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Colloquial Hindi

The Complete Course for Beginners

Tej K. Bhatia

*Syracuse University,
New York*



London and New York

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

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

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

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

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

Introduction

A word to the learner

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

About the language

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

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

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

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

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

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

About this book

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

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

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

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

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

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

Beware...

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

This book deals with the four main linguistic skills:

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

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

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

How this book is organized

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

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

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

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

How to use this book

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

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

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

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

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

Icons used in this book

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

Magic Key



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

Sherlock Holmes



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

Remember

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

Caution

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

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

Where to go from here

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

Best wishes.

Reference

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

Hindi writing system and pronunciation

Introduction

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

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

The Devanāgarī script

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

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

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

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

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

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

Hindi vowels

Independent forms

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

Dependent form: following a consonant

ø	ɪ	f	ʃ	ʊ	u̐	e̐	ɛ̐	ɔ̐	au̐	ɪ̐
a	ā	i	ī	u	ū	e	ē	o	au	ri

Notes on Hindi vowels

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

Nasalization

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

आँ [̃]ā ऊँ [̃]ū ऐँ [̃]ē

The symbol [̄] is used to indicate vowel nasalization when any stroke of the vowel crosses the top horizontal line, as in ऐँ.

Diphthongs

ऐ [̃]ē and औ [̃]au are pronounced as *a + i* and *a + u* in the Eastern variety of Hindi, but are pronounced as single vowels in the Standard Hindi-speaking area. They receive diphthongal pronunciation only if they are followed by *y* and *w/v*, respectively.

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

Hindi consonants

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

Sanskrit letters used infrequently: क्ष ksha त्र tra ज्ञ gya

Notes on the Hindi consonants

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

Place of articulation

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

k-group

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

क	ख	ग	घ	ङ
ka	k ^h a	ga	g ^h a	ŋa

c-group

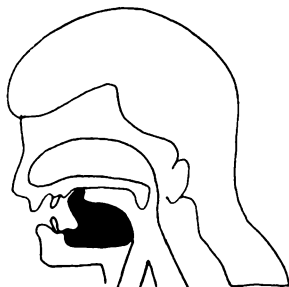
These sounds are the closest equivalent of the English sound *ch* in 'church'. The body of the tongue touches the hard palate in the articulation of these sounds.

च	छ	ज	झ	ञ
ca	c ^h a	ja	j ^h a	ña

T-group (the 'capital T group')

ट	ठ	ड	ढ	ण
Ta	T ^h a	Da	D ^h a	Na

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



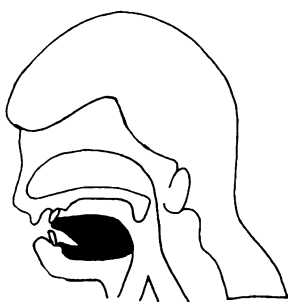
Note also that *R* and *R^h* are also pronounced with the same point of articulation.

t-group

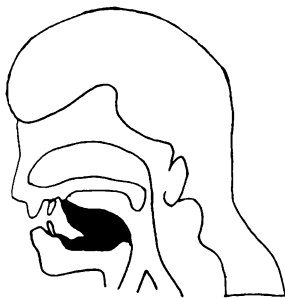
The tip of the tongue touches the back of the teeth, and not the gum ridge behind the teeth as is the case in the pronunciation of the English **t** or **d**.

त	थ	द	ध	न
ta	t ^h a	da	d ^h a	na

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



Hindi



English

p-group

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

प	फ	ब	भ	म
pa	p ^h a	ba	b ^h a	ma

Manner of articulation

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

Voiceless unaspirated

क	च	ट	त	प
ka	ca	Ta	ta	pa

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

Voiceless aspirated

ख	छ	ठ	थ	फ
k ^h a	c ^h a	T ^h a	t ^h a	p ^h a

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

Voiced unaspirated

ग	ज	ड	द	ब
ga	ja	Da	da	ba

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

Voiced aspirated (breathy voiced)

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

घ	झ	ढ	ध	भ
g ^h a	j ^h a	D ^h a	d ^h a	b ^h a

Nasal

ङ	ञ	ण	न	म
ŋa	ña	Na	na	ma

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

Other consonants (miscellaneous)

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

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

As mentioned earlier, the following two consonants are pronounced with the curled tongue. However, the underside of the tongue is flapped quickly forward, touching the hard palate slightly, instead of making the stop articulation with the hard palate; ढ R^ha is the aspirated counterpart of ढ Ra.

ढ	ढ
Ra	R ^h a

Sanskrit letters

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

ष SHa क्ष ksha त्र tra ज्ञ gya

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

Borrowed Perso-Arabic and English sounds

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

फ़	ज़	ख़	क़	ग़
fa	za	xa	qa	Ga

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

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

Pronunciation practice

Minimal pair practice

Vowels

Oral vowels

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

Nasalized vowels

nasalized vowels (long)		Hindi words	
आं	ā̃	mā̃	mother
इं	ī̃	kahī̃	somewhere
उं	ū̃	hū̃	am
एं	ē̃	mē̃	in
ओं	ō̃	mē̃	I

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

Minimal pair practice: words with oral and nasalized vowels

oral vowels

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

nasalized vowels

आँ	ā̃	kahā̃	where
ईँ	ī̃	kahī̃	somewhere
ऊँ	ū̃	pūc ^h	a tail
एँ	ē̃	mē̃	in
ऐँ	ē̃	hē̃	are
ओं	ō̃	gōd	gum
औं	āū̃	cāūk	be alarmed, be startled

Consonants



Listen to the recording and repeat the words.



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

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

unvoiced unaspirated

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

unvoiced aspirated

ख	k ^h a	k ^h āl	skin
छ	c ^h a	c ^h āl	cheat
ठ	T ^h a	T ^h āl	sit idle
थ	t ^h a	t ^h ān	piece of cloth
फ	p ^h a	p ^h āl	fruit

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

voiced unaspirated

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

voiced aspirated

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

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

unvoiced aspirated

ख	k ^h a	k ^h ānā	food
छ	c ^h a	c ^h al	cheat
ठ	T ^h a	T ^h ak	tapping sound
थ	t ^h a	t ^h ān	piece of cloth
फ	p ^h a	p ^h ūl	flower

voiced aspirated

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

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

T-group

ट	Ta	Tāl	postpone
ठ	T ^h a	T ^h ak	tapping sound
ड	Da	Dāl	branch
ढ	D ^h a	D ^h ak	cover

t-group

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

Listen to the following:

Nasal consonants

<i>nasal consonant</i>	<i>Hindi word</i>
ङ ṅa	अङ्ग body, limb
ञ ña	अंजू female name
ण Na	बाण arrow
ण na	नान bread
म ma	मान respect

Other consonants

Listen to the following words:

<i>consonant</i>	<i>Hindi word</i>
य ya	यार friend
र ra	राजा king
ल la	लाल red
व wa/va	वार an attack
श sha	शाल shawl
स sa	साल year
ह ha	हाल condition, state

Minimal pair practice: words with r, R and R^h

<i>consonant</i>	<i>Hindi word</i>
र ra	पर on, at
ड़ Ra	पाड़ lie, fall
ढ़ R ^h a	पाढ़ read, study

Borrowed consonants

फ	ज	ख	क	ग
fa	za	xa	qa	Ga

As pointed out earlier these consonants were not originally present in

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

फ	fa	becomes	फ	p^ha
ज	za	becomes	ज	ja
ख	xa	becomes	ख	k^ha
क	qa	becomes	क	ka
ग	Ga	becomes	ग	ga

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

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

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

Punctuation marks

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

Syllables, stress and intonation: see script unit 5.

Dictionary order

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

अ	a	क/क	ka/qa	ट	Ta	प	pa	ष	SHa
आ	ā	ख/ख	k^ha/xa	ठ	T^ha	फ	p^ha	स	sa

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

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



अभ्यास Exercises



1

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

Example: you hear A B C
kar k^har kar
Answer: B

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

2

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

Example: you hear A B C D
kar k^har kar g^har
Answer: B, D

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

3

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

A	B
Tik	tik

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

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

- | | | |
|-----|-------------------|-------------------|
| (1) | tāk | Tāk |
| (2) | t ^h ak | T ^h ak |
| (3) | dāg | Dāg |
| (4) | d ^h ak | D ^h ak |
| (5) | par | paR |
| (6) | sar | saR |
| (7) | karī | kaR ^{hī} |
| (8) | t ^{hī} k | T ^{hī} k |

4

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

A	B
din	dīn

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

Example: you hear **dīn**, then underline **din** **dīn**

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



Observation exercise

Variation in characters

अ	आ
छ	छ
झ	झ
ण	ण
ध	ध
भ	भ

Similar-looking characters

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

Numerals

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

1 नमस्ते/नमस्कार।

Greetings and social etiquette

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

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



Dialogue

Hindu–Sikh greetings and other social etiquette

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

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

MOHAN: namaste jī.

SARITA: namaste. kyā hāl <he>?

MOHAN: T^hīk he, aur āp?

SARITA: mē b^hī T^hīk hū. hukam kijie.

MOHAN: hukam nahī, vintī he.

(The conversation continues for some time.)

MOHAN: acc^hā, namaste.

SARITA: namaste.

MOHAN: *Greetings.*

SARITA: *Greetings. How are you* (lit. ‘What is [your] condition?’)

MOHAN: *Fine. And you?*

SARITA: *I am fine too. What can I do for you* (lit. ‘please order’)

MOHAN: *[It is] not an order, [but] a request.*

MOHAN: *Okay. Goodbye.*

SARITA: *Goodbye.*

Vocabulary

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

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

Pronunciation

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

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

Notes

The Hindu–Sikh greetings and their regional variants

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

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

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

Word-for-word translation

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

kyā	hāl	he?
what	condition	is

and its reply

Thīk	he
fine	is

Honorific pronoun

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



The politeness germ

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

hukam	kījīe
order	please do

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

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

hukam	nahī	vintī	he
order	not	request	is

It is not an order [but] a request.

Word order

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

Dialogue

Muslim greetings and social etiquette

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

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

TAHSIN: salām, raziā jī.

RAZIA: salām. sab xeriyat he?

TAHSIN: meharbānī he, aur āp ke mizāj kese hē?

RAZIA: allāh kā shukra he.

(The conversation continues for some time.)

TAHSIN: acc^hā, xudā hāfiz.

RAZIA: xudā hāfiz.

TAHSIN: Greetings, Razia.

RAZIA: Greetings. How are you (lit. 'Is everything [pertaining to your] welfare [fine]?')

TAHSIN: Fine. (lit. '[It] is [your] kindness = Thank you') And how are you? (lit. 'how are your habits/nature?')

RAZIA: I am fine. (lit. 'it is the kindness/thanks of God')

TAHSIN: Okay. Goodbye.

RAZIA: Goodbye.

Vocabulary

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

Pronunciation

xeriyat and **xudā** are often pronounced [k^heriyat] and [k^hudā] respectively by non-Muslims. In other words, **x** may be pronounced [k^h].

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

Notes

The Muslim greeting and leave-taking

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

Other ways of saying ‘How are you?’

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

sab	xeriyat	he
all	welfare	is

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

which is followed by an answer:

meharbānī **he**
kindness is

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

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

āp **ke** **mizāj** **kese** **hē**
you of habits how are

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

allāh **kā** **shukra** **he**
God of thank is

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

What to do when speakers of different religions meet

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

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

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

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

व्याकरण Grammar

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

Word order in Hindi

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

kyā hāl he
 what condition is
 How are you?

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

hāl kyā he
 condition what is
 How are you?

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

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

T^hīk **he**
fine is
I am fine.

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

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

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

Yes–no questions

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

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

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

Personal and demonstrative pronouns

The Hindi personal pronouns are

mē	मैं	I
ham	हम	we
tū	तू	you (sg.)

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

There is *no* gender distinction in Hindi pronouns.

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

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

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

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

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

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

Number and gender (plural formation of unmarked nouns)

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

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

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



	<i>Singular</i>	<i>Plural</i>
<i>Masculine</i>	-ā	-e
<i>Feminine</i>	-ī	-iā (nouns) -ī (adjectives; verbs)

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

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

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

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

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



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

<i>masculine</i>			<i>feminine</i>		
laRkā	लड़का	boy	laRkī	लड़की	girl
g^hoRā	घोड़ा	horse	g^hoRī	घोड़ी	mare
kamrā	कमरा	room	kursī	कुर्सी	chair
darvāzā	दरवाज़ा	door	k^hiRkī	खिड़की	window
landan	लन्दन	London	dillī	दिल्ली	Delhi
g^har	घर	house	kitāb	किताब	book
hāth	हाथ	hand	nazar	नज़र	vision
namak	नमक	salt	mirca	मिर्च	pepper
ādmī	आदमी	man	aurat	औरत	woman
c^hātā	छाता	umbrella	mātā	माता	mother

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

Agreement: adjectives and possessive adjectives

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

acc^hā laRkā	अच्छा लड़का	acc^he laRke	अच्छे लड़के
good boy		good boys	
acc^hī laRkī	अच्छी लड़की	acc^hī laRkiyā	अच्छी लड़कियाँ
good girl		good girls	

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

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

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

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

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

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

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

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

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

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



अभ्यास Exercises

1

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

- namaste.
- kyā hāl he?
- salām.
- mizāj kēse hē?
- acc^{hā}, namaste.
- sat srī akāl jī.
- sab xeriyat he?
- namaste jī.
- hukam kījīe.

2

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

A

B

- | | |
|--------------------------|-----------------------|
| (a) namaste. | T ^h īk he. |
| (b) kyā hāl he? | allāh kā shukra he. |
| (c) āp ke mizāj kese hē? | namaste. |
| (d) xudā hāfiz. | xudā hāfiz. |
| (e) sab xeriyat he? | salām. |
| (f) salām. | meharbānī he. |

3

Fill in the gaps in the two conversations given below:

Conversation I

A: salām.

B: _____

B: sab xeriyat he?

A: _____ he, aur āp ke _____ kese hē?

B: allāh kā _____.

Conversation II

A: _____.

B: sat srī akāl jī.

B: kyā _____ he?

A: _____ he, aur _____?

B: mē bhī _____.

A: acc^hā, _____.

B: sat srī akāl.

4

Answer the following questions.

(a)

Question: kyā hāl he?

Answer:

Question: aur āp?

Answer:

(b)

Question: āp kese hē?

Answer:

5

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

long sentences

short sentences

(a) aur āp kese hē?

(b) mē bhī Thīk hū.

(c) āp kī meharbānī he.

(d) āp ke mizāj kese hē?

6



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

A: male voice B: female voice

Vocabulary

kitāb (f.)

किताब

book

ke liye

के लिये

for

koī

कोई

some

bāt (f.)

बात

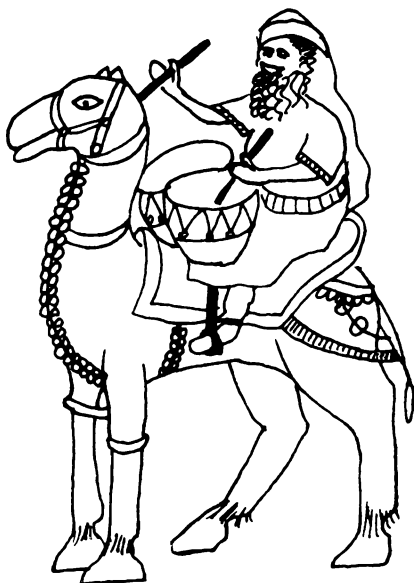
matter

2 आप कहाँ के/की हैं?

Where are you from?

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

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





English prohibition?

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

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

Dialogue

Small-talk

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

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

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

Vocabulary

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

Notes

Attention getters

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



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

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

Social linguistic rituals

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

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

Word-for-word translation

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

mil	ke	baRī	xushī	huī
met	having	big	happiness	happened

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

āp	se	mil	ke	baRī	xushī	huī
you	with	met	having	big	happiness	happened

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

Word order of the question word ‘what’

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

āp kā	pūrā	nām	kyā	he
your	full	name	what	is

What is your full name?

āp	kyā	kām	karte	hē
you	what	work	do	are

What do you do? = What is your job?

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

āp kā	kyā	pūrā	nām	he
your	what	full	name	is

What is your full name?

āp	kām	kyā	karte	hē?
you	work	what	do	are

What do you do? = What is your job?

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

āp kā	kyā	pūrā	nām	he?
--------------	------------	-------------	------------	------------

the question word is placed after the noun:

āp kā pūrā nām kyā hē?

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

āp kyā kām karte hē?

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

āp kām kyā karte hē?

Dialogue

Where are you from?

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

KANIKA: āp kahā kī hē?

SUNITA: mē dillī kī hū. aur āp?

KANIKA: mē banāras mē rehtī hū.

SUNITA: āp ke kitne b^hāī-behenē hē?

KANIKA: ham cār b^hāī aur do behenē hē.

SUNITA: merā ek b^hāī aur ek behen hē.

KANIKA: *Where are you from?*

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

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

KANIKA: *I live in Banaras.*

SUNITA: *How many brothers and sisters do you have?*

(lit. how many your brothers and sisters are?)

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

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

Vocabulary

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

Pronunciation

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

Notes

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

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

āp	kahā	kī	hē
you	where	of	are

The response to the English question in Hindi is

mē	dillī	kī	hū
I	Delhi	of	am

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

āp	kahā	ke	hē
you	where	of	are
mē	dillī	kā	hū
I	Delhi	of	am

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

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

āp	kahā	se	hē
you	where	from	are
mē	dillī	se	hū
I	Delhi	from	am

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

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

Postpositions

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

banāras	mē	dillī	se
Banaras	in	Delhi	from

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

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

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

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

kitnā	kām	how much work
kitne	b^hāī	how many brothers
kitnī	behenē	how many sisters

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

Dialogue

Where are you from?

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

SUNITA:	ye merā patā hē.
KANIKA:	ye patā bahut baRā hē.
SUNITA:	hā̃, baRā sheher, baRā patā.
KANIKA:	lekin, c ^h oTā sheher, choTā patā. (both laugh)
SUNITA:	acc ^h ā, p ^h ir milēge.
KANIKA:	milēge.
SUNITA:	<i>This is my address.</i>
KANIKA:	<i>This address is very big. (i.e. long).</i>
SUNITA:	<i>Yes: big city, big address.</i>
KANIKA:	<i>But small city, small address.</i> (both laugh)
SUNITA:	<i>Okay, [we] will meet again.</i>
KANIKA:	<i>[We] will meet.</i>

Vocabulary

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

Pronunciation

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

Notes

Word-for-word translation

ye	patā	bahut	baRā	he
this	address	very	big	is

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

Subject omission

The Hindi expression for ‘we will meet again’ is

p ^h ir	milege
again	will meet

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

व्याकरण Grammar

Tag question

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

Verb 'to be'

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

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



Magic Key 2

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

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

Present habitual actions = simple present tense

The Hindi sentences

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

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

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

kar	+	t	+	e
stem ‘to do’	+	aspect marker	+	gender-number marker (m. pl.)
reh	+	t	+	ī
stem ‘to live’	+	aspect marker	+	gender-number marker (f. sg.)

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

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

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

Verb 'to have'

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

āp ke	kitne	b^hāī-behenē	hē?
your	how many	brothers-sisters	are

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

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

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



masculine

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

feminine

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

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



Here is your Magic Key 3.

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



अभ्यास Exercises

1

The packman has swallowed either some parts of the word or whole word. Supply the missing part where you see the ☉ sign:

mē dillī ☉ hū me ☉ cār b^hāī ☉. merā choT ☉ b^hāī
Chicago mē kām kar ☉ he. mer ☉ do baR ☉ b^hāī England

mẽ reht ॐ ॐ. merā nām amar ॐ. mẽ school jā ॐ hũ.
 mer ॐ do behen ॐ b^hī ॐ. mer ॐ pitā jī b^hī kām
 kart ॐ hẽ. āp ॐ rehte hẽ? āp ॐ kit ॐ b^hāī-behenẽ hẽ.
 āp ॐ mātā jī kyā ॐ kar ॐ hẽ.

2

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

acc ^h ā	c ^h oTā
baRā	laRkī
behen	aurat
laRkā	burā
ādmī	nahī
hā	b ^h āī

3

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

se	banāras
mẽ	sheher
das	behen
cār	b ^h āīyā
do	ādmīyā
kitnā	b ^h āīyā
pīlā	sāRī

4

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

hiyeka	_____		
shīxu	_____		
bīRa xuīsh hīu	_____	_____	_____
rūpā mnā	_____	_____	
dūrās	_____		
kinte b ^h īā	_____	_____	
mēlieg	_____		

5

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

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

6



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

Setting: A crowded shop

Vocabulary

māfī: (f.)	apology
bhīR (f.)	crowd

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

ABHILASHA: (bumps into Meenu) māf kījiye.

MEENU: _____ bahut bhīR hē.

ABHILASHA: sac.

MEENU: _____.

ABHILASHA: aur merā nām Abhilasha Pande hē.

MEENU: _____.

ABHILASHA: āp dillī kī hē na?

MEENU: _____.

3 आप को क्या चाहिये?

What would you like?

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

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



Dialogue

Buying a saree

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

ANITA: zarā naye *fashion* kī sārī dik^hāiye.

RAJENDRA: kaun sī sārī cāhiye? reshmi yā sūti?

ANITA: reshmi.

RAJENDRA: ye dek^hiye. āj-kal is kā bahut rivāj he.

dek^hiye, silk kitnā acc^hā he!

(Rajendra shows a number of sarees. Anita asks Meghan about her choice.)

ANITA: Meghan, āp ko kaun sī sārī pasand he?

MEGHAN: ye pīlī.

(turning to Rajendra to ask the price)

ANITA: is kā dām kyā he?

RAJENDRA: bārā sau रुपये.

ANITA: Thīk batāiye, ye bāhar se āyī hē.

RAJENDRA: āj-kal itnā dām he...acc^hā gyāra sau.

ANITA: acc^hā Thīk he.

ANITA: *Please show me a saree that is in fashion.*

(lit. please show me a little bit of a new fashion saree)

RAJENDRA: *What kind of saree [do you] want? Silk[en] or cotton?*

ANITA: *Silk[en].*

RAJENDRA: *Look at this. Nowadays it is very much in fashion*

(lit. nowadays it's very much custom is)

See how good the silk is!

(lit. how much good the silk is!)

(Rajendra shows a number of sarees. Anita asks Meghan about her choice.)

ANITA: *Meghan, which saree do you want?*

MEGHAN: *[I] want this yellow [one].*

ANITA: *What is its price?*

(turning to Rajendra to ask the price)

RAJENDRA: Twelve hundred rupees.

ANITA: Please tell [me] the right [price]; she is the visitor.
(lit. she came from outside)

RAJENDRA: This is the price nowadays...okay, eleven hundred [rupees].

ANITA: Okay, [that] is fine.

Vocabulary

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

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

Pronunciation

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

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

Notes

Rules of negotiation

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



The politeness germ

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

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

cāhnā, ‘want’ vs. *cāhiye*, ‘desire/want’

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

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

would be considered less polite than

āp	ko	kaun sī	sāRī	cāhiye
you	to	what kind of	saree	desire

(lit. what kind of saree is desirable to you?)

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

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

Word-for-word translation

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

is kā	bahut	rivāj	he
its	very	custom	is

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

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

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

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

Polite commands

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

dikh^hā-īye

show-imperative (polite)

dek^h-īye

see-imperative (polite)

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

kah-īye

say-imperative (polite)

sun-īye

listen-imperative (polite)

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

No word for 'please'

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

Context

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

kaun sī

what kind of

sāRī

saree

cāhiye?

want

'What kind of saree do [you] want?'

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

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

Subject omission

kaun sī sārī cāhiye?
 what kind of saree want
 'What kind of saree do [you] want?'

Dialogue

Booking a flight

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

JOHN: jaipur kī ek TikaT (*ticket*) cāhiye.
 AGENT: kaun se din ke liye?
 JOHN: kal ke liye.
 AGENT: kampuTar (*computer*) par dekhtā hū, hē yā nahī.
 JOHN: subā kī flāiT (*flight*) cāhiye.
 AGENT: TikaT (*ticket*) he.
 JOHN: to dījiye. *flight* kab caltī he?
 AGENT: subā das baje.
 JOHN: mere pās cash nahī he.
 AGENT: to kreDiT kārDa (*credit card*) dījiye.

JOHN: [I] want one ticket for Jaipur.
 AGENT: For which day?
 JOHN: For tomorrow.
 AGENT: [I] must look at the computer [to see] whether or not [I have it]. (*lit. [it] is or not*)

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

Vocabulary

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

Pronunciation

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

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

Notes

Word-for-word translation

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

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

The equivalent Hindi expression for 'morning flight' is

subā	kī	flaiT
morning	of	flight

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

Short form of **tab**, 'then'

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

to	dījiye
then	please give

Compound and oblique (peer pressure) postpositions

Observe the structure of the English preposition in Hindi:

(noun)	postposition	postposition
kal	ke	liye
tomorrow	of	for

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

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

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

kaun sā	din
which	day (m.)

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

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

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

kaun se	laRke	ke	liye
which	boy	of	for

For which boy

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

Separable or transferable possessions

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

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

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

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

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

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

Dialogue

A visit to the doctor

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

KUSHWANT: DākTar sāhib, muj^h ko kuch^h buxār he.

CHARAN: kab se he?

KUSHWANT: kal rāt se.

CHARAN: sir-dard b^hī he?

KUSHWANT: jī hā.

(putting the thermometer into Kushwant's mouth)

CHARAN: thermometer lagāiye.

(after taking the thermometer from Kushwant's mouth)

CHARAN: t^hoRā buxār he...ye davāī din mē do bār lījiye...

jaldī T^hīk ho jāēge.

KUSHWANT: Doctor, sir, I have some fever.

CHARAN: Since when [it is]?

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

Vocabulary

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

Pronunciation

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

Notes

‘sahib’

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

‘Since’

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

kab	se	kal	rāt	se
when	from	yesterday	night	from
Since when		Since last night		

‘Tell me why’ column

savāl: hindustānī auratē bindī kyō lagātī hē?

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

Circle the correct response:

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

javāb: (c) **dono**

Answer: (c) both

Vocabulary

b̥ārat (m.)	भारत	India
hindustān (m.)	हिन्दुस्तान	India

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



Dialogue

Humour column

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

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

Note (cultural)

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

Vocabulary

corī karnā (+ne)	चोरी करना	to steal
lik^hnā (+ne)	लिखना	to write
lik^hiyē	लिखिये	please write
ke sāth	के साथ	with
lagānā (+ne)	लगाना	to attach, to fix

व्याकरण Grammar

cāhiye and verb agreement

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

Simple present tense: subject–verb agreement

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

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

Object–verb agreement (postposition syndrome)

āp	ko	sārī	pasand	he?
you	to	saree (f.)	choice/liking	is
Do you like the saree?				

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

mere	cār	b^hāī	hē
my	four	brothers(m. pl.)	are

I have four brothers.

In the above sentence, the verb form is not **hū̃**, indicating that the verb does not agree with the subject. The verb agrees with **b^hāī** ‘brothers’, and takes the plural ending.

mere	pās	sāRiā̃	hē
my	near	sarees	are

I have sarees.

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

How about the expression ‘I have some fever’?

muj^h	ko	kuc^h	buxār	hē
me	to	some	fever	is

I have some fever.

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

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

When does the subject take a postposition?

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

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

अभ्यास Exercises



1

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

Model

āp	ko	kitāb cāhiye.	You want a book
muj^h	ko	kitāb cāhiye.	I want a book

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

2

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

merā, mere, merī, mere pās, muj^h ko

- _____ ek behen he.
- _____ do b^hāī hē.
- _____ ek *computer* he.
- _____ hāl T^hīk he.
- _____ sir-dard he.
- _____ kām cāhiye.
- _____ laRkā g^har letā he.

3

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

muġ ^h ko	g ^h ar mē kitne ādmī hē?
mere pās	kyā hē?
āp ke	buxār hē.
merā	āp ke liye hē.
ye <i>flight</i>	shēher bahut sundar hē.
is kā dām	rupiye hē.

4



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

Use the glossary to familiarize yourself with food items.

WAITER:

YOU: (appropriate greeting)

WAITER:

YOU: *I am fine.*

WAITER:

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

WAITER:

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

WAITER:

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

WAITER:

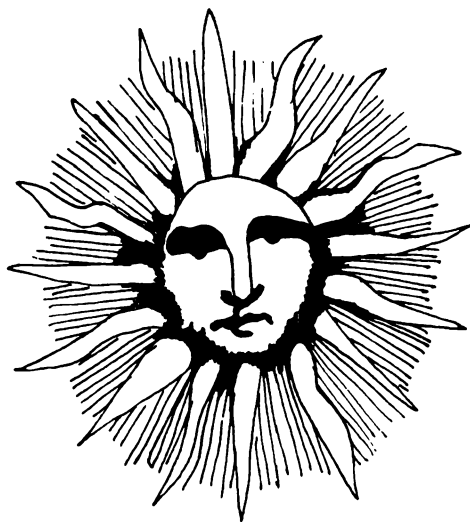
T^hik hē.

4 आप के शौक क्या हैं?

What are your hobbies?

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

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



Dialogue

What are your hobbies?

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

MALIK: kyā āp b^hārat jāte hē?

JONES: jī hā, kaī bār.

MALIK: āp ko hindustānī k^hānā pasand he?

JONES: jī hā, tandūrī cikan (*tandoori chicken*), dosā (*dosa*)...
vese samosā b^hī bahut pasand he.

MALIK: āp ke shauk kyā kyā hē?

JONES: muj^h ko terne kā shauk he, is ke alāwā b^hāratiya sangīt kā
b^hī shauk he.

MALIK: gāne kā b^hī?

JONES: zarūr, mere gāne se mere bacce hēD fon (*head phone*)
lagāte hē.

MALIK: vāh! vāh!

MALIK: *Do you visit India [quite frequently]?*

JONES: *Yes, quite often* (lit. several times)

MALIK: *Do you like Indian food?*

JONES: *Yes, tandoori chicken, dosa...
in addition [I] like samosa very much.*

MALIK: *What are your hobbies?*

JONES: *I am fond of swimming; besides this, [I] am fond of Indian
music.*

MALIK: *[Fond] of singing too?*

JONES: *Of course; my children put on headphones [because of]
my singing. (lit. [my] children put on headphones from my
singing.)*

MALIK: *Excellent!* (i.e. what an excellent sense of humour)

Vocabulary

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

Pronunciation

alāvā is also pronounced ilāvā.

Notes

The experiencer subject

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

muĵ ^h	ko	terne	kā	shauk	he
me	to	swimming	of	fondness	is

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

*English**Hindi*

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

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

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

Verbal nouns (infinitive verbs)

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

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

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

*verb stems**verbal nouns/infinitive verbs*

kar	do	karnā	to do/doing
ā	come	ānā	to come/coming
jā	go	jānā	to go/going
dek^h	see	dek^hnā	to see/seeing
batā	tell	batānā	to tell/telling
ṭer	swim	ṭernā	to swim/swimming
k^hā	eat	k^hānā	to eat/eating



gā	sing	gānā	to sing/singing
lik^h	write	lik^hnā	to write/writing

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

Oblique verbal nouns

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

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

terne	kā
swimming	of

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

muj^h	ko	gāne	kā	shauk	he
me	to	singing	of	fondness	is

I am fond of singing.

muj^h	ko	k^hāne	kā	shauk	he
me	to	eating	of	fondness	is

I am fond of eating.

āp	ko	movie	dek^hne	kā	shauk	he
you	to	film	seeing	of	fondness	is

You are fond of watching movies.

āp	ko	k^hāne	kā	shauk	he
you	to	eating	of	fondness	is

You are fond of eating.

Yes–no questions with **kyā**

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

The statement

āp	b^hārat	jāte	hē
you	India	go	are

You go to India.

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

kyā	āp	b^hārat	jāte	hē?
[Q]	you	India	go	are

Do you go to India?

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

Reduplication of question words

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

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

What are your interests/hobbies?

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

Similarly, if someone asks in Hindi

āp	kahā	kahā	jāte	hē?
you	where	where	go	are

What places do you go to?

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

Dialogue

Indian films

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

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

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

Vocabulary

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

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

Pronunciation

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

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

Notes

‘Filmē’

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

Negative marker: nahī, na

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

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

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

nā dījiye

not please give

Please do not give.

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

aur as an adjective or adverb

is kā

its

andāz

style

aur

different

he

is

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

aur

more

cāy

tea

dījiye

please give

Give me [some] more tea.

aur

other

sārī

Saree

dikhāiye

please show

Show [me some] other Saree.

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

aur kuch cāhiye?

else some want

Do you want something else?

Note the word-order difference.

ek-sā: 'same', 'alike'

sab

all

Hindi

Hindi

filmē

films

ek

one

sī

-ish

hotī

generic BE

hē

are

Generally all Hindi films are alike.

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

Generic ‘be’

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

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

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

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

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

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

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

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

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

Direct object – ko or se

The English expression 'boy meets girl' in Hindi is

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

laRkā laRkī ko dek^htā he
 boy girl object see is
 The boy sees the girl.

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

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

laRkā g^har dek^htā he
 boy house see is
 The boy sees the house.

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

Word-for-word translation

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

The verb formation is as follows:

ho	+	g	+	ī
be	+	future tense	+	number gender

‘Tell me why’ column

savāl: kyā hindustānī log kehte hē:
‘I love you’.

Question: Do Indians say: ‘I love you’?

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

Circle the correct answer:

T^hīk javāb: (a)

Correct answer: (a)

savāl: hindustānī shabdō se kab^hī kehte hē:
‘I love you’.

question: Do Indians ever say: ‘I love you’?

javāb/answer: (a) kab^hī nahī Never
(b) kab^hī kab^hī Sometimes

Circle the correct answer:

T^hīk javāb: (b)

Correct answer: (b)

savāl: hindustānī shabdō se kese kehte hē:
‘I love you’.

question: How do Indians say in words: ‘I love you?’

Circle the correct answer:

javāb/answer: (a) mē tum se pyār kartā hū. I love you.
(b) muj^h ko tum se pyār hē. Love with you is to me.

T^hīk javāb: (b)

Correct answer: (b)

Vocabulary

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

Note



'I love you' prohibition

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

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

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

muj ^h	ko	tum	se	pyār	he
me	to	you	with	love	is

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

Reduplication and pluralization

The reduplication of the adverb **kab^{hī}**, ‘ever’, gives the plural meaning ‘sometimes’.

Oblique plural nouns

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

	<i>masculine</i>		<i>feminine</i>	
singular	shabda	word	āk^h	eye
plural	shabda	words	āk^{hē}	eyes

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

shabdō	se	by words
āk^{hō}	se	by eyes

Dialogue

What do you eat for breakfast?

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

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

DOCTOR:	<i>Rakesh jii, what do you eat for breakfast?</i> (lit. what do you eat in breakfast?)
---------	---

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

Vocabulary

nāshṭā (m.)	नाश्ता	breakfast
pīnā (+ne)	पीना	to drink
cāy (f.)	चाय	tea
muj^he, muj^hko	मुझे-मुझ को	(to) me
lagnā (+ko)	लगना	to seem, to be applied
acc^hā lagnā (+ko)	अच्छा लगना	to like
saverā (m.)	सवेरा	morning
sharīr (m.)	शरीर	body
bimārī (f.)	बिमारी	illness
dimāḡ (m.)	दिमाग	brain
isliye	इसलिये	therefore, so, thus, because of this

Notes

acc^hā lagnā, 'to like'

You have already learned expressions such as

muj^h	ko	cāy	pasand	he.
to	me	tea	liking	is

Another common way of saying the same expression is

muj^h	ko	cāy	acc^hī	lagtī	he
me	to	tea (f)	good	feel	is

I like tea. (lit. tea feels good to me)

‘Ghost’ postposition

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

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

unmarked nouns *oblique singular (unmarked nouns)*
masculine

nāshṭā	nāshṭe	mē	for (in) breakfast
saverā	savere	mē	in the morning

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

Word-formation: derived adjectives



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

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

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



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

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

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

sharīrī	bimārī	dimāgī	bimārī
Physical/bodily illness		Mental illness	

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

Go to the doctor

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

Psychiatrist	ke	pās	jāiye
Psychiatrist	of	near	please go

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

dāktar	ke	pās	jāiye
Doctor	of	near	please go

Contractive e pronoun forms

mujh^e is the short form of **mujh^h ko**.

अभ्यास Exercises

1

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

muj ^h	ko	paR ^h nā	kā	shauk	he
āp		gāne	ke	pasand	hē
		kyā			
		terne			
		k ^h āne			
		kyā-kyā			

2

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

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

question: gāne ke alāvā John ko kyā pasand he?

answer:

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

question: Judy ko kyā kyā shauk hē?

answer:

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

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

question: Ramesh ko kyā kyā nāpasand he/hē?

answer:

question: Ramesh ko kyā kyā pasand he/hē?

answer:

3

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

- (a) John ko k^hānā pasand he.
- (b) John ko gānā pasand he.

4

Write two things children do not like about their parents.

5

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

6

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

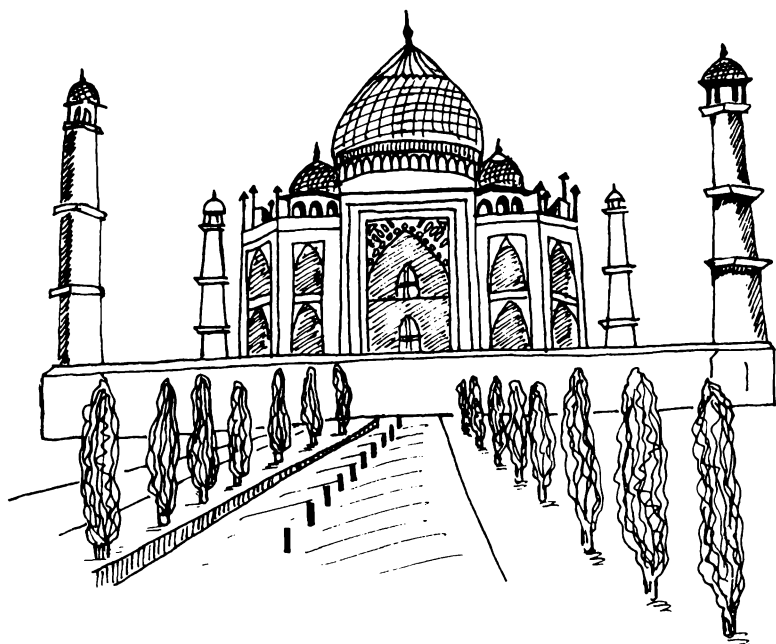
- (a) cats
- (b) dogs
- (c) spicy foods
- (d) cricket (game)
- (e) b^haratnāṭyam
- (f) rock music

5 छुट्टियों में क्या करेंगे ?

What would you do during the break?

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

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



Dialogue

I want to go to India

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

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

Vocabulary

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

Pronunciation

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

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

Notes

saknā 'can'

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

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

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

Consider one more example:

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

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

apnā 'one's own'

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

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

and

mē apnā nām likhta hū.
 I own name write am
 I write my name.

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

subject possessive possessive changes to

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

Prediction

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

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

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

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

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

sirf apne liye?
 only own for

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

Comparative/superlative se, 'than'

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

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

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

John rām se acc^hā he
 John Ram than good is
 John is better than Ram.

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

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

John sab se acc^hā he
 John all than good is
 John is the best.

Again notice the Hindi word order – all than good.

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

John rām se zyādā acc^hā he
 John Ram than more good is
 John is much better than Ram.

cāhnā, 'to want'

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

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

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

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

Dialogue

Thinking about India

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

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

Vocabulary

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

Notes

b^haī, 'Hey' vs. b^hāī, 'Brother'

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

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

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

kyā ‘what’, kaun, ‘who’, and kis, ‘what, who’

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

kyā duniyā	what world
kis duniyā mẽ	in what world

For details see the grammar section.

Compound postpositions

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

ke bāre mẽ	about, concerning (lit. with regard to)
-------------------	---

Observe the usage of this postposition:

hindustān ke bāre mẽ	about India
kahānī ke bāre mẽ	about the story
laRkō ke bāre mẽ	about the boys (laRkō = boys, oblique plural)

Past tense: ‘to be’ verb

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

	<i>masculine</i>		<i>feminine</i>	
<i>singular</i>	t^hā था	was	t^hī थी	was
<i>plural</i>	t^he थे	were	t^h1 थी	were

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

Progressives

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

mē	hindustān	ke bāre mē	soc	rahā	t^hā
I	India	about	think	-ing	was
I was thinking about India.					

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

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

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

mē	hindustān	ke bāre mē	soc	rahā	hū
I	India	about	think	ing	am
I am thinking about India.					

Future

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

ham p^hir milēge
 we again meet-will
 We will meet again.

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

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

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

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

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

The ghost postposition ko, 'to', with locations

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

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

Dialogue

The train to Agra

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

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

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

Vocabulary

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

aur b^hī	और भी	even more
lagnā (+ko)	लगना	to seem, to appear
ruk^{nā} (-ne)	रुकना	to stop
aglā (m., adj.)	अगला	next
din (m.)	दिन	day
lauTnā (-ne)	लौटना	to return, to come back
cā^d (m.)	चाँद	moon
cā^dni	चाँदनी	moonlit
mazā karnā (+ne)	मज़ा करना	to enjoy

Pronunciation

mehel is written as **mahal**.

Notes

Time expressions

savere	in the morning
dop^eher ko	at noon
shām ko	in the evening
rāt ko	at night

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

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

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

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

*adverbs**particle**emphatic adverb*

vahā	there	+	hī	=	vahī	right there
yahā	here	+	hī	=	yahī	right here

Irregular commands

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

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

Reading practice

An ancient folk tale : ‘To build castles in the air’

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

- (1) ek din desh mẽ akāl paRegā.
- (2) mẽ āTā becūgā.
- (3) aur kuc^h jānvar xarīdūgā.
- (4) to mẽamīr banūgā.
- (5) ek din merī shādī hogī.
- (6) p^hir merā baccā hogā.
- (7) ab mẽ ārām se kitābē paR^hūgā.
- (8) baccā mere pās āyegā.

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

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

Vocabulary

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

अभ्यास Exercises

1

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



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

2

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

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

3

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

Priya Rakesh:

tumhārā milā xat. paR^h kar xushī huī. tum rahe kab ā ho? kal mē *Chicago* hū jā rahā. *Chicago* bahut sheher he baRā. mē *Chicago* se hawāī jahāz (*aeroplane*) jāūgā. lekin mē jānā cāhtā hawāī jahāz se nahī hū. gārī muj^he pasand he se zyāda hawāī jahāz. bākī sab he Thīk.

tumhāra dost,

Rājiv.

4

Here are the answers. What were the questions?

(Wherever needed, the object of the inquiry is underlined.)

Q:

A: mē Chicago jā rahī hū.

Q:

A: mē yahā sāī din rahūgā.

Q:

A: mē apnā kām kar rahā hū.

Q:

A: jī hā, cāy bahut pasand he.

Q:

A: mere cār b^hāī hē.

5

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

king

become crazy

queen

buy diamonds for my wife/girlfriend

buy a yacht, Rolls Royce

return to the job

travel around the world

with happiness

6

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

mē *robot* hū. mē *California* se hū. mē hindī bol saktā hū. mē hindī samaj^h b^hī saktā hū. mē hindī gāne gā saktā hū. merī *memory* bahut baRī he. mē har savāl pūc^h saktā hū aur har javāb de saktā hū. yānī har kām kar saktā hū. mē hameshā kām kar saktā hū. mē kab^hī nahī t^haktā hū. mere pās har savāl kā javāb he. lekin masāledār k^hānā nahī k^hā saktā.

7



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

- (a) Mr. Smith *America* kab jāēge?
- (b) ve kaun sī *airline* se *New York* jāēge?
- (c) kyā ve apne parivār ke sāt^h *New York* pahūcēge?
- (d) ve *Disney World* kyō jānā cāhte hē?
- (e) ve *Disney World* mē kitnē din rahēge?

6 कल क्या किया ?

What did you do yesterday?

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

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



Dialogue

Someone has picked my pocket

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

SUMAN: hello.

ADITI: hello, DeD, mē Aditi bol rahī hū.

SUMAN: kahā se bol rahī ho?

ADITI: New York se.

SUMAN: kyō, abhī Chicago nahī pahūcī?

ADITI: nahī.

SUMAN: kyā bāt he? pareshān lag rahī ho. sab Thīk-Thāk he na?

ADITI: mē to Thīk hū, lekin merā *passport*, mere pese aur Trevlarz (*traveller's*) *cheques* gum ho gaye.

SUMAN: kyā!

ADITI: kisī ne merī jeb kāTī – esā lagtā he.

SUMAN: sac!

ADITI: hā.

ADITI: *Hello, Dad, this is Aditi calling.*

(lit. I am Aditi speaking)

SUMAN: *Where are you calling from?*

ADITI: *From New York.*

SUMAN: *Hey, you have not reached Chicago yet?*

(lit. why, you did not reach Chicago yet?)

ADITI: *No.*

SUMAN: *What is the matter? [You] seem to be upset. Everything is fine, isn't it?*

ADITI: *As regards me, I am fine, but my passport, money and traveller's cheques are lost.*

SUMAN: *What ! (lit. What! I do not believe it!)*

ADITI: *Someone picked my pocket – it appears.*

SUMAN:	<i>Is that right!</i> (lit. Truth!)
ADITI:	<i>Yes.</i>

Vocabulary

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

Notes

The perfective form (the simple past)

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

(tum)	ab ^h ī	Chicago	nahī	pahūcī?
you	right now	Chicago	not	reached (f.pl.)

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



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

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

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

Now observe another perfective form from the above dialogue:

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

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

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

‘Went’ – an exception in verb form

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

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

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

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

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

Word-for-word translation

mere	pese	aur	traveller’s	cheques	gum	gaye
my	money	and	traveller’s	cheques	lost	went
My money and traveller’s cheque[s] [are] lost.						

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

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

Echo words

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

Dialogue

My passport is lost

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

ADITI: merā pāsporT (*passport*) gum gayā he. nayā pāsporT (*passport*) cāhiye.

OFFICER: kab gumā?

ADITI: āj, karīb pāc g^hanTe pehele.

OFFICER: āp ko mālūm he ki kahā gumā?

ADITI: jī hā, Kennedy havāī aDDe mẽ.

OFFICER: kese?

ADITI: jab *Immigration* se bāhar āyī, to mere pās t^hā. p^hir, Chicago kī *flight* ke liye dūsre Tarmīnal (*terminal*) gayī, tab b^hī t^hā. jab kāunTar (*counter*) par pahūcī, to dek^hā, *passport*, *ticket*, *pese*, aur *traveller's cheques* purse mẽ nahī t^hc.

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

Vocabulary

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

Pronunciation

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

Notes

malūm honā vs. jānnā ‘to know’

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

āp ko mālūm hē ...?
 you to known is
 Do you know...?

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

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

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

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

ham milēge
 we meet-will
 We will meet.

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

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

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

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

The ने ne construction

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

to dek^hā
then saw

and

police ko report kī?
police to report did

the complete sentences will be

to mē ne dek^hā
then I agent saw
Then I saw.

and

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

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

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

and

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

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

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

nominative pronouns

the ne pronouns

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

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

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

Complex verbs

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

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

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

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

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

The omission of 'to'

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

Approximation by compounding

ek-do	mahīne	mē
one-two	month	in
In one or two months.		

Dialogue

Visiting an astrologer

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

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

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

(*The word b^hūt is ambiguous. The palmist interprets it as ghost just for fun.)

Vocabulary

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

Notes

Very frequent expressions: word-for-word translation

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

English

Hindi

I mean

merā

matlab

he

my

meaning

is

I am glad to hear this

ye

xushī

kī

bāt

he.

this happiness of matter (f.) is

This is a matter of happiness.

I am sorry to hear this

ye

afsos

kī

bāt

he

this sorrow of matter (f.) is

This is a matter of sorrow.

lāinē 'lines'

āp	kī	lāinē	batātī	hē
you	of	lines	tell	are

Your lines tell.

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

अभ्यास Exercises



1

Rearrange the following words to make correct sentences in Hindi:

mere dost, ve t^he acc^he kitne din! mē socā ne ve rahēge din hameshā. ve bacpan din ke t^he. mē t^hā hameshā k^heltā aur nāctā t^hā. har sundar cīz t^hī. har thā din nayā aur har rāt andāz kā t^hā. din ab ve nahī rahe.

2

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

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

- (a) (mē ne/mē) vahā (gaye/gayī).
- (b) (vo/us ne) muj^h ko (batāyā/batāye).
- (c) (ham/ham ne) g^har (āyā/āye).
- (d) (tum/tum ne) g^har der se (pahūce/pahūcā).
- (e) (ve/ve ne/unhōne) police ko report (kī/kiyā/kiye).
- (f) (āp/āp ko/āp ne) ye kitāb kab (milā/mile/milī).

3

Activity: asking about your family history

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

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

younger / older = small / big.

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

āp kā parivār kitne sāl pehle yahā̃ āyā?

- (a) kal John kā janma din tʰā.
 (b) John ke parivār ne ek *party* kī.
 (c) vo party shām ko huī.
 (d) John ko party ke bāre mẽ mālūm nahī tʰā?
 (e) ye surprise *party* tʰī.
 (f) kal John kā janma din tʰā.



(a) āj-kal log love *marrige* karte hẽ. s (true) j^h (false)
(b) purāne zamāne mẽ ādmī g^har

mẽ kām karte t^he.

s (true) j^h (false)

(c) āj-kal sirf ādmī TV dek^hte hē.

s (true) j^h (false)

(d) āj-kal sirf ādmī k^hānā banāte hē.

s (true) j^h (False)

(e) purāne zamāne mẽ parivār acc^hā t^hā.

s (true) j^h (false)

(f) purāne zamāne mẽ TV nahī t^hā.

s (true) j^h (false)

(g) aur āj-kal samaya nahī hē.

s (true) j^h (false)

Now write sentence corrections of the false statements.

7 क्या आप हिन्दी बोल सकते हैं?

Can you speak Hindi?

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

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



Dialogue

You can speak Hindi!

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

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

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

Vocabulary

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

Notes



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

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

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

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

The polite imperative form of **māf karnā** is **māf kijiye**. The subject **āp** and the object **muj^h ko**, ‘me’ are implied.

The internal obligative: **muj^h ko jānā he** ‘I need to go’

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

āp	ko	<i>downtown</i>	jānā	he
you	to	downtown	to go	is
You need to go downtown.				

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

<i>subject</i>	<i>infinitive verb</i>	<i>‘to be’ verb</i>	
+ ko	jānā	he	is
		t^hā	was
		hogā	will be

Examples:

āp	ko	<i>downtown</i>	jānā	he.	You need to go downtown.
āp	ko	<i>downtown</i>	jānā	t^hā.	You needed to go downtown.
āp	ko	<i>downtown</i>	jānā	hogā.	You will need to go downtown.

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

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

Three types of capabilities

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

āp hindī acc^{hī} bol sakte hē
 you Hindi good speak can-present are
 You can speak Hindi well.

Notice the placement of **saknā** in the Hindi sentence. The subject is just plain nominative, as in English. The verb agrees with a subject. It is **saknā** that receives the tense conjugation, and it is preceded by the plain stem form of the verb.

The second way is:

mē t^hoRī t^hoRī hindī bol letā hū.
 I little little Hindi speak take-present am
 I can speak Hindi a little.

When one does not have a native-like or full competence in a skill, this construction is used. In other words, this type of expression is used to express 'partial competence' and it usually has quantifiers such as **t^hoRā** 'a little/few', with it. Notice the clustering of the two verbs **bol**, 'to speak', and **letā**, 'to take'. It is the second verb that carries the tense/aspect form. These types of verbs are called 'compound' verbs. We will discuss this class later on in detail. For the time being, just memorize this expression.

The third way is like saying 'Hindi comes to you', as in

āp ko ab^{hī} b^{hī} hindī ātī hē
 you to now even Hindi come-present is
 You even now know Hindi (or 'You even now know [how to speak]
 Hindi. (lit. Hindi even now comes to you.)

In this construction the verb is **ānā**, 'to come' and the subject is an experiential subject. You will remember that experiential subjects are marked with the postposition **ko**. The verb agrees with 'Hindi', which is feminine singular. Unless otherwise modified with a quantifier denoting

meagreness, this construction expresses 'full' or 'near complete' competence in a skill, to the extent that it comes to a person without any conscious effort.

This construction—'Hindi comes to you'—is restricted to skills such as swimming, playing the sitar or any other musical instrument. It cannot be used in expressions such as 'I know John'.



Compare the following two sentences:

us	ko	ternā	ātā	he
he/she	to	to swim	come-present	is

[S]he knows [how to] swim. (lit. swimming/to swim comes to him/her)

The verb agrees with the infinitive form **ternā**, which is masculine singular.

mē	John	ko	jāntā	hū.
I	John	object	know-present	am

I know John.

However, one cannot say 'John comes to me'.

Focus, emphasis and word order

In the dialogue, Vijay asks the driver

hindī	āp	ne	kahā	sīk^{hī}?
Hindi	you	agent	where	learned

Where did you learn Hindi?

The normal word order is as follows:

āp	ne	hindī	kahā	sīk^{hī}?
you	agent	Hindi	where	learned

Where did you learn Hindi?

Since Hindi is the centre of the discussion, 'Hindi', which is the object of the sentence, is moved to the beginning of the sentence. If you have the cassettes, you will hear a slight emphasis on the word, 'Hindi'. In other

words, an element of a sentence can be pulled out of its normal place in a sentence and placed at the beginning of a sentence to express focus or emphasis.

The particle **to** ‘as regards’

We came across the use of **to** in the sense of ‘then’. However, observe that in the following two examples, **to** follows a constituent rather than appearing in the clause-initial position in a ‘when–then’ type of sentence.

āp to bahut acc^hī hindī bol sakte hē
 you as regards very good Hindi speak can-present are
 As regards you, you can speak very good Hindi.

ye to bahut acc^hā hē.
 this as regards very good is
 As regards this, this is very good.

The particle **to** is another way of expressing emphasis, but **to** implies some sense of exclusion. The first sentence says ‘as regards you, you can speak very good Hindi’, and implies that ‘others [from your group] cannot speak very good Hindi’.

Compound verb **b^hūl jānā** ‘to forget’

Observe another example of a compound verb in the dialogue:

yahā hindustānī b^hī hindī b^hūl jāte hē
 here Indians also Hindi forget go-present are
 Here even Indians forget Hindi.

The two verbs are clustered together—**b^hūl** and **jānā**. They share the chore of expressing meaning. **b^hūl**, which is the first verb, is in the form of a stem and conveys the main meaning, whereas **jānā** carries the tense form but does not convey its literal meaning of ‘going’. As promised, we will detail this class of verbs later. For the time being satisfy yourself with the ‘sharing’ nature of Hindi compound verbs.

Dialogue

Can you write Hindi?

Vijay and the driver continue to talk to each other. The topic of the discussion still continues to be the Hindi language

- VIJAY: kyā āp ko hindī lik^hnī ātī hē?
- DRIVER: zyādā nahī. army mē kab^hī kab^hī lik^hnī paRtī t^hī lekin ab koī zarūrat nahī.
- VIJAY: hindī mē kyō lik^hnā paRtā t^hā?
- DRIVER: secret codes aur sandeshō ke liye – xāskar Europe jāne vāle sandeshō ke liye. Downtown mē kuc^h kām hē?
- VIJAY: bijlī kā bill denā t^hā. āj furasat milī, to socā ki xud vahā jāū.
- DRIVER: to vo daftar āne vālā hē...asal mH aglā stop hē.
- VIJAY: acc^hā, namaskār.
- DRIVER: namaskār.
- VIJAY: Do you know [how to] write Hindi (lit. does to write Hindi come to you)?
- DRIVER: Not much. In the army I had to write sometimes but now [there] is no need [to write in Hindi].
- VIJAY: Why did [you] have to write in Hindi?
- DRIVER: For secret codes and messages, especially for messages going to Europe. Do [you] have some work downtown?
- VIJAY: [I] need to pay the electricity bill (lit. I need to give the electricity bill) Today [I] have [some] free time, so I thought I would go myself (i.e. in person).
- DRIVER: Then [in that case], that office is about to come up...in fact, [it] is the next stop.
- VIJAY: OK. Goodbye.
- DRIVER: Bye.

Vocabulary

lik ^h nā (+ne)	लिखना	to write
zyādā (invariable)	ज़्यादा	more

kab^hī	कभी	ever
kab^hī-kab^hī	कभी-कभी	sometimes
paRnā	पड़ना	to fall, to lie down, in compound verbs 'to have to'
zarūrat (f.)	जरूरत	need, necessity
sandesh (m.)	सन्देश	message
xāskar	खासकर	especially, particularly
jāne vāle	जाने वाले	going
kām honā (+ko)	काम होना	to have work
bijlī (f.)	बिजली	electricity, lighting
furasat (f.)	फुरसत	free time, spare time, leisure
xud	खुद	oneself
jānā (-ne)	जाना	to go
jāū	जाऊँ	should go
daftar (m.)	दफ्तर	office
āne vālā	आने वाला	about to come
asal mē	असल में	in fact, in reality
aglā (m., adj.)	अगला	next

Notes

Variation: Hindi lik^hnī ātī hē or Hindi lik^hnā ātā hē

In the Standard-Hindi-speaking area, the verb and the preceding infinitive form agree with the object in number and gender, whereas in the Eastern-Hindi speaking area both remain invariable, i.e. masculine singular.

<i>Standard Hindi</i>	<i>Eastern Hindi</i>
āp ko hindī lik^hnī ātī hē. You know how to write Hindi.	āp ko hindī lik^hnā ātā hē. You know how to write Hindi.
āp ko xat lik^hne hē. you to letters to write are (m.pl)	āp ko xat lik^hnā hē. you to letters to write is (m. sg.)

However, the following sentence in our dialogue

bijlī	kā	bill	denā	t^hā.
electricity	of	bill (m. sg.)	to give	was

[I] needed to pay the electricity bill.

remains the same in both dialects because in the Standard Hindi, agreement is with *bill*, which is masculine singular.

The external obligative: muj^h ko jānā paRtā he ‘I have to go’

The only difference between the internal and the external obligatives is that in the latter the infinitive is followed by the verb **paRnā**, ‘to lie down’ instead of the verb **honā**, ‘to be’. Semantically, the external obligative expresses ‘an external pressure/compulsion to do an act’ rather than ‘one’s own internal need to do an act’. Compare the two types of obligatives:

Internal obligative

āp	ko	hindī	lik^hnī	he.
you	to	Hindi (f. sg.)	write (f. sg.)	is

You need to write Hindi.

External obligative

āp	ko	hindī	lik^hnī	paRtī	he
you	to	Hindi (f. sg.)	to write (f. sg.)	lie down (f. sg.)	is

You have to write Hindi.

In Eastern Hindi the infinitive and the verb form will be in the masculine singular form, i.e. **lik^hnā he** and **lik^hnā paRtā he**, respectively.

Now take a look at the use of the external obligative in our dialogue:

army	mē	kab^hī kab^hī	lik^hnī	paRtī	t^hī
army	in	sometimes	to write (f., sg.)	lie down (f. sg.)	was

I had to write sometimes in the army. (lit. I used to have to write sometimes in the army).

The omitted subject **muj^h ko**, ‘to me’, is experiential and the object is Hindi. The tense form chosen is the past habitual. If the act of compelled writing was carried out only once, the verb **paRnā** would have been in the simple past form, i.e. **paRī**. And the adverb **kab^{hī}-kab^{hī}** would have to be dropped.

There is a striking similarity between the verb **paRnā**, ‘to lie down’ and **paR^hnā** ‘to read/study’.

Negative-incorporated words: ‘nobody’, ‘nowhere’, ‘never’, etc.

Have a look at the Hindi expression ‘now [I have] no need of Hindi writing’.

ab	koī	zarūrat	nahī̃
now	some	need	not
Now (I have) no need.			

The negative words such as ‘nobody’, ‘nowhere’, ‘never’ are simply derived from their positive counterparts, and the negative particle **nahī̃** is placed in its original position, i.e. right before the verb.

koī	someone	nahī̃	= no one, nobody
kahī̃	somewhere	nahī̃	= nowhere
kab^{hī}	ever	nahī̃	= never

The immediate future: the **vālā** construction

The **vālā** is quite notorious for the meaning it renders and the behaviour it exhibits. It has many faces. Here, we will examine the cases in which the **vālā** follows an infinitive verbal form and thus marks ‘immediate future’ tense.

vo	daftar	āne	vālā	he
that	office (m. sg.)	to come	about	is
That office is about to come up. (i.e. the next stop is that office)				

The many faces of **vālā** become evident from the following two facts:
(1) it acts like a postposition and exercises peer pressure on the preceding

infinitive form, and consequently the infinitive form becomes oblique; and (2) it agrees with the subject in number and gender in the fashion typical of an adjective ending in **-ā**. Now observe one more example of such usage:

gāRī	jāne	vālī	t^hī
train (f. sg.)	to go	about (f. sg.)	was (f. sg.)

The train was about to go/leave.

It might be puzzling to see how **vālā** can still be considered as an example of 'immediate future'. However, in this example, the **vālā** still renders 'immediate future' with reference to the past. In short, the structure of the 'immediate future' construction in Hindi is as follows:

subject (nominative)	stem + ne	vālā	verb 'to be'
		vālī	
		vāle	

The agentive **vālā** construction

In comparison with the above examples, observe the position of **vālā** in the following phrase. Here its best literal translation is the English agentive suffix **-er**.

Europe	jāne	vāle	sandeshō	ke liye
Europe	to go	er	messages	for

For the Europe going messages. (lit. for the Europe go-er messages).

Can you guess the meanings of the following phrases?

k^helne vālā and **paR^hne vālī**

The meanings are 'player' and 'reader', respectively. In the former a masculine singular head (e.g. boy) is implied whereas a feminine singular head (e.g. girl) is implied in the latter.

The meaning of the **vālā** phrase is often contextually governed. For example, the phrase

dillī	vālā
Delhi	er

means 'the person who lives in Delhi'. However, if the phrase is used in the context of train or vehicle, it can mean either 'the train that goes/is going to Delhi' or a vehicle 'which is made in Delhi'.

Formulaic expressions: 'I have some work', and 'Are you free?'

kyā āp ko downtown mẽ kuch kām hē?
 what you to downtown in some work is
 Do you have some work downtown?

āj mujh ko furasat milī.
 today me to free/spare time (f.) got
 Today I was free.

The English expressions such as 'I am busy' and 'I am free' are paraphrased as 'to me the work is' and 'to me the free/leisure/spare time is'. Similarly, the best way to ask, 'Are you free?' is

āp ko furasat hē?
 and 'are you busy?' is

āp ko kām hē?

The subjunctive

The subjunctive expresses the idea of a possibility. Expressions with words such as 'perhaps', and suggestion (e.g. 'Shall we go?'), or permission (e.g. 'May I come in?') usually employ the subjunctive.

mē ne socā ki xud vahā jāū
 I agent thought that self there go (subjunctive)
 I thought that [I] myself would go there.

Verbs such as **cāhnā**, 'to want', **socnā**, 'to think' (which are called non-factive verbs) and **jānnā**, 'to know' (which belongs to the class of factive verbs) select a subjunctive verb form in their subordinate clause, i.e. **jāū**.

The subjunctives are very simple to form. The magic trick is to take any future form and just drop the future ending, i.e. **gā**, **ge** and **gī**. For instance,

the corresponding subjunctive form of **ham milēge**, 'we will meet'; **tum jāoge**, 'you will go', and **mē jāūgī**, 'I will go', are: **ham milē** 'we shall meet', **tum jāo**, 'you would go'; and **mē jāū** (with rising intonation) 'May I go?' respectively.

The emphatic reflexive xud 'oneself'

The emphatic pronoun **xud** is very similar to English emphatic pronouns. The difference is that the Hindi form **xud** remains invariable, whereas the English emphatic pronouns vary according to their subject. In

mē ne socā ki mē xud vahā jāū

the emphatic form will always remain unchanged even if the subject of the subordinate class changes.

Dialogue

I am very sick

Professor John Ryder is on his second research trip to rural India. He reaches his village at the beginning of the Monsoon season. Although he took all precautions and shots before leaving for India, he awakens one night with high fever and diarrhoea. He calls Dr Naim's residence. Dr Naim's wife picks up the phone.

- JOHN: hello, kyā Dr Naim hē?
 MRS. NAIM: jī nahī, koī zarūrī bāt he?
 JOHN: merī tabīyat bahut xarāb he.
 MRS. NAIM: ek marīz ko dek^hne gaye hē.
 JOHN: kitnī der mē lauTēge?
 MRS. NAIM: mere xyāl se jaldī ā jāyēge.
 muj^he apnā Telefon (*telephone*) number aur patā de
 dījiye. āte hī unhē b^hej dūgī.
 JOHN: bahut bahut d^hanyavād.

- JOHN: Hello, is Dr Naim [there]?
 MRS. NAIM: No, is [there] something urgent?

JOHN:	<i>[I] am very sick</i> (lit. my condition/health is very bad).
MRS. NAIM:	<i>He went to see a patient</i> (lit. he has gone to see a patient).
JOHN:	<i>When will he return</i> (lit. in how much period of time will he return)?
MRS. NAIM:	<i>I think [he] will come [back] soon</i> (lit. with my opinion [he] will come soon).
	<i>Please give me your address and phone number. As soon as he returns, [I] will send him [to your place].</i>
JOHN:	<i>Thanks a lot.</i>

Vocabulary

zarūrī	जरूरी	important, urgent, necessary
tabīyat (f.)	तबीयत	health, disposition
xarāb	खराब	bad
marīz (m.)	मरीज़	patient
der (f.)	देर	delay, time (period of, slot of)
lauTnā (-ne)	लौटना	to return
lauTēge	लौटेंगे	will return
xyāl (m.)	ख़याल	opinion, thought
jaldī	जल्दी	quickly
ā jānā (-ne)	आ जाना	to come (compound verb)
ā jāyēge	आ जायेंगे	will come (compound verb)
muj ^h e	मुझे	to me
patā (m.)	पता	address
de denā (+ne)	दे देना	to give (compound verb)
de dījiye	दे दीजिये	please give (compound verb)
āte hī	आते ही	as soon as (he) comes
unhē	उन्हें	him
b ^h ejnā (+ne)	भेजना	to send
b ^h ej denā (+ne)	भेज देना	to send (compound verb)
b ^h ej dūgī	भेज दूँगी	[I] will send (compound verb)
d ^h anyavād	धन्यवाद	thanks

Notes

Variation

tabīyat can also be spelled with a short **i** (i.e. **tabiyat**).

Present and past perfective forms

ve	ek	marīz	ko	dek^hne	gaye	hē
he (hon.)	one	patient	obj.	to see (obl.)	gone	are

He went to see a patient (lit. he has gone to see a patient).

kyā	āp	kab^hī	āgrā	gaye	hē?
what	you	ever	Agra	went	are

Have you ever been (lit. gone) to Agra?

hā,	mē	gayā	hū.
yes	I	went	am

Yes, I have been [there]. (lit. yes, I have gone [there]).

hā,	do	sāl	pehele	mē	gayā	t^hā
yes	two	years	ago	I	went	was

Yes, two years ago I went [there]. (lit. yes, two years ago, I had gone [there]).

By adding the 'to be' to the present forms (**hū** 'am', **he**, 'is', **hē**, 'are', and **ho**, 'are' (you), and past forms (**t^hā**, 'was', **t^he**, 'were', **t^hī**, 'was', and **t^hī** 'were') to the perfective form, one can get present and past perfective forms, respectively. The present perfect indicates the completed action which has relevance for the present situation and the past perfective shows relevance to the past. That is why the present perfective and past perfective are called 'recent past' and 'remote past'. What is notable is that in the first sentence and the last sentence English will use the simple perfective form but Hindi will use the present and the past perfective, respectively. The past perfect in English is viewed with reference to an event in the past, as in 'When I was in Agra, he had already come'.

Compound verbs

We have already mentioned the compound verbs in Hindi. Observe another example from your dialogue.

mere xyāl se ve jaldī ā jāyēge
 my opinion with he (hon.) soon come go-will
 I think he will come [back] soon.

Notice that the two verbs **ā** 'come' and **jā** 'go' are clustered in the verb phrase. The meaning of the sentence is not merely an accumulative or conjunctive meaning rendered by the verbs. In other words, the sentence does not mean 'he will come and go'. On the contrary, the action of coming is being described and the verb **jānā** 'to go' is only a responsible carrier of the tense information. Also, it loses its literal meaning and adds some related but new overtones or emphasis to the first verb. In the case of capabilitative construction with **saknā**, the helping verb adds a clearly observable (literal) meaning; however, as you will see below, this is not usually the case with helping verbs such as **ānā** and **jānā**.

You can view compound verbs as persons wedded to each other or romantically in love with one another, in which both are willing to co-operate with each other to the extent of being dependent on each other in some respects. The compound verb

ā jāyēge

is composed of two units: the main verb **ā** 'come', which is in the stem form and is totally dependent on the second unit, i.e. the helping verb **jā**, 'go', for the tense information. In addition to supplying the tense information, the other roles the helping verb plays are described below:

jānā as a helping verb

As we already know, the literal meaning of **jānā** is 'to go'. As a helping verb, it refers to the 'transformation of a state or action, completeness or finality'.

<i>simple verbs</i>		<i>compound verbs</i>	
ānā	to come	ā	jānā to come back, arrive
k^hānā	to eat	k^hā	jānā to eat up
pīnā	to drink	pī	jānā to drink up
samaj^hnā	to understand	samaj^h	jānā to understand fully
honā	to be	ho	jānā to become
b^hūlnā	to forget	b^hūl	jānā to forget completely

denā as a helping verb

The literal meaning of **denā** is 'to give'. When one gives something, the beneficiary of the action is someone other than the subject. That is exactly what is added to the main verb by the helping verb **denā**, i.e. to do an action for others. In the dialogue, the doctor's wife first asks for John's address and telephone number. The expression she uses is the following sentence:

muj^he apnā telephone number aur patā de dījiye.

Give me your telephone number and address.

and then says:

āte hī unhē b^hej dūgī.

As soon as he comes, I will send him.

The compound verbs **de denā** and **b^hej denā** are used to highlight the beneficiary of the actions. The simple corresponding verbs **denā**, 'to give' and **b^hejnā**, 'to send', are unable to identify the beneficiary. In the first sentence, the direct beneficiary of the action is the wife herself and in the second sentence John is the beneficiary of the wife's action of sending Dr Naim to his house.

lenā as a helping verb

The verb **lenā** means 'to take'. You can now predict its meaning as a helping verb. It conveys 'doing for oneself', i.e. for the benefit of the subject. For example, in reply to the request for the telephone number and address, John could have answered as follows:

acc^hā **lik^h** **lījiye**
 OK write take-imp.

Please write [it] down for your benefit.

The compound verb **lik^h lenā** stresses that Dr Naim's wife is the direct beneficiary of the action of writing down the address and the telephone number.

In the previous dialogue, we have already seen the other meaning (i.e. partial competence) of **lenā** when used as a helping verb with skill verbs.

te hī 'as soon as'

The addition of **te hī** to the verbal stem renders the meaning of 'as soon as', as in

āte hī	unhē	b^hej	dūgī.
come as soon as	him (honorific)	send	give-will

I will send him as soon as (he) comes (back).



The pitfalls

'I think'

Compare and contrast the Hindi phrase with its English translation:

mere xyāl se... I think....

The Hindi equivalent is either **mere xyāl se** 'with my opinion' or **mere xyāl mē** 'in my opinion'. The Hindi verb **socnā**, 'to think', is not acceptable in this context, as in the following sentence:

mē	soctā	hū
I	think-present	am

The English verb 'to think' is ambiguous: (1) it refers to the process of thinking, as in 'I will think of something' and (2) it expresses an opinion, as in 'I think he is a nice man'. In the latter sense, it is paraphrased as 'in my opinion he is a nice man'. The failure to distinguish between the two types of 'think' is the source of many common errors on the part of English learners of Hindi as a second language.

Compound verbs

Failure to understand the shades in meaning conveyed by compound verbs can take a toll on communication. For example, if a student goes to a professor and requests a letter of recommendation, it makes a significant difference whether the student uses the

<i>recommendation letter</i>	lik ^h iyē	
<i>recommendation letter</i>	lik ^h	dījiye
<i>recommendation letter</i>	lik ^h	lījiye

Even though the polite forms are used in all three expressions, the only appropriate choice is the second. The first and the last one have the potential of offending the professor. The first one is polite, but still a command, and the last one claims the professor to be the direct beneficiary of the act of writing a letter of recommendation.

Similarly, be gentle and sensitive with the use of obligatives and capabilitatives.

Coping skills

If you are unsure which form to use, compound or simple verb, the best thing to do is to spell out the beneficiary **mere liye**, 'for me', with simple verbs. By doing this, you cannot totally eliminate the ill-effects of making a bad choice, but you can reduce the damage considerably.

अभ्यास Exercises

1

Circle the appropriate choice of subject in the following sentences and then translate the sentences into English:

- (mẽ/muj^h ko/mẽ ne) sitār ātī hē.
- kyā (āp/āp ko/āp ne) ter sakte hē?
- (us ko/vo/us ne) kahā jānā hē?
- (ve/unhōne/un ko) saṅgīt kab sīk^hā?
- vo *salesman* hē. (us ko/us ne/vo) bāhar jānā paRtā hē.
- John ko bahut kām hē. isliye (vo/us ko/us ne) kuc^h fursat nahī hē.



2

Complete the following sentences by supplying missing parts of the verb:

- Bill ko jaldī he kyōki uskī gārī das minute mẽ jā—— — he.
- Driver jaldī karo, mere dost kī *flight* ā—— — he.
- sardī kā mausam t^hā, jaldī barf gir—— — thī.
- party ke liye mehmān pahū—— — hē.
- shām kā samaya t^hā, and^herā ho—— — t^hā.
- āp kab^hī hindustān ga — — hē.

3

Match the duties given on the right with professions given on the left:

- | | |
|---------------------------|--|
| (a) ad ^h yāpak | us ko <i>car</i> calānī he. |
| (b) Doctor | us ko kapRe d ^h one hē. |
| (c) gāyak | us ko paR ^h ānā he. |
| (d) Driver | us ko lik ^h nā he. |
| (e) d ^h obī | us ko marīz ko dek ^h nā he. |
| (f) lek ^h ak | us ko gānā he. |

4

Circle the appropriate helping verb in each of the following sentences:

- kyā āp mere liye *recommendation letter* lik^h (lēge/dēge)?
- rāt āyī aur and^herā ho (gayā/āyā) t^hā.
- mē hindī nahī paR^h saktā, āp ye xat paR^h (lījiye/dījiye).
- vo t^hoRā t^hoRā ter (saktā/letā/ātā) he.
- us ko bahut acc^hā nācnā (saktā/letā/ātā) he.
- mē āp ki bāt bilkul b^hul (āyā/gayā).

5

Write five sentences about the things you hated to do during your childhood, but had to do. The following sentence can serve as a model for your sentences.

bacpan mẽ muj^he pālak k^hānī paRtī t^hī.
 childhood in to me spinach (f.) eat-to lay-present was
 During my childhood, I had [lit. used] to eat spinach.

6



If you have the recording, listen to the passage. Answer each statement either by saying **sac** (true) or **j^hūT^h** (false)

Now answer each statement either by saying **sac** (true) or **j^hūT^h** (false).

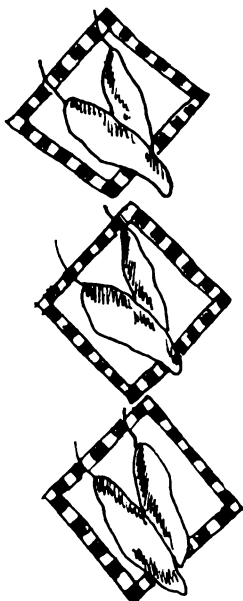
- | | | |
|--|----------|------------------------|
| (a) somvār ko mē ne kām kiyā. | s (true) | j ^h (false) |
| (b) maṅgalvār ko mē apne dostō se milā. | s (true) | j ^h (false) |
| (c) bud ^h vār ko g ^h ar se bāhar nahī gayā. | s (true) | j ^h (false) |
| (d) guruvār ko London mē rahā. | s (true) | j ^h (false) |
| (e) shukravār ko merī tabīyat T ^h īk nahī t ^h ī. | s (true) | j ^h (false) |
| (f) shanivār ko mē ne kām kiyā. | s (true) | j ^h (false) |
| (g) ravivār ko mē ne ārām kiyā. | s (true) | j ^h (false) |

8 मुझे चैक कैश करवाने हैं।

I need to get cheques cashed

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

- learn causatives
- use the present participial forms
- learn more about compound verbs, subjunctives and obligatives
- learn about auxiliary verb deletion with negation
- use conditionals
- highlight contrast
- persuade someone
- advise and caution someone



Dialogue

Be careful what you eat

Finally, Dr Naim reaches John Ryder's house. It is about eleven o'clock at night

JOHN: ādāb arz, Dr Naim.

DR NAIM: ādāb, Ryder sāhib. is bār kaī sāl ke bād mulākāt huī.

JOHN: jī hā, koī pāc sāl bād.

DR NAIM: tashrīf rak^{hi}ye, mē āp kā hī intzār kar rahā t^hā.
acc^hā, pehle batāiye, tabīyat kesī he?

JOHN: tabīyat to acc^hī nahī, nahī to itnī rāt ko āp ko taklīf na detā.

DR NAIM: taklīf kī bāt kyā he? ye to merā farz he. xer, buxār kitnā he?

JOHN: jab ek g^hanTe pehle mē ne thermometer lagāyā, to ek sau do degree t^hā. ab shāyad kuc^h zyādā ho.

DR NAIM: acc^hā, zarā p^hir thermometer lagāiye.

(Dr Naim takes John's pulse and temperature.)

DR NAIM: buxār t^hoRā baR^h gayā he. dast b^hī hē?

JOHN: jī hā, do g^hanTe mē sāt-āT^h bār bathroom gayā.

DR NAIM: pic^hlī bār āp ne bahut samose k^hāye t^he, aur is bār?

JOHN: shām ko kuc^h ām khāye.

DR NAIM: merī salāh māniye ek-do mahīne tak āp kuc^h parhez kījiye, samose aur ām banda. mē ek Tīkā lagātā hū aur ye davāī lījiye. do goliyā har do g^hanTe. to kal subā apnī tabīyat ke bāre mē batāiye. acc^hā ab ārām kījiye. xudā hāfiz.

JOHN: bahut bahut shukriyā, Doctor sāhib, xudā hāfiz.

JOHN: *Greetings, Dr Naim.*

DR NAIM: *Greetings, Ryder sir, [we] meet again after several years* (lit. this time [our] meeting happened after several years).

JOHN: *After about five years.*

DR NAIM: *Please be seated. I was waiting for you* (lit. I was doing only your wait).

OK. First, tell [me], how you are feeling (lit. how is [your] disposition?)?

JOHN: *As regards my disposition, I am not feeling well;*

- DR NAIM: *otherwise I would not have bothered you so late at night. Why talk about trouble (lit. what is the talk of trouble?)? This is my duty. Well, how high is the fever?*
- JOHN: *An hour ago when I took the temperature (lit. an hour ago when put the thermometer), it was one hundred and two degrees. Now it might be slightly higher.*
- DR NAIM: *OK, again [let's] take [your] temperature (lit. again put the thermometer [in your mouth]).*
(Dr Naim takes John's pulse and temperature.)
- DR NAIM: *The fever has increased slightly; [do you] have diarrhoea too?*
- JOHN: *Yes, [I] went to the bathroom about six or seven times in the past two hours.*
- DR NAIM: *The last time you ate many samosas, [what about] this time?*
- JOHN: *In the evening [I] ate some mangoes.*
- DR NAIM: *Please take my advice. For about one or two months exercise some caution (lit. do some abstinence). No more samosas and mangoes (lit. samosas and mangoes closed). I [will] give you an injection and [have you] take this medicine. Two pills every two hours. Then tell me tomorrow morning how you feel. OK. Get some rest. Goodbye.*
- JOHN: *Many many thanks, doctor. Goodbye.*

Vocabulary

ādāb (m.)	आदाब	salutation, greetings
arz (f.)	अर्ज	request
is bār	इस बार	this time
sāl (m.)	साल	year
ke bād	के बाद	after
mulākāt (f.)	मुलाकात	meeting
mulākāt honā (-ne)	मुलाकात होना	to meet
tashrīf (f.)	तशरीफ़	(a term signifying respect)
tashrīf rak^hnā (+ne)	तशरीफ़ रखना	to be seated
tashrīf lānā (-ne)	तशरीफ़ लाना	to grace one's place, welcome, come
intzār (m./f.)	इंतज़ार	wait
(kā/kī) intzār karnā (+ne)	इंतज़ार करना	to wait

pehle	पहले	first
itnā (m., adj.)	इतना	so much/many, this much/ many
rāt (f.)	रात	night
taklīf (f.)	तकलीफ़	trouble, bother
taklīf denā (+ne)	तकलीफ़ देना	to bother
farz (m.)	फर्ज़	duty
lagānā (+ne)	लगाना	to fix, apply
shāyad	शायद	perhaps
baR^hnā (-ne)	बढ़ना	to increase, advance
dasta (m.)	दस्त	diarrhoea
ām	आम	mango, <i>as</i> adj. common, general
salāh (f.)	सलाह	advice
salāh mānnā (+ne)	सलाह मानना	to accept/take advice
salāh lenā (+ne)	सलाह लेना	to seek/take advice
mahīnā (m.)	महीना	month
parhez (m.)	परहेज़	abstinence
x se parhez karnā (+ne)	परहेज़ करना	to abstain, avoid
banda	बन्द	closed
banda karnā (+ne)	बन्द करना	to close
banda honā (-ne)	बन्द होना	to be closed
Tīkā lagānā (+ne)	टीका लगाना	to give an injection/a shot
davāī/davā (f.)	दवाई/दवा	medicine
golī (f.)	गोली	tablet, pill; bullet
ārām (m.)	आराम	comfort, rest
ārām karnā (+ne)	आराम करना	to rest
xudā hāfiz	खुदा हाफ़िज़	goodbye

Notes

‘We meet again after several years’

Another way of saying ‘we meet again after several years’ in Hindi is something like ‘our meeting took place after several years’.

kai	sāl	bād	hamārī	mulākāt	huī.
several	years	after	our	meeting (f.)	happened.



The politeness germ

Note the use of **tashrīf rak^{hi}ye** instead of **beT^{hi}ye**, 'please sit'. As in English, when receiving a guest, usually we will say 'Please have a seat', or 'Please be seated', rather than 'Please sit'. Similarly, it is more polite and much warmer to use **tashrīf rak^{hi}ye** rather than **beT^{hi}ye**, particularly if the listener is a Muslim. In English if the verb 'to sit' is used, it is modified in some form, e.g. 'Please sit down for a while'; the same is true of the Hindi verb **beT^h**, 'sit'. If it is used, it needs to precede the polite form of the verb **ā**, 'to come' (e.g. **āiye beT^{hi}ye** 'Please come (and) sit' or followed by a question tag (e.g. **beT^{hi}ye na** 'Please sit down, won't you?').

'To wait for x'

The Hindi equivalent of the English 'I was waiting for you' turns out to be

mē	āp kā	intzār	kar	rahā	t^hā
I	your	wait (m.)	do	ing	was

i.e. 'I was doing your wait.'

The conditional: counter-factive

The Hindi sentence in our dialogue is as follows:

itnī	rāt	ko	mē	āp	ko	taklīf	na	detā
so much	night	at	I	you	to	bother	not	give-would have

The above sentence is a part of the 'if' clause which is implied.

agar	tabīyat	T^hīk	hotī	to...
if	disposition	fine	were	then...

If my condition were fine...

Notice that the simple present form without the auxiliary verb is used in such counter-factive sentences. The 'if' clause implies that the condition has not been fulfilled; therefore, the action expressed by the 'then' clause did not take place. Consider another example of counter-factives:

agar	vo	ātā,	to	mē	jātā
if	he	come-pres.	then	I	go-pres.

If he had come, I would have gone.

agar vo kitābē lik^htī, to ham bahut xush hote
 if she books write-pres. then we very happy be-pres.
 Had she written books, we would have been very happy.

Thus, the English verb forms such as 'had come' and 'would have gone' are translated, not as a past tense form, but with the present imperfective without an auxiliary verb.

Formulaic expression

The Hindi expression

taklīf kī bāt kyā he
 bother of matter what is

is not a question sentence. It is equivalent to the English expressions 'do not bother' or 'do not mention'. Thus, the Hindi question word **kyā** is like 'not' in the expression in question. The verb form is always in the simple present, rather than in the imperative form as in English.

Negative particle nā

We have already come across **nahī**, 'not'. Another Hindi negative particle is **nā** which occurs in constructions such as 'neither ... nor', counterfactuals and polite imperatives. (See p. 83 for more details.)

The subjunctive

ab buxār kuch zyādā ho
 now fever (m., sg.) some more be-subjunctive
 The fever might be slightly more.

Since the context is the probable increase in fever, the form of the verb 'to be' is in the subjunctive form in Hindi. The verb agrees with **buxār**, 'fever'. Although the verb form **ho** might appear to be in the simple present tense form, it is not, since **tum** is not the subject in the above sentence.

Compound verb with the helping verb jānā

In the expression

buxār	t^hoRā	baR^h	gayā	he
fever	little	increase	went	is

The fever has gone up a little.

the compound verb **baR^h jānā** is employed for the reasons explained in the previous lesson.

‘Accept my advice’

Hindi paraphrases the English expression ‘take my advice’ as ‘accept my advice’.

merī	salāh	māniye.
my	advice (f.)	accept–imperative

Please accept my advice.

The substitution of the verb **lenā**, ‘take’, would produce an odd sentence in Hindi.

Dialogue

Lost in Delhi

Philip Rosenberg is lost in downtown Delhi. He knows that somewhere in the vicinity there is an American Express office where he could cash some traveller's cheques. In fact, he visited that office just two days ago. He does not remember its address either. He inquires from a stranger about its location:

PHILIP:	yahā̃ pās koī American Express kā daftar he. mē̃ do din pehele vahā̃ gayā t ^h ā, lekin āj nahī̃ mil rahā.
STRANGER:	āp ko patā mālūm he?
PHILIP:	mē̃ patā to b ^h ūl gayā.

STRANGER: mere xyāl se aglī saRak par Americian Express kā daftar he.

(pointing to the street)

PHILIP: *(seemingly puzzled)* vo saRak to sundar he, log use aglī saRak kyō kehete hē?

STRANGER: aglī hindī kā shabda he angrezī kā nahī. 'aglī' kā matlab angrezī mẽ 'next' he.

PHILIP: bahut xūb.

(Philip goes to the cashier's window at the American Express office)

PHILIP: muj^he kuch^h traveller's cheque cash karvāne hē.

CASHIER: kaun sī currency mẽ hē?

PHILIP: amerīkan dollars. Exchange rate kyā he?

CASHIER: ek amrīkan dollar tīs rupaye kā he.

(Philip signs the cheques and the cashier gives him the equivalent amount in rupees)

CASHIER: kul do sau dollars. ye rahe āpke c^he hazār rupaye. gin lījiye.

PHILIP: Thīk hē. dhanyavād.

PHILIP: *[There] is an American Express office nearby. Two days ago I went there. But today I cannot find [it].*

STRANGER: *Do you know the address?*

PHILIP: *I forgot the address. (lit. as regards the address, I forgot)*

STRANGER: *I think the American Express office is on the next (i.e. 'aglī') street.*

(lit. in my opinion...)

(pointing to the street)

PHILIP: *(Seemingly puzzled) That street is a beautiful one. Why do people call it 'ugly'?*

STRANGER: *'aglī' is a Hindi word, not English. In English the meaning of 'aglī' is 'next'.*

PHILIP: *[That's] great!*

(Philip goes to the cashier's window at the American Express office)

PHILIP: *I need to get some traveller's cheques cashed.*

CASHIER: *In which currency are they?*

PHILIP: *In American dollars. What is the exchange rate?*

CASHIER:	<i>One American dollar to thirty rupees.</i> (Philip signs the cheques and the cashier gives him the equivalent amount in rupees.)
Cashier:	<i>A total of two hundred dollars. Here are your six thousand rupees. Please count it (for your own sake).</i>
PHILIP:	<i>That's fine. Thanks.</i>

Vocabulary

daftar (m.)	दफ़तर	office
milnā (+ko)	मिलना	to find, to receive
aglā (m., adj.)	अगला	next
shabda (m.)	शब्द	word
angrezī (f.)	अंग्रेज़ी	the English language
angrez (m.)	अंग्रेज़	the English
matlab (m.)	मतलब	meaning
bahut xūb	बहुत खूब	great! splendid!
cash karnā (+ne)	कैश करना	to cash
cash karvānā (+ne)	कैश करवाना	to get someone to cash
kul	कुल	total
sau	सौ	hundred
<rehnā> (-ne)	रहना	to live
rahe	रहे	lived, are
hazār	हज़ार	thousand
ginnā (+ne)	गिनना	to count
gin lenā (+ne)	गिन लेना	to count (for one's benefit)
d^hanyavād	धन्यवाद	thanks

Notes

milnā 'I cannot find it'

In the preceding lessons we came across three important usages of the verb **milnā** – namely 'to meet', 'to run into' and 'to be available'. Now observe another use of this verb in the following sentence in your dialogue. Also note its word-for-word translation.

lekin āj nahī mil rahā.

but today not find ing

But today [I] cannot find [it] (lit. but today I am not finding it).

When the verb **milnā** is used to express the meaning 'to find', it takes the experiencer subject. If we insert the implied subject in the above sentence, the form of the Hindi subject will not be the nominative **mē**, but the experiential subject **muj^hko** or **muj^he**.

lekin āj muj^he daftar nahī mil rahā.

Notice that the verb does not agree with the subject. Instead, it agrees with an object, which is **daftar**, 'office', in the above sentence. The gender of **daftar** is masculine. Did you notice the missing element of the verb phrase?

Negation and auxiliary verb deletion

Notice the missing element of the verb in the above sentence.

lekin āj muj^he daftar nahī mil rahā he.

The auxiliary verb **he** can be optionally deleted in negative sentences. Only the auxiliary verbs of the simple present and present progressive tenses are subject to this optional deletion. Observe some examples:

positive sentences

mē jātā hū I go.

mē jā rahā hā I am going

tum jātī ho you (f.) go

tum jā rahī ho you (f.) are going

negative sentences

mē nahī jātā hū I do not go

mē nahī jātā I do not go

mē nahī jā rahā hū I am not going

mē nahī jā rahā I am not going

tum nahī jātī ho you (f.) do not go

tum nahī jātī you (f.) do not go

tum nahī jā rahī ho you (f.) are not going

tum nahī jā rahī you (f.) are not going

Causative verbs

We came across some related verbs such as the following in our earlier dialogues. Note the slight change in the form and the meaning.

paR^h	study, read	paR^hā	teach	paR^hvā	have someone teach
kar	do	—		karvā	have someone do
lag	seem, be attached	lagā	attach	lagvā	cause to be attached

You might already have observed the same base stem in the three verb forms. For the time being, we omit the intricate details about the verb forms – such as the presence of the two forms of **karnā** but three forms of the other two verbs – and proceed to the fundamental points. It is immediately obvious that the verb forms in columns three and five share the verb stem in column one, adding either the suffix **ā** or **vā**, as in

paR^h	+	ā	=	paR^hā	cause someone to read, teach
paR^h	+	vā	=	paR^hvā	have x to teach y

The two suffixes **ā** and **vā** are the ones that form the causative verbs. The meaning expressed by them can be translated as follows: **ā** expresses ‘make someone do something’, whereas **vā** means ‘have x make y do something’. The English verb ‘teach’ is a causative verb in Hindi, but in most cases the causative verbs cannot be translated into English that easily. Observe the following examples:

mē kahānī paR^htā hū.

I story read-pres. am

I read a story.

mē John ko kahānī paR^hātā hū

I John to story read-caus.ā-pres. am

I make John read a story. *or* I teach John a story.

mē John ko Rām se kahānī paR^hvātā hū

I John to Ram by story read-caus. vā-pres. am

I have Ram make John read a story.

Notice that the causative verbs with **vā** always have an indirect agent (e.g. **Ram se**, 'by Ram').

Did you notice the use of the causative verb in our dialogue? The following sentence contains a causative verb:

muj^he kuc^h traveller's cheque cash karvāne hē.
 me some traveller's cheques cash do-caus. **vā**-inf. are
 I need to [have someone] cash some traveller's cheques.

In this sentence the indirect agent (by someone) is implied because of the causative verb with the suffix **-vā**.

lenā as a helping verb

When the cashier hands over the rupees to Philip, he says

gin lījiye
 count take-imp
 Please [you] count [for your own benefit].

Had he used the simple verb form instead of the compound verb (i.e. **giniye**), the beneficiary of the action of counting would have remained unspecified. The helping verb **le** indicates subject as the beneficiary.

Reading practice

ek lok-kat^hā

- (1) ek gāv mẽ ek cor jail se b^hāg gayā.
- (2) pulis (police) vālā us ko pakaRne ke liye dauRā.
- (3) itne mẽ gāv vālō ne b^hāgte cor ko pakaR liyā.
- (4) pulis vālā zor zor se cillā rahā t^hā, 'pakRo, mat jāne do.'
- (5) ye sunte hī gāv vālō ne cor ko c^hoR diyā.
- (6) jab pulis vālā gāv vālō ke pās pahūcā.
- (7) to us ko bahut gussā āyā.
- (8) gusse mẽ us ne gāv vālō se pūc^hā,
- (9) 'tum ne cor ko kyō c^hoR diyā?'
- (10) gāv vālō ne javāb diyā.
- (11) āp ne hī kahā, 'pakRo mat, jāne do'.

A folk tale

- (1) *In a (lit. one) village, a thief ran away (i.e. escaped) from jail.*
- (2) *A policeman ran to catch him. (lit. ran for catching)*
- (3) *In the meantime the villagers caught the escaping (lit. running) thief.*
- (4) *The policeman was screaming very loudly, 'Catch [him]; do not let [him] go.'*
- (5) *As soon as the villagers heard this, they left the thief.*
- (6) *When the policeman reached the villagers (lit. reached near the villagers)*
- (7) *he became very angry.*
- (8) *Angrily (lit. in anger) he asked the villagers (lit. asked from the villagers)*
- (9) *'Why did you leave the thief?' (i.e. why did you let the thief go?)*
- (10) *The villagers answered,*
- (11) *You yourself said, 'Don't catch [him]; let [him] go.'*

Vocabulary

lok	लोक	people
kat ^h ā (f.)	कथा	story
lok kat ^h ā (f.)	लोक-कथा	folk tale
gāv (m.)	गाँव	village
b ^h āgnā (-ne)	भागना	to run
b ^h āg gayā (compound verb)	भाग गया	to run away
pulis vālā (m.)	पुलिस वाला	policeman
pakaRnā (+ne)	पकड़ना	to catch
dauRnā (-ne)	दौड़ना	to run
itne mē	इतने में	in the meanwhile
gāv vālā (m.)	गाँव वाला	villager
b ^h āgte (present participle)	भागते	running
cor (m.)	चोर	thief
pakaRnā (+ne)	पकड़ना	to catch
pakaR liyā (compound verb)	पकड़ लिया	to catch (for one's benefit)
zor se	जोर से	loudly
cillānā (-ne)	चिल्लाना	to scream
mat	मत	not [see notes]

jāne do (compound verb)	जाने दो	let (someone) go.
sunte hī (sun+te hī participle)	सुनते ही	as soon as (someone) heard
c^hoRnā (+ne)	छोड़ना	to leave
c^hoR diyā (compound verb)	छोड़ दिया	left (for someone else's sake)
gussā (m.)	गुस्सा	anger
pūc^hnā (+ne)	पूछना	to ask
javāb (m.)	जवाब	answer
javāb denā (+ne)	जवाब देना	to answer, reply

Pronunciation

Compare the pronunciation of the stem **pakaR** पकड़ 'catch', in the following three verbal forms. Note the presence of the stem-final vowel **a** in the first two forms and its absence in the third form which is written as **pakaRo** पकड़ो, but is pronounced as **pakRo**. For further details about when the vowel **a** is retained and under what conditions it is dropped, see script unit 4 in this book.

pakaRne ke liye	पकड़ने के लिये	in order to catch
pakaR liyā	पकड़ लिया	caught (for their own benefit)
pakRo	पकड़ो	catch!

Notes

Present participle

In the third line we came across the expression

itne	mē	gāv	vālō	ne	b^hagte	cor	ko
this much	in	village	-er (p. obl.)	agent	running	thief	to
pakaR	liyā						
catch	took						

In the meantime (lit. in this much [time]), the villagers caught the thief.

The phrase **b^hagte cor ko** is in the oblique form of the simple present participial phrase.

b^hāgtā (huā) cor
 run + present participle happened thief (m., sg.)
 The running thief, or the thief who is/was/will be running

The composition of the first element is as follows

b^hāg + **t** + **ā**
 run + present + masculine singular

You have probably guessed by now that this is the same form we came across in the simple present tense formation. The only difference is that the auxiliary verb is absent.

The second element is the same form as the simple past tense form of the verb **honā**; remember the forms **huā**, **hue**, **huī** and **huī̃**. The last form (i.e. the feminine plural **huī̃**) does not appear in the participial construction. Why does it fail to appear? The reason will become readily clear from the following explanation. This element is optional; therefore, it can easily be omitted in the conversation. That is the case in our story.

Now compare the participial form with the present tense verb form.

present participle

simple present tense

b^hāgtā cor
 The running thief

cor b^hāgtā he
 The thief runs

In the present participial form the verb form ceases to function like a real verb and begins to behave like an adjective. Therefore the verbal adjectives, which are drawn from the simple present tense, are called the 'present participle'. In other words, they are like adjectives ending in **-ā**, but the only difference is that they are derived from verbs.

Like the adjectives ending in **-ā**, these agree in number or gender with the following noun. For example:

b^hāgtā laRkā	the running boy	b^hāgtī laRkī	the running girl
b^hāgte laRke	the running boys	b^hāgtī laRkiyā	the running girls

The main function of the present participial clause is to denote ‘*action in progress*’.

Notice that, like adjectives, the present participles do not have any inherent tense reference to time, as is clear from the English translation. The tense is usually supplied by the main verb form in the sentence. If in the third line the verb ‘caught’ is changed to the present and the future tense, the tense reference of the participial form ‘running’ will change to present and future, respectively. That is why the alternative English translation of **b^hag^{tā} cor** contains three possible tense references.

Ambiguity and pausing

pakRo	mat	jāne	do
catch	not	go-oblique infinitive	give

The translation of the verb phrase **jāne do** is ‘to allow to go’ or ‘to let go’. The familiar imperative form of the verb **pakaRnā** is **pakRo** which means ‘catch’. Depending on the pause, the meaning changes. The pause is indicated by the comma.

pakRo	mat,	jāne	do
catch	not,	go-oblique infinitive	give

Don’t catch [him]; let [him] go.

But if the pause is immediately after **pakRo**, then the negative particle **mat** negates the second verb, as in

pakRo,	mat	jāne	do
catch,	not	go-oblique infinitive	give

Catch, don’t let [him] go.

The negative particle mat

We have encountered two negative particles – **nahī** and **nā** – in the earlier conversation. The third negative marker, **mat**, is primarily restricted to familiar and non-honorific imperatives. In prohibitives, the use of **mat** is particularly noteworthy.

Word order and the contrastive negation

We mentioned earlier that the negative particle is usually placed before the verb. Thus, normally the Hindi equivalent of English 'do not catch' will be

mat pakRo
not catch-imperative (familiar)
Don't catch.

However, the contrastive function is highlighted by the placement of the negative particle in the postverbal position (i.e. after the verb). This is the reason that **mat** is placed after **pakRo** in the expression:

pakRo mat, jāne do Don't catch [him]; let [him] go.

The other reading, 'Catch, do not let [him] go', has conjunctive force rather than contrastive force. Therefore the negative particle appears in its normal preverbal position.

Reading practice

Here is a sample of the opening lines of an old Hindi romantic song. In the song, the lover is imploring his beloved never to forget him. However, the approach is an indirect one. (remember the politeness germ!). Therefore, rather than saying directly not to forget him, he says

ye rātē, ye mausam, ye hāsnā, hāsānā
muj^he b^hūl jānā, inhē na b^hulānā.

These nights, this weather, this laughter and making [each other] laugh,
[You may] forget me, but never make them forget.

Vocabulary

rāt (f.)
mausam (m.)
hāsnā (-ne)

रात	night
मौसम	weather
हँसना	to laugh

hāsānā (+ne)	हँसाना	to make someone laugh
b^hūl (-ne)	भूलना	to forget
b^hūl jānā (compound verb)	भूल जाना	to forget fully
b^hulānā (+ne)	भुलाना	to make someone forget

अभ्यास Exercises



1

Match the words or phrases given in the following three columns to make appropriate Hindi sentences.

āiye	kī bāt kyā	rak ^{hi} ye
taklīf	tashrīf	he
shāyad	āp kā intzār	kām zyādā ho
vo	arz	he
ādāb	āp ko daftar mẽ	kar rahī t ^{hi} .

2

Circle the appropriate form of the verb in each of the following sentences:

- (a) māf kījiye, mẽ *cheque* b^hejnā
(b^hūl liyā/b^hūl gayā/b^hūl diyā).
- (b) mẽ ne k^hānā
(k^hā liyā/k^hā paRā /k^hā diyā).
- (c) āp kā buxār
(baR^h liyā/baR^h gayā/baR^h diyā).
- (d) āp ne kuc^h javāb nahlī
(liyā/diyā/āyā/gyā).
- (e) āp merī salāh māt
(lījiye/dījiye/āiye).

3

Which job description matches the job?

- | | |
|---------------------------|-------------------------------|
| (a) ad ^h yāpak | imāratē banvātā he. |
| (b) DākTar (doctor) | kapRe banātā he. |
| (c) cashier | k ^h ānā banātā he. |
| (d) darzī | Tīkā lagātā he. |

- | | |
|---------------------------|---|
| (e) k ^h ānsāmā | cheque cash kartā he. |
| (f) driver | c ^h ātrō ko paR ^h ātā he. |
| (g) civil engineer | car calātā he. |

4

Ram and Shyam are brothers. Ram believes in self-help and does everything on his own. Shyam, on the other hand, gets someone to do his work. Write about Shyam according to the model given below:

rām ne apnā kām kiya.

Ram did his work.

**shyām ne hildā se apnā kām
karvāyā.**

Shyam had Hildā do his work.

- | | |
|----------|--|
| (a) Ram: | rām ne kār calāī. |
| Shyam: | _____ |
| (b) Ram: | rām xat lik ^h egā. |
| Shyam: | _____ |
| (c) Ram: | rām g ^h ar banā rahā he. |
| Shyam: | _____ |
| (d) Ram: | rām kahānī sunā rahā t ^h ā. |
| Shyam: | _____ |
| (e) Ram: | rām laRkī ko paR ^h ātā he. |
| Shyam: | _____ |

5

Fill out the appropriate present participial form according to the model given below:

calnā:	mē	caltī	gaR ^h ī	mē	caR ^h ā.
b ^h āgnā:	mē	ne	b ^h āgte	kutte	ko dek ^h ā.

- | | | | | |
|--------------------------|--------------------|-------|-------|---|
| (a) hāsnā: | muj ^h e | vo | _____ | laRkī bahut pasand he. |
| (b) k ^h elnā: | _____ | _____ | _____ | bacce bahut sundar lag rahe t ^h e. |
| (c) gānā: | _____ | _____ | _____ | ciRiyā uR rahī t ^h ī. |
| (d) sitār bajānā: | _____ | _____ | _____ | ādmī bahut acc ^h ā he. |

- (e) tərṇā: _____ mac^haliyō ko dek^ho.
 (f) ronā: DākTar ne _____ bacce ko Tīkā lagāyā.

6

The pacman has attacked the following text. Consequently, some elements of the following text have been chewed up. Your task is to supply the postpositions or the missing parts of the verb in those places where the three-bullet symbol is left by the pacman.

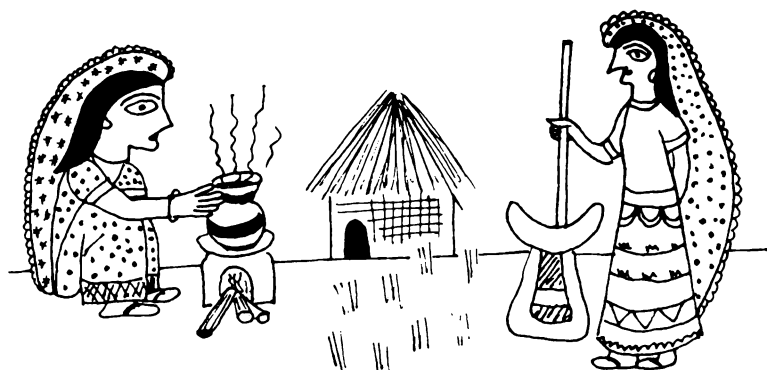
mē *railway station* apne dost ●●● intzār kar rahā t^hā. t^hoRī der bād gāRī āyī aur merā dost gāRī se utrā. ham bahut xush ho kar mile. is bār pāc sāl ke bād hamārī mulākāt ●●●. t^hoRī der bād mē ne kahā, ‘is bār bahut der ke bād yahā āye ho.’ usne javāb ●●●, acc^hī bāt t^hī ki agar gāRī der se na ●●●, to mē āj b^hī na ●●●.

9 फार्चून कुकी में क्या लिखा है?

What's written in the fortune cookie?

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

- use past participles
- use the participial forms as adverbials
- use the construction 'neither ... nor'
- understand hidden assumptions
- form purpose clauses
- know more about Indian food (particularly curries)
- use the passive construction
- know more on reduplication



Reading practice

Money will come soon

- (1) ek din do dost k^hānā k^hāne ek cīnī restaurant gaye.
- (2) k^hāne ke bād berā 'fortune cookies' lāyā.
- (3) donō ne apnī apnī 'fortune cookie' ko k^holā aur apnī apnī kismat ke bāre mẽ paR^hā.
- (4) p^hir ek dost ne dūsre se pūc^hā, 'kāgaz par kyā lik^hā he?'
- (5) lik^hā he – 'jaldī pesā āne vālā he.'
- (6) ye to baRī xushī kī bāt he.
- (7) to koī lāTrī (lottery) xarīdī he?
- (8) nahī, lekin kal apnā jīvan bīmā karvāyā he.

- (1) *One day two friends went to eat in a Chinese restaurant.*
- (2) *After eating (i.e., after they finished eating), the waiter brought [them] fortune cookies.*
- (3) *[They] both opened their fortune cookie[s] and read about their fortune[s].*
- (4) *Then one friend asked the other, 'What is written on the paper?'*
- (5) *[It] is written – 'Money is about to come soon.'*
- (6) *This is a matter of great happiness.*
- (7) *Did [you] buy a lottery ticket?*
- (8) *No, but yesterday, I bought life-insurance.*
(lit. I have caused someone to do the life insurance)

Vocabulary

dost (m.)	दोस्त	friend
k ^h ānā (m.)	खाना	food
k ^h ānā (+ne)	खाना	to eat
k ^h āne (ke liye)	खाने (के लिये)	(in order) to eat
cīn	चीन	China
cīnī	चीनी	Chinese
berā (m.)	बैरा	waiter
lānā (-ne)	लाना	to bring
donō	दोनों	both

k^holnā (+ne)	खोलना	to open
kismat (f.)	किस्मत	fortune, fate
kāgaz (m.)	कागज	paper
lik^hnā (+ne)	लिखना	to write
lik^hā he	लिखा है	is written
jaldī	जल्दी	quickly, hurry
pesā (m.)	पैसा	money; one-hundredth of a rupee
āne vālā	आने वाला	about to come
jīvan (m.)	जीवन	life
bīmā (m.)	बीमा	insurance

Notes

Purpose clauses and deletion

In the last lesson, we came across the following expression:

pulis (police) vālā us ko pakaRne ke liye dauRā.
 police one/man him to catch-obl. for ran
 The policeman ran to catch him.

Now compare this Hindi expression with the opening line:

ek din do dost k^hānā k^hāne ek cīnī
 one day two friends food to eat-obl. one Chinese
restaurant gaye.
 restaurant went.

One day two friends went to a Chinese restaurant to eat food.

You must have observed by now that the underlined infinitive phrases in English, such as 'to catch' and 'to eat', are not translated as plain infinitives such as **pakaRnā** and **k^hānā**. The plain (simple) infinite phrase will yield an ungrammatical sentence in Hindi. As is clear from the Hindi expression **pakaRne ke liye**, 'to catch', the Hindi equivalent of the English purpose clause 'to catch' is paraphrased as 'in order to catch' and therefore, the postposition **ke liye**, 'for, in order to' follows the infinitive phrase **pakaRnā**. The peer group influence of the postposition on the noun makes the noun oblique and, thus, **pakaRnā** changes to **pakaRne**. The postposition can be described as the ghost postposition – **ke liye**.

What causes the retention or deletion of the postposition in the purpose clauses such as those under consideration here? The answer lies in the main verb of the sentence, **dauRā**, ‘ran’, and **gaye**, ‘went’. If the main verb is a motion verb, it is possible optionally to drop the postposition as **k^hane**. Similarly, it is possible to drop **ke liye** in the first sentence:

pulis vālā us ko pakaRne dauRā.

If we replace the main verb in the above sentence with a static (non-motion) verb, the postposition is obligatorily retained, as in

pulis vālā us ko The police are [there] to catch him.
pakaRne ke liye he.

The deletion of the postposition would be ungrammatical; therefore the following sentence is unacceptable.

pulis vālā us ko pakaRne he.

Reduplication and distributive meaning

In Lesson 4, we demonstrated that repetition expresses intensity. In the third sentence the feminine form of the reflexive pronoun **apnā** is repeated:

donō ne apnī apnī ‘fortune cookie’ ko k^holā
 both agent self self fortune cookie obj. opened
 Both opened their fortune cookie[s].

apnī is repeated to convey that they opened their respective cookies.

Past participle: adjectival and adverbial use

In Lesson 8 we introduced the present participles. Compare the phrase **b^hāgte cor ko**, ‘the running thief’, with **b^hāge cor ko**. The later form is called the past participial form and can be translated into English as ‘the escaped thief’.

Now compare the difference between the present forms and their corresponding past participial forms and the difference in meaning rendered by the two forms:



Present Participle

Past Participle

b^hāgtā cor	the running thief	bhāgā cor	the escaped thief
boltī laRkī	the speaking girl	bolī bāt	the spoken matter
lik^hte laRke	the writing boys	lik^he shabda	the written words
(the boys who are/were/will be writing.)			

Notice the composition of the past participial form:

Stem	+	past participial marker
b^hāg	+	ā
run	+	past-masculine singular
bol	+	ī
speak	+	past-feminine singular
lik^h	+	e
write	+	past-masculine plural



You have probably guessed by now that the past participle is the same form as that we came across in the simple past tense formation. The only difference is that the feminine singular form is used for both singular and for plural forms.

The second element (optional) remains the same both in the present and the past participial forms, i.e. **huā**, **hue** and **huī**.

As stated earlier, in the participle the verb form ceases to function as a real verb and begins to behave like an adjective. Therefore, the verbal adjectives which are drawn from the simple past tense are called the 'past participle'. In other words, they are like adjectives ending in **ā**: the only difference is that they are derived from verbs.

Like the adjectives ending in **ā**, they agree in number or gender with the following noun. Note the gender number agreement in the above examples.

Unlike the present participle, which denotes '*action in progress*', the past participle indicates a *state*.

Note the difference in meaning between the present participle and its corresponding past participial form:

*present participle***bεT^htā laRkā**

The boy who is [in the process of] sitting.

sotī laRkiyā

The girls who are in the process of sleeping.

*past participle***bεT^ha laRkā**

The seated boy.

soī laRkiyā

The sleeping girls.

The present participial form **sotī** indicates the dozing off stage prior to sound sleep, whereas the corresponding past participle indicates the state of sound sleep.

Adverbials

So far we have discussed the adjectival use of participles. Participial forms when placed before verbs mark adverbial usage. Note the translation of the sentence given in quotes in sentence 4 of the reading passage.

kāgaz par kyā lik^hā he?

paper on what written is

What is written on the paper?

Superficially it appears as if **lik^hā he** is the present perfect form of the verb **lik^h**, which should be translated as ‘has written’, but this is not the case. The main verb is **he**, while **lik^hā** is the past participial form used as an adverb without the optional element **huā**. In short,

lik^hā he = lik^hā huā he

Since the main verb is **he** and **lik^hā** is the past participle, the translation is ‘is written’ rather than ‘has written’. The insertion of the optional element disambiguates it from the present perfect form of the verb **lik^h**. In passing, it should be mentioned that the verb phrase in sentence 7 of the passage, **xarīdī he**, is a real present perfect form of the verb **xarīd**, ‘buy’; therefore its literal translation is ‘has bought’.

Dialogue

‘Spice up your life’

Bill Hassett and his wife, who are visiting India for the first time, are invited by Bill's Indian partner for dinner. Bill's partner's wife, Jyotsna Singh, asks her guests about the type of food they would prefer. Bill suggests to his wife, 'Honey, as is said in English: "Spice up your life." Why don't we both spice up our lives in the literal sense and try the spicy food?' Therefore, with the intention of enjoying spicy food, he tells Jyotsna Singh:

- BILL: hindustānī *curry* ab^{hī} tak ham ne nahī k^hāyī.
 JYOTSNA: āp ko masāledār k^hānā pasand he yā *curry*?
 BILL: donō mē farka kyā he?
 JYOTSNA: amrīkā mē *curry* ek *dish* kā nām he lekin hindustān mē esī bāt nahī.
 BILL: hamāre yahā *curry* kā matlab ‘koī masāledār hindustānī dish’ he.
 JYOTSNA: hindustān mē na to *curry* hameshā masāledār hotī he aur na hī hindustān mē *curry powder* aksar biktā he. *curry* aksar tarī vālī hotī he aur ye mās, sabzī, macc^hlī yā p^hal kī banī hotī he.
 BILL: are! binā masāle kī *curry*. ye to ham ne kab^{hī} nahī sunā t^hā.
 JYOTSNA: to ab āp ko kaun sī *curry* pasand he?
 BILL: ām ke ām aur guT^hlīyō ke dām. *curry* ke bāre me patā lag gayā aur aslī *curry* cak^hne kā maukā b^{hī} mil jāyegā. acc^hā, ham ko tez masāledār mās kī *curry* bahut pasand he. (They laugh at the unexpected turn of the conversation; the proverb has added a lighter touch to the conversation, and they continue to talk ...)
- BILL: So far, in India we have not eaten *curry*.
 JYOTSNA: Do you like spicy food or *curry*?
 BILL: What is the difference between the two?
 JYOTSNA: In America, *curry* is the name of a dish, but such is not the case in India.
 BILL: In our place (i.e. in America) *curry* is a spicy Indian dish.
 JYOTSNA: In India, *curry* is not always spicy nor is *curry powder*

usually sold [commercially]. Curry is usually liquefied and is made of meat, vegetables, fish or fruit.

BILL: *Wow! Curry without spices. This we have (lit. had) never heard of [before].*

JYOTSNA: *So, which curry do you like?*

BILL: *[This is like] earth's and heaven's joy combined. [Now] I have come to know about curry and will get an opportunity to taste a genuine curry. Well, we like very spicy meat curry very much.*

(They laugh at the unexpected turn of the conversation; the proverb has added a lighter touch to the conversation, and they continue to talk...)

Vocabulary

curry (f.)	करी/कढ़ी	curry (*see Notes)
masālā (m.)	मसाला	spice
masāledār (adj.)	मसालेदार	spicy
yā	या	or
farka (m.)	फर्क	difference
hamāre yahā	हमारे यहाँ	at our place (house, country, etc.)
na ... na	न ... न	neither...nor
matlab (m.)	मतलब	meaning
hameshā	हमेशा	always
aksar	अकसर	often, usually
tar	तर	wet
tari (f.)	तरी	liquid
māś (m.)	माँस	meat
sabzī (f.)	सब्जी	vegetable
macc ^h lī (f.)	मछली	fish
p ^h al (m)	फल	fruit
bannā (-ne)	बनना	to be made
bani	बनी	made
binā	बिना	without
kab ^h i	कभी	ever

kab^hī nahī	कभी नहीं	never
ām (m.); (adj.)	आम	mango (n.); common (adj.)
guT^hlī (f.)	गुठली	stone (of a fruit)
dām (m)	दाम	price
ām ke ām aur ...	आम के आम	
... guT^hlīyō ke dām	और गुठलियों के दाम	earth's joy and heaven's combined
patā lagnā (+ko)	पता लगाना	to come to know
aslī	असली	real, genuine
caK^hnā (+ne)	चखना	to taste
maukā (m.)	मौका	opportunity
tez	तेज़	fast, quick, sharp, strong

Pronunciation

The English word 'curry' is a derivative of the Hindi word **kaR^hī**. Note the presence of the retroflex **R^h** in the Hindi word.

Notes

Curry powder/curry

In the authentic Indian tradition, the English word 'curry' simply does not exist. It is part of the vocabulary of English-educated bilinguals. The Hindi word **kaR^hī** is restricted to a vegetarian curry which is made out of chick-pea flour. The chances are that Hindi speakers will not use the term, curry, to refer to the dishes mentioned above. Therefore, do not be surprised if this term is not understood in the native Indian context. Indians will capture this concept by specifying the degree of spiciness and by qualifying a dish with words such as **tari vālī sabzī** or **tari vālā mās/goshta**. Curry is actually a blend of ground herbs and spices adapted by British settlers in India from the traditional spice mixtures of Indian cuisine. The basic ingredients of commercial curry powder are turmeric (which imparts the characteristic yellow colour), cumin, coriander and cayenne pepper. Curry powder is primarily made for foreign consumption.

Focus and word order

The normal word order of the opening sentence of the above dialogue is as follows:

ham	ne	hindustānī	curry	ab^hī tak	nahī	k^hāyī.
we	agent	Indian	curry	yet	not	ate

We have not eaten Indian curry yet.

The two elements of the above sentence – time adverb and the object – are placed in the sentence in the initial position, as they are being singled out for emphasis.

hindustānī	curry	ab^hī tak	ham	ne	nahī	k^hāyī.
Indian	curry	yet	we	agent	not	ate

As yet, it is the Indian curry [that] we have not eaten.

‘Neither ... nor’ and emphatic particles

Note the use of the emphatic particles with **na...na**, ‘neither...nor’. Also, observe the placement of the phrase **hindustān mē** in the ‘neither’ and ‘nor’ clause.

hindustān	mē	na	to	curry	hameshā	masāledār
India	in	not	emp.par.	curry	always	spicy

hotī	he	aur	na	hī	hindustān	mē
be-pres.	is (aux.)	and	not	emp. par.	India	in

curry powder	aksar	biktā	he.
curry powder	often	be sold-pres.	is

As regards curry in India, it is not always spicy and curry powder is not often sold in India.

The emphatic particles **to** and **hī** are more intimately tied to curry and curry powder, respectively, as shown:

hindustān mē na curry to hameshā masāledār
 India in not curry emp.part. always spicy

hotī he aur na hindustān mē curry powder
 be-present is (aux.) and not India in curry powder

hī aksar biktā he
 emp.part. often be sold-pres. is

The movement of the emphatic particles from their original position after the negative particle **na** renders the emphatic counterpart of the normal 'neither...nor' construction.

Past participle: adverbial

The verb **hotī he** is the generic construction explained in Lesson 4. Can you find the past participle in the following sentence?

ye mās sabzī mace^hlī yā p^hal kī
 this meat vegetable fish or fruit of

banī hotī he
 make-past.ppl. be-pres. is (aux.)

Yes, **banī** is the past participial form of the verb **bannā**, 'to be made'. It can be followed by the optional element **huī**. However, in the following sentence

ham ne kab^hī nahī sunā t^ha
 we agent ever not heard was
 We had never heard of [it].

sunā is not a past participle. In combination with the auxiliary, **t^ha**, it renders the past perfect form of the verb **sunnā**, 'to hear/listen to'.

Compound verbs with **jānā** 'to go'

As explained in Lesson 7, the helping verb **jānā** expresses 'transformation' and/or 'finality or completeness'. Both semantic shades can be witnessed in the following conjunct sentence:

curry ke bāre mē patā lag gayā aur aslī curry
 curry about address strike went and genuine curry

cak^hne kā maukā bhī mil jāyegā
 taste of opportunity also get go-will

The verbs **patā lagnā**, ‘to come to know’, and **milnā** ‘to get’, are subjected to the compound verb construction, and the helping verb **jānā**, ‘to go’, loses its literal meaning.

‘The opportunity to...’

Note the word-for-word translation of the English expression, ‘we will get the chance to taste the genuine curry’.

ham ko aslī curry cak^hne kā maukā mil jāyegā
 we to genuine curry taste of opportunity get go-will

The expression ‘to get the opportunity to do x’ requires the experiential subject; therefore, the subject **ham**, ‘we’, is followed by the postposition **ko**. Since a Hindi verb never agrees with a subject that is followed by a postposition, the verb in the above sentence agrees with **maukā**, ‘opportunity’, which is masculine singular. Also, the genitive **kā** agrees with **maukā**.

Dialogue

āg! āg! ‘Fire! Fire!’

The following week, Mr and Mrs Hassett again come to the Singhs’ residence for dinner. They converse with each other on a wide variety of subjects. Finally, the delicious smell of the food begins to overpower their conversation. In the meanwhile, the hostess announces that dinner is served.

BILL: vāh! vāh! shāndār xushbū ā rahī he, aur intazār karnā mushkil he.

- JYOTSNA: āiye, to k^hānā shurū kiyā jāye. ye he, āp kī pasand – tez mirca vālī *chicken curry*.
(*Bill takes a lot of curry while Mrs Hassett takes only a little bit. After taking the first substantial bite:*)
- BILL: (*fanning his mouth*) Ohhh! ... āg! ... āg!
- JYOTSNA: kyō kyā huā?
- BILL: ye to *curry* nahī he! ye to jwālāmuk^hī he!! aur mē apnā āg buj^hāne kā sāmān b^hī nahī lāyā.
- JYOTSNA: āg buj^hāne kā sāmān ye he – agar bahut mirca lag rahī he to kuc^h dahī lījiye.
(*After a while Bill's mouth cools down.*)
- BILL: sac, amrīkā [America] mē tez masāledār k^hānā itnā tez nahī hotā.
- JYOTSNA: hā, ye to hindustān he. yahā ‘tez’ kā matlab ‘bahut tez’ he. ham log bahut tez k^hāte hē lekin hindustān mē sab^hī log itnā tez k^hānā nahī k^hā sakte.
- BILL: galat-fahamī dūr karne ke liye shukriya. mē ab samaj^h gayā ki ‘tez’ xatarnāk shabda he.
- BILL: *Wow! Wow! The splendid fragrance [of food] is coming; [It] is difficult to wait any longer (i.e. I cannot wait more).*
- JYOTSNA: *Please come, let's start eating (lit. eating should be started). This is your favourite – hot chicken curry (lit. sharp pepper one chicken curry).*
(*Bill takes a lot of curry while Mrs Hassett takes only a little bit. After taking the first substantial bite:*)
- BILL: (*fanning his mouth*) Oh...h...h...! Fire!... Fire!
- JYOTSNA: Why? What happened?
- BILL: *This is not curry (lit. as regards this, this is not curry)! This is a volcano (lit. as regards this, this is a volcano)!! And I did not bring my fire extinguisher (lit. fire extinguisher = the stuff/tools to extinguish fire).*
- JYOTSNA: *This is [your] fire extinguisher – If [it] is very hot (lit. if very much pepper striking you), then take some yogurt.*
(*After a while Bill's mouth cools down.*)
- BILL: *True, in America the spicy food is not so spicy.*
- JYOTSNA: *Yes, this is India (lit. as regards this, this is India). Here, 'hot' means 'very hot'. We eat very hot food, but not all people can eat such hot [food] in India.*

BILL: *Thanks for dispelling [my] misconception. Now I [fully] understand (lit. now I understood) that 'tez' is a dangerous word.*

Vocabulary

vāh! vāh!	वाह ! वाह !	Wow! Bravo!
shāndār	शानदार	grand, splendid
xushbū (f.)	खुशबू	fragrance (lit. happy smell)
shurū karnā (+ne)	शुरू करना	to begin
shurū kiya jāye	शुरू किया जाये	should be started
mirca (f.)	मिर्च	chili peppers
oh	ओह	exclamation of pain/sorrow
āg (f.)	आग	fire
jwālāmuk^hī (m.)	ज्वालामुखी	volcano
buj^hānā (+ne)	बुझाना	to extinguish
sāmān (m.)	सामान	baggage, goods, stuff, tools
lānā (-ne)	लाना	to bring
dahī (m./f.)	दही	yogurt
sac (m.)	सच	truth, true
<itnā>	इतना	this/so much/many
galat	गलत	wrong
galat-fahamī (f.)	गलतफहमी	misconception, misunderstanding
dūr	दूर	far, distant
dūr karnā (+ne)	दूर करना	to dispel, to eliminate
<xatrā> (m.)	खतरा	danger
xatarnāk	खतरनाक	dangerous
shabda (m.)	शब्द	word

Pronunciation

Words such as **xatrā** and **itnā** are written as **xatarā** and **itanā**, respectively. The omitted vowel of **xatrā** surfaces in **xatarnāk**.

Notes

Ambiguity

The following expression in the opening line of the above dialogue is ambiguous.

aur intazār karnā mushkil he
and wait to do difficult is

'[It] is difficult to wait any longer', or 'and [it] is difficult to wait'.

In other words, **aur** can be interpreted either as a conjunction marker or a modifier of **intazār**.

Passive construction

The English expression, 'let's begin eating', is paraphrased as 'eating should be done'.

kʰānā shuru kiyā jāye
eating begin did go-subjunctive

The verb phrase is in the passive subjunctive form. The passive construction in Hindi takes the compound verb construction in the sense that it involves a main verb and the helping verb. The only difference is that the main verb, rather than being in a stem form, is in the past form.



Passive		
<i>main verb</i> (<i>past form</i>)	<i>helping verb</i> (<i>jānā + tense</i>)	
kiyā	jāye	should be done
paR^{hā}	jātā he	is read
paR^{hā}	gayā	was read
paR^{hā}	jāyegā	will be read
bolā	jā rahā he	is being spoken/told

In other words, the passive is formed by using the main verb in the past

form. The helping verb is always **jānā**, 'to go', which undergoes tense conjugation like any other helping verb in the compound verb construction.

Like English passive subjects, which are appended with 'by', Hindi passive subjects are attached to the postposition **se**, 'from, by'. Here is a list of pronominal forms with the postposition **se**.

mē + se = muj^h se	by me	ham + se = ham se	by us
tū + se = tuj^h se	by you	tum + se = tum se	by you
		āp + se = āp se	by you (honorific)
vo + se = us se	by him/her	ve + se = un se	by them

Since the passive subject is always followed by the postposition **se**, the passive verb can never agree with it; instead it agrees with the object as in

muj^h	se	kitāb	paR^hī	gayī
me	by	book (f.)	read-past-feminine	passive-go + past-feminine-singular

The book was read by me.

If the feminine object **kitāb**, 'book', is replaced by the masculine object **xat**, 'letter', the passive verb form will be in the masculine singular form.

muj^h	se	xat	paR^hā	gayā
me	by	letter (m.)	read-past-masculine	Passive-go + past-masculine-singular

The letter was read by me.

One important difference between Hindi and English is that the transitive as well as intransitive verbs can be made passive in Hindi, while only the transitive verbs can be made passive in English. See the grammar section for more details.

Omitted subject

agar	[āp ko]	bahut	mirca	lag	rahī	he	to	[āp]
If	[you to]	very	pepper	strike	ing	is	then	(you)

kuc^h dahī lījiye
some yogurt take

The omitted subject of the first clause is experiential while it is simple nominative in the second clause.



The past participle and the passive construction

You must have discovered by now that there is no neat correspondence between the English and Hindi passives. The English passive construction can be paraphrased in one of the following three ways. First, those instances where English and Hindi both use the passive construction to express the target idea. For example, English expressions such as 'it is said' and 'it is heard' will be translated by means of Hindi passive, as in:

kahā	jātā	he
say-past	passive-go-present	is
[It] is said		

sunā	jātā	he
hear-past	passive-go-present	is
[It] is heard		

As mentioned in Lesson 2, Hindi is a 'pro-drop' language and the English dummy 'it' is not translated.

Second, English passives are sometimes translated as past participial forms in Hindi. Consider sentence 4 in the Reading practice at the beginning of this chapter:

kāgaz	par	kyā	lik^hā	he
paper	on	what	written (past.ppl.)	is
What is written on the paper?				

Compare the English sentence with its corresponding Hindi sentence. The Hindi sentence does not use the passive construction. Instead, the past participial form of the verb **lik^hnā** is used in the corresponding Hindi sentence.

Third, Hindi intransitive verbs are translated as passive in English.

<i>intransitive</i>		<i>transitive</i>	
biknā	to be sold	becnā	to sell
bannā	to be made	banānā	to make
k^hulnā	to be opened	k^holnā	to open

Since English does not have intransitive verbs corresponding to those in Hindi, the Hindi intransitive verbs are best translated by means of the English passive. For example, a common billboard sight in India is:

yahā kitābē biktī hē
 here books be sold-pres. are
 Books are sold here.

Notice that the English meaning does not correspond to the Hindi structure. In Hindi, the intransitive verb **biknā** is conjugated in the simple present tense form. Thus the Hindi sentence is in its active form, as opposed to the passive form in English.

Negation and auxiliary deletion

The present auxiliary verb is dropped with negative sentences in the following two sentences:

amrikā mē tez masāledār k'hānā itnā
 America in sharp spicy food so much

tez nahī hotā [hē]
 sharp not be-present is [aux]
 In America the hot food is not so hot.

and

lekin hindustān mē sabhī log itnā tez
 but India in all + hī people so much sharp

k'hānā nahī k'hā sakte [hē]
 food not eat can-present are
 But in India not everybody can eat such hot food.

अभ्यास Exercises

1

Match the places with the purposes for which people visit them. Then write complete sentences according to the model presented below,



matching the appropriate places with the purposes for which people visit them.

place

purpose

pustakālaya library kitābē paR^hne to read books

sentence

log pustakālaya kitābē paR^hne jāte hē.

People go to the library to read books.

Do not attempt to translate the English place names into Hindi.

place

purpose

- | | |
|-------------------|---------------------------------------|
| (a) laundromat | beer pīne |
| (b) restaurant | film dek ^h ne |
| (c) cinema | terne |
| (d) college | paR ^h ne |
| (e) swimming pool | k ^h ānā k ^h āne |
| (f) bar | davāī lene |
| (g) pharmacy | kapRe d ^h one |

2

Change each present participial phrase into its corresponding past participial form in the following sentences:

- vo beT^hte hue bolā.
- John sote hue hās rahā t^hā.
- ye sheher sota sā lagtā hē.
- laRkī rotī huī g^har āyī.
- aurat ne *swimming pool* par leTte hue kahā.

3

Which participial forms modify/match the noun?

lik^hā

bāt

sunī

xat

hāstā

laRkā

b ^h ūle	gāRī
caltī	log
b ^h āgtī	billī

4

Change the following sentences into their corresponding passive forms:

- John ne ek kahānī paR^hī.
- ham log k^hānā k^hā rahe hē.
- tum kyā karoge?
- mē ne *chicken curry* banāyī.
- Bill hindustān mē paR^hegā.
- kyā āp ne gānā gāyā?

5

Circle the appropriate form of the subject, verb etc. given in brackets in the following sentences:

- (ham ko/ ham/ham ne) vahā jāne kā maukā (milā/mile).
- (John ne/John ko /John) hindustān (jānā/jāne) kā maukā aksar miltā he.
- ye sunhera maukā (t^hā/t^hī).
- (āp ko/āp) kitāb lik^hne kā maukā kab (milegī/milegā).
- is kāgaz mē kyā (lik^hā/lik^hī) he?
- billī ko maukā (milā/milī) aur vo dūd^h pī gayī.
- ye bahut (acc^hā maukā/acc^he mauke) kī bāt he.

10 भारतीय त्यौहार

Indian festivals

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

- use various types of relative clauses
- use complex sentences
- know more about Hindi passives
- get cultural information about the festivals of India
- distinguish between the scholarly and formal Sanskritized style and informal Persianized style



Reading practice

Divali, the festival of lights

In this lesson we will describe some Indian festivals and various symbols that underlie the colourful mosaic of the culture and spirit of India. You will notice a slight shift in the style, which is more Sanskritized now. This style is preferred in formal, literary, scholarly and cultural endeavours. The Persianized style is preferred in informal and conversational situations.

- (1) 'dīvālī' shabda sanskrita ke 'dīpāvalī' shabda se āyā he.
- (2) dīpāvalī yā dīvālī kā art^ha he 'dīpakō kī paṅkti'.
- (3) ye b^hārata kā sab se prasidd^ha tyauhāra he.
- (4) dīvālī aktūbar (*October*) yā navambar (*November*) ke mahīne mẽ ātī he.
- (5) ye tyauhāra acc^hāī kī burāī par aur prakāsha kī and^hkāra par vijaya kā pratīka he.
- (6) ye rājā rāma kī rākshasa rāvaN par vijaya kī xushī mẽ manāyā jātā he.
- (7) kahā jātā he ki jab caudā varsha ke banvāsa aur rāvaNa par vijaya pāne ke bād rājā rāma apane rājya, Ayod^hyā, lauT rahe t^he, tab har g^har ne xushī mẽ diye jalāye.
- (8) isliye dīvālī kī rāt ko āj tak har g^har mẽ diye jalāye jāte hē.
- (9) āp is tyauhāra ko 'b^hārata kā *Christmas*' kah sakte hē. ye tyauhār b^hārata se bāhar – Singapore, Nepal, Trinidad, Fiji ādi kaī deshō mẽ b^hī manāyā jātā he.
- (10) dīvālī kī rāt ko log paTāxe aur p^hul-j^haRiyā calāte hē aur har g^har mẽ 'lakshmi pūjana' hotā he.
- (11) jese *Christmas* sirf īsāī hī nahī manāte, vese dīvālī sirf hinduō kā tyauhār nahī he. āj-kal lagb^haga sab^hī d^harmō ke log dīvālī manāte hē.

- (1) *The word 'dīvālī' originated (lit. came from = originate) from the Sanskrit word 'dīpāvalī'.*
- (2) *The meaning of 'dīpāvalī' or 'dīvālī' is 'a row of lamps'.*
- (3) *This is the most famous festival of India.*
- (4) *Diwali comes in the month of October or November.*

- (5) *This festival is a symbol of victory of 'good' over 'evil', and 'light' over 'darkness'.*
- (6) *This [festival] celebrates (lit. is celebrated in) the glory (lit. happiness) of King Rama's victory over the demon [king] Ravana.*
- (7) *[It] is said that when, after the fourteen years of exile and after obtaining the victory over Ravana, King Rama was returning to his kingdom, Ayodhya, then every house lit lamps in happiness [because of his return.]*
- (8) *Therefore, on [the] Divali night until today, lamps are lit in every house.*
- (9) *You could (lit. can) call this festival 'the Christmas of India'. This festival is also celebrated in many countries outside India – Singapore, Nepal, Trinidad, Fiji etc.*
- (10) *On [the] Divali night, people light firecrackers and fireworks; and the goddess Lakshmi is worshipped (lit. the worship of Lakshmi happens/occurs).*
- (11) *Just as [not] only the Christians celebrate Christmas, [similarly] Divali is not the festival of the Hindus alone. Nowadays people of almost every religion celebrate Divali.*

Vocabulary

divālī	दीवाली	the festival of lights/lamps
<sanskṛita> (f.)	संस्कृत	Sanskrit
art^ha (m.)	अर्थ	meaning
dīpak/diyā (m.)	दीपक/दिया	an earthen lamp
paṅkti (f.)	पंक्ति	line, row
<b^hārata> (m.)	भारत	the official name of India
<prasidd^ha>	प्रसिद्ध	famous
<tyauhāra> (m.)	त्यौहार	festival
acc^hai (f.)	अच्छाई	good (n.), quality, ideal
burāi (f.)	बुराई	evil
<prakāsha> (m.)	प्रकाश	light
<and^hkāra> (m.)	अन्धकार	darkness
<vijaya> (f.)	विजय	victory
<pratīka> (m.)	प्रतीक	symbol
rājā (m.)	राजा	king, emperor

<rāma> (m.)	राम	Lord Rama (proper name)
<rākshasa> (m.)	राक्षस	demon
<rāvaNa> (m.)	रावण	the demon king, Ravana
manānā (+ne)	मनाना	to celebrate (festival, holiday), persuade
<caudā>	चौदह	fourteen
varsha (m.)	वर्ष	year
<banvāsa> (m.)	बनवास	exile, residence in forest
pānā (+ne)	पाना	to find, obtain
rājya (m.)	राज्य	kingdom
ayod ^h yā (f.)	अयोध्या	Ayodhya, a place name
lauTnā (-ne)	लौटना	to return
jalānā (+ne)	जलाना	to light, to burn; to kindle
ādi	आदि	etc.
kai	कई	several
<desha> (m.)	देश	country
paTāxā (m.)	पटाखा	a firecracker
p ^h ul-j ^h aRī (f.)	फुलझड़ी	a kind of firework which emits flower like sparks
calānā (+ne)	चलाना	to drive, to manage (business), to light/ play firecrackers
lakshmi (f.)	लक्ष्मी	Lakshmi, the goddess of wealth, fortune, prosperity
<pūjana> (n.)	पूजन	worship
jese (ki)	जैसे (कि)	as, as if
īsāī	ईसाई	a Christian
vese	वैसे	like that, similarly
hindu/hindū	हिन्दु	a Hindu
<lag ^b āga>	लगभग	about, approximately, almost
<d ^h arma> (m.)	धर्म	religion

Pronunciation

With the exception of **caudā**, all the words enclosed with the symbol < > are written with the word-final vowel **a**. However, in the colloquial pronunciation, the final **a** is dropped. Since the above passage is written in the high and formal style, the word-final **a** is indicated.

The numeral **caudā**, 'fourteen', is written **caudah** (चौदह).

Notes

Sanskritized vs. Perso-Arabic style

The style differences in Hindi primarily involve vocabulary. The high or formal literary style is often equated with borrowing from Sanskrit, and the colloquial style usually borrows from Arabic and Persian sources. The simple substitution of the Perso-Arabic words for the corresponding Sanskrit words will yield the informal colloquial style of Hindi.

<i>Sanskrit</i>	<i>Perso-Arabic</i>	
art^ha	matlab	meaning
b^hārata	hindustān	India
prasidd^ha	mashhūr	famous
varsha	sāl	year
lagb^haga	karīb	about, approximately

Agentless passives

The Hindi equivalent of the English sentence 'this festival is celebrated' is:

ye	tyauhār	manāyā	jātā	he.
this	festival (m.)	celebrate-past	passive-go-present	is
This festival is celebrated.				

Hindi tends to omit the passive subject. The opening clause of sentence 7 of the reading practice further exemplifies this point. Note the omission of the passive subject ('by x') in the following paragraph.

kahā	jātā	he.
say-past	passive-go-present	is
[It] is said.		

Generic passive subjects such as 'by people' are understood in these sentences.

Relative clauses

The relative clause relates two clauses. The relative clause contains a relative pronoun which begins with the sound **j-** in Hindi, while in English a relative pronoun begins with a **wh**-word. For example, the English sentence 'The people who live in India celebrate Divali' is paraphrased as 'which/who people live in India, those people celebrate Divali'. So the Hindi sentence would be

jo log b^harat mē rehetē hē
 who people India in live-present are

ve [log] dīvalī manāte hē
 those people Divali celebrate-present are

The people who live in India celebrate Divali.

The **jo**-clause is called the relative clause and is linked to the correlative clause. The second repeated noun (**log**, 'people') can be dropped, and the final result is as follows:

jo log b^harat mē rehetē hē ve dīvalī manāte hē.

The list of the relative and correlative pronouns is given below:

	<i>simple</i>		<i>oblique</i>		
	<i>singular</i>	<i>plural</i>	<i>singular</i>	<i>plural</i>	
<i>relative</i>	jo	jo	jis	jin	who/which
<i>correlative</i>	vo	ve	us	un	

The correlative pronouns are the same as the third person pronouns. Observe one more example of Hindi relative clauses:

jis tyauhār kā nām dīvalī hē, vo prasidd^ha hē
 which-obl festival of name Divali is that famous is
 The festival called Divali is famous.

Other types of relative clauses found in Hindi and their markers are as follows:

	<i>relative</i>		<i>correlative</i>	
<i>place</i>	jahā	where, in which place	vahā	there, in that place
<i>time</i>	jab	when	tab	then
<i>manner</i>	jese	as, in which manner	vese	in that manner
<i>directional</i>	jid^har	in which direction	ud^har	in that direction
<i>kind</i>	jesā	as/which kind	vesā	that kind
<i>quantity</i>	jitnā	as much/many as	utnā	that much/many

The relative clauses of kind and quantity behave like 'green' types of adjectives which agree with their following noun in number and gender.

The instance of a time relative clause can be found in sentence 7 of this unit:

jab...	rājā	rāma	apne	rājya	lauT	rahe	t^he
when	king	Rama	own	kingdom	return	ing	was
tab	har	g^har	ne	xushī	mē	diye	jalāye.
then	every	house	agent	happiness	in	lamps	lit

When King Rama was returning to his kingdom, then every house lit lamps in happiness.

Sentence 11 exemplifies the manner relative clause:

jese	Christmas	sirf	īsāī	hī	nahī	manāte,	
as	Christmas	only	Christians	emp.part.	not	celebrate- present	
vese	dīvalī	sirf	hinduō	kā	tyauhār	nahī	he
in that manner	Divali	only	Hindus	of	festival	not	is

As not only the Christians celebrate Christmas, [similarly] Divali is not the festival of the Hindus alone.

Reading practice

Holi, the festival of colours

- (1) holī b^harat kā ek aur rang-birangā tyauhār he.

- (2) ye vasanta ritu mẽ ātā he.
- (3) is samaya gāvō mẽ fasal kaTne ke bād har g^har mẽ bahut anāj ā jātā he.
- (4) isliye ye tyauhār xush-hālī kā sandesh lātā he.
- (5) is din log bahut utsāha se ek dūse par raṅg p^hēkte hē.
- (6) bacce pickārī se raṅgīn pānī Dālte hē, jab ki baRe log sūk^he raṅga se k^helte hē jis ko ‘gulāl’ kehte hē.
- (7) hālā ki is din har tarā kā raṅga lagāyā jātā he, lāl raṅga sarva-priya he kyōki lāl raṅga ‘prema’ kā pratīka he.
- (8) holī ke din b^hārat mẽ ‘Carnival’ jesā vātāvarena hotā he. ye baRī dhūm-dhām se brindāvan mẽ manāyā jātā he jahā shrī krishna pale t^he.
- (9) holī ke bāre mẽ kaī prācīn kahāniyā pracalit hē jo man kī pavitrātā par zor detī hē.
- (10) is din log baRī prasannatā se ek dūse ko gale lagāte hē aur shatrutā b^hul kar shatrū ko b^hī mitra banā lete hē.

- (1) *Holi is another colourful Indian festival* (lit. festival of India.)
- (2) *It falls during spring* (lit. it comes during the spring season).
- (3) *At this time after the harvesting* (lit. cutting) *of the crop, every house is full of grain* (lit. in every house, a lot of grain comes).
- (4) *Therefore, this festival brings the message of prosperity.*
- (5) *On this day people throw colour on each other with great enthusiasm.*
- (6) *The children throw coloured water with a water-gun while the elders play with the dry colour which is called ‘gulāl’.*
- (7) *Although on this day all kinds of colours are used, [the] red [colour] is the favourite because it is the symbol of love.*
- (8) *On the day of Holi generally [there] is a carnival-like atmosphere in India. This [festival] is celebrated with great joy in Brindavan where Lord Krishna was brought up.*
- (9) *[There] are several stories prevalent about Holi which emphasize the purification of the mind.*
- (10) *On this day people embrace each other with great joy and, forgetting enmity* (lit. and having forgotten enmity) *[they] make even their enemies [their] friends.*

Vocabulary

holī (f.)	होली	the festival of colours
rang (m.)	रंग	colour
rang-birangā	रंग-बिरंगा	colourful
<vasanta>	बसन्त	spring
ritu (f.)	ऋतु	season
gāv (m.)	गाँव	village
fasal (f.)	फसल	crop
kaTnā (-ne)	कटना	to be cut
(ke) bād	के बाद	after
anāj (m.)	अनाज	grain, corn
xush-hālī (f.)	खुश-हाली	prosperity
sandesh (m.)	सन्देश	message
lānā (-ne)	लाना	to bring
utsāh (m.)	उत्साह	enthusiasm, joy, zeal
ek dūsre se	एक दूसरे से	with one another, each other
p^hēknā (+ne)	फेंकना	to throw
pickārī (f.)	पिचकारी	a syringe-shaped water-gun made of wood or metal
rangīn	रंगीन	colourful
pānī (m.)	पानी	water
Dālā (+ ne)	डालना	to put in, throw
jab ki	जब कि	while
sūk^hā (m. adj.)	सूखा	dry
k^helnā (+/-ne)	खेलना	to play
kehte hē	कहते हैं	is called
hālā ki	हालांकि	although
lagānā (+ ne)	लगाना	to attach, to stick
lāl	लाल	red
srava-priya	सर्व-प्रिय	loved by all, the favourite
prema (m.)	प्रेम	love
jesā	जैसा	as
vātāvaraNa (m.)	वातावरण	atmosphere, environment
d^hūm-d^hām se	धूमधाम से	with pomp and show
<brindāvan>	बृंदावन	Brindavan, the place where Lord Krishna was brought up
shrī krishna	श्रीकृष्ण	Lord Krishna

palnā (-ne)	पलना	to be brought up
prācīn	प्राचीन	ancient
pracalit honā (-ne)	प्रचलित होना	to be prevalent
man (m.)	मन	mind
pavitratā (f.)	पवित्रता	purification, holiness
zor denā (-ne)	जोर देना	to emphasize
prasannatā (f.)	प्रसन्नता	happiness, joy
gale lagānā	गले लगाना	to embrace
shatrutā (f.)	शत्रुता	enmity, hostility
b ^h ūlnā (+/-ne)	भूलना	to forget
shatru (m.)	शत्रु	enemy
mitra (m.)	मित्र	friend

Reading practice

Rakshāband^han or rākhi, ‘the festival of love and protection’

- (1) rakshāband^han kā dūsrā nām rākhi^h bhi^h he.
- (2) ye b^hāi-behen ke aTūT prem ko yād dilātā he.
- (3) is din har behen apne b^hāi ko ek sunharā d^hāgā bād^hti^h hē.
- (4) is d^hāge kā art^ha he ki b^hāi apni^h behen ko vacan detā he ki vo hameshā us ki rakshā karegā.
- (5) yahā tak ki videshi^h b^hāi bhi^h purāne samaya se is vacan ko pūrā karate rahe hē.
- (6) solvi^h shatābdī mē gujarāt ke sultān ne citauRa par ākramaNa kiyā.
- (7) citauRa ki rāni karaNavati^h ne parājit hone se pehele dillī ke mugal samrāt humāyī ke pās rākhi^h b^hejī.
- (8) jab tak humāyī apni^h apnāyī behen ko bacāne ke liye citauRa pahūcā tab tak rāni jauhar rachā cuki^h thi^h.
- (9) lekin humāyī ne p^hir bhi^h gujarāt ke sultān ko harāya aur rāni karNavati^h ke beTe ko, jis ko laRāi ke samaya c^hīpākar citauRa se bāhar b^hej diyā gayā thā, rājya kā uttarād^hikāri banāyā.

- (1) *Rakshabandhan's other name is Rakhi.*
- (2) *This [festival] reminds [us] of the unbreakable love between brother and sister.*

- (3) *On this day every sister ties [bracelets of] golden thread [on] her brother[’s wrist].*
- (4) *The meaning of this [thread] is that the brother vows to his sister that he will defend and always protect her.*
- (5) *Even foreign brothers have been fulfilling this vow since olden times.*
- (6) *In the sixteenth century the Sultan of Gujarat attacked Chitaur.*
- (7) *The queen of Chitaur, Karnavati, sent Rakhi to Humayun, the Mogul king of Delhi before her defeat.*
- (8) *By the time Humayun reached Chitaur to save his [now] adopted sister, Queen Karnavati had immolated herself.*
- (9) *Still, Humayun defeated the Sultan of Gujarat and made the son of Queen Karnavati the heir of the kingdom, who [had been] sent secretly out of Chitaur at the time of battle [with the Sultan of Gujarat].*

Vocabulary

rakshāband^han (m.)	रक्षा-बन्धन	‘the festival of love and protection’
aTūT	अटूट	unbreakable
yād dilānā (+ne)	याद दिलाना	to remind
sunharā (m., adj.)	सुनहरा	golden
d^hāgā (m.)	धागा	(bracelets of) thread
bā^hd^hnā (+ne)	बाँधना	to tie
art^ha (m.)	अर्थ	meaning
vacan (m.)	वचन	promise
rakshā karnā (+ne)	रक्षा करना	to protect, to defend
yahā tak ki	यहाँ तक कि	to the point, to the extent that
videshī (m.)	विदेशी	foreigner
pūrā (m. adj.)	पूरा	complete, whole, full
pūrā karnā (+ne)	पूरा करना	to complete
<solvi>	सोलहवीं	sixteenth
shatābdī (m.)	शताब्दी	century
gujarāt	गुजरात	the state of Gujarat
sultān (m.)	सुलतान	a sultan, king, emperor
citauRa	चित्तौड़	Chitaur, a very famous historical place in Rajasthan

ākramaNa karnā (+ne)	आक्रमण करना	to attack
rānī (f.)	रानी	queen
parājit honā (-ne)	पराजित होना	to be defeated
mugal	मुगल	the Moguls
samrāT (m.)	सम्राट	king, emperor
b^hejnā (+ne)	भेजना	to send
apnāyī	अपनायी	adopted
bacānā (+ne)	बचाना	to save
tab tak	तब तक	by then
jauhar rachānā	जौहर रचाना	When defeat seemed certain, Rajput women immolated themselves while Rajput men performed a deliberate battle to the death, leaving the enemy with an empty victory. The Rajputs are from the colourful and glamorous desert state in the north-west of India.
cūki	चूँकि	because
harānā (+ne)	हराना	to defeat
laRāī (f.)	लड़ाई	fight, battle, war
c^hīpākar	छिपाकर	secretly
rājya (m.)	राज्य	kingdom
uttarād^hikārī (f.)	उत्तराधिकारी	heir, inheritor
banānā (+ne)	बनाना	to make

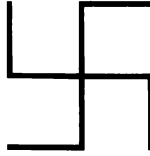
Observation exercise

b^hārtiya swāstikā 'The Indian Swastika'



Speaking of festivals, perhaps I should point out that one should not draw the wrong conclusions if one sees a *swastika* sign on the occasion of a festivity or even posted permanently on shops or products. In India, particularly among the Hindus and Jains, the symbol is an integrated aspect of spiritual, social and commercial life. The Nazis' symbol was borrowed from India and was twisted in meaning. The original Indian *swastika* is the

symbol of universal prosperity and well-being of humanity. The original Indian *swastika* is shown below:



You will have noticed that in the Indian *swastika*, the four lines point to the four directions and it has a cross-section point in the middle. This cross-section point symbolizes an individual. The symbol states: 'Wherever I am there should be prosperity around me in all four directions.' Thus this symbol is created and re-created in the spirit of world peace and prosperity in India every day. Never lose sight of its intrinsic symbolic meaning. If the word *swastika* still causes shock waves in the West, then imagine the resentment of Indians whose most spiritual and auspicious symbol has been deformed in the West, to the extent that they feel totally betrayed. In short, the Indian *swastika* is not *twisted* but is straight. Furthermore, it is usually accompanied by an expression beginning with **shub^ha** (शुभ), which means 'auspicious'.



अभ्यास Exercises

1

Match the passive statements given in the right-hand column with the three festivals given in the left-hand column.

dīvāñī

holī

rakshāband^han

shatruō ko b^hī mitra banāyā jātā he.

diye jalāye jāte hē.

d^hagā bād^ha jātā he.

paTāxe calāye jāte hē.

rājā rāma ke apne rājya lauTne kī xushī mē
manāyā jātā he.

gulāl lagāyā jātā he.

raṅg se k^helā jātā he.

2

Translate the sentences given in the right-hand column in question 1 into English.

3

Read the following relative clause statements and then identify the festival associated with each statement:

- (a) vo tyauhār jo akTūbar ke mahīne mẽ ātā he.
- (b) vo tyauhār jo b^hāī aur behen kā he.
- (c) vo tyauhār jis mẽ behen b^hāī ko d^hāgā bād^htī he.
- (d) vo tyauhār jis din log ek-dūsre par rang phēkte hē.
- (e) vo tyauhār jis din rājā rāma ayod^hyā lauTe t^he.

1 पहला पाठ — लिपि

Script unit 1

The first letter of the Devanagari script is अ **a**.

When the preceding sound is a consonant, it is absorbed into the consonant; thus, it is not written separately (as in the Hindi word **par**, 'on/at'). In all other situations, however, it is written separately (e.g., **ab**, 'now').

Look at the following combinations of consonants with vowel अ **a** and try to read them aloud first. You may need to refer to the consonant chart on page 11.

letters				word	pronunciation
प	+	र	=	पर	
pa	+	ra	=	par ✕	on/at par
अ	+	ब	=	अब	
a	+	ba	=	ab ✕	now ab
क	+	ल	=	कल	
ka	+	la	=	kal ✕	yesterday/ tomorrow kal

Notice with preceding **b**, **p** and **k**, the independent shape of the vowel does not appear. The vowel in such cases is absorbed into the consonant. This is the reason that the Hindi script is called a 'syllabic' script, i.e. a consonant letter such as क stands for **k + a**. Each consonant letter is not written separately, as is the case with the roman script. So **k + a** *cannot* be written as क + अ.

Of course, there are ways to write a consonant without a vowel; however, we will learn to write such consonants at a later stage.

If you thought that the vowel -a at the end of a word is absorbed into the

preceding consonant, but is *not* pronounced (i.e. silent) in Standard Hindi speech, you are right. So a word written as पर **para**, 'on/at', is actually pronounced **par**. Some dialects of Hindi do not drop the word-final **a** in pronunciation.

Combinations of three or more consonants follow the same pattern.

letters					word		pronunciation
स	+	इ	+	क	=	सइक	
sa	+	Ra	+	ka	=	saRak ✗	road saRak
म	+	ग	+	र	=	मगर	
ma	+	ga	+	ra	=	magar ✗	but magar
अ	+	ग	+	र	=	अगर	
a	+	ga	+	ra	=	agar ✗	if agar

अभ्यास Exercises



1

Read aloud the following Hindi words. Feel free to consult the consonant chart on page 11. However, resist the temptation to transcribe and write every letter before you pronounce the word. Treat this as an exercise in simple arithmetic addition. The difference is that you have words rather than numbers here.

- (a) अमन (b) असल (c) जलन (d) कलम (e) कमल (f) गरम (g) जब
(h) कब (i) तब (j) सब

2

Write the following words in the Hindi script. Assume that the word-final vowel **a** is dropped.

- (a) kaT (b) gal (c) cal (d) namak (e) sabak (f) parak^h
(g) sadar (h) calan (i) man (j) pal (k) garam.

2 दूसरा पाठ — लिपि

Script unit 2

In script unit 1, we learned how to use the independent form of short अ a and its absorption into the preceding consonant.

Now, let us learn to combine dependent forms of the vowel symbols. The independent and the dependent forms of Hindi vowels are given below:

<i>independent</i>	<i>dependent (matra)</i> (following a consonant)	<i>position</i>
अ	a	zero
आ	ā	—
इ	i	after a consonant
ई	ī	before a consonant
उ	u	after a consonant
ऊ	ū	after a consonant
ए	e	under a consonant
ऐ	ε	under a consonant
ओ	o	top of a consonant
औ	au	top of a consonant

Now let us consider the following three dependent vowel symbols:

ट	long	ā
फ	short	i
ी	long	ī

As mentioned above, ट and फ are placed after a consonant, whereas ी is placed before a consonant, as shown on the next page:

g ɹ̥ + ā
ग + ा
गा gā

k ɹ̥ + ī
क + ि
की kī

k ɹ̥ + i
क + ि
कि ki

Notice that when a dependent form of the vowel is joined to a consonant, the invisible short **a** is actually *absorbed*. As mentioned in script unit 1, the word-final short **a** is silent.

bā + t ɹ̥
बा + त
बात **bāt**
thing, matter

ba + tā
ब + ता
बता **batā**
tell

tī + n ɹ̥
ती + न
तीन **tīn**
three

Now look at the following examples:

bā + rī
बा + री
बारी
turn

ca + nā
च + ना
चना
chick pea

gi + rā
गि + रा
गिरा
fell

Observe the following three-syllable words:

ka + hā + nī
क + हा + नी
कहानी
story

ma + sā + lā
म + सा + ला
मसाला
spice

ki + d^ha + r ɹ̥
कि + ध + र
किधर
where, which direction

kī + ma + t ɹ̥
की + म + त
कीमत
price

Now let us turn our attention to the next four dependent vowel forms:

u ū e ɛ

These vowel symbols are either placed above or below a consonant symbol, as shown below:

तु	तू	ते	तै
tu	tū	te	tɛ

Read the following words (in what follows the absence of the word-final short **a** is assumed):

cu	+	k	=	चुक	finish
चु	+	क	=	चुक	finish
pū	+	c ^h	=	पूछ	ask
पू	+	छ	=	पूछ	ask
je	+	l	=	जेल	jail
जे	+	ल	=	जेल	jail
pɛ	+	sā	=	पैसा	money
पै	+	सा	=	पैसा	money

Exceptions

When ु and ू are joined to र ra, they are joined to the middle joint of the र, as shown below:

r	+	u
र	+	ु

रू

r	+	ū
र	+	ू

रू

It is incorrect to place ु and ू below the र, as in रु ru and रू rū. Also, notice the difference in the shape of ु. With र the symbol of the dependent vowel u becomes ृ.

Now here are the last two dependent vowel forms:

ो	ौ
o	au

They are placed to the *right* of a consonant, as with the vowels such as **ā** or **ī**, as shown below:

c^ho + **Tā**
छो + टा = छोटा small

cau + **k**
चौ + क = चौक crossing

Observe some more examples of the vowels in question:

pa + **rau** + **sī**
प + डौ + सी = पड़ौसी neighbour

hau + **sa** + **lā**
हौ + स + ला = हौसला courage

po + **shā** + **ka**
पो + शा + क = पोशाक dress

ni + **co** + **Ra**
नि + चो + ड़ = निचोड़ squeeze, essence

अभ्यास Exercises



1

Read the following Hindi words aloud and transcribe them. Note that your transcription should take into account the word-final absence of the short vowel **a**.

- | | | | | |
|-----------|---------------|-----------|-----------|-----------|
| (a) भारी | (b) बड़ा | (c) कितना | (d) काला | (e) भारत |
| (f) गाड़ी | (g) किनारा | (h) गीत | (i) गायब | (j) चावल |
| (k) चाहना | (l) चिड़ियाघर | (m) ज़रा | (n) जीवन | (o) जापान |
| (p) चोर | (q) मोर | (r) फूल | (s) भूत | (t) चौथा |
| (u) डौल | (v) पुलिस | (w) हाथी | (x) सितार | (y) शाम |

2

Write the following words in the Devanagari script:

jab ki	kī	bāzār	rājā	rānī
pahcān	nayī	banāras	kānapur	mātā
pitā	kab ^h ī	milan	zamīn	kār
mahīnā	sāl	din	cār	sāt
saverā	rāt	dopahar	k ^h ol	sau
sonā	cāy	pānī	pati	b ^h ālū

3

The following words are written incorrectly in Hindi. Look at the transcriptions, and write the correct forms in Hindi:

<i>correct</i>	<i>incorrect</i>	<i>correct</i>	<i>incorrect</i>
rupayā	रुपया	Dar	दर
rūk ^h ā	रुखा	nām	नाभ
kar	कअर	t ^h ān	यान
ki	कि	g ^h ar	धर
aur	आर	Dāl	ड़ार

3 तीसरा पाठ — लिपि

Script unit 3

In this unit we will learn how to use the independent vowel forms and the nasalized vowels. In the last lesson we showed that the dependent counterparts are used with a preceding consonant. In all other cases, the independent form is used. Here is once again the list of the independent vowels. These vowels are also called ‘main’ vowels:

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

When a word begins with a vowel, the independent form of the vowel is used, as in

ā	+	m	
आ	+	म	= आम mango, common

but not the dependent form

ṛ	+	म	=	म्र
---	---	---	---	----------------

Similarly:

i	+	d ^h a	+	r	
इ	+	ध	+	र	= इधर in this direction, here

but not

ṛ	+	ध	+	र	=	ध्र
---	---	---	---	---	---	----------------

You will also observe the same in the following example:

au + **r**
 औ + र = और and

but not

ै + र = ~~रै~~

If the *preceding sound* is a vowel, the independent form of a vowel is used, e.g.:

ā + **i** + **e**
 आ + इ + ए = आइए please come

but not any of the following ways:

ऱ + ि + ए = ~~रिऐ~~

ऱ + ि + े = ~~रिे~~

आ + ि + े = ~~आरिे~~

Now you should be able to distinguish between the following two words:

K + **ī**
 की
 of

Ka + **ī**
 कई
 several

Notice that the independent form of **ī**, ई is used in **kaī** because its *preceding sound* is a vowel.

Nasalized vowels

In our transcription, vowel nasalization is indicated by a tilde ~ over the transliterated vowel.

In Hindi, the two symbols used to mark vowel nasalization are: *candrabindu* ('moon dot') ^{◌̣} and *bindu* (dot) ^{◌̣}. The former is used either over the headstroke of the vowel itself or over the headstroke of the

consonant to which the vowel is attached. If any part of the vowel is written above the headstroke, then the dot is used rather than the moon dot. Observe the following examples:

<i>nasalized vowel</i>	<i>independent vowel</i>	<i>dependent vowel</i>
ā̃	आँ	आँ
ī̃	ईँ	ईँ
ū̃	ऊँ	ऊँ
ē̃	एँ	एँ
ẽ̃	ऐँ	ऐँ
ō̃	ओं	ओं
āũ	औँ	औँ

Now examine the usage of the nasalized vowels in the following words:

h	+	ā̃		h	+	ū̃	
ह	+	आँ	= हाँ yes	ह	+	ऊँ	= हूँ am
ā̃	+	kʰ	= ā̃kʰ	m	+	ā̃	= mā̃
आँ	+	ख	= आँख eye	म	+	आँ	= माँ mother
ū̃	+	T	= ū̃T	m	+	ē̃	= mē̃
ऊँ	+	ट	= ऊँट camel	म	+	ऐँ	= में in
āũ	+	dʰā	= āũdʰā	m	+	ẽ̃	= mẽ̃
औँ	+	धा	= औँधा overturned	म	+	ऐँ	= मैं I

अभ्यास Exercise



Write the following expressions in Hindi. Since they are useful, their English translations are also provided.

- t^hānā vahī̃ hē.
The police station is right there.
- āp merī madad kar sakte hē?
Can you help me?
- mē̃ vahā̃ kese jāū̃?
How shall I get there?
- ye merī galatī nahī̃.

This is not my mistake.

- (e) yahã xatrã he.

There is danger here.

- (f) bacão!

(Help!) (lit. save!)

- (g) ye (written as yah) bahut zarūrī he.

This is very urgent.

- (h) Dāk-k^hānā kahã he?

Where is the post office?

- (i) kis k^hiRkī par jāū?

Which window should I go to?

- (j) TikaT (*ticket*) kitnā lagegā?

How much postage will [it] take?

- (k) tār amrīkā (*America*) b^hejanā cāhatā hū.

[I] want to send a telegram to America.

4 चौथा पाठ – लिपि

Script unit 4

Conjunct letters

In script unit 1 we mentioned that since the Devanagari script is a syllabic script, every consonant symbol contains an invisible अ a in it. Now let us learn to write consonants without this vowel. Such consonants are also called ‘half’ consonants.

The simplest way to drop the अ a is to place the sign ् called ‘hal’ or ‘halant’. For example, if you want to write the word **kyā**, just put the ‘halant’ sign under क् and then go on to write the next syllable. However, Hindi speakers tend to prefer special conjunct symbols over the ‘hal’ sign. These special conjuncts are described below:

If a consonant has a right vertical stroke, the vertical line is dropped, as in

full consonant conjunct consonant word with a conjunct
(half consonant)

ख	xa	ख्	x	सख्त	saxta	hard
ग	ga	ग्	g	अग्नि	agni	fire
च	ca	च्	c	अच्छा	acc^hā	good
ज	ja	ज्	j	ज्यो	jyō	as
ण	Na	ण्	N	ठण्डा	T^haNDā	cold
त	ta	त्	t	त्यौहार	tyauhār	festival
न	na	न्	n	अन्धा	and^hā	blind
स	sa	स्	s	सस्ता	sastā	cheap

Notice the placement of the dependent form of the vowel **i f** which is placed before the conjunct letter ण् but is pronounced after **n**.

The consonants that contain the stroke T in the middle have the following forms:

क	ka	क	k	क्या	kyā	what
फ	fa	फ	f	हफ्ता	haftā	week

For all other letters, either the 'halant' sign is used or the conjunct letter is on the top of the full consonant letter, as in:

ट T	+	ट Ta	ट + ट	T+Ta	or	ट्ट	
			पट्टी	paTTī	or	पट्टी	bandage
ड D	+	ड Da	ड + ड	D+Da	or	ड्ड	
			अड्डा	aDDā	or	अड्डा	station (bus)

With the emergence of new printing technology, the 'halant' form is gaining more prominence.

Exceptions

Once again, र, **ra**, is notorious and needs special attention. The symbol for the conjunct र is र्, as in

ka	+	r	+	ma	=	karma	fate
क	+	र्	+	म	=	कर्म	but not कर्म

The conjunct र is placed at the very end of the syllable it precedes, e.g.

va	+	r	+	mā	=	varmā	a last name
व	+	र्	+	मा	=	वर्म	but not वर्मा Varma

When र is the second member of the conjunct, it is realized ॠ. Note the following clusters with र:

p	+	ra	=	pra
प	+	ॠ	=	प्र
t	+	ra	=	tra
त	+	ॠ	=	त्र
sh	+	ra	=	shra
श्	+	ॠ	=	श्र

With ट **Ta** and ड **Da**, ʌ is added rather than ɔ :

T	+	ra	=	Tra	
ट	+	र	=	टर	but not त्र
D	+	ra	=	Dra	
ड	+	र	=	डर	but not द्र

Long consonants

With the exception of **tta**, the long consonants follow the conjunct formation rules described above.

t	+	ta	=	tta	
ट	+	त	=	त्त	but not त्त

Nasal consonants

In script unit 3 we showed that the moon dot and the simple dot can express vowel nasalization. However, the dot has yet another function. When it appears over either a short vowel or a consonant, it shows the presence of a homorganic nasal consonant. 'Homorganic' means the sound produced by the same speech organ. The consonants listed in each of the five groups in the consonant chart are homorganic. For example, the five consonant sounds listed in the fifth column – **ŋ**, **ɲ**, **N**, **n** and **m** – are homorganic to the rest of the velar, palatal, retroflex, dental and labial consonants, respectively.

When the dot is placed either over a short vowel or a consonant, it indicates the corresponding homorganic conjunct nasal consonant of the following consonant. Therefore, the dot can also be written with a conjunct nasal consonant, as in:

अंग	=	अङ्ग	ang	limb
पंच	=	पञ्च	pañc	juror
ठंड	=	ठण्ड	T^haND	cold
हिंदी	=	हिन्दी	hindī	the Hindi language
खंभा	=	खम्बा	k^hambā	pole

The hide and seek game of a

We mentioned in the chapter on the Hindi writing system and pronunciation that the Devanagari script is a phonetic script and the words are primarily written the way they are pronounced. However, one should keep in mind that language is a living thing; it keeps changing and even the most scientific script cannot keep up with all the change. We have already discussed the case of the word-final silence of **a** in script units 1 and 2. Now do some detective work and see another situation in which **a** is *written but not pronounced*.

<i>word</i>	<i>pronunciation</i>		<i>word</i>	<i>pronunciation</i>	
सड़क road	saRak	saRak	सड़कें roads	saRak+ē	saRkē
औरत woman	aurat	aurat	औरतें women	aurat+ē	aurtē
लड़क child	laRak	laRak	लड़का boy (male child)	laRak+ā	laRkā
लड़क child	laRak	laRak	लड़की girl (female child)	laRak+ī	laRkī
समझ understand	samaj^h	samaj^h	समझा understood	samaj^h+ā	samj^hā

If you noticed that the penultimate (second to last) vowel **a** is dropped before a suffix, then your observation is correct. Now examine the following words:

<i>word</i>	<i>pronunciation</i>		<i>word</i>	<i>pronunciation</i>	
सड़क road	saRak	saRak	सड़कपन 'roadness'	saRak+pan	saRakpan
औरत woman	aurat	aurat	औरतपन womanhood	aurat+pan	auratpan
लड़क child	laRak	laRak	लड़कपन childhood	laRak+pan	laRakpan
समझ understand	samaj^h	samaj^h	समझदार intelligent	samaj^h+dār	samaj^hdār

The set of data presented above indicates that the penultimate **a** is dropped in pronunciation if the suffix begins with a vowel. Otherwise it is retained.

अभ्यास Exercises



1

Write the following expressions in Hindi. Since they are useful, English translations are also provided.

- (a) pūc^h-tāc^h kā daftar
inquiry office.
- (b) mē rāstā b^hūl gayī hū.
I (f.) am lost (lit. I have lost my way).
- (c) mē rāstā b^hūl gayā hū.
I (m.) am lost (lit. I have lost my way).
- (d) taṅg mat karo.
Do not bother me.
- (e) mē kunjī D^hūD^h rahā hū.
I am looking for my key.
- (f) nahī mil rahī.
[I] can't find [it].
- (g) cīTT^hī havāī Dāk se b^hejīye.
Please send [this] letter by air mail.
- (h) kyā āp yah sāmān sīd^he bambaī b^hej sakte hē?
Can you send this baggage straight to Bombay?
- (i) sāmān ke liye rasīd dījiye.
Please give [me] a receipt for this baggage.
- (j) merā sāmān nahī āyā.
My baggage did not arrive [by this flight].

2

Transcribe the following sentences. Some words used in these expressions are from English but have been written the way they are pronounced by the Hindi speakers. If you have the cassettes, you can listen to their pronunciation. Otherwise after transcribing the sentences, read the sentences and practise their pronunciation on your own.

- (a) हम एक हफ़्ता दिल्ली में रहेंगे।
We will stay in Delhi for a week.
- (b) मैं यहाँ छुट्टी पर हूँ।
I am here on a vacation.
- (c) हम यहाँ काम से आये हैं।
We (m.) came here on a business trip (lit. we have come here with work).
- (d) यह मेरा पासपोर्ट है।
This is my passport.
- (e) क्या इस सामान पर ड्यूटी लगेगी?
Will this baggage (or things) require duty?
- (f) ये चीज़ें मेरे अपने इस्तेमाल के लिये हैं।
These things are for my own [personal] use.
- (g) मेरे पास ड्यूटी-वाला सामान नहीं है।
I have nothing to declare (lit. I do not any thing that requires duty).
- (h) मेरे पास कुछ गिफ़्ट्स हैं।
I have some gifts.
- (i) इस में सिर्फ़ कपड़े और किताबें हैं।
There are only clothes and books in this [bag].
- (j) इस के अलावा और कोई चीज़ नहीं है।
Besides this [I] have nothing else [to declare for duty].

3

Note the presence or absence of the word-medial **a** in the following words.
Take a lead from the Roman transcription and practise the pronunciation.

- | | | | |
|------------|------------------------|--------|---------------------|
| (a) सड़क | saRak | सड़कें | saRkẽ |
| (b) औरत | aurat | औरतें | aurtẽ |
| (c) लड़क | laRak | लड़का | laRkã |
| (d) लड़कपन | laRakpan | लड़की | laRkĩ |
| (e) समझ | samaj ^h | समझा | samj ^h ã |
| (f) समझदार | samaj ^h dār | समझी | samj ^h ĩ |

5 पाँचवाँ पाठ – लिपि

Script unit 5

You must have heard the expression ‘it is not what you say that matters but how you say it’. In this chapter we will consider some ‘how to’ aspects of the script and pronunciation together with some other questions, such as significant and insignificant variations.

Syllables

The vowel and consonant segments can be combined into units which are called syllables. A syllable refers to the smaller unit of a word. The syllable boundary is indicated by the symbol #, as follows.

Between successive vowels

word

जाओ	jāo
आइए	āie
नई	naī
खाए	k ^h āe

syllabification

जा # ओ	jā # o
आ # इ # ए	ā # i # e
न # ई	na # ī
खा # ए	k ^h ā # e

Between vowels and consonants

word

जाता	jātā
सोना	sonā
पता	patā

syllabification

जा # ता	jā # tā
सो # ना	so # nā
प # ता	pa # tā

Between consonants

word

इच्छा **icc^hā**
 सड़के **saRkē**
 आदमी **ādmī**

syllabification

इच # छा **ic # c^hā**
 सड़ # के **saR # kē**
 आद # मी **ād # mī**

Stress

Stress means loudness, a change in volume to express a wide variety of meanings such as emotions, contrast, focus and change in grammatical categories. This term is interchangeably used with 'accent' by some linguists. It refers to the most prominent part of a syllable or word. As in English, stress distinguishes some nouns from verbs in Hindi, as in

noun

गला **galā** neck
 तला **talā** sole

verb

गला **galā** cause to melt
 तला **talā** cause to fry

The stressed syllable is in italics. However, stress is not usually distinctive in Hindi. Therefore, whether one places stress on the first syllable or on the second, the meaning will not be affected, nor will the quality of the pronunciation of the vowel:

sunā **sunā**

This tendency is different from English, where the vowel in the non-stressed syllable is reduced, such as in *Alaska*, where one witnesses a difference between the pronunciation of the *a* in the middle position (i.e. stressed syllable) and in the word-initial and final position (i.e. unstressed syllables). This is why stress is not as distinctive and crucial in Hindi as in English. Therefore Hindi is often characterized as a 'syllable-timed' language like French, where the syllables are pronounced in a steady flow, resulting in a 'machine-gun' effect.

The predominant pattern in Hindi is to stress the penultimate syllable, as in:

kirāyā	rent
jānā	to go
cītā	leopard
indu	a name
ruci	interest
kanikā	a female name

Since short vowels are not stressed in English, chances are you will not hear stress on the syllables with short vowels.

The long vowel receives stress and thus takes precedence over the penultimate-syllable rule, e.g.

tārīNī	a female name
sirkā	vinegar

Also, note that if there is more than one long syllable, the stress falls on the first syllable. The other intricate aspects of the stress system in Hindi are beyond the scope of this introductory book. At the level of word-compounding, the stress is usually placed at the second word, as in

bāt-cīt	conversation
bol-cāl	colloquial

In information-type questions, the question-word is usually stressed.

āp kyā karēge?

you what do-will

What will you do?

āp ye kyō karēge?

you this why do-will

Why would you do this?

āp kahā jāēge?

you where go-will

Where will you go?

Intonation pattern

Take, for example, the word **acc^hā**, 'good, okay', which can be pronounced with different intonation in different contexts. When **acc^hā** is uttered in the following five contexts: in a response to an inquiry 'what kind of person is x?'; in a statement expressing surprise, e.g. 'is that so?'; as an expression of agreement, disagreement, or detachment, it will be produced with different intonations. Intonation is the rise and fall of the pitch of the voice. Hindi exhibits the following four main intonation patterns:

rising ↗

falling ↘

rising, falling and rising ∼

neutral or level —

Rising intonation

As in English, the intonation rises towards the end of the sentence in yes-no type of question:

kyā āp vahā jāēge? ↗
 what you there go-will
 Will you go there?

In exclamatory sentences the intonation rises sharply:

vo pās ho gayā! ↗
 he pass be went
 He passed [the exam!]

Falling intonation

Statements, prohibitives and information questions show this intonation pattern:

laRkā acc^hā hē ↘
 boy good is
 The boy is good.

cigreT pinā manā he
 cigarette drinking prohibited is
 Smoking is prohibited.

āp kahā jāēge
 you where go-will
 Where will you go?

Rising–falling and rising

In tag-questions intonation rises at the beginning of the verb and falls at the end of the verb, and then rises slightly again while the tag marker is pronounced:

āp āyēge na
 you come-will tag
 You will come, won't you?

Neutral or level

The ordinary imperative sentences are uttered with a neutral or level intonation:

tum jāo.
 You go.

Linguistic variation

As mentioned in the chapter on the Hindi writing system and pronunciation, Hindi is spoken in the vast region of South Asia and outside South Asia. It is therefore natural to expect linguistic variation in the regions. Some regional pronunciation differences are already pointed out in the treatment of the description of Hindi vowels and borrowed consonant sounds. One can easily see some variation regarding the pronunciation of word-final and medial pronunciation of **a**. In the Eastern and Southern varieties of Hindi, the vowel **a** is retained in both positions. However, the **a** is optional in many words of Perso-Arabic origin even in Standard Hindi, as shown on the next page:

कुरसी	kurasī	कुर्सी	kursī	chair
सरदी	saradī	सर्दी	sardī	winter, cold
गरमी	garamī	गर्मी	garmī	summer, hot
नजदीक	nazdīk	नज़्दीक	nazdīk	near
कतल	qatal	कत्ल	qatla	murder

Another important source of variation is the consonant **h**. The preceding stressed vowel **a** becomes **ē** if **h** is followed by a non-vowel sound. For example:

कह	kah	but pronounced	keh.
रहना	rahnā	but pronounced	rehnā.
वह	vah	but pronounced	vo.
यह	yah	but pronounced	ye.

The stressed vowel is in italics. The only exceptions are the third person singular pronouns which are pronounced as **vo** and **ye**, respectively.

When the preceding vowel is unstressed, the **h** is dropped but the vowel becomes long, as in

वजह	vajah	but pronounced	vajā
तरह	tarah	but pronounced	tarā

If the **h** is preceded by **a** and followed by **u**, the **h** is dropped and the merger of the two vowels either results in **au** (as in *caught*) or **o**. For example, **bahut** is pronounced either as **baut** or **bot**.

In many dialects, the **h** is produced with the script pronunciation (i.e. pronounced the way it is written).

Verb forms: more than one spelling

Some verb forms ending in **ā** and **e** can be written with more than one spelling. For example, the subjunctive, past and imperative forms of the verb can be written with the following variations:

<i>verb</i>	<i>past</i>	<i>subjunctive</i>	<i>Imperative</i>	
jā to go	gaye	jāe	jāo	jāiye
जा	गए gae	जाए jāe	जाओ jāo	जाइए jāie
	गये gaye	जाये jāye	जावो jāvo	जाइये jāiye
		जाय jāy		

The phonetic considerations are primarily responsible for the variation in the traditional spellings.

अभ्यास Exercises



1

Mark the syllable boundary in the following words, using the symbol #:

- (a) āiye
- (b) aurtē
- (c) paR^htā
- (d) suno
- (e) namaste
- (f) milēge
- (g) sunkar
- (h) ādmī

2

Read through the following questions and answers, and try to imagine the intonation patterns involved in them. It would be helpful to seek the assistance of a native speaker.

- (a) yes–no type

question	kyā vo pās ho gayā?	Did he pass [the exam]?
answer:	hā.	
- (b) information question

question:	kaun sā grade milā?	What grade did he get?
answer:	‘A’ grade.	
- (c) statement

vo acc ^h ā laRkā he.	He is a good boy.
---------------------------------	-------------------
- (d) Surprise

statement:	vo pās ho gayā.	He passed the exam.
reply:	acc ^h ā!	(with rising intonation)
		implying ‘Is that so? I do not believe you.’
- (e) agreement

suggestion:	āo, film dek ^h ne calē.	Come, let’s go and see a film.
agreement:	acc ^h ā.	Okay.

(f) detached

suggestion: āo, *film* dek^hne calē.

agreement: acc^hā.

Come, let's go and see a film.

Okay.

(g) normal commands

darvāzā band karo.

Close the door.

3

Note the stressed syllable in each of the following words:

- | | | |
|-----|---------------|---------------|
| (a) | <i>kirāyā</i> | rent |
| (b) | <i>jānā</i> | to go |
| (c) | <i>cītā</i> | leopard |
| (d) | <i>indu</i> | a name |
| (e) | <i>ruci</i> | interest |
| (f) | <i>kanikā</i> | a female name |
| (g) | <i>tārīNī</i> | a female name |
| (h) | <i>sirkā</i> | vinegar |

6 छठा पाठ — लिपि

Script unit 6

In this unit dialogues and reading-practice exercises are presented in the Devanagari script.

Lesson 1

Hindu-Sikh greetings

मोहन (मो०) सरिता (स०)

मो: नमस्ते जी।

स: नमस्ते। क्या हाल है?

मो: ठीक है और आप?

स: मैं भी ठीक हूँ। हुकम कीजिये?

मो: हुकम नहीं, विनती है।

(The conversation continues for some time.)

मो: अच्छा, नमस्ते।

स: नमस्ते।

Muslim greetings

तहसीन सिद्दिकी (त०) रज़िया अरीफ़ (र०)

त: सलाम, रज़िया जी।

र: सलाम, सब ख़ैरियत है?

त: मेहरबानी है, और आप के मिज़ाज कैसे हैं?

र: अल्लाह का शुक्र है।

(The conversation continues for some time.)

त: अच्छा, खुदा हाफ़िज़।

र: खुदा हाफ़िज़।

Lesson 2

Small-talk

मुकेश भार्गव (मु०) अनूप पटेल (अ०)

मु: कहिये, आप का नाम डाक्टर अनूप पटेल है न?

अ: जी हाँ, मेरा नाम अनूप पटेल है।

(extending his hand to shake hands)

मु: मेरा नाम मुकेश है।

अ: मिल के बड़ी खुशी हुई। आप का पूरा नाम क्या है?

मु: मुकेश भार्गव है।

अ: आप क्या करते हैं?

मु: मैं स्टॉक ब्रोकर हूँ। आप मैडीकल डाक्टर हैं?

अ: जी नहीं, मैं मैडीकल डाक्टर नहीं हूँ। दूसरा डाक्टर हूँ।

Where are you from?

कनिका भाटिया (क०) सुनीता दिवान (सु०)

क: आप कहाँ की हैं?

सु: मैं दिल्ली की हूँ और आप?

क: मैं बनारस में रहती हूँ।

सु: आप के कितने भाई बहनें हैं?

क: हम चार भाई और दो बहनें हैं।

सु: मेरा एक भाई और बहन है।

This is my address

कनिका भाटिया (क०) सुनीता दिवान (सु०)

सु: यह मेरा पता है।

क: यह पता बहुत बड़ा है।

सु: हाँ, बड़ा शहर, बड़ा पता।

क: छोटा शहर, छोटा पता।

(both laugh)

सु: अच्छा, फिर मिलेंगे।

क: अच्छा, मिलेंगे।

Lesson 3

Buying a saree

मेगन ऐशली (मे०) अनिता शर्मा (अ०) राजेन्द्र सिंह (रा०)

- अ: ज़रा नये फैशन की साड़ियाँ दिखाइये।
 रा: कौन-सी साड़ी चाहिये? रेशमी या सूती?
 अ: रेशमी।
 रा: ये देखिये, आज-कल इसका बहुत रिवाज़ है।
 देखिये, सिल्क कितना अच्छा है!

(Rajendra shows a number of sarees. Anita asks Meghan about her choice.)

- अ: मेगन, आप को कौन-सी साड़ी पसन्द है?
 मे: ये पीली।
 अ: इसका दाम क्या है?
 (turning to Rajendra to ask the price)
 रा: बारह सौ रुपये।
 अ: ठीक बताइये, ये बाहर से आयी हैं।
 रा: आज-कल इतना दाम है... अच्छा ग्यारह सौ।
 अ: अच्छा, ठीक है।

Booking a flight

जॉन स्मिथ (जॉ०) एजेंट (ए०)

- जॉ: जयपुर की एक टिकट चाहिये।
 ए: कौन-से दिन के लिये?
 जॉ: कल के लिये।
 ए: कम्प्यूटर पर देखता हूँ, है या नहीं।
 जॉ: सुबह की फ़्लाइट चाहिये।
 ए: टिकट है।
 जॉ: तो दीजिये। फ़्लाइट कब चलती है?
 ए: सुबह दस बजे।
 जॉ: मेरे पास कैश नहीं है।
 ए: तो क्रेडिट कार्ड दीजिये।

A visit to the doctor

कुशवंत सिंह (कु०) चरन चतुर्वेदी (च०)

कु: डाक्टर साहिब, मुझे कुछ बुखार है।

च: कब से है?

कु: कल रात से।

च: सिर-दर्द भी है?

कु: जी हाँ।

(putting the thermometer into Kushwant's mouth)

च: थर्मामीटर लगाइये।

(after taking the thermometer from Kushwant's mouth)

च: थोड़ा बुखार है... यह दवाई दिन में दो बार लीजिये... जल्दी ठीक हो जायेंगे।

'Tell me why' column

सवाल: हिन्दुस्तानी औरतें बिन्दी क्यों लगाती हैं?

(a) सिंगार

(b) शादी-शुदा है।

(c) दोनों

जवाब: दोनों

Humour column

इंस्पेक्टर inspector (इं) चोर thief (चो०)

इ: तुम्हारा नाम?

चो: बैनरजी।

(now turning to the other)

इ: तुम्हारा नाम?

चो: चैटरजी।

(inspector talking to both thieves)

इ: चोरी करते हो और नाम के साथ जी लगाते हो।

(turning to his assistant)

इ: इन का नाम लिखिये, बैनर और चैटर।

Lesson 4

What are your hobbies?

प्रो० जेम्ज़ जोन्ज़ (प्रो०) य. मलिक (य०)

य: क्या आप भारत जाते हैं?

प्रो: जी हाँ, कई बार।

य: आप को हिन्दुस्तानी खाना पसन्द है?

प्रो: जी हाँ, तन्दूरी चिकन, डोसा... वैसे समोसा भी बहुत पसन्द है।

य: आप के शौक क्या-क्या हैं?

प्रो: मुझ को तैरने का शौक है, इस के अलावा भारतीय संगीत का भी शौक है।

य: गाने का भी?

प्रो: जरूर, मेरे गाने से मेरे बच्चे हैड फोन लगाते हैं।

य: वाह! वाह!

Indian films

सुहास रंजन (सु०) अकबर अली (अ०) अजीत सिंह (अ०)

सु: खलनायक मेरी मन-पसन्द फिल्म है।

अ: वह कैसे?

सु: गाने बहुत अच्छे हैं, कहानी और एक्टिंग भी शानदार है।

अ: हिन्दी फिल्में तो मुझ को बिल्कुल पसन्द नहीं। सिर्फ़ फ़ार्मूला।

सु: लेकिन यह फ़ार्मूला फिल्म नहीं, इस का अन्दाज़ और है।

अ: सब हिन्दी फिल्में एक-सी होती हैं, लड़का लड़की से मिलता है, दोनों में प्यार होता है, फिर खलनायक आता है ...

(Suhas interrupts)

सु: और दोनों की शादी होती है। जी नहीं, यह ऐसी फिल्म नहीं।

अ: तो पश्चिम की नकल होगी।

सु: तो आप के ख़्याल में सिर्फ़ पश्चिमी फिल्में अच्छी होती हैं?

अ: मैं यह नहीं कहता, पुरानी हिन्दी फिल्में अच्छी होती हैं।

(Ajit Singh listens patiently to this discussion, and then intervenes.)

अजीत: फिल्म की बात पर महाभारत क्यों?

'Tell me why' column

- सवाल: क्या हिन्दुस्तानी लोग कहते हैं:
'I love you'.
- जवाब: (a) आँखों से, लेकिन शब्दों से नहीं
(b) सिर्फ शब्दों से
- ठीक जवाब: (a)
- सवाल: हिन्दुस्तानी शब्दों से कहते हैं:
'I love you'.
- जवाब: (a) कभी नहीं
(b) कभी कभी
- ठीक जवाब: (b)
- सवाल: हिन्दुस्तानी शब्दों से कैसे कहते हैं:
'I love you'.
- जवाब: (a) मैं तुम से प्यार करता हूँ
(b) मुझ को तुम से प्यार है
- ठीक जवाब: (b)

What do you eat for breakfast?

- राकेश सेठ (रा०) डाक्टर (डा०)
- डॉ: राकेश जी, नाश्ते में आप क्या खाते हैं?
- रा: दस समोसे।
- डॉ: और, क्या पीते हैं?
- रा: मुझे चाय बहुत अच्छी लगती है। सवेरे बहुत चाय पीता हूँ।
- डॉ: आप को शरीर की बिमारी नहीं। दिमाग की बिमारी है इसलिये आप किसी साकिपेट्रिस्ट के पास जाइये।

Lesson 5

I want to go to India

- सुमन कुमार (सु०) एजेंट (ए०)
- ए: क्या सेवा कर सकती हूँ?

सु: हिन्दुस्तान के लिये टिकट चाहिये।
 ए: सिर्फ अपने लिये?
 सु: परिवार के लिये।
 ए: कितने लोग हैं?
 सु: चार — दो बड़े और दो बच्चे।
 ए: बच्चों की उमर बारह से कम है?
 सु: लड़की की उमर बारह है और लड़के की छह।
 ए: कब जाना चाहते हैं?
 सु: क्रिसमस में।
 ए: पीक सीज़न है, टिकट महँगी होगी।
 सु: कोई बात नहीं।

Thinking about India

अल नसीरी (अ०) सुमन कुमार (सु०)
 अ: भई, किस दुनिया में हो?
 सु: हिन्दुस्तान के बारे में सोच रहा था।
 अ: क्यों, सब ठीक है न?
 सु: हाँ, क्रिसमस ब्रेक में हिन्दुस्तान जा रहे हैं।
 अ: अकेले या परिवार के साथ?
 सु: बीबी बच्चे यानी कि पूरी ट्राइब के साथ।
 अ: हाँ भाई, नहीं तो बीबी तलाक के लिये कहेगी। कहाँ जाओगे?
 सु: दिल्ली, आगरा और जयपुर।
 अ: आगरा कैसे जाओगे?
 सु: हवाई जहाज़ से।
 अ: हवाई जहाज़ से जाना बेकार है।
 सु: क्यों?
 अ: हवाई जहाज़ से गाड़ी में कम समय लगता है।

The train to Agra

अल नसीरी (अ०) सुमन कुमार (सु०)
 अ: आगरा के लिये सब से अच्छी गाड़ी ताज एक्सप्रेस है।
 सु: ताज एक्सप्रेस कहाँ से चलती है?
 अ: नयी दिल्ली से, सवेरे सात बजे।
 सु: और आने के लिये?

- अ: वही गाड़ी शाम को वापस आती है।
 सु: लेकिन हम लोग रात को ताज महल देखना चाहते हैं।
 अ: हाँ, ताज रात को और भी सुन्दर लगता है।
 सु: तो एक रात आगरा रुकेंगे, अगले दिन दिल्ली लौटेंगे।
 अ: चाँदनी रात, ताज महल और बीबी साथ ... मज़ा कीजिये।

'To build castles in the air'

1. एक दिन देश में अकाल पड़ेगा।
2. मैं आटा बेचूँगा।
3. और कुछ जानवर खरीदूँगा।
4. तो मैं अमीर बनूँगा।
5. एक दिन मेरी शादी होगी।
6. फिर मेरा बच्चा होगा।
7. अब मैं आराम से किताबें पढ़ूँगा।
8. बच्चा मेरे पास आयेगा।

Lesson 6

Someone has picked my pocket

अदिति चैटरजी (अ०) सुमन चैटरजी (सु०)

- सु: हैलो।
 अ: हैलो, डैड, मैं अदिति बोल रही हूँ।
 सु: कहाँ से बोल रही हो?
 अ: न्यू यॉर्क से।
 सु: क्यों, अभी शिकागो नहीं पहुँची?
 अ: नहीं।
 सु: क्या बात है? परेशान लग रही हो। सब ठीक-ठाक है न।
 अ: मैं तो ठीक हूँ, लेकिन मेरा पासपोर्ट, मेरे पैसे और ट्रैवलरज चेक्स गुम हो गये।
 सु: क्या!
 अ: किसी ने मेरी जेब काटी — ऐसा लगता है।
 सु: सच!
 अ: हाँ।

My passport is lost

अदिति चटरजी (अ०) अफसर

अ: मेरा पासपोर्ट गुम गया है। नया पासपोर्ट चाहिये।

अफसर: कब गुमा?

अ: आज, करीब पाँच घंटे पहले।

अफसर: आप को मालूम है कि कहाँ गुमा?

अ: जी हाँ, कैनेडी हवाई अड्डे में।

अफसर: कैसे?

अ: जब इमिग्रेशन से बाहर आई, तो मेरे पास था। फिर, शिकागो की फ्लाइट के लिये दूसरे टर्मिनल गयी, तब भी था। जब काउन्टर पर पहुँची, तो देखा, पासपोर्ट, टिकट, पैसे और ट्रेवलरज चेक्स पर्स में नहीं थे।

अफसर: पुलिस में रिपोर्ट की?

अ: जी हाँ, यह देखिये।

अफसर: अच्छा, यह फार्म भरिये, एक-दो महीने में नया पासपोर्ट आप को मिल जायेगा।

अ: इस से जल्दी नहीं मिल सकता?

अफसर: जी नहीं, पहले रिपोर्ट हिन्दुस्तान जायेगी और क्लियरैन्स के बाद ही पासपोर्ट मिल सकता है।

अ: शुक्रिया।

अफसर: कोई बात नहीं।

Visiting an astrologer

जान कारनी (जॉ०) ज्योतिषी (ज्यो०)

जॉ: मैं अपने भूत के बारे में जानना चाहता हूँ।

ज्यो: अपने फरिश्ते के बारे में पूछिये, भूत के बारे में क्यों?

जॉ: मेरा मतलब है कि पिछले जन्म के बारे में।

ज्यो: पत्रे के बिना मुश्किल है।

जॉ: तो मेरे बचपन के बारे में बताइये।

ज्यो: ये लाइनें बताती हैं कि आप का बचपन बहुत अच्छा था...सुन्दर परिवार...बड़ा घर...यह ठीक है?

जॉ: जी हाँ, ...लेकिन...

ज्यो: लेकिन पिछले पाँच साल अच्छे नहीं थे।

जॉ: पिता जी के मरने के बाद बहुत मुश्किलें आईं।

ज्यो: यह बड़े अफसोस की बात है।

Lesson 7

You can speak Hindi!

विजय मिश्रा (वि०) ड्राइवर

वि: माफ़ कीजिये, आप ने क्या कहा?

ड्राइवर: मैंने पूछा कि डाउन टाउन जाना है।

वि: अरे! आप तो बहुत अच्छी हिन्दी बोल सकते हैं।

ड्राइवर: हाँ, मैं थोड़ी-थोड़ी हिन्दी बोल लेता हूँ।

वि: हिन्दी आप ने कहाँ से सीखी?

ड्राइवर: दूसरी वर्ड वार के समय में ब्रिटिश आर्मी में सैनिक था। उस समय हिन्दुस्तान में सीखी।

वि: अभी भी अच्छी हिन्दी आती है।

ड्राइवर: काफ़ी समय से योग और मैडीटेशन सीख रहा हूँ इसलिये हिन्दी नहीं भूली।

वि: यह तो बहुत अच्छा है, नहीं तो यहाँ हिन्दुस्तानी भी हिन्दी भूल जाते हैं।

ड्राइवर: यह बात तो सच है।

Can you write Hindi?

विजय मिश्रा (वि०) (ड्राइवर)

वि: क्या आप को हिन्दी लिखनी आती है?

ड्राइवर: ज़्यादा नहीं। आर्मी में कभी-कभी लिखनी पड़ती थी लेकिन अब कोई ज़रूरत नहीं।

वि: हिन्दी में क्यों लिखना पड़ता था?

ड्राइवर: सीक्रेट कोड और सन्देशों के लिये — खासकर योरुप जाने वाले सन्देशों के लिये। डाउन टाउन में कुछ काम है?

वि: बिजली का बिल देना था। आज फुरसत मिली, तो सोचा कि खुद वहाँ जाऊँ।

ड्राइवर: तो वह दफ़्तर आने वाला है ... असल में अगला स्टाप है।

वि: अच्छा, नमस्कार।

ड्राइवर: नमस्कार।

I am very sick

जॉन रायडर (जॉ०) डाक्टर नाइम की पत्नी (प०)

- जॉ: हैलो, क्या डा० नाइम हैं?
 प: जी नहीं, कोई जरूरी बात है?
 जॉ: मेरी तबीयत बहुत खराब है।
 प: एक मरीज़ को देखने गये हैं।
 जॉ: कितनी देर में लौटेंगे?
 प: मेरे ख्याल से जल्दी आ जायेंगे। मुझे अपना टैलीफोन नम्बर और पता दे दीजिये। आते ही उन्हें भेज दूँगी।
 जॉ: बहुत-बहुत धन्यवाद।

Lesson 8

Be careful what you eat

जॉन रायडर (जॉ०) डाक्टर नाइम (डा०)

- जॉ: आदाब अर्ज, डाक्टर नाइम।
 डॉ: आदाब, रायडर साहिब। इस बार कई साल के बाद मुलाकात हुई।
 जॉ: जी हाँ, कोई पाँच साल बाद।
 डॉ: तशरीफ़ रखिये, मैं आप का ही इन्तज़ार कर रहा था। अच्छा, पहले बताइये, तबीयत कैसी है?
 जॉ: तबीयत तो अच्छी नहीं, नहीं तो इतनी रात को आप को तकलीफ़ न देता।
 डॉ: तकलीफ़ की क्या बात है? यह तो मेरा फ़र्ज है। ख़ैर, बुखार कितना है?
 जॉ: जब एक घंटे पहले थर्मामीटर लगाया, तो एक सौ दो डिग्री था अब शायद कुछ ज़्यादा हो।
 डॉ: अच्छा, ज़रा फिर थर्मामीटर लगाइये।
(Dr Naim takes John's pulse and temperature.)
 डॉ: बुखार थोड़ा बढ़ गया है। दस्त भी है?
 जॉ: दो घंटे में सात बार बाथरूम गया।
 डॉ: पिछली बार आप ने बहुत समोसे खाये थे, और इस बार?
 जॉ: शाम को कुछ आम खाये।
 डॉ: मेरी सलाह मानिये एक-दो महीने तक आप कुछ परहेज़ कीजिये, समोसे और आम बन्द। मैं एक टीका लगाता हूँ और यह दवाई

लीजिये। दो गोलियाँ हर दो घंटे। तो कल सुबह अपनी तबीयत के बारे में बताइये। अच्छा, अब आराम कीजिये। खुदा हाफिज़।
 जाँ: बहुत बहुत शुक्रिया, डाक्टर साहिब। खुदा हाफिज़।

Lost in Delhi

फिलिप रोजनबर्ग (फि०) अजनबी (अ०) कैशियर (कै०)

फि: यहाँ पास कोई अमरीकन एक्सप्रेस का दफ्तर है। मैं दो दिन पहले वहाँ गया था, लेकिन आज नहीं मिल रहा।

अ: आप को पता मालूम है?

फि: मैं पता तो भूल गया।

अ: मेरे ख्याल से अगली सड़क पर अमरीकन एक्सप्रेस का दफ्तर है
(pointing to the street)

फि: *(seemingly puzzled)* वह सड़क तो सुन्दर है, लोग उसे अगली सड़क क्यों कहते हैं?

अ: अगली हिन्दी का शब्द है अंग्रेजी का नहीं। 'अगली' का मतलब अंग्रेजी में 'next' है।

फि: बहुत खूब।

(Philip goes to the cashier's window at the American Express office)

फि: मुझे कुछ ट्रैवलरज चेक कैश करवाने हैं।

कै: कौन-सी करन्सी में हैं?

फि: अमरीकन डालर। ऐक्सचेंज रेट क्या है?

कै: एक अमरीकन डालर तीस रुपये का है।

(Philip signs the cheques and the cashier gives him the equivalent amount in rupees)

कै: कुल दो सौ डालरज। ये रहे आप के छह हजार रुपये। गिन लीजिये।

फि: ठीक है। धन्यवाद।

A folk-tale

एक लोक-कथा

१. एक गाँव में एक चोर जेल से भाग गया।
२. पुलिस वाला उस को पकड़ने के लिये दौड़ा।

३. इतने में गाँव वालों ने भागते चोर को पकड़ लिया।
४. पुलिस वाला जोर जोर से चिल्ला रहा था, 'पकड़ो मत, जाने दो।'
५. यह सुनते ही गाँव वालों ने चोर को छोड़ दिया।
६. जब पुलिस वाला गाँव वालों के पास पहुँचा,
७. तो उस को बहुत गुस्सा आया।
८. गुस्से में उस ने गाँव वालों से पूछा,
९. 'तुम ने चोर को क्यों छोड़ दिया?'
१०. गाँव वालों ने जवाब दिया,
११. आप ने ही कहा, 'पकड़ो मत, जाने दो।'

Lesson 9

Money will come soon

१. एक दिन दो दोस्त खाना खाने एक चीनी रैस्टोरैन्ट गये।
२. खाने के बाद बैरा 'फार्चून कुकी' लाया।
३. दोनों ने अपनी-अपनी 'फार्चून कुकी' को खोला और अपनी-अपनी किस्मत के बारे में पढ़ा।
४. फिर एक दोस्त ने दूसरे से पूछा, 'कागज़ पर क्या लिखा है?'
५. लिखा है — 'जल्दी पैसा आने वाला है।'
६. यह तो बड़ी खुशी की बात है।
७. तो कोई लाटरी खरीदी है?
८. नहीं, लेकिन अपना जीवन बीमा करवाया है।

'Spice up your life'

बिल हैसट (बि०) ज्योत्सना सिंह (ज्यो०)

बि: हिन्दुस्तानी 'करी' अभी तक हम ने नहीं खायी।

ज्यो: आप को मसालेदार खाना पसन्द है या 'करी' ?

बि: दोनों में फ़र्क क्या है?

ज्यो: अमरीका में 'करी' एक डिश का नाम है लेकिन हिन्दुस्तान में ऐसी बात नहीं।

वि: हमारे यहाँ 'करी' का मतलब 'कोई मसालेदार डिश' है।

ज्यो: हिन्दुस्तान में न तो 'करी' हमेशा मसालेदार होती है और न ही 'करी पाउडर' अक्सर बिकता है। 'करी' अक्सर तरी वाली

- होती है और माँस, सब्जी, मच्छी या फल की बनी होती है।
- बि: अरे! बिना मसाले के 'करी' — यह तो हम ने कभी नहीं सुना था।
- ज्यो: तो अब आप को कौन-सी 'करी' पसन्द है?
- बि: आम के आम और गुठलियों के दाम। 'करी' के बारे में पता लग गया और असली 'करी' चखने का मौका भी मिल जायेगा। अच्छा, हम को तेज मसालेदार माँस की 'करी' बहुत पसन्द है।

'Fire! Fire!'

- बि: वाह! वाह! शानदार खुशबू आ रही है, और इन्तज़ार करना मुश्किल है।
- ज्यो: आइये, खाना शुरू किया जाये। यह है आप की पसन्द — तेज़ मिर्च वाली चिकन करी
(*Bill takes a lot of curry while Mrs Hassett takes only a little bit. After taking the first substantial bite:*)
- बि: (*fanning his mouth*) ओहहह! आग! ... आग!
- ज्यो: क्यों, क्या हुआ?
- बि: यह तो 'करी' नहीं है! यह तो ज्वालामुखी है!! और मैं अपना आग बुझाने वाला सामान भी नहीं लाया।
- ज्यो: आग बुझाने वाला सामान यह है — अगर बहुत मिर्च लग रही है तो दही लीजिये।
(*After a while Bill's mouth cools down.*)
- बि: सच, अमरीका में तेज़ मसालेदार खाना इतना तेज़ नहीं होता।
- ज्यो: हाँ, यह तो हिन्दुस्तान है। यहाँ 'तेज़' का मतलब 'बहुत तेज़' है। हम लोग बहुत तेज़ खाते हैं लेकिन हिन्दुस्तान में सब लोग इतना 'तेज़' नहीं खा सकते।
- बि: गलत-फ़हमी दूर करने के लिये शुक्रिया। मैं अब समझ गया कि 'तेज़' ख़तरनाक शब्द है।

Lesson 10

Diwali, the festival of lights

१. दीवाली शब्द संस्कृत के दीपावली शब्द से आया है।

२. दीपावली या दीवाली का अर्थ है — दीपकों की पंक्ति।
३. यह भारत का सबसे प्रसिद्ध त्यौहार है।
४. दीवाली अक्टूबर या नवम्बर के महीने में आती है।
५. यह त्यौहार अच्छाई की बुराई और प्रकाश की अंधकार पर विजय का प्रतीक है।
६. यह राजा राम की राक्षस रावण पर विजय की खुशी में मनाया जाता है।
७. कहा जाता है कि जब चौदह वर्ष के बनवास और रावण पर विजय पाने के बाद राजा राम अपने राज्य, अयोध्या, लौट रहे थे, हर घर ने खुशी के दिये जलाये।
८. इसलिये दीवाली की रात को आज तक हर घर में दिये जलाये जाते हैं।
९. आप इस त्यौहार को भारत का क्रिसमस कह सकते हैं। यह त्यौहार भारत से बाहर — सिंगापुर, नेपाल, त्रिनिदाद, फ़ीजी आदि कई देशों में मनाया जाता है।
१०. दीवाली की रात को लोग पटाखे और फुलझड़ियाँ जलाते हैं और हर घर में लक्ष्मी पूजन होता है।
११. जैसे क्रिसमस सिर्फ़ ईसाई ही नहीं मनाते, वैसे दीवाली सिर्फ़ हिन्दुओं का त्यौहार नहीं है। आज-कल लगभग सभी धर्मों के लोग दीवाली मनाते हैं।

Holi, the festival of colours

१. होली भारत का एक और रंग-बिरंगा त्यौहार है।
२. यह बसन्त ऋतु में आता है।
३. इस समय गाँवों में फ़सल कटने के बाद हर घर में बहुत अनाज आ जाता है।
४. इसलिये यह त्यौहार खुशहाली का सन्देश लाता है।
५. इस दिन लोग बहुत उत्साह से एक-दूसरे पर रंग फेंकते हैं।
६. बच्चे पिचकारी से रंगीन पानी डालते हैं, जब कि बड़े लोग सूखे रंग से खेलते हैं, जिसको गुलाल कहते हैं।
७. हालाँकि इस दिन हर तरह का रंग लगाया जाता है, लाल रंग सर्व-प्रिय है क्योंकि लाल रंग प्रेम का प्रतीक है।
८. होली के दिन भारत में कारनीवल जैसा वातावरण होता है। यह बड़ी धूम-धाम से वृंदावन में मनाया जाता है जहाँ श्रीकृष्ण पले थे।
९. होली के बारे में कई प्राचीन कहानियाँ प्रचलित हैं जो मन की पवित्रता पर जोर देती हैं।
१०. इस दिन लोग बड़ी प्रसन्नता से एक-दूसरे को गले लगाते हैं और शत्रुता भूल कर शत्रु को भी मित्र बना लेते हैं।

Rakshābandhan or Rākhi, the festival of love and protection

१. रक्षाबन्धन का दूसरा नाम राखी भी है।
२. यह भाई-बहन के अटूट प्रेम को याद दिलाता है।
३. इस दिन हर बहन अपने भाई को सुनहरा धागा बाँधती है।
४. इस धागे का अर्थ है कि भाई अपने बहन को वचन देता है कि वह हमेशा उस की रक्षा करेगा।
५. यहाँ तक कि विदेशी भाई भी पुराने समय से इस वचन को पूरा करते रहे हैं।
६. सोलहवीं शताब्दी में गुजरात के सुलतान ने चित्तौड़ पर आक्रमण किया।
७. चित्तौड़ की रानी कर्णवती ने पराजित होने से पहले दिल्ली के मुगल सम्राट हुमायूँ के पास राखी भेजी।
८. जब तक हुमायूँ अपनी अपनायी बहन को बचाने के लिये चित्तौड़ पहुँचा तब तक रानी जौहर रचा चुकी थी।
९. लेकिन हुमायूँ ने फिर भी गुजरात के सुलतान को हराया और रानी कर्णवती के बेटे को, जिस को लड़ाई के समय छिपाकर चित्तौड़ से बाहर भेज दिया गया था, राज्य का उत्तराधिकारी बनाया।

हिन्दी लेखन अभ्यास

Hindi handwriting practice

a अ = ॐ उ उ अ

ā आ = अ आ

i इ = ' ८ ५ इ

ī ई = इ ई

u उ = उ

ū ऊ = उ ऊ

e ए = १ ८ ८ ए

ε रे = ५ रे

o ओ = अ ओ

au औ = अ औ

ka क = ० व क क

k^ha ख = १ ख ख

ga ग = १ ग ग

g^ha घ = ८ घ घ

ca च = - च च

c^ha छ = १ छ छ

ja ज = - ज ज

j^ha ཨ = ཨ ཅ ཉ ཱ ཨ ཨ

Ta ཏ = ཏ ཏ

T^ha ཐ = ཐ

Da ཛ = ཛ ཛ ཛ

D^ha ཏ = ཏ ཏ ཏ ཏ

Na ཇ = ཇ ཇ ཇ

t ཏ = ཏ ཏ

t^ha ཐ = ཐ ཐ ཐ

da ཏ = ཏ ཏ ཏ

d^ha ཏ = ཏ ཏ ཏ ཏ

na न = ण न

pa प = ८ ५ प

p^ha फ = ५ ५ फ

ba ब = ० व ब ब

b^ha भ = ँ २ भ

ma म = १ २ म

ya य = २ थ य

ra र = १ र

la ल = १ ल ल ल

wa/va व = ० व

sha श = ७ २ श

sHa ष = ५ ५ ष

sa स = १ १ ५ स

ha ह = १ ८ ५ ह ह

Ra ङ = ५ ५

R^ha ण = ८ ८

ksha क्ष = १ २ ६ क्ष

tra त्र = २ ३ ३

gya श = ५ ५ ५ श

ka	क			
kā	का	=	क	का
ki	कि	=	क	।क कि कि
kī	की	=	क	की की
ku	कु	=	क	कु कु
kū	कु, अ	=	क	,अ, कु
ke	के	=	क	के के
kē	कै	=	क	कै कै
ko	को	=	क	क। को को
kau	कौ	=	क	क। कौ कौ
kri	कृ	=	क	कृ
pa	प			

pā पा

pi पि

pī पी

pu पु

pū पू

pe पे

pε पे

po पो

pau पौ

pri प्रि

ra रा

rā रा

ri री

rī री

ru रु = र रु रु

rū रु = र रु रु

re रे

re रे

ro रो

rau रौ

amara अमर = अ म र अमर

ūt ऊँट = उ ऊँ ऊँट

Reference grammar

Nouns

Nouns are inflected for gender, number and case.

Gender

There are two genders in Hindi, masculine and feminine. The gender system is partly semantically based and partly phonologically based. The rule of thumb is that inflected nouns ending in **-ā** are usually assigned masculine gender whereas the nouns ending in **-ī** are feminine. The semantic criterion (logical sex) takes precedence over the phonological criterion. Overall, the gender is unpredictable. **rastā**, ‘path’, is masculine but **rāh**, ‘path’, is feminine. **dār^hī**, ‘beard’, is feminine and so is **senā**, ‘army’. Although **ādmī** ends in **-ī**, it is masculine, and **mātā** ends with **-ā** but is feminine. The class of masculine nouns that *do not* end in **-ā** and the feminine nouns that *do not* end in **-ī** are affectionately called ‘nerd’ nouns in this book.

People of the male sex take masculine gender while those of the female sex are assigned feminine gender. Therefore, nouns such as **laRkā**, ‘boy’, and **ādmī**, ‘man’, are masculine whereas **laRkī**, ‘girl’, and **aurat**, ‘woman’, are feminine. The same is true of some non-human animate nouns. Nouns such as **kuttā**, ‘dog’, **g^hoRā**, ‘horse’, **bandar**, ‘monkey’, and **bel**, ‘ox’, are masculine and **kutiya**, ‘bitch’, **g^hoRī**, ‘mare’, **bandarī**, ‘female monkey’, and **gāy**, ‘cow’, are feminine.

Nouns denoting professions are usually masculine, as **b^hangī**, ‘sweeper’.

Some animate nouns (species of animals, birds, insects, etc.) exhibit unigender properties in the sense that they are either masculine or feminine. For example, **macc^har**, ‘mosquito’, **kīRā**, ‘insect’, **cītā**, ‘leopard’, and **ullū**, ‘owl’, are masculine in gender and nouns such as **ciRiyā**, ‘bird’, **koyal**, ‘cuckoo’, **titlī**, ‘butterfly’, **makk^hī**, ‘fly’, **mac^hlī**, ‘fish’, are feminine. To specify the sex of animate nouns, words such as **nar**, ‘male’, and **mādā**, ‘female’, are prefixed to yield compound nouns such as **mādā-macc^har**, ‘female-mosquito’, or **nar-ciRiyā**, ‘male bird’.

In the case of inanimate nouns, abstract, collective and material nouns, gender is partly determined by form and partly by semantics. On many occasions both criteria fail to determine the gender. The names of the following classes of nouns are usually masculine:

trees – **pīpal** (the name of a tree), **sāgvān**, ‘teak’, **devdār**, ‘eucalyptus’, **cīR**, ‘pine’, **ām**, ‘mango’ (however, **imlī**, ‘tamarind’ is feminine);

minerals and jewels – **lāl**, ‘ruby’, **sonā**, ‘gold’, **koyalā**, ‘coal’, **hīrā**, ‘diamond’ (however, **cādī**, ‘silver’, is feminine);

liquids – **tel**, ‘oil’, **dūd^h**, ‘milk’, **pānī**, ‘water’ (however, **sharāb**, ‘wine/liquor’, is feminine);

crops – **d^hān**, ‘rice’, **bājṛā**, ‘millet’, **maTar**, ‘pea’;

mountains and oceans – **himālaya**, ‘Himalayas’, **hindmahāsāgar**, ‘Indian Ocean’;

countries – **hindustān**, ‘India’, **pākistān**, ‘Pakistan’, **amṛikā**, ‘America’;

gods, demons and heavenly bodies – **brahmā**, ‘Brahma’, **sūraj**, ‘sun’;

days and months (Native calendar) – **somvār**, ‘Monday’, **vaisāk^h**, ‘Vaisakh’;

body parts – **sir**, ‘head’, **kān**, ‘ear’, **hāt^h**, ‘hand’ (however, **āk^h**, ‘eye’, **zabān**, ‘tongue’, are feminine); and

abstract nouns – **prem**, ‘love’, **gussā**, ‘anger’, **suk^h**, ‘comfort’ (however, some abstract nouns, including a synonym of **prem**, **mohabbat**, are feminine)

Number

Like English, Hindi has two ways of indicating number: singular and plural. However, there are some differences between the Hindi and the English ways of looking at the singularity or plurality of objects. Words such as **pajāmā**, पजामा, 'pyjamas', and **kēcī**, कैची, 'scissors', are singular in Hindi but plural in English. Similarly, 'rice' is singular in English but it is both singular and plural in Hindi.

Masculine nouns ending in **-ā** change to **-e** in their plural form. The other group (the 'nerd group') of masculine nouns that does not end in **-ā**, remains unchanged. Therefore they follow the following patterns.

Masculine nouns

Pattern I: ending in ā → e

बेटा	beTā	son	बेटे	beTe	sons
लड़का	laRkā	boy	लड़के	laRke	boys

Exceptions: rājā, king; *pitā*, father – remain unchanged.

Pattern II: non-ending in ā → remain unchanged

आदमी	ādmī	man	आदमी	ādmī	men
गुरु	guru	teacher	गुरु	guru	teachers

Feminine nouns

Similarly, feminine nouns also exhibit two patterns. Singular feminine nouns ending in **-ī** (including those ending in **i** or **iyā**) change to **iyā** in their plural forms, while feminine nouns not ending in **-ī** add **ē** in the plural.

Pattern I: ending in ī → iyā

बेटी	beTī	daughter	बेटियाँ	beTiyā	daughters
लड़की	laRkī	girl	लड़कियाँ	laRkiyā	girls
चिड़िया	ciRiyā	bird	चिड़ियाँ	ciRiyā	birds

Pattern II: not ending in ī → add ě

किताब	kitāb	book	किताबें	kitābē	books
माता	mātā	mother	माताएँ	mātāē	mothers
बहू	bahū	bride	बहुएँ	bahūē	brides

Note that feminine nouns ending in long **ū** shorten the vowel before the plural ending.

Direct and oblique case

Some nouns or noun phrases show ‘peer pressure’ under the influence of a postposition, i.e. they change their shape before a postposition. The form of the noun that occurs before a postposition is called the *oblique* case. The regular non-oblique forms are called *direct* form, as shown above.

Masculine singular nouns that follow pattern I change under the influence of postpositions. The word-final vowel **ā** changes to **e** in the oblique case. However, all plural nouns change and end in **ō** before postpositions. The following examples illustrate these rules.

Masculine nouns

Pattern I: ending in - ā

	<i>direct</i>			<i>oblique</i> (before postpositions)	
<i>singular</i>	बेटा	beTā	son	बेटे को	beTe ko to the son (i.e. ā → e)
<i>plural</i>	बेटे	beTe	sons	बेटों से	beTō se by the sons (i.e. e → ō)

Pattern II: not ending in - ā ('nerd nouns')

	<i>direct</i>			<i>oblique</i> (before postpositions)	
<i>Singular</i>	आदमी	ādmī	man	आदमी में	ādmī mē in the man (i.e. no change)
<i>Plural</i>	आदमी	ādmī	men	आदमियों में	ādmīyō mē in the men (i.e. ō added; slight change in the vowel ī which becomes i and the semivowel y intervenes)

Feminine nouns

Pattern I: ending in -ī

	<i>direct</i>		<i>oblique</i> (before postpositions)		
<i>Singular</i>	बेटी	beTī	daughter	बेटी पर	beTī par on the daughter (i.e. no change)
<i>Plural</i>	बेटियाँ	beTiyā	daughters	बेटियों पर	beTiyō par on the daughters (i.e. ā changes to ō)

Pattern II: not ending in -ī ('nerd nouns')

	<i>direct</i>		<i>oblique</i> (before postpositions)		
<i>Singular</i>	किताब	kitāb	book	किताब में	kitāb mē in the book (i.e. no change)
<i>Plural</i>	किताबें	kitābē	books	किताबों में	kitābō mē in the books (i.e. ē changes to ō)

Articles

Hindi has no equivalents to the English articles *a*, *an* and *the*. This gap is filled by means of indirect devices such as the use of the numeral **ek** for the indefinite article, and the use of the postposition **ko** with an object to fulfil the function of the definite article.

Pronouns

Although the case system of pronouns is essentially the same as that of nouns, pronouns have more case forms in the oblique case than nouns, as exemplified below by the difference in pronominal form with different postpositions.

Personal: singular

<i>direct</i>	<i>oblique</i>			
	<i>general oblique</i>	<i>oblique + ko</i> (e.g. me)	<i>oblique + kā</i> (e.g. my)	<i>oblique + ne</i> (agentive past)
mē I मैं	muj^h मुझ	muj^h ko = mujhe मुझ को = मुझे	merā मेरा	mē ne मैं ने
tū you तू	tuj^h तुझ	tuj^h ko = tuj^he तुझ को = तुझे	terā तेरा	tū ne तू ने
vo he/she वह	us उस	us ko = use उस को = उसे	us kā उस का	us ne उस ने
ye this यह	is इस	is ko = ise इस को = इसे	is kā इस का	is ne इस ने

Personal: plural

<i>direct</i>	<i>oblique</i>			
	<i>general oblique</i>	<i>oblique + ko</i>	<i>oblique + kā</i>	<i>oblique + ne</i>
ham we हम	ham हम	ham ko = hamē हम को = हमें	hamārā हमारा	ham ne हम ने
tum you तुम	tum तुम	tum ko = tumhē तुम को = तुम्हें	tumhārā तुम्हारा	tum ne तुम ने
āp you आप	āp आप	āp ko आप को	āp kā आप का	āp ne आप ने
ve they वे	un उन	un ko = inhē उन को = उन्हें	un kā उन का	unhōne उन्होंने
ye these ये	in इन	in ko = inhē इन को = इन्हें	in kā इन का	inhōne इन्होंने

Other pronouns: singular

<i>direct</i>	<i>oblique</i>			
	<i>general oblique</i>	<i>oblique + ko</i>	<i>oblique + kā</i>	<i>oblique + ne</i>
kaun who? कौन	kis किस	kis ko = kise किस को = किसे	kis kā किस का	kis ne किस ने
jo who जो	jis जिस	jis ko = jise जिस को = जिसे	jis kā जिस का	jis ne जिस ने
kyā what क्या	kis किस	kis ko = kise किस को = किसे	kis kā किस का	— —
koī someone कोई	kisī किसी	kisī ko किसी को	kisī kā किसी का	kisī ne किसी ने

Other pronouns: plural

<i>direct</i>	<i>oblique</i>			
	<i>general oblique</i>	<i>oblique + ko</i>	<i>oblique + kā</i>	<i>oblique + ne</i>
kaun who? कौन	kin किन	kin ko=kinhē किन को = किन्हें	kin kā किन का	kinhōne किन्होंने
jo who जो	jīn जिन	jīn ko=jinhē जिन को = जिन्हें	jīn kā जिन का	jinhōne जिन्होंने

Adjectives

Adjectives can be classified into two groups: 'green' (**harā**) and 'red' (**lāl**). Like some masculine nouns, green adjectives end in **ā**. They change their form (or agree) with the following nouns in terms of number and gender and show the signs of 'peer pressure' before a postposition. Red adjectives that do not end in **-ā** remain invariable. The following endings are used with the green adjectives when they are inflected for number, gender and case.

Pattern I: the green (harā) adjectives

<i>direct</i>			<i>oblique</i>	
	<i>singular</i>	<i>plural</i>	<i>singular</i>	<i>plural</i>
<i>masculine</i>	-ā	-e	-e	-e
<i>feminine</i>	-ī	-ī	-ī	-ī

Example:

direct

oblique

acc^hā laRkā अच्छा लड़का	good boy	acc^he laRke se अच्छे लड़के से	by a/the good boy
acc^he laRke अच्छे लड़के	good boys	acc^he laRkō se अच्छे लड़कों से	by good boys
acc^hī laRkī अच्छी लड़की	good girl	acc^hī laRkī sū अच्छी लड़की से	by a/the good girl
acc^hī laRkiyā अच्छी लड़कियाँ	good girls	acc^hī laRkiyō se अच्छी लड़कियों से	by good girls

Pattern II: the red (lāl) adjectives

direct

oblique

sundar laRkā सुन्दर लड़का	handsome boy	sundar laRke se सुन्दर लड़के से	by a/the handsome boy
sundar laRke सुन्दर लड़के	handsome boys	sundar laRkō se सुन्दर लड़कों से	by handsome boys

sundar laRkī beautiful girl **sundar laRkī se** by a/the beautiful girl

सुन्दर लड़की सुन्दर लड़की से

sundar laRkiyā beautiful girls **sundar laRkiyō se** by beautiful girls

सुन्दर लड़कियाँ सुन्दर लड़कियों से

Possessive pronouns (listed under oblique pronouns + **kā**), the reflexive pronoun **apnā**, 'self', and *participles* behave like green adjectives; therefore they are inflected in number, gender and case.

Postpositions

The Hindi equivalent of the English prepositions such as *to, in, at, on* etc., are called postpositions because they follow nouns and pronouns rather than precede them as in English.

Simple postpositions

Simple postpositions consist of one word. Here is the list of some important simple postpositions:

kā	का	of (i.e. possessive marker)
ko	को	to; also object marker
mē	में	in
par	पर	on, at
se	से	from, by, object marker for some verbs.
tak	तक	up to, as far as
ne	ने	agent marker for transitive verbs in simple past, present perfect and past perfect tenses
vālā	वाला	-er (and wide range of meanings)

Two postpositions, **kā** and **vālā**, also change like green adjectives; all others act like the red adjectives.

Compound postpositions

Compound postpositions consist of more than one word. They behave exactly the same way as simple postpositions, i.e. they are the source of peer pressure and thus require nouns or pronouns to be in the oblique case. Examples of some most frequent compound postpositions are given below:

ke-type

ke bāre mē	के बारे में	about
ke āge	के आगे	in front of
ke sāmne	के सामने	facing
ke pahle	के पहले	before
ke bād	के बाद	after
ke nīce	के नीचे	below
ke ūpar	के ऊपर	above

kī-type

kī taraf	की तरफ	towards
kī jagah	की जगह	instead of
kī tarah	की तरह	like
kī bajāy	की बजाय	except for

Notice that most of the compound postpositions begin with either **ke** or **kī**, but never with **kā**.

Question words

In English, the question words such as *who*, *when*, and *why* begin 'wh-' (exception *how*); the Hindi question words begin with the **k** sound. Some of the most common question words are listed below.

Pronouns

kyā	क्या	what	see pronouns for oblique forms
kaun	कौन	who	see pronouns for oblique forms
kaun-sā	कौन-सा	who	kaun remains invariable but sā changes like the green adjectives

Possessive pronouns

See oblique + **kā** forms of **kyā** and **kaun** in the section on pronouns.

Adverbs

kab	कब	when
kahā	कहाँ	where
kyō	क्यों	why
kesā	कैसा	how, of what kind
kitnā	कितना	how much, how many

The last two adverbs, **kesā** and **kitnā**, are changeable and behave like the green adjectives.

Question words and word order

In Hindi it is not usual to move question words such as *what*, *how* and *where* to the beginning of the sentence. The question words usually stay in their original position, i.e. somewhere in the middle of the sentence. The only exception is the yes–no questions where the Hindi question word **kyā** is placed at the beginning of the sentence.

Verbs

The Hindi concept of time is quite different from the ‘unilinear’ concept found in English. In other words, time is not viewed as smoothly flowing from the past through the present into the future. It is possible to find instances of the present or future within the past. For example, the English expression ‘he said that he was going’ will turn out to be as ‘he said that he is going’ in Hindi. Similarly, the concept of habituality is also different in Hindi. It is possible to say in English ‘I always went there’; however, in Hindi one has to use past habitual instead of English simple past to indicate a habitual act. Therefore the translational equivalent of the English sentence ‘I always go there’ will be ‘I always used to go there’ in Hindi.

Infinitive, gerundive or verbal nouns

nā is suffixed to the verbal stem to form the infinitive (or gerundive or verbal noun) form of the verb. **nā** follows the stem in Hindi rather than preceding it.

Simple infinitive

stem		stem+nā		
pī	पी	pīnā	पीना	to drink, drinking
kar	कर	karnā	करना	to do, doing
jā	जा	jānā	जाना	to go, going

The infinitive marker **nā** becomes **e** in the oblique case.

Causative verbs

Intransitive, transitive and detransitive verbs are made causative by a productive process of suffixation. Two suffixes **nā** (called the 'first causative' suffix) and **vā** (termed the 'second causative' suffix) are attached to the stem of a verb, and are placed before the infinitive marker **nā**. The process of causativization brings about some changes in some stems (as in **de**, 'to give'); Here are examples of some causative verb types.

Type 1

No changes occur in the verbal stem.

<i>intransitive</i>	<i>transitive</i>	<i>causative</i>
uRnā to fly उड़ना	uRāNā to fly X उड़ाना	uRvāNā to cause Y to fly X उड़वाना
paknā to be cooked पकना	pakāNā to cook X पकाना	pakvāNā to cause Y to cook X पकवाना

Type 2

The stem-vowel of the intransitive verb undergoes either a raising or a shortening process in its corresponding transitive and causative forms.

<i>intransitive</i>	<i>transitive</i>	<i>causative</i>
jāgnā to wake जागना (i.e. ā → a)	jagānā to awaken X जगाना	jagvānā to cause Y to awaken X जगवाना
leTnā to lie down लेटना (i.e. e → i)	liTānā to lay down लिटाना	liTvānā to cause Y to lay down X लिटवाना
j^hūlnā to swing झूलना (i.e. ū → u)	j^hulānā to swing X झुलाना	j^hulvānā to cause Y to swing X झुलवाना

Type 3

The stem-vowel of the transitive verb undergoes either a raising or a shortening process in its corresponding intransitive and causative forms.

In cases where the stem is disyllabic, it is the second vowel that undergoes such changes. The distinction between the causative marker **-vā** and its corresponding transitive marker **-ā** is neutralized, the two causal suffixes occur in free variation.

Type 3a

<i>intransitive</i>	<i>transitive</i>	<i>transitive (with -ā)/ causative</i>
marnā to die मरना (i.e. a → ā)	mārnā to kill मारना	marānā/ to cause Y marvānā to kill मराना/मरवाना
pisnā to be ground पिसना (i.e. i → ī)	pīsnā to grind X पीसना	piśānā/ to cause Y to pisvānā grind X पिसाना/पिसवाना

pujñā to be worshipped पूजना (i.e. u → ū)	pūjñā to worship X पूजना	pujāñā/ to cause Y to pujvāñā worship X पुजाना/पुजवाना
k^hulñā to be/ become opened खुलना (i.e. u → o)	k^holñā to open X खोलना	k^hulāñā/ to cause Y k^hulvāñā to open X खुलाना/खुलवाना

Type 3b

Transitive verbs show one of the following tendencies: a new semantic distinction between the derived and the base transitive forms is created as shown by the gloss in set A; derived transitive and causative verbs undergo one level of causativization as is the case with set B.

Set A

<i>transitive</i>	<i>transitive (with -ā)</i>	<i>causative</i>
paR^hnā to read पढ़ना	paR^hāñā to teach पढ़ाना	paR^hvāñā to cause Y to teach X पढ़वाना
bolñā to speak बोलना (i.e. o → u)	bulāñā to call बुलाना	bulvāñā to cause Y to call X बुलवाना

Set B

The causative marker **-vā** occurs in free variation with **-lā**. The verbal stem undergoes vowel changes, as in

<i>transitive</i>	<i>transitive (with -ā)/causative</i>
denā to give देना	divāñā/dilāñā to cause Y to give X दिवाना/दिलाना
d^honā to wash धोना	d^huvāñā/d^hulāñā to cause Y to wash X धुवाना/धुलाना

Type 4

Some verbs show both consonantal and vowel changes in their corresponding transitive forms. The consonantal alternations are as follows: the intransitive stem-final **k** becomes **c**, and the intransitive stem-final **T** becomes retroflex **R**.

<i>intransitive</i>	<i>transitive</i>	<i>causative</i>
biknā to be sold	becnā to sell X	bikvānā to cause Y to sell X
बिकना	बेचना	बिकवाना
TūTnā to be broken	toRnā to break X	tuRānā/ to cause Y tuRvānā to break X
टूटना	तोड़ना	तुड़ाना/तुड़वाना

Auxiliary/copula verb

Present

The present tense auxiliary/copular verb agrees in number and person with its subject.

honā **to be**

	<i>singular</i>	<i>plural</i>
<i>first person</i>	hū हूँ I am	hē हैं we are
<i>second person</i>	he है you are	ho हो you (familiar) are hē हैं you (honorific) are
<i>third person</i>	he है he/she/it is	hē हैं they are

Past

The past tense auxiliary/copular verb agrees in number and gender with its subject.

honā *to be*

	<i>singular</i>		<i>plural</i>	
<i>masculine</i>	tʰā था	was	tʰe थे	were
<i>feminine</i>	tʰī थी	was	tʰī थीं	were

Another conjugation of **honā** is as follows:

	<i>singular</i>		<i>plural</i>	
<i>masculine</i>	huā हुआ	happened	hue हुए	
<i>feminine</i>	huī हुई		huī हुईं	

Future

The future tense auxiliary/copular verb agrees in number, gender and person with its subject.

honā *masculine*

	<i>singular</i>		<i>plural</i>	
<i>first person</i>	hūgā हूँगा	I will be	hōge होंगे	we will be
<i>second person</i>	hogā होगा	you will be	hoge होंगे	you (familiar) will be
			hōge होंगे	you (honorific) will be
<i>third person</i>	hogā होगा	he/she/it will be	hōge होंगे	they will be

honā *feminine*

For the feminine forms, replace the word-final vowel of the masculine forms with **ī**.

Subjunctive

For the subjunctive forms of **honā**, simply drop the final syllable (i.e. **gā**, **ge**, **gī**) from the future tense forms.

Main verb

Simple present/imperfective/present habitual

The simple present is formed by adding the following suffixes to the main verbal stem.

	<i>singular</i>		<i>plural</i>	
<i>masculine</i>	-tā	ता	-te	ते
<i>feminine</i>	-tī	ती	-tī	ती

The main verb is followed by the present auxiliary forms.

Example: verb stem lik^h, **‘write’**

Masculine

<i>singular</i>		<i>plural</i>	
mē lik^htā hū मैं लिखता हूँ	I write	ham lik^hte hē हम लिखते हैं	we write
tū lik^htā he तू लिखता है	you write	tum lik^hte ho तुम लिखते हो	you (familiar) write
		āp lik^hte hē आप लिखते हैं	you (honorific) write
vo lik^htā he वह लिखता है	he writes	ve lik^hte hē वे लिखते हैं	they write

Feminine

Replace **tā** and **te** in the masculine paradigm with **tī**.

Past habitual

The past habitual is derived by substituting the past auxiliary forms for the present auxiliary forms in the simple present tense.

Example: verb stem lik^h, 'write'**Masculine***singular*

mē lik^htā t^hā
मैं लिखता था

I used to write

tū lik^htā t^hā
तू लिखता था

you used to
write

vo lik^htā t^hā
वह लिखता था

he used to write

plural

ham lik^hte t^he we used to write
हम लिखते थे

tum lik^hte t^he you (familiar)
तुम लिखते थे used to write

āp lik^hte t^he you (honorific)
आप लिखते थे used to write

ve lik^hte t^he they used to write
वे लिखते थे

Feminine

Replace **tā** and **te** in the masculine paradigm with **tī**. Also, substitute the auxiliaries **t^hī** and **t^h1** for **t^hā** and **t^he**, respectively.

Simple past/perfective

The simple past is formed by adding the following suffixes to the verb stem. No auxiliary verb follows the main verb.

	<i>singular</i>	<i>plural</i>
<i>masculine</i>	-ā	-e
<i>feminine</i>	-ī	1

Example: verb stem bεT^h, 'sit'**Masculine***singular*

mē bεT^hā I sat
मैं बैठा

tū bεT^hā you sat
तू बैठा

plural

ham bεT^he we sat
हम बैठे

tum bεT^he you (familiar) sat
तुम बैठे

āp bεT^he you (honorific) sat
आप बैठे

vo bεT^hā
वह बैठ

he sat

ve bεT^he
वे बैठे

they sat

Feminine

The verb-final **ā** and **e** are replaced by **ī** and **1**, respectively.

Transitive verb and the agentive postposition ne

The transitive verbs take the agentive postposition **ne** ने with the subject and the verb agreeing with the object instead of the subject. Observe the paradigm of the simple past tense with the transitive verb **lik^h**, 'to write'.

Example: verb stem lik^h, 'write'

Masculine

singular

mē ne ciTT^hī lik^hī I wrote a
मैं ने चिट्ठी लिखी letter

tū ne ciTT^hī lik^hī you wrote a
तू ने चिट्ठी लिखी letter

us ne ciTT^hī lik^hī he wrote a
उस ने चिट्ठी लिखी letter

plural

ham ne ciTT^hī lik^hī we wrote a
हम ने चिट्ठी लिखी letter

tum ne ciTT^hī lik^hī you (familiar)
तुम ने चिट्ठी लिखी wrote a letter

āp ne ciTT^hī lik^hī you (honorific)
आप ने चिट्ठी लिखी wrote a letter

unhōne ne they wrote
ciTT^hī lik^hī a letter
उन्होंने चिट्ठी लिखी

The verb agrees with **ciTT^hī**, 'letter', which is a feminine singular noun. Therefore the verb stays the same regardless of the change in the subject.

Important transitive verbs that do not take the **ne** postposition are: **milnā**, 'to meet', **lānā**, 'to bring' and **bolnā**, 'to speak'.

The rule of thumb is that the verb does not agree with a constituent that is followed by a postposition. For example, if the object marker **ko** is used with **ciTT^hī**, the verb will agree neither with the subject nor with the object. In such situations, the verb will stay in the masculine singular form.

Present perfect

The present perfect verb forms are formed by adding the present tense auxiliary forms to the simple past tense. Transitive verbs take the **ne** postposition with their subjects.

Example: verb stem $b\epsilon T^h$, 'sit'

Masculine

singular

mē $b\epsilon T^h a h\ddot{u}$ I have sat [down]

मैं बैठा हूँ

tū $b\epsilon T^h a he$ you have sat

तू बैठा है [down]

vo $b\epsilon T^h a he$ He has sat

वह बैठा है [down]

plural

ham $b\epsilon T^h e h\ddot{e}$ we have sat [down]

हम बैठे हैं

tum $b\epsilon T^h e ho$ you (familiar) have

तुम बैठे हो sat [down]

āp $b\epsilon T^h e h\ddot{e}$ you (honorific)

आप बैठे हैं have sat [down]

ve $b\epsilon T^h e h\ddot{e}$ they have sat

वे बैठे हैं [down]

Past perfect

The past perfect verb forms are formed by adding the past tense auxiliary forms to the simple past tense. Transitive verbs take the **ne** postposition with their subjects.

Example: verb stem $b\epsilon T^h$, 'sit'

Masculine

singular

mē $b\epsilon T^h a t^h a$ I had sat [down]

मैं बैठा था

tū $b\epsilon T^h a t^h a$ you had sat

तू बैठा था [down]

vo $b\epsilon T^h a t^h a$ he had sat [down]

वह बैठा था

plural

ham $b\epsilon T^h e t^h e$ we had sat [down]

हम बैठे थे

tum $b\epsilon T^h e t^h e$ you (familiar) had

तुम बैठे थे sat [down]

āp $b\epsilon T^h e t^h e$ you (honorific)

आप बैठे थे had sat [down]

ve $b\epsilon T^h e t^h e$ they had sat

वे बैठे थे [down]

Future

The following person–number–gender suffixes with a stem form the future tense:

pronouns	singular		plural	
	masculine	feminine	masculine	feminine
first person	- ūgā ऊँगा	- ūgī ऊँगी	ēge एंगे	- ēgī एंगी
second person	- egā एगा	- egī एगी	- oge ओगे	- ogī ओगी
third person	- egā एगा	- egī एगी	- ēge एंगे	- ēgī एंगी
			- ēge एंगे	- ēgī एंगी

Example: verb stem lik^h, ‘write’

Masculine

singular

mē lik^h**ūgā** I will write

मैं लिखूँगा

tū lik^h**egā** you will write

तू लिखेगा

vo lik^h**egā** he will write

वह लिखेगा

plural

ham lik^h**ēge** we will write

हम लिखेंगे

tum lik^h**oge** you (familiar) will

तुम लिखोगे

āp lik^h**ēge** you (honorific) will

आप लिखेंगे

ve lik^h**ēge** they will write

वे लिखेंगे

Feminine

Replace the last syllable **gā** and **ge** of the masculine paradigm with **gī**.

Subjunctive/optative

The subjunctive (also called optative and hortative) is used to express suggestion, possibility, doubt, uncertainty, apprehension, wish, desire, encouragement, demand, requirement or potential. Subjunctive formation is outlined below. Subjunctive forms are not coded for gender. Drop the **gā**, **ge** and **gī** endings from the future form, and the remainder will constitute the subjunctive form.

Imperative

The imperative is formed by adding the following endings to the stem:

<i>intimate/ impolite</i>	<i>familiar</i>	<i>polite</i>	<i>extra polite</i>	<i>future</i>
no suffix	-o	-iye	-iyegā	-nā (=infinitive)
<i>intimate/impolite</i>	tū jā	तू जा	Go	
<i>familiar</i>	tum jāo	तुम जाओ	Go	
<i>polite</i>	āp jāiye	आप जाइये	Please go	
<i>extra polite</i>	āp jāiyegā	आप जाइयेगा	Please go	
<i>future</i>	āp/tum jānā	आप जाना	(Please) go	
<i>(non-immediate)</i>				sometime in future

Negative particles and imperative

nahī नहीं is not used with imperatives

mat मत is usually used with intimate, familiar and future imperatives

na न is usually used with polite, extra polite and future imperatives

Present progressive/continuous

The progressive aspect is expressed by means of the independent word **rah**, which is homophonous with the stem of the verb **rahnā**, 'to live'. The progressive marker agrees with the number and gender of the subject; therefore, it can be realized in one of the following forms:

Progressive marker rah, '-ing'

<i>masculine</i>		<i>feminine</i>	
<i>singular</i>	<i>plural</i>	<i>singular</i>	<i>plural</i>
rahā	rahe	rahī	rahī

Example: verb stem *lik^h*, 'write'**Masculine***singular*

mē lik^h rahā hū I am writing
मैं लिख रहा हूँ

tū lik^h rahā he you are writing
तू लिख रहा है

vo lik^h rahā he he is writing
वह लिख रहा है

plural

ham lik^h rahe hē we are writing
हम लिख रहे हैं

tum lik^h rahe ho you (familiar)
तुम लिख रहे हो are writing

āp lik^h rahe hē you (honorific)
आप लिख रहे हैं are writing

ve lik^h rahe hē they are writing
वे लिख रहे हैं

Feminine

Replace **rahā** and **rahe** in the masculine paradigm with **rahī**.

Past progressive/continuous

The present auxiliary verb in the present progressive construction is replaced by the past auxiliary verb in the past progressive forms.

Irregular verbs

Here is a list of the Hindi irregular verbs:

jānā	karnā	lenā	denā	pīnā
to go	to do	to take	to give	to drink
जाना	करना	लेना	देना	पीना

Simple past

gayā went **kiyā** did **liyā** took **diyā** gave **piyā** drank
गया (m. sg.) किया (m. sg.) लिया (m. sg.) दिया (m. sg.) पिया (m. sg.)

gaye (m. pl.) **kiye** (m. pl.) **liye** (m. pl.) **diye** (m. pl.) **piye** (m. pl.)
गये किये लिये दिये पिये

gayī (f. sg.) गयी	kī (f. sg.) की	lī (f. sg.) ली	dī (f. sg.) दी	pī (f. sg.) पी
gayī (f. pl.) गयीं	kī (f. pl.) की	lī (f. pl.) ली	dī (f. pl.) दी	pī (f. pl.) पी

Imperative

(polite)	kījiye कीजिये	lījiye लीजिये	dījiye दीजिये	pījiye पीजिये
(familiar)	–	lo लो	do दो	piyo पियो

Future

lenā to take	lūgā लूंगा	loge लोगे	legā लेगा	lēge लेंगे
	I will take	you (तुम) will take	will take	will take
			(m. sg.)	(m. pl.)

denā to give	dūgā दूंगा	doge दोगे	degā देगा	dēge देंगे
	I will give	you (तुम) will give	will give	will give
			(m. sg.)	(m. pl.)

Participles

Present/imperfective participle

The present participial marker is **-t-** which immediately follows the verbal stem and is, in turn, followed by number and gender markers, as shown below:

<i>masculine</i>		<i>feminine</i>	
<i>singular</i>	<i>plural</i>	<i>singular</i>	<i>plural</i>
stem- t-ā	stem- t-e	stem- t-ī	stem- t-ī

The present participle may be used as either adjective or adverb. The optional past participial form of the verb **honā**, 'to be', may immediately follow the present participial form. The forms of the optional element are as follows:

<i>masculine</i>		<i>feminine</i>	
<i>singular</i>	<i>plural</i>	<i>singular</i>	<i>plural</i>
huā	hue	huī	huī̃

Examples

caltā (huā) laRkā	walking boy
चलता (हुआ) लड़का	
caltī (huī) laRkī	walking girl
चलती (हुई) लड़की	

The present participial form and the optional 'to be' form agree in number and gender with the following head noun. The retention of the optional form makes the participial phrase emphatic in nature. The present participle indicates an *ongoing action*.

Past/perfective participle

The past participial form is derived by adding the following suffixes, declined for number and gender, to the verbal stem. Like the present participle, the optional past participial form of the verb **honā**, 'to be', may immediately follow the past participial form.

<i>masculine</i>		<i>feminine</i>	
<i>singular</i>	<i>plural</i>	<i>singular</i>	<i>plural</i>
stem-ā	stem-e	stem-ī	stem-ī̃

The past participle may be used as either adjective or adverb. The past participial form and the optional 'to be' form agree in number and gender with the following head noun. The retention of the optional form makes the participial phrase emphatic in nature. The past participle indicates a *state*.

Example

bēT^hā (huā) laRkā	a seated boy
बैठा (हुआ) लड़का	
bēT^hī (hui) laRkī	a seated girl
बैठी (हुई) लड़की	

The irregular past participial is formed the same way as the past tense form.

Absolutive/conjunctive participle

The absolutive/conjunctive participle is formed by adding the invariable **kar** to the verbal stem, as in

<i>stem</i>			<i>conjunctive participle</i>		
lik^h	लिख	write	lik^h kar	लिख कर	having written
ā	आ	come	ā kar	आ कर	having come
pī	पी	drink	pī kar	पी कर	having drunk

-te hī participle, ‘as soon as’

This participle is formed by adding the invariable **-te hī**, ‘as soon as’, to the verbal stem.

<i>stem</i>			<i>‘as soon as’ participle</i>		
lik^h	लिख	write	lik^hte hī	लिखते ही	as soon as [he] wrote
ā	आ	come	āte hī	आते ही	as soon as [he] came
pī	पी	drink	pīte hī	पीते ही	as soon as [he] drank

Agentive participle

The agentive participle is formed by adding the marker **vālā** to the oblique infinitive form of the verb. **vālā** agrees in number and gender with the following noun.

<i>masculine</i>		<i>feminine</i>	
<i>singular</i>	<i>plural</i>	<i>singular</i>	<i>plural</i>
vālā	vāle	vālī	vālī

Examples

<i>stem</i>	<i>oblique infinitive</i>	<i>agentive participle</i>	
lik^h write	lik^hne	lik^hne vālā laRkā लिखने वाला लड़का	the boy who writes
		lik^hane vāle laRke लिखने वाले लड़के	the boys who write
		lik^hne vālī laRkī लिखने वाली लड़की	the girl who writes
		lik^hne vālī laRkiyā लिखने वाली लड़कियाँ	the girls who write

Key to exercises

Hindi writing system and pronunciation

Exercise 1

1 C 2 A 3 C 4 B 5 B 6 A 7 B 8 B 9 B 10 A

Exercise 2

1 A, D 2 B, D 3 A, B 4 B, C 5 B, D 6 B, D 7 A, D 8 B, D
9 B, D 10 A, B

Exercise 3

(1) Tāk	टाक	i.e. B
(2) T ^h ak	ठक	i.e. B
(3) Dāg	डाग	i.e. B
(4) d ^h ak	धक	i.e. A
(5) paR	पड़	i.e. B
(6) sar	सर	i.e. A
(7) kaR ^h ī	कढ़ी	i.e. B
(8) T ^h īk	ठीक	i.e. B

Exercise 4

(1) kāl	काल	i.e. A
(2) din	दिन	i.e. A
(3) mil	मिल	i.e. A
(4) cūk	चूक	i.e. B

(5) mēl	मैल	i.e. B
(6) ser	सेर	i.e. A
(7) bin	बिन	i.e. A
(8) bal	बल	i.e. B

Lesson 1

Exercise 1

(a) namaste. (b) T^hīk he. (c) salām. (d) allāh kā shukra he. (e) (acc^hā), namaste. (f) sat s^{rī} akāl jī. (g) meharbānī he *or* (allāh kā) shukra he. (h) namaste jī. (i) hukam nahī, vintī he.

(a) नमस्ते। (b) ठीक है। (c) सलाम। (d) अल्लाह का शुक्र है। (e) अच्छा। (f) सत् श्री अकाल जी। (g) मेहरबानी है *or* अल्लाह का शुक्र है। (h) नमस्ते जी। (i) हुकम नहीं, विनती है।

Exercise 2

(a) namaste.	namaste.
(b) kyā hāl he?	T ^h īk he.
(c) āp ke mizāj kese hē?	allāh kā shukra he.
(d) xudā hāfiz.	xudā hāfiz.
(e) sab xeriyat he?	meharbānī he.
(f) salām	salām.

(a) नमस्ते।	नमस्ते।
(b) क्या हाल है?	ठीक है
(c) आप के मिज़ाज कैसे हैं?	अल्लाह का शुक्र है।
(d) खुदा हाफ़िज़	खुदा हाफ़िज़।
(e) सब ख़ैरियत है?	मेहरबानी है।
(f) सलाम।	सलाम।

Exercise 3

Conversation 1

A:	salām.
B:	salām.

- B: sab xeriyat he?
 A: meharbānī he, aur āp ke mizāj kese hē?
 B: allāh kā shukra he.
- A: सलाम ।
 B: सलाम ।
 B: सब खैरियत है ?
 A: मेहरबानी है, और आप के मिज़ाज कैसे हैं ?
 B: अल्लाह का शुक्र है ।

Conversation II

- A: sat srī akāl jī.
 B: sat srī akāl jī.
 B: kyā hāl he?
 A: Thīk he, aur āp?
 B: mē bhī Thīk hū.
 A: acc^{hā}, sat srī akāl.
 B: sat srī akāl.
- A: सत् श्री अकाल जी ।
 B: सत् श्री अकाल जी ।
 B: क्या हाल है ?
 A: ठीक है, और आप ?
 B: मैं भी ठीक हूँ ।
 A: अच्छा, सत् श्री अकाल ।
 B: सत् श्री अकाल ।

Exercise 4

- (a) Question: kyā hāl he?
 Answer: Thīk he.
 Question: aur āp?
 Answer: mē bhī Thīk hū.
- (b) Question: āp kese hē?
 Answer: Thīk hū.
- (a) सवाल: क्या हाल है ?
 जवाब: ठीक है ।

- सवाल: और आप?
 जवाब: मैं भी ठीक हूँ।
 (b) सवाल: आप कैसे हैं?
 जवाब: ठीक हूँ।

Exercise 5

long sentences

- (a) aur āp kese hē?
 (b) mē b^hī T^hīk hū.
 (c) āp kī meharbānī he.
 (d) āp ke mizāj kese hē?

short sentences

- kese hē?
 T^hīk hū.
 meharbānī he.
 mizāj kese hē?

- (a) और आप कैसे हैं? कैसे हैं?
 (b) मैं भी ठीक हूँ। ठीक हूँ।
 (c) आप की मेहरबानी है। मेहरबानी है।
 (d) आप के मिज़ाज कैसे हैं? मिज़ाज कैसे हैं?

Exercise 6

Most probably both are Hindus. हिन्दू हैं।

Lesson 2

Exercise 1

mē dillī kā hū. mere cār b^hāī hē. merā c^hoTā b^hāī Chicago
 mē kām kartā he. mere do baRē b^hāī England mē rehte hē.
 merā nām amar he. mē school jātā hū. merī do behenē b^hī hē.
 mere pitā jī b^hī kām karte hē. āp kahā rehte hē? āpke kitne b^hāī-behenē hē.
 āp kī mātā jī kyā kām kartī hē.

मैं दिल्ली का हूँ। मेरे चार भाई हैं। मेरा छोटा भाई शिकागो
 में काम करता है। मेरे दो बड़े भाई इंग्लैंड में रहते हैं।
 मेरा नाम अमर है। मैं स्कूल जाता हूँ। मेरी दो बहनें भी हैं।
 मेरे पिताजी भी काम करते हैं। आप कहाँ रहते हैं? आप के कितने
 भाई-बहनें हैं। आप की माता जी क्या काम करती हैं।

Exercise 2

acc ^h ā	burā	अच्छा	बुरा
baRā	c ^h oTā	बड़ा	छोटा
behen	b ^h āī	बहन	भाई
laRkā	laRkī	लड़का	लड़की
ādmī	aurat	आदमी	औरत
hāī	nahī	हाँ	नहीं

Exercise 3

banāras	se	बनारस	से
sheher	mē	शहर	में
das	behenē	दस	बहनें
cār	b ^h āī	चार	भाई
do	ādmī	दो	आदमी
kitne	b ^h āī	कितने	भाई
pīlī	sāRī	पीली	साड़ी

Exercise 4

kahiye	कहिये
xushī	खुशी
baRī xushī huī	बड़ी खुशी हुई
pūrā nām	पूरा नाम
dūsra	दूसरा
kitne b ^h āī	कितने भाई
milēge	मिलेंगे

Exercise 5

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

Voices of two women, Abhilasha Pande and Meenu Bharati

Setting: a crowded shop

ABHILASHA: (*bumps into Meenu*) māf kījiye.
 MEENU: māfī kī bāt nahī. bahut b^hiR hē.
 ABHILASHA: sac.
 MEENU: merā nām Meenu Bharati hē.
 ABHILASHA: aur merā nām Abhilasha Pande hē.
 MEENU: mē yahā roz ātī hī.
 ABHILASHA: āp dillī kī hē, na?
 MEENU: jī, hā.

ABHILASHA: (*bumps into Meenu*) माफ़ कीजिये।
 MEENU: माफ़ी की बात नहीं। बहुत भीड़ है।
 ABHILASHA: सच।
 MEENU: मेरा नाम मीनू भारती है।
 ABHILASHA: और मेरा नाम अभिलाषा पांडे है।
 MEENU: मैं यहाँ रोज़ आती हूँ।
 ABHILASHA: आप दिल्ली की हैं न?
 MEENU: जी हाँ।

Lesson 3

Exercise 1

- (a) muj^h ko jaipur kī TikaT cāhiye/muj^h ko jaipur ke liye TikaT cāhiye.
 (b) kyā āp ko davāī cāhiye?
 (c) muj^h ko do g^har cāhiye.
 (d) muj^h ko garage mē car cāhiye.
 (e) āp ko ye sundar sārī cāhiye.
- (a) मुझ को जयपुर की टिकट चाहिये/मुझ को जयपुर के लिये टिकट चाहिये।
 (b) क्या आप को दवाई चाहिये?
 (c) मुझ को दो घर चाहिये।
 (d) मुझ को गराज में कार चाहिये।
 (e) आप को यह सुन्दर साड़ी चाहिये।

Exercise 2

- (a) merī ek behen he. (b) mere do b^hāī hē. (c) mere pās ek computer he. (d) merā hāl T^hīk he. (e) muj^h ko sir-dard he. (f) muj^h ko kām cāhiye. (g) merā laRkā g^har letā he.

- (a) मेरी एक बहन है। (b) मेरे दो भाई हैं। (c) मेरे पास एक कम्प्यूटर है। (d) मेरा हाल ठीक है। (e) मुझ को सिर-दर्द है। (f) मुझ को काम चाहिये। (g) मेरा लड़का घर लेता है।

Exercise 3

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

मुझ को	बुखार है।
मेरे पास	रुपये हैं।
आप के	घर में कितने आदमी हैं?
मेरा शहर	बहुत सुन्दर है।
यह फ्लाईट	आप के लिये है।
इस का दाम	क्या है?

Exercise 4

WAITER:	namaste.
YOU:	namaste.
WAITER:	āp kese hē?
YOU:	(mē) T ^h īk hū.
WAITER:	āp ko menu cāhiye?
YOU:	nahī, lunch ke liye special kyā he?
WAITER:	lunch-special shākāhārī (i.e. vegetarian) he.
YOU:	shākāhārī-special T ^h īk he. vo kyā he? or vegetarian-special T ^h īk he. ye kyā he?
WAITER:	dāl, roTī, rāytā, sabzī aur cāval.
YOU:	muj ^h ko dāl zarā masāledār cāhiye.
WAITER:	T ^h īk he.

WAITER: नमस्ते ।
 YOU: नमस्ते ।
 WAITER: आप कैसे हैं ?
 YOU: (मैं) ठीक हूँ ?
 WAITER: आप को मैन्यू चाहिये ।
 YOU: नहीं, लंच के लिये स्पेशल क्या है ?
 WAITER: लंच-स्पेशल शाकाहारी (i.e. vegetarian) है ।
 YOU: शाकाहारी-स्पेशल ठीक है । वह क्या है ? or
 वैजीटेरियन-स्पेशल ठीक है । यह क्या है ?
 WAITER: दाल, रोटी, रायता, सब्जी और चावल ।
 YOU: मुझ को दाल ज़रा मसालेदार चाहिये ।
 WAITER: ठीक है ।

Lesson 4

Exercise 1

muj^h ko paR^hnā pasand he. muj^h ko kyā pasand he? muj^h ko kyā-kyā pasand hē? muj^h ko gāne kā shauk he. muj^h ko terne kā shauk he. muj^h ko k^hāne kā shauk he.

मुझ को पढ़ना पसन्द है । मुझ को क्या पसन्द है ? मुझ को क्या-क्या पसन्द हैं । मुझ को गाने का शौक है । मुझ को तैरने का शौक है । मुझ को खाने का शौक है ।

By substituting **ap ko** (आप को) for **muj^h ko** (मुझ को), you can generate six more sentences.

Exercise 2

- gāne ke alāwā John ko nācnā pasand he.
- Judy ko kahāniyā̃ aur kavitaē lik^hne kā shauk he. or
Judy ko kahāniyā̃ aur kavitaē lik^hne ke shauk hē.
- Ramesh ko murgā (or chicken) k^hānā nāpasand he.
Ramesh ko non-vegetarian (or māsāhārī) k^hānā nāpasand he.
Ramesh ko kavitaē nāpasand hē.
Ramesh ko deshī saṅgīt (or country music) nāpasand he.
- Ramesh ko samosā k^hānā pasand he.
Ramesh ko shākāhārī (or vegetarian) k^hānā pasand he.
Ramesh ko kahāniyā̃ pasand hē.
Ramesh ko b^hartīyā (or hindustānī/Indian) saṅgīt pasand he.

- (a) जवाब: गाने के अलावा जॉन को नाचना पसन्द है।
 (b) जवाब: जूडी को कहानियाँ और कविताएँ लिखने के शौक हैं।
 (c) जवाब: रमेश को मुर्गा (or चिकन) खाना नापसन्द है।
 रमेश को माँसाहारी खाना नापसन्द है।
 रमेश को कविताएँ नापसन्द हैं।
 रमेश को देशी-संगीत (or कन्ट्री संगीत) नापसन्द है।
 (d) जवाब: रमेश को समोसा खाना पसन्द है।
 रमेश को शाकाहारी (or वैजीटेरियन) खाना पसन्द है।
 रमेश को कहानियाँ पसन्द हैं।
 रमेश को भारतीय (or हिन्दुस्तानी) संगीत पसन्द है।

Exercise 3

- (a) John likes to eat/eating.
 John likes food.
 (b) John likes to sing/singing.
 John likes [the] song.

Exercise 4 (examples)

x karne se manā karnā (to prohibit from doing x); unkā kehñā: kamrā sāf karo (their saying: clean your room.)

x करने से मना करना। उन का कहना (कि) कमरा साफ़ करो।

Exercise 5

muj^h ko terne kā shauk he. muj^h ko ternā pasand he. muj^h ko ternā acc^hā lagtā he.

मुझ को तैरने का शौक है। मुझ को तैरना पसन्द है। मुझ को तैरना अच्छा लगता है।

Exercise 6

- | | |
|-----------------|---------------|
| (a) cats | बिल्लियाँ |
| (b) dogs | कुत्ते |
| (c) spicy foods | मसालेदार खाना |

- (d) cricket (game) क्रिकेट
- (e) b^haratnāTyam भरतनाट्यम्
- (f) rock music रॉक संगीत

Lesson 5

Exercise 1

(If you are a female, the final vowel of verb forms given in the italics needs to be replaced by the vowel **1**.)

merā nām x he.

(number) din *rahūgā*.

dillī aur āgrā *jāūgā*.

ye dillī (x city) kā patā he:

(fill out the address)

(number) dinō ke bād.

(or x (number) tāriḥ ko).

jī nahī.

मेरा नाम x है।

(number) दिन रहूँगा।

दिल्ली और आगरा जाऊँगा।

यह दिल्ली (x शहर) का पता है।

(fill out the address.)

(number) दिनों के बाद।

(or x (number) तारीख को)।

जी नहीं।

Exercise 2

mē āp ke liye kyā kar saktā hū? ham āgrā jānā cāhte hē. āgrā kitnī dūr hē? bahut dūr nahī, lekin āp kab jā rahe hē? ham kal jāēge. gārī subah dillī se caltī he. āp gārī se jānā cāhte hē?

मैं आप के लिये क्या कर सकता हूँ? हम आगरा जाना चाहते हैं? आगरा कितनी दूर है? बहुत दूर नहीं, लेकिन आप कब जा रहे हैं? हम कल जाएँगे। गाड़ी सुबह दिल्ली से चलती है। आप गाड़ी से जाना चाहते हैं?

Exercise 3

Priya Rakesh:

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

tumhāra dost,

Rājiv.

प्रिय राकेश,

तुम्हारा खत मिला। पढ़ कर खुशी हुई। तुम कब आ रहे हो? कल मैं शिकागो जा रहा हूँ। शिकागो बहुत बड़ा शहर है। मैं शिकागो हवाई जहाज़ से जाऊँगा। लेकिन मैं हवाई जहाज़ से नहीं जाना चाहता हूँ। गाड़ी मुझे हवाई जहाज़ से ज़्यादा पसन्द है। बाकी सब ठीक है।

तुम्हारा दोस्त,

राजीव।

Exercise 4

āp kahā jā rahī hē? āp yahā kitne din rahēgī? āp kis kā kām kar rahī hē? kyā āp ko cāy bahut pasand he? āp ke kitne b^hāī hē?

आप कहाँ जा रही हैं? आप यहाँ कितने दिन रहेंगी? आप किस का काम कर रही हैं? क्या आप को चाय बहुत पसन्द है? आप के कितने भाई हैं?

Exercise 5 (examples)

agar muj^h ko ek *million dollars* milēge, to mē duniyā kā safar karūgā/ karūgī. rājā/rānī kī tarah rahūgā/rahūgī. apne liye ek nāv aur Rolls Royce xarīdūgā/xarīdūgī. apnī patnī/apne pati ke liye hīre xarīdūgā/ xarīdūgī. lekin xushī se pāgal nahī ho jāūgā/jāūgī, kuc^h der ke bād apnī naukri karne zarūr jāūgā/jāūgī.

अगर मुझ को एक मिलियन डॉलर मिलेंगे, तो मैं दुनिया का सफ़र करूँगा/करूँगी। राजा/रानी की तरह रहूँगा/रहूँगी। अपने लिये एक नाव और रोल्स रायस खरीदूँगा/खरीदूँगी। अपनी पत्नी/अपने पति के लिये हीरे खरीदूँगा/खरीदूँगी। लेकिन खुशी से पागल नहीं हो जाऊँगा/जाऊँगी, कुछ देर के बाद अपनी नौकरी करने जरूर जाऊँगा/जाऊँगी।

Exercise 6

ham Robot hē. ham California se hē. ham hindī bol sakte hē. ham hindī samaj^h b^hī sakte hē. ham hindī gāne gā sakte hē. hamārī memory bahut baRī he. ham har savāl pūc^h sakte hē aur har javāb de sakte hē. yānī har kām kar sakte hē. ham hameshā kām kar sakte hē. ham kab^hī nahī t^hakte hē. hamāre pās har savāl kā javāb he. lekin masāledār k^hānā nahī k^hā sakte (hē).

हम रोबोट हैं। हम कैलिफ़ोर्निया से हैं। हम हिन्दी बोल सकते हैं। हम हिन्दी समझ भी सकते हैं। हम हिन्दी गाने गा सकते हैं। हमारी मेमोरी बहुत बड़ी है। हम हर सवाल पूछ सकते हैं और हर जवाब दे सकते हैं। यानी हर काम कर सकते हैं। हम हमेशा काम कर सकते हैं। हम कभी नहीं थकते हैं। हमारे पास हर सवाल का जवाब है। लेकिन मसालेदार खाना नहीं खा सकते (हैं)।

Exercise 7

- Shrī Smith America agale mahīne jāēge.
- ve British Airways se New York jāēge.
- jī nahī.
- kyō ki ve apne baccō ko Disney World dik^hānā cāhte hē.
- ve Disney World sāt din (or ek haftā) rahēge.

- श्री स्मिथ अमरीका अगले महीने जाएँगे (जायेंगे)।
- वे ब्रिटिश एयरवेज़ से न्यू यॉर्क जाएँगे (जायेंगे)।
- जी नहीं।
- क्योंकि वे अपने बच्चों को डिज़्नी वर्ड दिखाना चाहते हैं।
- वे डिज़्नी वर्ड सात दिन (or एक हफ़्ता) रहेंगे।

Lesson 6

Exercise 1

mere dost, ve din kitne acchē t^he! mē ne socā ve din hameshā rahēge. ve bacpan ke din t^he. mē hameshā k^heltā t^hā aur nāctā t^hā. har cīz sundar t^hi. har din nayā t^hā aur har rāt kā andāz t^hā. ab ve din nahī̃ rahe.

मेरे दोस्त, वे दिन कितने अच्छे थे! मैं ने सोचा वे दिन हमेशा रहेंगे। वे दिन बचपन के दिन थे। मैं हमेशा खेलता था और नाचता था। हर चीज़ सुन्दर थी। हर दिन नया था और हर रात का अन्दाज़ था। अब वे दिन नहीं रहे।

Exercise 2

(a) mē vahā̃ gayī. (b) us ne muj^h ko batāyā. (c) ham g^har āye.
(d) tum g^har der se pahūce. (e) unhōne police ko report kī.
(f) āp ko ye kitāb kab milī.

(a) मैं वहाँ गयी। (b) उस ने मुझ को बताया। (c) हम घर आये। (d) तुम घर देर से पहुँचे। (e) उन्होंने पुलिस को रिपोर्ट की। (f) आप को यह किताब कब मिली।

Exercise 3

(a) āp ke mātā-pitā kā janma kahā̃ huā?
(b) āp ke mātā-pitā kā janma kab huā?
(c) kyā un kā parivār amīr t^hā yā garīb t^hā?
(d) un kī shādī kab huī?
(e) un kī umar kitnī t^hi jab un kī shādī huī?
(f) un kī *arranged marriage* huī yā *love marriage*?
(g) kyā āp kī mā̃ āp ke pitā se c^hoTī hē?

(a) आप के माता-पिता का जन्म कहाँ हुआ?
(b) आप के माता-पिता का जन्म कब हुआ?
(c) क्या उन का परिवार अमीर था या गरीब था?
(d) उन की शादी कब हुई?
(e) उन की उमर कितनी थी जब उन की शादी हुई?
(f) उन की अर्रेंज्ड मैरिज हुई या लव मैरिज?
(g) क्या आप की माँ आप के पिता से छोटी हैं?

Exercise 4

- (a) kal kis kā janma din t^hā?
- (b) kis ke parivār ne ek party kī?
- (c) vo party kab huī?
- (d) John ko kis ke bāre mẽ mālūm nahī t^hā?
- (e) ye kesī party t^hī?
- (f) John kā janma din kab t^hā?

- (a) कल किस का जन्म दिन था?
- (b) किस के परिवार ने एक पार्टी की?
- (c) वह पार्टी कब हुई?
- (d) जान को किस के बारे में मालूम नहीं था?
- (e) यह कैसी पार्टी थी?
- (f) जॉन का जन्म दिन कब था?

Exercise 5

- (a) sac; (b) j^hūT^h; (c) j^hūT^h; (d) j^hūT^h; (e) sac; (f) sac; (g) sac.

- (a) purāne zamāne mẽ ādmī g^har mẽ kām nahī karte t^he.
- (b) āj-kal sārā parivār TV dek^htā he.
- (c) āj-kal ādmī aur auratē k^hānā banāte hē.

- (a) सच; (b) झूठ; (c) झूठ; (d) झूठ; (e) सच; (f) सच; (g) सच.

- (a) पुराने ज़माने में आदमी घर में काम नहीं करते थे।
- (b) आज-कल सारा परिवार टीवी देखता है।
- (c) आज-कल आदमी और औरतें खाना बनाते हैं।

Lesson 7

Exercise 1

- (a) muj^h ko sitār ātī he. (b) kyā āp ter sakte hē? (c) us ko kahā jānā he? (d) unhōne saṅgīt kab sīk^hā? (e) vo *salesman* he. us ko bāhar jānā paRtā he. (f) John ko bahut kām he. isliye us ko kuc^h fursat nahī he.

(a) मुझ को सितार आती है। (b) क्या आप तैर सकते हैं। (c) उस को कहाँ जाना है? (d) उन्होंने संगीत कब सीखा? (e) वह सेल्ज़मैन है। उस को बाहर जाना पड़ता है। (f) जॉन को बहुत काम है। इसलिये उस को कुछ फुरसत नहीं है।

Exercise 2

- (a) Bill ko jaldī he kyōki uskī gārī das minute mē jāne vālī he.
 (b) *Driver* jaldī karo, mere dost kī *flight* āne vālī he.
 (c) sardī kā mausam t^hā, jaldī barf girne vālī t^hī.
 (d) *party* ke liye mehmān pahūcne vāle hē.
 (e) s^hām kā samay t^hā, and^herā hone vālā t^hā.
 (f) āp kab^hī hindustān gaye hē.

- (a) बिल को जल्दी है क्योंकि उसकी गाड़ी दस मिनट में जाने वाली है।
 (b) ड्राइवर जल्दी करो, मेरे दोस्त की फ्लाइट आने वाली है।
 (c) सरदी का मौसम था, जल्दी बरफ गिरने वाली थी।
 (d) पार्टी के लिये मेहमान पहुँचने वाले हैं।
 (e) शाम का समय था, अन्धेरा होने वाला था।
 (f) आप कभी हिन्दुस्तान गये हैं।

Exercise 3

- | | |
|---------------------------|--|
| (a) ad ^h yāpak | us ko paR ^h ānā he. |
| (b) <i>Doctor</i> | us ko marīz ko dek ^h nā he. |
| (c) gāyak | us ko gānā he. |
| (d) <i>Driver</i> | us ko <i>car</i> calānī he. |
| (e) d ^h obī | us ko kapRe d ^h one hē. |
| (f) lek ^h ak | us ko lik ^h nā he. |

- | | |
|-------------|--------------------------|
| (a) अध्यापक | उस को पढ़ाना है। |
| (b) डॉक्टर | उस को मरीज़ को देखना है। |
| (c) गायक | उस को गाना है। |
| (d) ड्राइवर | उस को कार चलानी है। |
| (e) धोबी | उस को कपड़े धोने हैं। |
| (f) लेखक | उस को लिखना है। |

Exercise 4

- (a) kyā āp mere liye *recommendation letter* lik^h dēge?
 (b) rāt āyī aur and^herā ho gayā t^hā.
 (c) mē hindī nahī paR^h saktā, āp ye xat paR^h dījiye.
 (d) vo t^hoRā t^hoRā ter letā he.
 (e) us ko bahut acc^hā nācnā ātā he.
 (f) mē āp kī bāt bilkul b^hūl gayā.

- (a) क्या आप मेरे लिये *रिकोमेंडेशन लैटर* लिख देंगे?
 (b) रात आयी और अन्धेरा हो गया था।
 (c) मैं हिन्दी नहीं पढ़ सकता, आप यह खत पढ़ दीजिये।
 (d) वह थोड़ा-थोड़ा तैर लेता है।
 (e) उस को बहुत अच्छा नाचना आता है।
 (f) मैं आप की बात बिल्कुल भूल गया।

Exercise 5 (examples)

bacpan mē muj^he dūd^h pinā paRtā t^hā. bacpan mē muj^he *doctor* ke pās jānā paRtā t^hā. bacpan mē muj^he davāī pīnī paRtī t^hī. bacpan mē muj^he Tīkā lagvānā paRtā t^hā. bacpan mē muj^he mātā pitā ke sāt^h cizē xarīdne jānā paRtā t^hā.

बचपन में मुझे दूध पीना पड़ता था। बचपन में मुझे डॉक्टर के पास जाना पड़ता था। बचपन में मुझे दवाई पीनी पड़ती थी। बचपन में मुझे टीका लगवाना पड़ता था। बचपन में मुझे माता-पिता के साथ चीजें खरीदने जाना पड़ता था।

Exercise 6

- (a) j^h; (b) s; (c) j^h; (d) j^h; (e) s; (f) j^h; (g) s
 (a) झूठ; (b) सच; (c) झूठ; (d) झूठ; (e) सच; (f) झूठ; (g) सच

Lesson 8

Exercise 1

āiye, tashrīf rak^hiye. taklīf kī bāt kyā he? shāyad āp ko daftar mē kām zyādā ho. vo āp kā intazār kar rahī t^hī. ādāb arz he.

आइये, तशरीफ़ रखिये। तकलीफ़ की बात क्या है? शायद आप को दफ़्तर में काम ज़्यादा हो। वह आप का इन्तज़ार कर रही थी। आदाब अर्ज़ है।

Exercise 2

- (a) māf kījiye, mē *cheque* b^hejnā b^hūl gayā.
- (b) mē ne k^hānā k^hā liyā.
- (c) āp kā buxār baR^h gayā.
- (d) āp ne kuc^h javāb nahī diyā.
- (e) āp merī salāh mān lījiye.

- (a) माफ़ कीजिये, मैं चैक भेजना भूल गया।
- (b) मैं ने खाना खा लिया।
- (c) आप का बुखार बढ़ गया।
- (d) आप ने कुछ जवाब नहीं दिया।
- (e) आप मेरी सलाह मान लीजिये।

Exercise 3

- | | |
|------------------------------|---|
| (a) ad ^h yāpak | c ^h ātrō ko paR ^h ātā he. |
| (b) DākTar (<i>doctor</i>) | Tīkā lagātā he. |
| (c) <i>cashier</i> | <i>cheque cash</i> kartā he. |
| (d) darzī | kapRe banātā he. |
| (e) k ^h ānsāmā | k ^h ānā banātā he. |
| (f) <i>driver</i> | <i>car</i> calātā he. |
| (g) <i>civil engineer</i> | imāratē banvātā he. |

- | | |
|--------------------|-----------------------|
| (a) अध्यापक | छात्रों को पढ़ाता है। |
| (b) डॉक्टर | टीका लगाता है। |
| (c) कैशियर | चैक कैश करता है। |
| (d) दर्ज़ी | कपड़े बनाता है। |
| (e) खानसामा | खाना बनाता है। |
| (f) ड्राइवर | कार चलाता है। |
| (g) सिविल इंजिनियर | इमारतें बनवाता है। |

Exercise 4

- (a) shyām ne hilDā se apnī kār calvāyī.
- (b) shyām hilDā se apnā xat lik^hvāyegā.
- (c) shyām hilDā se apnā g^har banvā rahā he.
- (d) shyām hilDā se apnī kahānī sunvā rahā t^hā.
- (e) shyām hilDā se apnī laRkī ko paR^hvātā he.

- (a) श्याम ने हिल्डा से अपनी कार चलवायी।
- (b) श्याम हिल्डा से अपना खत लिखवायेगा।
- (c) श्याम हिल्डा से अपना घर बनवा रहा है।
- (d) श्याम हिल्डा से अपनी कहानी सुनवा रहा है।
- (e) श्याम हिल्डा से अपनी लड़की को पढ़वाता है।

Exercise 5

- (a) hāsna: muj^he vo hāstī laRkī bahut pasand he.
- (b) k^helnā: k^helte bacce bahut sundar lag rahe t^he.
- (c) gānā: gāti ciRiyā uR rahī t^hī.
- (d) sitār bajānā: sitār bajātā ādmī bahut acc^hā he.
- (e) tērna: tertī mac^haliyō ko dek^ho.
- (f) ronā: Doctor ne rote bacce ko Tīkā lagāyā.

- (a) हँसना: मुझे वह हँसती लड़की बहुत पसन्द है।
- (b) खेलना: खेलते बच्चे बहुत सुन्दर लग रहे थे।
- (c) गाना: गाती चिड़िया उड़ रही थी।
- (d) सितार बजाना: सितार बजाता आदमी बहुत अच्छा है।
- (e) तैरना: तैरती मछलियों को देखो।
- (f) रोना: डॉक्टर ने रोते बच्चे को टीका लगाया।

Exercise 6

mē railway station apne dost kā intzār kar rahā t^hā. t^hoRī der bād gāRī āyī aur merā dost gaRī se utrā. ham bahut xush ho kar mile. is bār pāc sāl ke bād hamārī mulākāt huī. t^hoRī der bād mē ne kahā, 'is bār bahut der ke bād yahā āye ho.' usne javāb diyā, 'acc^hī bāt t^hī ki agar gāRī der se na ātī, to mē āj b^hī na ātā'.

मैं रेलवे स्टेशन अपने दोस्त का इन्तज़ार कर रहा था। थोड़ी देर बाद गाड़ी आयी

और मेरा दोस्त गाड़ी से उतरा। हम बहुत खुश हो कर मिले। इस बार पाँच साल के बाद हमारी मुलाकात हुई। थोड़ी देर के बाद मैं ने कहा, 'इस बार बहुत देर के बाद यहाँ आये हो।' उस ने जवाब दिया, 'अच्छी बात थी कि अगर गाड़ी देर से न आती, तो मैं आज भी न आता।'

Lesson 9

Exercise 1

(a) log *laundry* mat kapRe d^hone jāte hē. (b) log *restaurant* k^hānā k^hāne jāte hē. (c) log *cinema, film* dek^hne jāte hē. (d) log *college* paR^hne jāte hē. (e) log *swimming pool* terne jāte hē. (f) log *bar beer* pīne jāte hē. (g) log *pharmacy* davāī lene jāte hē.

(a) लोग लाँड्रीमैट कपड़े धोने जाते हैं। (b) लोग रैस्टोरेंट खाना खाने जाते हैं। (c) लोग सिनेमा फिल्म देखने जाते हैं। (d) लोग कॉलिज पढ़ने जाते हैं। (e) लोग स्विमिंग पूल तैरने जाते हैं। (f) लोग बार बियर पीने जाते हैं। (g) लोग फार्मसी दवाई लेने जाते हैं।

Exercise 2

(a) vo beT^he hue bolā. (b) John so(y)e hue hās rahā t^hā. (c) ye sheher soyā sā lagtā he. (d) laRkī royī huī g^har āyī. (e) aurat ne *swimming pool* par leTe hue kahā.

(a) वह बैठे हुए बोला। (b) जॉन सोये हुए हँस रहा था। (c) यह शहर सोया सा लगता है। (d) लड़की रोयी हुई घर आयी। (e) औरत ने स्विमिंग पूल पर लेटे हुए कहा।

Exercise 3

sunī	bāt
lik ^h ā	xat
hāstā	laRkā
caltī	gāRī
b ^h ūle	log
b ^h āgtī	billī

सुनी	बात
लिखा	खत
हँसता	लड़का
चलती	गाड़ी
भूले	लोग
भागती	बिल्ली

Exercise 4

- John se ek kahānī paR^hī gayī.
- ham logō se k^hānā k^hāyā jā rahā he.
- tum se kyā kiyā jāyegā?
- muj^h se *chicken curry* banāyī gayī.
- Bill se hindustān mẽ paR^hā jāyegā.
- kyā āp se gānā gāyā jāyegā?

- जॉन से एक कहानी पढ़ी गयी।
- हम लोगों से खाना खाया जा रहा है।
- तुम से क्या किया जायेगा।
- मुझ से *चिकन करी* बनायी गयी।
- बिल से हिन्दुस्तान में पढ़ा जायेगा।
- क्या आप से गाना गाया जायेगा।

Exercise 5

- ham ko vahā jāne kā maukā milā.
- John ko hindustān jāne kā maukā aksar miltā he.
- ye sunhera maukā t^hā.
- āp ko kitāb lik^hne kā maukā kab milegā?
- is kāgaz mẽ kyā lik^hā he?
- billī ko maukā milā aur vo dūd^h pī gayī.
- ye bahut acc^he mauke kī bāt he.

- हम को वहाँ जाने का मौका मिला।
- जॉन को हिन्दुस्तान जाने का मौका अक्सर मिलता है।
- यह सुनहरा मौका है।
- आप को किताब लिखने का मौका कब मिलेगा?
- इस कागज़ में क्या लिखा है?

- (f) बिल्ली को मौका मिला और वह दूध पी गयी।
 (g) यह बहुत अच्छे मौके की बात है।

Lesson 10

Exercise 1

dīvālī	diye jalāye jāte hē. paTāxe calāye jāte hē. rājā rām ke apne rājya lauTne kī xushī mẽ manāyā jātā he.
holī	shatruō ko b ^h ī mitra banāyā jātā he. gulāl lagāyā jātā he. rang se k ^h elā jātā he.
rakshāband ^h an	d ^h agā bād ^h a jātā he.
दीवाली	दिये जलाये जाते हैं। पटाखे चलाये जाते हैं। राजा राम के अपने राज्य लौटने की खुशी में मनाया जाता है।
होली	शत्रुओं को भी मित्र बनाया जाता है। गुलाल लगाया जाता है। रंग से खेला जाता है।
रक्षाबन्धन	धागा बाँधा जाता है।

Exercise 2

Enemies are made friends. Lamps are lit. The thread is tied. Fire-crackers are lit. [It] is celebrated in happiness at the return of King Rama to his kingdom. Gulal is used. Colour is played with (lit. [it] is played with colour).

Exercise 3

- (a) dīvālī दीवाली; (b) rakshāband^han रक्षाबन्धन; (c) rakshāband^han रक्षाबन्धन; (d) holī होली; (e) dīvālī दीवाली।

Script unit 1

Exercise 1

(a) aman (b) asal (c) jalan (d) kalam (e) kamal (f) garam
(g) jab (h) kab (i) tab (j) sab

Exercise 2

(a) कट (b) गल (c) चल (d) नमक (e) सबक (f) परख (g) सदर
(h) चलन (i) मन (j) पल (k) गरम

Script unit 2

Exercise 1

(a) b^hārī (b) baRā (c) kitanā (d) kālā (e) b^hārat (f) gārī
(g) kinārā (h) gīt (i) gāyab (j) cāval (k) cāhnā (l) ciRiyāg^har
(m) zarā (n) jīvan (o) jāpān (p) cor (q) mor (r) p^hal (s) b^hūt
(t) caut^hā (u) Daul (v) pulis (w) hāt^hī (x) sitār (y) shām

(Note: व is transcribed as v above.)

Exercise 2

जब कि	की	बाज़ार	राजा	रानी
पहचान	नयी	बनारस	कानपुर	माता
पिता	कभी	मिलन	ज़मीन	कार
महीना	साल	दिन	चार	सात
सवेरा	चाय	पानी	पति	भालू

Exercise 3

रुपया	डर
रूखा	नाम
कर	थान
कि	घर
और	डाल

Exercise 1

(a) थाना वहीं है। (b) आप मेरी मदद कर सकते हैं? (c) मैं वहाँ कैसे जाऊँ? (d) यह मेरी गलती नहीं। (e) यहाँ खतरा है। (f) बचाओ! (g) यह बहुत ज़रूरी है। (h) डाक-खाना कहाँ है? (i) किस खिड़की पर जाऊँ? (j) टिकट कितना लगेगा? (k) तार अमरीका भेजना चाहता हूँ।

Script unit 4

Exercise 1

(a) पूछ-ताछ का दफ़्तर (b) मैं रास्ता भूल गयी हूँ। (c) मैं रास्ता भूल गया हूँ। (d) तंग (or तंज़) मत करो (e) मैं कुंजी (or कुञ्जी) ढूँढ़ रहा हूँ। (f) नहीं मिल रही। (g) चिट्ठी हवाई डाक से भेजिये। (h) क्या आप ये सामान सीधे बम्बई (बंबई) भेज सकते हैं? (i) सामान के लिये रसीद दीजिये। (j) मेरा सामान नहीं आया।

Exercise 2

(a) ham ek haftā dillī mẽ rahēgē. (b) mẽ yahā c^huTTī par hū. (c) ham yahā kām se āye hē. (d) ye merā pāsporT hē. (e) kyā is sāmān par DyūTī lagegī? (f) ye cīzē mere apne istemāl ke liye hē. (g) mere pās DyūTī vālā sāmān nahī hē. (h) mere pās kuch^h gifTs hē. (i) is mẽ sirf kapRe aur kitābē hē. (j) is ke alāvā koī aur cīz nahī hē.

Script unit 5

Exercise 1

(a) ā i # ye (b) aur # tē (c) paR^h # tā (d) su # no (e) na # mas # te
(f) mi # lē # ge (g) sun # kar (h) ād # mī

मूल शब्दावली

English–Hindi

glossary

Some basic vocabulary useful for everyday communication is given below. This vocabulary is presented in the following groups:

- body, health and ailments
- colours
- family and relatives
- food and drink
- numbers
- time
- important verbs

The gender of the nouns is specified as masculine (m.) and feminine (f.) Adjectives are given in their base masculine singular form. Since the plural forms of the nouns are predictable from the gender, only the singular forms are listed. Verbs are specified for the agentive (+/-ne; in perfective tenses) and experiencer subjects (+ko) if they fail to select the regular nominative subjects. Also, if the object of a verb takes a specific postposition instead of the regular **ko** postposition, it is specified in the following way:

wait **X kā intzār karnā**

This shows that the verb **intzār karnā** ‘to wait’, takes the **kā**, ‘of’, postposition instead of **ko** or the equivalent of the English ‘for’. Verbs are listed in the infinitive form.

Body, health and ailments

Parts of the body and appearance

ankle

eRī (f.)

एड़ी

back	pīT^h (f.)	पीठ
bald	ganjā (m.)	गंजा
beard	dāR^hi (f.)	दाढ़ी
blood	lahū (m.), xūn (m.)	लहू, खून
body	sharīr (m.), jisma (m.)	शरीर, जिस्म
chest	c^hatī (f.)	छाती
ear	kān (m.)	कान
elbow	kohnī (f.)	कोहनी
eye	āk^h (f.)	आँख
face	cehrā (m.), mūh (m.)	चेहरा, मुँह
finger	ugglī (f.)	उंगली
foot	per (m.)	पैर
forehead	māt^hā (m.)	माथा
hair	bāl (m.)	बाल
hand	hāt^h (m.)	हाथ
head	sir (m.)	सिर
heart	dil (m.)	दिल
kidney	gurdā (m.)	गुर्दा
knee	g^huTnā (m.)	घुटना
leg	lāt (f.)	लात
lip	hōT^h (m.)	होंठ
moustache	mūc^h (f.)	मुँछ
mouth	mūh (m.)	मुँह
neck	gardan (f.)	गर्दन
nose	nāk (f.)	नाक
shoulder	kand^hā (m.)	कंधा
stomach	peT (m.)	पेट
throat	galā (m.)	गला
thumb	angūT^hā (m.)	अंगूठा
toe	per kī ugglī (f.)	पैर की उंगली
tongue	jīb^h (f.), zabān (f.)	जीभ, ज़बान

Health and ailments

ache, pain	dard (m.)	दर्द
ailment	bīmārī (f.)	बीमारी
appetite, hunger	b^hūk^h (f.)	भूख
blind	and^hā (m.)	अन्धा

blister	c^hālā (m.)	छाला
boil	p^hoRā (m.)	फोड़ा
breath	sās (f.)	साँस
burning sensation	jalan (f.)	जलन
cholera	hezā (m.)	हैज़ा
common cold	zūkām (m.)	जुकाम
cough	k^hāsī (f.)	खाँसी
deaf	behrā (m.)	बहरा
defecation	TaTTī ānā (+ko)	टट्टी आना
dumb	gūgā (m.)	गूँगा
dysentery	pecish (f.)	पेचिश
elderly	būr^ha (m.)	बूढ़ा
feeling breathless	sās caR^hnā (+kā)	साँस चढ़ना
feeling giddy	sir cakrānā (+kā)	सिर चकराना
health	svāst^hya (m.), sehat (f.)	स्वास्थ्य, सेहत
healthy	svast^ha, tandrust	स्वस्थ, तन्दरुस्त
ill	bīmār (m.)	बीमार
illness	bīmārī (f.)	बीमारी
indigestion	bad-hazmī (f.)	बद-हज़मी
injury	coT (f.)	चोट
itch	k^hujlī (f.)	खुजली
lame	langRā (m.)	लंगड़ा
malaria	maleriyā (m.)	मलेरिया
rash	dād (m.)	दाद
sneeze	chīk (f.)	छींक
sprain	moc (f.)	मोच
swelling	sūjan (f.)	सूजन
temperature	buxār (m.)	बुखार
thirst	pyās (f.)	प्यास
tuberculosis	tapedik (m.), kshaya (m.)	तपेदिक, क्षय
typhoid	miyādī buxār (m.)	मियादी बुखार
ulcer	nāsūr (m.)	नासूर
unconscious	behosh	बेहोश

Colours

black	kālā	काला
blue	nīlā	नीला

brown	b^hūrā	भूरा
colour	raṅg (m.)	रंग
green	harā	हरा
orange	santrī	सन्तरी
pink	gulābī	गुलाबी
purple (dark)	bēgnī	बैगनी
purple (light)	jāmni	जामनी
red	lāl	लाल
saffron	kesarī	केसरी
sky blue	āsmānī	आसमानी
white	safed	सफ़ेद
white (skin)	gorā	गोरा
yellow	pīlā	पीला

Family and relatives

aunt

father's sister	buā	बुआ
father's older brother's wife	tāī	ताई
father's younger brother's wife	cācī	चाची
mother's brother's wife	māmī	मामी
mother's sister	mausi	मौसी
	xālā (Muslim)	खाला
	b^hāī	भाई

brother

brother-in-law

husband's older brother	jeT^h	जेठ
husband's sister's husband	nandoī	नन्दोई
husband's younger brother	devar	देवर
wife's brother	sālā	साला
wife's sister's husband	sāD^hū	साँदू

child

daughter

daughter-in-law

father

father-in-law

granddaughter

daughter's daughter	dohtī	दोहती
son's daughter	potī	पोती

baccā (m.) baccī (f.)	बच्चा, बच्ची
beTī	बेटी
bahū	बहू
pitā (Hindu, Sikh)	पिता
abbā (Muslim)	अब्बा
sasur	ससुर

grandfather		
father's father	dādā	दादा
mother's father	nānā	नाना
grandmother		
father's mother	dādī	दादी
mother's mother	nānī	नानी
grandson		
daughter's son	dohtā	दोहता
son's son	potā	पोता
husband	pati (Hindu, Sikh) xāvind (Muslim)	पति खाविन्द
mother	mātā, mā (Hindu, Sikh) ammi (Muslim)	माता, माँ अम्मी
mother-in-law	sās	सास
nephew		
brother's son	b^hatījā	भतीजा
sister's son	b^hājā	भाँजा
niece		
brother's daughter	b^hatījī	भतीजी
sister's daughter	b^hājī	भाँजी
relative	rishtedār	रिश्तेदार
sister	behen	बहन
sister-in-law		
brother's wife	b^hāb^hī	भाभी
husband's sister	nanad	ननद
wife's sister	sālī	साली
son	beTā	बेटा
son-in-law	javāī	जवाई
uncle		
father's older brother	tāū	ताऊ
father's sister's husband	p^hūp^hā	फूफा
father's younger brother	cācā	चाचा
mother's brother	māmā	मामा
mother's sister's husband	mausā (Hindu, Sikh) xālū (Muslim)	मौसा खालू
wife	patnī (Hindu, Sikh) bībī (Muslim) g^harvālī	पत्नी बीबी घरवाली

Food and drink

Foodgrains and flours

black beans	lob^hiyā (m.)	लोभिया
chick-pea flour	besan (m.)	बेसन
chick peas	c^hole (m. pl.)	छोले
corn	makāī (f.)	मकई
flour	āTā (m.)	आटा
flour (refined, all purpose)	medā (m.)	मैदा
lentils	dāl (f.)	दाल
kidney beans	rājmāh (f.)	राजमाँह
moog beans/lentils	mūg dāl (f.)	मूँग दाल
rice	cāval (m.)	चावल
wheat	gehū (m.)	गेहूँ

Fruits and nuts

almond	bādām (m.)	बादाम
apple	seb (m.)	सेब
apricot	xumānī (f.)	खुमानी
banana	kelā (m.)	केला
cashew nuts	kājū (m.)	काजू
fruit	p^hal (m.)	फल
grapes	aṅgūr (m.)	अंगूर
guava	amrūd (m.)	अमरूद
lemon	nīmbū (m.)	नीम्बू
mango	ām (m.)	आम
melon	k^harbūjā (m.)	खरबूजा
orange	santrā (m.)	सन्तरा
peach	āRū (m.)	आड़ू
peanuts	mūgp^hālī (f.)	मूँगफली
pear	nāshpātī (f.)	नाशपाती
pistachio	pistā (m.)	पिस्ता
plum	ālūbuxārā (m.)	आलूबुखारा
tangerine	nāraggī (f.)	नारंगी
walnut	ak^hroT (m.)	अखरोट
watermelon	tarbūj (m.)	तरबूज

Vegetables

beetroot	cukandar (m.)	चुकन्दर
bittergourd	kerelā (m.)	करेला
cabbage	bandgobhī (f.)	बन्दगोभी
courgette	torī (f.)	तोरी
cucumber	k^hirā (m.)	खीरा
fenugreek	met^hī (f.)	मेथी
garlic	lehsun (m.)	लहसुन
ginger (fresh)	adrak (f.)	अदरक
mustard	sarsō (m.)	सरसों
okra	b^hiNDī (f.)	भिंडी
onion	pyāz (m.)	प्याज़
peas	maTar (m.)	मटर
potatoes	ālū (m.)	आलू
pumpkin	kaddū (m.)	कद्दू
radish	mūlī (f.)	मूली
spinach	pālak (f.)	पालक
tomato	TamāTar (m.)	टमाटर
vegetable	sabzī (f.)	सब्जी

Herbs and spices

aniseed	sāūf (m.)	सौंफ
asafoetida	hīg (f.)	हींग
bay leaves	tez pattā (m.)	तेज पत्ता
black cardamom	baRī ilāyaci (f.)	बड़ी इलायची
black pepper	kālī mirca (f.)	काली मिर्च
cardamom	ilāyaci (f.)	इलायची
chilli	mirca (f.)	मिर्च
cinnamon	dālcīnī (f.)	दालचीनी
cloves	lāūg (m.)	लौंग
coriander	d^hniyā (m.)	धनिया
cumin	jīrā (m.)	जीरा
ginger (dry)	sāūT^h (f.)	सौंठ
mango powder	amcūr (m.)	अमचूर
mint	paudīnā (m.)	पौदीना

mixed spices	garam masālā (m.)	गरम मसाला
mustard seeds	rāī (f.)	राई
nutmeg	jāyphāl (m.)	जायफल
pepper (black)	kālī mirca (f.)	काली मिर्च
saffron	kesar (m.)	केसर
salt	namak (m.)	नमक
tamarind	imlī (f.)	इमली
turmeric	haldī (f.)	हल्दी

Food items (dishes) etc.

alcoholic drinks	sharāb (f.)	शराब
betel leaf	pān (m.)	पान
betel nut	supārī (f.)	सुपारी
bread (Indian)	roTī (f.), capatī (f.)	रोटी, चपाती,
	p^hulkā (m.), nān (m.)	फुल्का, नान,
	pūri (f.), parāT^hā (m.)	पूरी, पराठा,
	kulcā (m.), b^haTūrā (m.)	कुल्चा, भटूरा
bread (Western)	Dabal roTī (f.)	डबल रोटी
butter	makk^han (m.)	मक्खन
buttermilk	lassī (f.)	लस्सी
cheese	panīr (m.)	पनीर
coffee	kāfī (f.)	काफ़ी
curry (Indian)	kaR^hī (f.)	कढ़ी
egg	aNDā (m.)	अंडा
food	k^hānā (m.)	खाना
non-vegetarian	māsāhārī	माँसाहारी
vegetarian	shākāhārī	शाकाहारी
juice	ras (m.)	रस
lentils	dāl (f.)	दाल
meat	mās (m.), goshta (m.)	माँस, गोश्त
milk	dūd^h (m.)	दूध
oil	tel (m.)	तेल
purified butter	g^hī (f.)	घी
sugar (brown)	shakkar (f.)	शक्कर
sugar (white)	cīnī (f.)	चीनी
sweets	miT^hāī (f.)	मिठाई

tea	cāy (f.)	चाय
tobacco	tambākū (m.)	तम्बाकू
vinegar	sirkā (m.)	सिरका
water	pānī (m.), jal (m.)	पानी, जल
yoghurt	dahī (m./f.)	दही

Cooking processes

baking (oven cooking)	tandūrī	तन्दूरी
boiling	ubālnā (+ne)	उबालना
cooking	pakānā (+ne)	पकाना
cutting	kāTnā (+ne)	काटना
frying	talnā (+ne)	तलना
grilling	sēknā (+ne)	सेकना
grinding	pīsnā (+ne)	पीसना
kneading	gūdñā (+ne)	गूँदना
mixing	milānā (+ne)	मिलाना
peeling	c^hīlnā (+ne)	छीलना
roasting	b^hūnnā (+ne)	भूनना
rolling	belnā (+ne)	बेलना
seasoning	taRkā lagānā (+ne)	तड़का लगाना
sieving	c^hānna (+ne)	छानना
slicing	cīrnā (+ne)	चीरना

Tastes

bitter	kaRvā	कड़वा
delicious/tasty	mazedār	मजेदार
savoury/salty	namkīn	नमकीन
sour	k^haTTā	खट्टा
spicy	masāledār, mircavālā, caTpaTā	मसालेदार, मिर्चवाला चटपटा
sweet	mīT^hā	मीठा
taste	svād	स्वाद
tasteless	p^hīkā, besvād	फीका, बेस्वाद

Numbers

Cardinal

1	ek	एक	35	pētīs	पैंतीस
2	do	दो	36	c ^h attīs	छत्तीस
3	tīn	तीन	37	sētīs	सैंतीस
4	cār	चार	38	aRatīs	अड़तीस
5	pāc	पाँच	39	untālīs	उनतालीस
6	che	छह	40	cālīs	चालीस
7	sāt	सात	41	iktālīs	इकतालीस
8	āT ^h	आठ	42	byālīs	ब्यालीस
9	nau	नौ	43	tētālīs	तैंतालीस
10	das	दस	44	cauvālīs	चौवालीस
11	gyārah	ग्यारह	45	pētālīs	पैंतालीस
12	bārah	बारह	46	c ^h iyālīs	छियालीस
13	terah	तेरह	47	sētālīs	सैंतालीस
14	caudah	चौदह	48	aRtālīs	अड़तालीस
15	pandrah	पन्द्रह	49	uncās	उनचास
16	solah	सोलह	50	pacās	पचास
17	sattrah	सत्तरह	51	ikyāvan	इक्यावन
18	aThārah	अठारह	52	bāvan	बावन
19	unnīs	उन्नीस	53	tirpan	तिरपन
20	bīs	बीस	54	cauvan	चौवन
21	ikkīs	इक्कीस	55	pacpan	पचपन
22	bāīs	बाईस	56	c ^h appan	छप्पन
23	teīs	तेईस	57	sattāvan	सत्तावन
24	caubīs	चौबीस	58	aTT ^h āvan	अट्ठावन
25	paccīs	पच्चीस	59	unsaT ^h	उनसठ
26	c ^h abbīs	छब्बीस	60	sāT ^h	साठ
27	sattālīs	सत्ताईस	61	iksaT ^h	इकसठ
28	aT ^h ālīs	अठाईस	62	bāsaT ^h	बासठ
29	untīs	उनतीस	63	tiresaT ^h	तिरेसठ
30	tīs	तीस	64	cāūsaT ^h	चौंसठ
31	ikattīs	इकत्तीस	65	pēsāT ^h	पैंसठ
32	battīs	बत्तीस	66	c ^h iyāsaT ^h	छियासठ
33	tētīs	तैंतीस	67	sarsaT ^h	सरसठ
34	cāūtīs	चौंतीस	68	aRsaT ^h	अड़सठ

69	unhattar	उनहत्तर	85	paccāsī	पच्चासी
70	sattar	सत्तर	86	c^hiyāsī	छियासी
71	ikhattar	इकहत्तर	87	sattāsī	सत्तासी
72	bahattar	बहत्तर	88	aTT^hāsī	अट्ठासी
73	tihattar	तिहत्तर	89	navāsī	नवासी
74	cauhattar	चौहत्तर	90	nabbe	नब्बे
75	pachattar	पचहत्तर	91	ikyānbe	इक्यानबे
76	c^hihattar	छिहत्तर	92	bānbe	बानबे
77	satahattar	सतहत्तर	93	tirānbe	तिरानबे
78	aT^hhattar	अठहत्तर	94	caurānbe	चौरानबे
79	unāsī	उनासी	95	pañcānbe	पँचानबे
80	assī	अस्सी	96	c^hiyānbe	छियानबे
81	ikāsī	इकासी	97	satānbe	सतानबे
82	bayāsī	बयासी	98	aTT^hānbe	अट्ठानबे
83	tirāsī	तिरासी	99	ninyānbe	निन्यानबे
84	caurāsī	चौरासी	100	sau	सौ

0	shūnya, sifar	शून्य, सिफर
150	ek sau pacās	एक सौ पचास
1,000	hazār	हज़ार
10,000	das hazār	दस हज़ार
100,000 (a hundred thousand)	ek lāk^h	एक लाख
1,000,000 (a million)	das lāk^h	दस लाख
10,000,000 (ten million)	ek karoR	एक करोड़
100,000,000 (a billion)	das karoR	दस करोड़
1,000,000,000 (ten billion)	arab	अरब
10,000,000,000 (a hundred billion)	das arab	दस अरब
100,000,000,000 (a thousand billion)	k^harab	खरब

Ordinal

first	pehlā	पहला
second	dūsra	दूसरा
third	tīsra	तीसरा
fourth	caut^ha	चौथा
fifth	pācvā	पाँचवाँ

(Afterwards just add the suffix -vā to the cardinal numbers.)

Fractions

$\frac{1}{4}$	(a quarter)	(ek) caut ^h āī	(एक) चौथाई
$\frac{1}{2}$	(a half)	ād ^h ā	आधा
$\frac{3}{4}$	(three-quarters)	paunā	पौना
$1\frac{1}{4}$	(one-and-a-quarter)	savā (ek)	सवा (एक)
$1\frac{1}{2}$	(one-and-a-half)	DeR ^h	डेढ़
$1\frac{3}{4}$	(one-and-three-quarters)	paune do (i.e. the next number)	पौने दो
$2\frac{1}{4}$		savā do	सवा दो
$2\frac{1}{2}$		D ^h āī (the numeral two is incorporated in the word)	ढाई
$2\frac{3}{4}$		paune tīn (i.e. the next number)	पौने तीन
$3\frac{1}{4}$		savā tīn	सवा तीन
$3\frac{1}{2}$		sāR ^h e tīn	साढ़े तीन
$3\frac{3}{4}$		paune cār	पौने चार

Then follow the pattern given below to derive the other fractional numbers:

number + $\frac{1}{4}$	savā + number
number + $\frac{1}{2}$	sāR ^h e + number
number + $\frac{3}{4}$	paune + next number

Decimal point

decimal	dashamlav	दशमलव
(Example: 1.5	ek dashamlav pāc	एक दशमलव पाँच)

Percentages

percentage

(Example: 50 per cent)

prati shat

pacās prati shat

प्रति शत

पचास प्रति शत)

Time

Hours

o'clock	baje	बजे
1:15	savā (ek)	सवा (एक)
1:30	DeR^h	डेढ़
1:45	paune do (i.e. the next number)	पौने दो
2:15	savā do	सवा दो
2:30	D^hāī (the number two is incorporated in the word)	ढाई
2:45	paune tīn (i.e. the next number)	पौने तीन
3:15	savā tīn	सवा तीन
3:30	sāR^he tīn	साढ़े तीन
3:45	paune cār	पौने चार

Examples

kitne	baje	hē?	<i>or</i>	vakta	kyā	he?
how many	o'clock	are		time	what	is
What time is it?						
ek bajā he.		It is 1 o'clock.				
deR^h baje hē.		It is 1:30.				
paune tīn baje hē.		It is 2:45.				

9:00 a.m.

savera/subah ke nau

9:00 p.m.

rāt ke nau

4:20

cār bajkar bīs minaT

6:50

sāt bajne mē das minaT

सवेरे/सुबह के नौ

रात के नौ

चार बजकर बीस मिनट

सात बजने में दस मिनट

year	sāl (m.)	साल
month	mahīnā (m.)	महीना
day	din (m.)	दिन
hour	g^hanTā (m.)	घन्टा
minute	minaT (m.)	मिनट
second	sekinD (m.) pal (m.)	सैकिन्ड, पल

Days of the week

Monday	somvār (Hindu, Sikh), pīr (Muslim)	सोमवार
Tuesday	mangalvār	मंगलवार
Wednesday	bud^hvār	बुधवार
Thursday	guruvār, brihspativār (Hindu, Sikh), jummerāt (Muslim)	गुरुवार, बृहस्पतिवार जुम्मेरात
Friday	shukravār (Hindu, Sikh), jummā (Muslim)	शुक्रवार जुम्मा
Saturday	shanivār (Hindu, Sikh), haftā (Muslim)	शनिवार हफ्ता
Sunday	ravivār	रविवार

Months

The names of the months of the Hindu and Muslim calendar are different from the Christian calendar. However, the Christian calendar is officially used, so the Indian pronunciation of the months is given below:

January	janvarī	जनवरी
February	farvarī	फरवरी
March	mārca	मार्च
April	aprel	अप्रैल
May	maī	मई
June	jūn	जून
July	julāī	जुलाई
August	agast	अगस्त
September	sitambar	सितम्बर
October	aktūbar	अक्तूबर
November	navambar	नवम्बर
December	disambar	दिसम्बर

Years

The word 'year' when used as part of a date is translated as **san** सन्. For instance,

1995 (the year) **san unnīs sau pañcānbe** सन् उन्नीस सौ पँचानबे
but one can *not* say: **ek hazār nau sau pañcānbe**.

Important verbs

Hindi verbs are listed in the infinitive form.

Abbreviations

(intr.)	intransitive verb; does not take the ne ने postposition in the perfect tenses
(tr.)	transitive verb; takes the ne ने postposition in the perfect tenses
(+ne)	takes the ne ने postposition in the perfect tenses
(-ne)	does not take the ne ने postposition in the perfect tenses
(+/-ne)	may or may not take the ne ने postposition in the perfect tenses
(+ko)	takes ko को with its subject; indicates non-volitional action

accept, agree	mānnā (+ne)	मानना
ache	dard honā (+ko)	दर्द होना
afraid	Dar lagnā (+ko)	डर लगना
agree	mānnā (+ne)	मानना
(be) angry	gussā honā	गुस्सा होना
	gussā karnā (+ne)	गुस्सा करना
(become) angry	gussā ānā (+ko)	गुस्सा आना
appear	lagnā (+ko), nazar ānā (+ko)	लगना, नज़र आना
be	honā (-ne)	होना
be able to	saknā (-ne)	सकना
beat	mārnā (+ne)	मारना
be born	x kā janma honā (-ne)	x का जन्म होना
begin	shurū honā (intr.)	शुरू होना
	shurū karnā (tr.)	शुरू करना
break	toRnā (+ne)	तोड़ना

bring	lānā (-ne)	लाना
burn	jalnā (intr.), jalānā (tr.)	जलना, जलाना
buy	xarīdnā (+ne)	खरीदना
call	bulānā (+ne)	बुलाना
catch	pakaRnā (+ne)	पकड़ना
celebrate	manānā (+ne)	मनाना
change	badalnā (+ne)	बदलना
choose	cunnā (+ne)	चुनना
climb	caR^hnā (-ne)	चढ़ना
collide	x se Takrānā (+ne)	x से टकराना
come	ānā (-ne)	आना
compare	x kī y see tulnā karnā (+ne)	x की y से तुलना करना
complain	x se y kī shikāyat karnā (+ne)	x की y से शिकायत करना
complete	pūrā karnā (+ne)	पूरा करना
converse	x se bāt karnā (+ne)	x से बात करना
cost	x (amount) lagnā (-ne)	लगना
count	ginnā (+ne)	गिनना
cover	D^haknā (+ne)	ढकना
cry	ronā (-ne), cillānā (-ne)	रोना, चिल्लाना
cut	kaTnā (intr.), kāTnā (tr.)	कटना, काटना
dance	nācnā (+ne)	नाचना
desire	x kī icc^hā honā (-ne)	x की इच्छा होना
die	marnā (-ne)	मरना
disappear	gāyab honā (intr.)	गायब होना
	gāyab karnā (tr.)	गायब करना
dislike	nāpasand honā (+ko)	नापसन्द होना
	nāpasand karnā (+ne)	नापसन्द करना
do	karnā (+ne)	करना
drink	pīnā (+ne)	पीना
drink (alcohol)	sharāb pīnā (+ne)	शराब पीना
drive	kār calānā (+ne)	कार चलाना
earn	kamānā (+ne)	कमाना
enjoy	mazā honā (intr.)	मज़ा होना
	mazā karnā (tr.)	मज़ा करना
	mazā lenā (tr.)	मज़ा लेना
eat/dine	k^hānā k^hānā (+ne)	खाना खाना

eat breakfast	nās^htā karnā (+ne)	नाश्ता करना
enter	g^husnā (-ne)	घुसना
fall	girnā (-ne)	गिरना
feed	k^hilānā (+ne)	खिलाना
feel happy	xush honā (-ne)	खुश होना
feel sad	udās honā (-ne)	उदास होना
feel sick	tabīyat xarāb honā (-ne)	तबीयत खराब होना
fight	laRnā (-ne)	लड़ना
finish	xatam honā (intr.)	खतम होना
	xatam karnā (tr.)	खतम करना
fix, recover, repair	T^hīk honā (intr.)	ठीक होना
	T^hīk karnā (tr.)	ठीक करना
fly	uRnā (intr.), uRānā (tr.)	उड़ना, उड़ाना
forgive, pardon	māf karnā (+ne)	माफ करना
give	denā (+ne)	देना
go	jānā (-ne)	जाना
go back	vāpas jānā (-ne)	वापस जाना
go down/descend	utarnā (-ne)	उतरना
grind	pīsnā (+ne)	पीसना
hate	x se nafrat karnā (+ne)	x से नफरत करना
hear	sunnā (+ne)	सुनना
	sunāī denā (+ko)	सुनाई देना
hire	kirāye par lenā (+ne)	किराये पर लेना
hope	x kī āshā honā (-ne)	x की आशा होना
get hot	garmī paRnā (-ne)	गरमी पड़ना
(get) hurt	coT lagnā (+ko)	चोट लगना
inquire	pūc^htāc^h karnā (+ne)	पूछताछ करना
invite	x ke g^har ānā (-ne)	x के घर आना
	nyautā denā (+ne)	न्यौता देना
jump	kūdⁿā (-ne)	कूदना
kill	mārⁿā (+ne)	मारना
knock at	k^haTk^haTānā (+ne)	खटखटाना
know	jānnā (+ne)	जानना
	mālūm honā (+ko)	मालूम होना
	patā honā (+ko)	पता होना
(come to) know	patā lagnā (+ko)	पता लगना
laugh	hāsnā (-ne)	हँसना
learn	sīk^hnā (+ne)	सीखना

like	pasand honā (+ko) pasand karnā (+ne) acc ^h ā lagnā (+ko)	पसन्द होना पसन्द करना अच्छा लगना
live	rehnā (-ne)	रहना
look	dek ^h nā (+ne)	देखना
love	x se prem honā (+ko) x se prem karnā (+ne)	x से प्रेम होना x से प्रेम करना
make	banānā (+ne)	बनाना
meet	milnā (-ne)	मिलना
melt	pigh ^h alnā (-ne)	पिघलना
mix	milānā (+ne)	मिलाना
need, want	cāhiye (+ko), cāhnā (+ne) x kī zrūrat honā (+ko)	चाहिये, चाहना x की ज़रूरत होना
(be) nervous	g ^h abrānā (-nū)	घबराना
object	x par ētrāz karnā (+ne)	x पर ऐतराज़ करना
open	k ^h ulnā (intr.), k ^h olnā (tr.)	खुलना, खोलना
order (someone; but not something)	āgyā denā (+nū)	आज्ञा देना
	hukam karnā (+ne)	हुक्म करना
peel	c ^h īlnā (+ne)	छीलना
permit	izāzat denā (+ne)	इज़ाज़त देना
persuade	manānā (+ne)	मनाना
place	rak ^h nā (+ne)	रखना
play	k ^h elnā (+/-ne)	खेलना
play (instrument)	bajānā (+ne)	बजाना
pour	Dālnā (+ne)	डालना
praise	x kī tārif karnā (+ne)	x की तारीफ़ करना
prepare	taiyār honā (intr.) taiyār karnā (tr.)	तैयार होना तैयार कारना
press	dabānā (+ne)	दबाना
push	d ^h akelnā (+ne)	धकेलना
put	rak ^h nā (+ne), Dālnā (+ne)	रखना, डालना
put off	Tālnā (+ne)	टालना
quarrel	x se laRnā (-ne)	लड़ना
rain	bārish honā (-ne)	बारिश होना
reach	pahūcnā (-ne)	पहुँचना
read	paR ^h nā (+ne)	पढ़ना
recognize	pehcānnā (+ne)	पहचानना

refuse, prohibit	x se manā karā (+ne)	x से मना करना
remember	yād honā (intr. + ko)	याद होना
remember, memorize	yād karnā (+ne)	याद करना
respect	x kī izzat karnā (+ne)	x की इज़्ज़त करना
rest	ārām karnā (+ne)	आराम करना
return, come back	vāpas ānā (-ne)	वापस आना
	lauTnā (-ne)	लौटना
return (something)	vāpas karnā (+ne)	वापस करना
	lauTānā (+ne)	लौटाना
ripe	paknā (-ne)	पकना
rise	uT ^h nā (-ne), caR ^h nā (-ne)	उठना, चढ़ना
run	dauRnā (-ne), b ^h āgnā (-ne)	दौड़ना, भागना
say	kehnā (+ne)	कहना
seem	lagnā (+ko)	लगना
sell	becnā (+ne)	बेचना
send	b ^h ejnā (+ne)	भेजना
show	dik ^h ānā (+ne)	दिखाना
(take) shower	nahānā (+/-ne)	नहाना
sing	gānā (+ne)	गाना
sit	beT ^h nā (-ne)	बैठना
sleep	sonā (-ne)	सोना
slip	p ^h īsalnā (-ne)	फिसलना
sneeze	c ^h īknā (+/-ne)	छींकना
snow	barf girnā (-ne)	बर्फ़ गिरना
speak	bolnā (+/-ne)	बोलना
spend (money)	xarca karnā (+ne)	खर्च करना
spend (time)	bitānā (+ne), kāTnā (+ne)	बिताना
spill	girānā (+ne)	गिराना
spread	bic ^h ānā (+ne)	बिछाना
stand	k ^h aRā honā (-ne)	खड़ा होना
stay	rehnā (-ne), T ^h ehernā (-ne)	रहना, ठहरना
steal	corī karnā (+ne)	चोरी करना
stop	ruk ^h nā (intr.)	रुकना
	rok ^h nā (tr.)	रोकना
study	paR ^h nā (+/-ne)	पढ़ना
(be) surprised	herān honā (-ne)	हैरान होना
swim	terna (-ne)	तैरना
take care of	dek ^h -b ^h āl karnā (+ne)	देख-भाल करना

take	lenā (+ne)	लेना
taste	caḡ ^h nā (+ne)	चखना
teach	paR ^h ānā (+ne)	पढ़ाना
telephone	Teliḡfon karnā (+ne)	टैलीफोन करना
tell, mention	batānā (+ne)	बताना
think	x kā xyāl honā (-ne)	x का ख्याल होना
	socnā (+ne)	सोचना
throw	p ^h ēknā (+ne)	फेंकना
tired	t ^h aknā (-ne)	थकना
touch	c ^h ūnā (+ne)	छूना
try	x kī koshish karnā (+ne)	की कोशिश करना
turn	muRnā (intr.) moRnā (tr.)	मुड़ना, मोड़ना
turn over	palaTnā (+ne)	पलटना
understand	samaj ^h nā (+/-ne)	समझना
uproot	uk ^h āRnā (+ne)	उखाड़ना
use	x kā istemāl karnā (+ne)	x का इस्तेमाल करना
wait	x kā intzār karnā (+ne)	x का इंतज़ार करना
wake up	uT ^h nā (-ne)	उठना
walk	calnā (-ne)	चलना
want, need	cāhiye (+ko), cāhnā (+ne)	चाहिये, चाहना
wash	d ^h onā (+ne)	धोना
waste	gavāñnā (+ne)	गवाँना
wear	pehennā (+ne)	पहनना
weep	ronā (-ne)	रोना
win	jītnā (+/-ne)	जीतना
worry	x kī cintā karnā (+ne)	x की चिन्ता करना
worship	pūjā karnā (+ne)	पूजा करना
write	lik ^h nā (+ne)	लिखना

Hindi–English glossary

The Hindi vocabulary items used in the dialogues and reading-practice pieces are presented below in roman alphabetical order. However, it should be pointed out that the vowel symbol **ɛ** follows **u**, whereas the nasalized vowels (with ~) and short vowels precede their corresponding oral long vowels, respectively.

ab^hī	अभी	right now
ab^hī b^hī	अभी भी	even now
acc^hā	अच्छा	good, okay
acc^hāī (f.)	अच्छाई	good (n.), quality, ideal
acc^hā lagnā (+ko)	अच्छा लगना	to like
afsos (m.)	अफ़सोस	sorrow (m.)
aglā	अगला	next
akāl paRnā (-ne)	अकाल पड़ना	famine to occur
akelā	अकेला	alone
aksar	अकसर	often, usually
amīr	अमीर	rich
anāj (m.)	अनाज	grain, corn
andāz (m.)	अन्दाज़	style
and^hkāra (m.)	अन्धकार	darkness
angrez (m.)	अंग्रेज़	the English
angrezi (f.)	अंग्रेज़ी	the English language
apnā	अपना	one's own
art^ha (m.)	अर्थ	meaning
arz (f.)	अर्ज़	request
asal mē	असल में	in fact, in reality
asli	असली	real, genuine
aTūT	अटूट	unbreakable

aur	और	and, more, other, else
aurat (f.)	औरत	woman
aur b^{hi}	और भी	even more
ayod^hya (f.)	अयोध्या	Ayodhya (place name)
āk^h (f.)	आँख	eye
ādāb (m.)	आदाब	salutation, greetings
ādi	आदि	etc.
ādmī (m.)	आदमी	man
āg (f.)	आग	fire
āj-kal	आज-कल	nowadays
ākramaNa karnā (+ne)	आक्रमण करना	to attack
ām	आम	mango (n.); common (adj.), general
ānā (-ne)	आना	to come
āne vālā	आने वाला	about to come
āp	आप	you (honorific)
āp ke	आप के	your
āp ko	आप को	to you
ārām (m.)	आराम	comfort, rest
ārām karnā (+ne)	आराम करना	to rest
āTā (m.)	आटा	flour
bacānā (+ne)	बचाना	to save
baccā (m.)	बच्चा	child
bacpan (m.)	बचपन	childhood
bahut	बहुत	very
bahut xūb	बहुत खूब	great! splendid!
baje	बजे	o'clock
banānā (+ne)	बनाना	to make
banāras	बनारस	Banaras (one of the oldest cities in India)
banda	बन्द	closed
banda honā (-ne)	बन्द होना	to close
banda karnā (+ne)	बन्द करना	to close
bannā (-ne)	बनना	to be made
banvāsa (m.)	बनवास	exile, residence in forest
baRā	बड़ा	big
baR^hnā (-ne)	बढ़ना	to increase, advance

batānā (+ne)	बताना	to tell
bāḍ^hnā (+ne)	बाँधना	to tie
bāhar	बाहर	outside, out
bār (f.)	बार	time
bārah	बारह	twelve
bāt (f.)	बात	matter, conversation, topic
becnā (+ne)	बेचना	to sell
bekār	बेकार	useless
beTā (m.)	बेटा	son
beTī (f.)	बेटी	daughter
b^hai	भई	hey, well (excl.)
b^harnā (+ne)	भरना	to fill
b^hagnā (-ne)	भागना	to run
b^hagte (present participle)	भागते	running
b^hai (m.)	भाई	brother/brothers
b^harat (m.)	भारत	India
b^haratiya	भारतीय	Indian
b^hej denā (+ne)	भेज देना	to send (compound verb)
b^hejnā (+ne)	भेजना	to send
b^hi	भी	also
b^hūlnā (+/-ne)	भूलना	to forget
b^hūt (m.)	भूत	ghost, past
bijlī (f.)	बिजली	electricity, lightning
bimārī (f.)	बिमारी	illness
binā	बिना	without
bindī (f.)	बिन्दी	dot
bībī (f.)	बीबी	wife
bīmā (m.)	बीमा	insurance
bolanā (+/-ne)	बोलना	to speak
brindāvan	बृन्दावन	Brindavan (the place where Lord Krishna was brought up)
buj^hanā (+ne)	बुझाना	to extinguish
burā	बुरा	bad
burāī (f.)	बुराई	evil
buxār (m.)	बुखार	fever
behen (f.)	बहन	sister
berā (m.)	बैरा	waiter

cak^hnā (+ne)	चखना	to taste
calānā (+ne)	चलाना	to drive, to manage (business), to light /play firecrackers
calnā (-ne)	चलना	walk
caudāh	चौदह	fourteen
cāḍ (m.)	चाँद	moon
cāḍdnī	चाँदनी	moonlit
cāhiye (+ko)	चाहिये	desire, want
cāhnā (+ne)	चाहना	to want
cār	चार	four
cāy (f.)	चाय	tea
c^hātā (m.)	छाता	umbrella
c^hīpākar	छिपाकर	secretly
c^hoRnā (+ne)	छोड़ना	to leave
c^hoTā	छोटा	small
cīn (m.)	चीन	China
cīnī	चीनी	Chinese
cillānā (-ne)	चिल्लाना	to scream
citauRa (m.)	चित्तौड़	Chitaur (a very famous historical place in Rajasthan)
cor (m.)	चोर	thief
corī karnā (+ne)	चोरी करना	to steal
curry (f.)	करी/कढ़ी	curry
cūki	चूँकि	because
daftar (m.)	दफ्तर	office
dahī (m./f.)	दही	yoghurt
dard (m.)	दर्द	pain, ache
darvāzā (m.)	दरवाज़ा	door
das	दस	ten
dasta (m)	दस्त	diarrhoea
dauRnā (-ne)	दौड़ना	to run
davāī/davā (f.)	दवाई/दवा	medicine
DākTar (m.)	डाक्टर	doctor
Dālā (+ne)	डालना	to put in, throw, pour
dām (m.)	दाम	price
dek^hnā (+ne)	देखना	to see, to look at, to notice

der (f.)	देर	delay, time (period of, slot of)
desha (m.)	देश	country
d^hanyavād	धन्यवाद	thanks
d^harma (m.)	धर्म	religion
d^hāgā (m.)	धागा	(bracelets of) thread
d^hūm-d^hām se	धूमधाम से	with pomp and show
dik^hānā (+ne)	दिखाना	to show
dillī (f.)	दिल्ली	Delhi (the capital city)
dimāg (m.)	दिमाग	brain
din (m.)	दिन	day
dīpak/ diyā (m.)	दीपक/दिया	an earthen lamp
dīvalī	दीवाली	Diwali, the festival of lights/ lamps
do	दो	two
donō	दोनों	both
dost (m.)	दोस्त	friend
duniyā (f.)	दुनिया	world
dūr	दूर	far, distant
dūr karnā (+ne)	दूर करना	to dispel, to eliminate
dūsra (m. adj.)	दूसरा	second, other, another
ek	एक	one
ek-do	एक-दो	one or two
ek dūsre se	एक दूसरे से	with one another, each other
ek-sā	एक-सा	alike
farishtā (m.)	फ़रिश्ता	angel
farka (m.)	फ़र्क	difference
farz (m.)	फ़र्ज	duty
fasal (f.)	फसल	crop
furasat (f.)	फुरसत	free time, spare time, leisure
p^hēknā (+ne)	फेंकना	to throw
galat	ग़लत	wrong
galat-fahamī (f.)	ग़लत-फ़हमी	misconception, misunderstanding
gale lagānā (+ne)	गले लगाना	to embrace
gaye	गये	went

gāv (m.)	गाँव	village
gāv vālā (m.)	गाँव वाला	villager
gānā (m.); v. (+ne)	गाना	song (n.), to sing (v.)
gāRī (f.)	गाड़ी	train, vehicle, cart
g^hanTā (m.)	घंटा	hour
g^har (m.)	घर	house
g^hoRā (m.)	घोड़ा	horse
g^hoRī (f.)	घोड़ी	mare
ginnā (+ne)	गिनना	to count
golī (f.)	गोली	tablet, pill; bullet
gujarāt (m.)	गुजरात	the state of Gujarat
gumnā (-ne)	गुमना	to be lost
gussā (m.)	गुस्सा	anger
guT^hī (f.)	गुठली	stone (of a fruit)
gyārah	ग्यारह	eleven
hamāre yahā	हमारे यहाँ	at our place (house, country, etc.)
hameshā	हमेशा	always
harānā (+ne)	हराना	to defeat
havā (f.)	हवा	air, wind
havāī aDDā (m.)	हवाई अड्डा	airport
hazār	हज़ार	thousand
hā	हाँ	yes
hāl (m.)	हाल	condition
hālā ki	हालांकि	although
hāt^h (m.)	हाथ	hand
hindu/hindū	हिन्दु/हिन्दू	a Hindu
hindustān (m.)	हिन्दुस्तान	India
hindustānī	हिन्दुस्तानी	Indian
holī (f.)	होली	Holi, the festival of colours
honā (-ne)	होना	to be
hukam (m.)	हुकम	order
hū	हूँ	am
hē	हैं	are
he	है	is
intzār (m./f.)	इंतज़ार	wait

intzār karnā (+ne)	इंतज़ार करना	to wait
isliye	इसलिये	therefore, so, thus, because of this
itnā (m. adj.)	इतना	so much/many, this much/many
itne mē	इतने में	in the meanwhile
īsāī	ईसाई	a Christian
jab (relative pronoun)	जब	when
jab ki	जब कि	while
jahāz (m.)	जहाज़	a ship, vessel, plane
jalānā (+ne)	जलाना	to light, to burn, to kindle
jaldī	जल्दी	quickly, hurry
janma (m.)	जन्म	birth
javāb (m.)	जवाब	answer
javāb denā (+ne)	जवाब देना	to answer, reply
jānā (-ne)	जाना	to go
jāne do (compound verb)	जाने दो	let (someone) go
jāne vāle	जाने वाले	going
jānvar (m.)	जानवर	animal
jeb (f.)	जेब	pocket
jeb kāṭnā (+ne)	जेब काटना	to pick [a] pocket
jī	जी	honorific word (optional with greetings)
jīvan (m.)	जीवन	life
jesā	जैसा	as
jese (ki)	जैसे (कि)	as, as if
jvālāmukhī (m.)	ज्वालामुखी	volcano
kab	कब	when
kabhī	कभी	ever
kabhī kabhī	कभी-कभी	sometimes
kabhī nahī	कभी नहीं	never
kahā	कहाँ	where
kahānī (f.)	कहानी	story
kaī	कई	several
kal	कल	yesterday, tomorrow
kam	कम	less

kamrā (m.)	कमरा	room
karīb	करीब	about, approximately
karnā (+ne)	करना	to do
kat^hā (f.)	कथा	story
kaTnā (-ne)	कटना	to be cut
kaun sā	कौन सा	which one
kyā!	क्या !	What! I do not believe it!
kā	का	of
kāfī	काफ़ी	enough, sufficient
kāgaz (m.)	कागज़	paper
kām honā (+ko)	काम होना	to have work
kāTnā (+ne)	काटना	to cut
ke alāvā	के अलावा	besides, in addition to
(ke) bād	के बाद	after, later
ke bāre mē	के बारे में	about, concerning
(ke) binā	के बिना	without
ke liye	के लिये	for
ke sāt^h	के साथ	with, together
k^halnāyak (m.)	खलनायक	villain
k^hānā (m.; v.) (+ne)	खाना	food (n.), to eat (v.)
k^helnā (+/-ne)	खेलना	to play
k^hiRkī (f.)	खिड़की	window
k^holnā (+ne)	खोलना	to open
kis	किस	which
kisī	किसी	someone
kismat (f.)	किस्मत	fortune, fate
kitāb (f.)	किताब	book
kitnā	कितना	how many?
kījie	कीजिए	please do
koī	कोई	some, any, someone, anyone
kuc^h	कुछ	some
kul	कुल	total
kursī (f.)	कुरसी	chair
kehnā (+ne)	कहना	to say
kehte hē	कहते हैं	is called
keṣe	कैसे	how
kyā	क्या	what
kyō	क्यों	why

lagānā (+ne)	लगाना	to attach, to stick, to fix, to apply
lagb^hag	लगभग	about, approximately, almost
lagnā (+ko)	लगना	to seem, to be applied, to appear
lagnā (-ne)	लगना	to take, to cost
lakshmi (f.)	लक्ष्मी	Lakshmi, the goddess of wealth, fortune, prosperity
landan	लन्दन	London
laRāī (f.)	लड़ाई	fight, battle, war
laRkā	लड़का	boy
laRkī	लड़की	girl
lauTanā (-ne)	लौटना	to return, to come back
lāl	लाल	red
lānā (-ne)	लाना	to bring
lekin	लेकिन	but
lenā (+ne)	लेना	to take
lik^hnā (+ne)	लिखना	to write
log (m.)	लोग	people
lok (m.)	लोक	people
lok kat^hā (f.)	लोक कथा	folk-tale
mac^hlī (f.)	मछली	fish
mahā	महा	great
mahābharat (f.)	महाभारत	one of the two greatest epics from Sanskrit
mahīnā (m.)	महीना	month
man (m.)	मन	mind
man-pasand (f.)	मन पसन्द	favourite
manānā (+ne)	मानना	to celebrate (festival, holiday), to persuade
mard (m.)	मर्द	man
marīz (m.)	मरीज़	patient
marnā (-ne)	मरना	to die
masālā (m.)	मसाला	spice
masāledār	मसालेदार	spicy
mat	मत	not
matlab (m.)	मतलब	meaning

maukā (m.)	मौका	opportunity
mazā karnā (-ne)	मज़ा करना	to enjoy
māś (m.)	माँस	meat
mālūm honā (+ko)	मालूम होना	to know, to be known
mātā (f.)	माता	mother
mē	में	in, during
meharbānī (f.)	मेहरबानी	kindness
milnā (-ne)	मिलना	to meet
milnā	मिलना	to be available
milnā (+ko)	मिलना	to find, to receive
mirca (f.)	मिर्च	chilli peppers
mitra (m.)	मित्र	friend
mizāj (m.)	मिज़ाज	temperament, nature
mugal	मुगल	the Moguls
muj^he, muj^b ko	मुझे = मुझ को	(to) me
mulākāt (f.)	मुलाकात	meeting
mulākāt honā (-ne)	मुलाकात होना	to meet
mushkil	मुश्किल	difficult, difficulty (f.)
mē	मैं	I
mehēgā	महँगा	expensive
mehel (m.)	महल	palace
na...na	न...न	neither...nor
na?	न	isn't it?
nahī	नहीं	not
nahī to	नहीं तो	otherwise
nakal (f.)	नकल	copy, fake, imitation
namak (m.)	नमक	salt
namaste	नमस्ते	Hindu greetings and replies to greetings; (may be used by other religions too)
nayā	नया	new
nazar (f.)	नज़र	vision
nām (m.)	नाम	name
nāpasand (f.)	नापसन्द	dislike
nāshṭā (m.)	नाश्ता	breakfast
ne	ने	agent marker in the perfective tenses.

oh	ओह	exclamation of pain/sorrow
pahūcnā (-ne)	पहुँचना	to reach, to arrive
pakaRnā (+ne)	पकड़ना	to catch
palnā (-ne)	पलना	to be brought up
par	पर	on, at
parājīt honā (-ne)	पराजित होना	to be defeated
pareshān	परेशान	troubled
parhez (m.)	परहेज़	abstinence
parhez karnā (+ne)	परहेज़ करना	to abstain, to avoid
paR ^h nā (-ne)	पढ़ना	to study, to read
parivār (m.)	परिवार	family
paRnā (-ne)	पड़ना	to fall, to lie down
pasand (f.)	पसन्द	choice, liking
pashcim (m.)	पश्चिम	west
pashcimī	पश्चिमी	western
patā (m.)	पता	address
patā lagnā (+ko)	पता लगाना	to come to know
paTāxā (m.)	पटाखा	a firecracker
patrā (m.)	पत्रा	astrological chart
pavitratā (f.)	पवित्रता	purification, holiness
paṅkti (f.)	पंक्ति/पंक्ति	line, row
pānā (+ne)	पाना	to find, obtain
pānī (m.)	पानी	water
pās	पास	near
p ^h al (m.)	फल	fruit
p ^h ir	फिर	again, then
p ^h ul-j ^h aRī (f.)	फुलझड़ी	a kind of firework which emits flower-like sparks
pickārī (f.)	पिचकारी	a syringe-shaped water-gun made of wood or metal
pīlā	पीला	yellow
pīnā (+ne)	पीना	to drink
pracalit honā (-ne)	प्रचलित होना	to be prevalent
prakāsha (m.)	प्रकाश	light
prasanntā (f.)	प्रसन्नता	happiness, joy
prasidd ^h a	प्रसिद्ध/प्रसिद्ध	famous
pratīka (m.)	प्रतीक	symbol

prācīn	प्राचीन	ancient
prema (m.)	प्रेम	love
pulis vālā (m.)	पुलिस वाला	policeman
purānā	पुराना	old (inanimate)
pūc^hnā (+ne)	पूछना	to ask
pūjana (n.)	पूजन	worship
pūrā (m.; adj.)	पूरा	full, complete, whole
pūrā karnā (+ne)	पूरा करना	to complete
pehlā	पहला	first
pehle	पहले	(at) first, ago, previously
pesā (m.)	पैसा	money; one hundredth of a rupee
pyār (m.)	प्यार	love
rakshā karnā (+ne)	रक्षा करना	to protect, to defend
rakshāband^han (m.)	रक्षा बन्धन	'the festival of love and protection'
rang-biraṅgā	रंग-बिरंगा	colourful
raṅg (m.)	रंग	colour
raṅgīn	रंगीन	colourful
rājā (m.)	राजा	king, emperor
rājya (m.)	राज्य	kingdom
rākshasa (m.)	राक्षस	demon
rāma (m.)	राम	Lord Rama; (proper name)
rānī (f.)	रानी	queen
rāt (f.)	रात	night
rāvaNa (m.)	रावण	the demon king, Ravana
resham (m.)	रेशम	silk
reshmī	रेशमी	silken
ritu (f.)	ऋतु	season
rivāj (m.)	रिवाज	custom
rukṇā (-ne)	रुकना	to stop
rupayā (m.)	रुपया	rupees (Indian currency)
rehnā (-ne)	रहना	live
sab	सब	all
sabzī (f.)	सब्जी	vegetable
sac (m.)	सच	truth, true

sac!	सच	Truth! It can't be true!
saknā (-ne)	सकना	can, be able to
salāh (f.)	सलाह	advice
salāh lenā (+ne)	सलाह लेना	to seek/take advice
salāh mānnā (+ne)	सलाह मानना	to accept/take advice
salām (m.)	सलाम	Muslim greetings and replies to greetings
samaj^hnā (+/-ne)	समझना	to understand
samaya (m.)	समय	time
samrāt (m.)	सम्राट	king, emperor
sandesh (m.)	सन्देश	message
sanskrita (f.)	संस्कृत	Sanskrit
sau	सौ	hundred
savāl (m.)	सवाल	question
saverā (m.)	सवेरा	morning
sangīit (m.)	संगीत	music
sāhib (m.)	साहिब	sir
sāl (m.)	साल	year
sāmān (m.)	सामान	baggage, goods, stuff, tools
sārī (f.)	साड़ी	saree
sāt baje	सात बजे	seven o'clock
se	से	from, with, by, than
sevā (f.)	सेवा	service
shabda (m.)	शब्द	word
sharīr (m.)	शरीर	body
shatābdī (m.)	शताब्दी	century
shatru (m.)	शत्रु	enemy
shatrutā (f.)	शत्रुता	enmity, hostility
shauk (m.)	शौक	hobby, fondness, interest
shādī (f.)	शादी	marriage
shādī-shudā	शदी-शुदा	married
shām (f.)	शाम	evening
shāndār	शानदार	splendid, great
shāyad	शायद	perhaps
shrī krishna	श्रीकृष्ण	Lord Krishna
shub^ha	शुभ	auspicious
shukriyā (m.)	शुक्रिया	thanks
shuru karnā (+ne)	शुरू करना	to begin

sheher (m.)	शहर	city
singār (m.)	सिंगार	make up
sir (m.)	सिर	head
sirf	सिर्फ	only
sīk^hnā (+ne)	सीखना	to learn
socnā (+ne)	सोचना	to think
solvī	सोलहवीं	sixteenth
srava-priya	सर्व-प्रिय	loved by all, favourite
subā (f.)	सुबह	morning
sultān (m.)	सुलतान	a sultan, king, emperor
sunharā (m. adj.)	सुनहरा	golden
sunte hī (sun+te hī participle)	सुनते ही	as soon as [someone] heard
sūk^hā (m. adj.)	सूखा	dry
sūt (m.)	सूत	cotton
sūti (adj.)	सूती	cotton
senik (m.)	सैनिक	soldier
tab tak	तब तक	by then
tabīyat (f.)	तबीयत	health, disposition
taklīf denā (+ne)	तकलीफ देना	to bother
taklīf (f.)	तकलीफ	trouble, bother
talāk (m.)	तलाक	divorce
tar	तर	wet
tari (f.)	तरी	liquid
tashrīf (f.)	तशरीफ	(a term signifying respect)
tashrīf lānā (-ne)	तशरीफ लाना	to grace one's place, welcome, come
tashrīf rak^hnā (+ne)	तशरीफ रखना	to be seated
tāj (m.)	ताज	crown
tāj mehel (m.)	ताज महल	the Taj Mahal
tez	तेज़	fast, quick, sharp, strong
t^hā	था	was
T^hīk	ठीक	fine; okay
T^hīk-T^hāk	ठीक-ठाक	fine, hale and hearty
t^hoRā	थोड़ा	little, few
Tīkā lagānā (+ne)	टीका लगाना	to give an injection/a shot
to (particle)	तो	then, as regards

ternā (-ne)	तैरना	to swim
tyauhāra (m.)	त्यौहार	festival
umar (f.)	उमर	age
utsāh (m.)	उत्साह	enthusiasm, joy, zeal
uttarād^hikārī (m.)	उत्तराधिकारी	heir
esā	ऐसा	such
vacan (m.)	वचन	promise
vah	वह	that, he, she
vahī (vah+hī)	वही	same, that very
varsha (m.)	वर्ष	year
vasanta (m.)	वसन्त	spring
vāh	वाह	ah! excellent! bravo!
vāh! vāh!	वाह ! वाह !	Wow! Wow! bravo!
vāpas	वापस	back
vāpas ānā (-ne)	वापस आना	to come back
vātāvaraNa (m.)	वातावरण	atmosphere, environment
videshī (m.)	विदेशी	foreigner
vijaya (f.)	विजय	victory
vintī (f.)	विनती	request
vo kese	वह कैसे	how come?
vese	वैसे	otherwise, in addition, like that, similarly
xarāb	खराब	bad
xarīdnā (+ne)	खरीदना	to buy
xatarnāk	खतरनाक	dangerous
xatrā (m.)	खतरा	danger
xayāl (m.)	खयाल	opinion, view
xāskar	खासकर	especially, particularly
xud	खुद	oneself
xudā hāfiz	खुदा हाफिज़	goodbye
xush-hālī (f.)	खुश-हाली	prosperity
xushbū (f.)	खुशबू	fragrance (lit. happy smell)
xushī	खुशी	happiness
xeriyat (f.)	खैरियत	safety, welfare
xyāl (m.)	ख़याल	opinion, thought

yahā	यहाँ	here
yahā tak ki	यहाँ तक कि	to the point, to the extent that
yā	या	or
yād dilānā (+ne)	याद दिलाना	to remind
yānī	यानी	that is, in other words
zarā	ज़रा	little, somewhat
zarūr	ज़रूर	of course, certainly
zarūrat (f.)	ज़रूरत	need, necessity
zarūrī	ज़रूरी	important, urgent, necessary
zor se	ज़ोर से	loudly
zor denā (+ne)	ज़ोर देना	to emphasize
zyādā (invariable)	ज़्यादा	more

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N.B. The numbers refer to lesson numbers.

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