindi romantic song. In the song, the lover is imploring his beloved never to forget him. However, the approach is an indirect one. (remember the politeness germ!). Therefore, rather than saying directly not to forget him, he says

ye rātē, ye mausam, ye hāsnā, hāsānā  
muj<sup>h</sup>e b<sup>h</sup>ul jānā, inhē na b<sup>h</sup>ulānā.

These nights, this weather, this laughter and making [each other] laugh,  
[You may] forget me, but never make them forget.

## Vocabulary

<b>rāt</b> (f.)	रात	night
<b>mausam</b> (m.)	मौसम	weather
<b>hāsnā</b> (-ne)	हँसना	to laugh

<b>hāsānā</b> (+ne)	हँसाना	to make someone laugh
<b>b<sup>h</sup>ul</b> (-ne)	भूलना	to forget
<b>b<sup>h</sup>ul jānā</b> (compound verb)	भूल जाना	to forget fully
<b>b<sup>h</sup>ulānā</b> (+ne)	भुलाना	to make someone forget

## अभ्यास Exercises

### 1

Match the words or phrases given in the following three columns to make appropriate Hindi sentences.

āiye	kī bāt kyā	rak <sup>h</sup> iye
taklīf	tashrīf	he
shāyad	āp kā intzār	kām zyādā ho
vo	arz	he
ādāb	āp ko daftar mē	kar rahī t <sup>h</sup> ī.

### 2

Circle the appropriate form of the verb in each of the following sentences:

- māf kījiye, mē *cheque* b<sup>h</sup>ejnā  
(b<sup>h</sup>ul liyā/b<sup>h</sup>ul gayā/b<sup>h</sup>ul diyā).
- mē ne k<sup>h</sup>ānā  
(k<sup>h</sup>ā liyā/k<sup>h</sup>ā paRā /k<sup>h</sup>ā diyā).
- āp kā buxār  
(baR<sup>h</sup> liyā/baR<sup>h</sup> gayā/baR<sup>h</sup> diyā).
- āp ne kuc<sup>h</sup> javāb nahī  
(liyā/diyā/āyā/gyā).
- āp merī salāh mān  
(lījiye/dījiye/āiye).

### 3

Which job description matches the job?

- ad<sup>h</sup>yāpak imāratē banvātā he.
- DākTar (doctor) kapRe banātā he.
- cashier* k<sup>h</sup>ānā banātā he.
- darzī Tīkā lagātā he.



- (e) k<sup>h</sup>ānsāmā                      *cheque cash* kartā he.  
 (f) *driver*                              c<sup>h</sup>ātrō ko paR<sup>h</sup>ātā he.  
 (g) *civil engineer*                      *car* calātā he.

## 4

Ram and Shyam are brothers. Ram believes in self-help and does everything on his own. Shyam, on the other hand, gets someone to do his work. Write about Shyam according to the model given below:

**rām ne apnā kām kiyā.**                      Ram did his work.  
**shyām ne hildā se apnā kām**                      Shyam had Hildā do his work.  
**karvāyā.**

- (a) Ram:                      rām ne kār calāī.  
       Shyam:                      \_\_\_\_\_
- (b) Ram:                      rām xat lik<sup>h</sup>egā.  
       Shyam:                      \_\_\_\_\_
- (c) Ram:                      rām g<sup>h</sup>ar banā rahā he.  
       Shyam:                      \_\_\_\_\_
- (d) Ram:                      rām kahānī sunā rahā t<sup>h</sup>ā.  
       Shyam:                      \_\_\_\_\_
- (e) Ram:                      rām laRkī ko paR<sup>h</sup>ātā he.  
       Shyam:                      \_\_\_\_\_

## 5

Fill out the appropriate present participial form according to the model given below:

calnā:                      mẽ *caltī*    gaR<sup>h</sup>ī    mẽ    caR<sup>h</sup>ā.  
 b<sup>h</sup>āgnā:                      mẽ    ne    b<sup>h</sup>āgte    kutte    ko    dek<sup>h</sup>ā.

- (a) hāsnā:                      muj<sup>h</sup>e    vo    \_\_\_\_\_    laRkī bahut pasand he.  
 (b) k<sup>h</sup>elnā:                      \_\_\_\_\_    bacce bahut sundar lag rahe t<sup>h</sup>e.  
 (c) gānā:                      \_\_\_\_\_    ciRiyā uR rahī t<sup>h</sup>ī.  
 (d) sitār bajānā:                      \_\_\_\_\_    \_\_\_\_\_    ādmī bahut acc<sup>h</sup>ā he.

- (e) ternā:                      \_\_\_\_\_    mac<sup>h</sup>aliyō ko dek<sup>h</sup>o.  
 (f) ronā:                      DākTar ne    \_\_\_\_\_    bacce ko Tīkā lagāyā.

## 6

The pacman has attacked the following text. Consequently, some elements of the following text have been chewed up. Your task is to supply the postpositions or the missing parts of the verb in those places where the three-bullet symbol is left by the pacman.

mẽ *railway station* apne dost ●●● intzār kar rahā t<sup>h</sup>ā. t<sup>h</sup>oRī der bād gāRī āyī aur merā dost gāRī se utrā. ham bahut xush ho kar mile. is bār pāc sāl ke bād hamārī mulākāt ●●●. t<sup>h</sup>oRī der bād mẽ ne kahā, 'is bār bahut der ke bād yahā āye ho.' usne javāb ●●●, acc<sup>h</sup>ī bāt t<sup>h</sup>ī ki agar gāRī der se na ●●●, to mẽ āj b<sup>h</sup>ī na ●●●.

## 9 फार्चून कुकी में क्या लिखा है? What's written in the fortune cookie?

By the end of this lesson you should be able to:

- use past participles
- use the participial forms as adverbials
- use the construction 'neither ... nor'
- understand hidden assumptions
- form purpose clauses
- know more about Indian food (particularly curries)
- use the passive construction
- know more on reduplication



### Reading practice

#### Money will come soon

- (1) ek din do dost k<sup>h</sup>ānā k<sup>h</sup>āne ek cīnī restaurant gaye.
- (2) k<sup>h</sup>āne ke bād berā 'fortune cookies' lāyā.
- (3) donō ne apnī apnī 'fortune cookie' ko k<sup>h</sup>olā aur apnī apnī kismat ke bāre mẽ paR<sup>h</sup>ā.
- (4) p<sup>h</sup>ir ek dost ne dūsre se pūc<sup>h</sup>ā, 'kāgaz par kyā lik<sup>h</sup>ā he?'
- (5) lik<sup>h</sup>ā he – 'jaldī pesā āne vālā he.'
- (6) ye to baRī xushī kī bāt he.
- (7) to koī lāTrī (lottery) xarīdī he?
- (8) nahī, lekin kal apnā jīvan bīmā karvāyā he.

- (1) One day two friends went to eat in a Chinese restaurant.
- (2) After eating (i.e. after they finished eating), the waiter brought [them] fortune cookies.
- (3) [They] both opened their fortune cookie[s] and read about their fortune[s].
- (4) Then one friend asked the other, 'What is written on the paper?'
- (5) [It] is written – 'Money is about to come soon.'
- (6) This is a matter of great happiness.
- (7) Did [you] buy a lottery ticket?
- (8) No, but yesterday, I bought life-insurance.  
(lit. I have caused someone to do the life insurance)

### Vocabulary

dost (m.)	दोस्त	friend
k <sup>h</sup> ānā (m.)	खाना	food
k <sup>h</sup> ānā (+ne)	खाना	to eat
k <sup>h</sup> āne (ke liye)	खाने (के लिये)	(in order) to eat
cīn	चीन	China
cīnī	चीनी	Chinese
berā (m.)	बैरा	waiter
lānā (-ne)	लाना	to bring
donō	दोनों	both





## Present Participle

## Past Participle

<b>b<sup>h</sup>āgā cor</b>	the running thief	<b>bhāgā cor</b>	the escaped thief
<b>boltī laRkī</b>	the speaking girl	<b>bolī bāt</b>	the spoken matter
<b>lik<sup>h</sup>te laRke</b>	the writing boys (the boys who are/were/will be writing.)	<b>lik<sup>h</sup>e shabda</b>	the written words

Notice the composition of the past participial form:

<i>Stem</i>	+	<i>past participial marker</i>
<b>b<sup>h</sup>āg</b>	+	<b>ā</b>
run	+	past-masculine singular
<b>bol</b>	+	<b>ī</b>
speak	+	past-feminine singular
<b>lik<sup>h</sup></b>	+	<b>e</b>
write	+	past-masculine plural



You have probably guessed by now that the past participle is the same form as that we came across in the simple past tense formation. The only difference is that the feminine singular form is used for both singular and for plural forms.

The second element (optional) remains the same both in the present and the past participial forms, i.e. **huā**, **hue** and **huī**.

As stated earlier, in the participle the verb form ceases to function as a real verb and begins to behave like an adjective. Therefore, the verbal adjectives which are drawn from the simple past tense are called the 'past participle'. In other words, they are like adjectives ending in **ā**: the only difference is that they are derived from verbs.

Like the adjectives ending in **ā**, they agree in number or gender with the following noun. Note the gender number agreement in the above examples.

Unlike the present participle, which denotes 'action in progress', the past participle indicates a *state*.

Note the difference in meaning between the present participle and its corresponding past participial form:

## present participle

## past participle

**bēT<sup>h</sup>tā laRkā**

The boy who is [in the process of] sitting.

**bēT<sup>h</sup>ā laRkā**

The seated boy.

**sotī laRkiyā**

The girls who are in the process of sleeping.

**soī laRkiyā**

The sleeping girls.

The present participial form **sotī** indicates the dozing off stage prior to sound sleep, whereas the corresponding past participle indicates the state of sound sleep.

## Adverbials

So far we have discussed the adjectival use of participles. Participial forms when placed before verbs mark adverbial usage. Note the translation of the sentence given in quotes in sentence 4 of the reading passage.

**kāgaz par kyā lik<sup>h</sup>ā he?**  
 paper on what written is  
 What is written on the paper?

Superficially it appears as if **lik<sup>h</sup>ā he** is the present perfect form of the verb **lik<sup>h</sup>**, which should be translated as 'has written', but this is not the case. The main verb is **he**, while **lik<sup>h</sup>ā** is the past participial form used as an adverb without the optional element **huā**. In short,

**lik<sup>h</sup>ā he = lik<sup>h</sup>ā huā he**

Since the main verb is **he** and **lik<sup>h</sup>ā** is the past participle, the translation is 'is written' rather than 'has written'. The insertion of the optional element disambiguates it from the present perfect form of the verb **lik<sup>h</sup>**. In passing, it should be mentioned that the verb phrase in sentence 7 of the passage, **xarīdī he**, is a real present perfect form of the verb **xarīd**, 'buy'; therefore its literal translation is 'has bought'.

## Dialogue

### 'Spice up your life'

Bill Hassett and his wife, who are visiting India for the first time, are invited by Bill's Indian partner for dinner. Bill's partner's wife, Jyotsna Singh, asks her guests about the type of food they would prefer. Bill suggests to his wife, 'Honey, as is said in English: "Spice up your life." Why don't we both spice up our lives in the literal sense and try the spicy food?' Therefore, with the intention of enjoying spicy food, he tells Jyotsna Singh:

- BILL: hindustānī *curry* ab<sup>h</sup>ī tak ham ne nahī<sup>h</sup> k<sup>h</sup>āyī.  
 JYOTSNA: āp ko masāledār k<sup>h</sup>ānā pasand he yā *curry*?  
 BILL: donō mē farka kyā he?  
 JYOTSNA: amrīkā mē *curry* ek *dish* kā nām he lekin hindustān mē esī bāt nahī.  
 BILL: hamāre yahā *curry* kā matlab 'koī masāledār hindustānī *dish*' he.  
 JYOTSNA: hindustān mē na to *curry* hameshā masāledār hotī he aur na hī hindustān mē *curry powder* aksar biktā he. *curry* aksar tarī vālī hotī he aur ye mās, sabzī, macc<sup>h</sup>lī yā p<sup>h</sup>al kī banī hotī he.  
 BILL: are! binā masāle kī *curry*. ye to ham ne kab<sup>h</sup>ī nahī sunā t<sup>h</sup>ā.  
 JYOTSNA: to ab āp ko kaun sī *curry* pasand he?  
 BILL: ām ke ām aur guT<sup>h</sup>līyō ke dām. *curry* ke bāre me patā lag gayā aur aslī *curry* cak<sup>h</sup>ne kā maukā b<sup>h</sup>ī mil jāyegā. acc<sup>h</sup>ā, ham ko tez masāledār mās kī *curry* bahut pasand he. (They laugh at the unexpected turn of the conversation; the proverb has added a lighter touch to the conversation, and they continue to talk ...)  
 BILL: So far, in India we have not eaten *curry*.  
 JYOTSNA: Do you like spicy food or *curry*?  
 BILL: What is the difference between the two?  
 JYOTSNA: In America, *curry* is the name of a *dish*, but such is not the case in India.  
 BILL: In our place (i.e. in America) *curry* is a spicy Indian *dish*.  
 JYOTSNA: In India, *curry* is not always spicy nor is *curry powder*

usually sold [commercially]. *Curry* is usually liquefied and is made of meat, vegetables, fish or fruit.

- BILL: Wow! *Curry* without spices. This we have (lit. had) never heard of [before].  
 JYOTSNA: So, which *curry* do you like?  
 BILL: [This is like] earth's and heaven's joy combined. [Now] I have come to know about *curry* and will get an opportunity to taste a genuine *curry*. Well, we like very spicy meat *curry* very much.

(They laugh at the unexpected turn of the conversation; the proverb has added a lighter touch to the conversation, and they continue to talk...)

## Vocabulary

<b>curry</b> (f.)	करी/कढ़ी	<i>curry</i> (*see Notes)
<b>masāla</b> (m.)	मसाला	spice
<b>masāledār</b> (adj.)	मसालेदार	spicy
<b>yā</b>	या	or
<b>farka</b> (m.)	फर्क	difference
<b>hamāre yahā</b>	हमारे यहाँ	at our place (house, country, etc.)
<b>na ... na</b>	न ... न	neither...nor
<b>matlab</b> (m.)	मतलब	meaning
<b>hameshā</b>	हमेशा	always
<b>aksar</b>	अक्सर	often, usually
<b>tar</b>	तर	wet
<b>tarī</b> (f.)	तरी	liquid
<b>mās</b> (m.)	माँस	meat
<b>sabzī</b> (f.)	सब्जी	vegetable
<b>macc<sup>h</sup>lī</b> (f.)	मछली	fish
<b>p<sup>h</sup>al</b> (m)	फल	fruit
<b>bannā</b> (-ne)	बनना	to be made
<b>banī</b>	बनी	made
<b>binā</b>	बिना	without
<b>kab<sup>h</sup>ī</b>	कभी	ever



<b>kaḥī nahī</b>	कभी नहीं	never
<b>ām</b> (m.); (adj.)	आम	mango (n.); common (adj.)
<b>guṭhī</b> (f.)	गुठली	stone (of a fruit)
<b>dām</b> (m)	दाम	price
<b>ām ke ām aur ...</b>	आम के आम	
<b>... guṭhīyō ke dām</b>	और ... ... गुठलियों के दाम	earth's joy and heaven's combined
<b>patā lagnā (+ko)</b>	पता लगाना	to come to know
<b>asī</b>	असली	real, genuine
<b>caḥnā (+ne)</b>	चखना	to taste
<b>maukā</b> (m.)	मौका	opportunity
<b>tez</b>	तेज़	fast, quick, sharp, strong

## Pronunciation

The English word 'curry' is a derivative of the Hindi word **kaḥī**. Note the presence of the retroflex **R<sup>h</sup>** in the Hindi word.

## Notes

### Curry powder/curry

In the authentic Indian tradition, the English word 'curry' simply does not exist. It is part of the vocabulary of English-educated bilinguals. The Hindi word **kaḥī** is restricted to a vegetarian curry which is made out of chick-pea flour. The chances are that Hindi speakers will not use the term, curry, to refer to the dishes mentioned above. Therefore, do not be surprised if this term is not understood in the native Indian context. Indians will capture this concept by specifying the degree of spiciness and by qualifying a dish with words such as **tarī vālī sabzī** or **tarī vālā māś/goshta**. Curry is actually a blend of ground herbs and spices adapted by British settlers in India from the traditional spice mixtures of Indian cuisine. The basic ingredients of commercial curry powder are turmeric (which imparts the characteristic yellow colour), cumin, coriander and cayenne pepper. Curry powder is primarily made for foreign consumption.

## Focus and word order

The normal word order of the opening sentence of the above dialogue is as follows:

**ham ne hindustānī curry abhī tak nahī k'āyī.**  
 we agent Indian curry yet not ate  
 We have not eaten Indian curry yet.

The two elements of the above sentence – time adverb and the object – are placed in the sentence in the initial position, as they are being singled out for emphasis.

**hindustānī curry abhī tak ham ne nahī k'āyī.**  
 Indian curry yet we agent not ate  
 As yet, it is the Indian curry [that] we have not eaten.

## 'Neither ... nor' and emphatic particles

Note the use of the emphatic particles with **na...na**, 'neither...nor'. Also, observe the placement of the phrase **hindustān mē** in the 'neither' and 'nor' clause.

**hindustān mē na to curry hameshā masāledār**  
 India in not emp.par. curry always spicy

**hotī he aur na hī hindustān mē**  
 be-pres. is (aux.) and not emp. par. India in

**curry powder aksar biktā he.**  
 curry powder often be sold-pres. is

As regards curry in India, it is not always spicy and curry powder is not often sold in India.

The emphatic particles **to** and **hī** are more intimately tied to curry and curry powder, respectively, as shown:

**hindustān mē na curry to hameshā masāledār**  
 India in not curry emp.part. always spicy

**hotī he aur na hindustān mē curry powder**  
 be-present is (aux.) and not India in curry powder

**hī aksar biktā he**  
 emp.part. often be sold-pres. is

The movement of the emphatic particles from their original position after the negative particle **na** renders the emphatic counterpart of the normal 'neither...nor' construction.

### Past participle: adverbial

The verb **hotī he** is the generic construction explained in Lesson 4. Can you find the past participle in the following sentence?

**ye mās sabzī macc<sup>h</sup>lī yā p<sup>h</sup>al kī**  
 this meat vegetable fish or fruit of

**banī hotī he**  
 make-past.ppl. be-pres. is (aux.)

Yes, **banī** is the past participial form of the verb **bannā**, 'to be made'. It can be followed by the optional element **huī**. However, in the following sentence

**ham ne kab<sup>h</sup>ī nahī sunā t<sup>h</sup>ā**  
 we agent ever not heard was  
 We had never heard of [it].

**sunā** is not a past participle. In combination with the auxiliary, **t<sup>h</sup>ā**, it renders the past perfect form of the verb **sunnā**, 'to hear/listen to'.

### Compound verbs with jānā 'to go'

As explained in Lesson 7, the helping verb **jānā** expresses 'transformation' and/or 'finality or completeness'. Both semantic shades can be witnessed in the following conjunct sentence:

**curry ke bāre mē patā lag gayā aur aslī curry**  
 curry about address strike went and genuine curry

**cak<sup>h</sup>ne kā maukā bhī mil jāyegā**  
 taste of opportunity also get go-will

The verbs **patā lagnā**, 'to come to know', and **milnā** 'to get', are subjected to the compound verb construction, and the helping verb **jānā**, 'to go', loses its literal meaning.

### 'The opportunity to...'

Note the word-for-word translation of the English expression, 'we will get the chance to taste the genuine curry'.

**ham ko aslī curry cak<sup>h</sup>ne kā maukā mil jāyegā**  
 we to genuine curry taste of opportunity get go-will

The expression 'to get the opportunity to do x' requires the experiential subject; therefore, the subject **ham**, 'we', is followed by the postposition **ko**. Since a Hindi verb never agrees with a subject that is followed by a postposition, the verb in the above sentence agrees with **maukā**, 'opportunity', which is masculine singular. Also, the genitive **kā** agrees with **maukā**.

### Dialogue

#### āg! āg! 'Fire! Fire!'

*The following week, Mr and Mrs Hassett again come to the Singhs' residence for dinner. They converse with each other on a wide variety of subjects. Finally, the delicious smell of the food begins to overpower their conversation. In the meanwhile, the hostess announces that dinner is served.*

**BILL:** vāh! vāh! shāndār xushbū ā rahī he, aur intazār karnā mushkil he.

- JYOTSNA: āiye, to k<sup>h</sup>ānā shurū kiyā jāye. ye he, āp kī pasand – tez mirca vālī chicken curry.  
(Bill takes a lot of curry while Mrs Hassett takes only a little bit. After taking the first substantial bite:)
- BILL: (fanning his mouth) Ohhh! ... āg! ... āg!
- JYOTSNA: kyō kyā huā?
- BILL: ye to curry nahī he! ye to jwālāmuk<sup>h</sup>ī he!! aur mē apnā āg buj<sup>h</sup>āne kā sāmān b<sup>h</sup>ī nahī lāyā.
- JYOTSNA: āg buj<sup>h</sup>āne kā sāmān ye he – agar bahut mirca lag rahī he to kuc<sup>h</sup> dahī lījiye.  
(After a while Bill's mouth cools down.)
- BILL: sac, amrīkā [America] mē tez masāledār k<sup>h</sup>ānā itnā tez nahī hotā.
- JYOTSNA: hā, ye to hindustān he. yahā 'tez' kā matlab 'bahut tez' he. ham log bahut tez k<sup>h</sup>āte hē lekin hindustān mē sab<sup>h</sup>ī log itnā tez k<sup>h</sup>ānā nahī k<sup>h</sup>ā sakte.
- BILL: galat-fahamī dūr karne ke liye shukriya. mē ab samaj<sup>h</sup> gayā ki 'tez' xatarnāk shabda he.
- BILL: Wow! Wow! The splendid fragrance [of food] is coming; [It] is difficult to wait any longer (i.e. I cannot wait more).
- JYOTSNA: Please come, let's start eating (lit. eating should be started). This is your favourite – hot chicken curry (lit. sharp pepper one chicken curry).  
(Bill takes a lot of curry while Mrs Hassett takes only a little bit. After taking the first substantial bite:)
- BILL: (fanning his mouth) Oh...h...h...! Fire!... Fire!
- JYOTSNA: Why? What happened?
- BILL: This is not curry (lit. as regards this, this is not curry)! This is a volcano (lit. as regards this, this is a volcano)!! And I did not bring my fire extinguisher (lit. fire extinguisher = the stuff/tools to extinguish fire).
- JYOTSNA: This is [your] fire extinguisher – If [it] is very hot (lit. if very much pepper striking you), then take some yogurt.  
(After a while Bill's mouth cools down.)
- BILL: True, in America the spicy food is not so spicy.
- JYOTSNA: Yes, this is India (lit. as regards this, this is India). Here, 'hot' means 'very hot'. We eat very hot food, but not all people can eat such hot [food] in India.

- BILL: Thanks for dispelling [my] misconception. Now I [fully] understand (lit. now I understood) that 'tez' is a dangerous word.

## Vocabulary

<b>vāh! vāh!</b>	वाह! वाह!	Wow! Bravo!
<b>shāndār</b>	शानदार	grand, splendid
<b>xushbū</b> (f.)	खुशबू	fragrance (lit. happy smell)
<b>shurū karnā</b> (+ne)	शुरू करना	to begin
<b>shurū kiyā jāye</b>	शुरू किया जाये	should be started
<b>mirca</b> (f.)	मिर्च	chili peppers
<b>oh</b>	ओह	exclamation of pain/sorrow
<b>āg</b> (f.)	आग	fire
<b>jwālāmuk<sup>h</sup>ī</b> (m.)	ज्वालामुखी	volcano
<b>buj<sup>h</sup>ānā</b> (+ne)	बुझाना	to extinguish
<b>sāmān</b> (m.)	सामान	baggage, goods, stuff, tools
<b>lānā</b> (-ne)	लाना	to bring
<b>dahī</b> (m./f.)	दही	yogurt
<b>sac</b> (m.)	सच	truth, true
<b>&lt;itnā&gt;</b>	इतना	this/so much/many
<b>galat</b>	गलत	wrong
<b>galat-fahamī</b> (f.)	गलतफहमी	misconception, misunderstanding
<b>dūr</b>	दूर	far, distant
<b>dūr karnā</b> (+ne)	दूर करना	to dispel, to eliminate
<b>&lt;xatrā&gt;</b> (m.)	खतरा	danger
<b>xatarnāk</b>	खतरनाक	dangerous
<b>shabda</b> (m.)	शब्द	word

## Pronunciation

Words such as **xatrā** and **itnā** are written as **xatarā** and **itanā**, respectively. The omitted vowel of **xatrā** surfaces in **xatarnāk**.

## Notes

### Ambiguity

The following expression in the opening line of the above dialogue is ambiguous.

**aur intazār karnā mushkil he**  
and wait to do difficult is  
‘[It] is difficult to wait any longer’, or ‘and [it] is difficult to wait’.

In other words, **aur** can be interpreted either as a conjunction marker or a modifier of **intazār**.

### Passive construction

The English expression, ‘let’s begin eating’, is paraphrased as ‘eating should be done’.

**k<sup>h</sup>ānā shuru kiyā jāye**  
eating begin did go-subjunctive

The verb phrase is in the passive subjunctive form. The passive construction in Hindi takes the compound verb construction in the sense that it involves a main verb and the helping verb. The only difference is that the main verb, rather than being in a stem form, is in the past form.



Passive		
<i>main verb</i> ( <i>past form</i> )	<i>helping verb</i> ( <i>jānā + tense</i> )	
<b>kiyā</b>	<b>jāye</b>	should be done
<b>paR<sup>h</sup>ā</b>	<b>jātā he</b>	is read
<b>paR<sup>h</sup>ā</b>	<b>gayā</b>	was read
<b>paR<sup>h</sup>ā</b>	<b>jāyegā</b>	will be read
<b>bolā</b>	<b>jā rahā he</b>	is being spoken/told

In other words, the passive is formed by using the main verb in the past

form. The helping verb is always **jānā**, ‘to go’, which undergoes tense conjugation like any other helping verb in the compound verb construction.

Like English passive subjects, which are appended with ‘by’, Hindi passive subjects are attached to the postposition **se**, ‘from, by’. Here is a list of pronominal forms with the postposition **se**.

<b>mē + se = muj<sup>h</sup> se</b>	by me	<b>ham + se = ham se</b>	by us
<b>tū + se = tuj<sup>h</sup> se</b>	by you	<b>tum + se = tum se</b>	by you
		<b>āp + se = āp se</b>	by you (honorific)
<b>vo + se = us se</b>	by him/her	<b>ve + se = un se</b>	by them

Since the passive subject is always followed by the postposition **se**, the passive verb can never agree with it; instead it agrees with the object as in

<b>muj<sup>h</sup> se kitāb paR<sup>h</sup>ī gayī</b>	
me by book (f.) read-past-feminine	passive-go + past-feminine-singular

The book was read by me.

If the feminine object **kitāb**, ‘book’, is replaced by the masculine object **xat**, ‘letter’, the passive verb form will be in the masculine singular form.

<b>muj<sup>h</sup> se xat paR<sup>h</sup>ā gayā</b>	
me by letter (m.) read-past-masculine	Passive-go + past-masculine-singular

The letter was read by me.

One important difference between Hindi and English is that the transitive as well as intransitive verbs can be made passive in Hindi, while only the transitive verbs can be made passive in English. See the grammar section for more details.

### Omitted subject

**agar [āp ko] bahut mirca lag rahī he to [āp]**  
If [you to] very pepper strike ing is then (you)

**kuc<sup>h</sup> dahī lījiye**  
some yogurt take

The omitted subject of the first clause is experiential while it is simple nominative in the second clause.



## The past participle and the passive construction

You must have discovered by now that there is no neat correspondence between the English and Hindi passives. The English passive construction can be paraphrased in one of the following three ways. First, those instances where English and Hindi both use the passive construction to express the target idea. For example, English expressions such as 'it is said' and 'it is heard' will be translated by means of Hindi passive, as in:

<b>kahā</b>	<b>jātā</b>	<b>he</b>
say-past	passive-go-present	is
[It] is said		

<b>sunā</b>	<b>jātā</b>	<b>he</b>
hear-past	passive-go-present	is
[It] is heard		

As mentioned in Lesson 2, Hindi is a 'pro-drop' language and the English dummy 'it' is not translated.

Second, English passives are sometimes translated as past participial forms in Hindi. Consider sentence 4 in the Reading practice at the beginning of this chapter:

<b>kāgaz</b>	<b>par</b>	<b>kyā</b>	<b>lik<sup>h</sup>ā</b>	<b>he</b>
paper	on	what	written (past.ppl.)	is
What is written on the paper?				

Compare the English sentence with its corresponding Hindi sentence. The Hindi sentence does not use the passive construction. Instead, the past participial form of the verb **lik<sup>h</sup>nā** is used in the corresponding Hindi sentence.

Third, Hindi intransitive verbs are translated as passive in English.

<i>intransitive</i>		<i>transitive</i>	
<b>biknā</b>	to be sold	<b>becnā</b>	to sell
<b>bannā</b>	to be made	<b>banānā</b>	to make
<b>k<sup>h</sup>ulnā</b>	to be opened	<b>k<sup>h</sup>olnā</b>	to open

Since English does not have intransitive verbs corresponding to those in Hindi, the Hindi intransitive verbs are best translated by means of the English passive. For example, a common billboard sight in India is:

<b>yahā</b>	<b>kitābē</b>	<b>biktī</b>	<b>hē</b>
here	books	be sold-pres.	are
Books are sold here.			

Notice that the English meaning does not correspond to the Hindi structure. In Hindi, the intransitive verb **biknā** is conjugated in the simple present tense form. Thus the Hindi sentence is in its active form, as opposed to the passive form in English.

## Negation and auxiliary deletion

The present auxiliary verb is dropped with negative sentences in the following two sentences:

<b>amrikā</b>	<b>mē</b>	<b>tez</b>	<b>masāledār</b>	<b>k<sup>h</sup>ānā</b>	<b>itnā</b>
America	in	sharp	spicy	food	so much

<b>tez</b>	<b>nahī</b>	<b>hotā</b>	<b>[he]</b>
sharp	not	be-present	is [aux]
In America the hot food is not so hot.			

and

<b>lekin</b>	<b>hindustān</b>	<b>mē</b>	<b>sab<sup>h</sup>ī</b>	<b>log</b>	<b>itnā</b>	<b>tez</b>
but	India	in	all + hī	people	so much	sharp

<b>k<sup>h</sup>ānā</b>	<b>nahī</b>	<b>k<sup>h</sup>ā</b>	<b>sakte</b>	<b>[hē]</b>
food	not	eat	can-present	are
But in India not everybody can eat such hot food.				

## अभ्यास Exercises

1  
Match the places with the purposes for which people visit them. Then write complete sentences according to the model presented below,



matching the appropriate places with the purposes for which people visit them.

<i>place</i>		<i>purpose</i>	
pustakālaya	library	kitābē paR <sup>h</sup> ne	to read books

*sentence*

log pustakālaya kitābē paR<sup>h</sup>ne jāte he.  
People go to the library to read books.

Do not attempt to translate the English place names into Hindi.

<i>place</i>	<i>purpose</i>
(a) laundromat	beer pīne
(b) restaurant	film dek <sup>h</sup> ne
(c) cinema	terne
(d) college	paR <sup>h</sup> ne
(e) swimming pool	k <sup>h</sup> ānā k <sup>h</sup> āne
(f) bar	davāī lene
(g) pharmacy	kapRe d <sup>h</sup> one

## 2

Change each present participial phrase into its corresponding past participial form in the following sentences:

- vo beT<sup>h</sup>te hue bolā.
- John sote hue hās rahā t<sup>h</sup>ā.
- ye sheher sota sā lagtā he.
- laRkī rotī huī g<sup>h</sup>ar āyī.
- aurat ne *swimming pool* par leTte hue kahā.

## 3

Which participial forms modify/match the noun?

lik <sup>h</sup> ā	bāt
sunī	xat
hāstā	laRkā

b <sup>h</sup> ūle	gāRī
caltī	log
b <sup>h</sup> āgtī	billī

## 4

Change the following sentences into their corresponding passive forms:

- John ne ek kahānī paR<sup>h</sup>ī.
- ham log k<sup>h</sup>ānā k<sup>h</sup>ā rahe hē.
- tum kyā karoge?
- mē ne *chicken curry* banāyī.
- Bill hindustān mē paR<sup>h</sup>egā.
- kyā āp ne gānā gāyā?

## 5

Circle the appropriate form of the subject, verb etc. given in brackets in the following sentences:

- (ham ko/ ham/ham ne) vahā jāne kā maukā (milā/mile).
- (John ne/John ko /John) hindustān (jānā/jāne) kā maukā aksar miltā he.
- ye sunhera maukā (t<sup>h</sup>ā/t<sup>h</sup>ī).
- (āp ko/āp) kitāb lik<sup>h</sup>ne kā maukā kab (milegī/milegā).
- is kāgaz mē kyā (lik<sup>h</sup>ā/lik<sup>h</sup>ī) he?
- billī ko maukā (milā/milī) aur vo dūd<sup>h</sup> pī gayī.
- ye bahut (acc<sup>h</sup>ā maukā/acc<sup>h</sup>e mauke) kī bāt he.

# 10 भारतीय त्यौहार Indian festivals

By the end of this lesson you should be able to:

- use various types of relative clauses
- use complex sentences
- know more about Hindi passives
- get cultural information about the festivals of India
- distinguish between the scholarly and formal Sanskritized style and informal Persianized style



## Reading practice

### *Diwali, the festival of lights*

In this lesson we will describe some Indian festivals and various symbols that underlie the colourful mosaic of the culture and spirit of India. You will notice a slight shift in the style, which is more Sanskritized now. This style is preferred in formal, literary, scholarly and cultural endeavours. The Persianized style is preferred in informal and conversational situations.

- (1) 'dīvālī' shabda sanskrita ke 'dīpāvalī' shabda se āyā he.
- (2) dīpāvalī yā dīvālī kā art<sup>h</sup>a he 'dīpakō kī paṅkti'.
- (3) ye b<sup>h</sup>ārata kā sab se prasidd<sup>h</sup>a tyauhāra he.
- (4) dīvālī aktūbar (*October*) yā navambar (*November*) ke mahīne mē ātī he.
- (5) ye tyauhāra acc<sup>h</sup>āī kī burāī par aur prakāsha kī and<sup>h</sup>kāra par vijaya kā pratīka he.
- (6) ye rājā rāma kī rākshasa rāvaN par vijaya kī xushī mē manāyā jātā he.
- (7) kahā jātā he ki jab caudā varsha ke banvāsa aur rāvaNa par vijaya pāne ke bād rājā rāma apane rājya, Ayod<sup>h</sup>yā, lauT rahe t<sup>h</sup>e, tab har g<sup>h</sup>ar ne xushī mē diye jalāye.
- (8) isliye dīvālī kī rāt ko āj tak har g<sup>h</sup>ar mē diye jalāye jāte hē.
- (9) āp is tyauhāra ko 'b<sup>h</sup>ārata kā *Christmas*' kah sakte hē. ye tyauhār b<sup>h</sup>ārata se bāhar – Singapore, Nepal, Trinidad, Fijī ādi kaī deshō mē b<sup>h</sup>ī manāyā jātā he.
- (10) dīvālī kī rāt ko log paTāxe aur p<sup>h</sup>ul-j<sup>h</sup>aRiyā calāte hē aur har g<sup>h</sup>ar mē 'lakshmi pūjana' hotā he.
- (11) jese *Christmas* sirf īsāī hī nahī manāte, vese dīvālī sirf hinduō kā tyauhār nahī he. āj-kal lag<sup>h</sup>aga sab<sup>h</sup>ī d<sup>h</sup>armō ke log dīvālī manāte hē.

- (1) *The word 'dīvālī' originated (lit. came from = originate) from the Sanskrit word 'dīpāvalī'.*
- (2) *The meaning of 'dīpāvalī' or 'dīvālī' is 'a row of lamps'.*
- (3) *This is the most famous festival of India.*
- (4) *Diwali comes in the month of October or November.*



- (5) *This festival is a symbol of victory of 'good' over 'evil', and 'light' over 'darkness'.*
- (6) *This [festival] celebrates (lit. is celebrated in) the glory (lit. happiness) of King Rama's victory over the demon [king] Ravana.*
- (7) *[It] is said that when, after the fourteen years of exile and after obtaining the victory over Ravana, King Rama was returning to his kingdom, Ayodhya, then every house lit lamps in happiness [because of his return.]*
- (8) *Therefore, on [the] Divali night until today, lamps are lit in every house.*
- (9) *You could (lit. can) call this festival 'the Christmas of India'. This festival is also celebrated in many countries outside India – Singapore, Nepal, Trinidad, Fiji etc.*
- (10) *On [the] Divali night, people light firecrackers and fireworks; and the goddess Lakshmi is worshipped (lit. the worship of Lakshmi happens/occurs).*
- (11) *Just as [not] only the Christians celebrate Christmas, [similarly] Divali is not the festival of the Hindus alone. Nowadays people of almost every religion celebrate Divali.*

## Vocabulary

<b>dīvalī</b>	दीवाली	the festival of lights/lamps
<b>&lt;sanskrita&gt;</b> (f.)	संस्कृत	Sanskrit
<b>art<sup>h</sup>a</b> (m.)	अर्थ	meaning
<b>dīpak/diyā</b> (m.)	दीपक/दिया	an earthen lamp
<b>paṅkti</b> (f.)	पंक्ति	line, row
<b>&lt;b<sup>h</sup>ārata&gt;</b> (m.)	भारत	the official name of India
<b>&lt;prasidd<sup>h</sup>a&gt;</b>	प्रसिद्ध	famous
<b>&lt;tyauhāra&gt;</b> (m.)	त्यौहार	festival
<b>acc<sup>h</sup>āī</b> (f.)	अच्छाई	good (n.), quality, ideal
<b>burāī</b> (f.)	बुराई	evil
<b>&lt;prakāsha&gt;</b> (m.)	प्रकाश	light
<b>&lt;and<sup>h</sup>kāra&gt;</b> (m.)	अन्धकार	darkness
<b>&lt;vijaya&gt;</b> (f.)	विजय	victory
<b>&lt;pratīka&gt;</b> (m.)	प्रतीक	symbol
<b>rājā</b> (m.)	राजा	king, emperor

<b>&lt;rāma&gt;</b> (m.)	राम	Lord Rama (proper name)
<b>&lt;rākshasa&gt;</b> (m.)	राक्षस	demon
<b>&lt;rāvaNa&gt;</b> (m.)	रावण	the demon king, Ravana
<b>manānā (+ne)</b>	मनाना	to celebrate (festival, holiday), persuade
<b>&lt;caudā&gt;</b>	चौदह	fourteen
<b>varsha</b> (m.)	वर्ष	year
<b>&lt;banvāsa&gt;</b> (m.)	बनवास	exile, residence in forest
<b>pānā (+ne)</b>	पाना	to find, obtain
<b>rājya</b> (m.)	राज्य	kingdom
<b>ayod<sup>h</sup>ya</b> (f.)	अयोध्या	Ayodhya, a place name
<b>lauTnā (-ne)</b>	लौटना	to return
<b>jalānā (+ne)</b>	जलाना	to light, to burn; to kindle
<b>ādi</b>	आदि	etc.
<b>kaī</b>	कई	several
<b>&lt;desha&gt;</b> (m.)	देश	country
<b>paTāxā</b> (m.)	पटाखा	a firecracker
<b>p<sup>h</sup>ul-j<sup>h</sup>aRī</b> (f.)	फुलझड़ी	a kind of firework which emits flower like sparks
<b>calānā (+ne)</b>	चलाना	to drive, to manage (business), to light/ play firecrackers
<b>lakshmi</b> (f.)	लक्ष्मी	Lakshmi, the goddess of wealth, fortune, prosperity
<b>&lt;pūjana&gt;</b> (n.)	पूजन	worship
<b>jese</b> (ki)	जैसे (कि)	as, as if
<b>īsāī</b>	ईसाई	a Christian
<b>vese</b>	वैसे	like that, similarly
<b>hindu/hindū</b>	हिन्दु	a Hindu
<b>&lt;lag<sup>h</sup>aga&gt;</b>	लगभग	about, approximately, almost
<b>&lt;d<sup>h</sup>arma&gt;</b> (m.)	धर्म	religion

## Pronunciation

With the exception of **caudā**, all the words enclosed with the symbol < > are written with the word-final vowel **a**. However, in the colloquial pronunciation, the final **a** is dropped. Since the above passage is written in the high and formal style, the word-final **a** is indicated.

The numeral **caudā**, 'fourteen', is written **caudah** (चौदह).

## Notes

### Sanskritized vs. Perso-Arabic style

The style differences in Hindi primarily involve vocabulary. The high or formal literary style is often equated with borrowing from Sanskrit, and the colloquial style usually borrows from Arabic and Persian sources. The simple substitution of the Perso-Arabic words for the corresponding Sanskrit words will yield the informal colloquial style of Hindi.

<i>Sanskrit</i>	<i>Perso-Arabic</i>	
<b>art<sup>h</sup>a</b>	<b>matlab</b>	meaning
<b>b<sup>h</sup>ārata</b>	<b>hindustān</b>	India
<b>prasidd<sup>h</sup>a</b>	<b>mashhūr</b>	famous
<b>varsha</b>	<b>sāl</b>	year
<b>lagb<sup>h</sup>aga</b>	<b>karīb</b>	about, approximately

### Agentless passives

The Hindi equivalent of the English sentence 'this festival is celebrated' is:

<b>ye</b>	<b>tyauhār</b>	<b>manāyā</b>	<b>jātā</b>	<b>he.</b>
this	festival (m.)	celebrate-past	passive-go-present	is
This festival is celebrated.				

Hindi tends to omit the passive subject. The opening clause of sentence 7 of the reading practice further exemplifies this point. Note the omission of the passive subject ('by x') in the following paragraph.

<b>kahā</b>	<b>jātā</b>	<b>he.</b>
say-past	passive-go-present	is
[It] is said.		

Generic passive subjects such as 'by people' are understood in these sentences.

## Relative clauses

The relative clause relates two clauses. The relative clause contains a relative pronoun which begins with the sound **j-** in Hindi, while in English a relative pronoun begins with a **wh-**word. For example, the English sentence 'The people who live in India celebrate Divali' is paraphrased as 'which/who people live in India, those people celebrate Divali'. So the Hindi sentence would be

<b>jo</b>	<b>log</b>	<b>b<sup>h</sup>ārat</b>	<b>mē</b>	<b>rehete</b>	<b>hē</b>
who	people	India	in	live-present	are
<b>ve</b>	<b>[log]</b>	<b>dīvalī</b>	<b>manāte</b>	<b>hē</b>	
those	people	Divali	celebrate-present	are	
The people who live in India celebrate Divali.					

The **jo**-clause is called the relative clause and is linked to the correlative clause. The second repeated noun (**log**, 'people') can be dropped, and the final result is as follows:

**jo log b<sup>h</sup>ārat mē rehetē hē ve dīvalī manāte hē.**

The list of the relative and correlative pronouns is given below:

	<i>simple</i>		<i>oblique</i>		
	<i>singular</i>	<i>plural</i>	<i>singular</i>	<i>plural</i>	
<i>relative</i>	<b>jo</b>	<b>jo</b>	<b>jis</b>	<b>jin</b>	who/which
<i>correlative</i>	<b>vo</b>	<b>ve</b>	<b>us</b>	<b>un</b>	

The correlative pronouns are the same as the third person pronouns. Observe one more example of Hindi relative clauses:

<b>jis</b>	<b>tyauhār kā nām</b>	<b>dīvalī</b>	<b>he,</b>	<b>vo</b>	<b>prasidd<sup>h</sup>a</b>	<b>he</b>
which-obl	festival of name	Divali	is	that	famous	is
The festival called Divali is famous.						

Other types of relative clauses found in Hindi and their markers are as follows:

	<i>relative</i>		<i>correlative</i>	
<i>place</i>	<b>jahā</b>	where, in which place	<b>vahā</b>	there, in that place
<i>time</i>	<b>jab</b>	when	<b>tab</b>	then
<i>manner</i>	<b>jese</b>	as, in which manner	<b>vese</b>	in that manner
<i>directional</i>	<b>jid<sup>h</sup>ar</b>	in which direction	<b>ud<sup>h</sup>ar</b>	in that direction
<i>kind</i>	<b>jesā</b>	as/which kind	<b>vesā</b>	that kind
<i>quantity</i>	<b>jitnā</b>	as much/many as	<b>utnā</b>	that much/many

The relative clauses of kind and quantity behave like 'green' types of adjectives which agree with their following noun in number and gender.

The instance of a time relative clause can be found in sentence 7 of this unit:

<b>jab...</b>	<b>rājā</b>	<b>rāma</b>	<b>apne</b>	<b>rājya</b>	<b>lauT</b>	<b>rahe</b>	<b>t<sup>h</sup>e</b>
when	king	Rama	own	kingdom	return	ing	was
<b>tab</b>	<b>har</b>	<b>g<sup>h</sup>ar</b>	<b>ne</b>	<b>xushī</b>	<b>mē</b>	<b>diye</b>	<b>jalāye.</b>
then	every	house	agent	happiness	in	lamps	lit

When King Rama was returning to his kingdom, then every house lit lamps in happiness.

Sentence 11 exemplifies the manner relative clause:

<b>jese</b>	<b>Christmas</b>	<b>sirf</b>	<b>īsāī</b>	<b>hī</b>	<b>nahī</b>	<b>manāte,</b>	
as	Christmas	only	Christians	emp.part.	not	celebrate-	
						present	
<b>vese</b>	<b>dīvalī</b>	<b>sirf</b>	<b>hinduō</b>	<b>kā</b>	<b>tyauhār</b>	<b>nahī</b>	<b>he</b>
in that manner	Divali	only	Hindus	of	festival	not	is

As not only the Christians celebrate Christmas, [similarly] Divali is not the festival of the Hindus alone.

## Reading practice

### *Holi, the festival of colours*

(1) holī b<sup>h</sup>arat kā ek aur rang-birangā tyauhār he.

- (2) ye vasanta ritu mē ātā he.
- (3) is samaya gāvō mē fasal kaTne ke bād har g<sup>h</sup>ar mē bahut anāj ā jātā he.
- (4) isliye ye tyauhār xush-hālī kā sandesh lātā he.
- (5) is din log bahut utsāha se ek dūsre par rang p<sup>h</sup>ekte hē.
- (6) bacce pickārī se rangin pānī Dālte hē, jab ki baRe log sūk<sup>h</sup>e ranga se k<sup>h</sup>elte hē jis ko 'gulāl' kehte hē.
- (7) hālā ki is din har tarā kā ranga lagāyā jātā he, lāl ranga sarva-priya he kyōki lāl ranga 'prema' kā pratīka he.
- (8) holī ke din b<sup>h</sup>arat mē 'Carnival' jesā vātāvarena hotā he. ye baRī d<sup>h</sup>ūm-d<sup>h</sup>ām se brindāvan mē manāyā jātā he jahā shrī krishna pale t<sup>h</sup>e.
- (9) holī ke bāre mē kāī prācīn kahāniyā pracalit hē jo man kī pavitratā par zor detī hē.
- (10) is din log baRī prasannatā se ek dūsre ko gale lagāte hē aur shatrutā b<sup>h</sup>ūl kar shatrū ko b<sup>h</sup>ī mitra banā lete hē.

- (1) *Holi is another colourful Indian festival* (lit. festival of India.)
- (2) *It falls during spring* (lit. it comes during the spring season).
- (3) *At this time after the harvesting* (lit. cutting) *of the crop, every house is full of grain* (lit. in every house, a lot of grain comes).
- (4) *Therefore, this festival brings the message of prosperity.*
- (5) *On this day people throw colour on each other with great enthusiasm.*
- (6) *The children throw coloured water with a water-gun while the elders play with the dry colour which is called 'gulāl'.*
- (7) *Although on this day all kinds of colours are used, [the] red [colour] is the favourite because it is the symbol of love.*
- (8) *On the day of Holi generally [there] is a carnival-like atmosphere in India. This [festival] is celebrated with great joy in Brindavan where Lord Krishna was brought up.*
- (9) *[There] are several stories prevalent about Holi which emphasize the purification of the mind.*
- (10) *On this day people embrace each other with great joy and, forgetting enmity* (lit. and having forgotten enmity) *[they] make even their enemies [their] friends.*

## Vocabulary

holī (f.)	होली	the festival of colours
rang (m.)	रंग	colour
rang-birangā	रंग-बिरंगा	colourful
<vasanta>	बसन्त	spring
ritu (f.)	ऋतु	season
gāv (m.)	गाँव	village
fasal (f.)	फसल	crop
kaTnā (-ne)	कटना	to be cut
(ke) bād	के बाद	after
anāj (m.)	अनाज	grain, corn
xush-hālī (f.)	खुश-हाली	prosperity
sandesh (m.)	सन्देश	message
lānā (-ne)	लाना	to bring
utsāh (m.)	उत्साह	enthusiasm, joy, zeal
ek dūsrē se	एक दूसरे से	with one another, each other
p <sup>h</sup> ēknā (+ne)	फेंकना	to throw
pickārī (f.)	पिचकारी	a syringe-shaped water-gun made of wood or metal
rangīn	रंगीन	colourful
pānī (m.)	पानी	water
Dālānā (+ ne)	डालना	to put in, throw
jab ki	जब कि	while
sūkhā (m. adj.)	सूखा	dry
k <sup>h</sup> elnā (+/-ne)	खेलना	to play
kehte hē	कहते हैं	is called
halā ki	हालांकि	although
lagānā (+ ne)	लगाना	to attach, to stick
lāl	लाल	red
srava-priya	सर्व-प्रिय	loved by all, the favourite
prema (m.)	प्रेम	love
jesā	जैसा	as
vātāvaraNa (m.)	वातावरण	atmosphere, environment
d <sup>h</sup> ūm-d <sup>h</sup> ām se	धूमधाम से	with pomp and show
<brindāvan>	बृंदावन	Brindavan, the place where Lord Krishna was brought up
shrī krishna	श्रीकृष्ण	Lord Krishna

palnā (-ne)	पलना	to be brought up
prācīn	प्राचीन	ancient
pracalit honā (-ne)	प्रचलित होना	to be prevalent
man (m.)	मन	mind
pavitratā (f.)	पवित्रता	purification, holiness
zor denā (-ne)	ज़ोर देना	to emphasize
prasannatā (f.)	प्रसन्नता	happiness, joy
gale lagānā	गले लगाना	to embrace
shatrutā (f.)	शत्रुता	enmity, hostility
b <sup>h</sup> ūlnā (+/-ne)	भूलना	to forget
shatru (m.)	शत्रु	enemy
mitra (m.)	मित्र	friend

## Reading practice

### Rakshāband<sup>h</sup>an or rākhi, 'the festival of love and protection'

- (1) rakshāband<sup>h</sup>an kā dūsrā nām rākhi b<sup>h</sup>i he.
- (2) ye b<sup>h</sup>āī-behen ke aTūT prem ko yād dilātā he.
- (3) is din har behen apne b<sup>h</sup>āī ko ek sunharā d<sup>h</sup>āgā bād<sup>h</sup>tī hē.
- (4) is d<sup>h</sup>āge kā art<sup>h</sup>a he ki b<sup>h</sup>āī apnī behen ko vacan detā he ki vo hameshā us kī rakshā karegā.
- (5) yahā tak ki videshī b<sup>h</sup>āī b<sup>h</sup>i purāne samaya se is vacan ko pūrā karate rahe hē.
- (6) solvī shatābdī mē gujarāt ke sultān ne citauRa par ākramaNa kiyā.
- (7) citauRa kī rānī karaNavatī ne parājīt hone se pehele dillī ke mugal samrāT humāyī ke pās rākhi b<sup>h</sup>ejī.
- (8) jab tak humāyī apnī apnāyī behen ko bacāne ke liye citauRa pahūcā tab tak rānī jauhar rachā cukī t<sup>h</sup>i.
- (9) lekin humāyī ne p<sup>h</sup>ir b<sup>h</sup>i gujarāt ke sultān ko harāya aur rānī karNavatī ke beTe ko, jis ko laRāī ke samaya c<sup>h</sup>īpākar citauRa se bāhar b<sup>h</sup>ej diyā gayā t<sup>h</sup>a, rājya kā uttarād<sup>h</sup>ikārī banāyā.

- (1) Rakshābandhan's other name is Rakhi.
- (2) This [festival] reminds [us] of the unbreakable love between brother and sister.

- (3) *On this day every sister ties [bracelets of] golden thread [on] her brother[']s wrist].*
- (4) *The meaning of this [thread] is that the brother vows to his sister that he will defend and always protect her.*
- (5) *Even foreign brothers have been fulfilling this vow since olden times.*
- (6) *In the sixteenth century the Sultan of Gujarat attacked Chitaur.*
- (7) *The queen of Chitaur, Karnavati, sent Rakhi to Humayun, the Mogul king of Delhi before her defeat.*
- (8) *By the time Humayun reached Chitaur to save his [now] adopted sister, Queen Karnavati had immolated herself.*
- (9) *Still, Humayun defeated the Sultan of Gujarat and made the son of Queen Karnavati the heir of the kingdom, who [had been] sent secretly out of Chitaur at the time of battle [with the Sultan of Gujarat].*

## Vocabulary

<b>rakshābandhan</b> (m.)	रक्षा-बन्धन	'the festival of love and protection'
<b>aTūT</b>	अटूट	unbreakable
<b>yād dilānā</b> (+ne)	याद दिलाना	to remind
<b>sunharā</b> (m., adj.)	सुनहरा	golden
<b>d<sup>h</sup>āgā</b> (m.)	धागा	(bracelets of) thread
<b>bādh<sup>nā</sup></b> (+ne)	बाँधना	to tie
<b>art<sup>h</sup>a</b> (m.)	अर्थ	meaning
<b>vacan</b> (m.)	वचन	promise
<b>rakshā karnā</b> (+ne)	रक्षा करना	to protect, to defend
<b>yahā tak ki</b>	यहाँ तक कि	to the point, to the extent that
<b>videshī</b> (m.)	विदेशी	foreigner
<b>pūrā</b> (m. adj.)	पूरा	complete, whole, full
<b>pūrā karnā</b> (+ne)	पूरा करना	to complete
<b>&lt;solvi&gt;</b>	सोलहवीं	sixteenth
<b>shatābdī</b> (m.)	शताब्दी	century
<b>gujarāt</b>	गुजरात	the state of Gujarat
<b>sultān</b> (m.)	सुलतान	a sultan, king, emperor
<b>citaurā</b>	चित्तौड़	Chitaur, a very famous historical place in Rajasthan

<b>ākramaNa karnā</b> (+ne)	आक्रमण करना	to attack
<b>rānī</b> (f.)	रानी	queen
<b>parājit honā</b> (-ne)	पराजित होना	to be defeated
<b>mugal</b>	मुगल	the Moguls
<b>samrāT</b> (m.)	सम्राट	king, emperor
<b>b<sup>h</sup>ejnā</b> (+ne)	भेजना	to send
<b>apnāyī</b>	अपनायी	adopted
<b>bacānā</b> (+ne)	बचाना	to save
<b>tab tak</b>	तब तक	by then
<b>jauhar rachānā</b>	जौहर रचाना	When defeat seemed certain, Rajput women immolated themselves while Rajput men performed a deliberate battle to the death, leaving the enemy with an empty victory. The Rajputs are from the colourful and glamorous desert state in the north-west of India.
<b>cūki</b>	चूँकि	because
<b>harānā</b> (+ne)	हराना	to defeat
<b>laRāī</b> (f.)	लड़ाई	fight, battle, war
<b>c<sup>h</sup>īpākar</b>	छिपाकर	secretly
<b>rājya</b> (m.)	राज्य	kingdom
<b>uttarād<sup>h</sup>ikārī</b> (f.)	उत्तराधिकारी	heir, inheritor
<b>banānā</b> (+ne)	बनाना	to make

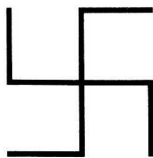
## Observation exercise

b<sup>h</sup>artīya swāstikā 'The Indian Swastika'

Speaking of festivals, perhaps I should point out that one should not draw the wrong conclusions if one sees a *swastika* sign on the occasion of a festivity or even posted permanently on shops or products. In India, particularly among the Hindus and Jains, the symbol is an integrated aspect of spiritual, social and commercial life. The Nazis' symbol was borrowed from India and was twisted in meaning. The original Indian *swastika* is the



symbol of universal prosperity and well-being of humanity. The original Indian *swastika* is shown below:



You will have noticed that in the Indian *swastika*, the four lines point to the four directions and it has a cross-section point in the middle. This cross-section point symbolizes an individual. The symbol states: 'Wherever I am there should be prosperity around me in all four directions.' Thus this symbol is created and re-created in the spirit of world peace and prosperity in India every day. Never lose sight of its intrinsic symbolic meaning. If the word *swastika* still causes shock waves in the West, then imagine the resentment of Indians whose most spiritual and auspicious symbol has been deformed in the West, to the extent that they feel totally betrayed. In short, the Indian *swastika* is not *twisted* but is straight. Furthermore, it is usually accompanied by an expression beginning with **shub<sup>h</sup>a** (शुभ), which means 'auspicious'.



## अभ्यास Exercises

1

Match the passive statements given in the right-hand column with the three festivals given in the left-hand column.

dīvāñī	shatruō ko b <sup>h</sup> i mitra banāyā jātā he.
holī	diye jalāye jāte hē.
rakshāband <sup>h</sup> an	d <sup>h</sup> āgā bād <sup>h</sup> a jātā he.
	paTāxe calāye jāte hē.
	rājā rāma ke apne rājya lauTne kī xushī mẽ manāyā jātā he.
	gulāl lagāyā jātā he.
	raᅅg se k <sup>h</sup> elā jātā he.

2

Translate the sentences given in the right-hand column in question 1 into English.

3

Read the following relative clause statements and then identify the festival associated with each statement:

- vo tyauhār jo akTūbar ke mahīne mẽ ātā he.
- vo tyauhār jo b<sup>h</sup>āī aur behen kā he.
- vo tyauhār jis mẽ behen b<sup>h</sup>āī ko d<sup>h</sup>āgā bād<sup>h</sup>tī he.
- vo tyauhār jis din log ek-dūsre par raᅅg p<sup>h</sup>ēkte hē.
- vo tyauhār jis din rājā rāma ayod<sup>h</sup>yā lauTe t<sup>h</sup>e.

# 1 पहला पाठ – लिपि

## Script unit 1

The first letter of the Devanagari script is अ **a**.

When the preceding sound is a consonant, it is absorbed into the consonant; thus, it is not written separately (as in the Hindi word **par**, 'on/at'). In all other situations, however, it is written separately (e.g., **ab**, 'now').

Look at the following combinations of consonants with vowel अ **a** and try to read them aloud first. You may need to refer to the consonant chart on page 11.

<i>letters</i>	<i>word</i>	<i>pronunciation</i>
प + र = पर		
<b>pa</b> + <b>ra</b> = <b>par</b> ✗	on/at	<b>par</b>
अ + ब = अब		
<b>a</b> + <b>ba</b> = <b>ab</b> ✗	now	<b>ab</b>
क + ल = कल		
<b>ka</b> + <b>la</b> = <b>kal</b> ✗	yesterday/ tomorrow	<b>kal</b>

Notice with preceding **b**, **p** and **k**, the independent shape of the vowel does not appear. The vowel in such cases is absorbed into the consonant. This is the reason that the Hindi script is called a 'syllabic' script, i.e. a consonant letter such as क stands for **k + a**. Each consonant letter is not written separately, as is the case with the roman script. So **k + a** cannot be written as क + अ.

Of course, there are ways to write a consonant without a vowel; however, we will learn to write such consonants at a later stage.

If you thought that the vowel **-a** at the end of a word is absorbed into the

preceding consonant, but is *not* pronounced (i.e. silent) in Standard Hindi speech, you are right. So a word written as पर **para**, 'on/at', is actually pronounced **par**. Some dialects of Hindi do not drop the word-final **a** in pronunciation.

Combinations of three or more consonants follow the same pattern.

<i>letters</i>	<i>word</i>	<i>pronunciation</i>
स + ड़ + क = सड़क		
<b>sa</b> + <b>Ra</b> + <b>ka</b> = <b>saRak</b> ✗	road	<b>saRak</b>
म + ग + र = मगर		
<b>ma</b> + <b>ga</b> + <b>ra</b> = <b>magar</b> ✗	but	<b>magar</b>
अ + ग + र = अगर		
<b>a</b> + <b>ga</b> + <b>ra</b> = <b>agar</b> ✗	if	<b>agar</b>

## अभ्यास Exercises



### 1

Read aloud the following Hindi words. Feel free to consult the consonant chart on page 11. However, resist the temptation to transcribe and write every letter before you pronounce the word. Treat this as an exercise in simple arithmetic addition. The difference is that you have words rather than numbers here.

- (a) अमन (b) असल (c) जलन (d) कलम (e) कमल (f) गरम (g) जब  
(h) कब (i) तब (j) सब

### 2

Write the following words in the Hindi script. Assume that the word-final vowel **a** is dropped.

- (a) **kaT** (b) **gal** (c) **cal** (d) **namak** (e) **sabak** (f) **parak<sup>h</sup>**  
(g) **sadar** (h) **calan** (i) **man** (j) **pal** (k) **garam**.



## 2 दूसरा पाठ – लिपि

# Script unit 2

In script unit 1, we learned how to use the independent form of short अ a and its absorption into the preceding consonant.

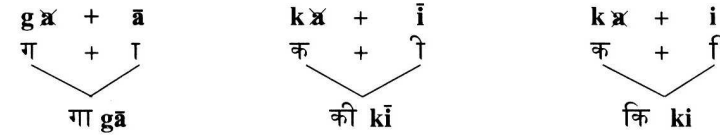
Now, let us learn to combine dependent forms of the vowel symbols. The independent and the dependent forms of Hindi vowels are given below:

independent	dependent (matra)	position
	(following a consonant)	
अ a	zero	—
आ ā	ᳵ	after a consonant
इ i	ि	before a consonant
ई ī	ी	after a consonant
उ u	ु	under a consonant
ऊ ū	ू	under a consonant
ए e	े	top of a consonant
ऐ ē	ै	top of a consonant
ओ o	ो	after a consonant
औ au	ौ	after a consonant

Now let us consider the following three dependent vowel symbols:

ᳵ	long	ā
ि	short	i
ी	long	ī

As mentioned above, ᳵ and ी are placed after a consonant, whereas ि is placed before a consonant, as shown on the next page:



Notice that when a dependent form of the vowel is joined to a consonant, the invisible short a is actually *absorbed*. As mentioned in script unit 1, the word-final short a is silent.

bā + t ᳵ	ba + tā	tī + n ᳵ
बा + त	ब + ता	ती + न
बात bat	बता batā	तीन tīn
thing, matter	tell	three

Now look at the following examples:

bā + rī	ca + nā	gi + rā
बा + री	च + ना	गि + रा
बारी	चना	गिरा
turn	chick pea	fell

Observe the following three-syllable words:

ka + hā + nī	ma + sā + lā
क + हा + नी	म + सा + ला
कहानी	मसाला
story	spice
ki + d <sup>h</sup> a + r ᳵ	kī + ma + t ᳵ
कि + ध + र	की + म + त
किधर	कीमत
where, which direction	price

Now let us turn our attention to the next four dependent vowel forms:

ु	ू	े	ै
u	ū	e	ē

These vowel symbols are either placed above or below a consonant symbol, as shown below:

तु	तू	ते	तै
tu	tū	te	te

Read the following words (in what follows the absence of the word-final short **a** is assumed):

<b>cu</b>	+	<b>k</b>	=	चुक	finish
चु	+	क			
<b>pū</b>	+	<b>c<sup>h</sup></b>	=	पूछ	ask
पू	+	छ			
<b>je</b>	+	<b>l</b>	=	जेल	jail
जे	+	ल			
<b>pe</b>	+	<b>sā</b>	=	पैसा	money
पै	+	सा			

### Exceptions

When  $\underset{\circ}{u}$  and  $\underset{\circ}{ū}$  are joined to र **ra**, they are joined to the middle joint of the र, as shown below:

r	+	u	
र	+	$\underset{\circ}{u}$	
		रु	

r	+	ū	
र	+	$\underset{\circ}{ū}$	
		रू	

It is incorrect to place  $\underset{\circ}{u}$  and  $\underset{\circ}{ū}$  below the र, as in रु **ru** and रू **rū**. Also, notice the difference in the shape of  $\underset{\circ}{u}$ . With र the symbol of the dependent vowel **u** becomes र.

Now here are the last two dependent vowel forms:

े	ै
o	au

They are placed to the *right* of a consonant, as with the vowels such as  $\bar{a}$  or  $\bar{i}$ , as shown below:

<b>c<sup>h</sup>o</b>	+	<b>Tā</b>	=	छोटा	small
छो	+	टा			

<b>cau</b>	+	<b>k</b>	=	चौक	crossing
चौ	+	क			

Observe some more examples of the vowels in question:

<b>pa</b>	+	<b>rau</b>	+	<b>sī</b>	=	पड़ोसी	neighbour
प	+	ड़ो	+	सी			

<b>hau</b>	+	<b>sa</b>	+	<b>lā</b>	=	हौसला	courage
हौ	+	स	+	ला			

<b>po</b>	+	<b>shā</b>	+	<b>ka</b>	=	पोशाक	dress
पो	+	शा	+	क			

<b>ni</b>	+	<b>co</b>	+	<b>Ra</b>	=	निचोड़	squeeze, essence
नि	+	चो	+	ड़			

### अभ्यास Exercises

1

Read the following Hindi words aloud and transcribe them. Note that your transcription should take into account the word-final absence of the short vowel **a**.

- |           |               |           |           |           |
|-----------|---------------|-----------|-----------|-----------|
| (a) भारी  | (b) बड़ा      | (c) कितना | (d) काला  | (e) भारत  |
| (f) गाड़ी | (g) किनारा    | (h) गीत   | (i) गायब  | (j) चावल  |
| (k) चाहना | (l) चिड़ियाघर | (m) ज़रा  | (n) जीवन  | (o) जापान |
| (p) चोर   | (q) मोर       | (r) फूल   | (s) भूत   | (t) चौथा  |
| (u) डौल   | (v) पुलिस     | (w) हाथी  | (x) सितार | (y) शाम   |



## 2

Write the following words in the Devanagari script:

jab ki	kī	bāzār	rājā	rānī
pahcān	nayī	banāras	kānapur	mātā
pitā	kab <sup>h</sup> ī	milan	zamīn	kār
mahīnā	sāl	din	cār	sāt
saverā	rāt	dopahar	k <sup>h</sup> ol	sau
sonā	cāy	pānī	pati	b <sup>h</sup> ālū

## 3

The following words are written incorrectly in Hindi. Look at the transcriptions, and write the correct forms in Hindi:

<i>correct</i>	<i>incorrect</i>	<i>correct</i>	<i>incorrect</i>
rupayā	रुपया	Dar	दर
rūk <sup>h</sup> a	रुखा	nām	नाभ
kar	कअर	t <sup>h</sup> ān	यान
ki	कि	g <sup>h</sup> ar	धर
aur	आर	Dāl	झार

## 3 तीसरा पाठ – लिपि

# Script unit 3

In this unit we will learn how to use the independent vowel forms and the nasalized vowels. In the last lesson we showed that the dependent counterparts are used with a preceding consonant. In all other cases, the independent form is used. Here is once again the list of the independent vowels. These vowels are also called 'main' vowels:

अ	आ	इ	ई	उ	ऊ	ए	ऐ	ओ	औ
a	ā	i	ī	u	ū	e	ē	o	au

When a word begins with a vowel, the independent form of the vowel is used, as in

ā	+	m	=	आम	mango, common
आ	+	म	=	आम	mango, common

*but not the dependent form*

ā	+	म	=	<del>आम</del>
---	---	---	---	---------------

Similarly:

i	+	d <sup>h</sup> a	+	r	=	इधर	in this direction, here
इ	+	ध	+	र	=	इधर	in this direction, here

*but not*

i	+	ध	+	र	=	<del>इधर</del>
---	---	---	---	---	---	----------------

You will also observe the same in the following example:

au + r = और and  
 औ + र = और

but not

ै + र = रै

If the *preceding sound* is a vowel, the independent form of a vowel is used, e.g.:

ā + i + e = आइए please come  
 आ + इ + ए = आइए

but not any of the following ways:

ट + ि + ए = टै  
 ट + ि + े = टै  
 आ + ि + े = आै

Now you should be able to distinguish between the following two words:

K + ī = की  
 of  
 Ka + ī = कई  
 several

Notice that the independent form of *ī*, ई is used in *kaī* because its *preceding sound* is a vowel.

## Nasalized vowels

In our transcription, vowel nasalization is indicated by a tilde ~ over the transliterated vowel.

In Hindi, the two symbols used to mark vowel nasalization are: *candrabindu* ('moon dot') <sup>◌ँ</sup> and *bindu* (dot) <sup>◌ं</sup>. The former is used either over the headstroke of the vowel itself or over the headstroke of the

consonant to which the vowel is attached. If any part of the vowel is written above the headstroke, then the dot is used rather than the moon dot. Observe the following examples:

nasalized vowel	independent vowel	dependent vowel
ā̃	आँ	आँ
ī̃	ईँ	ईँ
ū̃	ऊँ	ऊँ
ē̃	एँ	एँ
ō̃	ओं	ओं
āũ	औँ	औँ

Now examine the usage of the nasalized vowels in the following words:

h + ā̃	हँ	हँ	yes	h + ū̃	हुँ	हुँ	am
ā̃ + k <sup>h</sup>	आँक <sup>h</sup>	म + ā̃	माँ	mā̃	माँ	माँ	mother
ā̃ + kh	आँख	eye	m + ē̃	mē̃	में	में	in
ū̃ + T	ऊँट	camel	m + ē̃	mē̃	में	में	I
āũ + dhā	औँधा	overturned	m + ē̃	mē̃	में	में	I
औँ + धा	औँधा	overturned	m + ē̃	mē̃	में	में	I

## अभ्यास Exercise

Write the following expressions in Hindi. Since they are useful, their English translations are also provided.

- t<sup>h</sup>ānā vahī̃ he.  
The police station is right there.
- āp merī madad kar sakte hē̃?  
Can you help me?
- mē̃ vahā̃ kese jāū̃?  
How shall I get there?
- ye merī galatī nahī̃.



- This is not my mistake.
- (e) yahā xatrā he.  
There is danger here.
- (f) bacāo!  
(Help!) (lit. save!)
- (g) ye (written as yah) bahut zarūrī he.  
This is very urgent.
- (h) Dāk-k<sup>h</sup>ānā kahā he?  
Where is the post office?
- (i) kis k<sup>h</sup>iRkī par jāū?  
Which window should I go to?
- (j) TikaT (*ticket*) kitnā lagegā?  
How much postage will [it] take?
- (k) tār amrikā (*America*) b<sup>h</sup>ejanā cāhatā hū.  
[I] want to send a telegram to America.

## 4 चौथा पाठ – लिपि

### Script unit 4

#### Conjunct letters

In script unit 1 we mentioned that since the Devanagari script is a syllabic script, every consonant symbol contains an invisible अ a in it. Now let us learn to write consonants without this vowel. Such consonants are also called 'half' consonants.

The simplest way to drop the अ a is to place the sign ् called 'hal' or 'halant'. For example, if you want to write the word **kyā**, just put the 'halant' sign under क् and then go on to write the next syllable. However, Hindi speakers tend to prefer special conjunct symbols over the 'hal' sign. These special conjuncts are described below:

If a consonant has a right vertical stroke, the vertical line is dropped, as in

*full consonant    conjunct consonant    word with a conjunct  
(half consonant)*

ख	<b>xa</b>	ख्	<b>x</b>	सख्त	<b>saxta</b>	hard
ग	<b>ga</b>	ग्	<b>g</b>	अग्नि	<b>agni</b>	fire
च	<b>ca</b>	च्	<b>c</b>	अच्छा	<b>acc<sup>h</sup>ā</b>	good
ज	<b>ja</b>	ज्	<b>j</b>	ज्यो	<b>gyō</b>	as
ण	<b>Na</b>	ण्	<b>N</b>	ठण्डा	<b>T<sup>h</sup>aNDā</b>	cold
त	<b>ta</b>	त्	<b>t</b>	त्यौहार	<b>tyauhār</b>	festival
न	<b>na</b>	न्	<b>n</b>	अन्धा	<b>and<sup>h</sup>ā</b>	blind
स	<b>sa</b>	स्	<b>s</b>	सस्ता	<b>sastā</b>	cheap

Notice the placement of the dependent form of the vowel i ि which is placed before the conjunct letter ऋ but is pronounced after n.

The consonants that contain the stroke 𑀓 in the middle have the following forms:

क	ka	क	k	क्या	kyā	what
फ	fa	फ	f	हफ़्ता	haftā	week

For all other letters, either the 'halant' sign is used or the conjunct letter is on the top of the full consonant letter, as in:

ट्	T	+	ट	Ta	ट् + ट	T+Ta	or	ट्ट
					पट्टी	paTTī	or	पट्टी bandage
ड्	D	+	ड	Da	ड् + ड	D+Da	or	ड्ड
					अड्डा	aDDa	or	अड्डा station (bus)

With the emergence of new printing technology, the 'halant' form is gaining more prominence.

### Exceptions

Once again, 𑀓, **ra**, is notorious and needs special attention. The symbol for the conjunct 𑀓 is 𑀓, as in

ka	+	r	+	ma	=	karma	fate
क	+	𑀓	+	म	=	कर्म	but not कर्म

The conjunct 𑀓 is placed at the very end of the syllable it precedes, e.g.

va	+	r	+	mā	=	varmā	a last name
व	+	𑀓	+	मा	=	वर्मा	but not वर्मा Varma

When 𑀓 is the second member of the conjunct, it is realized 𑀓. Note the following clusters with 𑀓:

p	+	ra	=	pra
𑀓	+	𑀓	=	𑀓
t	+	ra	=	tra
𑀓	+	𑀓	=	𑀓
sh	+	ra	=	shra
𑀓	+	𑀓	=	𑀓

With 𑀓 **Ta** and 𑀓 **Da**, 𑀓 is added rather than 𑀓:

T	+	ra	=	Tra
𑀓	+	𑀓	=	𑀓 but not 𑀓
D	+	ra	=	Dra
𑀓	+	𑀓	=	𑀓 but not 𑀓

### Long consonants

With the exception of **tta**, the long consonants follow the conjunct formation rules described above.

t	+	ta	=	tta
𑀓	+	𑀓	=	𑀓 but not 𑀓

### Nasal consonants

In script unit 3 we showed that the moon dot and the simple dot can express vowel nasalization. However, the dot has yet another function. When it appears over either a short vowel or a consonant, it shows the presence of a homorganic nasal consonant. 'Homorganic' means the sound produced by the same speech organ. The consonants listed in each of the five groups in the consonant chart are homorganic. For example, the five consonant sounds listed in the fifth column – 𑀓, 𑀓, 𑀓, 𑀓 and 𑀓 – are homorganic to the rest of the velar, palatal, retroflex, dental and labial consonants, respectively.

When the dot is placed either over a short vowel or a consonant, it indicates the corresponding homorganic conjunct nasal consonant of the following consonant. Therefore, the dot can also be written with a conjunct nasal consonant, as in:

अंग	=	अङ्ग	ang	limb
पंच	=	पञ्च	pañc	juror
ठंड	=	ठण्ड	T <sup>h</sup> aND	cold
हिंदी	=	हिन्दी	hindī	the Hindi language
खंवा	=	खम्बा	k <sup>h</sup> ambā	pole

## The hide and seek game of a

We mentioned in the chapter on the Hindi writing system and pronunciation that the Devanagari script is a phonetic script and the words are primarily written the way they are pronounced. However, one should keep in mind that language is a living thing; it keeps changing and even the most scientific script cannot keep up with all the change. We have already discussed the case of the word-final silence of **a** in script units 1 and 2. Now do some detective work and see another situation in which **a** is *written but not pronounced*.

<i>word</i>	<i>pronunciation</i>	<i>word</i>	<i>pronunciation</i>	
सड़क road	<b>saRak</b>	<b>saRak</b>	सड़कें roads	<b>saRak+ē</b> <b>saRkē</b>
औरत woman	<b>aurat</b>	<b>aurat</b>	औरतें women	<b>aurat+ē</b> <b>aurtē</b>
लड़क child	<b>laRak</b>	<b>laRak</b>	लड़का boy (male child)	<b>laRak+ā</b> <b>laRkā</b>
लड़क child	<b>laRak</b>	<b>laRak</b>	लड़की girl (female child)	<b>laRak+ī</b> <b>laRkī</b>
समझ understand	<b>samaj<sup>h</sup></b>	<b>samaj<sup>h</sup></b>	समझा understood	<b>samaj<sup>h</sup>+ā</b> <b>samj<sup>h</sup>ā</b>

If you noticed that the penultimate (second to last) vowel **a** is dropped before a suffix, then your observation is correct. Now examine the following words:

<i>word</i>	<i>pronunciation</i>	<i>word</i>	<i>pronunciation</i>	
सड़क road	<b>saRak</b>	<b>saRak</b>	सड़कपन 'roadness'	<b>saRak+pan</b> <b>saRakpan</b>
औरत woman	<b>aurat</b>	<b>aurat</b>	औरतपन womanhood	<b>aurat+pan</b> <b>auratpan</b>
लड़क child	<b>laRak</b>	<b>laRak</b>	लड़कपन childhood	<b>laRak+pan</b> <b>laRakpan</b>
समझ understand	<b>samaj<sup>h</sup></b>	<b>samaj<sup>h</sup></b>	समझदार intelligent	<b>samaj<sup>h</sup>+dār</b> <b>samaj<sup>h</sup>dār</b>

The set of data presented above indicates that the penultimate **a** is dropped in pronunciation if the suffix begins with a vowel. Otherwise it is retained.

## अभ्यास Exercises



### 1

Write the following expressions in Hindi. Since they are useful, English translations are also provided.

- pūc<sup>h</sup>-tāc<sup>h</sup> kā daftar  
inquiry office.
- mē rāstā b<sup>h</sup>ūl gayī hū.  
I (f.) am lost (lit. I have lost my way).
- mē rāstā b<sup>h</sup>ūl gayā hū.  
I (m.) am lost (lit. I have lost my way).
- taṅg mat karo.  
Do not bother me.
- mē kunjī D<sup>h</sup>ūD<sup>h</sup> rahā hū.  
I am looking for my key.
- nahī mil rahī.  
[I] can't find [it].
- ciTT<sup>h</sup>ī havāī Dāk se b<sup>h</sup>ejīye.  
Please send [this] letter by air mail.
- kyā āp yah sāmān sīd<sup>h</sup>e bambaī b<sup>h</sup>ej sakte hē?  
Can you send this baggage straight to Bombay?
- sāmān ke liye rasīd dījiye.  
Please give [me] a receipt for this baggage.
- merā sāmān nahī āyā.  
My baggage did not arrive [by this flight].

### 2

Transcribe the following sentences. Some words used in these expressions are from English but have been written the way they are pronounced by the Hindi speakers. If you have the cassettes, you can listen to their pronunciation. Otherwise after transcribing the sentences, read the sentences and practise their pronunciation on your own.



- (a) हम एक हफ़्ता दिल्ली में रहेंगे।  
We will stay in Delhi for a week.
- (b) मैं यहाँ छुट्टी पर हूँ।  
I am here on a vacation.
- (c) हम यहाँ काम से आये हैं।  
We (m.) came here on a business trip (lit. we have come here with work).
- (d) यह मेरा पासपोर्ट है।  
This is my passport.
- (e) क्या इस सामान पर ड्यूटी लगेगी?  
Will this baggage (or things) require duty?
- (f) ये चीज़ें मेरे अपने इस्तेमाल के लिये हैं।  
These things are for my own [personal] use.
- (g) मेरे पास ड्यूटी-वाला सामान नहीं है।  
I have nothing to declare (lit. I do not any thing that requires duty).
- (h) मेरे पास कुछ गिफ़्ट्स हैं।  
I have some gifts.
- (i) इस में सिर्फ़ कपड़े और किताबें हैं।  
There are only clothes and books in this [bag].
- (j) इस के अलावा और कोई चीज़ नहीं है।  
Besides this [I] have nothing else [to declare for duty].

## 3

Note the presence or absence of the word-medial **a** in the following words. Take a lead from the Roman transcription and practise the pronunciation.

- |            |                        |        |                     |
|------------|------------------------|--------|---------------------|
| (a) सड़क   | saRak                  | सड़कें | saRkē               |
| (b) औरत    | aurat                  | औरतें  | aurtē               |
| (c) लड़क   | laRak                  | लड़का  | laRkā               |
| (d) लड़कपन | laRakpan               | लड़की  | laRkī               |
| (e) समझ    | samaj <sup>h</sup>     | समझा   | samj <sup>h</sup> ā |
| (f) समझदार | samaj <sup>h</sup> dār | समझी   | samj <sup>h</sup> ī |

## 5 पाँचवाँ पाठ – लिपि

### Script unit 5

You must have heard the expression 'it is not what you say that matters but how you say it'. In this chapter we will consider some 'how to' aspects of the script and pronunciation together with some other questions, such as significant and insignificant variations.

#### Syllables

The vowel and consonant segments can be combined into units which are called syllables. A syllable refers to the smaller unit of a word. The syllable boundary is indicated by the symbol #, as follows.

#### Between successive vowels

word		syllabification	
जाओ	jāo	जा # ओ	jā # o
आइए	āie	आ # इ # ए	ā # i # e
नई	naī	न # ई	na # ī
खाए	k <sup>h</sup> āe	खा # ए	k <sup>h</sup> ā # e

#### Between vowels and consonants

word		syllabification	
जाता	jātā	जा # ता	jā # tā
सोना	sonā	सो # ना	so # nā
पता	patā	प # ता	pa # tā

*Between consonants*

<i>word</i>		<i>syllabification</i>	
इच्छा	<b>icc<sup>h</sup>ā</b>	इच # छा	<b>ic # c<sup>h</sup>ā</b>
सड़के	<b>saRkē</b>	सड़ # के	<b>saR # kē</b>
आदमी	<b>admī</b>	आद # मी	<b>ad # mī</b>

**Stress**

Stress means loudness, a change in volume to express a wide variety of meanings such as emotions, contrast, focus and change in grammatical categories. This term is interchangeably used with 'accent' by some linguists. It refers to the most prominent part of a syllable or word. As in English, stress distinguishes some nouns from verbs in Hindi, as in

<i>noun</i>		<i>verb</i>	
गला	<b>galā</b>	neck	गला <b>galā</b> cause to melt
तला	<b>talā</b>	sole	तला <b>talā</b> cause to fry

The stressed syllable is in italics. However, stress is not usually distinctive in Hindi. Therefore, whether one places stress on the first syllable or on the second, the meaning will not be affected, nor will the quality of the pronunciation of the vowel:

**sunā**      **sunā**

This tendency is different from English, where the vowel in the non-stressed syllable is reduced, such as in *Alaska*, where one witnesses a difference between the pronunciation of the *a* in the middle position (i.e. stressed syllable) and in the word-initial and final position (i.e. unstressed syllables). This is why stress is not as distinctive and crucial in Hindi as in English. Therefore Hindi is often characterized as a 'syllable-timed' language like French, where the syllables are pronounced in a steady flow, resulting in a 'machine-gun' effect.

The predominant pattern in Hindi is to stress the penultimate syllable, as in:

<b>kirāyā</b>	rent
<b>jānā</b>	to go
<b>cītā</b>	leopard
<b>indu</b>	a name
<b>ruci</b>	interest
<b>kanikā</b>	a female name

Since short vowels are not stressed in English, chances are you will not hear stress on the syllables with short vowels.

The long vowel receives stress and thus takes precedence over the penultimate-syllable rule, e.g.

<b>tāriNī</b>	a female name
<b>sirkā</b>	vinegar

Also, note that if there is more than one long syllable, the stress falls on the first syllable. The other intricate aspects of the stress system in Hindi are beyond the scope of this introductory book. At the level of word-compounding, the stress is usually placed at the second word, as in

<b>bāt-cīt</b>	conversation
<b>bol-cāl</b>	colloquial

In information-type questions, the question-word is usually stressed.

**āp kyā karēge?**  
you what do-will  
What will you do?

**āp ye kyō karēge?**  
you this why do-will  
Why would you do this?

**āp kahā jāēge?**  
you where go-will  
Where will you go?

## Intonation pattern

Take, for example, the word **acc<sup>h</sup>ā**, 'good, okay', which can be pronounced with different intonation in different contexts. When **acc<sup>h</sup>ā** is uttered in the following five contexts: in a response to an inquiry 'what kind of person is x?'; in a statement expressing surprise, e.g. 'is that so?'; as an expression of agreement, disagreement, or detachment, it will be produced with different intonations. Intonation is the rise and fall of the pitch of the voice. Hindi exhibits the following four main intonation patterns:

rising ↗

falling ↘

rising, falling and rising ∼

neutral or level —

### Rising intonation

As in English, the intonation rises towards the end of the sentence in yes-no type of question:

**kyā āp vahā jāēge?**  
 what you there go-will  
 Will you go there?

In exclamatory sentences the intonation rises sharply:

**vo pās ho gayā!**  
 he pass be went  
 He passed [the exam!]

### Falling intonation

Statements, prohibitives and information questions show this intonation pattern:

**laRkā acc<sup>h</sup>ā he**  
 boy good is  
 The boy is good.

**cigreT pinā manā he**  
 cigarette drinking prohibited is  
 Smoking is prohibited.

**āp kahā jāēge**  
 you where go-will  
 Where will you go?

### Rising-falling and rising

In tag-questions intonation rises at the beginning of the verb and falls at the end of the verb, and then rises slightly again while the tag marker is pronounced:

**āp āyēge na**  
 you come-will tag  
 You will come, won't you?

### Neutral or level

The ordinary imperative sentences are uttered with a neutral or level intonation:

**tum jāo.**  
 You go.

## Linguistic variation

As mentioned in the chapter on the Hindi writing system and pronunciation, Hindi is spoken in the vast region of South Asia and outside South Asia. It is therefore natural to expect linguistic variation in the regions. Some regional pronunciation differences are already pointed out in the treatment of the description of Hindi vowels and borrowed consonant sounds. One can easily see some variation regarding the pronunciation of word-final and medial pronunciation of **a**. In the Eastern and Southern varieties of Hindi, the vowel **a** is retained in both positions. However, the **a** is optional in many words of Perso-Arabic origin even in Standard Hindi, as shown on the next page:

कुरसी	<b>kurāsī</b>	कुर्सी	<b>kursī</b>	chair
सरदी	<b>saradī</b>	सर्दी	<b>sardī</b>	winter, cold
गरमी	<b>garāmī</b>	गर्मी	<b>garmī</b>	summer, hot
नज़दीक	<b>nazdīk</b>	नज़्दीक	<b>nazdīk</b>	near
कतल	<b>qatal</b>	कत्ल	<b>qatla</b>	murder

Another important source of variation is the consonant **h**. The preceding stressed vowel **a** becomes **ε** if **h** is followed by a non-vowel sound. For example:

कह	<b>kah</b>	but pronounced	<b>keh.</b>
रहना	<b>rahnā</b>	but pronounced	<b>rehnā.</b>
वह	<b>vah</b>	but pronounced	<b>vo.</b>
यह	<b>yah</b>	but pronounced	<b>ye.</b>

The stressed vowel is in italics. The only exceptions are the third person singular pronouns which are pronounced as **vo** and **ye**, respectively.

When the preceding vowel is unstressed, the **h** is dropped but the vowel becomes long, as in

वजह	<b>vajah</b>	but pronounced	<b>vajā</b>
तरह	<b>tarah</b>	but pronounced	<b>tarā</b>

If the **h** is preceded by **a** and followed by **u**, the **h** is dropped and the merger of the two vowels either results in **au** (as in *caught*) or **o**. For example, **bahut** is pronounced either as **baut** or **bot**.

In many dialects, the **h** is produced with the script pronunciation (i.e. pronounced the way it is written).

### Verb forms: more than one spelling

Some verb forms ending in **ā** and **e** can be written with more than one spelling. For example, the subjunctive, past and imperative forms of the verb can be written with the following variations:

<i>verb</i>	<i>past</i>	<i>subjunctive</i>	<i>Imperative</i>
<b>jā</b> to go	<b>gaye</b>	<b>jāe</b>	<b>jāo</b>
जा	गए	जाए	जाओ
	गये	जाये	जावो
	गाये	जाय	जाओ
		जाय	जावो
			<b>jāiye</b>
			जाइए
			जाइये
			<b>jāie</b>
			जाइए
			जाइये
			<b>jāiye</b>

The phonetic considerations are primarily responsible for the variation in the traditional spellings.

### अभ्यास Exercises



#### 1

Mark the syllable boundary in the following words, using the symbol #:

- āiye
- aurtē
- paR<sup>h</sup>tā
- suno
- namaste
- milēge
- sunkar
- ādmī

#### 2

Read through the following questions and answers, and try to imagine the intonation patterns involved in them. It would be helpful to seek the assistance of a native speaker.

- yes–no type  
question: kyā vo pās ho gayā? Did he pass [the exam]?  
answer: hā.
- information question  
question: kaun sā grade milā? What grade did he get?  
answer: ‘A’ grade.
- statement  
vo acc<sup>h</sup>ā laRkā he. He is a good boy.
- Surprise  
statement: vo pās ho gayā. He passed the exam.  
reply: acc<sup>h</sup>ā! (with rising intonation)  
implying ‘Is that so? I do not believe you.’
- agreement  
suggestion: āo, film dek<sup>h</sup>ne calē. Come, let’s go and see a film.  
agreement: acc<sup>h</sup>ā. Okay.

(f) detached

suggestion: āo, film dek<sup>h</sup>ne calē.

Come, let's go and see a film.

agreement: acc<sup>h</sup>ā.

Okay.

(g) normal commands

darvāzā band karo.

Close the door.

**3**

Note the stressed syllable in each of the following words:

- (a) kirāyā rent  
 (b) jānā to go  
 (c) cītā leopard  
 (d) indu a name  
 (e) ruci interest  
 (f) kanikā a female name  
 (g) tārīNī a female name  
 (h) sirkā vinegar

## 6 छठा पाठ — लिपि

# Script unit 6

In this unit dialogues and reading-practice exercises are presented in the Devanagari script.

**Lesson 1****Hindu-Sikh greetings**

मोहन (मो०) सरिता (स०)

मो: नमस्ते जी।

स: नमस्ते। क्या हाल है?

मो: ठीक है और आप?

स: मैं भी ठीक हूँ। हुकम कीजिये?

मो: हुकम नहीं, विनती है।

*(The conversation continues for some time.)*

मो: अच्छा, नमस्ते।

स: नमस्ते।

**Muslim greetings**

तहसीन सिद्दिकी (त०) रज़िया अरीफ़ (र०)

त: सलाम, रज़िया जी।

र: सलाम, सब ख़ैरियत है?

त: मेहरबानी है, और आप के मिज़ाज कैसे हैं?

र: अल्लाह का शुक्र है।

*(The conversation continues for some time.)*

त: अच्छा, खुदा हाफ़िज़।

र: खुदा हाफ़िज़।

## Lesson 2

### Small-talk

- मुकेश भार्गव (मु०) अनूप पटेल (अ०)
- मु: कहिये, आप का नाम डाक्टर अनूप पटेल है न?
- अ: जी हाँ, मेरा नाम अनूप पटेल है।  
(*extending his hand to shake hands*)
- मु: मेरा नाम मुकेश है।
- अ: मिल के बड़ी खुशी हुई। आप का पूरा नाम क्या है?
- मु: मुकेश भार्गव है।
- अ: आप क्या करते हैं?
- मु: मैं *स्टाक ब्रोकर* हूँ। आप *मैडीकल डाक्टर* हैं?
- अ: जी नहीं, मैं *मैडीकल डाक्टर* नहीं हूँ। दूसरा डाक्टर हूँ।

### Where are you from?

- कनिका भाटिया (क०) सुनीता दिवान (सु०)
- क: आप कहाँ की हैं?
- सु: मैं दिल्ली की हूँ और आप?
- क: मैं बनारस में रहती हूँ।
- सु: आप के कितने भाई बहनें हैं?
- क: हम चार भाई और दो बहनें हैं।
- सु: मेरा एक भाई और बहन है।

### This is my address

- कनिका भाटिया (क०) सुनीता दिवान (सु०)
- सु: यह मेरा पता है।
- क: यह पता बहुत बड़ा है।
- सु: हाँ, बड़ा शहर, बड़ा पता।
- क: छोटा शहर, छोटा पता।  
(*both laugh*)
- सु: अच्छा, फिर मिलेंगे।
- क: अच्छा, मिलेंगे।

## Lesson 3

### Buying a saree

- मेगन ऐशली (मे०) अनिता शर्मा (अ०) राजेन्द्र सिंह (रा०)
- अ: ज़रा नये फैशन की साड़ियाँ दिखाइये।
- रा: कौन-सी साड़ी चाहिये? रेशमी या सूती?
- अ: रेशमी।
- रा: ये देखिये, आज-कल इसका बहुत रिवाज है।  
देखिये, सिल्क कितना अच्छा है!  
(*Rajendra shows a number of sarees. Anita asks Meghan about her choice.*)
- अ: मेगन, आप को कौन-सी साड़ी पसन्द है?
- मे: ये पीली।
- अ: इसका दाम क्या है?  
(*turning to Rajendra to ask the price*)
- रा: बारह सौ रुपये।
- अ: ठीक बताइये, ये बाहर से आयी हैं।
- रा: आज-कल इतना दाम है... अच्छा ग्यारह सौ।
- अ: अच्छा, ठीक है।

### Booking a flight

- जॉन स्मिथ (जॉ०) एजेन्ट (ए०)
- जॉ: जयपुर की एक टिकट चाहिये।
- ए: कौन-से दिन के लिये?
- जॉ: कल के लिये।
- ए: कम्प्यूटर पर देखता हूँ, है या नहीं।
- जॉ: सुबह की फ़्लाइट चाहिये।
- ए: टिकट है।
- जॉ: तो दीजिये। फ़्लाइट कब चलती है?
- ए: सुबह दस बजे।
- जॉ: मेरे पास कैश नहीं है।
- ए: तो क्रेडिट कार्ड दीजिये।

## A visit to the doctor

कुशवंत सिंह (कु०) चरन चतुर्वेदी (च०)

कु: डाक्टर साहिब, मुझे कुछ बुखार है।

च: कब से है?

कु: कल रात से।

च: सिर-दर्द भी है?

कु: जी हाँ।

(*putting the thermometer into Kushwant's mouth*)

च: थर्मामीटर लगाइये।

(*after taking the thermometer from Kushwant's mouth*)

च: थोड़ा बुखार है... यह दवाई दिन में दो बार लीजिये... जल्दी ठीक हो जायेंगे।

## 'Tell me why' column

सवाल: हिन्दुस्तानी औरतें बिन्दी क्यों लगाती हैं?

- (a) सिंगार
- (b) शादी-शुदा है।
- (c) दोनों

जवाब: दोनों

## Humour column

इंस्पेक्टर inspector (इं) चोर thief (चो०)

इ: तुम्हारा नाम?

चो: बैनरजी।

(*now turning to the other*)

इ: तुम्हारा नाम?

चो: चैटरजी।

(*inspector talking to both thieves*)

इ: चोरी करते हो और नाम के साथ जी लगाते हो।

(*turning to his assistant*)

इ: इन का नाम लिखिये, बैनर और चैटर।

## Lesson 4

### What are your hobbies?

प्रो० जेम्ज़ जोन्ज़ (प्रो०) य. मलिक (य०)

य: क्या आप भारत जाते हैं?

प्रो: जी हाँ, कई बार।

य: आप को हिन्दुस्तानी खाना पसन्द है?

प्रो: जी हाँ, तन्दूरी चिकन, डोसा... वैसे समोसा भी बहुत पसन्द है।

य: आप के शौक क्या-क्या हैं?

प्रो: मुझ को तैरने का शौक है, इस के अलावा भारतीय संगीत का भी शौक है।

य: गाने का भी?

प्रो: जरूर, मेरे गाने से मेरे बच्चे हैड फ़ोन लगाते हैं।

य: वाह! वाह!

## Indian films

सुहास रंजन (सु०) अकबर अली (अ०) अजीत सिंह (अ०)

सु: खलनायक मेरी मन-पसन्द फिल्म है।

अ: वह कैसे?

सु: गाने बहुत अच्छे हैं, कहानी और ऐक्टिंग भी शानदार है।

अ: हिन्दी फिल्में तो मुझ को बिल्कुल पसन्द नहीं। सिर्फ़ फ़ार्मूला।

सु: लेकिन यह फ़ार्मूला फिल्म नहीं, इस का अन्दाज़ और है।

अ: सब हिन्दी फिल्में एक-सी होती हैं, लड़का लड़की से मिलता है, दोनों में प्यार होता है, फिर खलनायक आता है ...

(*Suhas interrupts*)

सु: और दोनों की शादी होती है। जी नहीं, यह ऐसी फिल्म नहीं।

अ: तो पश्चिम की नकल होगी।

सु: तो आप के ख्याल में सिर्फ़ पश्चिमी फिल्में अच्छी होती हैं?

अ: मैं यह नहीं कहता, पुरानी हिन्दी फिल्में अच्छी होती हैं।

(*Ajit Singh listens patiently to this discussion, and then intervenes.*)

अजीत: फिल्म की बात पर महाभारत क्यों?



### 'Tell me why' column

- सवाल: क्या हिन्दुस्तानी लोग कहते हैं:  
'I love you'.
- जवाब: (a) आँखों से, लेकिन शब्दों से नहीं  
(b) सिर्फ शब्दों से
- ठीक जवाब: (a)
- सवाल: हिन्दुस्तानी शब्दों से कहते हैं:  
'I love you'.
- जवाब: (a) कभी नहीं  
(b) कभी कभी
- ठीक जवाब: (b)
- सवाल: हिन्दुस्तानी शब्दों से कैसे कहते हैं:  
'I love you'.
- जवाब: (a) मैं तुम से प्यार करता हूँ  
(b) मुझ को तुम से प्यार है
- ठीक जवाब: (b)

### What do you eat for breakfast?

- राकेश सेठ (रा०) डाक्टर (डा०)
- डॉ: राकेश जी, नाश्ते में आप क्या खाते हैं?
- रा: दस समोसे।
- डॉ: और, क्या पीते हैं?
- रा: मुझे चाय बहुत अच्छी लगती है। सवेरे बहुत चाय पीता हूँ।
- डॉ: आप को शरीर की बिमारी नहीं। दिमाग की बिमारी है इसलिए आप किसी साकिपेट्रिस्ट के पास जाइये।

## Lesson 5

### I want to go to India

- सुमन कुमार (सु०) एजेंट (ए०)
- ए: क्या सेवा कर सकती हूँ?

- सु: हिन्दुस्तान के लिये टिकट चाहिये।
- ए: सिर्फ अपने लिये?
- सु: परिवार के लिये।
- ए: कितने लोग हैं?
- सु: चार — दो बड़े और दो बच्चे।
- ए: बच्चों की उमर बारह से कम है?
- सु: लड़की की उमर बारह है और लड़के की छह।
- ए: कब जाना चाहते हैं?
- सु: क्रिसमस में।
- ए: पीक सीज़न है, टिकट महँगी होगी।
- सु: कोई बात नहीं।

### Thinking about India

- अल नसीरी (अ०) सुमन कुमार (सु०)
- अ: भई, किस दुनिया में हो?
- सु: हिन्दुस्तान के बारे में सोच रहा था।
- अ: क्यों, सब ठीक है न?
- सु: हाँ, क्रिसमस ब्रेक में हिन्दुस्तान जा रहे हैं।
- अ: अकेले या परिवार के साथ?
- सु: बीबी बच्चे यानी कि पूरी ट्राइब के साथ।
- अ: हाँ भाई, नहीं तो बीबी तलाक के लिये कहेगी। कहाँ जाओगे?
- सु: दिल्ली, आगरा और जयपुर।
- अ: आगरा कैसे जाओगे?
- सु: हवाई जहाज़ से।
- अ: हवाई जहाज़ से जाना बेकार है।
- सु: क्यों?
- अ: हवाई जहाज़ से गाड़ी में कम समय लगता है।

### The train to Agra

- अल नसीरी (अ०) सुमन कुमार (सु०)
- अ: आगरा के लिये सब से अच्छी गाड़ी ताज एक्सप्रेस है।
- सु: ताज एक्सप्रेस कहाँ से चलती है?
- अ: नयी दिल्ली से, सवेरे सात बजे।
- सु: और आने के लिये?

अः वही गाड़ी शाम को वापस आती है।  
 सुः लेकिन हम लोग रात को ताज महल देखना चाहते हैं।  
 अः हाँ, ताज रात को और भी सुन्दर लगता है।  
 सुः तो एक रात आगरा रुकेंगे, अगले दिन दिल्ली लौटेंगे।  
 अः चाँदनी रात, ताज महल और बीबी साथ ... मज़ा कीजिये।

### 'To build castles in the air'

1. एक दिन देश में अकाल पड़ेगा।
2. मैं आटा बेचूँगा।
3. और कुछ जानवर खरीदूँगा।
4. तो मैं अमीर बनूँगा।
5. एक दिन मेरी शादी होगी।
6. फिर मेरा बच्चा होगा।
7. अब मैं आराम से किताबें पढ़ूँगा।
8. बच्चा मेरे पास आयेगा।

## Lesson 6

### Someone has picked my pocket

अदिति चैटरजी (अ०) सुमन चैटरजी (सु०)

सुः हैलो।  
 अः हैलो, डैड, मैं अदिति बोल रही हूँ।  
 सुः कहाँ से बोल रही हो?  
 अः न्यू यॉर्क से।  
 सुः क्यों, अभी शिकागो नहीं पहुँची?  
 अः नहीं।  
 सुः क्या बात है? परेशान लग रही हो। सब ठीक-ठाक है न।  
 अः मैं तो ठीक हूँ, लेकिन मेरा पासपोर्ट, मेरे पैसे और ट्रेवलरज चैक्स गुम हो गये।  
 सुः क्या!  
 अः किसी ने मेरी जेब काटी — ऐसा लगता है।  
 सुः सच!  
 अः हाँ।

### My passport is lost

अदिति चटरजी (अ०) अफ़सर

अः मेरा पासपोर्ट गुम गया है। नया पासपोर्ट चाहिये।  
 अफ़सरः कब गुमा?  
 अः आज, करीब पाँच घंटे पहले।  
 अफ़सरः आप को मालूम है कि कहाँ गुमा?  
 अः जी हाँ, कैनेडी हवाई अड्डे में।  
 अफ़सरः कैसे?  
 अः जब इमिग्रेशन से बाहर आई, तो मेरे पास था। फिर, शिकागो की फ़्लाइट के लिये दूसरे टर्मिनल गयी, तब भी था। जब काउन्टर पर पहुँची, तो देखा, पासपोर्ट, टिकट, पैसे और ट्रेवलरज चैक्स पर्स में नहीं थे।  
 अफ़सरः पुलिस में रिपोर्ट की?  
 अः जी हाँ, यह देखिये।  
 अफ़सरः अच्छा, यह फार्म भरिये, एक-दो महीने में नया पासपोर्ट आप को मिल जायेगा।  
 अः इस से जल्दी नहीं मिल सकता?  
 अफ़सरः जी नहीं, पहले रिपोर्ट हिन्दुस्तान जायेगी और क्लियरैन्स के बाद ही पासपोर्ट मिल सकता है।  
 अः शुक्रिया।  
 अफ़सरः कोई बात नहीं।

### Visiting an astrologer

जान कारनी (जाँ०) ज्योतिषी (ज्यो०)

जाँः मैं अपने भूत के बारे में जानना चाहता हूँ।  
 ज्योः अपने फरिश्ते के बारे में पूछिये, भूत के बारे में क्यों?  
 जाँः मेरा मतलब है कि पिछले जन्म के बारे में।  
 ज्योः पत्रे के बिना मुश्किल है।  
 जाँः तो मेरे बचपन के बारे में बताइये।  
 ज्योः ये लाइनें बताती हैं कि आप का बचपन बहुत अच्छा था...सुन्दर परिवार...बड़ा घर...यह ठीक है?  
 जाँः जी हाँ, ...लेकिन...  
 ज्योः लेकिन पिछले पाँच साल अच्छे नहीं थे।  
 जाँः पिता जी के मरने के बाद बहुत मुश्किलें आईं।  
 ज्योः यह बड़े अफ़सोस की बात है।

## Lesson 7

### You can speak Hindi!

विजय मिश्रा (वि०) ड्राइवर

- वि: माफ़ कीजिये, आप ने क्या कहा?  
 ड्राइवर: मैंने पूछा कि डाउन टाउन जाना है।  
 वि: अरे! आप तो बहुत अच्छी हिन्दी बोल सकते हैं।  
 ड्राइवर: हाँ, मैं थोड़ी-थोड़ी हिन्दी बोल लेता हूँ।  
 वि: हिन्दी आप ने कहाँ से सीखी?  
 ड्राइवर: दूसरी वर्ड वार के समय में ब्रिटिश आर्मी में सैनिक था। उस समय हिन्दुस्तान में सीखी।  
 वि: अभी भी अच्छी हिन्दी आती है।  
 ड्राइवर: काफ़ी समय से योग और मैडीटेशन सीख रहा हूँ इसलिये हिन्दी नहीं भूली।  
 वि: यह तो बहुत अच्छा है, नहीं तो यहाँ हिन्दुस्तानी भी हिन्दी भूल जाते हैं।  
 ड्राइवर: यह बात तो सच है।

### Can you write Hindi?

विजय मिश्रा (वि०) (ड्राइवर)

- वि: क्या आप को हिन्दी लिखनी आती है?  
 ड्राइवर: ज़्यादा नहीं। आर्मी में कभी-कभी लिखनी पड़ती थी लेकिन अब कोई ज़रूरत नहीं।  
 वि: हिन्दी में क्यों लिखना पड़ता था?  
 ड्राइवर: सीक्रेट कोड और सन्देशों के लिये — खासकर योरुप जाने वाले सन्देशों के लिये। डाउन टाउन में कुछ काम है?  
 वि: बिजली का बिल देना था। आज फुरसत मिली, तो सोचा कि खुद वहाँ जाऊँ।  
 ड्राइवर: तो वह दफ़्तर आने वाला है ... असल में अगला स्टाप है।  
 वि: अच्छा, नमस्कार।  
 ड्राइवर: नमस्कार।

## I am very sick

जॉन रायडर (जॉ०) डाक्टर नाइम की पत्नी (प०)

- जॉ: हैलो, क्या डा० नाइम हैं?  
 प: जी नहीं, कोई ज़रूरी बात है?  
 जॉ: मेरी तबीयत बहुत खराब है।  
 प: एक मरीज़ को देखने गये हैं।  
 जॉ: कितनी देर में लौटेंगे?  
 प: मेरे ख़्याल से जल्दी आ जायेंगे। मुझे अपना टैलीफोन नम्बर और पता दे दीजिये। आते ही उन्हें भेज दूँगी।  
 जॉ: बहुत-बहुत धन्यवाद।

## Lesson 8

### Be careful what you eat

जॉन रायडर (जॉ०) डाक्टर नाइम (डा०)

- जॉ: आदाब अर्ज, डाक्टर नाइम।  
 डॉ: आदाब, रायडर साहिब। इस बार कई साल के बाद मुलाकात हुई।  
 जॉ: जी हाँ, कोई पाँच साल बाद।  
 डॉ: तशरीफ़ रखिये, मैं आप का ही इन्तज़ार कर रहा था। अच्छा, पहले बताइये, तबीयत कैसी है?  
 जॉ: तबीयत तो अच्छी नहीं, नहीं तो इतनी रात को आप को तकलीफ़ न देता।  
 डॉ: तकलीफ़ की क्या बात है? यह तो मेरा फ़र्ज है। ख़ैर, बुखार कितना है?  
 जॉ: जब एक घंटे पहले थर्मामीटर लगाया, तो एक सौ दो डिग्री था अब शायद कुछ ज़्यादा हो।  
 डॉ: अच्छा, ज़रा फिर थर्मामीटर लगाइये।  
 (Dr Naim takes John's pulse and temperature.)  
 डॉ: बुखार थोड़ा बढ़ गया है। दस्त भी है?  
 जॉ: दो घंटे में सात बार बाथरूम गया।  
 डॉ: पिछली बार आप ने बहुत समोसे खाये थे, और इस बार?  
 जॉ: शाम को कुछ आम खाये।  
 डॉ: मेरी सलाह मानिये एक-दो महीने तक आप कुछ परहेज़ कीजिये, समोसे और आम बन्द। मैं एक टीका लगाता हूँ और यह दवाई

लीजिये। दो गोलियाँ हर दो घंटे। तो कल सुबह अपनी तबीयत के बारे में बताइये। अच्छा, अब आराम कीजिये। खुदा हाफिज़।  
जॉ: बहुत बहुत शुक्रिया, डाक्टर साहिब। खुदा हाफिज़।

## Lost in Delhi

फिलिप रोज़नबर्ग (फि०) अजनबी (अ०) कैशियर (कै०)  
फि: यहाँ पास कोई अमरीकन ऐक्सप्रेस का दफ़्तर है। मैं दो दिन पहले वहाँ गया था, लेकिन आज नहीं मिल रहा।  
अ: आप को पता मालूम है?  
फि: मैं पता तो भूल गया।  
अ: मेरे ख्याल से अगली सड़क पर अमरीकन ऐक्सप्रेस का दफ़्तर है  
(*pointing to the street*)  
फि: (*seemingly puzzled*) वह सड़क तो सुन्दर है, लोग उसे अगली सड़क क्यों कहते हैं?  
अ: अगली हिन्दी का शब्द है अंग्रेजी का नहीं। 'अगली' का मतलब अंग्रेजी में 'next' है।  
फि: बहुत ख़ूब।  
(*Philip goes to the cashier's window at the American Express office*)  
फि: मुझे कुछ ट्रेवलरज़ चैक कैश करवाने हैं।  
कै: कौन-सी करन्सी में हैं?  
फि: अमरीकन डालर। ऐक्सचेंज रेट क्या है?  
कै: एक अमरीकन डालर तीस रुपये का है।  
(*Philip signs the cheques and the cashier gives him the equivalent amount in rupees*)  
कै: कुल दो सौ डालरज़। ये रहे आप के छह हजार रुपये। गिन लीजिये।  
फि: ठीक है। धन्यवाद।

## A folk-tale

एक लोक-कथा

१. एक गाँव में एक चोर जेल से भाग गया।
२. पुलिस वाला उस को पकड़ने के लिये दौड़ा।

३. इतने में गाँव वालों ने भागते चोर को पकड़ लिया।
४. पुलिस वाला ज़ोर ज़ोर से चिल्ला रहा था, 'पकड़ो मत, जाने दो!'
५. यह सुनते ही गाँव वालों ने चोर को छोड़ दिया।
६. जब पुलिस वाला गाँव वालों के पास पहुँचा,
७. तो उस को बहुत गुस्सा आया।
८. गुस्से में उस ने गाँव वालों से पूछा,
९. 'तुम ने चोर को क्यों छोड़ दिया?'
१०. गाँव वालों ने जवाब दिया,
११. आप ने ही कहा, 'पकड़ो मत, जाने दो!'

## Lesson 9

### Money will come soon

१. एक दिन दो दोस्त खाना खाने एक चीनी रैस्टोरैन्ट गये।
२. खाने के बाद बैरा 'फार्चून कुकी' लाया।
३. दोनों ने अपनी-अपनी 'फार्चून कुकी' को खोला और अपनी-अपनी किस्मत के बारे में पढ़ा।
४. फिर एक दोस्त ने दूसरे से पूछा, 'कागज़ पर क्या लिखा है?'
५. लिखा है — 'जल्दी पैसा आने वाला है।'
६. यह तो बड़ी खुशी की बात है।
७. तो कोई लाटरी खरीदी है?
८. नहीं, लेकिन अपना जीवन बीमा करवाया ह।

### 'Spice up your life'

बिल हैसट (बि०) ज्योत्सना सिंह (ज्यो०)

बि: हिन्दुस्तानी 'करी' अभी तक हम ने नहीं खायी।  
ज्यो: आप को मसालेदार खाना पसन्द है या 'करी' ?  
बि: दोनों में फ़र्क क्या है?  
ज्यो: अमरीका में 'करी' एक डिश का नाम है लेकिन हिन्दुस्तान में ऐसी बात नहीं।  
बि: हमारे यहाँ 'करी' का मतलब 'कोई मसालेदार डिश' है।  
ज्यो: हिन्दुस्तान में न तो 'करी' हमेशा मसालेदार होती है और न ही 'करी पाउडर' अक्सर बिकता है। 'करी' अक्सर तरी वाली

- होती है और माँस, सब्जी, मच्छी या फल की बनी होती है।  
 बि: अरे! बिना मसाले के 'करी' — यह तो हम ने कभी नहीं सुना था।  
 ज्यो: तो अब आप को कौन-सी 'करी' पसन्द है?  
 बि: आम के आम और गुठलियों के दाम। 'करी' के बारे में पता लग गया और असली 'करी' चखने का मौका भी मिल जायेगा। अच्छा, हम को तेज मसालेदार माँस की 'करी' बहुत पसन्द है।

### 'Fire! Fire!'

- बि: वाह! वाह! शानदार खुशबू आ रही है, और इन्तज़ार करना मुश्किल है।  
 ज्यो: आइये, खाना शुरू किया जाये। यह है आप की पसन्द — तेज मिर्च वाली चिकन करी  
*(Bill takes a lot of curry while Mrs Hassett takes only a little bit. After taking the first substantial bite:)*  
 बि: *(fanning his mouth)* ओहहह! आग! ... आग!  
 ज्यो: क्यों, क्या हुआ?  
 बि: यह तो 'करी' नहीं है! यह तो ज्वालामुखी है!! और मैं अपना आग बुझाने वाला सामान भी नहीं लाया।  
 ज्यो: आग बुझाने वाला सामान यह है — अगर बहुत मिर्च लग रही है तो दही लीजिये।  
*(After a while Bill's mouth cools down.)*  
 बि: सच, अमरीका में तेज मसालेदार खाना इतना तेज नहीं होता।  
 ज्यो: हाँ, यह तो हिन्दुस्तान है। यहाँ 'तेज' का मतलब 'बहुत तेज' है। हम लोग बहुत तेज खाते हैं लेकिन हिन्दुस्तान में सब लोग इतना 'तेज' नहीं खा सकते।  
 बि: गलत-फ़हमी दूर करने के लिये शुक्रिया। मैं अब समझ गया कि 'तेज' ख़तरनाक शब्द है।

## Lesson 10

### Divali, the festival of lights

१. दीवाली शब्द संस्कृत के दीपावली शब्द से आया है।

२. दीपावली या दीवाली का अर्थ है — दीपकों की पंक्ति।  
 ३. यह भारत का सबसे प्रसिद्ध त्यौहार है।  
 ४. दीवाली अक्तूबर या नवम्बर के महीने में आती है।  
 ५. यह त्यौहार अच्छाई की बुराई और प्रकाश की अंधकार पर विजय का प्रतीक है।  
 ६. यह राजा राम की राक्षस रावण पर विजय की खुशी में मनाया जाता है।  
 ७. कहा जाता है कि जब चौदह वर्ष के बनवास और रावण पर विजय पाने के बाद राजा राम अपने राज्य, अयोध्या, लौट रहे थे, हर घर ने खुशी के दिये जलाये।  
 ८. इसलिये दीवाली की रात को आज तक हर घर में दिये जलाये जाते हैं।  
 ९. आप इस त्यौहार को भारत का क्रिसमस कह सकते हैं। यह त्यौहार भारत से बाहर — सिंगापुर, नेपाल, त्रिनिदाद, फ़ीजी आदि कई देशों में मनाया जाता है।  
 १०. दीवाली की रात को लोग पटाखे और फुलझड़ियाँ जलाते हैं और हर घर में लक्ष्मी पूजन होता है।  
 ११. जैसे क्रिसमस सिर्फ़ ईसाई ही नहीं मनाते, वैसे दीवाली सिर्फ़ हिन्दुओं का त्यौहार नहीं है। आज-कल लगभग सभी धर्मों के लोग दीवाली मनाते हैं।

### Holi, the festival of colours

१. होली भारत का एक और रंग-बिरंगा त्यौहार है।  
 २. यह बसन्त ऋतु में आता है।  
 ३. इस समय गाँवों में फ़सल कटने के बाद हर घर में बहुत अनाज आ जाता है।  
 ४. इसलिये यह त्यौहार खुशहाली का सन्देश लाता है।  
 ५. इस दिन लोग बहुत उत्साह से एक दूसरे पर रंग फेंकते हैं।  
 ६. बच्चे पिचकारी से रंगीन पानी डालते हैं, जब कि बड़े लोग सूखे रंग से खेलते हैं, जिसको गुलाल कहते हैं।  
 ७. हालाँकि इस दिन हर तरह का रंग लगाया जाता है, लाल रंग सर्व-प्रिय है क्योंकि लाल रंग प्रेम का प्रतीक है।  
 ८. होली के दिन भारत में कारनीवल जैसा वातावरण होता है। यह बड़ी धूम-धाम से वृंदावन में मनाया जाता है जहाँ श्रीकृष्ण पले थे।  
 ९. होली के बारे में कई प्राचीन कहानियाँ प्रचलित हैं जो मन की पवित्रता पर जोर देती हैं।  
 १०. इस दिन लोग बड़ी प्रसन्नता से एक-दूसरे को गले लगाते हैं और शत्रुता भूल कर शत्रु को भी मित्र बना लेते हैं।

## Rakshābandhan or Rākhi, the festival of love and protection

१. रक्षाबन्धन का दूसरा नाम राखी भी है।
२. यह भाई-बहन के अटूट प्रेम को याद दिलाता है।
३. इस दिन हर बहन अपने भाई को सुनहरा धागा बाँधती है।
४. इस धागे का अर्थ है कि भाई अपने बहन को वचन देता है कि वह हमेशा उस की रक्षा करेगा।
५. यहाँ तक कि विदेशी भाई भी पुराने समय से इस वचन को पूरा करते रहे हैं।
६. सोलहवीं शताब्दी में गुजरात के सुलतान ने चित्तौड़ पर आक्रमण किया।
७. चित्तौड़ की रानी कर्णवती ने पराजित होने से पहले दिल्ली के मुगल सम्राट हुमायूँ के पास राखी भेजी।
८. जब तक हुमायूँ अपनी अपनायी बहन को बचाने के लिये चित्तौड़ पहुँचा तब तक रानी जौहर रचा चुकी थी।
९. लेकिन हुमायूँ ने फिर भी गुजरात के सुलतान को हराया और रानी कर्णवती के बेटे को, जिस को लड़ाई के समय छिपाकर चित्तौड़ से बाहर भेज दिया गया था, राज्य का उत्तराधिकारी बनाया।

## हिन्दी लेखन अभ्यास Hindi handwriting practice

a अ = ॐ उ उ अ

ā आ = अ आ

i इ = ' २ ३ इ

ī ई = इ ई

u उ = उ उ

ū ऊ = उ ऊ

e ए = ' २ ३ ए

ε	से	=	८	से		
o	ओ	=	अ	ओ		
au	औ	=	अ	औ		
ka	क	=	०	१	क	क
k <sup>h</sup> a	ख	=	८	ख	ख	
ga	ग	=	०	१	ग	
g <sup>h</sup> a	घ	=	८	घ	घ	
ca	च	=	-	८	च	
c <sup>h</sup> a	छ	=	-	८	छ	
ja	ज	=	-	५	ज	

j <sup>h</sup> a	झ	=	१	८	५	झ	झ
Ta	ट	=	८	ट			
T <sup>h</sup> a	ठ	=	ठ				
Da	ड	=	१	५	ड		
D <sup>h</sup> a	ढ	=	१	८	ढ		
Na	ण	=	५	ण			
t	त	=	८	त			
t <sup>h</sup> a	थ	=	०	१	थ		
da	द	=	१	८	द		
d <sup>h</sup> a	ध	=	१	८	ध		



na	न	=	।	न
pa	प	=	।	प
p <sup>h</sup> a	फ	=	।	फ
ba	ब	=	०	ब
b <sup>h</sup> a	भ	=	।	भ
ma	म	=	।	म
ya	य	=	८	य
ra	र	=	।	र
la	ल	=	।	ल

wa/va	व	=	०	व
sha	श	=	७	श
sHa	ष	=	।	ष
sa	स	=	।	स
ha	ह	=	।	ह
Ra	ः	=	ः	ः
R <sup>h</sup> a	ः	=	ः	ः
ksha	क्ष	=	।	क्ष
tra	त्र	=	।	त्र
gya	ज्ञ	=	।	ज्ञ

ka	क				
kā	का	=	क	का	
ki	कि	=	क	कि	कि
kī	की	=	क	की	की
ku	कु	=	क	कु	कु
kū	कू	=	क	कू	कू
ke	के	=	क	के	के
ke	के	=	क	के	के
ko	को	=	क	को	को
kau	कौ	=	क	कौ	कौ
kri	क्री	=	क	क्री	
pa	प				

pā	पा
pi	पि
pī	पी
pu	पु
pū	पू
pe	पे
pe	पे
po	पो
pau	पौ
pri	प्री
ra	र
rā	रा

ri	रि		
rī	री		
ru	रु	=	रु रु रु रु
rū	रू	=	रू रू रू रू
re	रे		
re	रै		
ro	रो		
rau	रौ		
amara	अमर	=	अमर अमर
ūt	ऊँ	=	ऊँ ऊँ ऊँ

## Reference grammar

### Nouns

Nouns are inflected for gender, number and case.

### Gender

There are two genders in Hindi, masculine and feminine. The gender system is partly semantically based and partly phonologically based. The rule of thumb is that inflected nouns ending in **-ā** are usually assigned masculine gender whereas the nouns ending in **-ī** are feminine. The semantic criterion (logical sex) takes precedence over the phonological criterion. Overall, the gender is unpredictable. **rastā**, 'path', is masculine but **rāh**, 'path', is feminine. **dāR<sup>h</sup>ī**, 'beard', is feminine and so is **senā**, 'army'. Although **admī** ends in **-ī**, it is masculine, and **mātā** ends with **-ā** but is feminine. The class of masculine nouns that *do not* end in **-ā** and the feminine nouns that *do not* end in **-ī** are affectionately called 'nerd' nouns in this book.

People of the male sex take masculine gender while those of the female sex are assigned feminine gender. Therefore, nouns such as **laRkā**, 'boy', and **admī**, 'man', are masculine whereas **laRkī**, 'girl', and **aurat**, 'woman', are feminine. The same is true of some non-human animate nouns. Nouns such as **kuttā**, 'dog', **g<sup>h</sup>oRā**, 'horse', **bandar**, 'monkey', and **bel**, 'ox', are masculine and **kutiyā**, 'bitch', **g<sup>h</sup>oRī**, 'mare', **bandarī**, 'female monkey', and **gāy**, 'cow', are feminine.

Nouns denoting professions are usually masculine, as **b<sup>h</sup>aggī**, 'sweeper'.

Some animate nouns (species of animals, birds, insects, etc.) exhibit unigender properties in the sense that they are either masculine or feminine. For example, **macc<sup>h</sup>ar**, 'mosquito', **kīRā**, 'insect', **cītā**, 'leopard', and **ullū**, 'owl', are masculine in gender and nouns such as **ciRiyā**, 'bird', **koyal**, 'cuckoo', **titlī**, 'butterfly', **makk<sup>h</sup>ī**, 'fly', **mac<sup>h</sup>lī**, 'fish', are feminine. To specify the sex of animate nouns, words such as **nar**, 'male', and **mādā**, 'female', are prefixed to yield compound nouns such as **mādā-macc<sup>h</sup>ar**, 'female-mosquito', or **nar-ciRiyā**, 'male bird'.

In the case of inanimate nouns, abstract, collective and material nouns, gender is partly determined by form and partly by semantics. On many occasions both criteria fail to determine the gender. The names of the following classes of nouns are usually masculine:

trees – **pīpal** (the name of a tree), **sāgvān**, 'teak', **devdār**, 'eucalyptus', **cīR**, 'pine', **ām**, 'mango' (however, **imlī**, 'tamarind' is feminine);

minerals and jewels – **lāl**, 'ruby', **sonā**, 'gold', **koyalā**, 'coal', **hīrā**, 'diamond' (however, **cādi**, 'silver', is feminine);

liquids – **tel**, 'oil', **dūd<sup>h</sup>**, 'milk', **pānī**, 'water' (however, **sharāb**, 'wine/liquor', is feminine);

crops – **d<sup>h</sup>ān**, 'rice', **bājirā**, 'millet', **maTar**, 'pea';

mountains and oceans – **himālaya**, 'Himalayas', **hindmahāsagar**, 'Indian Ocean';

countries – **hindustān**, 'India', **pākistān**, 'Pakistan', **amrikā**, 'America';

gods, demons and heavenly bodies – **brahmā**, 'Brahma', **sūraj**, 'sun';

days and months (Native calendar) – **somvār**, 'Monday', **vaisāk<sup>h</sup>**, 'Vaisakh';

body parts – **sir**, 'head', **kān**, 'ear', **hāt<sup>h</sup>**, 'hand' (however, **āk<sup>h</sup>**, 'eye', **zabān**, 'tongue', are feminine); and

abstract nouns – **prem**, 'love', **gussā**, 'anger', **suk<sup>h</sup>**, 'comfort' (however, some abstract nouns, including a synonym of **prem**, **mohabbat**, are feminine)

## Number

Like English, Hindi has two ways of indicating number: singular and plural. However, there are some differences between the Hindi and the English ways of looking at the singularity or plurality of objects. Words such as **pajāmā**, पजामा, 'pyjamas', and **kēcī**, कैची, 'scissors', are singular in Hindi but plural in English. Similarly, 'rice' is singular in English but it is both singular and plural in Hindi.

Masculine nouns ending in **-ā** change to **-e** in their plural form. The other group (the 'nerd group') of masculine nouns that does not end in **-ā**, remains unchanged. Therefore they follow the following patterns.

### Masculine nouns

*Pattern I: ending in ā → e*

बेटा	<b>beTā</b>	son	बेटे	<b>beTe</b>	sons
लड़का	<b>laRkā</b>	boy	लड़के	<b>laRke</b>	boys

*Exceptions: rājā*, king; *pitā*, father – remain unchanged.

*Pattern II: non-ending in ā → remain unchanged*

आदमी	<b>ādmī</b>	man	आदमी	<b>ādmī</b>	men
गुरु	<b>guru</b>	teacher	गुरु	<b>guru</b>	teachers

### Feminine nouns

Similarly, feminine nouns also exhibit two patterns. Singular feminine nouns ending in **-ī** (including those ending in **i** or **iyā**) change to **iyā** in their plural forms, while feminine nouns not ending in **-ī** add **ē** in the plural.

*Pattern I: ending in ī → iyā*

बेटी	<b>beTī</b>	daughter	बेटियाँ	<b>beTiyā</b>	daughters
लड़की	<b>laRkī</b>	girl	लड़कियाँ	<b>laRkiyā</b>	girls
चिड़िया	<b>ciRiyā</b>	bird	चिड़ियाँ	<b>ciRiyā</b>	birds

Pattern II: not ending in  $\bar{i}$  → add  $\bar{e}$

किताब	<b>kitāb</b>	book	किताबें	<b>kitābē</b>	books
माता	<b>mātā</b>	mother	माताएँ	<b>mātāē</b>	mothers
बहू	<b>bahū</b>	bride	बहुएँ	<b>bahuē</b>	brides

Note that feminine nouns ending in long  $\bar{u}$  shorten the vowel before the plural ending.

### Direct and oblique case

Some nouns or noun phrases show 'peer pressure' under the influence of a postposition, i.e. they change their shape before a postposition. The form of the noun that occurs before a postposition is called the *oblique* case. The regular non-oblique forms are called *direct* form, as shown above.

Masculine singular nouns that follow pattern I change under the influence of postpositions. The word-final vowel  $\bar{a}$  changes to  $e$  in the oblique case. However, all plural nouns change and end in  $\bar{o}$  before postpositions. The following examples illustrate these rules.

### Masculine nouns

Pattern I: ending in -  $\bar{a}$

	<i>direct</i>	<i>oblique</i> (before postpositions)
<i>singular</i>	बेटा <b>beTā</b> son	बेटे को <b>beTe ko</b> to the son (i.e. $\bar{a} \rightarrow e$ )
<i>plural</i>	बेटे <b>beTe</b> sons	बेटों से <b>beTō se</b> by the sons (i.e. $e \rightarrow \bar{o}$ )

Pattern II: not ending in -  $\bar{a}$  ('nerd nouns')

	<i>direct</i>	<i>oblique</i> (before postpositions)
<i>Singular</i>	आदमी <b>ādmī</b> man	आदमी में <b>ādmī mē</b> in the man (i.e. no change)
<i>Plural</i>	आदमी <b>ādmī</b> men	आदमियों में <b>ādmiyō mē</b> in the men (i.e. $\bar{o}$ added; slight change in the vowel $\bar{i}$ which becomes $i$ and the semivowel $y$ intervenes)

### Feminine nouns

Pattern I: ending in  $\bar{i}$

	<i>direct</i>	<i>oblique</i> (before postpositions)
<i>Singular</i>	बेटी <b>beTī</b> daughter	बेटी पर <b>beTī par</b> on the daughter (i.e. no change)
<i>Plural</i>	बेटियाँ <b>beTiyā</b> daughters	बेटियों पर <b>beTiyō par</b> on the daughters (i.e. $\bar{ā}$ changes to $\bar{o}$ )

Pattern II: not ending in  $\bar{i}$  ('nerd nouns')

	<i>direct</i>	<i>oblique</i> (before postpositions)
<i>Singular</i>	किताब <b>kitāb</b> book	किताब में <b>kitāb mē</b> in the book (i.e. no change)
<i>Plural</i>	किताबें <b>kitābē</b> books	किताबों में <b>kitābō mē</b> in the books (i.e. $\bar{e}$ changes to $\bar{o}$ )

### Articles

Hindi has no equivalents to the English articles *a*, *an* and *the*. This gap is filled by means of indirect devices such as the use of the numeral **ek** for the indefinite article, and the use of the postposition **ko** with an object to fulfil the function of the definite article.

### Pronouns

Although the case system of pronouns is essentially the same as that of nouns, pronouns have more case forms in the oblique case than nouns, as exemplified below by the difference in pronominal form with different postpositions.

## Personal: singular

direct	oblique			
	general oblique	oblique + ko (e.g. me)	oblique + kā (e.g. my)	oblique + ne (agentive past)
mē I मैं	muj <sup>h</sup> मुझ	muj <sup>h</sup> ko = mujhe मुझ को = मुझे	merā मेरा	mē ne मैं ने
tū you तू	tuj <sup>h</sup> तुझ	tuj <sup>h</sup> ko = tuj <sup>h</sup> e तुझ को = तुझे	terā तेरा	tū ne तू ने
vo he/she वह	us उस	us ko = use उस को = उसे	us kā उस का	us ne उस ने
ye this यह	is इस	is ko = ise इस को = इसे	is kā इस का	is ne इस ने

## Personal: plural

direct	oblique			
	general oblique	oblique + ko	oblique + kā	oblique + ne
ham we हम	ham हम	ham ko = hamē हम को = हमें	hamārā हमारा	ham ne हम ने
tum you तुम	tum तुम	tum ko = tumhē तुम को = तुम्हें	tumhārā तुम्हारा	tum ne तुम ने
āp you आप	āp आप	āp ko आप को	āp kā आप का	āp ne आप ने
ve they वे	un उन	un ko = inhē उन को = उन्हें	un kā उन का	unhōne उन्होंने
ye these ये	in इन	in ko = inhē इन को = इन्हें	in kā इन का	inhōne इन्होंने

## Other pronouns: singular

direct	oblique			
	general oblique	oblique + ko	oblique + kā	oblique + ne
kaun who? कौन	kis किस	kis ko = kise किस को = किसे	kis kā किस का	kis ne किस ने
jo who जो	jis जिस	jis ko = jise जिस को = जिसे	jis kā जिस का	jis ne जिस ने
kyā what क्या	kis किस	kis ko = kise किस को = किसे	kis kā किस का	—
koī someone कोई	kisī किसी	kisī ko किसी को	kisī kā किसी का	kisī ne किसी ने

## Other pronouns: plural

direct	oblique			
	general oblique	oblique + ko	oblique + kā	oblique + ne
kaun who? कौन	kin किन	kin ko=kinhē किन को = किन्हें	kin kā किन का	kinhōne किन्होंने
jo who जो	jīn जिन	jīn ko=jinhē जिन को = जिन्हें	jīn kā जिन का	jinhōne जिन्होंने

## Adjectives

Adjectives can be classified into two groups: 'green' (**harā**) and 'red' (**lāl**). Like some masculine nouns, green adjectives end in **ā**. They change their form (or agree) with the following nouns in terms of number and gender and show the signs of 'peer pressure' before a postposition. Red adjectives that do not end in **-ā** remain invariable. The following endings are used with the green adjectives when they are inflected for number, gender and case.

### Pattern I: the green (harā) adjectives

direct		oblique		
	singular	plural	singular	plural
masculine	-ā	-e	-e	-e
feminine	-ī	-ī	-ī	-ī

#### Example:

direct		oblique	
<b>acc<sup>h</sup>ā laRkā</b> अच्छा लड़का	good boy	<b>acc<sup>h</sup>e laRke se</b> अच्छे लड़के से	by a/the good boy
<b>acc<sup>h</sup>e laRke</b> अच्छे लड़के	good boys	<b>acc<sup>h</sup>e laRkō se</b> अच्छे लड़कों से	by good boys
<b>acc<sup>h</sup>ī laRkī</b> अच्छी लड़की	good girl	<b>acc<sup>h</sup>ī laRkī sū</b> अच्छी लड़की से	by a/the good girl
<b>acc<sup>h</sup>ī laRkiyā</b> अच्छी लड़कियाँ	good girls	<b>acc<sup>h</sup>ī laRkiyō se</b> अच्छी लड़कियों से	by good girls

### Pattern II: the red (lāl) adjectives

direct		oblique	
<b>sundar laRkā</b> सुन्दर लड़का	handsome boy	<b>sundar laRke se</b> सुन्दर लड़के से	by a/the handsome boy
<b>sundar laRke</b> सुन्दर लड़के	handsome boys	<b>sundar laRkō se</b> सुन्दर लड़कों से	by handsome boys

<b>sundar laRkī</b> सुन्दर लड़की	beautiful girl	<b>sundar laRkī se</b> सुन्दर लड़की से	by a/the beautiful girl
<b>sundar laRkiyā</b> सुन्दर लड़कियाँ	beautiful girls	<b>sundar laRkiyō se</b> सुन्दर लड़कियों से	by beautiful girls

*Possessive pronouns* (listed under oblique pronouns + **kā**), the reflexive pronoun **apnā**, 'self', and *participles* behave like green adjectives; therefore they are inflected in number, gender and case.

## Postpositions

The Hindi equivalent of the English prepositions such as *to, in, at, on* etc., are called postpositions because they follow nouns and pronouns rather than precede them as in English.

### Simple postpositions

Simple postpositions consist of one word. Here is the list of some important simple postpositions:

<b>kā</b>	का	of (i.e. possessive marker)
<b>ko</b>	को	to; also object marker
<b>mē</b>	में	in
<b>par</b>	पर	on, at
<b>se</b>	से	from, by, object marker for some verbs.
<b>tak</b>	तक	up to, as far as
<b>ne</b>	ने	agent marker for transitive verbs in simple past, present perfect and past perfect tenses
<b>vālā</b>	वाला	-er (and wide range of meanings)

Two postpositions, **kā** and **vālā**, also change like green adjectives; all others act like the red adjectives.



## Compound postpositions

Compound postpositions consist of more than one word. They behave exactly the same way as simple postpositions, i.e. they are the source of peer pressure and thus require nouns or pronouns to be in the oblique case. Examples of some most frequent compound postpositions are given below:

### *ke-type*

<b>ke bāre mē</b>	के बारे में	about
<b>ke āge</b>	के आगे	in front of
<b>ke sāmne</b>	के सामने	facing
<b>ke pahle</b>	के पहले	before
<b>ke bād</b>	के बाद	after
<b>ke nīce</b>	के नीचे	below
<b>ke ūpar</b>	के ऊपर	above

### *kī-type*

<b>kī taraf</b>	की तरफ	towards
<b>kī jagah</b>	की जगह	instead of
<b>kī tarah</b>	की तरह	like
<b>kī bajāy</b>	की बजाय	except for

Notice that most of the compound postpositions begin with either **ke** or **kī**, but never with **kā**.

## Question words

In English, the question words such as *who*, *when*, and *why* begin 'wh-' (exception *how*); the Hindi question words begin with the **k** sound. Some of the most common question words are listed below.

### Pronouns

<b>kyā</b>	क्या	what	see pronouns for oblique forms
<b>kaun</b>	कौन	who	see pronouns for oblique forms
<b>kaun-sā</b>	कौन-सा	who	<b>kaun</b> remains invariable but <b>sā</b> changes like the green adjectives

### Possessive pronouns

See oblique + **kā** forms of **kyā** and **kaun** in the section on pronouns.

## Adverbs

<b>kab</b>	कब	when
<b>kahā</b>	कहाँ	where
<b>kyō</b>	क्यों	why
<b>kesā</b>	कैसा	how, of what kind
<b>kitnā</b>	कितना	how much, how many

The last two adverbs, **kesā** and **kitnā**, are changeable and behave like the green adjectives.

## Question words and word order

In Hindi it is not usual to move question words such as *what*, *how* and *where* to the beginning of the sentence. The question words usually stay in their original position, i.e. somewhere in the middle of the sentence. The only exception is the yes-no questions where the Hindi question word **kyā** is placed at the beginning of the sentence.

## Verbs

The Hindi concept of time is quite different from the 'unilinear' concept found in English. In other words, time is not viewed as smoothly flowing from the past through the present into the future. It is possible to find instances of the present or future within the past. For example, the English expression 'he said that he was going' will turn out to be as 'he said that he is going' in Hindi. Similarly, the concept of habituality is also different in Hindi. It is possible to say in English 'I always went there'; however, in Hindi one has to use past habitual instead of English simple past to indicate a habitual act. Therefore the translational equivalent of the English sentence 'I always go there' will be 'I always used to go there' in Hindi.

## Infinitive, gerundive or verbal nouns

**nā** is suffixed to the verbal stem to form the infinitive (or gerundive or verbal noun) form of the verb. **nā** follows the stem in Hindi rather than preceding it.

## Simple infinitive

stem		stem+nā		
<b>pī</b>	पी	<b>pīnā</b>	पीना	to drink, drinking
<b>kar</b>	कर	<b>karnā</b>	करना	to do, doing
<b>jā</b>	जा	<b>jānā</b>	जाना	to go, going

The infinitive marker **ā** becomes **e** in the oblique case.

## Causative verbs

Intransitive, transitive and detransitive verbs are made causative by a productive process of suffixation. Two suffixes **ā** (called the 'first causative' suffix) and **vā** (termed the 'second causative' suffix) are attached to the stem of a verb, and are placed before the infinitive marker **nā**. The process of causativization brings about some changes in some stems (as in **de**, 'to give'); Here are examples of some causative verb types.

### Type 1

No changes occur in the verbal stem.

<i>intransitive</i>	<i>transitive</i>	<i>causative</i>
<b>uRnā</b> to fly उड़ना	<b>uRāNā</b> to fly X उड़ाना	<b>uRvāNā</b> to cause Y to fly X उड़वाना
<b>paknā</b> to be पकना	<b>pakāNā</b> to cook X पकाना	<b>pakvāNā</b> to cause Y to cook X पकवाना

### Type 2

The stem-vowel of the intransitive verb undergoes either a raising or a shortening process in its corresponding transitive and causative forms.

<i>intransitive</i>	<i>transitive</i>	<i>causative</i>
<b>jāgnā</b> to wake	<b>jagānā</b> to awaken X	<b>jagvānā</b> to cause Y to awaken X
जागना (i.e. <b>ā</b> → <b>a</b> )	जगाना	जगवाना
<b>leTnā</b> to lie down	<b>liTānā</b> to lay down	<b>liTvānā</b> to cause Y to lay down X
लेटना (i.e. <b>e</b> → <b>i</b> )	लिटाना	लिटवाना
<b>j<sup>h</sup>ūlnā</b> to swing	<b>j<sup>h</sup>ulānā</b> to swing X	<b>j<sup>h</sup>ulvānā</b> to cause Y to swing X
झूलना (i.e. <b>ū</b> → <b>u</b> )	झुलाना	झुलवाना

### Type 3

The stem-vowel of the transitive verb undergoes either a raising or a shortening process in its corresponding intransitive and causative forms.

In cases where the stem is disyllabic, it is the second vowel that undergoes such changes. The distinction between the causative marker **-vā** and its corresponding transitive marker **-ā** is neutralized, the two causal suffixes occur in free variation.

### Type 3a

<i>intransitive</i>	<i>transitive</i>	<i>transitive (with -ā)/ causative</i>
<b>marnā</b> to die	<b>mārṇā</b> to kill	<b>marānā/</b> to cause Y <b>marvānā</b> to kill
मरना (i.e. <b>a</b> → <b>ā</b> )	मारना	मराना/मरवाना
<b>pisnā</b> to be ground	<b>pīsnā</b> to grind X	<b>piśānā/</b> to cause Y to <b>piśvānā</b> grind X
पिसना (i.e. <b>i</b> → <b>ī</b> )	पीसना	पिसाना/पिसवाना

<b>pujñā</b> to be worshipped पूजना (i.e. u → ū)	<b>pūjñā</b> to worship X पूजना	<b>pujānā/</b> to cause Y to <b>pujvānā</b> worship X पूजाना/पूजवाना
<b>k<sup>h</sup>ulñā</b> to be/ become opened खुलना (i.e. u → o)	<b>k<sup>h</sup>olñā</b> to open X खोलना	<b>k<sup>h</sup>ulāNā/</b> to cause Y <b>k<sup>h</sup>ulvānā</b> to open X खुलाना/खुलवाना

### Type 3b

Transitive verbs show one of the following tendencies: a new semantic distinction between the derived and the base transitive forms is created as shown by the gloss in set A; derived transitive and causative verbs undergo one level of causativization as is the case with set B.

#### Set A

<i>transitive</i>	<i>transitive (with -ā)</i>	<i>causative</i>
<b>paR<sup>h</sup>nā</b> to read पढ़ना	<b>paR<sup>h</sup>ānā</b> to teach पढ़ाना	<b>paR<sup>h</sup>vānā</b> to cause Y to teach X पढ़वाना
<b>bolñā</b> to speak बोलना (i.e. o → u)	<b>bulānā</b> to call बुलाना	<b>bulvānā</b> to cause Y to call X बुलवाना

#### Set B

The causative marker **-vā** occurs in free variation with **-lā**. The verbal stem undergoes vowel changes, as in

<i>transitive</i>	<i>transitive (with -ā)/causative</i>
<b>denā</b> to give देना	<b>divānā/dilānā</b> to cause Y to give X दिवाना/दिलाना
<b>d<sup>h</sup>onā</b> to wash धोना	<b>d<sup>h</sup>uvānā/d<sup>h</sup>ulānā</b> to cause Y to wash X धुवाना/धुलाना

### Type 4

Some verbs show both consonantal and vowel changes in their corresponding transitive forms. The consonantal alternations are as follows: the intransitive stem-final **k** becomes **c**, and the intransitive stem-final **T** becomes retroflex **R**.

<i>intransitive</i>	<i>transitive</i>	<i>causative</i>
<b>bikñā</b> to be sold बिकना	<b>becñā</b> to sell X बेचना	<b>bikvānā</b> to cause Y to sell X बिकवाना
<b>TūTñā</b> to be broken टूटना	<b>toRñā</b> to break X तोड़ना	<b>tuRānā/</b> to cause Y <b>tuRvānā</b> to break X तुड़ाना/तुड़वाना

## Auxiliary/copula verb

### Present

The present tense auxiliary/copular verb agrees in number and person with its subject.

#### honā to be

	<i>singular</i>	<i>plural</i>
<i>first person</i>	<b>hū</b> हूँ I am	<b>hē</b> हैं we are
<i>second person</i>	<b>he</b> है you are	<b>ho</b> हो you (familiar) are <b>hē</b> हैं you (honorific) are
<i>third person</i>	<b>he</b> है he/she/it is	<b>hē</b> हैं they are

### Past

The past tense auxiliary/copular verb agrees in number and gender with its subject.

honā *to be*

	<i>singular</i>		<i>plural</i>	
<i>masculine</i>	t <sup>h</sup> ā था	was	t <sup>h</sup> e थे	were
<i>feminine</i>	t <sup>h</sup> ī थी	was	t <sup>h</sup> ī थीं	were

Another conjugation of **honā** is as follows:

	<i>singular</i>		<i>plural</i>	
<i>masculine</i>	huā हुआ	happened	hue हुए	हुए
<i>feminine</i>	huī हुई		huī हुई	हुई

## Future

The future tense auxiliary/copular verb agrees in number, gender and person with its subject.

honā *masculine*

	<i>singular</i>		<i>plural</i>	
<i>first person</i>	hūgā हूँगा	I will be	hōge होंगे	we will be
<i>second person</i>	hogā होगा	you will be	hoge होंगे	you (familiar) will be
			hōge होंगे	you (honorific) will be
<i>third person</i>	hogā होगा	he/she/it will be	hōge होंगे	they will be

honā *feminine*

For the feminine forms, replace the word-final vowel of the masculine forms with *ī*.

## Subjunctive

For the subjunctive forms of **honā**, simply drop the final syllable (i.e. **gā**, **ge**, **gī**) from the future tense forms.

## Main verb

### Simple present/imperfective/present habitual

The simple present is formed by adding the following suffixes to the main verbal stem.

	<i>singular</i>		<i>plural</i>	
<i>masculine</i>	-tā ता		-te ते	
<i>feminine</i>	-tī ती		-tī ती	

The main verb is followed by the present auxiliary forms.

**Example: verb stem** lik<sup>h</sup>, 'write'

*Masculine*

<i>singular</i>		<i>plural</i>	
mē lik <sup>h</sup> tā hū मैं लिखता हूँ	I write	ham lik <sup>h</sup> te hē हम लिखते हैं	we write
tū lik <sup>h</sup> tā he तू लिखता है	you write	tum lik <sup>h</sup> te ho तुम लिखते हो	you (familiar) write
		āp lik <sup>h</sup> te hē आप लिखते हैं	you (honorific) write
vo lik <sup>h</sup> tā he वह लिखता है	he writes	ve lik <sup>h</sup> te hē वे लिखते हैं	they write

*Feminine*

Replace **tā** and **te** in the masculine paradigm with **tī**.

## Past habitual

The past habitual is derived by substituting the past auxiliary forms for the present auxiliary forms in the simple present tense.

**Example: verb stem** lik<sup>h</sup>, 'write'

**Masculine**

<i>singular</i>		<i>plural</i>	
<b>mĕ lik<sup>h</sup>tā t<sup>h</sup>ā</b>	I used to write	<b>ham lik<sup>h</sup>te t<sup>h</sup>e</b>	we used to write
मैं लिखता था		हम लिखते थे	
<b>tū lik<sup>h</sup>tā t<sup>h</sup>ā</b>	you used to write	<b>tum lik<sup>h</sup>te t<sup>h</sup>e</b>	you (familiar) used to write
तू लिखता था		तुम लिखते थे	
		<b>āp lik<sup>h</sup>te t<sup>h</sup>e</b>	you (honorific) used to write
		आप लिखते थे	
<b>vo lik<sup>h</sup>tā t<sup>h</sup>ā</b>	he used to write	<b>ve lik<sup>h</sup>te t<sup>h</sup>e</b>	they used to write
वह लिखता था		वे लिखते थे	

**Feminine**

Replace **tā** and **te** in the masculine paradigm with **tī**. Also, substitute the auxiliaries **t<sup>h</sup>i** and **t<sup>h</sup>1** for **t<sup>h</sup>ā** and **t<sup>h</sup>e**, respectively.

**Simple past/perfective**

The simple past is formed by adding the following suffixes to the verb stem. No auxiliary verb follows the main verb.

	<i>singular</i>	<i>plural</i>
<i>masculine</i>	-ā	-e
<i>feminine</i>	-ī	-1

**Example: verb stem** beT<sup>h</sup>, 'sit'

**Masculine**

<i>singular</i>		<i>plural</i>	
<b>mĕ beT<sup>h</sup>ā</b>	I sat	<b>ham beT<sup>h</sup>e</b>	we sat
मैं बैठा		हम बैठे	
<b>tū beT<sup>h</sup>ā</b>	you sat	<b>tum beT<sup>h</sup>e</b>	you (familiar) sat
तू बैठा		तुम बैठे	
		<b>āp beT<sup>h</sup>e</b>	you (honorific) sat
		आप बैठे	

<b>vo beT<sup>h</sup>ā</b>	he sat	<b>ve beT<sup>h</sup>e</b>	they sat
वह बैठा		वे बैठे	

**Feminine**

The verb-final **ā** and **e** are replaced by **ī** and **1**, respectively.

**Transitive verb and the agentive postposition ne**

The transitive verbs take the agentive postposition **ne** ने with the subject and the verb agreeing with the object instead of the subject. Observe the paradigm of the simple past tense with the transitive verb **lik<sup>h</sup>**, 'to write'.

**Example: verb stem** lik<sup>h</sup>, 'write'

**Masculine**

<i>singular</i>		<i>plural</i>	
<b>mĕ ne ciTT<sup>h</sup>i lik<sup>h</sup>i</b>	I wrote a letter	<b>ham ne ciTT<sup>h</sup>i lik<sup>h</sup>i</b>	we wrote a letter
मैं ने चिट्ठी लिखी		हम ने चिट्ठी लिखी	
<b>tū ne ciTT<sup>h</sup>i lik<sup>h</sup>i</b>	you wrote a letter	<b>tum ne ciTT<sup>h</sup>i lik<sup>h</sup>i</b>	you (familiar) wrote a letter
तू ने चिट्ठी लिखी		तुम ने चिट्ठी लिखी	
		<b>āp ne ciTT<sup>h</sup>i lik<sup>h</sup>i</b>	you (honorific) wrote a letter
		आप ने चिट्ठी लिखी	
<b>us ne ciTT<sup>h</sup>i lik<sup>h</sup>i</b>	he wrote a letter	<b>unhōne ne ciTT<sup>h</sup>i lik<sup>h</sup>i</b>	they wrote a letter
उस ने चिट्ठी लिखी		उन्होंने चिट्ठी लिखी	

The verb agrees with **ciTT<sup>h</sup>i**, 'letter', which is a feminine singular noun. Therefore the verb stays the same regardless of the change in the subject.

Important transitive verbs that do not take the **ne** postposition are: **milnā**, 'to meet', **lānā**, 'to bring' and **bolnā**, 'to speak'.

The rule of thumb is that the verb does not agree with a constituent that is followed by a postposition. For example, if the object marker **ko** is used with **ciTT<sup>h</sup>i**, the verb will agree neither with the subject nor with the object. In such situations, the verb will stay in the masculine singular form.

## Present perfect

The present perfect verb forms are formed by adding the present tense auxiliary forms to the simple past tense. Transitive verbs take the **ne** postposition with their subjects.

**Example: verb stem**  $b\epsilon T^h$ , 'sit'

### Masculine

#### singular

**mē**  $b\epsilon T^h\bar{a}$  **hū** I have sat [down]  
मैं बैठा हूँ

**tū**  $b\epsilon T^h\bar{a}$  **he** you have sat  
तू बैठा है [down]

**vo**  $b\epsilon T^h\bar{a}$  **he** He has sat  
वह बैठा है [down]

#### plural

**ham**  $b\epsilon T^h\bar{e}$  **hē** we have sat [down]  
हम बैठे हैं

**tum**  $b\epsilon T^h\bar{e}$  **ho** you (familiar) have  
तुम बैठे हो sat [down]

**āp**  $b\epsilon T^h\bar{e}$  **hē** you (honorific)  
आप बैठे हैं have sat [down]

**ve**  $b\epsilon T^h\bar{e}$  **hē** they have sat  
वे बैठे हैं [down]

## Past perfect

The past perfect verb forms are formed by adding the past tense auxiliary forms to the simple past tense. Transitive verbs take the **ne** postposition with their subjects.

**Example: verb stem**  $b\epsilon T^h$ , 'sit'

### Masculine

#### singular

**mē**  $b\epsilon T^h\bar{a}$  **t^hā** I had sat [down]  
मैं बैठा था

**tū**  $b\epsilon T^h\bar{a}$  **t^hā** you had sat  
तू बैठा था [down]

**vo**  $b\epsilon T^h\bar{a}$  **t^hā** he had sat [down]  
वह बैठा था

#### plural

**ham**  $b\epsilon T^h\bar{e}$  **t^he** we had sat [down]  
हम बैठे थे

**tum**  $b\epsilon T^h\bar{e}$  **t^he** you (familiar) had  
तुम बैठे थे sat [down]

**āp**  $b\epsilon T^h\bar{e}$  **t^he** you (honorific)  
आप बैठे थे had sat [down]

**ve**  $b\epsilon T^h\bar{e}$  **t^he** they had sat  
वे बैठे थे [down]

## Future

The following person–number–gender suffixes with a stem form the future tense:

pronouns	singular		plural	
	masculine	feminine	masculine	feminine
first person	-ūgā ऊँगा	-ūgī ऊँगी	ēge एंगे	-ēgī एंगी
second person	-egā एगा	-egī एगी	-oge ओगे	-ogī ओगी
third person	-egā एगा	-egī एगी	-ēge एंगे	-ēgī एंगी

**Example: verb stem**  $lik^h$ , 'write'

### Masculine

#### singular

**mē**  $lik^h\bar{u}gā$  I will write  
मैं लिखूँगा

**tū**  $lik^hegā$  you will write  
तू लिखेगा

**vo**  $lik^hegā$  he will write  
वह लिखेगा

#### plural

**ham**  $lik^h\bar{e}ge$  we will write  
हम लिखेंगे

**tum**  $lik^hoge$  you (familiar) will  
तुम लिखोगे write

**āp**  $lik^h\bar{e}ge$  you (honorific) will  
आप लिखेंगे write

**ve**  $lik^h\bar{e}ge$  they will write  
वे लिखेंगे

### Feminine

Replace the last syllable **gā** and **ge** of the masculine paradigm with **gī**.

## Subjunctive/optative

The subjunctive (also called optative and hortative) is used to express suggestion, possibility, doubt, uncertainty, apprehension, wish, desire, encouragement, demand, requirement or potential. Subjunctive formation is outlined below. Subjunctive forms are not coded for gender. Drop the **gā**, **ge** and **gī** endings from the future form, and the remainder will constitute the subjunctive form.

## Imperative

The imperative is formed by adding the following endings to the stem:

<i>intimate/ impolite</i>	<i>familiar</i>	<i>polite</i>	<i>extra polite</i>	<i>future</i>
<b>no suffix</b>	<b>-o</b>	<b>-iye</b>	<b>-iyegā</b>	<b>-nā (=infinitive)</b>
<i>intimate/impolite</i>	<b>tū jā</b>	तू जा	Go	
<i>familiar</i>	<b>tum jāo</b>	तुम जाओ	Go	
<i>polite</i>	<b>āp jāiye</b>	आप जाइये	Please go	
<i>extra polite</i>	<b>āp jāiyegā</b>	आप जाइयेगा	Please go	
<i>future</i>	<b>āp/tum jānā</b>	आप जाना	(Please) go	
<i>(non-immediate)</i>			sometime in future	

### Negative particles and imperative

**nahī** नहीं is not used with imperatives

**mat** मत is usually used with intimate, familiar and future imperatives

**na** न is usually used with polite, extra polite and future imperatives

### Present progressive/continuous

The progressive aspect is expressed by means of the independent word **rah**, which is homophonous with the stem of the verb **rahnā**, 'to live'. The progressive marker agrees with the number and gender of the subject; therefore, it can be realized in one of the following forms:

*Progressive marker rah, '-ing'*

<i>masculine</i>		<i>feminine</i>	
<i>singular</i>	<i>plural</i>	<i>singular</i>	<i>plural</i>
<b>rahā</b>	<b>rahe</b>	<b>rahī</b>	<b>rahī</b>

**Example: verb stem lik<sup>h</sup>, 'write'**

### Masculine

<i>singular</i>		<i>plural</i>	
<b>mē lik<sup>h</sup> rahā hū</b>	I am writing	<b>ham lik<sup>h</sup> rahe hē</b>	we are writing
मैं लिख रहा हूँ		हम लिख रहे हैं	
<b>tū lik<sup>h</sup> rahā he</b>	you are writing	<b>tum lik<sup>h</sup> rahe ho</b>	you (familiar)
तू लिख रहा है		तुम लिख रहे हो	are writing
		<b>āp lik<sup>h</sup> rahe hē</b>	you (honorific)
		आप लिख रहे हैं	are writing
<b>vo lik<sup>h</sup> rahā he</b>	he is writing	<b>ve lik<sup>h</sup> rahe hē</b>	they are writing
वह लिख रहा है		वे लिख रहे हैं	

### Feminine

Replace **rahā** and **rahe** in the masculine paradigm with **rahī**.

### Past progressive/continuous

The present auxiliary verb in the present progressive construction is replaced by the past auxiliary verb in the past progressive forms.

### Irregular verbs

Here is a list of the Hindi irregular verbs:

<b>jānā</b>	<b>karnā</b>	<b>lenā</b>	<b>denā</b>	<b>pīnā</b>
to go	to do	to take	to give	to drink
जाना	करना	लेना	देना	पीना

### Simple past

<b>gayā</b>	went	<b>kiyā</b>	did	<b>liyā</b>	took	<b>diyā</b>	gave	<b>piyā</b>	drank
गया	(m. sg.)	किया	(m. sg.)	लिया	(m. sg.)	दिया	(m. sg.)	पिया	(m. sg.)
<b>gaye</b>	(m. pl.)	<b>kiye</b>	(m. pl.)	<b>liye</b>	(m. pl.)	<b>diye</b>	(m. pl.)	<b>piye</b>	(m. pl.)
गये		किये		लिये		दिये		पिये	



<b>gayī</b> (f. sg.) गयी	<b>kī</b> (f. sg.) की	<b>lī</b> (f. sg.) ली	<b>dī</b> (f. sg.) दी	<b>pī</b> (f. sg.) पी
<b>gayī</b> (f. pl.) गयीं	<b>kī</b> (f. pl.) की	<b>lī</b> (f. pl.) ली	<b>dī</b> (f. pl.) दी	<b>pī</b> (f. pl.) पी

**Imperative**

(polite)	<b>kījiye</b> कीजिये	<b>lījiye</b> लीजिये	<b>dījiye</b> दीजिये	<b>pījiye</b> पीजिये
(familiar)	-	<b>lo</b> लो	<b>do</b> दो	<b>piyo</b> पियो

**Future**

<b>lenā</b> to take	<b>lūgā</b> लूंगा	<b>loge</b> लोगे	<b>legā</b> लेगा	<b>lēge</b> लेंगे
	I will take you (तुम) will take		will take	will take
			(m. sg.)	(m. pl.)
<b>denā</b> to give	<b>dūgā</b> दूंगा	<b>doge</b> दोगे	<b>degā</b> देगा	<b>dēge</b> देंगे
	I will give you (तुम) will give		will give	will give
			(m. sg.)	(m. pl.)

**Participles****Present/imperfective participle**

The present participial marker is **-t-** which immediately follows the verbal stem and is, in turn, followed by number and gender markers, as shown below:

<i>masculine</i>		<i>feminine</i>	
<i>singular</i>	<i>plural</i>	<i>singular</i>	<i>plural</i>
stem- <b>t-ā</b>	stem- <b>t-e</b>	stem- <b>t-ī</b>	stem- <b>t-ī</b>

The present participle may be used as either adjective or adverb. The optional past participial form of the verb **honā**, 'to be', may immediately follow the present participial form. The forms of the optional element are as follows:

<i>masculine</i>		<i>feminine</i>	
<i>singular</i>	<i>plural</i>	<i>singular</i>	<i>plural</i>
<b>huā</b>	<b>hue</b>	<b>huī</b>	<b>huī</b>

**Examples**

<b>caltā (huā) laRkā</b> चलता (हुआ) लड़का	walking boy
<b>caltī (huī) laRkī</b> चलती (हुई) लड़की	walking girl

The present participial form and the optional 'to be' form agree in number and gender with the following head noun. The retention of the optional form makes the participial phrase emphatic in nature. The present participle indicates an *ongoing action*.

**Past/perfective participle**

The past participial form is derived by adding the following suffixes, declined for number and gender, to the verbal stem. Like the present participle, the optional past participial form of the verb **honā**, 'to be', may immediately follow the past participial form.

<i>masculine</i>		<i>feminine</i>	
<i>singular</i>	<i>plural</i>	<i>singular</i>	<i>plural</i>
stem- <b>ā</b>	stem- <b>e</b>	stem- <b>ī</b>	stem- <b>ī</b>

The past participle may be used as either adjective or adverb. The past participial form and the optional 'to be' form agree in number and gender with the following head noun. The retention of the optional form makes the participial phrase emphatic in nature. The past participle indicates a *state*.

**Example**

<b>bɛT<sup>h</sup>ā (huā) laRkā</b>	a seated boy
बैठा (हुआ) लड़का	
<b>bɛT<sup>h</sup>ī (huī) laRkī</b>	a seated girl
बैठी (हुई) लड़की	

The irregular past participial is formed the same way as the past tense form.

**Absolutive/conjunctive participle**

The absolutive/conjunctive participle is formed by adding the invariable **kar** to the verbal stem, as in

<i>stem</i>		<i>conjunctive participle</i>			
<b>lik<sup>h</sup></b>	लिख	write	<b>lik<sup>h</sup> kar</b>	लिख कर	having written
<b>ā</b>	आ	come	<b>ā kar</b>	आ कर	having come
<b>pī</b>	पी	drink	<b>pī kar</b>	पी कर	having drunk

**-te hī participle, 'as soon as'**

This participle is formed by adding the invariable **-te hī**, 'as soon as', to the verbal stem.

<i>stem</i>		<i>'as soon as' participle</i>			
<b>lik<sup>h</sup></b>	लिख	write	<b>lik<sup>h</sup>te hī</b>	लिखते ही	as soon as [he] wrote
<b>ā</b>	आ	come	<b>āte hī</b>	आते ही	as soon as [he] came
<b>pī</b>	पी	drink	<b>pīte hī</b>	पीते ही	as soon as [he] drank

**Agentive participle**

The agentive participle is formed by adding the marker **vālā** to the oblique infinitive form of the verb. **vālā** agrees in number and gender with the following noun.

<i>masculine</i>		<i>feminine</i>	
<i>singular</i>	<i>plural</i>	<i>singular</i>	<i>plural</i>
<b>vālā</b>	<b>vāle</b>	<b>vālī</b>	<b>vālī</b>

**Examples**

<i>stem</i>	<i>oblique infinitive</i>	<i>agentive participle</i>	
<b>lik<sup>h</sup></b> write	<b>lik<sup>h</sup>ne</b>	<b>lik<sup>h</sup>ne vālā laRkā</b>	the boy who writes
		लिखने वाला लड़का	
		<b>lik<sup>h</sup>ane vāle laRke</b>	the boys who write
		लिखने वाले लड़के	
		<b>lik<sup>h</sup>ne vālī laRkī</b>	the girl who writes
		लिखने वाली लड़की	
		<b>lik<sup>h</sup>ne vālī laRkiyā</b>	the girls who write
		लिखने वाली लड़कियाँ	

# Key to exercises

## Hindi writing system and pronunciation

### Exercise 1

1 C 2 A 3 C 4 B 5 B 6 A 7 B 8 B 9 B 10 A

### Exercise 2

1 A, D 2 B, D 3 A, B 4 B, C 5 B, D 6 B, D 7 A, D 8 B, D  
9 B, D 10 A, B

### Exercise 3

(1) Tāk	टाक	i.e. B
(2) T <sup>h</sup> ak	ठक	i.e. B
(3) Dāg	डाग	i.e. B
(4) d <sup>h</sup> ak	धक	i.e. A
(5) paR	पड़	i.e. B
(6) sar	सर	i.e. A
(7) kaR <sup>h</sup> i	कड़ी	i.e. B
(8) T <sup>h</sup> ik	ठीक	i.e. B

### Exercise 4

(1) kāl	काल	i.e. A
(2) din	दिन	i.e. A
(3) mil	मिल	i.e. A
(4) cūk	चूक	i.e. B

(5) mel	मैल	i.e. B
(6) ser	सेर	i.e. A
(7) bin	बिन	i.e. A
(8) bal	बल	i.e. B

## Lesson 1

### Exercise 1

(a) namaste. (b) T<sup>h</sup>ik he. (c) salām. (d) allāh kā shukra he. (e) (acc<sup>h</sup>ā), namaste. (f) sat srī akāl jī. (g) meharbānī he *or* (allāh kā) shukra he. (h) namaste jī. (i) hukam nahī, vintī he.

(a) नमस्ते। (b) ठीक है। (c) सलाम। (d) अल्लाह का शुक्र है। (e) अच्छा। (f) सत् श्री अकाल जी। (g) मेहरबानी है *or* अल्लाह का शुक्र है। (h) नमस्ते जी। (i) हुकम नहीं, विनती है।

### Exercise 2

(a) namaste.	namaste.
(b) kyā hāl he?	T <sup>h</sup> ik he.
(c) āp ke mizāj kесе hē?	allāh kā shukra he.
(d) xudā hāfiz.	xudā hāfiz.
(e) sab xeriyat he?	meharbānī he.
(f) salām	salām.
(a) नमस्ते।	नमस्ते।
(b) क्या हाल है?	ठीक है
(c) आप के मिजाज कैसे हैं?	अल्लाह का शुक्र है।
(d) खुदा हाफिज	खुदा हाफिज।
(e) सब खैरियत है?	मेहरबानी है।
(f) सलाम।	सलाम।

### Exercise 3

#### Conversation I

A:	salām.
B:	salām.

- B: sab xeriyat he?  
 A: meharbānī he, aur āp ke mizāj kесе हँ?  
 B: allāh kā shukra he.  
 A: सलाम ।  
 B: सलाम ।  
 B: सब खैरियत है?  
 A: मेहरबानी है, और आप के मिज़ाज कैसे हैं?  
 B: अल्लाह का शुक्र है ।

### Conversation II

- A: sat srī akāl jī.  
 B: sat srī akāl jī.  
 B: kyā hāl he?  
 A: T<sup>h</sup>īk he, aur āp?  
 B: mē b<sup>h</sup>ī T<sup>h</sup>īk hū.  
 A: acc<sup>h</sup>ā, sat srī akāl.  
 B: sat srī akāl.  
 A: सत् स्त्री अकाल जी ।  
 B: सत् स्त्री अकाल जी ।  
 B: क्या हाल है?  
 A: ठीक है, और आप?  
 B: मैं भी ठीक हूँ ।  
 A: अच्छा, सत् स्त्री अकाल ।  
 B: सत् स्त्री अकाल ।

### Exercise 4

- (a) Question: kyā hāl he?  
 Answer: T<sup>h</sup>īk he.  
 Question: aur āp?  
 Answer: mē b<sup>h</sup>ī T<sup>h</sup>īk hū.  
 (b) Question: āp kесе हँ?  
 Answer: T<sup>h</sup>īk hū.  
 (a) सवाल: क्या हाल है?  
 जवाब: ठीक है ।

- सवाल: और आप?  
 जवाब: मैं भी ठीक हूँ ।  
 (b) सवाल: आप कैसे हैं?  
 जवाब: ठीक हूँ ।

### Exercise 5

long sentences

short sentences

- |   |                       |
|---|-----------------------|
| (a) aur āp kесе हँ?                           | kесе हँ?              |
| (b) mē b <sup>h</sup> ī T <sup>h</sup> īk hū. | T <sup>h</sup> īk hū. |
| (c) āp kī meharbānī he.                       | meharbānī he.         |
| (d) āp ke mizāj kесе हँ?                      | mizāj kесе हँ?        |
| (a) और आप कैसे हैं?                           | कैसे हैं?             |
| (b) मैं भी ठीक हूँ ।                          | ठीक हूँ ।             |
| (c) आप की मेहरबानी है ।                       | मेहरबानी है ।         |
| (d) आप के मिज़ाज कैसे हैं?                    | मिज़ाज कैसे हैं?      |

### Exercise 6

Most probably both are Hindus. हिन्दू हैं ।

## Lesson 2

### Exercise 1

mē dillī kā hū. mere cār b<sup>h</sup>āī hē. merā c<sup>h</sup>oTā b<sup>h</sup>āī Chicago  
 mē kām kartā he. mere do baRe b<sup>h</sup>āī England mē rehte hē.  
 merā nām amar he. mē school jātā hū. merī do behenē b<sup>h</sup>ī hē.  
 mere pitā jī b<sup>h</sup>ī kām karte hē. āp kahā rehte hē? āpke kitne b<sup>h</sup>āī-behenē hē.  
 āp kī mātā jī kyā kām kartī hē.

मैं दिल्ली का हूँ । मेरे चार भाई हैं । मेरा छोटा भाई शिकागो  
 में काम करता है । मेरे दो बड़े भाई इंग्लैंड में रहते हैं ।  
 मेरा नाम अमर है । मैं स्कूल जाता हूँ । मेरी दो बहनें भी हैं ।  
 मेरे पिताजी भी काम करते हैं । आप कहाँ रहते हैं ? आप के कितने  
 भाई-बहनें हैं । आप की माता जी क्या काम करती हैं ।

## Exercise 2

acc <sup>h</sup> ā	burā	अच्छा	बुरा
baRā	c <sup>h</sup> oTā	बड़ा	छोटा
behen	b <sup>h</sup> āī	बहन	भाई
laRkā	laRkī	लड़का	लड़की
ādmī	aurat	आदमी	औरत
hā	nahī	हाँ	नहीं

## Exercise 3

banāras	se	बनारस	से
sheher	mē	शहर	में
das	behenē	दस	बहनें
cār	b <sup>h</sup> āī	चार	भाई
do	ādmī	दो	आदमी
kitne	b <sup>h</sup> āī	कितने	भाई
pīlī	sāRī	पीली	साड़ी

## Exercise 4

kahiye	कहिये
xushī	खुशी
baRī xushī huī	बड़ी खुशी हुई
pūrā nām	पूरा नाम
dūsra	दूसरा
kitne b <sup>h</sup> āī	कितने भाई
milēge	मिलेंगे

## Exercise 5

a d g a (b) a d z x (s) (u) (n) (i) (y) (e) z y x u f g  
 l l k j @ z x c v b n m a s (p) q w e r t y  
 z x c v (R) a d g a r t y f g h @ s g h j o  
 r t y f (i) b g t (x) (u) (s) (h) (i) (i) z q (t) s k x p  
 c v b n (i) w s x e d v r a t g h t @ h z c  
 q a z w c w s v f r y h n m h u i k @ u c

Voices of two women, Abhilasha Pande and Meenu Bharati  
 Setting: a crowded shop

ABHILASHA:	(bumps into Meenu) māf kījiye.
MEENU:	māfī kī bāt nahī. bahut b <sup>h</sup> īR he.
ABHILASHA:	sac.
MEENU:	merā nām Meenu Bharati he.
ABHILASHA:	aur merā nām Abhilasha Pande he.
MEENU:	mē yahā roz ātī hī.
ABHILASHA:	āp dillī kī hē, na?
MEENU:	jī, hā.

ABHILASHA:	(bumps into Meenu) माफ़ कीजिये।
MEENU:	माफ़ी की बात नहीं। बहुत भीड़ है।
ABHILASHA:	सच।
MEENU:	मेरा नाम मीनू भारती है।
ABHILASHA:	और मेरा नाम अभिलाषा पांडे है।
MEENU:	मैं यहाँ रोज़ आती हूँ।
ABHILASHA:	आप दिल्ली की हैं न?
MEENU:	जी हाँ।

## Lesson 3

## Exercise 1

- muj<sup>h</sup> ko jaipur kī TikaT cāhiye/muj<sup>h</sup> ko jaipur ke liye TikaT cāhiye.
- kyā āp ko davāī cāhiye?
- muj<sup>h</sup> ko do g<sup>h</sup>ar cāhiye.
- muj<sup>h</sup> ko garage mē car cāhiye.
- āp ko ye sundar sārī cāhiye.

- मुझ को जयपुर की टिकट चाहिये/मुझ को जयपुर के लिये टिकट चाहिये।
- क्या आप को दवाई चाहिये?
- मुझ को दो घर चाहिये।
- मुझ को गराज में कार चाहिये।
- आप को यह सुन्दर साड़ी चाहिये।

**Exercise 2**

- (a) merī ek behen he. (b) mere do b<sup>h</sup>āī hē. (c) mere pās ek *computer* he. (d) merā hāl T<sup>h</sup>īk he. (e) muj<sup>h</sup> ko sir-dard he. (f) muj<sup>h</sup> ko kām cāhiye. (g) merā laRkā g<sup>h</sup>ar letā he.

- (a) मेरी एक बहन है। (b) मेरे दो भाई हैं। (c) मेरे पास एक कम्प्यूटर है।  
(d) मेरा हाल ठीक है। (e) मुझ को सिर-दर्द है। (f) मुझ को काम चाहिये।  
(g) मेरा लड़का घर लेता है।

**Exercise 3**

muj <sup>h</sup> ko	buxār he.
mere pās	rupiye hē.
āp ke	g <sup>h</sup> ar mē kitne ādmī hē?
merā sheher	bahut sundar he.
ye <i>flight</i>	āp ke liye he.
is kā dām	kyā he?

मुझ को	बुखार है।
मेरे पास	रुपये हैं।
आप के	घर में कितने आदमी हैं?
मेरा शहर	बहुत सुन्दर है।
यह फ्लाईट	आप के लिये है।
इस का दाम	क्या है?

**Exercise 4**

WAITER:	namaste.
YOU:	namaste.
WAITER:	āp kēse hē?
YOU:	(mē) T <sup>h</sup> īk hū.
WAITER:	āp ko <i>menu</i> cāhiye?
YOU:	nahī, <i>lunch</i> ke liye <i>special</i> kyā he?
WAITER:	<i>lunch-special</i> shākāhārī (i.e. <i>vegetarian</i> ) he.
YOU:	shākāhārī- <i>special</i> T <sup>h</sup> īk he. vo kyā he? or <i>vegetarian-special</i> T <sup>h</sup> īk he. ye kyā he?
WAITER:	dāl, roTī, rāytā, sabzī aur cāval.
YOU:	muj <sup>h</sup> ko dāl zarā masāledār cāhiye.
WAITER:	T <sup>h</sup> īk he.

WAITER:	नमस्ते।
YOU:	नमस्ते।
WAITER:	आप कैसे हैं?
YOU:	(मैं) ठीक हूँ?
WAITER:	आप को मैन्यू चाहिये।
YOU:	नहीं, लंच के लिये स्पेशल क्या है?
WAITER:	लंच-स्पेशल शाकाहारी (i.e. <i>vegetarian</i> ) है।
YOU:	शाकाहारी-स्पेशल ठीक है। वह क्या है? or <i>वैजीटेरियन-स्पेशल</i> ठीक है। यह क्या है?
WAITER:	दाल, रोटी, रायता, सब्जी और चावल।
YOU:	मुझ को दाल ज़रा मसालेदार चाहिये।
WAITER:	ठीक है।

**Lesson 4****Exercise 1**

muj<sup>h</sup> ko paR<sup>h</sup>nā pasand he. muj<sup>h</sup> ko kyā pasand he? muj<sup>h</sup> ko kyā-kyā pasand hē? muj<sup>h</sup> ko gāne kā shauk he. muj<sup>h</sup> ko terne kā shauk he. muj<sup>h</sup> ko k<sup>h</sup>āne kā shauk he.

मुझ को पढ़ना पसन्द है। मुझ को क्या पसन्द है? मुझ को क्या-क्या पसन्द हैं। मुझ को गाने का शौक है। मुझ को तैरने का शौक है। मुझ को खाने का शौक है।

By substituting **āp ko** (आप को) for **muj<sup>h</sup> ko** (मुझ को), you can generate six more sentences.

**Exercise 2**

- (a) gāne ke alāvā John ko nācnā pasand he.  
(b) Judy ko kahāniyā aur kavītāē lik<sup>h</sup>ne kā shauk he. or Judy ko kahāniyā aur kavītāē lik<sup>h</sup>ne ke shauk hē.  
(c) Ramesh ko murgā (or *chicken*) k<sup>h</sup>ānā nāpasand he. Ramesh ko *non-vegetarian* (or *māsāhārī*) k<sup>h</sup>ānā nāpasand he. Ramesh ko kavītāē nāpasand hē. Ramesh ko deshī saṅgīt (or *country music*) nāpasand he.  
(d) Ramesh ko samosā k<sup>h</sup>ānā pasand he. Ramesh ko shākāhārī (or *vegetarian*) k<sup>h</sup>ānā pasand he. Ramesh ko kahāniyā pasand hē. Ramesh ko b<sup>h</sup>ārtīya (or *hindustānī/Indian*) saṅgīt pasand he.

- (a) जवाब: गाने के अलावा जॉन को नाचना पसन्द है।  
 (b) जवाब: जूडी को कहानियाँ और कविताएँ लिखने के शौक हैं।  
 (c) जवाब: रमेश को मुर्गा (or चिकन) खाना नापसन्द है।  
 रमेश को माँसाहारी खाना नापसन्द है।  
 रमेश को कविताएँ नापसन्द हैं।  
 रमेश को देशी-संगीत (or कन्ट्री संगीत) नापसन्द है।  
 (d) जवाब: रमेश को समोसा खाना पसन्द है।  
 रमेश को शाकाहारी (or वैजिटेरियन) खाना पसन्द है।  
 रमेश को कहानियाँ पसन्द हैं।  
 रमेश को भारतीय (or हिन्दुस्तानी) संगीत पसन्द है।

### Exercise 3

- (a) John likes to eat/eating.  
 John likes food.  
 (b) John likes to sing/singing.  
 John likes [the] song.

### Exercise 4 (examples)

x karne se manā karnā (to prohibit from doing x); unkā kehna: kamrā sāf karo (their saying: clean your room.)

x करने से मना करना। उन का कहना (कि) कमरा साफ़ करो।

### Exercise 5

muj<sup>h</sup> ko terne kā shauk he. muj<sup>h</sup> ko ternā pasand he. muj<sup>h</sup> ko ternā acc<sup>hā</sup> lagtā he.

मुझ को तैरने का शौक है। मुझ को तैरना पसन्द है। मुझ को तैरना अच्छा लगता है।

### Exercise 6

- (a) cats बिल्लियाँ  
 (b) dogs कुत्ते  
 (c) spicy foods मसालेदार खाना

- (d) cricket (game) क्रिकेट  
 (e) b<sup>h</sup>aratnāTyam भरतनाट्यम्  
 (f) rock music रॉक संगीत

## Lesson 5

### Exercise 1

(If you are a female, the final vowel of verb forms given in the italics needs to be replaced by the vowel **1**.)

merā nām x he.  
 (number) din *rahūṅgā*.  
 dillī aur āgrā *jāūṅgā*.  
 ye dillī (x city) kā patā he:  
 (fill out the address)  
 (number) dinō ke bād.  
 (or x (number) tāriḥ ko).  
 jī nahī.

मेरा नाम x है।  
 (number) दिन रहूँगा।  
 दिल्ली और आगरा जाऊँगा।  
 यह दिल्ली (x शहर) का पता है।  
 (fill out the address.)  
 (number) दिनों के बाद।  
 (or x (number) तारीख को)।  
 जी नहीं।

### Exercise 2

mē āp ke liye kyā kar saktā hū? ham āgrā jānā cāhte hē. āgrā kitnī dūr hē? bahut dūr nahī, lekin āp kab jā rahe hē? ham kal jāēge. gārī subah dillī se caltī he. āp gārī se jānā cāhte hē?

मैं आप के लिये क्या कर सकता हूँ? हम आगरा जाना चाहते हैं? आगरा कितनी दूर है? बहुत दूर नहीं, लेकिन आप कब जा रहे हैं? हम कल जाएँगे। गाड़ी सुबह दिल्ली से चलती है। आप गाड़ी से जाना चाहते हैं?



**Exercise 3**

Priya Rakesh:

tumhārā xat milā. paR<sup>h</sup> kar xushī huī. tum kab ā rahe ho? kal mē Chicago jā rahā hū. Chicago bahut baRā sheher he. mē Chicago hawāī jahāz (aeroplane) se jāūgā. lekin mē hawāī jahāz se nahī jānā cāhtā hū. gārī muj<sup>h</sup>e hawāī jahāz se zyāda pasand he . bākī sab Thīk he.

tumhāra dost,

Rājīv.

प्रिय राकेश,

तुम्हारा खत मिला। पढ़ कर खुशी हुई। तुम कब आ रहे हो? कल मैं शिकागो जा रहा हूँ। शिकागो बहुत बड़ा शहर है। मैं शिकागो हवाई जहाज़ से जाऊँगा। लेकिन मैं हवाई जहाज़ से नहीं जाना चाहता हूँ। गाड़ी मुझे हवाई जहाज़ से ज़्यादा पसन्द है। बाकी सब ठीक है।

तुम्हारा दोस्त,

राजीव।

**Exercise 4**

āp kahā jā rahī hē? āp yahā kitne din rahēgī? āp kis kā kām kar rahī hē? kyā āp ko cāy bahut pasand he? āp ke kitne bhāī hē?

आप कहाँ जा रही हैं? आप यहाँ कितने दिन रहेंगी? आप किस का काम कर रही हैं? क्या आप को चाय बहुत पसन्द है? आप के कितने भाई हैं?

**Exercise 5 (examples)**

agar muj<sup>h</sup> ko ek million dollars milēge, to mē duniyā kā safar karūgā/ karūgī. rājā/rānī kī tarah rahūgā/rahūgī. apne liye ek nāv aur Rolls Royce xarīdūgā/xarīdūgī. apnī patnī/apne pati ke liye hire xarīdūgā/ xarīdūgī. lekin xushī se pāgal nahī ho jāūgā/jāūgī, kuc<sup>h</sup> der ke bād apnī naukri karne zarūr jāūgā/jāūgī.

अगर मुझ को एक मिलियन डॉलर मिलेंगे, तो मैं दुनिया का सफ़र करूँगा/ करूँगी। राजा/रानी की तरह रहूँगा/रहूँगी। अपने लिये एक नाव और रोल्स राय्स खरीदूँगा/खरीदूँगी। अपनी पत्नी/अपने पति के लिये हीरे खरीदूँगा/खरीदूँगी। लेकिन खुशी से पागल नहीं हो जाऊँगा/जाऊँगी, कुछ देर के बाद अपनी नौकरी करने जरूर जाऊँगा/जाऊँगी।

**Exercise 6**

ham Robot hē. ham California se hē. ham hindī bol sakte hē. ham hindī samaj<sup>h</sup> bhī sakte hē. ham hindī gāne gā sakte hē. hamārī memory bahut baRī he. ham har savāl pūc<sup>h</sup> sakte hē aur har javāb de sakte hē. yānī har kām kar sakte hē. ham hameshā kām kar sakte hē. ham kab<sup>h</sup>ī nahī thakte hē. hamāre pās har savāl kā javāb he. lekin masāledār k<sup>h</sup>ānā nahī k<sup>h</sup>ā sakte (hē).

हम रोबोट हैं। हम कैलिफ़ोर्निया से हैं। हम हिन्दी बोल सकते हैं। हम हिन्दी समझ भी सकते हैं। हम हिन्दी गाने गा सकते हैं। हमारी मेमोरी बहुत बड़ी है। हम हर सवाल पूछ सकते हैं और हर जवाब दे सकते हैं। यानी हर काम कर सकते हैं। हम हमेशा काम कर सकते हैं। हम कभी नहीं थकते हैं। हमारे पास हर सवाल का जवाब है। लेकिन मसालेदार खाना नहीं खा सकते (हैं)।

**Exercise 7**

- Shrī Smith America agale mahīne jāēge.
- ve British Airways se New York jāēge.
- jī nahī.
- kyō ki ve apne baccō ko Disney World dik<sup>h</sup>ānā cāhte hē.
- ve Disney World sāt din (or ek haftā) rahēge.

- श्री स्मिथ अमरीका अगले महीने जाएँगे (जायेंगे)।
- वे ब्रिटिश एयरवेज़ से न्यू यॉर्क जाएँगे (जायेंगे)।
- जी नहीं।
- क्योंकि वे अपने बच्चों को डिज़्नी वर्ड दिखाना चाहते हैं।
- वे डिज़्नी वर्ड सात दिन (or एक हफ़्ता) रहेंगे।

## Lesson 6

### Exercise 1

mere dost, ve din kitne acc<sup>h</sup>e t<sup>h</sup>e! mē ne socā ve din hameshā rahēge. ve bacpan ke din t<sup>h</sup>e. mē hameshā k<sup>h</sup>eltā t<sup>h</sup>ā aur nāctā t<sup>h</sup>ā. har cīz sundar t<sup>h</sup>ī. har din nayā t<sup>h</sup>ā aur har rāt kā andāz t<sup>h</sup>ā. ab ve din nahī rahe.

मेरे दोस्त, वे दिन कितने अच्छे थे! मैं ने सोचा वे दिन हमेशा रहेंगे। वे दिन बचपन के दिन थे। मैं हमेशा खेलता था और नाचता था। हर चीज़ सुन्दर थी। हर दिन नया था और हर रात का अन्दाज़ था। अब वे दिन नहीं रहे।

### Exercise 2

(a) mē va<sup>h</sup>ā gayī. (b) us ne muj<sup>h</sup> ko batāyā. (c) ham g<sup>h</sup>ar āye.  
(d) tum g<sup>h</sup>ar der se pahūce. (e) unhōne police ko report kī.  
(f) āp ko ye kitāb kab milī.

(a) मैं वहाँ गयी। (b) उस ने मुझ को बताया। (c) हम घर आये। (d) तुम घर देर से पहुँचे। (e) उन्होंने पुलिस को रिपोर्ट की। (f) आप को यह किताब कब मिली।

### Exercise 3

- (a) āp ke mātā-pitā kā janma kahā huā?  
(b) āp ke mātā-pitā kā janma kab huā?  
(c) kyā un kā parivār amīr t<sup>h</sup>ā yā garīb t<sup>h</sup>ā?  
(d) un kī shādī kab huī?  
(e) un kī umar kitnī t<sup>h</sup>ī jab un kī shādī huī?  
(f) un kī arranged marriage huī yā love marriage?  
(g) kyā āp kī mā āp ke pitā se c<sup>h</sup>oTī hē?

- (a) आप के माता-पिता का जन्म कहाँ हुआ?  
(b) आप के माता-पिता का जन्म कब हुआ?  
(c) क्या उन का परिवार अमीर था या गरीब था?  
(d) उन की शादी कब हुई?  
(e) उन की उमर कितनी थी जब उन की शादी हुई?  
(f) उन की अरेंज्ड मैरिज हुई या लव मैरिज?  
(g) क्या आप की माँ आप के पिता से छोटी हैं?

## Exercise 4

- (a) kal kis kā janma din t<sup>h</sup>ā?  
(b) kis ke parivār ne ek party kī?  
(c) vo party kab huī?  
(d) John ko kis ke bāre mē mālūm nahī t<sup>h</sup>ā?  
(e) ye kēsī party t<sup>h</sup>ī?  
(f) John kā janma din kab t<sup>h</sup>ā?

- (a) कल किस का जन्म दिन था?  
(b) किस के परिवार ने एक पार्टी की?  
(c) वह पार्टी कब हुई?  
(d) जान को किस के बारे में मालूम नहीं था?  
(e) यह कैसी पार्टी थी?  
(f) जॉन का जन्म दिन कब था?

## Exercise 5

(a) sac; (b) j<sup>h</sup>ūT<sup>h</sup>; (c) j<sup>h</sup>ūT<sup>h</sup>; (d) j<sup>h</sup>ūT<sup>h</sup>; (e) sac; (f) sac; (g) sac.

- (a) purāne zamāne mē ādmī g<sup>h</sup>ar mē kām nahī karte t<sup>h</sup>e.  
(b) āj-kal sārā parivār TV dek<sup>h</sup>tā he.  
(c) āj-kal ādmī aur auratē k<sup>h</sup>ānā banāte hē.

(a) सच; (b) झूठ; (c) झूठ; (d) झूठ; (e) सच; (f) सच; (g) सच.

- (a) पुराने ज़माने में आदमी घर में काम नहीं करते थे।  
(b) आज-कल सारा परिवार टीवी देखता है।  
(c) आज-कल आदमी और औरतें खाना बनाते हैं।

## Lesson 7

### Exercise 1

(a) muj<sup>h</sup> ko sitār ātī he. (b) kyā āp ter sakte hē? (c) us ko kahā jānā he? (d) unhōne saṅgīt kab sīk<sup>h</sup>ā? (e) vo salesman he. us ko bāhar jānā paRtā he. (f) John ko bahut kām he. isliye us ko kuc<sup>h</sup> fursat nahī he.

(a) मुझ को सितार आती है। (b) क्या आप तैर सकते हैं। (c) उस को कहाँ जाना है? (d) उन्होंने संगीत कब सीखा? (e) वह सेल्ज़मैन है। उस को बाहर जाना पड़ता है। (f) जॉन को बहुत काम है। इसलिये उस को कुछ फुरसत नहीं है।

### Exercise 2

- (a) Bill ko jaldī he kyōki uskī gārī das minute mẽ jāne vālī he.  
 (b) Driver jaldī karo, mere dost kī flight āne vālī he.  
 (c) sardī kā mausam thā, jaldī barf girne vālī thī.  
 (d) party ke liye mehmān pahūcne vāle hē.  
 (e) shām kā samay thā, andherā hone vālā thā.  
 (f) āp kabhī hindustān gaye hē.

- (a) बिल को जल्दी है क्योंकि उसकी गाड़ी दस मिनट में जाने वाली है।  
 (b) ड्राइवर जल्दी करो, मेरे दोस्त की फ्लाइट आने वाली है।  
 (c) सरदी का मौसम था, जल्दी बरफ गिरने वाली थी।  
 (d) पार्टी के लिये मेहमान पहुँचने वाले हैं।  
 (e) शाम का समय था, अन्धेरा होने वाला था।  
 (f) आप कभी हिन्दुस्तान गये हैं।

### Exercise 3

- (a) adh'yāpak us ko paR<sup>h</sup>ānā he.  
 (b) Doctor us ko marīz ko dek<sup>h</sup>nā he.  
 (c) gāyak us ko gānā he.  
 (d) Driver us ko car calānī he.  
 (e) dh'obī us ko kapRe dh'one hē.  
 (f) lek<sup>h</sup>ak us ko lik<sup>h</sup>nā he.

- (a) अध्यापक उस को पढ़ाना है।  
 (b) डॉक्टर उस को मरीज़ को देखना है।  
 (c) गायक उस को गाना है।  
 (d) ड्राइवर उस को कार चलानी है।  
 (e) धोबी उस को कपड़े धोने हैं।  
 (f) लेखक उस को लिखना है।

### Exercise 4

- (a) kyā āp mere liye recommendation letter lik<sup>h</sup> dēge?  
 (b) rāt āyī aur and<sup>h</sup>erā ho gayā thā.  
 (c) mẽ hindī nahī paR<sup>h</sup> saktā, āp ye xat paR<sup>h</sup> dījiye.  
 (d) vo th'oRā th'oRā ter letā he.  
 (e) us ko bahut acc<sup>h</sup>ā nācnā ātā he.  
 (f) mẽ āp kī bāt bilkul b<sup>h</sup>ūl gayā.

- (a) क्या आप मेरे लिये रिकोमेंडेशन लैटर लिख देंगे?  
 (b) रात आयी और अन्धेरा हो गया था।  
 (c) मैं हिन्दी नहीं पढ़ सकता, आप यह खत पढ़ दीजिये।  
 (d) वह थोड़ा-थोड़ा तैर लेता है।  
 (e) उस को बहुत अच्छा नाचना आता है।  
 (f) मैं आप की बात बिल्कुल भूल गया।

### Exercise 5 (examples)

bacpan mẽ muj<sup>h</sup>e dūd<sup>h</sup> pinā paRtā thā. bacpan mẽ muj<sup>h</sup>e doctor ke pās jānā paRtā thā. bacpan mẽ muj<sup>h</sup>e davāī pīnī paRtī thī. bacpan mẽ muj<sup>h</sup>e Tīkā lagvānā paRtā thā. bacpan mẽ muj<sup>h</sup>e mātā pitā ke sāt<sup>h</sup> cīzē xarīdne jānā paRtā thā.

बचपन में मुझे दूध पीना पड़ता था। बचपन में मुझे डॉक्टर के पास जाना पड़ता था। बचपन में मुझे दवाई पीनी पड़ती थी। बचपन में मुझे टीका लगवाना पड़ता था। बचपन में मुझे माता-पिता के साथ चीज़ें खरीदने जाना पड़ता था।

### Exercise 6

- (a) j<sup>h</sup>; (b) s; (c) j<sup>h</sup>; (d) j<sup>h</sup>; (e) s; (f) j<sup>h</sup>; (g) s

- (a) झूठ; (b) सच; (c) झूठ; (d) झूठ; (e) सच; (f) झूठ; (g) सच

## Lesson 8

### Exercise 1

āiye, tashrīf rak<sup>h</sup>iye. taklīf kī bāt kyā he? shāyad āp ko daftar mẽ kām zyādā ho. vo āp kā intazār kar rahī thī. ādāb arz he.

आइये, तशरीफ़ रखिये। तकलीफ़ की बात क्या है? शायद आप को दफ़्तर में काम ज़्यादा हो। वह आप का इन्तज़ार कर रही थी। आदाब अर्ज़ है।

### Exercise 2

- māf kījiye, mē *cheque* b<sup>h</sup>ejnā b<sup>h</sup>ūl gayā.
- mē ne k<sup>h</sup>ānā k<sup>h</sup>ā liyā.
- āp kā buxār baR<sup>h</sup> gayā.
- āp ne kuc<sup>h</sup> javāb nahī diyā.
- āp merī salāh mān lījiye.

- माफ़ कीजिये, मैं चैक भेजना भूल गया।
- मैं ने खाना खा लिया।
- आप का बुखार बढ़ गया।
- आप ने कुछ जवाब नहीं दिया।
- आप मेरी सलाह मान लीजिये।

### Exercise 3

- |                              |   |
|------------------------------|---|
| (a) ad <sup>h</sup> yāpak    | c <sup>h</sup> ātrō ko paR <sup>h</sup> ātā he. |
| (b) DākTar ( <i>doctor</i> ) | Tīkā lagātā he.                                 |
| (c) <i>cashier</i>           | <i>cheque</i> cash kartā he.                    |
| (d) darzī                    | kapRe banātā he.                                |
| (e) k <sup>h</sup> ānsāmā    | k <sup>h</sup> ānā banātā he.                   |
| (f) <i>driver</i>            | <i>car</i> calātā he.                           |
| (g) <i>civil engineer</i>    | imāratē banvātā he.                             |

- |                    |                       |
|--------------------|-----------------------|
| (a) अध्यापक        | छात्रों को पढ़ाता है। |
| (b) डॉक्टर         | टीका लगाता है।        |
| (c) कैशियर         | चैक कैश करता है।      |
| (d) दर्जी          | कपड़े बनाता है।       |
| (e) खानसामा        | खाना बनाता है।        |
| (f) ड्राइवर        | कार चलाता है।         |
| (g) सिविल इंजिनियर | इमारतें बनवाता है।    |

### Exercise 4

- shyām ne hilDā se apnī kār calvāyī.
- shyām hilDā se apnā xat lik<sup>h</sup>vāyegā.
- shyām hilDā se apnā g<sup>h</sup>ar banvā rahā he.
- shyām hilDā se apnī kahānī sunvā rahā t<sup>h</sup>ā.
- shyām hilDā se apnī laRkī ko paR<sup>h</sup>vātā he.

- श्याम ने हिल्डा से अपनी कार चलवायी।
- श्याम हिल्डा से अपना खत लिखवायेगा।
- श्याम हिल्डा से अपना घर बनवा रहा है।
- श्याम हिल्डा से अपनी कहानी सुनवा रहा है।
- श्याम हिल्डा से अपनी लड़की को पढ़वाता है।

### Exercise 5

- |                          |   |
|--------------------------|---|
| (a) hāsnā:               | muj <sup>h</sup> e vo hāstī laRkī bahut pasand he.                |
| (b) k <sup>h</sup> elnā: | k <sup>h</sup> elte bacce bahut sundar lag rahe t <sup>h</sup> e. |
| (c) gānā:                | gātī ciRiyā uR rahī t <sup>h</sup> ī.                             |
| (d) sitār bajānā:        | sitār bajātā ādmī bahut acc <sup>h</sup> ā he.                    |
| (e) ternā:               | terī mac <sup>h</sup> aliyō ko dek <sup>h</sup> o.                |
| (f) ronā:                | Doctor ne rote bacce ko Tīkā lagāyā.                              |

- |                  |                                     |
|------------------|-------------------------------------|
| (a) हँसना:       | मुझे वह हँसती लड़की बहुत पसन्द है।  |
| (b) खेलना:       | खेलते बच्चे बहुत सुन्दर लग रहे थे।  |
| (c) गाना:        | गाती चिड़िया उड़ रही थी।            |
| (d) सितार बजाना: | सितार बजाता आदमी बहुत अच्छा है।     |
| (e) तैरना:       | तैरती मछलियों को देखो।              |
| (f) रोना:        | डॉक्टर ने रोते बच्चे को टीका लगाया। |

### Exercise 6

mē *railway station* apne dost kā intzār kar rahā t<sup>h</sup>ā. t<sup>h</sup>oRī der bād gārī āyī aur merā dost gaRī se utrā. ham bahut xush ho kar mile. is bār pāc sāl ke bād hamārī mulākāt huī. t<sup>h</sup>oRī der bād mē ne kahā, 'is bār bahut der ke bād yahā āye ho.' usne javāb diyā, 'acc<sup>h</sup>ī bāt t<sup>h</sup>ī ki agar gārī der se na āī, to mē āj b<sup>h</sup>ī na ātā'.

मैं रेलवे स्टेशन अपने दोस्त का इन्तज़ार कर रहा था। थोड़ी देर बाद गाड़ी आयी

और मेरा दोस्त गाड़ी से उतरा। हम बहुत खुश हो कर मिले। इस बार पाँच साल के बाद हमारी मुलाकात हुई। थोड़ी देर के बाद मैं ने कहा, 'इस बार बहुत देर के बाद यहाँ आये हो।' उस ने जवाब दिया, 'अच्छी बात थी कि अगर गाड़ी देर से न आती, तो मैं आज भी न आता।'

## Lesson 9

### Exercise 1

(a) log *laundrymat* kapRe d<sup>h</sup>one jāte hē. (b) log *restaurant* k<sup>h</sup>ānā k<sup>h</sup>āne jāte hē. (c) log *cinema*, *film* dek<sup>h</sup>ne jāte hē. (d) log *college* paR<sup>h</sup>ne jāte hē. (e) log *swimming pool* terne jāte hē. (f) log *bar beer* pīne jāte hē. (g) log *pharmacy* davāī lene jāte hē.

(a) लोग लाँड्रीमैट कपड़े धोने जाते हैं। (b) लोग रेस्टोरेंट खाना खाने जाते हैं। (c) लोग सिनेमा फिल्म देखने जाते हैं। (d) लोग कॉलेज पढ़ने जाते हैं। (e) लोग स्विमिंग पूल तैरने जाते हैं। (f) लोग बार बियर पीने जाते हैं। (g) लोग फार्मसी दवाई लेने जाते हैं।

### Exercise 2

(a) vo bēT<sup>h</sup>e hue bolā. (b) John so(y)e hue hās rahā t<sup>h</sup>ā. (c) ye sheher soyā sā lagtā he. (d) laRkī royī huī g<sup>h</sup>ar āyī. (e) aurat ne *swimming pool* par leTe hue kahā.

(a) वह बैठे हुए बोला। (b) जॉन सोये हुए हँस रहा था। (c) यह शहर सोया सा लगता है। (d) लड़की रोयी हुई घर आयी। (e) औरत ने स्विमिंग पूल पर लेटे हुए कहा।

### Exercise 3

sunī	bāt
lik <sup>h</sup> ā	xat
hāstā	laRkā
caltī	gārī
b <sup>h</sup> ūle	log
b <sup>h</sup> āgtī	billī

सुनी	बात
लिखा	खत
हँसता	लड़का
चलती	गाड़ी
भूले	लोग
भागती	बिल्ली

### Exercise 4

(a) John se ek kahānī paR<sup>h</sup>ī gayī.  
 (b) ham logō se k<sup>h</sup>ānā k<sup>h</sup>āyā jā rahā he.  
 (c) tum se kyā kiyā jāyegā?  
 (d) muj<sup>h</sup> se *chicken curry* banāyī gayī.  
 (e) Bill se hindustān mē paR<sup>h</sup>ā jāyegā.  
 (f) kyā āp se gānā gāyā jāyegā?

(a) जॉन से एक कहानी पढ़ी गयी।  
 (b) हम लोगों से खाना खाया जा रहा है।  
 (c) तुम से क्या किया जायेगा।  
 (d) मुझ से चिकन करी बनायी गयी।  
 (e) बिल से हिन्दुस्तान में पढ़ा जायेगा।  
 (f) क्या आप से गाना गाया जायेगा।

### Exercise 5

(a) ham ko vahā jāne kā maukā milā.  
 (b) John ko hindustān jāne kā maukā aksar miltā he.  
 (c) ye sunhera maukā t<sup>h</sup>ā.  
 (d) āp ko kitāb lik<sup>h</sup>ne kā maukā kab milegā?  
 (e) is kāgaz mē kyā lik<sup>h</sup>ā he?  
 (f) billī ko maukā milā aur vo dūd<sup>h</sup> pī gayī.  
 (g) ye bahut acc<sup>h</sup>e mauke kī bāt he.

(a) हम को वहाँ जाने का मौका मिला।  
 (b) जॉन को हिन्दुस्तान जाने का मौका अक्सर मिलता है।  
 (c) यह सुनहरा मौका है।  
 (d) आप को किताब लिखने का मौका कब मिलेगा?  
 (e) इस कागज़ में क्या लिखा है?

- (f) बिल्ली को मौका मिला और वह दूध पी गयी।  
 (g) यह बहुत अच्छे मौके की बात है।

## Lesson 10

### Exercise 1

dīvalī	diye jalāye jāte hē. paTāxe calāye jāte hē. rājā rām ke apne rājya lauTne kī xushī mē manāyā jātā he.
holī	shatruō ko b <sup>h</sup> i mitra banāyā jātā he. gulāl lagāyā jātā he. rang se k <sup>h</sup> elā jātā he.
rakshāband <sup>h</sup> an	d <sup>h</sup> āgā bād <sup>h</sup> ā jātā he.
दीवाली	दिये जलाये जाते हैं। पटाखे चलाये जाते हैं। राजा राम के अपने राज्य लौटने की खुशी में मनाया जाता है।
होली	शत्रुओं को भी मित्र बनाया जाता है। गुलाल लगाया जाता है। रंग से खेला जाता है।
रक्षाबन्धन	धागा बाँधा जाता है।

### Exercise 2

Enemies are made friends. Lamps are lit. The thread is tied. Fire-crackers are lit. [It] is celebrated in happiness at the return of King Rama to his kingdom. Gulal is used. Colour is played with (lit. [it] is played with colour).

### Exercise 3

- (a) dīvalī दीवाली; (b) rakshāband<sup>h</sup>an रक्षाबन्धन; (c) rakshāband<sup>h</sup>an रक्षाबन्धन; (d) holī होली; (e) dīvalī दीवाली।

## Script unit 1

### Exercise 1

- (a) aman (b) asal (c) jalan (d) kalam (e) kamal (f) garam  
 (g) jab (h) kab (i) tab (j) sab

### Exercise 2

- (a) कट (b) गल (c) चल (d) नमक (e) सबक (f) परख (g) सदर  
 (h) चलन (i) मन (j) पल (k) गरम

## Script unit 2

### Exercise 1

- (a) b<sup>h</sup>ārī (b) baRā (c) kitanā (d) kālā (e) b<sup>h</sup>ārat (f) gārī  
 (g) kinārā (h) gīt (i) gāyab (j) cāval (k) cāhnā (l) ciRiyāg<sup>h</sup>ar  
 (m) zarā (n) jīvan (o) jāpān (p) cor (q) mor (r) p<sup>h</sup>al (s) b<sup>h</sup>ūt  
 (t) caut<sup>h</sup>ā (u) Daul (v) pulis (w) hāt<sup>h</sup>ī (x) sitār (y) shām

(Note: व is transcribed as v above.)

### Exercise 2

जब कि	की	बाज़ार	राजा	रानी
पहचान	नयी	बनारस	कानपुर	माता
पिता	कभी	मिलन	ज़मीन	कार
महीना	साल	दिन	चार	सात
सवेरा	चाय	पानी	पति	भालू

### Exercise 3

रुपया	डर
रूखा	नाम
कर	थान
कि	घर
और	डाल

**Exercise 1**

(a) थाना वहीं है। (b) आप मेरी मदद कर सकते हैं? (c) मैं वहाँ कैसे जाऊँ? (d) यह मेरी गलती नहीं। (e) यहाँ खतरा है। (f) बचाओ! (g) यह बहुत जरूरी है। (h) डाक-खाना कहाँ है? (i) किस खिड़की पर जाऊँ? (j) टिकट कितना लगेगा? (k) तार अमरीका भेजना चाहता हूँ।

**Script unit 4****Exercise 1**

(a) पूछ-ताछ का दफ़्तर (b) मैं रास्ता भूल गयी हूँ। (c) मैं रास्ता भूल गया हूँ। (d) तंग (or तंज़) मत करो (e) मैं कुंजी (or कुञ्जी) ढूँढ़ रहा हूँ। (f) नहीं मिल रही। (g) चिट्ठी हवाई डाक से भेजिये। (h) क्या आप ये सामान सीधे बम्बई (बंबई) भेज सकते हैं? (i) सामान के लिये रसीद दीजिये। (j) मेरा सामान नहीं आया।

**Exercise 2**

(a) ham ek haftā dillī mē rahēgē. (b) mē yahā c<sup>h</sup>uTTī par hū. (c) ham yahā kām se āye hē. (d) ye merā pāsporT he. (e) kyā is sāmān par DyūTī lagegī? (f) ye cīzē mere apne istemāl ke liye hē. (g) mere pās DyūTī vālā sāmān nahī he. (h) mere pās kuch gifTs hē. (i) is mē sirf kapRe aur kitābē hē. (j) is ke alāvā koī aur cīz nahī he.

**Script unit 5****Exercise 1**

(a) ā i # ye (b) aur # tē (c) paR<sup>h</sup> # tā (d) su # no (e) na # mas # te (f) mi # lē # ge (g) sun # kar (h) ād # mī

# मूल शब्दावली

## English–Hindi

### glossary

Some basic vocabulary useful for everyday communication is given below. This vocabulary is presented in the following groups:

- body, health and ailments
- colours
- family and relatives
- food and drink
- numbers
- time
- important verbs

The gender of the nouns is specified as masculine (m.) and feminine (f.) Adjectives are given in their base masculine singular form. Since the plural forms of the nouns are predictable from the gender, only the singular forms are listed. Verbs are specified for the agentive (+/-ne; in perfective tenses) and experiencer subjects (+ko) if they fail to select the regular nominative subjects. Also, if the object of a verb takes a specific postposition instead of the regular **ko** postposition, it is specified in the following way:

wait      X kā intzār karnā

This shows that the verb **intzār karnā** 'to wait', takes the **kā**, 'of', postposition instead of **ko** or the equivalent of the English 'for'. Verbs are listed in the infinitive form.

**Body, health and ailments***Parts of the body and appearance*

ankle

eRī (f.)

एड़ी



back	<b>pīT<sup>h</sup></b> (f.)	पीठ
bald	<b>ganjā</b> (m.)	गंजा
beard	<b>dāR<sup>h</sup>i</b> (f.)	दाढ़ी
blood	<b>lahū</b> (m.), <b>xūn</b> (m.)	लहू, खून
body	<b>sharīr</b> (m.), <b>jisma</b> (m.)	शरीर, जिस्म
chest	<b>c<sup>h</sup>atī</b> (f.)	छाती
ear	<b>kān</b> (m.)	कान
elbow	<b>kohnī</b> (f.)	कोहनी
eye	<b>āk<sup>h</sup></b> (f.)	आँख
face	<b>cehrā</b> (m.), <b>mūh</b> (m.)	चेहरा, मुँह
finger	<b>uḡlī</b> (f.)	उंगली
foot	<b>per</b> (m.)	पैर
forehead	<b>māt<sup>h</sup>a</b> (m.)	माथा
hair	<b>bāl</b> (m.)	बाल
hand	<b>hāt<sup>h</sup></b> (m.)	हाथ
head	<b>sir</b> (m.)	सिर
heart	<b>dil</b> (m.)	दिल
kidney	<b>gurdā</b> (m.)	गुर्दा
knee	<b>g<sup>h</sup>uTnā</b> (m.)	घुटना
leg	<b>lāt</b> (f.)	लात
lip	<b>hōT<sup>h</sup></b> (m.)	होंठ
moustache	<b>mūc<sup>h</sup></b> (f.)	मुँछ
mouth	<b>mūh</b> (m.)	मुँह
neck	<b>gardan</b> (f.)	गर्दन
nose	<b>nāk</b> (f.)	नाक
shoulder	<b>kand<sup>h</sup>a</b> (m.)	कंधा
stomach	<b>peT</b> (m.)	पेट
throat	<b>galā</b> (m.)	गला
thumb	<b>aḡgūT<sup>h</sup>a</b> (m.)	अंगूठा
toe	<b>per kī uḡlī</b> (f.)	पैर की उंगली
tongue	<b>jīb<sup>h</sup></b> (f.), <b>zabān</b> (f.)	जीभ, जबान

#### Health and ailments

ache, pain	<b>dard</b> (m.)	दर्द
ailment	<b>bīmārī</b> (f.)	बीमारी
appetite, hunger	<b>b<sup>h</sup>ūk<sup>h</sup></b> (f.)	भूख
blind	<b>and<sup>h</sup>a</b> (m.)	अन्धा

blister	<b>c<sup>h</sup>alā</b> (m.)	छाला
boil	<b>p<sup>h</sup>oRā</b> (m.)	फोड़ा
breath	<b>sās</b> (f.)	साँस
burning sensation	<b>jalan</b> (f.)	जलन
cholera	<b>hezā</b> (m.)	हैजा
common cold	<b>zūkām</b> (m.)	जुकाम
cough	<b>k<sup>h</sup>āsī</b> (f.)	खाँसी
deaf	<b>behrā</b> (m.)	बहरा
defecation	<b>TaTTī ānā (+ko)</b>	टट्टी आना
dumb	<b>gūgā</b> (m.)	गूँगा
dysentery	<b>pecish</b> (f.)	पेचिश
elderly	<b>būr<sup>h</sup>a</b> (m.)	बूढ़ा
feeling breathless	<b>sās caR<sup>h</sup>nā (+kā)</b>	साँस चढ़ना
feeling giddy	<b>sir cakrānā (+kā)</b>	सिर चकराना
health	<b>svāst<sup>h</sup>ya</b> (m.), <b>sehat</b> (f.)	स्वास्थ्य, सेहत
healthy	<b>svast<sup>h</sup>a, tandrust</b>	स्वस्थ, तन्दरुस्त
ill	<b>bīmār</b> (m.)	बीमार
illness	<b>bīmārī</b> (f.)	बीमारी
indigestion	<b>bad-hazmī</b> (f.)	बद-हजमी
injury	<b>coT</b> (f.)	चोट
itch	<b>k<sup>h</sup>ujlī</b> (f.)	खुजली
lame	<b>langRā</b> (m.)	लंगड़ा
malaria	<b>maleriyā</b> (m.)	मलेरिया
rash	<b>dād</b> (m.)	दाद
sneeze	<b>chīk</b> (f.)	छींक
sprain	<b>moc</b> (f.)	मोच
swelling	<b>sūjan</b> (f.)	सूजन
temperature	<b>buxār</b> (m.)	बुखार
thirst	<b>pyās</b> (f.)	प्यास
tuberculosis	<b>tapedik</b> (m.), <b>kshaya</b> (m.)	तपेदिक, क्षय
typhoid	<b>miyādī buxār</b> (m.)	मियादी बुखार
ulcer	<b>nāsūr</b> (m.)	नासूर
unconscious	<b>behosh</b>	बेहोश

#### Colours

black	<b>kālā</b>	काला
blue	<b>nīlā</b>	नीला

brown	<b>b<sup>h</sup>ūrā</b>	भूरा
colour	<b>raṅg</b> (m.)	रंग
green	<b>harā</b>	हरा
orange	<b>santri</b>	सन्तरी
pink	<b>gulābī</b>	गुलाबी
purple (dark)	<b>bēgñī</b>	बैंगनी
purple (light)	<b>jāmnī</b>	जामनी
red	<b>lāl</b>	लाल
saffron	<b>kesarī</b>	केसरी
sky blue	<b>āsmānī</b>	आसमानी
white	<b>safed</b>	सफ़ेद
white (skin)	<b>gorā</b>	गोरा
yellow	<b>pīlā</b>	पीला

### Family and relatives

aunt		
father's sister	<b>buā</b>	बुआ
father's older brother's wife	<b>tāī</b>	ताई
father's younger brother's wife	<b>cācī</b>	चाची
mother's brother's wife	<b>māmī</b>	मामी
mother's sister	<b>mausī</b>	मौसी
	<b>xālā</b> (Muslim)	खाला
brother	<b>b<sup>h</sup>āī</b>	भाई
brother-in law		
husband's older brother	<b>jeT<sup>h</sup></b>	जेठ
husband's sister's husband	<b>nandoī</b>	नन्दोई
husband's younger brother	<b>devar</b>	देवर
wife's brother	<b>sālā</b>	साला
wife's sister's husband	<b>sāD<sup>h</sup>ū</b>	साँदू
child	<b>baccā</b> (m.) <b>baccī</b> (f.)	बच्चा, बच्ची
daughter	<b>beTī</b>	बेटी
daughter-in-law	<b>bahū</b>	बहू
father	<b>pitā</b> (Hindu, Sikh)	पिता
	<b>abbā</b> (Muslim)	अब्बा
father-in-law	<b>sasur</b>	ससुर
granddaughter		
daughter's daughter	<b>dohtī</b>	दोहती
son's daughter	<b>potī</b>	पोती

grandfather		
father's father	<b>dādā</b>	दादा
mother's father	<b>nānā</b>	नाना
grandmother		
father's mother	<b>dādī</b>	दादी
mother's mother	<b>nānī</b>	नानी
grandson		
daughter's son	<b>dohtā</b>	दोहता
son's son	<b>potā</b>	पोता
husband	<b>pati</b> (Hindu, Sikh)	पति
	<b>xāvind</b> (Muslim)	खाविन्द
mother	<b>mātā, mā</b> (Hindu, Sikh)	माता, माँ
	<b>ammī</b> (Muslim)	अम्मी
mother-in-law	<b>sās</b>	सास
nephew		
brother's son	<b>b<sup>h</sup>atīja</b>	भतीजा
sister's son	<b>b<sup>h</sup>āja</b>	भाँजा
niece		
brother's daughter	<b>b<sup>h</sup>atījī</b>	भतीजी
sister's daughter	<b>b<sup>h</sup>ājī</b>	भाँजी
relative	<b>rishtedār</b>	रिश्तेदार
sister	<b>behen</b>	बहन
sister-in-law		
brother's wife	<b>b<sup>h</sup>ab<sup>h</sup>ī</b>	भाभी
husband's sister	<b>nanad</b>	ननद
wife's sister	<b>sālī</b>	साली
son	<b>beTā</b>	बेटा
son-in-law	<b>javāī</b>	जवाई
uncle		
father's older brother	<b>tāū</b>	ताऊ
father's sister's husband	<b>p<sup>h</sup>ūp<sup>h</sup>a</b>	फूफा
father's younger brother	<b>cācā</b>	चाचा
mother's brother	<b>māmā</b>	मामा
mother's sister's husband	<b>mausā</b> (Hindu, Sikh)	मौसा
	<b>xālū</b> (Muslim)	खालू
wife	<b>patnī</b> (Hindu, Sikh)	पत्नी
	<b>bībī</b> (Muslim)	बीबी
	<b>g<sup>h</sup>arvālī</b>	घरवाली

## Food and drink

### Foodgrains and flours

black beans	<b>lob<sup>h</sup>iyā</b> (m.)	लोभिया
chick-pea flour	<b>besan</b> (m.)	बेसन
chick peas	<b>c<sup>h</sup>ole</b> (m. pl.)	छोले
corn	<b>makāī</b> (f.)	मकई
flour	<b>āṬa</b> (m.)	आटा
flour (refined, all purpose)	<b>medā</b> (m.)	मैदा
lentils	<b>dāl</b> (f.)	दाल
kidney beans	<b>rājmāh</b> (f.)	राजमाँह
moog beans/lentils	<b>mūg dāl</b> (f.)	मूँग दाल
rice	<b>cāval</b> (m.)	चावल
wheat	<b>gehū</b> (m.)	गेहूँ

### Fruits and nuts

almond	<b>bādām</b> (m.)	बादाम
apple	<b>seb</b> (m.)	सेब
apricot	<b>xumānī</b> (f.)	खुमानी
banana	<b>kelā</b> (m.)	केला
cashew nuts	<b>kājū</b> (m.)	काजू
fruit	<b>p<sup>h</sup>al</b> (m.)	फल
grapes	<b>aṅgūr</b> (m.)	अंगूर
guava	<b>amrūd</b> (m.)	अमरूद
lemon	<b>nīmbū</b> (m.)	नीम्बू
mango	<b>ām</b> (m.)	आम
melon	<b>k<sup>h</sup>arbūjā</b> (m.)	खरबूजा
orange	<b>santrā</b> (m.)	सन्तरा
peach	<b>āRū</b> (m.)	आड़ू
peanuts	<b>mūgp<sup>h</sup>ālī</b> (f.)	मूँगफली
pear	<b>nāshpātī</b> (f.)	नाशपाती
pistachio	<b>pistā</b> (m.)	पिस्ता
plum	<b>ālūbuxārā</b> (m.)	आलूबुखारा
tangerine	<b>nārangī</b> (f.)	नारंगी
walnut	<b>ak<sup>h</sup>roṬ</b> (m.)	अखरोट
watermelon	<b>tarbūj</b> (m.)	तरबूज

## Vegetables

beetroot	<b>cukandar</b> (m.)	चुकन्दर
bittergourd	<b>kerelā</b> (m.)	करेला
cabbage	<b>bandgob<sup>h</sup>i</b> (f.)	बन्दगोभी
courgette	<b>torī</b> (f.)	तोरी
cucumber	<b>k<sup>h</sup>irā</b> (m.)	खीरा
fenugreek	<b>met<sup>h</sup>i</b> (f.)	मेथी
garlic	<b>lehsun</b> (m.)	लहसुन
ginger (fresh)	<b>adrak</b> (f.)	अदरक
mustard	<b>sarsō</b> (m.)	सरसों
okra	<b>b<sup>h</sup>iNDī</b> (f.)	भिंडी
onion	<b>pyāz</b> (m.)	प्याज़
peas	<b>maṬar</b> (m.)	मटर
potatoes	<b>ālū</b> (m.)	आलू
pumpkin	<b>kaddū</b> (m.)	कद्दू
radish	<b>mūlī</b> (f.)	मूली
spinach	<b>pālak</b> (f.)	पालक
tomato	<b>TamāṬar</b> (m.)	टमाटर
vegetable	<b>sabzī</b> (f.)	सब्जी

## Herbs and spices

aniseed	<b>sāūf</b> (m.)	सौंफ
asafoetida	<b>hīg</b> (f.)	हींग
bay leaves	<b>tez pattā</b> (m.)	तेज पत्ता
black cardamom	<b>baRī ilāyaci</b> (f.)	बड़ी इलायची
black pepper	<b>kālī mirca</b> (f.)	काली मिर्च
cardamom	<b>ilāyaci</b> (f.)	इलायची
chilli	<b>mirca</b> (f.)	मिर्च
cinnamon	<b>dālcīnī</b> (f.)	दालचीनी
cloves	<b>lāūg</b> (m.)	लौंग
coriander	<b>d<sup>h</sup>niyā</b> (m.)	धनिया
cumin	<b>jīrā</b> (m.)	जीरा
ginger (dry)	<b>sāūṬ<sup>h</sup></b> (f.)	सौंठ
mango powder	<b>amcūr</b> (m.)	अमचूर
mint	<b>paudīnā</b> (m.)	पौदीना

mixed spices	<b>garam masālā</b> (m.)	गरम मसाला
mustard seeds	<b>rāī</b> (f.)	राई
nutmeg	<b>jāy<sup>h</sup>al</b> (m.)	जायफल
pepper (black)	<b>kālī mirca</b> (f.)	काली मिर्च
saffron	<b>kesar</b> (m.)	केसर
salt	<b>namak</b> (m.)	नमक
tamarind	<b>imlī</b> (f.)	इमली
turmeric	<b>haldī</b> (f.)	हल्दी

*Food items (dishes) etc.*

alcoholic drinks	<b>sharāb</b> (f.)	शराब
betel leaf	<b>pān</b> (m.)	पान
betel nut	<b>supārī</b> (f.)	सुपारी
bread (Indian)	<b>roTī</b> (f.), <b>capatī</b> (f.)	रोटी, चपाती,
	<b>p<sup>h</sup>ulkā</b> (m.), <b>nān</b> (m.)	फुल्का, नान,
	<b>pūrī</b> (f.), <b>parāT<sup>h</sup>a</b> (m.)	पूरी, पराठा,
	<b>kulcā</b> (m.), <b>b<sup>h</sup>aTūrā</b> (m.)	कुल्चा, भटूरा
bread (Western)	<b>Dabal roTī</b> (f.)	डबल रोटी
butter	<b>makk<sup>h</sup>an</b> (m.)	मक्खन
buttermilk	<b>lassī</b> (f.)	लस्सी
cheese	<b>panīr</b> (m.)	पनीर
coffee	<b>kāfī</b> (f.)	काफी
curry (Indian)	<b>kaR<sup>h</sup>ī</b> (f.)	कढ़ी
egg	<b>aNDā</b> (m.)	अंडा
food	<b>k<sup>h</sup>anā</b> (m.)	खाना
non-vegetarian	<b>māsāhārī</b>	माँसाहारी
vegetarian	<b>shākāhārī</b>	शाकाहारी
juice	<b>ras</b> (m.)	रस
lentils	<b>dāl</b> (f.)	दाल
meat	<b>mās</b> (m.), <b>goshta</b> (m.)	माँस, गोश्त
milk	<b>dūd<sup>h</sup></b> (m.)	दूध
oil	<b>tel</b> (m.)	तेल
purified butter	<b>g<sup>h</sup>ī</b> (f.)	घी
sugar (brown)	<b>shakkar</b> (f.)	शक्कर
sugar (white)	<b>cīnī</b> (f.)	चीनी
sweets	<b>miT<sup>h</sup>āī</b> (f.)	मिठाई

tea	<b>cāy</b> (f.)	चाय
tobacco	<b>tambākū</b> (m.)	तम्बाकू
vinegar	<b>sirkā</b> (m.)	सिरका
water	<b>pānī</b> (m.), <b>jal</b> (m.)	पानी, जल
yoghurt	<b>dahī</b> (m./f.)	दही

*Cooking processes*

baking (oven cooking)	<b>tandūrī</b>	तन्दूरी
boiling	<b>ubālnā</b> (+ne)	उबालना
cooking	<b>pakānā</b> (+ne)	पकाना
cutting	<b>kāTnā</b> (+ne)	काटना
frying	<b>talnā</b> (+ne)	तलना
grilling	<b>sēknā</b> (+ne)	सेंकना
grinding	<b>pīsnā</b> (+ne)	पीसना
kneading	<b>gūd<sup>h</sup>nā</b> (+ne)	गूँदना
mixing	<b>milānā</b> (+ne)	मिलाना
peeling	<b>c<sup>h</sup>īlnā</b> (+ne)	छीलना
roasting	<b>b<sup>h</sup>ūnnā</b> (+ne)	भूनना
rolling	<b>belnā</b> (+ne)	बेलना
seasoning	<b>taRkā lagānā</b> (+ne)	तड़का लगाना
sieving	<b>c<sup>h</sup>ānna</b> (+ne)	छानना
slicing	<b>cīrnā</b> (+ne)	चीरना

*Tastes*

bitter	<b>kaRvā</b>	कड़वा
delicious/tasty	<b>mazedār</b>	मजेदार
savoury/salty	<b>namkīn</b>	नमकीन
sour	<b>k<sup>h</sup>aTTā</b>	खट्टा
spicy	<b>masāledār, mircavālā,</b> <b>caTpaTā</b>	मसालेदार, मिर्चवाला
sweet	<b>mīT<sup>h</sup>a</b>	मीठा
taste	<b>svād</b>	स्वाद
tasteless	<b>p<sup>h</sup>īkā, besvād</b>	फीका, बेस्वाद

## Numbers

## Cardinal

1	ek	एक	35	pētīs	पैंतीस
2	do	दो	36	c <sup>h</sup> attīs	छत्तीस
3	tīn	तीन	37	sētīs	सैंतीस
4	cār	चार	38	aRatīs	अड़तीस
5	pāc	पाँच	39	untāīs	उनतालीस
6	che	छह	40	cāīs	चालीस
7	sāt	सात	41	iktālīs	इकतालीस
8	āT <sup>h</sup>	आठ	42	byālīs	ब्यालीस
9	nau	नौ	43	tētālīs	तैंतालीस
10	das	दस	44	cauvālīs	चौवालीस
11	gyārah	ग्यारह	45	pētālīs	पैंतालीस
12	bārah	बारह	46	c <sup>h</sup> iyālīs	छियालीस
13	terah	तेरह	47	sētālīs	सैंतालीस
14	caudah	चौदह	48	aRtālīs	अड़तालीस
15	pandrah	पन्द्रह	49	uncās	उनचास
16	solah	सोलह	50	pacās	पचास
17	sattrah	सत्तरह	51	ikyāvan	इक्यावन
18	aThārah	अठारह	52	bāvan	बावन
19	unnīs	उन्नीस	53	tirpan	तिरपन
20	bīs	बीस	54	cauvan	चौवन
21	ikkīs	इक्कीस	55	pacpan	पचपन
22	bāīs	बाईस	56	c <sup>h</sup> appan	छप्पन
23	teīs	तेईस	57	sattāvan	सत्तावन
24	caubīs	चौबीस	58	aTT <sup>h</sup> āvan	अट्ठावन
25	paccīs	पच्चीस	59	unsaT <sup>h</sup>	उनसठ
26	c <sup>h</sup> abbīs	छब्बीस	60	sāT <sup>h</sup>	साठ
27	sattāīs	सत्ताईस	61	iksaT <sup>h</sup>	इकसठ
28	aT <sup>h</sup> āīs	अठाईस	62	bāsaT <sup>h</sup>	बासठ
29	untīs	उनतीस	63	tiresaT <sup>h</sup>	तिरेसठ
30	tīs	तीस	64	cāūsaT <sup>h</sup>	चौंसठ
31	ikattīs	इकत्तीस	65	pēsāT <sup>h</sup>	पैंसठ
32	battīs	बत्तीस	66	c <sup>h</sup> iyāsaT <sup>h</sup>	छियासठ
33	tētīs	तैंतीस	67	sarsaT <sup>h</sup>	सरसठ
34	cāūtīs	चौंतीस	68	aRsaT <sup>h</sup>	अड़सठ

69	unhattar	उनहत्तर	85	paccāsī	पच्चासी
70	sattar	सत्तर	86	c <sup>h</sup> iyāsī	छियासी
71	ikhattar	इकहत्तर	87	sattāsī	सत्तासी
72	bahattar	बहत्तर	88	aTT <sup>h</sup> āsī	अट्ठासी
73	tihattar	तिहत्तर	89	navāsī	नवासी
74	cauhattar	चौहत्तर	90	nabbe	नब्बे
75	pachattar	पचहत्तर	91	ikyānbe	इक्यानबे
76	c <sup>h</sup> ihattar	छिहत्तर	92	bānbe	बानबे
77	satahattar	सतहत्तर	93	tirānbe	तिरानबे
78	aT <sup>h</sup> hattar	अठहत्तर	94	caurānbe	चौरानबे
79	unāsī	उनासी	95	pañcānbe	पँचानबे
80	assī	अस्सी	96	c <sup>h</sup> iyānbe	छियानबे
81	ikāsī	इकासी	97	satānbe	सतानबे
82	bayāsī	बयासी	98	aTT <sup>h</sup> ānbe	अट्ठानबे
83	tirāsī	तिरासी	99	ninyānbe	निन्यानबे
84	caurāsī	चौरासी	100	sau	सौ

0	shūnya, sifar	शून्य, सिफर
150	ek sau pacās	एक सौ पचास
1,000	hazār	हज़ार
10,000	das hazār	दस हज़ार
100,000 (a hundred thousand)	ek lāk <sup>h</sup>	एक लाख
1,000,000 (a million)	das lāk <sup>h</sup>	दस लाख
10,000,000 (ten million)	ek karoR	एक करोड़
100,000,000 (a billion)	das karoR	दस करोड़
1,000,000,000 (ten billion)	arab	अरब
10,000,000,000 (a hundred billion)	das arab	दस अरब
100,000,000,000 (a thousand billion)	k <sup>h</sup> arab	खरब

## Ordinal

first	pehlā	पहला
second	dūsra	दूसरा
third	tīsra	तीसरा
fourth	cauthā	चौथा
fifth	pañcvā	पाँचवाँ

(Afterwards just add the suffix -vā to the cardinal numbers.)

## Fractions

$\frac{1}{4}$	(a quarter)	(ek) <b>caut<sup>h</sup>āī</b>	(एक) चौथाई
$\frac{1}{2}$	(a half)	<b>ād<sup>h</sup>ā</b>	आधा
$\frac{3}{4}$	(three-quarters)	<b>paunā</b>	पौना
$1\frac{1}{4}$	(one-and-a-quarter)	<b>savā (ek)</b>	सवा (एक)
$1\frac{1}{2}$	(one-and-a-half)	<b>DeR<sup>h</sup></b>	डेढ़
$1\frac{3}{4}$	(one-and-three-quarters)	<b>paune do</b> (i.e. the next number)	पौने दो
$2\frac{1}{4}$		<b>savā do</b>	सवा दो
$2\frac{1}{2}$		<b>D<sup>h</sup>āī</b> (the numeral two is incorporated in the word)	ढाई
$2\frac{3}{4}$		<b>paune tīn</b> (i.e. the next number)	पौने तीन
$3\frac{1}{4}$		<b>savā tīn</b>	सवा तीन
$3\frac{1}{2}$		<b>sāR<sup>h</sup>e tīn</b>	साढ़े तीन
$3\frac{3}{4}$		<b>paune cār</b>	पौने चार

Then follow the pattern given below to derive the other fractional numbers:

number + $\frac{1}{4}$	<b>savā</b> + number
number + $\frac{1}{2}$	<b>sāR<sup>h</sup>e</b> + number
number + $\frac{3}{4}$	<b>paune</b> + <i>next</i> number

## Decimal point

decimal	<b>dashamlav</b>	दशमलव
(Example: 1.5)	<b>ek dashamlav pāc</b>	एक दशमलव पाँच

## Percentages

percentage	<b>prati shat</b>	प्रति शत
(Example: 50 per cent)	<b>pacās prati shat</b>	पचास प्रति शत)

## Time

## Hours

o'clock	<b>baje</b>	बजे
1:15	<b>savā (ek)</b>	सवा (एक)
1:30	<b>DeR<sup>h</sup></b>	डेढ़
1:45	<b>paune do</b> (i.e. the next number)	पौने दो
2:15	<b>savā do</b>	सवा दो
2:30	<b>D<sup>h</sup>āī</b> (the number two is incorporated in the word)	ढाई
2:45	<b>paune tīn</b> (i.e. the next number)	पौने तीन
3:15	<b>savā tīn</b>	सवा तीन
3:30	<b>sāR<sup>h</sup>e tīn</b>	साढ़े तीन
3:45	<b>paune cār</b>	पौने चार

## Examples

<b>kitne</b>	<b>baje</b>	<b>hē?</b>	<i>or</i>	<b>vakta</b>	<b>kyā</b>	<b>he?</b>
how many	o'clock	are		time	what	is
What time is it?						
<b>ek bajā he.</b>		It is 1 o'clock.				
<b>deR<sup>h</sup> baje hē.</b>		It is 1:30.				
<b>paune tīn baje hē.</b>		It is 2:45.				

9:00 a.m.	<b>savera/subah ke nau</b>	सवेरे/सुबह के नौ
9:00 p.m.	<b>rāt ke nau</b>	रात के नौ
4:20	<b>cār bajkar bīs mināT</b>	चार बजकर बीस मिनट
6:50	<b>sāt bajne mē das mināT</b>	सात बजने में दस मिनट

year	<b>sāl</b> (m.)	साल
month	<b>mahīnā</b> (m.)	महीना
day	<b>din</b> (m.)	दिन
hour	<b>gh<sup>h</sup>anTā</b> (m.)	घन्टा
minute	<b>minaT</b> (m.)	मिनट
second	<b>sekinD</b> (m.) <b>pal</b> (m.)	सैकिन्ड, पल

### Days of the week

Monday	<b>somvār</b> (Hindu, Sikh), <b>pīr</b> (Muslim)	सोमवार
Tuesday	<b>mangalvār</b>	मंगलवार
Wednesday	<b>bud<sup>h</sup>vār</b>	बुधवार
Thursday	<b>guruvār, brihspativār</b> (Hindu, Sikh), <b>jummerāt</b> (Muslim)	गुरुवार, बृहस्पतिवार जुम्मेरात
Friday	<b>shukravār</b> (Hindu, Sikh), <b>jummā</b> (Muslim)	शुक्रवार जुम्मा
Saturday	<b>shanivār</b> (Hindu, Sikh), <b>haftā</b> (Muslim)	शनिवार हफ्ता
Sunday	<b>ravivār</b>	रविवार

### Months

The names of the months of the Hindu and Muslim calendar are different from the Christian calendar. However, the Christian calendar is officially used, so the Indian pronunciation of the months is given below:

January	<b>janvarī</b>	जनवरी
February	<b>farvarī</b>	फरवरी
March	<b>mārca</b>	मार्च
April	<b>aprel</b>	अप्रैल
May	<b>maī</b>	मई
June	<b>jūn</b>	जून
July	<b>julāī</b>	जुलाई
August	<b>agast</b>	अगस्त
September	<b>sitambar</b>	सितम्बर
October	<b>aktūbar</b>	अक्तूबर
November	<b>navambar</b>	नवम्बर
December	<b>disambar</b>	दिसम्बर

### Years

The word 'year' when used as part of a date is translated as **san** सन्. For instance,

1995 (the year) **san unnīs sau pañcānbe** सन् उन्नीस सौ पँचानबे  
but one can *not* say: **ek hazār nau sau pañcānbe**.

### Important verbs

Hindi verbs are listed in the infinitive form.

### Abbreviations

(intr.)	intransitive verb; does not take the <b>ne</b> ने postposition in the perfect tenses
(tr.)	transitive verb; takes the <b>ne</b> ने postposition in the perfect tenses
(+ne)	takes the <b>ne</b> ने postposition in the perfect tenses
(-ne)	does not take the <b>ne</b> ने postposition in the perfect tenses
(+/-ne)	may or may not take the <b>ne</b> ने postposition in the perfect tenses
(+ko)	takes <b>ko</b> को with its subject; indicates non-volitional action

accept, agree	<b>mānnā (+ne)</b>	मानना
ache	<b>dard honā (+ko)</b>	दर्द होना
afraid	<b>Dar lagnā (+ko)</b>	डर लगना
agree	<b>mānnā (+ne)</b>	मानना
(be) angry	<b>gussā honā</b>	गुस्सा होना
	<b>gussā karnā (+ne)</b>	गुस्सा करना
(become) angry	<b>gussā ānā (+ko)</b>	गुस्सा आना
appear	<b>lagnā (+ko), nazar ānā (+ko)</b>	लगना, नजर आना
be	<b>honā (-ne)</b>	होना
be able to	<b>saknā (-ne)</b>	सकना
beat	<b>mārnā (+ne)</b>	मारना
be born	<b>x kā janma honā (-ne)</b>	x का जन्म होना
begin	<b>shurū honā (intr.)</b>	शुरू होना
	<b>shurū karnā (tr.)</b>	शुरू करना
break	<b>toRnā (+ne)</b>	तोड़ना

bring	<b>lānā (-ne)</b>	लाना
burn	<b>jalnā (intr.), jalānā (tr.)</b>	जलना, जलाना
buy	<b>xarīdnā (+ne)</b>	खरीदना
call	<b>bulānā (+ne)</b>	बुलाना
catch	<b>pakaRnā (+ne)</b>	पकड़ना
celebrate	<b>manānā (+ne)</b>	मनाना
change	<b>badalnā (+ne)</b>	बदलना
choose	<b>cunnā (+ne)</b>	चुनना
climb	<b>caR<sup>h</sup>nā (-ne)</b>	चढ़ना
collide	<b>x se Takrānā (+ne)</b>	x से टकराना
come	<b>ānā (-ne)</b>	आना
compare	<b>x kī y see tūlnā karnā (+ne)</b>	x की y से तुलना करना
complain	<b>x se y kī shikāyat karnā (+ne)</b>	x की y से शिकायत करना
complete	<b>pūrā karnā (+ne)</b>	पूरा करना
converse	<b>x se bāt karnā (+ne)</b>	x से बात करना
cost	<b>x (amount) lagnā (-ne)</b>	लगना
count	<b>ginnā (+ne)</b>	गिनना
cover	<b>D<sup>h</sup>aknā (+ne)</b>	ढकना
cry	<b>ronā (-ne), cillānā (-ne)</b>	रोना, चिल्लाना
cut	<b>kaTnā (intr.), kāTnā (tr.)</b>	कटना, काटना
dance	<b>nācnā (+ne)</b>	नाचना
desire	<b>x kī icc<sup>h</sup>ā honā (-ne)</b>	x की इच्छा होना
die	<b>marnā (-ne)</b>	मरना
disappear	<b>gāyab honā (intr.)</b> <b>gāyab karnā (tr.)</b>	गायब होना गायब करना
dislike	<b>nāpasand honā (+ko)</b> <b>nāpasand karnā (+ne)</b>	नापसन्द होना नापसन्द करना
do	<b>karnā (+ne)</b>	करना
drink	<b>pīnā (+ne)</b>	पीना
drink (alcohol)	<b>sharāb pīnā (+ne)</b>	शराब पीना
drive	<b>kār calānā (+ne)</b>	कार चलाना
earn	<b>kamānā (+ne)</b>	कमाना
enjoy	<b>mazā honā (intr.)</b> <b>mazā karnā (tr.)</b> <b>mazā lenā (tr.)</b>	मज़ा होना मज़ा करना मज़ा लेना
eat/dine	<b>k<sup>h</sup>ānā k<sup>h</sup>ānā (+ne)</b>	खाना खाना

eat breakfast	<b>nās<sup>h</sup>tā karnā (+ne)</b>	नाश्ता करना
enter	<b>g<sup>h</sup>usnā (-ne)</b>	घुसना
fall	<b>girnā (-ne)</b>	गिरना
feed	<b>k<sup>h</sup>ilānā (+ne)</b>	खिलाना
feel happy	<b>xush honā (-ne)</b>	खुश होना
feel sad	<b>udās honā (-ne)</b>	उदास होना
feel sick	<b>tabīyat xarāb honā (-ne)</b>	तबीयत खराब होना
fight	<b>laRnā (-ne)</b>	लड़ना
finish	<b>xatam honā (intr.)</b> <b>xatam karnā (tr.)</b>	खतम होना खतम करना
fix, recover, repair	<b>T<sup>h</sup>ik honā (intr.)</b> <b>T<sup>h</sup>ik karnā (tr.)</b>	ठीक होना ठीक करना
fly	<b>uRnā (intr.), uRānā (tr.)</b>	उड़ना, उड़ाना
forgive, pardon	<b>māf karnā (+ne)</b>	माफ करना
give	<b>denā (+ne)</b>	देना
go	<b>jānā (-ne)</b>	जाना
go back	<b>vāpas jānā (-ne)</b>	वापस जाना
go down/descend	<b>utarnā (-ne)</b>	उतरना
grind	<b>pīsnā (+ne)</b>	पीसना
hate	<b>x se nafrat karnā (+ne)</b>	x से नफरत करना
hear	<b>sunnā (+ne)</b>	सुनना
hire	<b>sunāī denā (+ko)</b>	सुनाई देना
hope	<b>kirāye par lenā (+ne)</b>	किराये पर लेना
get hot	<b>x kī āshā honā (-ne)</b>	x की आशा होना
(get) hurt	<b>garmī paRnā (-ne)</b>	गरमी पड़ना
inquire	<b>coT lagnā (+ko)</b>	चोट लगना
invite	<b>pūc<sup>h</sup>tāc<sup>h</sup> karnā (+ne)</b> <b>x ke g<sup>h</sup>ar ānā (-ne)</b>	पूछताछ करना x के घर आना
jump	<b>nyautā denā (+ne)</b>	न्यौता देना
kill	<b>kūdnā (-ne)</b>	कूदना
knock at	<b>mārnā (+ne)</b>	मारना
know	<b>k<sup>h</sup>aTk<sup>h</sup>aTānā (+ne)</b> <b>jānnā (+ne)</b> <b>mālūm honā (+ko)</b>	खटखटाना जानना मालूम होना
(come to) know	<b>patā honā (+ko)</b>	पता होना
laugh	<b>patā lagnā (+ko)</b>	पता लगना
learn	<b>hāsnā (-ne)</b> <b>sīk<sup>h</sup>nā (+ne)</b>	हँसना सीखना



like	<b>pasand honā (+ko)</b> <b>pasand karnā (+ne)</b> <b>acc<sup>h</sup>ā lagnā (+ko)</b>	पसन्द होना पसन्द करना अच्छा लगना
live	<b>rehnā (-ne)</b>	रहना
look	<b>dek<sup>h</sup>nā (+ne)</b>	देखना
love	<b>x se prem honā (+ko)</b> <b>x se prem karnā (+ne)</b>	x से प्रेम होना x से प्रेम करना
make	<b>banānā (+ne)</b>	बनाना
meet	<b>milnā (-ne)</b>	मिलना
melt	<b>pig<sup>h</sup>alnā (-ne)</b>	पिघलना
mix	<b>milānā (+ne)</b>	मिलाना
need, want	<b>cāhiye (+ko), cāhnā (+ne)</b> <b>x kī zrūrat honā (+ko)</b> <b>g<sup>h</sup>abrānā (-nū)</b>	चाहिये, चाहना x की जरूरत होना घबराना
(be) nervous	<b>x par eṭrāz karnā (+ne)</b>	x पर ऐतराज करना
object	<b>k<sup>h</sup>ulnā (intr.), k<sup>h</sup>olnā (tr.)</b>	खुलना, खोलना
open	<b>āgyā denā (+nū)</b>	आज्ञा देना
order (someone; but not something)	<b>hukam karnā (+ne)</b>	हुक्म करना
peel	<b>c<sup>h</sup>īlnā (+ne)</b>	छीलना
permit	<b>izāzat denā (+ne)</b>	इजाजत देना
persuade	<b>manānā (+ne)</b>	मनाना
place	<b>rak<sup>h</sup>nā (+ne)</b>	रखना
play	<b>k<sup>h</sup>elnā (+/-ne)</b>	खेलना
play (instrument)	<b>bajānā (+ne)</b>	बजाना
pour	<b>Dālnā (+ne)</b>	डालना
praise	<b>x kī tārif karnā (+ne)</b>	x की तारीफ करना
prepare	<b>taiyār honā (intr.)</b> <b>taiyār karnā (tr.)</b>	तैयार होना तैयार कारना
press	<b>dabānā (+ne)</b>	दबाना
push	<b>d<sup>h</sup>akelnā (+ne)</b>	धकेलना
put	<b>rak<sup>h</sup>nā (+ne), Dālnā (+ne)</b>	रखना, डालना
put off	<b>Tālnā (+ne)</b>	टालना
quarrel	<b>x se laRnā (-ne)</b>	लड़ना
rain	<b>bārish honā (-ne)</b>	बारिश होना
reach	<b>pahūcnā (-ne)</b>	पहुँचना
read	<b>paR<sup>h</sup>nā (+ne)</b>	पढ़ना
recognize	<b>pehcānā (+ne)</b>	पहचानना

refuse, prohibit	<b>x se manā karā (+ne)</b>	x से मना करना
remember	<b>yād honā (intr. + ko)</b>	याद होना
remember, memorize	<b>yād karnā (+ne)</b>	याद करना
respect	<b>x kī izzat karnā (+ne)</b>	x की इज्जत करना
rest	<b>ārām karnā (+ne)</b>	आराम करना
return, come back	<b>vāpas ānā (-ne)</b> <b>lauTnā (-ne)</b>	वापस आना लौटना
return (something)	<b>vāpas karnā (+ne)</b> <b>lauTānā (+ne)</b>	वापस करना लौटाना
ripe	<b>paknā (-ne)</b>	पकना
rise	<b>uT<sup>h</sup>nā (-ne), caR<sup>h</sup>nā (-ne)</b>	उठना, चढ़ना
run	<b>dauRnā (-ne), b<sup>h</sup>āgnā (-ne)</b>	दौड़ना, भागना
say	<b>kehnā (+ne)</b>	कहना
seem	<b>lagnā (+ko)</b>	लगना
sell	<b>becnā (+ne)</b>	बेचना
send	<b>b<sup>h</sup>ejnā (+ne)</b>	भेजना
show	<b>dik<sup>h</sup>ānā (+ne)</b>	दिखाना
(take) shower	<b>nahānā (+/-ne)</b>	नहाना
sing	<b>gānā (+ne)</b>	गाना
sit	<b>beT<sup>h</sup>nā (-ne)</b>	बैठना
sleep	<b>sonā (-ne)</b>	सोना
slip	<b>p<sup>h</sup>īsalnā (-ne)</b>	फिसलना
sneeze	<b>c<sup>h</sup>īknā (+/-ne)</b>	छींकना
snow	<b>barf girnā (-ne)</b>	बर्फ गिरना
speak	<b>bolnā (+/-ne)</b>	बोलना
spend (money)	<b>xarca karnā (+ne)</b>	खर्च करना
spend (time)	<b>bitānā (+ne), kāTnā (+ne)</b>	बिताना
spill	<b>girānā (+ne)</b>	गिराना
spread	<b>bic<sup>h</sup>ānā (+ne)</b>	बिछाना
stand	<b>k<sup>h</sup>aRā honā (-ne)</b>	खड़ा होना
stay	<b>rehnā (-ne), T<sup>h</sup>ehernā (-ne)</b>	रहना, ठहरना
steal	<b>corī karnā (+ne)</b>	चोरी करना
stop	<b>ruk<sup>h</sup>nā (intr.)</b> <b>roknā (tr.)</b>	रुकना रोकना
study	<b>paR<sup>h</sup>nā (+/-ne)</b>	पढ़ना
(be) surprised	<b>herān honā (-ne)</b>	हैरान होना
swim	<b>terna (-ne)</b>	तैरना
take care of	<b>dek<sup>h</sup>-b<sup>h</sup>āl karnā (+ne)</b>	देख-भाल करना

take	<b>lenā (+ne)</b>	लेना
taste	<b>caḥ<sup>h</sup>nā (+ne)</b>	चखना
teach	<b>paR<sup>h</sup>ānā (+ne)</b>	पढ़ाना
telephone	<b>Teḷifon karnā (+ne)</b>	टैलीफोन करना
tell, mention	<b>batānā (+ne)</b>	बताना
think	<b>x kā xyāl honā (-ne)</b>	x का ख्याल होना
	<b>socnā (+ne)</b>	सोचना
throw	<b>p<sup>h</sup>ēknā (+ne)</b>	फेंकना
tired	<b>t<sup>h</sup>aknā (-ne)</b>	थकना
touch	<b>c<sup>h</sup>ūnā (+ne)</b>	छूना
try	<b>x kī koshish karnā (+ne)</b>	की कोशिश करना
turn	<b>muRnā (intr.) moRnā (tr.)</b>	मुड़ना, मोड़ना
turn over	<b>palaTnā (+ne)</b>	पलटना
understand	<b>samaj<sup>h</sup>nā (+/-ne)</b>	समझना
uproot	<b>uk<sup>h</sup>āRnā (+ne)</b>	उखाड़ना
use	<b>x kā istemāl karnā (+ne)</b>	x का इस्तेमाल करना
wait	<b>x kā intzār karnā (+ne)</b>	x का इंतज़ार करना
wake up	<b>uT<sup>h</sup>nā (-ne)</b>	उठना
walk	<b>calnā (-ne)</b>	चलना
want, need	<b>cāhiye (+ko), cāhnā (+ne)</b>	चाहिये, चाहना
wash	<b>d<sup>h</sup>onā (+ne)</b>	धोना
waste	<b>gavānā (+ne)</b>	गवाँना
wear	<b>pehennā (+ne)</b>	पहनना
weep	<b>ronā (-ne)</b>	रोना
win	<b>jītnā (+/-ne)</b>	जीतना
worry	<b>x kī cintā karnā (+ne)</b>	x की चिन्ता करना
worship	<b>pūjā karnā (+ne)</b>	पूजा करना
write	<b>lik<sup>h</sup>nā (+ne)</b>	लिखना

# Hindi-English glossary

The Hindi vocabulary items used in the dialogues and reading-practice pieces are presented below in roman alphabetical order. However, it should be pointed out that the vowel symbol **ɛ** follows **u**, whereas the nasalized vowels (with ~) and short vowels precede their corresponding oral long vowels, respectively.

<b>ab<sup>h</sup>i</b>	अभी	right now
<b>ab<sup>h</sup>i b<sup>h</sup>i</b>	अभी भी	even now
<b>acc<sup>h</sup>ā</b>	अच्छा	good, okay
<b>acc<sup>h</sup>āi (f.)</b>	अच्छाई	good (n.), quality, ideal
<b>acc<sup>h</sup>ā lagnā (+ko)</b>	अच्छा लगना	to like
<b>afsos (m.)</b>	अफ़सोस	sorrow (m.)
<b>aglā</b>	अगला	next
<b>akāl paRnā (-ne)</b>	अकाल पड़ना	famine to occur
<b>akelā</b>	अकेला	alone
<b>aksar</b>	अकसर	often, usually
<b>amīr</b>	अमीर	rich
<b>anāj (m.)</b>	अनाज	grain, corn
<b>andāz (m.)</b>	अन्दाज़	style
<b>and<sup>h</sup>kāra (m.)</b>	अन्धकार	darkness
<b>angrez (m.)</b>	अंग्रेज़	the English
<b>angrezi (f.)</b>	अंग्रेज़ी	the English language
<b>apnā</b>	अपना	one's own
<b>art<sup>h</sup>a (m.)</b>	अर्थ	meaning
<b>arz (f.)</b>	अर्ज	request
<b>asal mē</b>	असल में	in fact, in reality
<b>asli</b>	असली	real, genuine
<b>aTūT</b>	अटूट	unbreakable

<b>aur</b>	और	and, more, other, else
<b>aurat</b> (f.)	औरत	woman
<b>aur b<sup>h</sup>i</b>	और भी	even more
<b>ayod<sup>h</sup>ya</b> (f.)	अयोध्या	Ayodhya (place name)
<b>āk<sup>h</sup></b> (f.)	आँख	eye
<b>ādāb</b> (m.)	आदाब	salutation, greetings
<b>ādī</b>	आदि	etc.
<b>ādmī</b> (m.)	आदमी	man
<b>āg</b> (f.)	आग	fire
<b>āj-kal</b>	आज-कल	nowadays
<b>ākramaNa karnā</b> (+ne)	आक्रमण करना	to attack
<b>ām</b>	आम	mango (n.); common (adj.), general
<b>ānā</b> (-ne)	आना	to come
<b>āne vālā</b>	आने वाला	about to come
<b>āp</b>	आप	you (honorific)
<b>āp ke</b>	आप के	your
<b>āp ko</b>	आप को	to you
<b>ārām</b> (m.)	आराम	comfort, rest
<b>ārām karnā</b> (+ne)	आराम करना	to rest
<b>āTā</b> (m.)	आटा	flour
<b>bacānā</b> (+ne)	बचाना	to save
<b>baccā</b> (m.)	बच्चा	child
<b>bacpan</b> (m.)	बचपन	childhood
<b>bahut</b>	बहुत	very
<b>bahut xūb</b>	बहुत खूब	great! splendid!
<b>baje</b>	बजे	o'clock
<b>banānā</b> (+ne)	बनाना	to make
<b>banāras</b>	बनारस	Banaras (one of the oldest cities in India)
<b>banda</b>	बन्द	closed
<b>banda honā</b> (-ne)	बन्द होना	to close
<b>banda karnā</b> (+ne)	बन्द करना	to close
<b>bannā</b> (-ne)	बनना	to be made
<b>banvāsa</b> (m.)	बनवास	exile, residence in forest
<b>baRā</b>	बड़ा	big
<b>baR<sup>h</sup>nā</b> (-ne)	बढ़ना	to increase, advance

<b>batānā</b> (+ne)	बताना	to tell
<b>bādh<sup>h</sup>nā</b> (+ne)	बाँधना	to tie
<b>bāhar</b>	बाहर	outside, out
<b>bār</b> (f.)	बार	time
<b>bārah</b>	बारह	twelve
<b>bāt</b> (f.)	बात	matter, conversation, topic
<b>becnā</b> (+ne)	बेचना	to sell
<b>bekār</b>	बेकार	useless
<b>beTā</b> (m.)	बेटा	son
<b>beTī</b> (f.)	बेटी	daughter
<b>b<sup>h</sup>ai</b>	भई	hey, well (excl.)
<b>b<sup>h</sup>arnā</b> (+ne)	भरना	to fill
<b>b<sup>h</sup>agnā</b> (-ne)	भागना	to run
<b>b<sup>h</sup>agte</b> (present participle)	भागते	running
<b>b<sup>h</sup>ai</b> (m.)	भाई	brother/brothers
<b>b<sup>h</sup>arat</b> (m.)	भारत	India
<b>b<sup>h</sup>aratīya</b>	भारतीय	Indian
<b>b<sup>h</sup>ej denā</b> (+ne)	भेज देना	to send (compound verb)
<b>b<sup>h</sup>ejnā</b> (+ne)	भेजना	to send
<b>b<sup>h</sup>i</b>	भी	also
<b>b<sup>h</sup>ūlnā</b> (+/-ne)	भूलना	to forget
<b>b<sup>h</sup>ūt</b> (m.)	भूत	ghost, past
<b>bijlī</b> (f.)	बिजली	electricity, lightning
<b>bimārī</b> (f.)	बिमारी	illness
<b>binā</b>	बिना	without
<b>bindī</b> (f.)	बिन्दी	dot
<b>bībī</b> (f.)	बीबी	wife
<b>bīmā</b> (m.)	बीमा	insurance
<b>bolanā</b> (+/-ne)	बोलना	to speak
<b>brindāvan</b>	बृन्दावन	Brindavan (the place where Lord Krishna was brought up)
<b>buj<sup>h</sup>ānā</b> (+ne)	बुझाना	to extinguish
<b>burā</b>	बुरा	bad
<b>burāī</b> (f.)	बुराई	evil
<b>buxār</b> (m.)	बुखार	fever
<b>behen</b> (f.)	बहन	sister
<b>berā</b> (m.)	बैरा	waiter

<b>cak<sup>h</sup>nā (+ne)</b>	चखना	to taste
<b>calānā (+ne)</b>	चलाना	to drive, to manage (business), to light /play firecrackers
<b>calnā (-ne)</b>	चलना	walk
<b>caudāh</b>	चौदह	fourteen
<b>cāḍ (m.)</b>	चाँद	moon
<b>cāḍnī</b>	चाँदनी	moonlit
<b>cahiye (+ko)</b>	चाहिये	desire, want
<b>cāhnā (+ne)</b>	चाहना	to want
<b>cār</b>	चार	four
<b>cāy (f.)</b>	चाय	tea
<b>c<sup>h</sup>ātā (m.)</b>	छाता	umbrella
<b>c<sup>h</sup>īpākar</b>	छिपाकर	secretly
<b>c<sup>h</sup>oRnā (+ne)</b>	छोड़ना	to leave
<b>c<sup>h</sup>oTā</b>	छोटा	small
<b>cīn (m.)</b>	चीन	China
<b>cīnī</b>	चीनी	Chinese
<b>cillānā (-ne)</b>	चिल्लाना	to scream
<b>citauRa (m.)</b>	चित्तौड़	Chitaur (a very famous historical place in Rajasthan)
<b>cor (m.)</b>	चोर	thief
<b>corī karnā (+ne)</b>	चोरी करना	to steal
<b>curry (f.)</b>	करी/कढ़ी	curry
<b>cūki</b>	चूँकि	because
<b>daftar (m.)</b>	दफ्तर	office
<b>dahī (m./f.)</b>	दही	yoghurt
<b>dard (m.)</b>	दर्द	pain, ache
<b>darvāzā (m.)</b>	दरवाज़ा	door
<b>das</b>	दस	ten
<b>dasta (m)</b>	दस्त	diarrhoea
<b>dauRnā (-ne)</b>	दौड़ना	to run
<b>davāī/davā (f.)</b>	दवाई/दवा	medicine
<b>DākTar (m.)</b>	डाक्टर	doctor
<b>Dālnā (+ne)</b>	डालना	to put in, throw, pour
<b>dām (m.)</b>	दाम	price
<b>dek<sup>h</sup>nā (+ne)</b>	देखना	to see, to look at, to notice

<b>der (f.)</b>	देर	delay, time (period of, slot of)
<b>desha (m.)</b>	देश	country
<b>d<sup>h</sup>anyavād</b>	धन्यवाद	thanks
<b>d<sup>h</sup>arma (m.)</b>	धर्म	religion
<b>d<sup>h</sup>agā (m.)</b>	धागा	(bracelets of) thread
<b>d<sup>h</sup>ūm-d<sup>h</sup>ām se</b>	धूमधाम से	with pomp and show
<b>dik<sup>h</sup>ānā (+ne)</b>	दिखाना	to show
<b>dillī (f.)</b>	दिल्ली	Delhi (the capital city)
<b>dimāg (m.)</b>	दिमाग	brain
<b>din (m.)</b>	दिन	day
<b>dīpak/ diyā (m.)</b>	दीपक/दिया	an earthen lamp
<b>dīvālī</b>	दीवाली	Divali, the festival of lights/ lamps
<b>do</b>	दो	two
<b>donō</b>	दोनों	both
<b>dost (m.)</b>	दोस्त	friend
<b>duniyā (f.)</b>	दुनिया	world
<b>dūr</b>	दूर	far, distant
<b>dūr karnā (+ne)</b>	दूर करना	to dispel, to eliminate
<b>dūsra (m. adj.)</b>	दूसरा	second, other, another
<b>ek</b>	एक	one
<b>ek-do</b>	एक-दो	one or two
<b>ek dūsre se</b>	एक दूसरे से	with one another, each other
<b>ek-sā</b>	एक-सा	alike
<b>farishtā (m.)</b>	फ़रिश्ता	angel
<b>farka (m.)</b>	फ़र्क	difference
<b>farz (m.)</b>	फ़र्ज़	duty
<b>fasal (f.)</b>	फसल	crop
<b>furasat (f.)</b>	फुरसत	free time, spare time, leisure
<b>p<sup>h</sup>ēknā (+ne)</b>	फेंकना	to throw
<b>galat</b>	ग़लत	wrong
<b>galat-fahamī (f.)</b>	ग़लत-फ़हमी	misconception, misunderstanding
<b>gale lagānā (+ne)</b>	गले लगाना	to embrace
<b>gaye</b>	गये	went

<b>gāv</b> (m.)	गाँव	village
<b>gāv vālā</b> (m.)	गाँव वाला	villager
<b>gānā</b> (m.); v. (+ne)	गाना	song (n.), to sing (v.)
<b>gāRī</b> (f.)	गाड़ी	train, vehicle, cart
<b>g<sup>h</sup>anTā</b> (m.)	घंटा	hour
<b>g<sup>h</sup>ar</b> (m.)	घर	house
<b>g<sup>h</sup>oRā</b> (m.)	घोड़ा	horse
<b>g<sup>h</sup>oRī</b> (f.)	घोड़ी	mare
<b>ginnā</b> (+ne)	गिनना	to count
<b>golī</b> (f.)	गोली	tablet, pill; bullet
<b>gujarāt</b> (m.)	गुजरात	the state of Gujarat
<b>gumnā</b> (-ne)	गुमना	to be lost
<b>gussā</b> (m.)	गुस्सा	anger
<b>guT<sup>h</sup>ī</b> (f.)	गुठली	stone (of a fruit)
<b>gyārah</b>	ग्यारह	eleven
<b>hamāre yahā</b>	हमारे यहाँ	at our place (house, country, etc.)
<b>hameshā</b>	हमेशा	always
<b>harānā</b> (+ne)	हराना	to defeat
<b>havā</b> (f.)	हवा	air, wind
<b>havāī aDDā</b> (m.)	हवाई अड्डा	airport
<b>hazār</b>	हज़ार	thousand
<b>hā</b>	हाँ	yes
<b>hāl</b> (m.)	हाल	condition
<b>hālā ki</b>	हालांकि	although
<b>hāt<sup>h</sup></b> (m.)	हाथ	hand
<b>hindu/hindū</b>	हिन्दु/हिन्दू	a Hindu
<b>hindustān</b> (m.)	हिन्दुस्तान	India
<b>hindustānī</b>	हिन्दुस्तानी	Indian
<b>holī</b> (f.)	होली	Holi, the festival of colours
<b>honā</b> (-ne)	होना	to be
<b>hukam</b> (m.)	हुकम	order
<b>hū</b>	हूँ	am
<b>hē</b>	हैं	are
<b>he</b>	है	is
<b>intzār</b> (m./f.)	इंतज़ार	wait

<b>intzār karnā</b> (+ne)	इंतज़ार करना	to wait
<b>isliye</b>	इसलिये	therefore, so, thus, because of this
<b>itnā</b> (m. adj.)	इतना	so much/many, this much/many
<b>itne mē</b>	इतने में	in the meanwhile
<b>īsāī</b>	ईसाई	a Christian
<b>jab</b> (relative pronoun)	जब	when
<b>jab ki</b>	जब कि	while
<b>jahāz</b> (m.)	जहाज़	a ship, vessel, plane
<b>jalānā</b> (+ne)	जलाना	to light, to burn, to kindle
<b>jaldī</b>	जल्दी	quickly, hurry
<b>janma</b> (m.)	जन्म	birth
<b>javāb</b> (m.)	जवाब	answer
<b>javāb denā</b> (+ne)	जवाब देना	to answer, reply
<b>jānā</b> (-ne)	जाना	to go
<b>jāne do</b> (compound verb)	जाने दो	let (someone) go
<b>jāne vāle</b>	जाने वाले	going
<b>jānvar</b> (m.)	जानवर	animal
<b>jeb</b> (f.)	जेब	pocket
<b>jeb kāTnā</b> (+ne)	जेब काटना	to pick [a] pocket
<b>jī</b>	जी	honorific word (optional with greetings)
<b>jīvan</b> (m.)	जीवन	life
<b>jēsā</b>	जैसा	as
<b>jese</b> (ki)	जैसे (कि)	as, as if
<b>jvālāmuk<sup>h</sup>ī</b> (m.)	ज्वालामुखी	volcano
<b>kab</b>	कब	when
<b>kab<sup>h</sup>ī</b>	कभी	ever
<b>kab<sup>h</sup>ī kab<sup>h</sup>ī</b>	कभी-कभी	sometimes
<b>kab<sup>h</sup>ī nahī</b>	कभी नहीं	never
<b>kahā</b>	कहाँ	where
<b>kahānī</b> (f.)	कहानी	story
<b>kaī</b>	कई	several
<b>kal</b>	कल	yesterday, tomorrow
<b>kam</b>	कम	less

<b>kamrā</b> (m.)	कमरा	room
<b>karīb</b>	करीब	about, approximately
<b>karnā</b> (+ne)	करना	to do
<b>kat<sup>h</sup>ā</b> (f.)	कथा	story
<b>kaTnā</b> (-ne)	कटना	to be cut
<b>kaun sā</b>	कौन सा	which one
<b>kyā!</b>	क्या!	What! I do not believe it!
<b>kā</b>	का	of
<b>kāfī</b>	काफी	enough, sufficient
<b>kāgaz</b> (m.)	कागज़	paper
<b>kām honā</b> (+ko)	काम होना	to have work
<b>kāTnā</b> (+ne)	काटना	to cut
<b>ke alāvā</b>	के अलावा	besides, in addition to
<b>(ke) bād</b>	के बाद	after, later
<b>ke bāre mē</b>	के बारे में	about, concerning
<b>(ke) binā</b>	के बिना	without
<b>ke liye</b>	के लिये	for
<b>ke sāt<sup>h</sup></b>	के साथ	with, together
<b>k<sup>h</sup>alnāyak</b> (m.)	खलनायक	villain
<b>k<sup>h</sup>ānā</b> (m.; v.) (+ne)	खाना	food (n.), to eat (v.)
<b>k<sup>h</sup>elnā</b> (+/-ne)	खेलना	to play
<b>k<sup>h</sup>iRkī</b> (f.)	खिड़की	window
<b>k<sup>h</sup>olnā</b> (+ne)	खोलना	to open
<b>kis</b>	किस	which
<b>kisī</b>	किसी	someone
<b>kismat</b> (f.)	किस्मत	fortune, fate
<b>kitāb</b> (f.)	किताब	book
<b>kitnā</b>	कितना	how many?
<b>kījīe</b>	कीजिए	please do
<b>koī</b>	कोई	some, any, someone, anyone
<b>kuc<sup>h</sup></b>	कुछ	some
<b>kul</b>	कुल	total
<b>kursī</b> (f.)	कुरसी	chair
<b>kehnā</b> (+ne)	कहना	to say
<b>kehte hē</b>	कहते हैं	is called
<b>kese</b>	कैसे	how
<b>kyā</b>	क्या	what
<b>kyō</b>	क्यों	why

<b>lagānā</b> (+ne)	लगाना	to attach, to stick, to fix, to apply
<b>lagb<sup>h</sup>ag</b>	लगभग	about, approximately, almost
<b>lagnā</b> (+ko)	लगना	to seem, to be applied, to appear
<b>lagnā</b> (-ne)	लगना	to take, to cost
<b>lakshmi</b> (f.)	लक्ष्मी	Lakshmi, the goddess of wealth, fortune, prosperity
<b>landan</b>	लन्दन	London
<b>laRāī</b> (f.)	लड़ाई	fight, battle, war
<b>laRkā</b>	लड़का	boy
<b>laRkī</b>	लड़की	girl
<b>lauTanā</b> (-ne)	लौटना	to return, to come back
<b>lāl</b>	लाल	red
<b>lānā</b> (-ne)	लाना	to bring
<b>lekin</b>	लेकिन	but
<b>lenā</b> (+ne)	लेना	to take
<b>lik<sup>h</sup>nā</b> (+ne)	लिखना	to write
<b>log</b> (m.)	लोग	people
<b>lok</b> (m.)	लोक	people
<b>lok kat<sup>h</sup>ā</b> (f.)	लोक कथा	folk-tale
<b>mac<sup>h</sup>ī</b> (f.)	मछली	fish
<b>mahā</b>	महा	great
<b>mahābharat</b> (f.)	महाभारत	one of the two greatest epics from Sanskrit
<b>mahīnā</b> (m.)	महीना	month
<b>man</b> (m.)	मन	mind
<b>man-pasand</b> (f.)	मन पसन्द	favourite
<b>manānā</b> (+ne)	मनाना	to celebrate (festival, holiday), to persuade
<b>mard</b> (m.)	मर्द	man
<b>marīz</b> (m.)	मरीज़	patient
<b>marnā</b> (-ne)	मरना	to die
<b>masāīā</b> (m.)	मसाला	spice
<b>masāledār</b>	मसालेदार	spicy
<b>mat</b>	मत	not
<b>matlab</b> (m.)	मतलब	meaning

<b>maukā</b> (m.)	मौका	opportunity
<b>mazā karnā</b> (-ne)	मज़ा करना	to enjoy
<b>mās</b> (m.)	माँस	meat
<b>mālūm honā</b> (+ko)	मालूम होना	to know, to be known
<b>mātā</b> (f.)	माता	mother
<b>mē</b>	में	in, during
<b>meharbānī</b> (f.)	मेहरबानी	kindness
<b>milnā</b> (-ne)	मिलना	to meet
<b>milnā</b>	मिलना	to be available
<b>milnā</b> (+ko)	मिलना	to find, to receive
<b>mirca</b> (f.)	मिर्च	chilli peppers
<b>mitra</b> (m.)	मित्र	friend
<b>mizāj</b> (m.)	मिज़ाज	temperament, nature
<b>mugal</b>	मुगल	the Moguls
<b>muj<sup>h</sup>e, muj<sup>h</sup> ko</b>	मुझे = मुझ को	(to) me
<b>mulākāt</b> (f.)	मुलाकात	meeting
<b>mulākāt honā</b> (-ne)	मुलाकात होना	to meet
<b>mushkil</b>	मुश्किल	difficult, difficulty (f.)
<b>mē</b>	मैं	I
<b>mehēgā</b>	महँगा	expensive
<b>mehel</b> (m.)	महल	palace
<b>na...na</b>	न...न	neither...nor
<b>na?</b>	न	isn't it?
<b>nahī</b>	नहीं	not
<b>nahī to</b>	नहीं तो	otherwise
<b>nakal</b> (f.)	नकल	copy, fake, imitation
<b>namak</b> (m.)	नमक	salt
<b>namaste</b>	नमस्ते	Hindu greetings and replies to greetings; (may be used by other religions too)
<b>nayā</b>	नया	new
<b>nazar</b> (f.)	नज़र	vision
<b>nām</b> (m.)	नाम	name
<b>nāpasand</b> (f.)	नापसन्द	dislike
<b>nāshṭā</b> (m.)	नाश्ता	breakfast
<b>ne</b>	ने	agent marker in the perfective tenses.

<b>oh</b>	ओह	exclamation of pain/sorrow
<b>pahūcnā</b> (-ne)	पहुँचना	to reach, to arrive
<b>pakaRnā</b> (+ne)	पकड़ना	to catch
<b>palnā</b> (-ne)	पलना	to be brought up
<b>par</b>	पर	on, at
<b>parājīt honā</b> (-ne)	पराजित होना	to be defeated
<b>pareshān</b>	परेशान	troubled
<b>parhez</b> (m.)	परहेज़	abstinence
<b>parhez karnā</b> (+ne)	परहेज़ करना	to abstain, to avoid
<b>paR<sup>h</sup>nā</b> (-ne)	पढ़ना	to study, to read
<b>parivār</b> (m.)	परिवार	family
<b>paRnā</b> (-ne)	पड़ना	to fall, to lie down
<b>pasand</b> (f.)	पसन्द	choice, liking
<b>pashcim</b> (m.)	पश्चिम	west
<b>pashcimī</b>	पश्चिमी	western
<b>patā</b> (m.)	पता	address
<b>patā lagnā</b> (+ko)	पता लगाना	to come to know
<b>paTāxā</b> (m.)	पटाखा	a firecracker
<b>patrā</b> (m.)	पत्रा	astrological chart
<b>pavitrātā</b> (f.)	पवित्रता	purification, holiness
<b>paṅkti</b> (f.)	पंक्ति/पंक्ति	line, row
<b>pānā</b> (+ne)	पाना	to find, obtain
<b>pānī</b> (m.)	पानी	water
<b>pās</b>	पास	near
<b>p<sup>h</sup>al</b> (m.)	फल	fruit
<b>p<sup>h</sup>ir</b>	फिर	again, then
<b>p<sup>h</sup>ul-j<sup>h</sup>aRī</b> (f.)	फुलझड़ी	a kind of firework which emits flower-like sparks
<b>pickārī</b> (f.)	पिचकारी	a syringe-shaped water-gun made of wood or metal
<b>pīlā</b>	पीला	yellow
<b>pīnā</b> (+ne)	पीना	to drink
<b>pracalit honā</b> (-ne)	प्रचलित होना	to be prevalent
<b>prakāsha</b> (m.)	प्रकाश	light
<b>prasannṭā</b> (f.)	प्रसन्नता	happiness, joy
<b>prasidd<sup>h</sup>a</b>	प्रसिद्ध/प्रसिद्ध	famous
<b>pratīka</b> (m.)	प्रतीक	symbol

<b>prācīn</b>	प्राचीन	ancient
<b>prema</b> (m.)	प्रेम	love
<b>pulis vālā</b> (m.)	पुलिस वाला	policeman
<b>purānā</b>	पुराना	old (inanimate)
<b>pūc<sup>h</sup>nā</b> (+ne)	पूछना	to ask
<b>pūjana</b> (n.)	पूजन	worship
<b>pūrā</b> (m.; adj.)	पूरा	full, complete, whole
<b>pūrā karnā</b> (+ne)	पूरा करना	to complete
<b>pehlā</b>	पहला	first
<b>pehle</b>	पहले	(at) first, ago, previously
<b>pesā</b> (m.)	पैसा	money; one hundredth of a rupee
<b>pyār</b> (m.)	प्यार	love
<b>rakshā karnā</b> (+ne)	रक्षा करना	to protect, to defend
<b>rakshāband<sup>h</sup>an</b> (m.)	रक्षा बन्धन	'the festival of love and protection'
<b>rang-birangā</b>	रंग-बिरंगा	colourful
<b>rang</b> (m.)	रंग	colour
<b>rangīn</b>	रंगीन	colourful
<b>rājā</b> (m.)	राजा	king, emperor
<b>rājya</b> (m.)	राज्य	kingdom
<b>rākshasa</b> (m.)	राक्षस	demon
<b>rāma</b> (m.)	राम	Lord Rama; (proper name)
<b>rānī</b> (f.)	रानी	queen
<b>rāt</b> (f.)	रात	night
<b>rāvaNa</b> (m.)	रावण	the demon king, Ravana
<b>resham</b> (m.)	रेशम	silk
<b>reshmī</b>	रेशमी	silken
<b>ritu</b> (f.)	ऋतु	season
<b>rivāj</b> (m)	रिवाज	custom
<b>ruk<sup>nā</sup></b> (-ne)	रुकना	to stop
<b>rupayā</b> (m.)	रुपया	rupees (Indian currency)
<b>rehnā</b> (-ne)	रहना	live
<b>sab</b>	सब	all
<b>sabzī</b> (f.)	सब्जी	vegetable
<b>sac</b> (m.)	सच	truth, true

<b>sac!</b>	सच	Truth! It can't be true!
<b>sak<sup>nā</sup></b> (-ne)	सकना	can, be able to
<b>salāh</b> (f.)	सलाह	advice
<b>salāh lenā</b> (+ne)	सलाह लेना	to seek/take advice
<b>salāh mān<sup>nā</sup></b> (+ne)	सलाह मानना	to accept/take advice
<b>salām</b> (m.)	सलाम	Muslim greetings and replies to greetings
<b>samaj<sup>h</sup>nā</b> (+/-ne)	समझना	to understand
<b>samaya</b> (m.)	समय	time
<b>samrāT</b> (m.)	सम्राट	king, emperor
<b>sandesh</b> (m.)	सन्देश	message
<b>sanskrita</b> (f.)	संस्कृत	Sanskrit
<b>sau</b>	सौ	hundred
<b>savāl</b> (m.)	सवाल	question
<b>saverā</b> (m.)	सवेरा	morning
<b>sangīt</b> (m.)	संगीत	music
<b>sāhib</b> (m.)	साहिब	sir
<b>sāl</b> (m.)	साल	year
<b>sāmān</b> (m.)	सामान	baggage, goods, stuff, tools
<b>sāRī</b> (f.)	साड़ी	saree
<b>sāt baje</b>	सात बजे	seven o'clock
<b>se</b>	से	from, with, by, than
<b>sevā</b> (f.)	सेवा	service
<b>shabda</b> (m.)	शब्द	word
<b>sharīr</b> (m.)	शरीर	body
<b>shatābdī</b> (m.)	शताब्दी	century
<b>shatru</b> (m.)	शत्रु	enemy
<b>shatrutā</b> (f.)	शत्रुता	enmity, hostility
<b>shauk</b> (m.)	शौक	hobby, fondness, interest
<b>shādī</b> (f.)	शादी	marriage
<b>shādī-shudā</b>	शादी-शुदा	married
<b>shām</b> (f.)	शाम	evening
<b>shāndār</b>	शानदार	splendid, great
<b>shāyad</b>	शायद	perhaps
<b>shrī krishna</b>	श्रीकृष्ण	Lord Krishna
<b>shub<sup>h</sup>a</b>	शुभ	auspicious
<b>shukriyā</b> (m.)	शुक्रिया	thanks
<b>shuru karnā</b> (+ne)	शुरू करना	to begin



<b>sheher</b> (m.)	शहर	city
<b>siggār</b> (m.)	सिंगार	make up
<b>sir</b> (m.)	सिर	head
<b>sirf</b>	सिर्फ	only
<b>sīk<sup>h</sup>nā (+ne)</b>	सीखना	to learn
<b>socnā (+ne)</b>	सोचना	to think
<b>solvī</b>	सोलहवीं	sixteenth
<b>srava-priya</b>	सर्व-प्रिय	loved by all, favourite
<b>subā</b> (f.)	सुबह	morning
<b>sultān</b> (m.)	सुलतान	a sultan, king, emperor
<b>sunharā</b> (m. adj.)	सुनहरा	golden
<b>sunte hī</b> (sun+te hī participle)	सुनते ही	as soon as [someone] heard
<b>sūk<sup>h</sup>ā</b> (m. adj.)	सूखा	dry
<b>sūt</b> (m.)	सूत	cotton
<b>sūtī</b> (adj.)	सूती	cotton
<b>senik</b> (m.)	सैनिक	soldier
<b>tab tak</b>	तब तक	by then
<b>tabīyat</b> (f.)	तबीयत	health, disposition
<b>taklīf denā (+ne)</b>	तकलीफ देना	to bother
<b>taklīf</b> (f.)	तकलीफ	trouble, bother
<b>talāk</b> (m.)	तलाक	divorce
<b>tar</b>	तर	wet
<b>tarī</b> (f.)	तरी	liquid
<b>tashrīf</b> (f.)	तशरीफ	(a term signifying respect)
<b>tashrīf lānā (-ne)</b>	तशरीफ लाना	to grace one's place, welcome, come
<b>tashrīf rak<sup>h</sup>nā (+ne)</b>	तशरीफ रखना	to be seated
<b>tāj</b> (m.)	ताज	crown
<b>tāj mehel</b> (m.)	ताज महल	the Taj Mahal
<b>tez</b>	तेज	fast, quick, sharp, strong
<b>t<sup>h</sup>ā</b>	था	was
<b>T<sup>h</sup>ik</b>	ठीक	fine; okay
<b>T<sup>h</sup>ik-T<sup>h</sup>āk</b>	ठीक-ठाक	fine, hale and hearty
<b>t<sup>h</sup>oRā</b>	थोड़ा	little, few
<b>Tikā lagānā (+ne)</b>	टीका लगाना	to give an injection/a shot
<b>to</b> (particle)	तो	then, as regards

<b>ternā (-ne)</b>	तैरना	to swim
<b>tyauhāra</b> (m.)	त्यौहार	festival
<b>umar</b> (f.)	उमर	age
<b>utsāh</b> (m.)	उत्साह	enthusiasm, joy, zeal
<b>uttarād<sup>h</sup>ikārī</b> (m.)	उत्तराधिकारी	heir
<b>esā</b>	ऐसा	such
<b>vacan</b> (m.)	वचन	promise
<b>vah</b>	वह	that, he, she
<b>vahī</b> (vah+hī)	वही	same, that very
<b>varsha</b> (m.)	वर्ष	year
<b>vasanta</b> (m.)	वसन्त	spring
<b>vāh</b>	वाह	ah! excellent! bravo!
<b>vāh! vāh!</b>	वाह ! वाह !	Wow! Wow! bravo!
<b>vāpas</b>	वापस	back
<b>vāpas ānā (-ne)</b>	वापस आना	to come back
<b>vātāvarena</b> (m.)	वातावरण	atmosphere, environment
<b>videshī</b> (m.)	विदेशी	foreigner
<b>vijaya</b> (f.)	विजय	victory
<b>vintī</b> (f.)	विनती	request
<b>vo kēse</b>	वह कैसे	how come?
<b>vēse</b>	वैसे	otherwise, in addition, like that, similarly
<b>xarāb</b>	खराब	bad
<b>xarīdnā (+ne)</b>	खरीदना	to buy
<b>xatarnāk</b>	खतरनाक	dangerous
<b>xatrā</b> (m.)	खतरा	danger
<b>xayāl</b> (m.)	खयाल	opinion, view
<b>xāskar</b>	खासकर	especially, particularly
<b>xud</b>	खुद	oneself
<b>xudā hāfiz</b>	खुदा हाफिज़	goodbye
<b>xush-hālī</b> (f.)	खुश-हाली	prosperity
<b>xushbū</b> (f.)	खुशबू	fragrance (lit. happy smell)
<b>xushī</b>	खुशी	happiness
<b>xeriyat</b> (f.)	खैरियत	safety, welfare
<b>xyāl</b> (m.)	ख्याल	opinion, thought

<b>yahā</b>	यहाँ	here
<b>yahā tak ki</b>	यहाँ तक कि	to the point, to the extent that
<b>yā</b>	या	or
<b>yād dilānā (+ne)</b>	याद दिलाना	to remind
<b>yānī</b>	यानी	that is, in other words
<b>zarā</b>	ज़रा	little, somewhat
<b>zarūr</b>	ज़रूर	of course, certainly
<b>zarūrat (f.)</b>	ज़रूरत	need, necessity
<b>zarūrī</b>	ज़रूरी	important, urgent, necessary
<b>zor se</b>	ज़ोर से	loudly
<b>zor denā (+ne)</b>	ज़ोर देना	to emphasize
<b>zyādā (invariable)</b>	ज़्यादा	more

# Index

N.B. The numbers refer to lesson numbers.

- adjectives
  - comparative 5
  - derived 4
  - superlative 5
- adverbials 9
- agentive: **vālā** 7
- agreement
  - adjectives/possessive (unmarked) 1
  - object-verb 3
  - verb agreement 3
- ambiguity 8
- and pausing 9
- attention getters 2
- b'hāī** 5
- aur:** conjunction and modifier 4
- capabilitatives
  - three types of 7
- commands
  - irregular 5
  - polite 3
- conditionals
  - counter factives 8
- context 3
- constructions
  - desirative 5
  - ergative/**ne**-construction 6
  - generic 4
- direct object markers 4
- echo words 6
- English
  - nativization of 4, 6
- experiential and volitional verbs 6
- formulaic expressions 7, 8
- gender 1, 2
- greetings
  - Hindu-Sikh 1
  - Muslim 1
  - regional variants 1
- honorific pronouns 1
- Indian curry 9
- information questions and word order 2
- leave taking 1
- locations
  - postposition omission 5
- negation
  - contrastive 8
  - deletion 8, 9
  - incorporated words 7
  - particles 4, 8
- negotiation: rules of 3

- neither ... nor 9  
 nouns  
   number and gender 1, 2  
   oblique plurals 4  
 number  
   marked nouns 2  
   unmarked nouns 1  
 object 4  
 object-verb agreement 3  
 obligatives  
   external 7  
   internal 7  
 participles  
   ‘as soon as’ 7  
   past 9  
   past and passives 9  
   past as adverbial 9  
   present 8, 9  
 particles  
   emphatic **hī** 5, 9  
   negative 4, 8  
   **to** 7  
 passive 9  
   agentless 10  
   and past participle 9  
 ‘please’ 3  
 politeness 3, 8  
 possession  
   separable or transferable 3  
 postpositions 2  
   compound 5  
   compound and oblique 3  
   deletion in purpose clauses 9  
   ‘ghost’ 4  
   omission 5, 6  
 ‘pro-drop’ languages 2  
 pronouns  
   contractive 4  
   honorific 1  
   personal 1  
   possessive 1  
   reflexive 5, 7  
   the **ne** forms 6  
 question tag 2  
 question words  
   movement 1  
   oblique 5  
   where, how many 2  
   word order 2  
 questions  
   information 2  
   tag question 2  
   yes-no 1, 4  
 reduplication  
   distributive meaning 9  
   pluralization 4  
   question 4  
 relative clauses 10  
   agentive 10  
   directional 10  
   kind 10  
   locative 10  
   manner 10  
   quantitative 10  
**saknā**, ‘can’ 5  
 separable or transferable  
   possessions 3  
 ‘since’ 3  
 social rituals 2  
 styles  
   Perso-Arabic 10  
   Sanskrit 10  
 subject  
   dative/experiencer 4  
   marking 3  
   omission 2, 3, 9

- and verb agreement 3  
 tenses  
   future 5  
   immediate future 7  
   irregular past forms 6  
   past (the verb ‘to be’) 5  
   past perfective 7  
   present habitual 2  
   present perfective 7  
   progressives 5  
   simple past 6  
   subjunctive 7, 8  
 time expressions 5  
 variation  
   regional 7  
 verbs  
   agreement 3  
   ‘to be’ 2  
   causative 8  
   complex 6  
   compound 7, 8, 9  
   deletion and negation 8  
   experiencer 6  
   generic construction 4  
   ‘to have’ 2  
   of knowledge 6  
   **lagnā** 4  
   **milnā**, ‘to find’ 8  
   simple past (transitive) 6  
   volitional 6  
 verbal nouns/infinitive 4  
   oblique 4  
 ways of expressing  
   advice 8  
   capability 7  
   ‘go to the doctor’ 4  
   ‘I love you’ 4  
   ‘to like’ 4  
   ‘to meet’ 8  
   ‘opportunity of’ 9  
   politeness 1  
   ‘same’ or ‘alike’ 3, 4  
   ‘to wait’ 8  
   ‘want’ vs. ‘desire’ 3  
 word compounding 6  
 word order 1, 2, 3, 4, 6  
   focus or emphasis 7, 9  
   wh-word and movement 1  
 yes-no questions 1

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