

## The Panjabi Language

Panjabi (or Punjabi) is spoken by about 35 million people in the Panjab region of Pakistan and India, and is the vehicle for recording the teachings of the gurus of the Sikh religion. In the last thirty years its use for official documents, education and literature has grown considerably.

This is the second volume in the *Languages of Asia and Africa* series. The book was originally published in a very limited edition in the Soviet Union and has now been fully revised by the author for this new translation into English.

*The Panjabi Language* covers phonology and script, vocabulary, morphology, syntax and a specimen text. It provides a useful summary of grammar both for beginners and for those already familiar with the language.

Natalya Tolstaya was educated at Leningrad University and obtained her doctorate in 1956. Since then she has worked as an editor and freelance writer and translator.

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# The Panjabi Language

A Descriptive Grammar

N.I. Tolstaya

## **The Panjabi language**

Languages of Asia and Africa

*Languages of Asia and Africa*

Volume 2

**The Panjabi language**

A descriptive grammar

N. I. Tolstaya

Translated by G. L. Campbell



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## Introduction

Panjabi is one of the New Indo-Aryan languages, which form a branch of the Indo-European family. It is widely spoken in the Panjab, the western part of which is Pakistani territory, while the eastern part forms the Indian state of the Panjab. The total number of Panjabi speakers in both areas is about 30 million. The most important dialects are: Majhi (in the territory between the rivers Ravi and Bias, with two major cities, Lahore and Amritsar); Doabi (between the Bias and the Sutlej, with two main towns, Jalandhar and Hoshiarpur); Malwai (the Ludhiana region); Patialwi (the Patiala and Sangur region); Dogri (the Jammu region); Pahari (the Chamba and Mandi region); Laialpuri (the Laialpur region); Multani (the Multani region); Hindko (the Hazara region); Pothohari (in the territory between the Jelam and the Indus, with main town Rawalpindi). If this classification is lacking in precision, this is due to the fact that hardly any of these dialects have been studied in detail.

When Europeans began to study Panjabi in the first half of the nineteenth century they turned their attention to the Malwai dialect. The first Panjabi books - a translation of the Bible, prayer books, grammars, dictionaries - were published by the Ludhiana Mission Press in Ludhiana. Modern



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literary Panjabi, however, is based on the Majhi dialect, which is largely due to the presence in the Majhi-speaking territory of such great political, commercial and cultural centres as Lahore and Amritsar.

Dialects spoken in the western parts of the Panjab - Multani, Pothohari and Hindko - differ considerably from the literary language, and for this reason some scholars, following Sir George Grierson, are inclined to regard them as offshoots of a separate language, to which they have given the name Lahnda (= 'western'). The western Panjabi dialects display certain phonological and morphological traits linking them to the languages of north-west India and Pakistan (Sindhi and, partly, Kashmiri), while the eastern Panjabi dialects, along with the literary language based on them, tend more towards Hindi. Grierson's explanation for this state of affairs is that the development (evolution) of the eastern Panjabi dialects has been greatly influenced by the neighbouring dialects of Hindi, while characteristic features of NIA languages belonging to the north-western sub-group have been retained much more clearly in the western Panjabi dialects ('Lahnda'). In practice, there is no evidence for Grierson's proposed contrast between eastern and western Panjabi dialects. The very word 'Lahnda' is known only to a few specialists. Speakers of western and of eastern dialects alike use the same literary Panjabi as literary language, and many Panjabi scholars are inclined to regard the eastern and western dialects as forms of one single Panjabi language.\*

Panjabi is written in the Gurmukhi script, which is related to Devanagari and shares common traits with the Kashmiri

\* C. Shackle points to the emergence over the last few decades of Siraiiki (western Panjabi) as a literary language.

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alphabet, Sharada, and with Mahajani (used in Rajasthan). Gurmukhi was first used by Sikh religious teachers - by 'gurus' that is to say - and the word means literally 'proceeding from the mouth of the guru'. The cursive form known as Lahnda is used specifically in commercial documents. In addition, the Arabo-Persian script is used in the western Panjab (Pakistan), and eastern Panjabi (in India) can also be written in Devanagari.

Panjabi scholars date the beginnings of Panjabi literature in the ninth century AD, when remnants of the Yoga and Natha sects of Buddhism were active in the Panjab. The hymns produced by members of these sects are regarded as the first literary works in Panjabi.

The oldest literary monument written in the Gurmukhi script is the 'Adi Granth', the holy book of the Sikhs. It was composed in 1604 in Amritsar by order of the fifth Sikh guru, Arjuna (1563-1606), whose sermons it contains along with hymns written by various religious teachers of the twelfth to the fifteenth centuries, both Hindu and Moslem - Namdev, Kabir, Farid, etc.

For a variety of historical reasons, however, literature in Panjabi was denied any chance of free development until late in the nineteenth century. The invasion of India by Turkic troops and Afghan and Mongol rulers, and the establishment of their alien rule in the Panjab formed a serious obstacle to the emergence of a Panjabi literary language. Throughout the Middle Ages literature in the Panjab was written in Persian and in Persianised Urdu. In the sixteenth century, under the influence of Arabic and Persian models, a new genre made its appearance in the Panjab - the kissa-kawi, or romantic love poem. The poets Damodar and Varis Shah had much to do with the growth of this genre. The most important representatives



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of the later Sufi poetry were Shah Hussein and Bullhe Shah, whose works were well known, not only in India, but also in Iran and in Egypt.

By the middle of the nineteenth century Urdu had made itself pre-eminent in the Panjab; it was the language of primary education, of legal proceedings and of the press. Apart from a rich folklore nothing was written in Panjabi except Sikh religious works.

In the last quarter of the nineteenth century a movement made itself felt among Panjabi intellectuals in favour of the development of a literature in Panjabi, and of making Panjabi the main medium for the social and cultural life of the province. There ensued a struggle for the introduction of Panjabi into the educational system and for the general use of the Gurmukhi script.

At the same time, new literary genres began to evolve - the novel, the short story and the play. These new literary forms were also imbued with new ideas. The writers of the first half of the twentieth century such as Bhai Vir Singh, Dhaniram Chatrik, Nanda, Charan Singh Shahid and Puran Singh took up the burning issues of their time - education for women, remarriage of widows, social injustice. They ridiculed Indians who tried to be more English than the English, the stupidity and the conceit of the rich, the venality of judges. The question of freedom for India was taken up with particular enthusiasm. In 1926 the leading writers united to form the Panjab Literary Society.

The birth of the Republic of India in 1950 gave a new impetus to the development of Panjabi, as it is Indian government policy to encourage the growth of local languages. Panjabi is now recognised as the official language of the State of Panjab; it is the language of education both for

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primary schools and for higher education, and many newspapers and periodicals are published in it. The best known periodicals such as 'Prit Lari', 'Arsi' and 'Bal Sandesh' act as a forum for writers of both the older and younger generations. In the last twenty years, Panjabi literature has produced poets (such as Mohan Singh, Shiv Kumar, Santokh Singh Dhir, Amrita Pritam, Prabhjot Kaur and Pritam Singh Safir), prose writers (Nanak Singh, Gurbaksh Singh, Kartar Singh Duggal, Sujan Singh, Kulvant Singh Virk, Navtej Singh and Ajit Kaur) and playwrights (Balvant Gargi, Harcharan Singh and others). By publishing and distributing books in Panjabi, the Panjabi Writers' Cooperative founded in Delhi in 1959 has made a major contribution to the growth of modern Panjabi literature. In addition to writers of the older generation, the Cooperative also includes younger writers such as Mahip Singh, Rajindar Kaur and Bachint Kaur.

Panjabi speakers living in Pakistan where the official language is Urdu are campaigning for the use of their mother tongue in the educational system, in legal proceedings and in various other spheres of cultural life and in public affairs. A large group of writers in western Panjab are at present publishing their works in Panjabi written in the Urdu script.



## Phonology and script

### VOWELS

In Panjabi there are three short vowels: u, a, i, and seven long: ū, ā, ī, e, o, âē, âō. The long vowels are held longer and pronounced more tensely than the short vowels (see Table 1).

ī : a high front vowel, unrounded, as in 'beat': pīndā = drinking

i : high front vowel, unrounded, as in 'sit': vidiārthī = student

e : high middle vowel, unrounded, as in French 'été': višēṣaṅ = adjective

âē (ε) : high middle vowel, unrounded, very long, corners of the mouth are drawn sharply back like a in 'mad': bāēṭhṇā = to sit

a : low front vowel, unrounded, as in 'about'. When stressed, it is as in German 'hat': kar<sup>a</sup>m = business, affair.

Short a changes somewhat in character before h followed by short i tending then towards open e,

e.g. pahilā = at first

kahiṇā = speak

rahiṇā = live (in these words h is not pronounced).

ā : low middle vowel, unrounded, as in 'father': ākh<sup>a</sup>ṇa = to speak

ū : high back vowel, rounded, as in 'food': dūjā = second

u : high back vowel, rounded, as in 'put': kuṛī = girl

o : middle back vowel, rounded, as o in 'hôte': loṛ = necessity

âō (◌) : middle back vowel, rounded, as in 'wall': fâōj = army

These are all pure vowels, non-nasalised. - To each there corresponds a nasalised counterpart: ī̃, ĩ, ē̃, âē̃, ā̃, ā̃, ū̃, ū̃, ỗ, âỗ. Nasalisation of final long vowels is extremely common, especially in dialects.

TABLE 1

	Front	Middle	Back
High	ī i		ū u
Middle		e âē (ε)	o âō (◌)
Low		a	ā

Reduction of short a

Depending on its position in the word, short a is pronounced either fully or is reduced almost to the point of inaudibility.\*

It is pronounced fully:

1 In the initial syllable of the word: alūcā = cherry-plum  
parsiddh = famous

\* Reduced a is indicated as a superscript only in the phonological part of this book. In the other sections it is not specially marked.

- 2 In the penultimate syllable, if it ends on a consonant plus a reduced short vowel:  $\text{dīpak}^{\text{a}} = \text{lamp}$   
 $\text{jihlam}^{\text{a}} = \text{Jelam (river)}$

Short a is reduced:

- 1 In final position:  $\text{hatth}^{\text{a}} = \text{hand}$   
 $\text{sanbandh}^{\text{a}} = \text{union}$
- 2 In the penultimate syllable of a four-syllable word ending on a long vowel:  $\text{nikal}^{\text{a}}\text{ṅā} = \text{to go out, to appear}$   
 $\text{samajh}^{\text{a}}\text{ṅā} = \text{to understand}$
- 3 In the middle syllable of a three-syllable word ending on a long vowel:  $\text{kar}^{\text{a}}\text{nā} = \text{to do}$   
 $\text{ād}^{\text{a}}\text{mī} = \text{man}$
- 4 In the second syllable of a four-syllable word, if the first syllable is not a prefix:  $\text{bah}^{\text{a}}\text{lāuṅā} = \text{to amuse, entertain}$   
 $\text{ghab}^{\text{a}}\text{raṅā} = \text{be disturbed}$

#### CONSONANTS

In Table 2 the consonants of Panjabi are classified according to point and manner of articulation.

P, t, k, are pronounced as in the French 'Paris', 'tout', 'calme', i.e. without aspiration; ph, th, kh are the corresponding aspirates; c is close to the English ty; the corresponding aspirate ch is like the ch in English 'child'.

The cerebrals  $\text{ṭ}$ ,  $\text{ḍ}$ ,  $\text{ṅ}$ ,  $\text{ḷ}$  are formed by curling the tongue upwards so that the tip touches the front part of the hard palate.  $\text{ṭ}$  and  $\text{ḍ}$  differ from the English t and d in that the tip of the tongue is higher and articulation is instantaneous, unaccompanied, that is, by the affricate quality present in English. Cerebral nasal  $\text{ṅ}$  is an independent phoneme in Panjabi. In the literary pronunciation, the lateral cerebral  $\text{ḷ}$  is usually replaced by l.

Cerebral  $\text{ṙ}$  is not rolled. To form it, the tip of the

TABLE 2

Manner of articulation	Place of articulation							
	labial	dental	cerebral	palatal	velar	uvular	pharyngeal	
occlusive	p ph	t th	ṭ ṭḥ		k kh			
voiced	b	ḍ	ḍ		g			
flap								r
affricate								
unvoiced				c ch				
voiced				j				
fricative	f	s ś					x	
voiced		z					g	h
nasal	m	n	ṅ	(ṅ)*	(ŋ)			
fricative								
lateral	v	l	(l)	y				
trill			r					

\* The sounds ṅ and ŋ are positional variants of the phoneme n.



tongue is bent backwards and then quickly thrust forwards in a sort of flick on the front of the hard palate. In the flicking action, the tongue is in the same position as it occupies in the formation of the other cerebral consonants.

The sounds ph, th, ch, kh, are aspirated. Each is formed in the same way as the corresponding stop but is accompanied by an expulsion of breath. In the case of sonants the aspiration is voiced, in the case of surds it is unvoiced. Sonant aspirates in the middle and at the end of a word generally lose their aspiration; e.g.

sambhal<sup>a</sup>ṇa (= to support) sounds like sambal<sup>a</sup>ṇa

panjhī (=twenty-five) sounds like panjī

In initial position in a syllable with rising tone, the sonant aspirates not only lose the aspiration but are also devoiced.

The sibilant s is pronounced as in English 'shut'. In native Panjabi words this sound has been replaced by ś; s is now found only in Sanskrit words and in borrowings from Arabic, Persian and English.

The sound h is as in English; kh is as in Scottish 'loch'; f and v are as in English but weaker.

In words borrowed from Persian, Arabic and Turkish the following uvular sounds are found: ḳ (unvoiced occlusive), x (unvoiced fricative), ɣ (voiced fricative). In normal pronunciation they are realised as the Panjabi velars k, kh, g. The sounds f (may be replaced by ph) and z (may be replaced by j) are also found in borrowings.

#### STRESS

Stress in Panjabi is dynamic, and may fall either on a short or on a long vowel. Unstressed syllables are pronounced as clearly and precisely as stressed syllables.

The position of the stress in a word is determined by the

number and distribution of long and short syllables in it. Reduced a is syllabic (syllable-forming) and hence a final consonant or group of consonants is traditionally regarded as forming a separate syllable: e.g.

hatth<sup>a</sup> = hand

kivār<sup>a</sup> = door

In disyllables, the stress normally falls on the first syllable:

'ghorā = horse

'vārī = grove

In trisyllables, the stress falls on the second syllable if this is long: e.g.

sa'vere = in the morning

ra'soī = kitchen

ma'hīnā = month

If the second syllable is short, the stress moves to the first:

'ḍangar<sup>a</sup> = cattle

'ratan<sup>a</sup> = Ratan (proper name)

'pich<sup>a</sup>lī = the last (fem.)

In four-syllable words, the stress falls on the first if the second and third are short: e.g.

'av<sup>a</sup>sar<sup>a</sup> = case, event

'mat<sup>a</sup>lab<sup>a</sup> = meaning

'nikal<sup>a</sup>ṇā = to go out, to appear

'samasiā = problem

If the penultimate syllable of a four-syllable word is long, the stress falls on it: e.g.

cam<sup>a</sup>'kīlā = glittering

kalā'kārī = art, skill

An exception is provided by the participles and imperative forms: e.g.

sama'jhā = having suggested

ka'ro = do!



Each component of a compound word retains its own stress pattern: e.g.

'bad<sup>a</sup>'calan = badly behaved

'mātā'pita = parents

Sometimes, however, a compound word has a strong stress on its last component and a weaker stress on the others: e.g.

pusta'kāla = library

Phonetically, words with the following suffixes are akin to compounds with the stress on the last component

-valā, -hār, -hārā, -dār, -kār, -vān: e.g.

likhan<sup>a</sup>'valā = writer

cittar<sup>a</sup>'kār = artist

sirjan<sup>a</sup>'hār = creator of the world

#### TONES

There are three phonemic tones in Panjabi, which affect the stressed syllables of words - the low, the high and the even.

The low tone is indicated in writing by the presence of h or a voiced aspirate preceding the syllable bearing this tone; the h is not pronounced, and the voiced aspirates are devoiced and pronounced as the equivalent surds: e.g.

ghoṛā / kōra / = horse

bahārī / bārī / = broom

The high tone is indicated by the same letters placed after the vowel. Again, h is not pronounced, and the aspirates lose their aspiration but retain voicing: e.g.

kohṛā or koṛhā / kōra / = leprous

cāh / cā / = tea

The even tone is not indicated graphically, that is, it is used in stressed syllables which have neither h nor a voiced aspirate: e.g.

bārī / bārī / = door

cā / cā / = wish

In a final open syllable ending on -ā or -āu, this tone takes on a low contour, remaining, however, in contrast with the low tone proper.

#### SCRIPT

The Gurmukhi alphabet used for Panjabi consists of 35 letters, and is for this reason also known as 'peinti' (pāeti = 35). As explained before, the word 'gurmukhi' means 'proceeding from the mouth of a guru'. At the time of Nanak, the first guru of the Sikh community (1469-1538), three alphabets were in use in the Panjab. One of these - bhatakshari - was used by Nanak for his religious works, and it was on the basis of this alphabet, as amended and extended by the guru Angad (1538-52), that Gurmukhi developed.

The Gurmukhi alphabet is as follows:

ੳ	ūrā	ਅ	āiṛā	ੲ	īṛī	ਸ	sa	ਹ	ha
ਕ	ka	ਖ	kha	ਗ	ga	ਘ	gha	ਙ	ṅa
ਚ	ca	ਛ	cha	ਜ	ja	ਝ	jha	ਞ	ṇa
ਟ	ṭa	ਠ	ṭha	ਡ	ḍa	ਢ	ḍha	ਣ	ṇa
ਤ	ta	ਥ	tha	ਦ	da	ਢ	dha	ਨ	na
ਪ	pa	ਫ	pha	ਬ	ba	ਭ	bha	ਮ	ma
ਯ	ya	ਰ	ra	ਲ	la	ਵ	va	ਰ਼	ṛa

The Gurmukhi script, like Devanagari and its other variants, is syllabic: apart from the first three letters (ੳ, ਅ, ਏ), all the signs represent consonants plus the short vowel a. The order of the letters in Gurmukhi differs somewhat from the normal order found in Devanagari and other Indian scripts; thus, there are only three independent vowel signs, and the consonants sa and ha precede the other consonants.

Vowels other than short a are indicated by means of additional signs written above, below, before or after conso-

nants. These are:  $\bar{u}$ ,  $\bar{u}$ ,  $\bar{o}$ ,  $\bar{a}$ ,  $\bar{ae}$ ,  $\bar{ao}$ ,  $\bar{i}$ ,  $\bar{i}$   
 \ e. For example, added to the consonant ka, they give  
 the following row:

ਕ ka, ਕ̄ k̄, ਕਿ ki, ਕੀ kī, ਕੁ ku, ਕੂ kū, ਕੇ ke, ਕੈ k̄e, ਕੋ ko, ਕੌ kao  
 The first three letters of the alphabet: ਊ ūṛā, ਅ āiṛā, and  
 ਵ īṛī are used as bearers for free-standing vowels, i.e.

vowels without a consonant. In point of fact, only one of  
 these can be used alone, ਅ aira (= a). The other two take  
 the relevant vowel sign as follows:

ਊ u, ਊ̄ ū, ਊ̄ o, ਅ a, ਅ̄ ā, ਯੈ ae, ਯੈ̄ ao, ਇ i, ਈ ī, ਏ e.

The superscripts  $\bar{\cdot}$  'bindi' and  $\bar{\cdot}$  'tippi' indicate nasalisa-  
 tion of the vowel (usually the first) and, in medial position,  
 the presence of nasal consonant before other consonants  
 (usually the second): e.g.

asī = we	ਅਸੀ̄
māe = I	ਮੈ̄
taṅg = narrow	ਤੰਗ
pañjāb = Panjab	ਪੰਜਾਬ
ḍaṅḍa = stick	ਡੰਡਾ
cand = moon	ਚੰਦ
tambākū = tobacco	ਤੰਬਾਕੂ

The superscript sign  $\bar{\cdot}$  'adhak' indicates gemination of the  
 following consonant: e.g.

satt = seven	ਸੱਤ
sacc = truth	ਸੱਚ

Ligatures, i.e. composite characters formed from two conso-  
 nantal signs, are not numerous in Panjabi. They are made by  
 taking the first consonant in its complete form and adding  
 either below or beside it the characteristic outline of the  
 second: e.g. ਸ੍ਵ sva, ਰ੍ਹ r̄ha, ਰੁ r̄ha, and so on. When ra is  
 the second consonant in the ligature, a special form is used:  
 ੜ thus, ਪ੍ਰ pra, ਤ੍ਰ tra, ਗ੍ਰ gra, and so on.

Non-Panjabi sounds found in words borrowed from other  
 languages are rendered by means of the nearest Panjabi equiva-  
 lents; and a dot is placed under the letter: e.g.

s =	ਸ਼
k =	ਕ਼
x =	ਖ਼
g =	ਗ਼
f =	ਫ਼
z =	ਜ਼

European punctuation is used in Panjabi, with the sole  
 difference that instead of the full-stop the sign | is used.



## Vocabulary

The Panjabi vocabulary can be divided into several groups according to origin. The largest of these comprises words deriving from Ancient Indo-Aryan stock which have developed naturally through the Middle and Modern IA stages to their present shape and meaning in Panjabi. About 60 per cent of Panjabi vocabulary is accounted for by this group.

Secondly, there is a group of words drawn directly from Sanskrit. The number of Sanskrit borrowings in literary Panjabi is already very large, and there is a tendency for this group to grow as the language of belles lettres, of public and social affairs and of science and industry continues to draw on Sanskrit.

Thirdly, there are the borrowings from Iranian (mainly Persian), Turkish and Arabic; these form a very important component in the Panjabi press.

Lastly, we have borrowings from European languages, especially English. These are mainly political and scientific terms. At present there is a tendency to replace these borrowings by words of Indian origin, principally from Sanskrit.

## WORD FORMATION

Word building in Panjabi is basically by means of compounds or with the help of affixes - mainly prefixes. In both cases the components are as a rule genetically homogeneous, though the formation of a compound from genetically heterogeneous components is not excluded.

### Compounds

Three types are distinguished. In the first type, the coordinative (Sk. *dvandva*), the two components are syntactically independent of each other: e.g.

*mātā-pitā* = parents ('mother (and) father')

*din-rāt* = 24 hours ('day (and) night')

The second type is the determinative compound (Sk. *karmadhāraya*). The first element depends grammatically on the second; this first element may be an attribute (with or without concord), the object or an adverbial modifier: e.g.

*pustak-ālā* = library ('dwelling-place of books')

*janam-dātā* = God ('giving life')

*deś-nikālā* = exile ('expulsion from country')

The third type is the *bahuvrihi* or exocentric compound. This type is derived from the previous two. Words of this type define other words and thus play the part of adjectives. The last element in them is always a noun: e.g.

*kam-zor* = weak ('he who has little strength')

*bad-calan* = badly behaved ('distinguishing oneself by bad conduct')

### The main prefixes used in word formation

Formation of words by prefix is not typical of modern Panjabi. Such prefixes as are used are nearly all applied to borrowed



words, and most of them are non-productive. The following may be mentioned:

- upa- (indicates proximity, help, subordination)  
 upa-kār = help, kindness
- a- , an- , aṅ- (indicates negative, absence of something)  
 adikkh = unprecedented  
 aṅjan = unknown  
 anjoṛ = disconnected
- adh- = half  
 adhmōiā = half-dead
- ap- , ava- (indicates removal, negative qualities)  
 apjass = infamy  
 avaguṇ = defect, flaw
- sa- , su- (indicates positive qualities)  
 saputtar = a good son  
 sukarm = good work, business
- sva- , svāe- = one's own, belonging to one  
 svarāj = independence (self-rule)  
 svāemān = self-respect
- san- = with  
 sanmān = esteem  
 sanjog = union
- ham- = with  
 hamdardī = sympathy
- ka- , ku- , dur- (indicates negative, unfavourable qualities)  
 karūp = ugliness  
 kumatt = bad opinion  
 durghaṭṭṇā = misfortune
- ni- , nis- , nir- = without  
 nitāṇā = powerless  
 nisphal = fruitless  
 nirdoṣ = not guilty

- par- , pra - (indicates superiority, being ahead or beyond)  
 pardeś = abroad (foreign countries)  
 prabal = powerful
- paṛ- = fore-  
 paṛdādā = great-grandfather
- man- = not, un-  
 mankhattū = not earning  
 mantārū = not floating
- mahā- = big, large  
 mahābīr = great hero
- lā- = not, un- , without  
 lāpravāh = careless  
 lāvāras = childless
- vi- = without, un- , from within  
 viārth = unfounded, vain  
 vikaś = unfolding  
 vijog = separation
- be- = without, un-  
 beaḳl = unreasonable  
 beant = endless
- bā- = with  
 bāxabar = knowing

The main suffixes used in forming nouns

Morphemes forming feminine nouns:

-ī is used to form feminine nouns, adjectives and participles from nouns which end in -ā in the masculine:

- laṛkā = boy ; laṛkī = girl  
 cangā = good ; cangī = good (fem.)  
 likhiā = written ; likhī (fem. form)

-an, -aṅ, -nī, -ṅī, -ānī, -āṅī, -ṛī: these are used

to form feminine nouns from masculine nouns not ending in

-ā:

panjābī = Panjabi man ; anjābaṅ = Panjabi woman  
 paṇḍit = paṇḍit ; paṇḍitānī = paṇḍit's wife  
 nāg = snake ; nāgnī = female snake  
 naukar = servant ; naukrānī = female servant

Morphemes used to designate people with reference to their occupations or to objects used or possessed by them:

-vālā, -vāl, -hārā, -hār

gharvālā = man ('owner of a house')

sānjhīvāl = shareholder

likhaṅhārā = writer

sirjanhār = creator of the world

-iā

bhaṅwiā = sister's husband

-ū

kamāū = worker ('He who works')

darū = coward

-āk, -ākā

tarāk = swimmer

larākā = warrior

-ī

panjābī = a Panjabi

-ārī

likhārī = writer

-āvā

khiḍāvā = tutor, educator

-kār, -gār, -gar

citrakār = artist

yādgār = monument

sudāgar = merchant

-tā

netā = leader

-k

jācāk = investigator

-dar

zimīndār = land-owner, landlord

-bān

bāgbān = gardener

-vān

dhanvān = rich man

The following morphemes are used to make diminutives or nouns of endearment:

-el, -īcā, -cī, -rā, (-rī):

galīcā = small street

sandūkci, sandūkri = small box

mukhrā = little face

The following morphemes (among others) make abstract nouns:

-āi

paṅhāi = learning, teaching

-vaṭ

thakāvaṭ = tiredness

-haṭ

ghabrāhaṭ = anxiety

-pā

budhāpā = age

-ap

siāṅap = wisdom

-pan

bacpan = childhood

-paṅ

bholāpaṅ = kindness

-gī

nārāzgi = dissatisfaction

-tī

miṇṭī = quantity, measure

Morphemes used to make names of countries, place-names:

-stān, -istān

hindustān = India

pākistān = Pakistan

Suffixes forming adjectives

-ā

bhukhā = hungry

-ākal

ḍarākal = appalling

-āel

gusāel = angry

-ālū

kirpālū = gracious, kind

-āvṇī

duhāvṇī = bringing sorrow

-ik

itihāsik = historical

-it

dukhit = pained, afflicted

-ī

muḡlāī = mogul

-īlā

rangīlā = colourful

-sār

milaṅsār = friendly

-dār

samajhdār = reasonable, intelligent

-mān

śaktīmān = powerful

-mand

aḳlmand = reasonable

-vant

sukhvant = happy, lucky

-var

tāḳatvar = strong

-vān

dhanvān = rich

-vāl

sānjhīvāl = collective



## Morphology

### THE NOUN

#### Gender

Panjabi distinguishes two grammatical genders - masculine and feminine. Nouns ending in  $\bar{a}$ ,  $\bar{ā}$ ,  $\bar{paṅ}$  are masculine:

e.g.

ghoṛā = horse

hiā = heart

bacpaṅ = childhood

An exception is provided by mā = mother, which is feminine in spite of its ending (there are a few other similar cases).

A few nouns ending in  $\bar{i}$  are also masculine. These are nouns denoting nationality or profession: e.g.

nāi = barber

panjābī = Panjabi

bangālī = Bengali

The majority of nouns ending in  $\bar{i}$  are feminine: e.g.

istri = woman

kuṛī = girl

There are no formal rules for identifying the gender of nouns with other than the above endings. In the case of animate nouns, grammatical gender corresponds to natural gender; in

the case of inanimate nouns, one must consult the dictionary: e.g.

balad (m.) = bull

jaṭṭ (m.) = peasant ('jat')

jamā (f.) = class

panjābaṅ (f.) = Panjabi woman

viākaraṅ (m.) = grammar

The grammatical gender of certain inanimate nouns is unstable: e.g.

thā (m. and f.) = place

lām (m. and f.) = army

ghāh (m. and f.) = grass

Feminine nouns can be formed from many masculine nouns either by changing the final  $\bar{a}$  to  $\bar{i}$ : e.g.

ghoṛā (m.) = horse

ghoṛī (f.) = mare

or by adding  $\bar{i}$ ,  $\bar{rī}$ ,  $\bar{ṇī}$ ,  $\bar{nī}$  to masculine nouns ending on a consonant: e.g.

jaṭṭ (m.) = peasant ; jaṭṭī (f.) = peasant woman

bāl (m.) = boy ; bālṛī (f.) = girl

ḍum (m.) = musician ; ḍumṇī (f.) = female musician

zimīndār (m.) = landowner ; zimīndārṇī (f.) = female

landowner

#### Number

Two numbers are distinguished - singular and plural.

Masculine nouns ending on a consonant or on any vowel except  $\bar{a}$  do not change to form the plural direct case: e.g.

piṅḍ = village/villages

kā = crow/crows

nāi = barber/barbers

Masculine nouns ending in  $\bar{a}$  change this vowel into  $\bar{e}$  to form the direct plural:

ghoṛā = horse ; ghoṛe = horses  
kuttā = dog ; kutte = dogs

Nouns of relationship form an exception to this rule, as do nouns of Sanskrit origin and a few of Iranian origin: e.g.

bhrā = brother ; bhrā = brothers  
netā = leader ; netā = leaders  
pitā = father ; pitā = fathers  
daria = river ; daria = rivers

Feminine nouns, apart from those ending in -ā, -ā̃, form their direct plural by adding the ending -ā̃: e.g.

bhaeṇ = sister ; bhaeṇā̃ = sisters  
billī = cat ; billīā̃ = cats  
dhī = daughter ; dhīā̃ = daughters  
gall = word ; gallā̃ = words

The direct plural of feminine nouns ending in -ā, -ā̃ is made by adding the ending -vā̃ to the singular: e.g.

mā = mother ; māvā̃ = mothers  
kathā = story ; kathāvā̃ = stories

Mātā = mother exceptionally has plural mātā̃ = mothers.

In some cases, where a singular feminine noun ends in -ā̃ or in a consonant the plural direct case is made by adding -ī̃: e.g.

salāh = council ; salāhī̃ = councils  
rāt = night ; rātī̃ = nights

A small number of feminine nouns ending in consonants make the direct form of the plural by adding the ending -ū̃: e.g.

hanj = tear ; hanjū̃ = tears  
khumbh = mushroom ; khumbhū̃ = mushrooms  
vast = thing ; vastū̃ = things

Certain nouns are used only in the plural: e.g.

peke, dādke (m. pl.) = parental home  
lok (m. pl.) = people

### Case

To express syntactical relations between nouns in a sentence, Panjabi uses two methods: 1 synthetic, which adds case endings to nouns, and 2 analytic, which combines nouns in the oblique case with auxiliary postpositions.

In addition to the three cases common to most New Indo-Aryan languages - direct, oblique and vocative - Panjabi retains synthetic forms of three other cases - instrumental, dative and locative. These can be formed from only a limited number of nouns, however, and are used comparatively seldom, being replaced more and more by analytic formations.

The *direct* case is the case in which the noun stands as subject, as the nominal part of the predicate, or as the direct object. It is also the dictionary entry form for nouns.

The *oblique* case is not used independently. In order to express case relations (corresponding to the indirect relations of other inflected languages) it must be accompanied by postpositions, which are always understood as being present even when omitted in practice. The forms of the oblique case are as follows:

Masculine nouns in -ā and -ā̃ change these endings to -e or -ē̃ to form the singular oblique case: e.g.

muṇḍā (m.) = boy; muṇḍe nū̃ = to the boy, boy (acc.)  
samā (m.) = time; samē̃ tō̃ = in time

An exception is formed by nouns of relationship and also by a few words of Sanskrit origin which do not change the final vowel: e.g.

dādā (m.) = grandfather ; dādā kol = grandfather's  
netā (m.) = leader ; netā nāl = with the leader

All other masculine nouns and all feminine nouns remain unchanged in the singular oblique case: e.g.



lūmbar̄ (m.) = fox ; lūmbar̄ nū̄ = fox (acc.), to the  
fox

ghor̄ī (f.) = mare ; ghor̄ī ute = on the mare

sabbhā (f.) = meeting ; sabbhā walō̄ = from the meeting

The plural oblique form of masculine nouns ending in -ā̄ or -ā̄ is formed by adding -iā̄ to the base of the word: e.g.

muṇḍiā̄ (m.) = boy ; muṇḍiā̄ nū̄ = boys (acc.), to the boys

samā̄ (m.) = time ; samīā̄ tō̄ = in times

Feminine nouns which have a plural direct case ending in -ā̄ or -wā̄, remain unchanged in the plural oblique: e.g.

gallā̄ = words ; gallā̄ nāl̄ = with, by words

māwā̄ = mothers ; māwā̄ nū̄ = to, of mothers

All other nouns take the ending -ā̄ in the plural oblique case: e.g.

mez (m.) = table ; mezā ute = on tables

kursī (f.) = chair ; kursiā̄ ute = on chairs

The vocative case is the form used to address someone. In the singular masculine, nouns ending in a consonant take the ending -ā̄ to form the vocative: e.g.

he puttrā̄ = Oh son!

he rabbā̄ = Oh God!

Feminine nouns in the singular make a vocative by adding -e to the direct case form: e.g.

nī dhīe! = Oh daughter!

šikārane! = Oh huntsman's wife!

In the plural, all nouns make a vocative in o-: e.g.

dhīo! = daughters!

puttro! = sons!

The plural instrumental form is made with the ending -ī̄. (Old Panjabi had several ways of forming the instrumental case, including forms ending in -i and -hi): e.g.

hatthī̄ = with hands

akkhī̄ = with the eyes

In the singular, an ablative form can be made with the ending -ō̄ or -iū̄: e.g.

gharō̄ = from (out of) the house

koṭhiū̄ = from out of the room, hut

Locative forms are found in both singular and plural numbers.

For the singular, -e may be added (in Old Panjabi, -i, -e, -hi) or the form may coincide with the direct case: e.g.

cete = in the mind

hanere savere = by night and in the morning

uh ghar giā̄ = he went into the house

The plural locative can be formed by adding -ī̄ (Old Panjabi, -ī̄): e.g.

thāī̄ = in places

cahuvī pāsī̄ = everywhere ('on four sides')

rātī̄ = on nights

#### THE ADJECTIVE

The two characteristic endings of adjectives in Panjabi are -ā̄, -ā̄ (masculine) and -ī̄ (feminine). The adjective normally precedes the substantive it qualifies and agrees with it in gender, number and case (direct or oblique). Masculine adjectives in -ā̄, or -ā̄, change this vowel into -e or -ē in the singular oblique and the plural direct cases. All other masculine adjectives remain unchanged in both cases: e.g.

cangā̄ ghorā̄ = fine horse; cange ghorē dā̄ = of the fine horse; cange ghorē = fine horses

navā̄ ghar = new house; navē ghar dā̄ = of a new house; navē ghar = new houses

saphal kamm = successful work; saphal kamm dā̄ = of successful work; saphal kamm = successful works

Masculine nouns ending in -ā̄, -ā̄ add the ending -iā̄ to



the base to form the plural oblique. Other adjectives remain unchanged, except *sabbh* = all, which takes the ending *-nā*:

*sabbhnā milā dā mālik* = the owner of all the factories  
Thus:

*cange ghorē* = fine horses; *cangiā ghorīā dā* = of fine horses

*nawē ghar* = new houses; *nawiā gharā dā* = of new houses  
*saphal kamm* = successful works; *saphal kammā dā* = of successful works

Feminine adjectives ending in *-ī* do not change for the oblique case of the singular, but take *-ā* in the plural in both direct and oblique cases: e.g.

*cangi ghorī* = good mare; *cangi ghorī dā* = of a good mare;  
*cangiā ghorīā* = good mares; *cangiā ghorīā dā* = of good mares

An adjective qualifying a noun in one of the other oblique cases is put in the oblique case: e.g.

*māe apne hatthī kamm kardā hā* = I do the work with my own hands

#### DEGREES OF COMPARISON

There is more than one way of expressing the comparative degree of adjectives in Panjabi. Adjectives in *-ā* alone form a simple comparative by adding *-erā* to the base: e.g.

*lammā* = long ; *lammerā* = longer

*vaḍḍā* = big ; *vaḍḍerā* = bigger

If the adjective ends in *-rā*, this *r* of the base becomes *r* in the comparative, and the affix *-erā* becomes *erā*; i.e. the cerebralisation is transferred from the base to the affix: e.g.

*tagrā* = strong ; *tagrerā* = stronger

A composite form of the comparative is made by means of the words *vaddh* (= bigger) and *ghaṭṭ* (=smaller): e.g.

*uh vaddh tagrā hāe* = he is stronger

Comparison is expressed by placing the adjective (in its positive or its comparative form) after the object with which the comparison is made, and to which the postpositions *nālō* (= than) and *tō*, *thō* (= from) are added: e.g.

*uh māe thō tagrā hāe* = he is stronger than me  
*merī kuṛī nālō terī vaḍḍī hāe* = your daughter is bigger than mine

Only the composite form is used in making the superlative degree; the postposition *tō* is added to the adjective in the oblique case plus the simple form of the comparative degree of the same adjective: e.g.

*cange tō cangerā* = the best

*mande tō manderā* = the worst

Most frequently, however, the superlative is expressed analytically with the help of the syntactic constructions *sabbh tō* (= of all), *sabbhnā nālō* (= than all), *sabbhnā thō* (= of all) and *sariā nālō* (= than all): e.g.

*ih sabbhnā tō nikkī hāe* = she is the smallest of all

*uh sariā nālō māṛā hāe* = he is the weakest of all

#### THE NUMERALS

		das	10	vīh	20	tīh	30	cālī	40
ikk	1	yārā	11	ikkī	21	iktī	31	iktālī	41
do	2	bārā	12	bāī	22	battī	32	batālī	42
tinn	3	terā	13	teī	23	tetī	33	tartālī	43
cār	4	cāōdā	14	cāōvī	24	cāōtī	34	cāōtālī	44
panj	5	pandarā	15	panjhī	25	pāēti	35	panjtālī	45
che	6	solā	16	chabbī	26	chattī	36	chatalī	46
satt	7	satarā	17	satāī	27	sāēti	37	santalī	47
aṭṭh	8	aṭhārā	18	aṭhāī	28	aṭṭhti	38	aṭṭhālī	48
nāō	9	unni	19	unntī	29	untālī	39	unanjā	49

panjāh	50	sattar	70	navve	90
ikvanjā	51	ikhattar	71	ikānve	91
bavanjā	52	bahattar	72	bānve	92
tarvanjā	53	tihattar	73	tarānve	93
curanjā	54	cuhattar	74	curānve	94
pacvanjā	55	panjhattar	75	pacānve	95
chivanjā	56	chihattar	76	chianve	96
satvanjā	57	sathattar	77	satānve	97
aṭhvanjā	58	aṭhhattar	78	aṭhānve	98
unāhaṭh	59	unāsī	79	naṛīnve	99
saṭṭh	60	assī	80	sāo	100
ikāhaṭh	61	ikāsī	81	hazār, hajār	1000
bāhaṭh	62	biāsī	82	lakkh	100000
trehaṭh	63	tirāsī	83	kavoṛ	10000000
cāohaṭh	64	curāsī	84	kharb	100000000
pāēhaṭh	65	pacāsī	85		
chiahaṭh	66	chiasī	86		
satahaṭh	67	satāsī	87		
aṭhahaṭh	68	aṭhasī	88		
unhattar	69	unānve	89		

The cardinals are not declined unless they refer to nouns in the oblique case. They then take the ending  $\ddot{a}$ : e.g.

dasā ghorīā de mālik = the owners of ten horses

panjā bacclā nū = to five girls

The ordinals are formed from cardinals by the addition of the suffix  $\ddot{v}$ :

sattvā = seventh

dasvā = tenth

There are a few exceptions:

pahilā = first

dujā (dusrā) = second

tijā (tisrā) = third

cāothā = fourth

If a cardinal ends in  $\ddot{a}$  or  $\ddot{ā}$ , these vowels are dropped before addition of the ordinal suffix: e.g.

aṭhvanjā = fifty-eight ; aṭhvanjvā = fifty-eighth

satārā = seventeen ; satārāvā = seventeenth

If a cardinal ends in  $\ddot{v}$ , this becomes  $\ddot{v}$  in the ordinal: e.g.

pacānve = ninety-five ; pacānvā = ninety-fifth

Formally, the ordinals are declinable adjectives; thus

tijā muṇḍā = the third boy

tije muṇḍe ne kihā = the third boy said

Fractional numbers: there are special terms for the following:

savā =  $+\frac{1}{4}$  or  $1\frac{1}{4}$  (with weights and measures)

pāoṇā =  $\frac{1}{4}$  or 'a quarter to'

sāḍhe =  $+\frac{1}{2}$

tihāi =  $\frac{1}{3}$

ḍeṛh =  $1\frac{1}{2}$

addhā =  $\frac{1}{2}$

dhāi =  $2\frac{1}{2}$

The numerals addhā and paoṇā are formally declinable adjectives (not to be confused with savā and sāḍhe which are indeclinable).

Collective numerals are formed from the cardinals (2-10 inclusive) by adding the suffixes  $\ddot{e}$ ,  $\ddot{ē}$ : e.g.

dovē = couple

tinne = threesome

cāre = foursome

panje = five of ...

dase = ten of ...

Another way of forming collectives is analytically by means of the postposition  $\ddot{d}$  in its various forms: e.g.

dohā de do = couple



sāo dā sāo = hundred of ...

pañjā diā pañj kuṛiā = five girls

Multiplicative numerals are constructed by means of the word -guṇā (= times): e.g.

do-guṇā or dūṇā = two times

tinn-guṇā or tiṇī = three times

cāogūṇā or cāoṇā = four times as big

pañj-guṇā = five times as big

sao-guṇā = a hundred times as big

Certain adjectives and adverbs may appear in the role of indefinite numerals:

anek = many

hor = still more

bahute = many

sabbh = all

sāre = wholly, altogether

The particle ku (= about, approximately) and the pronoun koī (= someone) are also used to form indefinite numerals: e.g.

pañj ku = about five

sāo ku = about a hundred

koī das rupae = about 10 rupees

#### PRONOUNS

Panjabi distinguishes personal, possessive, reflexive, demonstrative, interrogative, indefinite, relative and emphatic pronouns. All pronouns have special oblique forms, but no vocative forms.

#### Personal pronouns

The first and second personal pronouns are displayed in the following table:

Case	1st person		2nd person	
	sing.	pl.	sing.	pl.
direct	māē	asi	tū	tusi
oblique	māē, māē me	asā, sā asā	tāē, tāē, tu	tusā, tusā, tuhā

The demonstrative pronoun uh (= this, that, he, she, it) serves as third personal pronoun

The pronoun tū (= thou) is used familiarly to younger members of the family, or impolitely to persons lower in social standing than the speaker; tūsī (= you) is used as a singular pronoun of address to relatives, friends and people who are younger than the speaker.

The pronoun āp (= you) (often accompanied by the particle jī) is used as both a singular and a plural form of address to people of higher social standing, or simply as a mark of respect and politeness. Occasionally, āp may refer to a third person, of whom one is speaking with respect.

#### Possessive pronouns

The personal possessive pronouns merā (= my), terā (= thy), sādā (= our) and tuhādā (= your) are formally adjectives and are declined as such. They also stand for the corresponding personal pronouns in constructions with the compound postpositions. In these circumstances the first part of the compound postposition (de, dī) is omitted: e.g.

tuhāde laī = for you

sāde bāre = about us



## Reflexive pronouns

The pronoun  $\bar{a}p$  is used as a reflexive. From it is formed the reflexive-possessive pronoun  $\bar{a}p\bar{n}\bar{a}$  (= one's own), which replaces  $\bar{a}p$  in constructions with postpositions, like the possessive pronouns: e.g.

$\bar{a}p\bar{n}e\ n\bar{a}l$  = with oneself

$\bar{a}p\bar{n}e\ l\bar{a}i$  = for oneself

Constructions of the type:  $\bar{a}p\bar{n}e\ \bar{a}p\ n\bar{u}$  (= of oneself)  $\bar{a}p\bar{n}e\ \bar{a}p\ th\bar{o}$  (= from oneself), etc. are common.

## Demonstrative pronouns

These include nominal and adjectival pronouns and, associated with the latter, adverbial pronouns. Two degrees of proximity are distinguished: 'this' and 'that', i.e. near at hand and further away.

## (a) person, object:

ih,  $\hat{a}eh$  = this, these

uh,  $\hat{a}oh$  = that, those

Singular		Plural	
Direct case	Oblique case	Direct case	Oblique case
ih	is, ih	ih	ih $\bar{n}\bar{a}$ , inh $\bar{a}$
$\hat{a}eh$	$\hat{a}es$ , $\hat{a}eh$	$\hat{a}eh$	$\hat{a}en\bar{a}$ , ahin $\bar{a}$
uh	us, uh	uh	uhn $\bar{a}$ , un $\bar{h}\bar{a}$
$\hat{a}oh$	$\hat{a}os$ , $\hat{a}oh$	$\hat{a}oh$	$\hat{a}ohn\bar{a}$ , aon $\bar{a}$

## (b) indicators:

ajeh $\bar{a}$  = such

ihojeh $\bar{a}$  = such as this

uhojeh $\bar{a}$  = such as that

## (c) quantity:

inn $\bar{a}$ , unn $\bar{a}$  = so much

## (d) mass, degree, measure:

e $\check{d}\check{d}\bar{a}$ , u $\check{d}\check{d}\bar{a}$  = so big

## Interrogative pronouns

## (a) person:

k $\hat{a}o\check{n}$  = who?

object:

k $\bar{i}$  = what?

Singular		Plural	
Direct case	Oblique case	Direct case	Oblique case
k $\hat{a}o\check{n}$	kis, kih	k $\hat{a}o\check{n}$	kin $\bar{h}\bar{a}$
k $\bar{i}$	k $\bar{a}s$ , k $\bar{a}h$	-	

## (b) indicators:

kih $\check{r}\bar{a}$  = what sort of?

kihojeh $\bar{a}$  = like what?, how?

## (c) quantity:

kinn $\bar{a}$  = how much?

## (d) mass, degree, measure:

ki $\check{d}\check{d}\bar{a}$  = how big?, how much?

## Relative pronouns

## (a) of person or object:

jo = who, which, that (oblique case: singular jis, jih, plural jih $\bar{n}\bar{a}$ , jin $\bar{h}\bar{a}$ )

## (b) indicators:

jih $\check{r}\bar{a}$  = as

## (c) quantity:

jinn $\bar{a}$  = as much as

## (d) mass, degree, measure:

je $\check{d}\check{d}\bar{a}$  = as big as, as much as

## Indefinite pronouns

koī = someone, somebody, someone or other (singular oblique case: kise; plural oblique: kinhā, kihnā)

kujh = something

kaī = some

## Emphasising pronouns

xud, āp = self

sabbh = all (oblique: sabbhnā)

sārā = all, the whole of (declinable adjective)

sabbh kujh = all (indeclinable)

har ik = each, every (indeclinable)

sarbat = all (indeclinable)

anek = (oblique case anekā)

## THE VERB

## Non-conjugated forms

The infinitive is taken as the basic form of the verb; as nomen actionis it is masculine in gender.

The infinitive is formed by adding the morpheme -ṇā to the verbal base; if the base ends in r, ṛ, ṇ, ṛh, the morpheme -nā is added: e.g.

jāṇā = to go

karnā = to do

laṛṇā = to fight

sunṇā = to listen

paṛhnā = to read

The oblique case of the infinitive is formed by dropping -ā: e.g.

itthe māē paṛhan lai āī = I (fem.) came here in order to learn

The verbal base is distinguished from the infinitive by the absence of the morpheme -ṇā (-nā). Any verbal base may be used as a noun (usually feminine), bearing the abstract meaning of the root: e.g.

kheḍṇā = to play

kheḍ (f.) = playing, play, game

The nomen agentis is formed from the oblique case of the infinitive by addition of the suffixes -vālā, -ālā, -hār.

The resultant form may be used either as a noun or as an adjective: e.g.

vekhaṇvālā = looking at, observer

bhajjaṇālā = runner

karanhār = doing, doer, agent

The nomen agentis is also used to indicate readiness to perform an action, i.e. as the participle of intention: e.g.

uh āuṇvālā hāē = he's getting ready to come ('here he comes')

The simple imperfective participle is formed by adding the formant suffix -d- and the ending -ā to the base of the verb. For the simple perfective participle the ending -iā is added to the base: e.g.

paṛhdā muṇḍā = the boy who is reading

rangiā dupaṭṭā = painted (dyed) veil (shawl, cover)

If the base of the verb ends on a vowel or on orthographic h (after a vowel), -n- is inserted before the -dā ending of the imperfective participle:

khāṇā = to eat ; khāndā = eating

roṇā = to weep ; rondā = weeping

āuṇā = to approach ; āundā = approaching

lāēhṇā = to descend ; lāēhndā = descending

Idiosyncratic forms of the imperfective participle are found, ending in -nā (m.), -nī (f.) in the singular and in -ne (m.), and -niā (f.) in the plural.



Some perfective participles are formed irregularly. The most important are:

karnā = to do	;	kītā (m.), kītī (f.) = done
jāṇā = to go	;	giā, gai = having gone
marnā = to die	;	moīā, moī = having died
pīnā = to drink	;	pītā, pītī = drunk
kahiṇā = to say	;	kihā, kahī = said
deṇā = to give	;	ditā, ditī = given
lāeṇā = to take	;	liā, lai = taken

As a rule, the perfective participles of transitive verbs are passive in meaning. Other participles have an active meaning.

The compound participle is formed by combining the simple participle of any verb with the perfective participle of the verb hoṇā (= to be). The compound participle is perfective or imperfective, depending on the simple participle used; thus, imperfective

paṛhdā hoiā = reading (pres. part.), engaged in reading  
(present or past)

vekhdā hoiā = looking at (pres. part.), engaged in looking  
at (present or past)

perfective

vekhīā hoiā = seen

kītā hoiā = done

The compound participle agrees with the word it determines in gender and number.

The absolute form of the participles, both simple and compound, may be used in an absolute sense. In this case, the participles take the ending -iā, and are not declined: e.g.

māe muṇḍe nū paṛhdiā hoiā suṇiā = I heard the boy reading

māe rām nū āundiā vekhiā = I saw Ram approaching

The adverbial participle is formed from the verbal base by adding the suffix -ke: e.g.

kahiṇā = to speak ; kahi-ke = having said

karnā = to do ; kar-ke = having done

If the base ends in -āu, the u is dropped before adding -ke: e.g.

phāelāuṇā = to straighten, let out; phāelā-ke = having let out, straightened

The conjugated forms of the indicative mood

*Simple forms*

The simple forms, made by adding the personal endings to the verbal base, include the imperative mood, the simple subjunctive forms and the forms of the simple future which are derived from the latter.

The only forms used of the imperative mood are those of the second person, singular and plural. The second person singular is identical with the verbal base:

kar = do!

bāeṭh = sit!

The morpheme -o is added to these forms to make the plural imperative:

karo = do!

bāeṭho = sit!

The singular forms are used in addressing members of family or intimate friends; in other contexts it is used slightly.

Alongside these imperative forms there are also the so-called polite or respectful forms, made by adding -ī (-vī) to the verbal base for the second person singular, and -īo (-vīo) for the second person plural: e.g.

tū bāeṭhī = please sit

tū pīvī = please drink

tusī bāeṭhīo = please sit

tusī pīvīo = please drink



The infinitive may also be used in an imperative sense for both singular and plural of the second person:

tusī na bāēṭhṇā = don't sit down!

The subjunctive mood expresses possibility, doubt, supposition, uncertainty, desire and so on. The simple subjunctive forms are identical for both genders:

māē paṛhā = I (m. or f.) may read

Singular	Plural
māē karā	asī karīe
tū karē	tusī karo
uh kare	uh karan

The simple future is made by adding the formative particle -gā (fem. gī; pl. masc. -ge, pl. fem. -giā) to the present subjunctive forms (with the exception of the first person plural, where a form ending in -ā is used).

Singular	Plural
māē karāgā (fem. karāgī)	asī karāge (fem. karāgiā)
tū karēgā (fem. karēgī)	tusī karoge (fem. karogīā)
uh karegā (fem. karegī)	uh karange (fem. karangiā)

#### Conjugation of the auxiliary verb hoṇā

The auxiliary verb hoṇā - which is also the copula - enters into the composition of most of the remaining inflected forms made from the participles - the indicative simple past and present, the subjunctive, the hypothetical and the conditional moods.

The simple present indicative of hoṇā:

Singular	Plural
māē hā	asī hā
tū hāe	tusī ho
uh hāe	uh han

The simple past:

Singular	Plural
māē sā	asī sā
tū sāe	tusī sāo (sāo)
uh sī	uh san

The subjunctive:

Singular	Plural
māē hovā	asī hoīe
tū hove	tusī hovo
uh hove	uh hoṇ (hovan)

Hypothetical mood and future indicative:

Singular	Plural
māē hovāgā (f. hovāgī)	asī hovāge (f. hovāgiā)
tū hovēgā (f. hovēgī)	tusī hovoḡe (f. hovogīā)
uh hovegā (f. hovegī)	uh hoṇge (f. hoṇgiā)

Conditional mood:

Singular	Plural
māē, tū, uh hundā (f. hundi)	asī, tusī, uh hunde (f. f. hundiā)

Forms made from the participles

#### Indicative mood

The present tense of any verb is made by combining its imperfective participle with the present tense of the auxiliary:

e.g.

bāēṭhṇā = to sit

Singular	Plural
māē bāēṭhdā (f. bāēṭhdi) hā	asī bāēṭhde (f. bāēṭhdiā) hā
tū bāēṭhdā (f. bāēṭhdi) hae	tusī bāēṭhde (f. bāēṭhdiā) ho
uh bāēṭhdā (f. bāēṭhdi) hae	uh bāēṭhde (f. bāēṭhdiā) han

The present tense expresses customary action, the most imminent future and also the historical present. It also indicates action taking place at a given moment in time: e.g.

bhīṛ vicō āvāzā āunde han = voices rise from the crowd  
 For this meaning, however, another construction is normally preferred - a combination of the simple participle of the main verb with the perfective participle of the verb rahiṇā (= to live, dwell, stay) plus the present tense of the auxiliary: e.g.

asī jā rahe hā = we are going (at present)

A second form of the present tense - less often used - serves to indicate the continuance of action at a given moment, and is made from the imperfective participle in -nā. It is used only in the first and second persons singular and in the first person plural: e.g.

tū paunā hāe = you are putting, placing (at the present moment)

asī nhaniā hā = we're washing ourselves (now)

The present perfective tense of a verb is formed by combining its perfective participle with the present tense of the auxiliary:

Singular	Plural
māe bāeṭhiā (f. bāeṭhī) hā	asī bāeṭhe (f. bāeṭhiā) hā
tū bāeṭhiā (f. bāeṭhī) hāe	tusī bāeṭhe (f. bāeṭhiā) ho
uh bāeṭhiā (f. bāeṭhī) hāe	uh bāeṭhe (f. bāeṭhiā) han

A transitive verb used in this tense or in any other tense incorporating the perfective participle agrees not with the subject (oblique case) which is marked by the postposition ne, but with the direct object which is not marked; where no direct object is expressed, the verb is always in the third person masculine singular: e.g.

māe us nū akkhī te kadī nahī vekhiā hāe = I've never seen  
 him with my own  
 eyes

The present perfective tense expresses an action which has

been completed at the moment of speaking, but whose results are still making themselves felt.

The past continuous is formed by combining the imperfective participle with the past tense of the auxiliary: e.g. from likhṇā = to write

Singular	Plural
māe likhdā (f. likhdī) sā	asī likhde (f. likhdiā) sā
tū likhdā (f. likhdī) sāe	tusī likhde (f. likhdiā) sāo (sāo)
uh likhdā (f. likhdī) sī	uh likhde (f. likhdiā) san

This tense is used to indicate action taking place at some time in the past, without reference to its completion: e.g.

par tū hī te ik din kahindī sāe tū āorat ē mā ē =

Well you see that's just what you said to me: you're a woman, you're a mother

In order to express the passage of time at a given moment in the past a combination of the simple participle of the relevant verb plus the perfective participle of the verb rahiṇā and the past tense of the auxiliary is used: e.g.

uh jā rihā sī = he was going (at a given moment in the past)

The pluperfect tense is formed by combining the perfective participle of the relevant verb with the past tense of the auxiliary: e.g.

uṭṭhṇā = to rise

Singular	Plural
māe uṭṭhiā (f. uṭṭhī) sā	asī uṭṭhe (f. uṭṭhiā) sā
tū uṭṭhiā (f. uṭṭhī) sāe	tusī uṭṭhe (f. uṭṭhiā) sāo (sāo)
uh uṭṭhiā (f. uṭṭhī) sī	uh uṭṭhe (f. uṭṭhiā) san

The pluperfect indicates an action which has finished by a given moment in the past (or before the commencement of another action): e.g.

aje tak us ne muṇḍe dā hath mazbutī nāl phaṛ rakhiā sī =  
 up to that point he had been holding the child firmly by  
 the hand



The past perfective is formally identical with the perfective participle; it expresses a completed action without reference to the moment of its completion: e.g.

ik buḍhe ne amṁā nū puchiā = some old man turned to mother  
with the question

The forms of the past perfective change only for gender and number:

Singular	Plural
māē, tū, uh uṭṭhiā	asī, tusī, uh uṭṭhe
(f. uṭṭhī)	(f. uṭṭhiā)

#### *Hypothetical mood*

The imperfective form is made by combining the imperfective participle with the hypothetical mood of the auxiliary verb: e.g.

uh paḥdā hovegā = he must be (is very probably) reading  
This tense indicates an action which is held to be very probable.

The perfective form uses the perfective participle in this formation with the hypothetical tense of the auxiliary; it expresses an action whose completion is held to be, or have been, very probable.

uh paḥiā hovegā = he very probably read it through,  
finished reading it

#### *Subjunctive mood*

The imperfective form is formed by the imperfective participle plus auxiliary verb in subjunctive. It indicates the possibility of completion of an action or its incomplete state: e.g.

muṇḍā jāgdā hove = perhaps the boy is not sleeping

The perfective form is formed from the perfective participle plus auxiliary verb in subjunctive. It is used to indicate the possibility that an action has been completed: e.g.

muṇḍā jāgiā hove = probably the boy has woken up

#### *Conditional mood*

This mood is used to indicate that an action could have taken place but did not do so because of certain circumstances, i.e. it implies the impossibility of such and such an action taking place. There are three possible forms:

The general form is expressed by the imperfective participle: e.g.

je māē jāgdā tā bahut cangiā hundā = if I could have kept  
awake it would have  
been very good

The imperfective form is made from the imperfective participle plus the auxiliary verb in its conditional form: e.g.

je muṇḍā jāgdā hundā = if the boy had kept awake (then ...)

The perfective form is made from the perfective participle plus the auxiliary verb in its conditional form: e.g.

je muṇḍā jāgiā hundā = if the boy had woken up (then ...)

#### *The passive*

There are two ways of making the passive in Panjabi:

(a) by combining the perfective participle of a transitive verb with forms of the verb jāṇā (= to go): e.g.

pāṇī gurcharan tō pītā jāndā hae = Gurcharan drinks water  
(literally, 'water is being drunk by Gurcharan')

(b) by combining a special participle in -īdā with forms of the auxiliary verb hoṇā: e.g.

pahilā roṭī pakāidī hāē, phir khāidī hāē =  
first of all, bread must be baked, and then eaten



mere kolõ nahī jāīdā hāe = I ought not to go

This second form is used only in the third person singular; over and above the passive meaning, the form implies obligation. It can be made from transitive and intransitive verbs alike: when the verb is transitive, the participle agrees with the direct object if there is one; if the direct object is marked by a postposition, the participle is in the masculine singular. In the case of an intransitive verb, the participle stands likewise in the masculine singular.

In addition to the usual perfective participles (simple and compound) of transitive verbs, which have a passive meaning, there is another compound participle in Panjabi made with the help of the verb jāṇā: e.g.

paṛhiā giā = read (past pt.)

This form is not much used.

#### Formation of transitive and causative verbs

Transitive verbs can be formed from certain intransitives by changing the root vowel and, where necessary, the following consonant:

vikṇā = to be for sale	;	vecṇā = to sell
ḍulṇā = to be moved	;	dolṇā = to move (trans.)
phissṇā = to be filled	;	phehuṇā = to fill
ṭuṭṇā = to break, be broken	;	torṇā = to break (trans.)
marnā = to die	;	mārṇā = to kill

There are two categories of causatives (causal verbs) made by changing the verbal base. Causatives of the first category are made by adding the morphemes -āu, -āl, -lāu to the verbal base; those of the second category by adding -vāu or -lvāu. In both cases, the root vowel may change.

1st category	2nd category
causative	causative
uṭṭhṇā = to rise	uṭṭhvāṇā = to cause to be raised
hilṇā = to move (intrans.)	hilvāṇā = to cause to be moved
ḍāḍṇā = to run	ḍurvāṇā = to cause to be chased
dekhṇā = to look, see	dikhvāṇā = to cause to be shown
sikhṇā = to learn	sikhvāṇā = to cause to be taught
deṇā = to give	dilvāṇā = to cause to be handed over
roṇā = to weep	rulvāṇā = to cause someone to be made to weep
	ruālṇā = to cause to weep

The causative form of an intransitive verb means 'to induce someone or something to carry out the action denoted by this intransitive verb': e.g.

us ne m̄e nū āṇā dost baṇaiā = he made me his friend  
(i.e. 'made to become')

us ne sajje hatth vic thāe lā lamkai =

she hung her bag on her right hand (i.e. 'caused to hang')

The causative form of a transitive verb means 'to cause something to be done by someone': e.g.

dikhlaṇā = to show (i.e. 'cause to be seen')

or 'to induce someone to do something': e.g.

khilāṇā = to feed (i.e. 'to cause to eat')

A second category causative indicates that two agents instead of one are implicated in the action: e.g.

us ne cupāsī vekhiā ki koī āesā hāe jihṛā is sankat pāsō us  
dī khalāsī karvāe = he looked around him - was there no one  
who could free him from this difficult position? (i.e.  
'someone who could cause someone to ...')

It is not possible to form causatives from all verbs.

Such verbs as pāṇā (= to receive), jāṇā (= to go), āṇā  
(= to come) and lāṇā (= to bring) do not form causatives.

#### Compound verbs

Denominatives are formed by combining a noun or adjective with any of the following verbs:

karnā = to do

hoṇā = to be

rakhiṇā = to put, hold

along with a few others which are less frequently used: e.g.

tiār karnā = to prepare

tiār hoṇā = to prepare oneself for (tiār = ready)

simran karnā = to remind, recall

simran hoṇā = to remember, recall (simran = memory)

bharosā rakhiṇā = to hope (bharosā = hope)

nigrānī rakhiṇā = to watch, to supervise (nigrānī =  
supervision)

taras āṇā = to feel sympathy (taras = sympathy,  
compassion)

In the last three examples, the noun retains a certain degree of independence. This is seen when there is a direct object which is in these circumstances governed by the postpositions *ute*, *dā*, *nū*, *nāl*, etc. and also by the fact that the verb then agrees not with the object but with the noun component of the denominative compound: e.g.

us nū mere ute taras āunda hāe = he sympathises with me

māe māsko calāṇ dā bharosā rakhdā sā = I hoped to go to  
Moscow

pañjāh sipāhī ne ḳile dī nigrānī rakhi = fifty soldiers  
guarded the fort

#### Compound verbal formations

In compound verbal formations the main semantic weight is borne by the main sense verb while the second formant loses to some degree its own original meaning and modifies in various ways the meaning of the main verb.

1 Formations with the truncated participle of the main verb (= base)

Formant verbs give a particular slant to the action expressed by the main verb and indicate in various ways more precisely in what manner the action proceeds or the state continues.

The most widely used of these formant verbs are:

(1) jāṇā (= to go, go away), in combination with a verb of motion, gives the latter an added meaning of departure, of



motion away from the percipient subject, or away from the physical point in question: e.g.

utar jāṇā = to go out, descend, leave (utarnā = to descend)  
In combination with other verbs - mostly verbs of state - jāṇā indicates a steady progress from one state to another, or from one process to another: e.g.

bāēṭh jāṇā hāē = is in the process of sitting down  
(2) āṇā (= to come, to arrive, approach) indicates motion towards the scene of the action, or towards the percipient subject: e.g.

utar āṇā = to descend towards  
(3) callṇā (= to go, move), and (4) turnā (= to go, move) have very little difference in meaning. The former, callṇā, is not often combined with verbs of motion; as a rule, it indicates steady progress from one state to another; turnā, on the other hand, is frequently combined with verbs of motion, to which it gives the meaning of departure from the scene of action. Both of these verbs can take the place of jāṇā.

(5) lāēṇā (= to take, take away), and (6) deṇā (= to give, deliver, distribute) identify the action expressed by the main verb as being directed towards the speaker or the percipient subject (lāēṇā) or, away from them (deṇā). In most cases, lāēṇā gives the meaning of interestedness, of action in one's own interests, for oneself; while deṇā suggests action on behalf of someone else, or the agent's disinterest in the outcome: e.g.

bhej deṇā = to send away (from oneself) (bhejṇā = to send)

luṭ lāēṇā = to rob (luṭṇā = to rob)

(7) uṭṭṇā (= to get up, stand up) serves as an inchoative, often also suggesting an element of surprise or of unexpectedness: e.g.

dass uṭṭṇā = to start speaking (dassṇā = to speak)

(8) bāēṭhṇā (= to sit, settle) conveys the idea of total completion of an action, sometimes also its particularly energetic completion: e.g.

sāṛ bāēṭhṇā = to burn to the ground (sāṛṇā = to burn)

(9) rakhiṇā (= to place, hold) also gives the idea of a more energetic completion of the action of the main verb: e.g.

bannh rakhiṇā = to bind strongly (bannhṇā = to bind, combine)

10) mārṇā (= to beat, strike, kill) is usually combined with verbs semantically close to it, so that the resultant compound expresses an intensification of the action of the main verb: e.g.

vagāṇ mārṇā = to hurl (violently) (vagāḥuṇā = to throw)

(11) suṭṭṇā (= to throw, beat, strike) intensifies action of main verb, often with the additional notion of alienation, dispersal, removal. Suṭṭṇā is close in meaning to mārṇā but suṭṭṇā is used over a much wider semantic field: e.g.

napiṛ suṭṭṇā = to squeeze out to the last drop (napiṛṇā = to press, squeeze)

(12) cukṇā (= to finish) is not used independently. When it is used with the adverbial participle of another verb it is in the present perfective tense or the pluperfect. It then emphasises the full range of the action expressed by the main verb, its total completion - which is in any case indicated by the tense form used: e.g.

māē jivē agge kaḥi cukḥi hā = as I (f.) have already made plain before this

(13) chaḍḍṇā (= leave, abandon) introduces into the action the notion of liberation from something or other, the achievement of a desirable result; and also the idea of a stable state resulting from completion of the action: e.g.

is majh nū vec chaḍḍ = sell this buffalo! (get rid of it!)



(14) *pāṇa* (= to fall, lie, to happen) gives the idea of the surprise or unexpected nature of the conclusion of the action: e.g.

uh kahindā hoiā uṭh pāṇdā = with these words he leaps to  
his feet

(15) *sakṇā* (= to be in a state, to be able). This verb is not used independently. Combined with the adverbial participle of another verb it suggests the likelihood or possibility that the action expressed in this verb will be concluded: e.g.

sānū ijāzat mil sakdī hāe = we can get permission

2 Formations with the perfective participle of the main verb

Duratives: the verb *rahiṇā* (= to live, dwell, stay) emphasises the duration of the action: e.g.

uh suṇḍe rahinde han = they go on and on listening  
sārī rāt māe usnū uḍīkdī rahī = I (f.) waited all night for  
him

Durative-progressives: *jāṇā* and *āuṇā* emphasise the unbroken growth of an action: e.g.

ādmīā dī bhīṛ pale pal ghaṭdī jāndī sī =  
the crowds thinned out with every minute that passed  
uh sadā nuktācīnī hī karde āe san =  
all they ever did was criticise

Combinations with the verb *āuṇā* indicate that an action started in the past is continuing into the present.

3 Formations with the perfective participle of *pāṇa*  
The perfective participle of *pāṇa* can combine with the personal forms of any verb to indicate duration and sometimes growth of action; the participle then agrees with the subject in gender and number: e.g.

śāid bherū piā āundā hāe = perhaps this is Bheru drawing  
near

is dā dil dhaṛakdā piā sī = his heart continued to beat

4 Combination with the verbal noun

Iterative verbs are formed by combining the formant *karnā* with the verbal noun in *-iā*, which coincides formally with the perfective participle (except in the case of the verb *jāṇā* which makes its verbal noun *jāiā*). This verbal noun is indeclinable: e.g.

uh śahir jāiā kardā sī = he went habitually to town  
tū gaudrej sābaṇ vartiā kar = wash always with Gaudrej soap!

5 Combination with infinitive in oblique case

The combination of the verb *laggṇā* (= to be attached to) and the infinitive of another verb in the oblique case has an iterative meaning: e.g.

uh kamm karan laggā = he began to work

The combination of *pāṇa* with an infinitive in the oblique case indicates the possibility of completing the action expressed in the main verb: e.g.

uh dekhaṇ piā = he was able to look at it

The combination of *deṇā* with an infinitive in the oblique case carries the notion of permission, leave to do something: e.g.

māe nū bāeṭhaṇ deṇā = allow me to sit down

#### ADVERBS

Classification of adverbs by meaning

Qualitative adverbs or adverbs of manner modify verbs, etc. in various ways:

cangā = well

ṭhīk = right

tez = sharply

sahiye = lightly, easily

A special group is formed by the quantitative adverbs which denote degree of quality and intensity of action. Adjectives in the direct case of the masculine singular often fulfil this function: e.g.

bahut = very, much

thoṛā = little

ik = once

dubārā = twice, again

kai vārī = some

Adverbs of time include:

huṇ = now

savere = tomorrow

ajj = today

kal = yesterday, tomorrow

kaḍō = when

jaḍō = when (relative)

tad = then

Adverbs of place or direction:

dūr = far away

neṛe = near

upar = above

heṭhā = below

sajje = on the right

khabbe = on the left

Causal adverbs include:

kiuki = because

is laid = because

karke = thanks to

Morphological classification of adverbs

Morphologically, adverbs can be divided into primary and derived.

Primary adverbs comprise the simple pronominal adverbs which coincide formally with the pronominal adjectives:

innā, unnā = so much, so many

uḍḍā, eḍḍā, jeḍḍā (relative) = so much

kinnā = how much, how many

keḍḍā = how much, how many

jinnā = how much, how many (relative)

Adverbs of the type ajj (= today), huṇ (= now) and kal (= yesterday) also belong here, as do a few borrowed words such as hamešā (Persian) (= always).

Derived adverbs include:

(1) Adverbs which are the correlatives of adjectives.

Indeclinable adjectives are used as adverbs without change of form: e.g.

ziādā = big (adj.), more (adv.)

ṭhīk = correct/correctly

tez = sharp/sharply

Declinable adjectives used as adverbs may either retain the form of the direct case of the masculine singular: e.g.

cangā = good/well

burā = bad/badly

or take the oblique case form:

sajje = on the right

khabbe = on the left

sahiye = easily

(2) Adverbs formed from nouns in their oblique form; formation from the direct form is rarer:

savere = in the morning

dine = by day

chetī = quickly

Nouns with postpositions may also appear as adverbs: e.g.

saver nū = in the morning



(3) Adverbs formed by reduplication of nouns: e.g.

chetī-chetī = quickly

galat-galat = probably

bhī-bhī = persistently (bhī = buzzing of a wasp)

Sometimes the components are connected by the linking vowel

-o- or by a postposition: e.g.

dino-din = from day to day

rāto-rāt = every night

ghaṭ-tō-ghaṭ = very little

chetī-tō-chetī = very quickly

(4) Postpositions may also appear as adverbs: e.g.

sāhm̄e = ahead

upar = above

kol = alongside

(5) Some adverbs are formally identical to adverbial participles, and some are made with the help of the adverbial participle: e.g.

soc-vicār-ke = consciously, intelligently

citt lā-ke = attentively

mil-ke = together

dil laḡā-ke = diligently

#### POSTPOSITIONS

The postpositions serve to identify the grammatical relations between words in the proposition. Panjabi postpositions are either primary or derived.

Primary postpositions and their basic meanings

dā - serves as the affix of the genitive case, and is declined according to the gender and number of the noun following it:

dā : before singular masculine noun in direct case

de : before singular masculine noun in oblique case

de : before plural masculine noun in direct case

diā (de) : before plural masculine noun in oblique case

dī : before singular feminine noun in direct  
oblique } case

diā : before plural feminine noun in direct  
oblique } case

e.g.

mohan dā ghorā = Mohan's horse

mohan de ghorē nū = of (to) Mohan's horse

mohan de ghore = Mohan's horses

mohan diā ghorīā nū = of (to) Mohan's horses

mohan dī bhāē = Mohan's sister

mohan diā bhāēnā = Mohan's sisters

mohan diā bhāēnā nū = to Mohan's sisters

nū serves as an accusative and dative marker; sometimes also as a locative marker: e.g.

us nū deṇā = to give to him

us nū vekhnā = to see him

janvarī nū = in January

nū is also used to indicate obligation in the construction

māē nū uḍīkṇā hāē = I have to (ought to) wait

tō (and its variants thō, thī) is the ablative marker:

ghar tō = from the house

te and ute basically correspond to the English preposition 'on': e.g.

manje ute = on the bed

inhā te is gal dā asar piā = this made an impression on  
them

vic corresponds to the English 'in', 'among', 'between':

āpṇe piṇḍ vic = in one's own village

muṇḍiā vic = among boys



tak, tīk corresponds to English 'before': e.g.

is ghaṭṇa tak = before this event

rāt tīk = before the night

ne: this postposition acts as a subject marker where the predicate contains the perfective participle of a transitive verb: e.g.

us ne kihā = he said

#### Composite (derived) postpositions

Composite postpositions are derived from meaningful parts of speech - mostly from nouns - where the original meaning of the source word is more or less clearly discernible in the resultant. They are composite in that they are joined to the word they govern by means of the primary postpositions dā (in the form de or dī) and tō: e.g.

is de karan = because of this

ghar dī thā = instead of the house

mere putt dī xatir = for the sake of my son

is tō binā = without this

binā sikhāe de = without instruction

dupahir tō bāad = after midday

In modern Panjabi there is a tendency to drop the connective particle, i.e. the primary postpositions dā and tō, in these composite formations. Thus, vall, kol, nāl, upar and some others are used without dā.

A combination of the adverbial participle with the primary postpositions may also be used as a postposition, as may the absolute participle: e.g.

us nū chaḍḍ ke = excluding him

is tō vadh ke = apart from this, over and above this

kujh dinā hoe = a few days ago

There follows a list of the most important derived postpositions in Panjabi.

ute, te = on

upar = on, above

andar = inside

agge = before, in front of

āle-duāle = around, on all sides

sakā = because of, as a result of

sāhmne = before, in front of

sīdhā = before, up to

sehad = to, towards

kol, kole = at, in the possession of, belonging to

xatir = for, on behalf of

chufere, cār cufere = around, on all sides

tāi, tīkar, tīk,

takar, tāri, takk = to, up to, as far as

thalle = under, below

nāl = with, together with

nerē = near, alongside, about

pare = beyond, outside

pās = to, at, towards

picche = behind, beyond

bāhir = outside, out of

bājhō, bijh = without, excluding

bāad = after

binā, bin = without

bhitār = in, inside

magar = behind

rāhī = by means of, with the help of

laī = for, for the sake of

vall = to, towards

vāste = for, for the sake of

vāg = like

vickār, viśkar = in, among

The adjective yogā (or jogā) (= proper, suitable) is used as a postposition agreeing with the noun governed by the whole postpositional phrase: e.g.

mere yogī roṭī liā = bring me bread suitable for me

The postposition mārā (= because of, as a result of) agrees with the subject: e.g.

uh bhar dā mārā nahī aiā = he did not come because of

fear

śarm diā māriā kuṛiā nahī aiā = the girls did not come  
because of embarrassment  
(confusion)

#### CONJUNCTIONS

##### Associative conjunctions

Associative conjunctions are subdivided into:

##### (a) connective conjunctions:

ate, te = and

sagō = not only, but also

nāle = and, and also

##### (b) adversative conjunctions:

āepar, par = but

hatthō = but, however

sagō, tad vī, tā bhī, phir bhī = nevertheless

prantū, lekin = but, on the other hand

##### (c) disjunctive conjunctions:

athavā, ki, jā = or

jā ..., jā ... = either ..., or ...

cāhe ..., cāhe ... = either ..., or ...

nahī tā, nā ki = in the opposite case ..., no, but ...

#### Subordinating conjunctions

These include conjunctions of:

##### (a) cause, result:

is karke, is vāste = therefore, for this reason

kiuki	}	because
kiuju		
cunki		
tāhiō		
tā jo		

##### (b) result:

is karke	}	and so, therefore
is lai		
is vāste		
ki		
ju		

##### (c) intention, aim

ki	}	so that
tā ki		
tā jo		
mata		
mate		

is lai ki = in order that, so that

##### (d) condition:

kadi ..., tā	}	when ..., then, if ..., then
kite ..., tā		
jad ..., tā		
jekar ..., tā		
je ..., tā		

##### (e) comparison:

ki, mānō = as if, like

##### (f) explanation:

ki, ju, paī = that



## (g) place:

jitthe ..., utthe = where ..., there

## (h) relation:

jo = who, which, that

## (i) concession:

bhāvē ..., par	}	although
bhāvē ..., phir vī		
cāhe ..., phir vī	}	even if ..., none the less
cāhe ..., tā ki		
cāhe ..., par		

## (j) time:

ki = all at once

jad ki = when

jad ..., tad	}	when ..., then
jad ..., tā		

jad tō = since when

jad takk (ki) = until

jis samē ..., tā = when ..., then

## PARTICLES

## Affirmative particles

hā, jī, hā jī (= yes) are placed at the beginning of the affirmative answer; hā is used in neutral style, while jī and hā jī are more polite. The adverbs zarūr and thik are also used as affirmative particles.

## Negative particles

na = not

nahī = no, not

The particle mat is used only with negative imperative forms.

## Interrogative particles

kī is the interrogative marker used if the sentence does not contain the interrogative kiū (= what?)

## Emphatic particles

hī is a reinforcing and delimiting particle, corresponding to 'namely', 'alone'.

jihā is a comparative particle:

pitā jihā = like father

jī, srī are added to proper names in very polite address.

tak = even

tā = the English expressions 'well, you see',  
'you know'

bhar = all

bhī, vī = even (then), too, as well

## INTERJECTIONS

Some of the interjections used in address are: oe, he, ve; hi is used only when addressing a woman. As a rule, they are placed before a noun in the vocative case.

The following interjections express emotions of various kinds:

vāh, vāhī = joy

hāē hāē, kāś = surprise, disbelief

hāe, ūī, uph, hā hā, šok = sorrow

cangā = good!

bhalā = good, fine! (approval)

cup = silence!

dure, dur dur = away with...! off with...!

behayā, bešarm = shame!

oe ... hušīār, xabardār = look out! be careful!

## Syntax

### THE SIMPLE SENTENCE

#### The subject

The subject in a Panjabi sentence is usually in the direct case. However, if the verbal predicate contains the perfective participle of a transitive verb then the subject is in the oblique case and followed by the postposition ne. If the subject is a first or second personal pronoun, ne is omitted but the pronominal subject still appears in the oblique case: e.g.

māē kākē de janm-din dī xabar sunī = I heard the news of  
the birth of the child

tāē māē nū pustakā ditiā han = you gave me books

us ne mihnat kītī = he tried (made an  
effort)

asā tinn muṇḍiā nū vekhiā sī = we saw three boys

tusā ih kitābā paṛhiā han = you have read these  
books

lokā ne zor lā ke phir dukānā usār laiā =

the people made renewed efforts and built up the shops

#### The predicate

If the subject is in the direct case, the predicate agrees with it in person, gender and number: e.g.

māē patrikā paṛhdā hā = I read (am reading) the newspaper  
laṛkiā bāēṭh giā = the girls sat down

This is known as the subjective construction.

The objective construction is used when the predicate contains the perfective participle of a transitive verb, in which case the subject is in the oblique case, and the predicate agrees in gender and number with the direct object: e.g.

khetī vaṛī de kamm vic unḥā ne hāērān karanvālī trakkī  
kītī hāē = in the field of agriculture they have made  
striking progress

If the predicate contains both a perfective participle and a direct object in the oblique case marked by a postposition, the verb is in the form of the masculine singular: e.g.

tae nū kis ne bulāiā = who called you?  
māē terī bhāē nū viāh tō pahilā vekhiā =

I saw your sister before the marriage

This is known as the neutral construction.

If several subjects of the same grammatical gender govern a single predicate, the latter is in the form of the singular or plural of the gender to which the subjects belong. If the subjects are of differing genders, the predicate takes the gender of the subject closest to it in the sentence, or - less frequently - is put in the form of the masculine plural. The same rules apply for the agreement of the predicate with multiple objects in the objective construction: e.g.

is ghar vic do mard te tinn muṇḍe ikaṭṭhe hoe san =  
two men and three boys assembled in this house

asā do muṇḍe te tinn kuṛiā vekhiā =  
we saw two boys and three girls



is kamre vic tinn muṇḍe te do kuṛiā̄ ae han =  
three boys and two girls came into this room

The case may arise where one subject governs two or more predicates containing perfective participles of both transitive and intransitive verbs. In this case, the subject will appear either in the direct or the oblique case according to which type of participle is contained in the predicate closest to it (the subject); and each of the verbs will take its own due form irrespective of the form of the subject: e.g.

uh utariā̄ te cāh dī piālī pītī = he came down and  
drank a cup of tea  
unhā̄ ne patrikā paṛhī te gharō nikliā̄ =  
he finished reading the paper and went out of the house

#### Secondary components

1 The object. The object of a transitive verb is either in the direct case or - if it denotes a specific object - in the oblique case with the postposition *nū*: e.g.

uh ciṭṭhī paṛhdā hāe = he reads a letter  
uh māe nū vekhdā hāe = he sees me

It is customary for animate nouns to be marked with *nū*.

2 The attribute. This may be an adjective, a participle or a numeral in *-ā*, and it agrees with the word qualified in gender, number and case (direct or oblique): e.g.

cangī pustak = good book  
vaḍḍā ghar = big house  
vaḍḍe gharō = from (out of) the big house

Where one attribute relates to several nouns which differ in grammatical gender, the attribute agrees in gender with the noun nearest to it: e.g.

mere putt te dhī = my son and daughter

#### Word order in the sentence

In the simple sentence the subject stands at the beginning and the predicate at the end: e.g.

hari ne gurmīt nū vekhiā̄ = Hari saw Gurmit

The object usually precedes the predicate; the direct object follows the indirect: e.g.

sāḍī jamāt ne ik muṇḍe nū kal āpnā manīṭar cuṇ liā̄ =  
yesterday our class picked a boy to be class monitor  
(prefect)

The attribute precedes the word qualified: e.g.

uh kurūp, patlā laṛkā sī = he was an ugly, thin boy

A predicative adjunct follows the word qualified and precedes the predicate: e.g.

kuṛī rondī hoī ghar ā vaṛī = weeping, the girl ran into  
the house

Spatial and temporal modifiers are placed between the subject and the predicate. Temporal modifiers usually precede spatial ones: e.g.

ik vidiārthī savere skūl āiā̄ = in the morning one pupil  
came to school

These modifiers may also stand at the beginning of the sentence: e.g.

ajj us ne mittr nū vekhiā̄ = today he saw his friend

Adverbial phrases of manner are placed between the predicate and the object: e.g.

māe us nū cangī tarhā māriā̄ = I (f.) gave him a proper  
beating

The order of words as here described is normally retained in interrogative and exclamatory sentences, but may be changed for expressive reasons. If a word is to be particularly emphasised, it can move to the beginning of the sentence. Sometimes syntactic components may exchange their normal order: e.g.

uh nahī sī jaṇḍā = he knew absolutely nothing about it  
 In some cases, the predicate may precede the subject: e.g.  
 bahut sundar sī uh rāṇī = the queen was very beautiful

## COMPOSITE SENTENCE

## The complex sentence

Two simple sentences can be united to form a complex sentence  
 by means of conjunctions and connective words: e.g.

sinamā xatm ho giā te asī ghar muṛ pae = the film ended and  
 we went home

The connective may not always be expressed.

## The compound sentence

Word order in principal and subordinate clauses is the same  
 as in simple sentences. It is usual for the subordinate  
 clause with relative conjunctions to precede the principal  
 clause.

An attributive subordinate clause is introduced by the  
 pronoun jo (= which, that, who), or by the pronominal adject-  
 ive jihṛā (= which). The corresponding component in the  
 principal clause is the relative pronoun uh (= that, such a):  
 e.g.

jis dukān vic māē bāṛhā sā uh sītal singh dī hāē =  
 the shop in which I was sitting belongs to Sital Singh  
 māē jihṛā nāval kharīdiā uh chetī gumh ho giā =  
 the novel I bought soon got lost

If the word to which the subordinate clause refers is at the  
 end of the principal clause, the subordinate clause may  
 follow the latter: e.g.

ghar vic ik istrī āī jis dā putt lāpātā ho giā =  
 into the house came the woman whose son was missing

Sometimes the attributive subordinate clause is inserted into  
 the principal clause immediately after the word governed by  
 it: e.g.

uh giānī jihṛā māē nū kal miliā sāḍe skūl āvegā =

the scientist who met me yesterday will come to our school

A completive subordinate clause follows the principal clause  
 and is introduced by the conjunction ki: e.g.

us ne samjhiā ki māē nū ih cīz cangī na lagī =

he understood that this thing did not please me (that I  
 did not like this thing)

Sometimes the word ki introduces direct speech, that is  
 to say, it plays the part of inverted commas: e.g.

us ne kihā ki mae chetī ghar vāpas avāgā =

he said: 'I'll go home quickly'

A subordinate clause of time or place is introduced by a  
 relative adverb and is normally placed before the principal  
 clause: e.g.

jadō māē kāke de janm din dī xabar sunī tā māē nū bahut  
 xūśī hoī = when I heard that the child was born, I felt a  
 great joy

jitthe gall karo utthe āṇī izzat pāḍā karo =

where you deliver a speech you make yourself respected

A subordinate clause of cause follows the principal clause,  
 and is introduced by causal connectives: e.g.

māē is lai nahī jā sakiā ki mere pitā jī bimār san =

I couldn't go for the reason that my father was ill

uh pās ho giā kiūki us ne mihnāt kītī sī =

he passed the examination because he studied very hard

A subordinate clause of purpose usually follows the principal  
 clause and is introduced by such conjunctions as ki and  
 tā jo (= so that): e.g.

cit de ke paṛho tā jo saphalātā prāpt kar sako =  
 study diligently so as to be successful



A conditional subordinate clause is introduced by the conjunctions *je* (= if), *agar* (= if), which may, however, be omitted. The link word in the main clause is *tā*, which may also be omitted: e.g.

*tū saphalatā prāpt kar lawēgā je cit nū tīkā ke parhēgā =*  
 you will be successful if you (will) study diligently  
*is tarā karo tā thīk hove = if you do so (like this), it*  
 will be right

Indicative, subjunctive and conditional forms may be used in conditional subordinate clauses, depending on the degree to which the conditions are real or unreal.

A concessive subordinate clause is introduced by the conjunction *bhāvē* (= although): e.g.

*phir vī uh dhokhebāz nahī bhāvē uh garīb hāe =*  
 although he is poor, he is not a cheat

Subordinate clauses of manner, comparison, degree and result follow the principal clause and are introduced by such conjunctions as *jis tarhā* (= as), *jinnā* (= (in) as much as), *i*, etc.: e.g.

*jis tarhā tusā ākhiā use tarhā māe kītā = I have done as*  
 you said

*jinnā cangiāi karoge unnī izzat pāoge = in so far as you*  
 do good, in so far will you acquire fame (glory)

## Specimen text

(From Nānak Singh, *Ādam-khor*, Amritsar, 1953)

ਆਪਣੇ ਸੀਵਨ-ਸਾਥੀ ਨੂੰ ਘਰ ਵੜਦਿਆਂ ਹੀ ਵੇਖ ਕੇ ਸੁਲੋਚਨਾ ਨੇ ਫਟਕਾਰ ਪਾਈ। ਪਰ ਸ਼ਾਇਦ ਇੰਨੇ ਨਾਲ ਹੀ ਉਸ ਦਾ ਮਨ ਨਹੀਂ ਸੀ ਭਰਿਆ, ਉਹ ਅਜੇ ਹੋਰ ਵੀ ਬੜਾ ਕੁਝ ਕਹਿਣਵਾਲੀ ਸੀ, ਜਦ ਕਿ ਪਤੀ ਨੂੰ ਉਸ ਨੇ ਸਵੇਰੇ, ਘਰੋਂ ਨਿਕਲਣ ਤੋਂ ਪਹਿਲਾਂ ਦੁਹਰਾ ਤਿਹਰਾ ਕੇ ਇਕ ਲੰਮੀ ਲਿਸਟ ਗਿਣਾਈ ਸੀ ਚੀਜ਼ਾਂ ਲਿਆਉਣ ਲਈ। ਉਹ ਅਜ ਸਾਰੀ ਦਿਹਾੜੀ ਮੁੜ ਮੁੜ ਕੇ ਉਹਨਾਂ ਚੀਜ਼ਾਂ ਦੀ ਗਿਣਤੀ ਗਿਣਦੀ ਰਹੀ ਸੀ ਜੇਹੜੀਆਂ ਕਈਆਂ ਦਿਨਾਂ ਤੋਂ ਘਰ ਵਿਚ ਮੁੱਕੀਆਂ ਹੋਈਆਂ ਸਨ, ਤੇ ਨਾਲੋਂ ਨਾਲ ਪਤੀ ਉਤੇ ਕਚੀਚੀਆਂ ਵੱਟਦੀ ਰਹੀ ਸੀ। ਉਸ ਦੇ ਖਿਆਲ ਵਿਚ ਮਰਦ ਦਾ ਜਨਾਨੀ ਉਤੇ ਸਭ ਤੋਂ ਭਾਰੀ ਅਨਿਆਉਂ ਹੈ ਕਿ ਉਹ ਜਨਾਨੀ ਨੂੰ ਤਾਂ ਹਰ ਵੇਲੇ ਉਸ ਦੀਆਂ ਸਿੱਮੇਵਾਰੀਆਂ ਚਿੱਤਾ ਚਿੱਤਾ ਕੇ ਕੋਸਦਾ ਰਹਿੰਦਾ ਹੈ ਪਰ ਆਪਣੀਆਂ ਸਿੱਮੇਵਾਰੀਆਂ ਤੋਂ ਹਮੇਸ਼ਾਂ ਅੱਖਾਂ ਮੀਟੀ ਰਖਦਾ ਹੈ।

### TRANSCRIPTION

*āpṇe jīvan-sāthī nū ghar varḍiā hī vekh-ke sulocanā ne*  
*phaṭkār pāī. par śāid inne nāl hī us dā man nahī sī bhariā,*  
*uh aje hor vī baṛā kujh kahiṇvālī sī, jad ki patī nū us ne*  
*savere gharō nikalan tō pahilā duhrā tihṛā ke ik lammi list*  
*giṇāī sī cizā liāuṇ laī. uh aj sārī diharī muṛ-muṛ-ke uhnā*  
*cizā dī giṇṭī giṇḍī rahī sī jehṛiā kaiā dinā tō ghar vic*  
*mukkīā hoīā san, te nālo-nāl patī ute kaciciā vaṭṭdī rahī sī.*  
*us de xiāl vic mard dā zanānī ute sabbh tō bhārī aniāū hāe ki*

uh zanānī nū tā har vele us diā zimvēriā cittā-cittā-ke  
kosdā rahindā hāe, par āpnā zimvēriā tō hameśā akkhā-miṭī  
rakhdā hāe.

## TRANSLATION

At the sight of her life-companion entering the house,  
Sulochana felt shocked. Evidently, even this (his return)  
did not bring satisfaction to her mind; now she meant to say  
far more to her husband than she had in the morning, when,  
before he left the house, she had given him a long list of all  
the things that had to be bought. Today, she had spent the  
whole day reckoning up, over and over again, all the things  
that had been lacking for some time now in the house, and at  
the same time getting angrier with her husband. It was her  
opinion that (as she saw it) the chief injustice in the rela-  
tionship between man and woman lay in the fact that the man  
is continually abusing the woman, reminding her of her obli-  
gations while shutting his eyes to his own obligations.

## VOCABULARY

- āpnā = one's own (his, hers): reflexive-  
possessive pronoun  
jīvan-sāthī = life companion (m.): determinative  
compound  
nū = postposition for acc. and dat. case  
ghar = into the house: locative case  
vardiā hī = adverbial participle from verb varṇā  
(= to go)  
vekh-ke = participle of vekhṇā (= to see, to look)  
sulocanā = proper name (f.)  
ne = postposition indicating agent

- phaṭkār = blow (f.)  
pāī = third person singular feminine past perfective  
of pāuṇā (= to receive)  
par = but: adversative conjunction  
śāid = possibly, perhaps: adverb  
innā = such a: pronominal adjective  
nāl = with, with the help of: postposition  
hī = only, namely: emphatic particle  
us = oblique case of third personal pronoun  
uh (= he, it)  
dā = postposition of genitive case  
man = mind, spirit (m.)  
nahī = not: negative  
bhariā sī = third person singular masculine of plu-  
perfect of verb bharnā (= to be filled up  
with, sated with, content with)  
uh = direct case of third personal pronoun  
he, she, it  
aje = up to now, still: adverb of time  
hor = still, more: adverb of manner  
vī = even: particle  
baṛā = big: adjective  
kujh = some: indefinite pronoun  
kahiṇvālī = about to speak: participle of intention  
from kahiṇā (= to speak)  
jad ki = when: conjunction  
savere = in the morning: adverb of time  
gharō = from the house: ablative case  
nikalaṇ = oblique case of infinitive of nikalṇā  
(= appear, be revealed)  
tō pahilā = before: compound postposition  
duhrā-tihṛā-ke = compound formed from the participles of



two verbs close to each other in meaning:  
duhrāuṇā (= repeat) (speak for the second  
time) and tihraṇā (= repeat) (say for the  
third time) plus one participial marker,  
ke

ik = one: cardinal number

lammā = long: adjective

list = list (f.)

giṇāi sī = third person singular feminine pluperfect  
of giṇāuṇā (= cause to be counted,  
enumerate)

liāuṇ = oblique case of infinitive of liāuṇā  
(= bring)

lai = for, on behalf of: postposition

dihari = day (f.)

muṛ-muṛ-ke = again and again: adverb

ihnā = oblique case plural of pronoun uh  
(= that, these)

cizā = oblique case plural of ciz (= thing (f.))

giṇti = amount, quantity (f.)

giṇdi rahī sī = verbal compound, past durative (contin-  
uous) of giṇnā (= count, reckon)

jehriā = which: relative adjectival pronoun,  
feminine plural

kaia = oblique case plural of indefinite pronoun  
'some'

dina = oblique case plural of din (= day (f.))

tō = postposition of ablative case

vic = in: postposition

mukkiā hoia = compound perfective participle of mukṇā  
(= be finished) in feminine plural form

san = third person plural, simple past of  
auxiliary hoṇā

te = and: conjunction

nālo-nāl = together with, along with: adverb

ute = on: postposition

kaciciā = plural of kacici (= gnashing of teeth)

vaṭṭdi rahī sī = verbal compound of durative (continuous)  
aspect of vaṭṭnā (= to twist, roll, bind),  
plus auxiliary, in singular feminine

xial = thought, opinion (f.)

zanāni = woman (f.)

bhari = heavy, big: variant of adjective bhārā

aniāu = injustice (f.)

hāe = third person singular of present tense of  
auxiliary verb hoṇā

ki = that: subordinating conjunction

har vele = continuously, all the time: adverb of  
time

zimvevāriā = plural of zimvevāri (= responsibility,  
obligation (f.))

cittā-cittā-ke = reduplicated participle of cittāuṇā  
(= to remind), expresses uninterrupted  
or repeated action

kosdā rahindā hae = verbal compound of durative (continuous)  
aspect of kosnā (= to scold, reprove) in  
third person masculine singular, present  
tense

hameśā = always: adverb

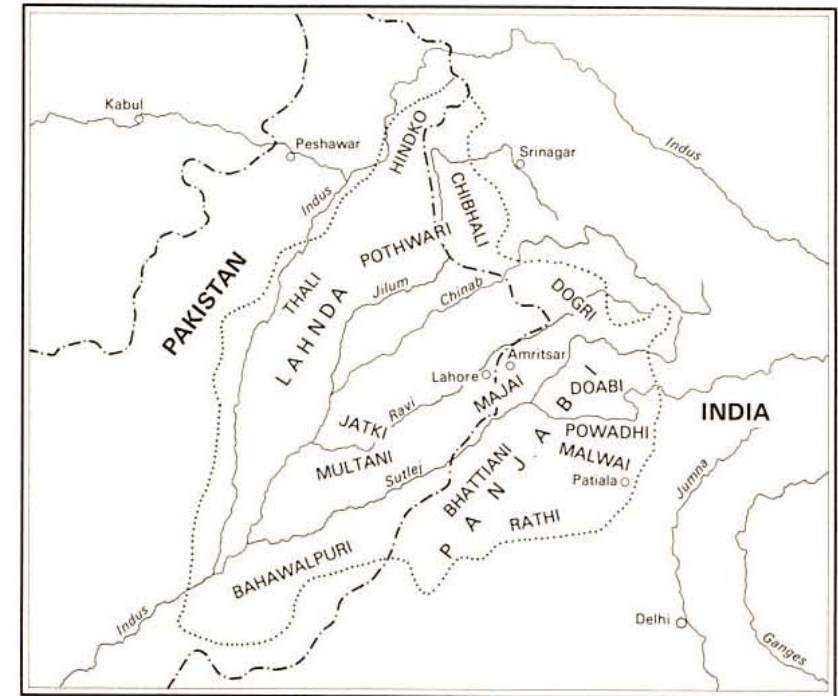
akkhā-miṭi = covering the eyes (f.): determinative  
compound

rakhdā hāe = third person singular masculine of present  
tense of rakhiṇā (= to place, put, hold)

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MAP





## LANGUAGES OF ASIA AND AFRICA

- 1 The Swahili Language
- 2 The Panjabi Language
- 3 The Languages of South Asia
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