

A 678023





1682

# PANJÁBÍ GRAMMAR:

WITH EXERCISES AND VOCABULARY.

BY THE

REV. E. P. NEWTON, M. A.,

OF THE AMERICAN PRESBYTERIAN MISSION

IN THE PUNJAB.

Ludhiana:

PRINTED AT THE LUDHIANA MISSION PRESS,

M. WYLIE, MANAGER.

1898.

*All Rights Reserved.*

LUDHIANA: THE AMERICAN PRESBYTERIAN MISSION PRESS, 1898.

PK  
2633  
.N56

863030-237

## ERRATA.

Page	32	line	2	for	<i>others</i>	read	<i>other</i>
„	46	„	18	„	ਪਿੱਛਿਆ	„	ਪੱਛਿਆ
„	65	„	15	„	ਹਰਨ	„	ਹਰਨ
„	91	„	19	„	a compound	„	compound
„	127	„	18	„	ਤਾਈ	„	ਤਾਈ
„	178	„	Foot note	„	Ch. xii	„	Ch. xxvi
„	180	„	5	„	ਸੰਗ	„	ਸੰਗ
„	202	„	4	„	ਧੋਬੀਆਂ	„	ਧੋਬੀਆਂ
„	„	„	5	„	ਆਏ	„	ਆਏ
„	215	„	8	„	ਰੋਰ ਕੀ	„	ਰੋਰ ਕੀ
„	221	„	15	„	are	„	an
„	229	„	10	„	ਝੁਸਦਾ	„	ਝੁਸਕਦਾ
„	231	„	7	„	ਕਰਦ	„	ਕਰਦਾ
„	307	„	20	„	even	„	ever
„	309	„	8	„	ਮੈਂ	„	ਮੈਂ
„	331	„	21	„	being beating	„	being beaten
„	353	„	4	„	Many transi- tive	„	many intransi- tive
„	377	„	8	„	ਮੁਠਾ	„	ਮੁਠਾ
„	455	„	22	„	ਹੋਏ ਹਲ	„	ਹੋਏ ਹੋਲ
„	456	„	3	„	P. 2	„	P. 1.

## PREFACE.

---

The following work originated in an endeavour, several years ago, to help two friends in their study of the Panjábí language. The plan was to write lessons with accompanying exercises which were intended to illustrate the principles and rules previously laid down, so that these might be definitely fixed in the mind before taking another step in advance. This method proving helpful to those for whom it was originally undertaken, it was suggested that if the papers were published they might be useful to others as well, but at the time I was deterred by press of other work from putting them into such a shape as would justify their publication. I have since been able to take advantage of a furlough to Scotland to rewrite them, and to add much matter that was not in the papers as at first prepared.

With three exceptions, to each chapter is attached an exercise which the student will do well to translate on paper and have corrected by his munshí or by some one else who is competent to do so.

The book is open to criticism on the ground of its apparent lack of arrangement. In writing a grammar the usual plan is to discuss each part of speech, beginning with the noun and ending with the interjection,



and to say all that is to be said on each before passing to the next, and for a scientific exposition of the principles of a language this method is the best, and indeed the only admissible one. But for beginners, who wish as quickly as possible to acquire a practical acquaintance with the structure of sentences, a departure from this method and the adoption of that of introducing the different parts of speech in rapid succession in the early part of the work will much more than compensate for any lack of scientific arrangement that it may entail. Indeed in no other way would it be possible to prepare exercises.

A considerable amount of matter, much of which is necessary for a more complete knowledge of the language, but which would only be confusing to a beginner, has been thrown into the form of notes at the end of some of the chapters. As the subjects treated of in these notes do not enter into the exercises the student is recommended to postpone the reading of them till he has gone through the book.

It has been my aim to put into the Panjábí Vocabulary at the end of the book all words that are used in the Exercises, and many besides. In the English Vocabulary some words that occur in the Exercises will not be found, because they are represented not by any one Panjábí word but by a phrase, and as these have been explained in the body of the work it seemed superfluous to burden the Vocabulary with a repetition

of them. When two or more English words are to be rendered by a single Panjábí one they are as far as possible connected by a hyphen, and will be found under the first letter of the combination. Words in parentheses, when printed in Roman letters are not to be translated. Those in italics are intended as a guide in translating.

The reader will kindly bear in mind that the vocabulary is not a dictionary, and it has not been thought necessary to give to each word all the definitions of which it is susceptible. In this respect the English Vocabulary, which has been prepared with sole reference to the Exercises, is especially brief, as a rule those Panjábí equivalents only being given which are necessary to enable the student to translate the sentence. These do not always exhibit the words in their primary sense, but they present those particular phases of meaning which they are intended to express in the passages in which they occur.

Proper names in the English Exercises are spelt as they are pronounced by natives of the country. e. g., *Lahaur* for *Lahore*, *Jalandhar* for *Jullundur*, *Ludeháńá* for *Ludhiana*, &c. The name of every Sikh ends in the word *Singh*, meaning 'a lion'; as *Sant Singh*, *Baghel Singh*, *Rám Singh*, &c. The popular pronunciation of this title can hardly be expressed by the Roman character, but *Sinhu* approaches it, the *nh* having a nasal sound like that of the French word *bon*,

with a faint aspirate. This in Gurmukhí is written **ਸਿੰਧ**, and in this form these Sikh names generally appear in the Exercises. Since they will always be recognized as proper names they have not been put into the Vocabulary.

The sentences of which the Panjábí Exercises are composed are largely selected from the works of native writers. This is more especially the case in the latter part of the book, and wherever constructions and idioms occur in which a foreigner is likely to trip. The same is true of the examples given to illustrate the rules.

In some of the notes the term High Hindí is used, to designate that form of the Hindí language which is taught in the schools and is used in Government and Missionary publications. It is essentially a literary language and differs in many respects from the popular dialects as spoken throughout a large part of North India.

In the preparation of this work I am indebted for help most of all to my father's Panjábí Grammar first published in 1851 at the Ludhiana Mission Press, of which two editions have since been issued. Next to this I have found most helpful to me Dr. Kellogg's excellent Hindí Grammar which seems to leave almost nothing to be desired by those who wish to master the Hindí language. From this work I have not hesitated in some instances to borrow definitions when they suited my subject, without thinking it necessary to add

quotation marks. I trust this general acknowledgment will be deemed sufficient.

I have also studied and derived much assistance from the works of several other eminent writers on the languages and dialects of North India, which will be found frequently referred to in the notes. The references are as follows :—

J. Newton, Panjábí Grammar.

Biháří Lál, Panjábí Biákaraṇ.

Kellogg, Hindí Grammar.

Hoernle, Grammar of the Gaudian Languages.

Beames, Comparative Grammar of the Aryan Languages of India.

Grierson, Seven Grammars of the Dialects and Sub-Dialects of the Biháří Language.

Taylor, Gujrátí Grammar.

E. P. NEWTON.

EDINBURGH,

*June 18, 1896.*

## CONTENTS.

CHAPTER.	— — — — —			PAGE.
	Preface	...	...	i
	Introduction	...	...	1
I.	Declension of Nouns	...	...	12
	First Declension	...	...	14
II.	Second Declension	...	...	19
III.	Present Tense of the Substantive Verb	...	...	21
IV.	Third Declension	...	...	24
V.	Past Tense of the Substantive Verb	...	...	28
	Postpositions	...	...	ib.
	Genitive Affix	...	...	29
VI.	Adjectives	...	...	39
VII.	Structure of the Verb	...	...	45
	Present Imperfect and Present Perfect Tenses	...	...	48
VIII.	Personal Pronouns	...	...	53
IX.	Object of the Verb in the Nominative or the Accusative Case	...	...	59
	Use of the Instrumental Case	...	...	62
	Construction of the Perfect Tenses of Transi- tive Verbs	...	...	ib.
X.	Indefinite Perfect	...	...	67
	Suppression of the case sign $\text{ॠ}$	...	...	ib.
	Demonstrative Pronouns	...	...	68
	Negative Sentences	...	...	70
XI.	Past Imperfect and Past Perfect Tenses	...	...	76
	Pronouns	...	...	77
	Relative Sentences	...	...	81
XII.	Pronominal Adjectives	...	...	85
	The Direct Construction	...	...	87

CONTENTS.

vii.

CHAPTER.		PAGE.
XIII.	Pronominal Adjectives ...	90
	Interrogative Sentences ...	95
	Ellipsis of the Substantive Verb ...	96
XIV.	Reflexive Pronouns ...	98
	The Intensive Particle <b>चौ</b> ...	100
	Repetition of Words ...	102
XV.	Modes of expressing the idea of Possession ...	105
	Construction with Verbs denoting to Fear, Ask, Desire, Tell, Say ...	106
	Force of <b>न</b> appended to a sentence ...	107
XVI.	Pronominal Adverbs ...	109
XVII.	Future Tenses ...	113
	Inflected Cases ...	116
	Omission of the Postpositions ...	118
XVIII.	Contingent Future ...	125
XIX.	The Imperative ...	135
	Some Irregular Verbs ...	138
XX.	Compound Verbs ...	146
	The Verb <b>देखा</b> ...	148
	Omission of the Auxiliary ...	150
	Omission of the Conjunction ...	<i>ib.</i>
	Adjectives used as Adverbs ...	<i>ib.</i>
XXI.	The Infinitive ...	153
XXII.	Future Imperfect and Future Perfect Tenses ...	161
	Methods of expressing Time ...	164
XXIII.	Postpositions ...	168
	Comparison of Adjectives ...	172
XXIV.	Conjunctive Participle ...	177
XXV.	Conjunctive Participle (continued) ...	183
	The Intensive Particle <b>चौ</b> ...	185
	The Intensive Suffix <b>मारा</b> ...	<i>ib.</i>
XXVI.	Intensive Compounds with <b>मारा, देखा देखा</b> ...	188!

CHAPTER.	PAGE.
XXVII. Numerals ... ..	198
XXVIII. Numerals (continued) ... ..	205
Fractional Numbers ... ..	<i>ib.</i>
XXIX. Compound Pronouns ... ..	214
XXX. Idiomatic uses of ਜਿਹਾ ... ..	219
Nominal Compounds formed with ਵਿਖਾਈ, ਸੁ- ਕਾਈ, ਫੁਆਈ, ਸੰਘਾਈ, and ਫੜਾਈ ... ..	221
XXXI. Indefinite Imperfect ... ..	226
Construction of the Object of the Verb ਸੁਕਨਾ	229
XXXII. Contingent Imperfect and Contingent Perfect	233
Uses of ਤਾਵਾਂ, ਤਾਵੈਂ and ਚਾਹਿ ... ..	236
XXXIII. Negative Contingent Tenses ... ..	242
The Relative and Interrogative used for the Indefinite Pronouns and Adverbs ... ..	246
XXXIV. Adverbs ... ..	250
XXXV. Adverbs (continued) ... ..	258
Causal Clauses ... ..	259
XXXVI. Conjunctions ... ..	265
XXXVII. Imperfect and Perfect Participles ... ..	271
XXXVIII. Imperfect and Perfect Participles Absolute ... ..	279
XXXIX. Noun of Agency ... ..	289
Gerund ... ..	291
XL. Extension of the Perfect Tenses by the insertion of ਚੋੜਿਆ ... ..	297
Constructions with the Genitive Case ... ..	299
XLI. Modes of expressing Time ... ..	307
The Present Imperfect used in a Future or Past sense ... ..	309
The Indefinite Perfect used with reference to a future event ... ..	310
XLII. The Dative Case ... ..	313
The Ablative Case ... ..	315

## CONTENTS.

ix.

CHAPTER.		PAGE.
	Pronouns in apposition with a Noun ...	ib.
XLIII.	Agreement of Adjectives ...	320
	Agreement of Verbs ...	321
	The use of words in pairs ...	ib.
XLIV.	Idiomatic uses of बरवे ...	326
	Compounds formed with बरना and a reduplicated noun ...	327
XLV.	The Passive Voice ...	330
XLVI.	Causal Verbs ...	343
XLVII.	Causal Verbs (continued) ...	353
XLVIII.	Nominal Compounds ...	361
XLIX.	Intensive Compounds with मूढका, पैका, रचिका and घैठका ...	372
L.	Intensive Compounds with भाँड़िका, चाका, छँडका, रंधका and छंडका ...	380
LI.	Potential Compounds ...	387
	Completive Compounds ...	389
LII.	Frequentative Compounds ...	394
	Desiderative Compounds ...	396
LIII.	Inceptive Compounds ...	401
	Permissive and Acquisitive Compounds ...	403
LIV.	Continuative Compounds ...	407
	Progressive Compounds ...	408
LV.	पिआ prefixed to a Verb in an Intensive or a frequentative sense ...	414
	Statical Compounds ...	416
	Reiterative Compounds ...	ib.
LVI.	Derivative and Compound Nouns ...	419
LVII.	Derivative and Compound Adjectives ...	439
APPENDIX.	i. Names of the numerical signs ...	449
	ii. Numerals ...	ib.
	iii. Days of the week ...	451



## CONTENTS.

				PAGE.
iv.	The months	...	...	452
v.	Conjugation of the verb <b>ੴ</b>	...	...	453
vi.	Conjugation of an Intransitive Verb	...	...	456
vii.	Conjugation of a Transitive Verb	...	...	458
viii.	Paradigm of the Active and Passive			
	Voices	...	...	facing 459
ix.	Irregular Verbs	...	...	459
VOCABULARY.	Panjábi-English	...	...	462
	English-Panjábi	...	...	516

# PANJÁBÍ GRAMMAR.

## INTRODUCTION.

1. The language which is spoken with some variation throughout the Panjáb, and hence called Panjábí, is usually written in what is known as the *Gurmukhí* character.\* This term is derived from *Gurú*, 'a teacher,' and *mukh*, 'the mouth,' and it probably owes its origin to the fact that the art of writing was at first employed only on sacred subjects, and was practiced by pupils who recorded the oral instruction of their *gurús*, instead of, as had been the case in earlier times, committing his teachings to memory.†

2. The alphabet consists of thirty-five letters, whence the name *Painté* signifying thirty-five, by which it is usually designated by the natives. It is a common belief amongst the people that these were originated by Bábá Nának, the founder of the Sikh religion, who lived about the end of the fifteenth century. It is certain however that whatever hand he may have had in modifying their form, most of them have, with slight variation in their structure, come down from a very much more remote antiquity. Of the entire number

---

\* Foreigners are sometimes heard to ask, "Do you speak Gurmukhí?" There is no such language. The term is applied only to the character, and while one may learn to read or write Gurmukhí, no one can speak it, any more than he can Devanágari.

† Beames, i. 56.

no less than twenty-one can, though they have undergone some change, be distinctly recognized in the ancient inscriptions, six at least being traceable to the 10th century of our era, three to the 5th century, and twelve to the 3rd century before Christ.

3. Of the thirty-five characters that constitute the alphabet the first three are vowel forms, and the rest consonants. They are as follows:—

<i>Form.</i>	<i>Name.</i>	<i>Power.</i>
अ	áirá	{ The powers of these, together with the modifications which they undergo to express vowel sounds, will be explained presently.
इ	írí	
उ	úrú	
स	sassá	s, as in <i>sum</i> .
ह	habá	h, as in <i>house</i> .
क	kakká	k, as in <i>king</i> .
ख	khakkhá	kh, an aspirated <i>k</i> .*
ग	gaggá	g, as in <i>go</i> .
घ	ghagghá	gh, an aspirated <i>g</i> , as in 'log-house.'
ङ	nganngá	ng, as in <i>king</i> , (never as in <i>hunger</i> ).
च	chachchá	ch, as in <i>church</i> .

\* The aspirated letters, of which there are ten, must be pronounced with a single impulse of the voice, no vowel sound being allowed to intervene between the consonant and the aspirate. Thus ख is pronounced like *ckh* in the following words when spoken consecutively and without a pause; 'Black-hole,' 'block-head.' So also the character represented by *ckh* should be pronounced like those letters in the combination 'which house,' and the same with the others.

Form.	Name.	Power.
छ	chhachchhá	chh, an aspirated <i>ch</i> .
ज	jajjá	j, as in <i>judge</i> . ['judge-him.')
झ	jhajjhá	jh, an aspirated <i>j</i> , as <i>dgeh</i> in
ञ	nyanyá	ny, as in the Spanish <i>señor</i> .
ट	ṭainká	ṭ, slightly harsher than the Eng- lish <i>t</i> .*
ठ	ṭhatṭhá	ṭh, an aspirated <i>ṭ</i> . [lish <i>d</i> .
ड	ḍaddá	ḍ, slightly harsher than the Eng-
ढ	ḍhaddhá	ḍh, an aspirated <i>ḍ</i> . [lish <i>n</i> .
ण	ṇáná	ṇ, slightly harsher than the Eng-
त	tattá	t, slightly softer than the Eng- lish <i>t</i> .†
थ	thatthá	th, an aspirated <i>t</i> . [lish <i>d</i> .
द	daddá	d, slightly softer than the Eng-
ध	dhaddhá	dh, an aspirated <i>d</i> . [lish <i>n</i> .
न	nanná	n, slightly softer than the Eng-
प	pappá	p, as in <i>pay</i> . herd.†
फ	phapphá	ph, an aspirated <i>p</i> , as in 'shep-
ब	babbá	b, as in <i>boy</i> .
ड	bhabbhá	bh, an aspirated <i>b</i> , as in 'Codbham.'

\* This and the four letters following must be pronounced with the tip of the tongue on the roof of the mouth, a little further back than when vocalising the corresponding English letters.

† This and the four letters following are pronounced with the tip of the tongue pressed on the inside of the teeth, a little further forward than when vocalising the corresponding English letters. Taylor suggests the Irish pronunciation of 'water,' 'trials.'

‡ In words, adopted from a foreign language this letter is frequently pronounced like *f*.

<i>Form.</i>	<i>Name.</i>	<i>Power.</i>
म	mammá	m, as in <i>may</i> .
य	yayyá	y, as in <i>yoke</i> .
र	rará	r, like the French <i>r</i> , with the tongue vibrating on the palate.
ल	lallá	l, as in <i>love</i> .
व	wáwá	v, w, something between the two.*
ऋ	rará	ř, a cerebral <i>r</i> , produced by placing the tip of the tongue on that part of the roof of the mouth which is used in pronouncing ऋ, and exploding the breath.†

4. These letters are divided into five classes, thus:

Vowels, अ, ए, ऊ.

Sibilant, स.

Aspirate, ह.

Mutes,	{	क	ख	ग	घ	ङ	Gutturals.
		च	छ	ज	झ	ञ	Palatals.
		ट	ठ	ड	ढ	ण	Cerebrals.
		त	थ	द	ध	न	Dentals.
		प	फ	ब	भ	म	Labials.

\* The sound is that which is produced by attempting to pronounce *w* with the upper teeth on the lower lip, in the position in which we place them to pronounce *v*.

† The sound of this letter differs little from that of ऋ, with which it is frequently interchanged.

## Semivowels, ञ र ल व ङ.\*

5. It will be seen that the arrangement of letters here is more systematic than that of the English alphabet, those of each class and sub-class being placed together. Thus the three vowel forms stand at the head, followed by four classes of consonants. First we have the sibilant and aspirate, each of these classes being represented by one letter only; then the mutes, subdivided into five classes, each containing five letters; and finally the five semivowels. If the mutes be read in columns downwards it will be found that the five classes are arranged in the order of the organs by the aid of which they are pronounced, beginning with the throat and ending with the lips. If on the other hand the eye be carried horizontally across the page it will be seen that the letters which constitute each class are also arranged on a uniform principle, there being in each, two pairs of letters and an odd one. The first pair consists of a surd letter with its aspirated form, the second of a sonant letter with its aspirated form, and at the end is the nasal that is appropriate to its class.

6. The three letters ञ, ए, उ, with the aid of additional signs, known as *lagh* or *mátr*, are made to represent ten vowel sounds, and these assume different forms, according as they are initial in a word or syllable, or non-initial. Thus:—

---

\* This letter being pronounced after the analogy of the Cerebrals might with equal propriety have been classed with them.

<i>Initial.</i>	<i>Non-initial.</i>	<i>Power.</i>
अ	—*	a, as in <i>woman</i> , or as <i>u</i> in <i>but</i> .
आ	।	á, ,, <i>far</i> .
इ	ि	i, ,, <i>fin</i> .
ई	ी	í, ,, <i>machine</i> .
उ	ु	u, ,, <i>full</i> .
ऊ	ú	ú, ,, <i>rule</i> .
ए	े	e, ,, <i>they</i> .†
ऐ	ै	ai, ,, <i>aisle</i> .
ओ	ो †	o, ,, <i>go</i> . [in Eng. <i>house</i> .
औ	ौ †	au, ,, the German <i>haus</i> , or <i>ou</i>

7. The following are the names of the non-initial vowel signs, or *lags*: । *á kanna*; ि *siárt*; ि *bihárt*, or *biári*; उ *aunkur*; ú *dulainke*, or *duaunkure*; ए *laun*, or *lán*; ऐ *dulátán*, or *duláwán*; ओ *horá*; औ *kanaurá*.

\* The short *a* being inherent in each consonant requires no sign to represent it when non-initial. Thus in जल *jal*, बल *ban*, मल *mat*, रस *ras*, &c., *a* is inherent in the consonants ज, ब, म, र, and must be pronounced in reading. In the final consonants however it is quiescent. When no vowel sign follows a consonant the latter is said to be *muktá*, 'sufficient.'

† In reality the English language furnishes no sound that exactly represents that of ऐ. It is something between the sounds of *e* in *set* and in *they*, but more nearly approximating to the former, provided the sound be prolonged as in the latter word.

‡ Note that initial *o* is expressed by a slight modification of the letter ओ, the upper curve being left open, and the non-initial by a distinct sign.

Of these ॠ and ॡ are written after, ॢ before, ॣ and । under, and ॥, ०, १, २, over, the letters which they vocalize. How they are joined to the vowels अ, ए, ऊ, has been shown in the above Table. They are used with consonants in the same manner. Thus; मा *sá*, मि *si*, मी *si*, मु *su*, मू *sú*, मे *se*, मै *sai*, मे *so*, मे *sau*.

The name of each of these vowel signs when pronounced in connection with a consonant takes, in addition, the sound of that consonant, so that ॠ *á kanná*, e. g., when following क would be called *ká kanná*, when following द, *dá kanná*, when following र, *rá kanná*, &c.

8. The native method of spelling is clumsy in the extreme, as will be seen by the following examples ;

बगल, is spelled '*babbá muktá, gaggá muktá, lallá muktá, bāgal.*'

टीप, ,, '*ṭainke nún ṭi bihári, pappá muktá, ṭip.*'

भ्रामा, ,, '*ṛiṛe nún á kanná, sasse nún sá kanná, ása.*'

माहिब, ,, '*sasse nún sá kanná, háhe nún hi siári, babbá muktá, sáhib.*' [hári, bairi.]

बैरी, ,, '*babbe nún bai dulátán, ráre nún ri bi-*

This is very much as if we were to spell the word *patent*, 'to *p* add *a*, to *t* add *e*, *n* alone, *t* alone, *patent.*'

9. There are three additional signs to be noted, viz., *ṭippi* ( ° ), *bindi* ( ` ), and *adhik* ( ~ ).

(1) *ṭippi* may be written over any letter that is *muktá*, or that has *siári* subjoined to it, also over any



consonant with *aunkur* or *dulainke* subscript. When so placed, if the following letter be a mute, *tippt* takes the place of the nasal of the class to which that mute belongs. Thus if the following mute be a guttural, *tippt* would be pronounced like **ਛ**; as **ਓਗ** for **ਓਛਗ**; **ਸੰਥ** for **ਸਛਥ**. The same is true also of the palatals, cerebrals, &c.; as **ਪੰਛੀ** for **ਪਛਛੀ**; **ਪਿੰਛ** for **ਪਿਛਛ**; **ਰਿੰਛੂ** for **ਰਿਛਛੂ**; **ਅੰਥ** for **ਅਛਥ**. It is obvious that when the following mute is itself a nasal the effect of *tippt* is simply to re-duplicate it; as **ਖੰਨਾ** *khanná* **ਸੰਮਤ** *sammát*, &c.

Before **ਸ** *tippt* is usually pronounced like **ਨ**; as **ਅੰਸ** *ans*.

When no consonant follows, other than **ੜ**, which however is not strictly a consonant, *tippt* simply indicates that the succeeding vowel is to be pronounced with a nasal sound as in the French *bon, garcon, &c.*, e. g. **ਜਿੰਊ** *jinu*, **ਸਿੰਹ** *sinh*, **ਨੂੰ** *nu*, **ਦੋਹੁੰ** *dohun*.

(2) *Bindt* may be written over, or a little to the right of the vowels **ਆ**, **ਈ**, **ਏ**, **ਐ**, **ਓ**, **ਔ**, in both their initial and non-initial forms, and the initial vowels **ੳ** and **ੲ**. In general its effect is to give a nasal sound to the vowel with which it is used; as **ਬਾਂਸ** *báns*, **ਰੌਸ** *rauns*, **ਸਾਂਹ** *sánh*, **ਅਸੀਂ** *asín*, **ਏਲੋਂ** *elon*. When the following letter is a mute however *bindt* often has the same power as *tippt*, being equivalent to the nasal of the class to which the mute belongs. Thus **ਸਾਂਗ**=**ਸਾਛਗ**, **ਬੀਂਛ**=**ਬੀਛਛ**, **ਗੋਂਦਾ**=**ਗੋਛਦਾ**, &c.

(3) *Adhik* is a sign which, written above the line between two letters indicates that the second is reduplicated.\* Thus मप=*sap*, but मॅप=*sapp*. So also गॅदी=*gaddí*; अॅसु=*assú*, &c. If the second letter be one of the aspirated mutes the aspirate is not repeated, so that बिँकु for instance=*बिचकु*, not बिँकु, and would be romanized *bichchhú*; पॅवर=*पउवर patthar*.

10. Occasionally compound letters are used in imitation of the Devanāgarī, when it is designed that no vowel shall intervene between two consonants. In this case the second letter of the conjunct is written either under, or to the right of, the first, and attached to it; e. g., मृ *st*, म् *mh*, न् *nh*, रु *rh*, ल् *lh*, र् *rh*, ग् *gy*, स् *sth*, ज् *ty*, स् *sm*.

The sign representing र in these conjuncts, when it occupies the second place, is peculiar. म् *sr*, क् *kr*, पु *khr*, ग् *gr*, त् *tr*, द् *dr*, प् *pr*, ब् *br*, ड् *bhr*.

11. In many words the letter ल has a cerebral sound, and is pronounced after the analogy of the other cerebrals by placing the tip of the tongue further back on the roof of the mouth than in pronouncing the English *l*. In this case it is usually written with a slight stroke to the right, and is represented in the Roman character by a dotted *l*. Thus, नाल् *nál*.†

\* When the second letter is one of the nasal mutes the reduplication is generally effected by the use of *tippi*, as has been explained.

† This sound is unknown in High Hindī and Urdū, but has a separate character to express it in Sanskrit, and among modern languages is heard in Gujrātī, (Taylor) Mārāthī, and Oriyá, (Kellogg).

12. The only marks of punctuation are | and †. In poetry the former is written at the end of the first line of a couplet, and the latter, of the second. In prose the single bar, called *ḍandā*, serves as a full stop, and the double bar, *do ḍandē*, to mark the end of a paragraph.

13. When † occurs at the end of a line in which there is not space left to write it, as it is not allowable to carry it to the following line, it is omitted, and a small circle (°) placed in the margin opposite to mark its absence. The word must be read as if † were present.

This same sign is also used in lieu of brackets, and as the period is in English, to mark the abbreviation of a word; e. g., *ਜਨ °* for *ਜਨਮ ਸਾਖੀ*, &c.

14. The system of spelling in Panjābī is a good deal confused, the same word frequently being spelled in different ways; as *ਜਾਇਗਾ* for *ਜਾਏਗਾ*, *ਭੈ* for *ਭਉ*, *ਆਂਦਰਾ* for *ਆਉਂਦਾ*, *ਗਜਾਨ* for *ਗਿਆਨ*, *ਕਰਜੇ* or *ਕਰੀਏ* for *ਕਰਿਜੇ*, &c. Also there are certain letters which are constantly interchanged; as *ਇ* with its cognate semi-vowel *ਯ*; *ਉ* with *ਵ*; *ਬ* and *ਵ* with *ਮ*; *ਰ* with *ਲ*; *ਨ* with *ਲ*. This is no doubt due to the fact that it is an uncultivated language, with little or no literature worth speaking of, so that each writer has to some extent spelled the words to represent their sound as it struck his ear. I have followed the spelling that I believe to be the most correct, and to be sanctioned by the most general usage.

## CHAPTER I.

## DECLENSION OF NOUNS.—FIRST DECLENSION.

15. The parts of speech are the same as in English, with the exception of the article which has nothing to represent it in Panjábí. To nouns, adjectives, pronouns, and verbs, belong in common, gender, number, and case. Adverbs and postpositions\* too are frequently treated as nouns, and are construed with the various case signs.

16. There is no neuter gender, all nouns whatsoever being classified as either masculine or feminine. There are two numbers, singular and plural. The cases are eight, viz., Nominative, Instrumental, Genitive, Dative, Accusative, Ablative, Locative, and Vocative. These are distinguished from one another partly by inflection, but chiefly by the use of subjoined particles, or postpositions, which serve the purpose of case signs. The Nom. and Voc. take no postposition, though the latter may have **ੴ**, 'O' or some other interjection prefixed. The particles used with the other cases are as follows; Gen., **ਦਾ**, 'of'; Dat., and Acc., **ਤੋ**, 'to,' which however when it occurs with the Acc. must be

---

\* Since in Panjábí, as in the other languages of North India, the 'preposition' almost always follows, instead of preceding, the word it governs, I adopt the nomenclature of the more recent grammarians, and call it what in reality it is, a 'postposition.'

left untranslated ; Abl., **डे, डे, वे, वी, से,\*** 'by,' 'with,' 'from'; Loc., **पूर,** 'on,' or some other particle denoting locality ; Instr., **ने,** 'by.' This last was originally used with passive verbs to denote the instrument of the action, and was a form of the Ablative. It is still used chiefly with those tenses which are formed from the passive participle, but in an active sense, and it must therefore always be rendered into English like the Nominative case, the particle **ने** being left untranslated. The use of this case will be explained when we come to treat of those tenses of the verb with which it is employed. Some of the pronouns form their Genitive by taking the terminations **रा, डा** and **हा,** instead of employing the suffix **दा.**

17. Nouns have three declensions, each of which has two or more varieties. The three have this in common that they all inflect the Oblique cases plural. The first declension inflects also the Oblique cases singular, and the Nominative plural. In the second these remain uninflected, and in the third the Nominative plural is inflected. Thus:—

	<i>Obl. Sing.</i>	<i>Nom. Pl.</i>	<i>Obl. Pl.</i>
I.	Inflected.	Inflected.	Inflected.
II.	Uninflected.	Uninflected.	Inflected.
III.	Uninflected.	Inflected.	Inflected.

\* Cf. the Gujrātī **वे, वी, से,** 'from,' 'by.'

18. The first declension comprises all masculine nouns ending in **ਆ** or **ਆਂ**. Of these there are three varieties ; 1st those in which the termination is preceded by a consonant ; 2nd those in which it is preceded by any vowel other than **ਇ** or **ਈ** ; and 3rd those in which it is preceded by **ਇ** or **ਈ**. Nouns of the second and third varieties, especially of the former, are of infrequent occurrence.

In the following Table the terminations of the three varieties are exhibited together for the sake of comparison.

	Singular.			Plural.		
	Nom.	Obl.	Voc.*	Nom.	Obl.	Voc.
1st Variety.	ਆ	ਏ	ਇਆ	ਏ	ਇਆਂ	ਇਓ
2nd „	ਆ	ਏ	ਇਆ, ਏ	ਏ	ਇਆਂ, ਆਂ	ਇਓ, ਓ
3rd „	ਆ	ਏ	ਆ, ਏ	ਏ	ਆਂ	ਓ

*Obs. 1.* When **ਆ** of the Nominative has *bindī* the latter retains its place throughout all the inflected cases. Thus **ਆਂ, ਏਂ, ਇਆਂ, ਏਂ, ਇਆਂ, ਓ**.

*Obs. 2.* As regards the Nom. and Obl. cases sing., and the Nom. pl., the three varieties are at one. The only points of

\* Though the Voc. is one of the Oblique cases yet for the sake of convenience I classify it separately, and by the oblique cases are to be understood the Instr., Gen., Dat., Acc., Abl., and Loc.

divergence are in the Voc. sing., and the Obl. and Voc. pl. In the Voc. it will be noted that 2 agrees with 1, but has an alternative form **ਏ** in the sing., and **ਓ** in the pl. Also that 3 agrees with 2, except that having **ਇ** or **ਈ** in the stem it is obliged to drop **ਇ** from the ending. In the Obl. pl. again 2 agrees with 1 but optionally takes **ਆਂ** while 3 has this termination only, on account of the **ਇ** or **ਈ** in the stem.

19. The full declension of each of these varieties is given, as follows :—

## FIRST VARIETY.

ਮੁੰਡਾ, 'a boy.'

<i>Singular.</i>	<i>Plural.</i>
N. ਮੁੰਡਾ, a boy,	ਮੁੰਡੇ, boys,
I. ਮੁੰਡੇ ਨੈ; a boy,	ਮੁੰਡਿਆਂ ਨੈ, boys,
G. ਮੁੰਡੇ ਦਾ, of a boy,	ਮੁੰਡਿਆਂ ਦਾ, of boys,
D. ਮੁੰਡੇ ਨੂੰ, to a boy,	ਮੁੰਡਿਆਂ ਨੂੰ, to boys,
Ac. ਮੁੰਡੇ ਨੂੰ, a boy,	ਮੁੰਡਿਆਂ ਨੂੰ, boys,
Ab. ਮੁੰਡੇ ਤੇ, ਥੋਂ, from a boy,	ਮੁੰਡਿਆਂ ਤੇ, ਥੋਂ, from boys,
L. ਮੁੰਡੇ ਪੁਰ, on a boy,	ਮੁੰਡਿਆਂ ਪੁਰ, on boys,
V. ਏ ਮੁੰਡਿਆ, O boy,	ਏ ਮੁੰਡਿਓ. O boys.

## SECOND VARIETY.

ਪਰਖਉਆ, 'a tempter.'

<i>Singular.</i>	<i>Plural.</i>
N. ਪਰਖਉਆ,	ਪਰਖਉਏ,

<i>Singular.</i>	<i>Plural.</i>
I. ਧਰਖਉਏ ਨੈ,	ਪਰਖਉਆਂ, ਪਰਖਉਇਆਂ ਨੈ,
G. ਪਰਖਉਏ ਦਾ,	ਪਰਖਉਆਂ, ਪਰਖਉਇਆਂ ਦਾ,
D. ਪਰਖਉਏ ਨੂੰ,	ਪਰਖਉਆਂ, ਪਰਖਉਇਆਂ ਨੂੰ,
Ac. ਪਰਖਉਏ ਨੂੰ,	ਪਰਖਉਆਂ, ਪਰਖਉਇਆਂ ਨੂੰ,
Ab. ਧਰਖਉਏ ਤੇ, ਥੋਂ,	ਪਰਖਉਆਂ, ਪਰਖਉਇਆਂ ਤੇ, ਥੋਂ,
L. ਪਰਖਉਏ ਪੁਰ,	ਪਰਖਉਆਂ ਪਰਖਉਇਆਂ ਪੁਰ,
V. ਏਪਰਖਉਏ, ਪਰਖਉਇਆ,	ਏ ਪਰਖਉਓ, ਪਰਖਉਇਓ.

## THIRD VARIETY.

ਬਾਲੀਆਂ, 'a shopkeeper.

<i>Singular.</i>	<i>Plural.</i>
N. ਬਾਲੀਆਂ,	ਬਾਲੀਏਂ,
I. ਬਾਲੀਏਂ ਨੈ,	ਬਾਲੀਆਂ ਨੈ,
G. ਬਾਲੀਏਂ ਦਾ,	ਬਾਲੀਆਂ ਦਾ,
D. ਬਾਲੀਏਂ ਨੂੰ,	ਬਾਲੀਆਂ ਨੂੰ,
Ac. ਬਾਲੀਏਂ ਨੂੰ,	ਬਾਲੀਆਂ ਨੂੰ,
Ab. ਬਾਲੀਏਂ ਤੇ, ਥੋਂ,	ਬਾਲੀਆਂ ਤੇ, ਥੋਂ,
L. ਬਾਲੀਏਂ ਪੁਰ,	ਬਾਲੀਆਂ ਪੁਰ,
V. ਏ ਬਾਲੀਏਂ, ਬਾਲੀਆਂ,	ਏ ਬਾਲੀਓ.

20. A few masculine nouns in ਆ form an exception to the rule above stated. ਪਿਤਾ, 'father,' is indeclinable. ਖੁਦਾ, 'God,' becomes ਖੁਦਾਇਆ or ਖੁਦਾਯਾ, in the Voc. sing. Otherwise it remains uninflected.



ਆਤਮਾ, 'a spirit,' is sometimes, though not always, uninflected in the singular. In the plural it conforms to the rule. ਰਾਜਾ, 'a king,' is optionally uninflected throughout the singular. ਭਰਤਾ, 'husband,' is often uninflected in the Obl. cases sing.

21. There being no article in Panjábí we have to be guided, in translating, by the connection, as to whether 'a' or 'the,' is to be supplied. The numeral ਇੱਕ, 'one, however is frequently used for the indefinite article; as ਮੁੰਡਾ, 'a boy', or the boy', ਗੱਡਾ or ਇੱਕ ਗੱਡਾ, 'a cart.'

*Obs.* The Gen. case precedes its governing noun; as ਬਾਣੀਏ ਦਾ ਪੁੱਤ, 'the son of a (the) shopkeeper'; ਖੜਕ ਸਿੰਘ ਦਾ ਘਰ, 'Kharak Singh's house,'

### EXERCISE.

(N. B. Definitions of all words will be found in the Vocabulary at the end of the book.)

ਘੜਾ—ਘੜੇ—ਘੜੇ ਨੂੰ—ਘੜਿਆਂ ਤੇ—ਮੁੰਡੇ ਦਾ ਘੜਾ—ਬਹਿ-  
 ਜਾ—ਬਹਿਜੇ ਥੋਂ—ਬਹਿਜੇ ਦਾ ਰੱਸਾ—ਬਹਿਜਿਆਂ ਨੂੰ—ਇੱਕ ਪੱਠਾ—  
 ਘੋੜਾ—ਘੋੜਿਆਂ ਦਾ ਦਾਨਾ—ਘੋੜੇ ਪੁਰ—ਏ ਘੋੜਿਆ—ਏ ਮੁੰ-  
 ਡਿਆ—ਏ ਮੁੰਡਿਓ—ਮੁੰਡਿਆਂ ਦਾ ਮੰਜਾ—ਦਰਵੱਜਾ—ਦਰਵੱਜੇ—  
 ਬਾਲਾ—ਏ ਬਾਲਿਆ—ਬਾਲੇ ਦਾ ਘੋੜਾ—ਘੋੜਿਆਂ ਪੁਰ—ਟਹਿ-  
 ਲੂਆ—ਟਹਿਲੂਏ—ਟਹਿਲੂਏ ਤੇ—ਬਾਣੀਆਂ ਦਾ ਟਹਿਲੂਆ—  
 ਬਾਣੀਏ ਦਾ ਟਹਿਲੂਆ—ਬਾਣੀਆਂ ਥੋਂ—ਬਾਣੀਏ ਥੋਂ—ਡਾਇਆ  
 —ਬਾਲੇ ਦਾ ਡਾਇਆ—ਇੱਕ ਮੁੰਡੇ ਦਾ ਡਾਇਆ—ਏ ਡਾਇਆ.

Gold.—Of gold.—With gold.—The shopkeeper's gold.—The carts.—On the carts.—To the cart.—A rupee.—Rupees.—The king's horse.—The king's gold.—O king.—On the cloth.—With cloth.—A thorn.—Thorns.—With a thorn.—The banks.—The margin of the pond.—On the bank.—From the banks.—The bank. (*acc.*)—The banks. (*acc.*)—A fountain.—Of the fountains.—From the fountains.—To the fountains.—The king's servant.—O servants.—The door of the fort.

## CHAPTER II.

## SECOND DECLENSION.

22. The second declension comprises all masculine nouns other than those already noticed, viz., those which end in a consonant, or in any vowel except **ਆ**. The Voc. sing. takes **ਆ**, the Obl. pl. **ਆਂ**, and the Voc. pl. **ਓ**.

**ਮਨੁੱਖ**, 'a man.'

<i>Singular.</i>	<i>Plural.</i>
Nom. ਮਨੁੱਖ,	ਮਨੁੱਖ,
Obl. ਮਨੁੱਖ ਨੈ, ਦਾ, &c.,	ਮਨੁੱਖਾਂ ਨੈ, ਦਾ, &c.,
Voc. ਏ ਮਨੁੱਖਾ,	ਏ ਮਨੁੱਖੇ.

**ਭਾਈ**, 'brother.'

<i>Singular.</i>	<i>Plural.</i>
Nom. ਭਾਈ,	ਭਾਈ,
Obl. ਭਾਈ ਨੈ, ਦਾ, &c.,	ਭਾਈਆਂ ਨੈ, ਦਾ, &c.,
Voc. ਏ ਭਾਈਆ,	ਏ ਭਾਈਓ.

**ਗੜ੍ਹ**, 'a youth,' 'a young man.'

<i>Singular.</i>	<i>Plural.</i>
Nom. ਗੜ੍ਹ,	ਗੜ੍ਹ,
Obl. ਗੜ੍ਹ ਨੈ, ਦਾ, &c.,	ਗੜ੍ਹਆਂ ਨੈ, ਦਾ, &c.,
Voc. ਏ ਗੜ੍ਹਆ,	ਏ ਗੜ੍ਹਓ.

(1) If the final vowel be written with *bindi* or *tippi* these are thrown forward when, in the course of declension, a syllable is added, so as still to occupy the final place. When the added syllable is itself nasal, *bindi* or *tippi* of the stem is dropped.

(2) The vowel **ਊ** followed by another vowel is changed into its cognate semivowel **ਵ**.

**ਕਾਊ**, 'a crow.'

<i>Singular.</i>	<i>Plural.</i>
Nom. ਕਾਊ,	ਕਾਊ,
Obl. ਕਾਊ ਨੈ, ਦਾ, &c.,	ਕਾਵਾਂ ਨੈ, ਦਾ, &c.,
Voc. ਏ ਕਾਵਾਂ,	ਏ ਕਾਵੋਂ, ਕਾਓਂ

(3) If final **ਊ** be preceded by **ਇ** the latter is lengthened to **ਏ** in the inflected cases.

**ਪਿਊ**, 'father.'

<i>Singular.</i>	<i>Plural.</i>
Nom. ਪਿਊ,	ਪਿਊ,
Obl. ਪਿਊ ਨੈ, ਦਾ, &c.,	ਪੇਵਾਂ ਨੈ, ਦਾ, &c.,
Voc. ਏ ਪੇਵਾਂ,	ਏ ਪੇਵੋਂ.

*Obs.* Before masculine nouns in the Obl. cases singular, and in the Nom. case plural, **ਦਾ** of the Genitive becomes **ਏ**; before the Voc. sing., **ਏ** or **ਦਿਆ**.

Ex. ਨੱਠ ਦਾ ਮੁੰਡਾ, 'Natthú's son.'

ਨੱਠ ਏ ਮੁੰਡੇ ਨੂੰ, 'to Natthú's son.'

ਨੱਠ ਏ ਮੁੰਡੇ, 'Natthú's sons.'

ਏ ਨੱਠ ਏ (or ਦਿਆ) ਮੁੰਡਿਆ, 'O son of Natthú.'

## EXERCISE.

ਇੱਕ ਮਨੁੱਖ—ਇੱਕ ਮਨੁੱਖ ਦਾ ਘਰ—ਇੱਕ ਮਨੁੱਖ ਦੇ ਘਰ ਤੇ—  
 ਜਿਮੀਂਦਾਰ ਦਾ ਪੁੱਤ—ਜਿਮੀਂਦਾਰ ਦੇ ਪੁੱਤ—ਜਿਮੀਂਦਾਰ ਦੇ ਪੁੱਤ ਨੂੰ  
 —ਜਿਮੀਂਦਾਰਾਂ ਦੇ ਪੁੱਤ—ਘੁਮਿਆਰਾਂ ਦੇ ਘੜੇ—ਘੁਮਿਆਰ ਦੇ ਘੜੇ  
 ਤੇ—ਘੁਮਿਆਰਾਂ ਦੇ ਘਰ ਨੂੰ—ਏ ਡਖਾਣਾ—ਡਖਾਣ ਨੂੰ—ਛੁਗਰ—  
 ਛੁਗਰ ਦਾ ਟੱਟੂ—ਛੁਗਰ ਦੇ ਟੱਟੂ ਪੁਰ—ਮੁੰਡਿਆਂ ਦੇ ਟੱਟੂ—ਬਾਲੇ  
 ਦੇ ਮੁੰਡੇ ਦਾ ਟੱਟੂ—ਘਰਾਂ ਦੇ ਦਰਵੇਜ਼ੇ—ਗਮ ਸਿੰਹੂ ਦੇ ਪੁੱਤ ਦੇ ਘੋੜੇ  
 ਪੁਰ—ਟੱਟੂਆਂ ਦਾ ਦਾਣਾ—ਬਲਦਾਂ ਦੇ ਦਾਣੇ ਵੇਂ—ਜਿਮੀਂਦਾਰਾਂ ਦੇ  
 ਬਲਦ—ਨੌੜ ਦੇ ਡਗਉ—ਨੌੜ ਦੇ ਡਗਉ ਥੀਂ—ਡਗਵਾਂ ਨੂੰ—ਏ  
 ਡਗਵਾ—ਏ ਡਗਵੇਂ.

A crow.—By the crows.—To the young-man.—  
 The young-men's father.—O young-men.—The boys'  
 father.—The boys' fathers.—The boy's father.—The  
 farmers' village.—From the farmers' village.—To the  
 villages.—The boy's name.—The men's names.—The  
 name of the blacksmith's son.—The wheel.—A wheel.  
 —Wheels.—To the wheels.—The wheels of the cart.—  
 A wheel of the farmer's cart.—From the wheel of the  
 farmer's cart.—The men's money.—The bank of the  
 river.—The banks of the river.—On the bank of the  
 river.—From the bank of the river.—The rivers.—  
 The banks of the rivers.—The name of the carpenter's  
 brother.

## CHAPTER III.

## PRESENT TENSE OF THE SUBSTANTIVE VERB.

23. The personal pronouns are of common gender. They are given here in their nominative form in connection with the conjugation of the present tense of the substantive verb.

ਮੈਂ I,	ਮੈਂ ਹਾਂ I am,
ਤੂੰ thou, you,*	ਤੂੰ ਹੈਂ thou art, you are,
ਉਹ he, she, it, that,	ਉਹ ਹੈ he, she, it, is,
ਅਸੀਂ we,	ਅਸੀਂ ਹਾਂ we are,
ਤੁਸੀਂ you,	ਤੁਸੀਂ ਹੋ (ਹੈ) you are,
ਉਹ they, those.	ਉਹ ਹਨ they (those) are.

ਉਹ is a demonstrative pronoun, meaning 'that,' and as such is used with nouns; as ਉਹ ਟੋਭਾ, 'that pond'; ਉਹ ਬਿਰਛ, 'those trees.' It is used also however as a third personal pronoun.

24. In constructing a sentence write first the subject, second the object or complement of the predicate, and third the verb. Thus, ਮੈਂ ਲੁਹਾਰ ਹਾਂ, 'I am a blacksmith'; ਉਹ ਟੋਭਾ ਹੈ, 'that is a pond'; ਉਹ ਬਾਹਮਣ ਹੈ, 'he (or 'that') is a brahman'.†

\* In conformity with modern usage, the 2nd pers. pron. sing. will be uniformly rendered 'you,' unless there is a special reason for rendering it 'thou,' to avoid ambiguity.

† It must be understood that here, and in all similar general rules

*Obs.* Before masc. nouns in the Obl. cases pl. ਦਾ of the Genitive becomes ਦੇ or ਦਿਆਂ; before the Voc. pl., ਏ or ਦਿਓ.

Ex. ਰਾਮ ਸਿੰਹੁ ਦਾ ਮੁੰਡਾ, 'Rám Singh's son.'

ਰਾਮ ਸਿੰਹੁ ਦੇ ਮੁੰਡੇ, 'Rám Singh's sons.'

ਰਾਮ ਸਿੰਹੁ ਦੇ (or ਦਿਆਂ) ਮੁੰਡਿਆਂ ਨੂੰ, 'to Rám Singh's sons.'

ਏ ਰਾਮ ਸਿੰਹੁ ਏ (or ਦਿਓ) ਮੁੰਡਿਓ, 'O sons of Rám Singh.'

### EXERCISE.

ਇੱਕ ਬਾਲਕ—ਬਾਲਕ ਦਾ ਪਿਉ—ਬਾਲਕਾਂ ਦਿਆਂ ਪੇਵਾਂ ਦੇ ਘਰ—ਉਹ ਬਾਲਕਾਂ ਦਾ ਪਿਉ ਹੈ—ਮੈਂ ਬਹਿੜਿਆਂ ਦਾ ਮਾਲਕ ਹਾਂ—ਅਸੀਂ ਪਿੰਡ ਦੇ ਮਾਲਕ ਹਾਂ—ਪਿੰਡ ਦਿਆਂ ਮਾਲਕਾਂ ਨੂੰ—ਤੂੰ ਘੋੜੇ ਦਾ ਮਾਲਕ ਹੈਂ—ਤੁਸੀਂ ਘੋੜਿਆਂ ਦੇ ਮਾਲਕ ਹੋ—ਉਹ ਸੋਇਨੇ ਦਾ ਸਿੰਘਾਸਣ ਹੈ—ਗਜ਼ਿਆਂ ਦਿਆਂ ਸਿੰਘਾਸਣਾਂ ਪੁਰ—ਟੋਭੇ ਦੇ ਕੰਢੇ ਪੁਰ—ਬਾਲਾ ਨਾਨਕ ਦਾ ਚੇਲਾ ਹੈ—ਅਸੀਂ ਨਾਨਕ ਦੇ ਚੇਲੇ ਹਾਂ—ਜਿਮੀਂਦਾਰ ਦਾ ਘਰ ਦਰਿਆਉ ਦੇ ਕੰਢੇ ਪੁਰ ਹੈ—ਤੁਸੀਂ ਗੁਰੂ ਦੇ ਸਿੱਖ ਹੋ—ਗੁਰੂਆਂ ਦੇ ਸਿੱਖਾਂ ਵੋ—ਉਹ ਸਿੱਖਾਂ ਦਾ ਗੁਰੂ ਹੈ—ਓਹ ਸਿੱਖਾਂ ਦੇ ਗੁਰੂ ਹਨ—ਏ ਗੁਰੂ ਦਿਓ ਸਿੱਖੇ—ਅਸੀਂ ਜਿਮੀਂਦਾਰਾਂ ਦੇ ਮੁੰਡੇ ਹਾਂ.

The children.—The carpenter's children.—The doors of the carpenter's house.—From the doors of the brahman's house.—That is Rám Singh's house.—That

---

to be given hereafter for the collocation of words, the natural order is stated which is usual when it is not intended to give special emphasis to any part of the sentence. For the purpose of accentuating a word or clause it is often taken out of its usual position, just as in English we might say, 'I have seen his brother but *him* I have never seen.'

is Rám Singh's brother's house.—Those are Rám Singh's brothers.—I am a disciple of Nának.—Those are the houses of Nának's disciples.—Those young-men are attendants of the *gurú*.—O attendants of the *gurú*.—Those are the farmer's oxen.—That is the oxen's gram.—That boy is a son of Khaṛak Singh.—Those boys are the children of Khaṛak Singh's brother.—Those are the farmers' fields.—The village is on the bank of the river.—The villages are on the banks of the river.—The trees.—Those trees.—Those trees are on the margin of the pond.



## CHAPTER IV.

## THIRD DECLENSION.

25. All nouns of the third declension are feminine, and all feminine nouns belong to the third declension. There are three varieties; the first comprising those feminines which end in **ਆ**, the second those which end in **ੳ**, and the third those of all other terminations, whether vowels or consonants. The terminations of the three varieties are exhibited in the following Table.

	Singular.			Plural.		
	Nom.	Obl.	Voc.	Nom.	Obl.	Voc.
1st Variety.	ਆ	ਆ	ਆ	ਆਂ	ਆਂ	ਆਓ
2nd „	ੳ	ੳ	ੳ, ਵੇ	ਨਾਂ	ਨਾਂ	ਵੇ, ਓ
3rd „	—*	—	—ਏ	—ਆਂ	—ਆਂ	—ਓ

*Obs.* These three agree in not inflecting the Obl. cases sing. In the Voc. sing. also 1 is uninflected, while 2 and 3 add **ਏ** to the stem; but in 2 the final **ੳ** coalesces with the suffix **ਏ**, making **ਵੇ** (= **ੳਏ**), according to the rule given in § 22 (2), and optionally retains the Nom. form. In the Nom. and Obl. pl.,

\* A consonant, or any vowel, other than **ਆ** or **ੳ**.

1 changes **ਆ** into **ਆਂ**, while 2 and 3 add that termination to the stem. In the Voc. pl. they all take the suffix **ਓ**, but 2 optionally drops **ਓ** before doing so.

## FIRST VARIETY.

**ਵਿਧਵਾ**, 'a widow.'

<i>Singular.</i>	<i>Plural.</i>
Nom. ਵਿਧਵਾ,	ਵਿਧਵਾਂ,
Obl. ਵਿਧਵਾ ਨੈ, ਦਾ, &c.,	ਵਿਧਵਾਂ ਨੈ, ਦਾ, &c.,
Voc. ਏ ਵਿਧਵਾ,	ਏ ਵਿਧਵਾਓ.

## SECOND VARIETY.

**ਮਾਉਂ**, 'mother.'

<i>Singular.</i>	<i>Plural.</i>
Nom. ਮਾਉਂ,	ਮਾਵਾਂ,
Obl. ਮਾਉਂ ਨੈ, ਦਾ, &c.,	ਮਾਵਾਂ ਨੈ, ਦਾ, &c.,
Voc. ਏ ਮਾਉਂ, ਮਾਵੇਂ,	ਏ ਮਾਵੇਂ, ਮਾਓ.

## THIRD VARIETY.

(a) **ਭੜੀ**, 'a girl,' 'daughter.'

<i>Singular.</i>	<i>Plural.</i>
Nom. ਭੜੀ,	ਭੜੀਆਂ,
Obl. ਭੜੀ ਨੈ, ਦਾ, &c.,	ਭੜੀਆਂ ਨੈ, ਦਾ, &c.,
Voc. ਏ ਭੜੀਏ,	ਏ ਭੜੀਓ.

## (b) ਕੰਧ, 'wall.'

<i>Singular.</i>	<i>Plural.</i>
Nom. ਕੰਧ,	ਕੰਧਾਂ,
Obl. ਕੰਧ ਨੈ, ਦਾ, &c.,	ਕੰਧਾਂ ਨੈ, ਦਾ, &c.,
Voc. ਏ ਕੰਧੇ,	ਏ ਕੰਧੇ.

*Exc. 1.* ਬਲਾ, 'a calamity,' makes its Voc. sing. ਬਲਾਏ, Nom. pl. ਬਲਾਈਂ or ਬਲਾਇਆਂ, Obl. pl. ਬਲਾਇਆਂ, and Voc. pl. ਬਲਾਇਓ or ਬਲਾਓ.

*Exc. 2.* ਅੱਖ, 'an eye,' which belongs to the third variety, makes its plural ਅੱਖਾਂ or ਅੱਖੀਂ, and ਵਸਤੁ, 'a thing,' pl. ਵਸਤੂਆਂ or ਵਸਤੂੰ. A few feminine nouns are indeclinable; as, ਜੋਖੋ, 'danger'; ਤਰਾਂ, 'manner.'

*Exc. 3.* ਕੁੜੀ, 'a girl,' has an alternative form of the Voc. sing., ਕੁੜੇ.

*Obs.* Before fem. nouns in the Nom. and Obl. cases sing., ਦਾ of the Genitive becomes ਦੀ; before the Voc. sing., ਦੀ or ਦੀਏ;

Ex. ਨਿਹਾਲ ਸਿੰਹੁ ਦਾ ਪੁੱਤ, 'Nihál Singh's son.'

ਨਿਹਾਲ ਸਿੰਹੁ ਦੀ ਧੀ, 'Nihál Singh's daughter.'

ਨਿਹਾਲ ਸਿੰਹੁ ਦੀ ਧੀ ਨੂੰ, 'To Nihál Singh's daughter.'

ਏ ਨਿਹਾਲ ਸਿੰਹੁ ਦੀ (or ਦੀਏ) ਧੀਏ, 'O daughter of Nihál Singh.'

## EXERCISE.

ਨਾਨਕ ਦੀ ਬਥਾ—ਪੰਜਾਬ ਦਿਆਂ ਗਜਿਆਂ ਦੀ ਬਥਾ—ਰਿਖੀਆਂ ਦੀ ਵਿੰਦਿਆ—ਓਹ ਰਿਖੀ ਹਨ—ਉਹ ਰਿਖੀ ਦੀ ਗਾਈਂ ਹੈ—

ਉਹ ਨਿਗਲ ਸਿੰਧੁ ਦੀ ਜਮੀਨ ਹੈ—ਗਾਈਆਂ ਦਾ ਢਾਲਾ—ਫੁੱਲਾਂ ਦੀ ਵਾਸਨਾ—ਉਹ ਫੁੱਲ ਹੈ—ਉਹ ਫੁੱਲ ਹਨ—ਪਰਮੇਸੁਰ ਦੀ ਸਹਿਮਾ—ਜਲੰਧਰ ਪੰਜਾਬ ਦਾ ਇੱਕ ਸਹਿਰ ਹੈ—ਸਹਿਰ ਦੀ ਸਫੀਲ—ਫਿਲੇ ਦੀ ਸਫੀਲ ਪੁਰ—ਮੈਂ ਫੁੜੀਆਂ ਦੀ ਮਾਉਂ ਹਾਂ—ਤੂੰ ਤਖਾਲ ਦੀ ਫੁੜੀ ਹੈਂ—ਏ ਨਿਗਲ ਸਿੰਧੁ ਢੀਏ ਫੁੜੀਏ—ਸਗਉਂ ਸੜਕ ਪੁਰ ਹੈ—ਸਗਵਾਂ ਸੜਕਾਂ ਪੁਰ ਹਨ—ਬਿਰਛ ਦੀ ਜੜ—ਉਹ ਮਲਾਹਾਂ ਦੀ ਬੇੜੀ ਹੈ.

The sages.—O sage.—The story of the sage.—The story of the king's son.—That is the story of the kings of Kasmír.—Ranjít Singh is the king of Labaur.—She is the queen.—She is the queen's daughter.—I am the queen's daughter.—The cows are on the bank of the river.—It is the farmer's cow.—The soldiers are on the rampart of the city.—That is the gate of the city.—The village is on the hill.—The trees are on the hill.—The trees are on the banks of the rivers.—The rivers of the Panjáb.—That is the odour of a flower.—That is the king's army.—The soldier's rifle.

---

NOTE:

Occasionally we find the Nom. case used in place of the Voc., as, **ਸੁਲ ਓਏ ਬੱਚਾ**, 'listen child.' This is more especially the case with proper names, as in the following sentence from the *Janam Sáklí*; **ਤਾਂ ਗੁਰੂ ਨਾਨਕ ਜੀ ਕਹਿਅਾ ਭਾਈ ਬਾਲਾ ਅਤੇ ਮਰਦਾਨਾ ਗੁਲ ਐਵੈਂ ਚੱਲਿਐ**, 'then *Gurú Nának* said, Brother *Bálá* and *Mardáná*, now let us go hence.'

## CHAPTER V.

## PAST TENSE OF THE SUBSTANTIVE VERB.—POSTPOSITIONS.—GENITIVE AFFIX.

26. The past tense of the substantive verb, unlike the present, as given in Ch. III, undergoes inflection on account of gender. It is conjugated as follows\* :—

	<i>Masculine.</i>	<i>Feminine.</i>
Sing. {	1. ਮੈਂ ਸਾ, ਸੀ, I was,	ਮੈਂ ਸੀ, I was,
	2. ਤੂੰ ਸਾ, ਸੀ, you were,	ਤੂੰ ਸੀ, you were,
	3. ਉਹ ਸਾ, ਸੀ, he was,	ਉਹ ਸੀ, she was,
Plur. {	1. ਅਸੀਂ ਸਾਂ, ਸੀ, ਸੇ, we were,	ਅਸੀਂ ਸੀਆਂ, we were,
	2. ਤੁਸੀਂ ਸਉ, ਸੀ, ਸੇ, you were,	ਤੁਸੀਂ ਸੀਆਂ, you were,
	3. ਉਹ ਸਨ, ਸੀ, ਸੇ, they were.	ਉਹ ਸੀਆਂ, ਸਨ, they were.

27. Most of the postpositions employed in Panjábí were originally nouns used in the inflected form. They are with a very few exceptions construed with the Genitive case, the Genitive affix being with many of them optionally left unexpressed. When expressed it is put in the form that it assumes before masculine nouns in the Obl. cases sing. Thus we may say ਘਰ ਵਿੱਚ or ਘਰ ਦੇ ਵਿੱਚ, 'in the house'; ਪਹਾੜ ਉੱਤੇ or ਪਹਾੜ ਦੇ ਉੱਤੇ, 'on the hill'; ਖੂਹ ਕੋਲ or ਖੂਹ ਦੇ ਕੋਲ, 'by the well.'

\* Other forms are given in the Note at the end of this Chapter.

*Exc.* ਨਿਆਈਂ, 'like,' and ਵਲ, 'toward,' are treated as feminines, the Gen. affix taking the form ਦੀ, while ਰਾਹੀਂ, 'by means of,' and ਲਈ, 'for,' may be preceded by ਏ or ਦੀ; as,

ਬਿਰਠ ਦੀ ਨਿਆਈਂ, 'like a tree.'

ਪਿੰਡ ਦੀ ਵਲ, 'toward the village.'

ਭਰੂਆਂ ਏ (or ਦੀ) ਰਾਹੀਂ, 'by means of the *Gurús*.'

ਫੜੀ ਏ (or ਦੀ) ਲਈ, 'for the girl.'

*Obs.* Before fem. nouns in the Nom. or Obl. cases pl. ਦਾ of the Genitive becomes ਦੀਆਂ; before the Voc. pl. ਦੀਓਂ.

28. For convenience of reference all the inflected forms of the Genitive affix are now given in the following Table, with examples illustrating their use.

BEFORE A GOVERNING WORD IN THE

		<i>Masculine.</i>	<i>Feminine.</i>
<i>Sing.</i>	{	Nom. ਦਾ,	ਦੀ,
	{	Obl. ਏ,	ਦੀ,
	{	Voc. ਏ, ਦਿਆ,	ਦੀ, ਦੀਏ,
<i>Plur.</i>	{	Nom. ਏ,	ਦੀਆਂ,
	{	Obl. ਏ, ਦਿਆਂ,	ਦੀਆਂ,
	{	Voc. ਏ, ਦਿਓਂ.	ਦੀਓਂ.

Examples are;

Masc. ਖੋੜੇ ਦਾ ਮੂੰਹ, 'the horse's mouth.'

ਖੋੜੇ ਏ ਮੂੰਹ ਵਿੱਚ, 'in the horse's mouth.'

ਏ ਕਾਲੂ ਏ (or ਦਿਆ) ਮੁੰਡਿਆ, 'O son of Kálú.'

ਘੋੜੇ ਦੇ ਕੰਨ, 'the horse's ears.'

ਘੋੜੇ ਦੇ (or ਦਿਆਂ) ਕੰਨਾਂ ਵਿੱਚ, 'in the horse's ears.'

ਏ ਕਾਲੂ ਦੇ (or ਦਿਓ) ਮੁੰਡਿਓ, 'O sons of Kálú.'

Fem. ਘੋੜੇ ਦੀ ਅੱਖ, 'the horse's eye.'

ਘੋੜੇ ਦੀ ਅੱਖ ਵਿੱਚ, 'in the horse's eye.'

ਏ ਕਾਲੂ ਦੀ (or ਦੀਏ) ਧੀਏ, 'O daughter of Kálú.'

ਘੋੜੇ ਦੀਆਂ ਅੱਖਾਂ, 'the horse's eyes.'

ਘੋੜੇ ਦੀਆਂ ਅੱਖਾਂ ਵਿੱਚ, 'in the horse's eyes.'

ਏ ਕਾਲੂ ਦੀਓ ਧੀਓ, 'O daughters of Kálú.'

29. Note the following constructions:—

ਖੁਹ ਪਿੰਡ ਦੇ ਵਿੱਚ ਹੈ, 'the well is in the village.'

ਪਿੰਡ ਦੇ ਵਿੱਚ ਖੁਹ ਹੈ, 'there is a well in the village,'  
or 'in the village (there) is a well.'

ਸਰਾਉਂ ਸੜਕ ਉੱਤੇ ਹੈ, 'the sarai is on the road.'

ਸੜਕ ਉੱਤੇ ਇੱਕ ਸਰਾਉਂ ਹੈ, 'there is a sarai on the road.'

ਮੋਚੀ ਟੋਭੇ ਦੇ ਕੋਲ ਸੀ, 'the shoemaker was by the pond.'

ਟੋਭੇ ਦੇ ਕੋਲ ਮੋਚੀ ਸੀ, 'the shoemaker was by the pond.'

In these examples the effect of placing the adverbial clause first is to throw the emphasis on the subject.

#### EXERCISE.

ਬਾਹਮਣਾਂ ਦੀਆਂ ਗਾਈਆਂ—ਓਹ ਪਾਲੀਆਂ ਦੀਆਂ ਗਾਈਆਂ  
ਸੀਆਂ—ਰਾਜੇ ਦੀ ਫੌਜ—ਰਾਜੇ ਦੀਆਂ ਫੌਜਾਂ—ਹਾਕਮਾਂ ਦੀਆਂ  
ਕਚਹਿਰੀਆਂ ਵਿੱਚ—ਹਾਕਮ ਕਚਹਿਰੀ ਵਿੱਚ ਸਾ—ਭਾਂਡਿਆਂ ਵਿੱਚ  
ਪਾਲੀ ਸੀ—ਅਸੀਂ ਸੜਕ ਦੇ ਉੱਤੇ ਸਾਂ—ਸੜਕ ਦੇ ਕੋਲ ਇੱਕ ਟੋਭਾ  
ਸਾ—ਟੋਭੇ ਵਿੱਚ ਮੱਛੀਆਂ ਹਨ—ਓਹ ਮਲਾਹਾਂ ਦੀਆਂ ਬੋਝੀਆਂ ਸਨ

—ਤੁਸੀਂ ਮਲਾਹ ਦੀ ਬੇੜੀ ਵਿੱਚ ਸਉ—ਸਿਪਾਹੀਆਂ ਦੀਆਂ ਬਦੂਕਾਂ  
 ਸੁਬੇਦਾਰ ਦੇ ਘਰ ਵਿੱਚ ਸਨ—ਸਿਪਾਹੀਆਂ ਦਿਸ਼ਿਆਂ ਘਰਾਂ ਵਿੱਚ ਬਦੂ-  
 ਕਾਂ ਸੀਆਂ—ਸੜਕ ਦੇ ਕੰਢੇ ਉੱਤੇ ਇੱਕ ਬੋਹੜ ਸੀ—ਮੈਂ ਬਜਾਰ ਵਿੱਚ  
 ਸੀ—ਬਜਾਰ ਵਿੱਚ ਸਾਗੁਕਾਰਾਂ ਦੀਆਂ ਹੱਟੀਆਂ ਹਨ—ਦੱਖਣ ਦੀ ਵਲ  
 —ਪਹਾੜਾਂ ਦੀ ਨਿਆਈਂ—ਓਹ ਪੋਥੀਆਂ ਮੁੰਡਿਆਂ ਦੇ ਲਈ ਹਨ.

In the farmer's land.—The trees were by the farm-  
 ers' houses.—There was a tree by the farmer's house.—  
 The rifles were in the boats.—That boy was Kálú's  
 brother-in-law.—Those girls are Kálú's sisters.—Kálú's  
 sisters are in the garden.—They were by the banyan-  
 tree.—The banyan-trees were on the margin of the  
 pond.—A pile of bricks.—There was a pile of bricks by  
 the well.—The bricks were on the cart.—I was by  
 the cart.—We were by the carts.—There was a basket  
 in Tulsán's hands.—In the basket there was bread.—  
 The boys' books were on the table.—The tables were  
 in the *pandit's* rooms.—Toward the village.—The  
 door of the house is toward the road.—The gates of the  
 villages were toward the river.

---

NOTE.

ON THE SUBSTANTIVE VERB.

30. The substantive verb in Panjábí exhibits a remarkable  
 variety of forms, especially in the past tense. Some of these  
 are seldom heard, being used perhaps over a limited area, but  
 all of them I think would be readily understood in most parts  
 of the province. The forms in most general use have been  
 given in this and the third Chapter. The full conjugation, so



far as I am acquainted with it, is now given, though it is very likely that there may be, besides these, others forms having a local currency.

## PRESENT TENSE.

		<i>Masculine.</i>	<i>Feminine.</i>	} All the other forms as in the Masc., with the exception of that in 3r.
Singular.	{	1. ਮੈਂ ਹਾਂ, ਹਾਂਗਾ, ਹੈਂ,	ਹਾਂਗੀ,	
		2. ਤੂੰ ਹੈਂ, ਹੈਂਗਾ, ਏਂ,	ਹੈਂਗੀ,	
		3. ਉਹ ਹੈ, ਹੈਂਗਾ, ਹੈਸੁ, ਹਏ, ਈ, ਏਂ, ਏ, ਨੇ,	ਹੈਗੀ,	
Plural.	{	1. ਅਸੀਂ ਹਾਂ, ਹਾਂਗੇ, ਹੈਂਗੇ,	ਹਾਂਗੀਆਂ, ਹੈਂਗੀਆਂ,	
		2. ਤੁਸੀਂ ਹੋ, ਹੋਂ, ਹੋਗੇ, ਹੈਂਗੇਓ,	ਹੋਗੀਆਂ,	
		3. ਉਹ ਹਨ, ਹਨਗੇ, ਹੈਂਗੇ, ਹੈਨ, ਹੈਨੀ, ਹੈਨਿ, ਹੈਨਸੁ, ਨੇ.	ਹਨਗੀਆਂ, ਹੈਂਗੀਆਂ.	

## PAST TENSE.

		<i>Masculine.</i>
Singular.	{	1. ਮੈਂ ਸਾ, ਸਾਗਾ, ਸੀ, ਸੀਗਾ, ਸਾਂ, ਸਾਂਗਾ, ਥਾ, ਹੈਸਾਂ,
		2. ਤੂੰ ਸਾ, ਸਾਗਾ, ਸੀ, ਸੀਗਾ, ਥਾ, ਹੈਸੀ,
		3. ਉਹ ਸਾ, ਸਾਗਾ, ਸੀ ਸੀਗਾ, ਥਾ, ਹੈਸੀ, ਸਾਈ,
Plural.	{	1. ਅਸੀਂ ਸੇ, ਸੇਗੇ, ਸੀ, ਸੀਗੇ, ਸਾਂ, ਸਾਂਗੇ, ਥੇ, ਹੈਸੇ,
		2. ਤੁਸੀਂ ਸੇ, ਸੇਗੇ, ਸੀ, ਸੀਗੇ, ਥੇ, ਹੈਸੇ, ਸਉ,
		3. ਉਹ ਸੇ, ਸੇਗੇ, ਸੀ, ਸੀਗੇ, ਸਨ, ਸਨਗੇ, ਸੈਨ. ਸਾਨ, ਥੇ, ਹੈਸਨ.
		<i>Feminine.</i>
Singular.	{	1. ਮੈਂ ਸੀ, ਸੀਗੀ, ਸਾਂ, ਸਾਂਗੀ, ਥੀ, ਹੈਸਾਂ,
		2. ਤੂੰ ਸੀ, ਸੀਗੀ, ਥੀ, ਹੈਸੀ,
		3. ਉਹ ਸੀ, ਸੀਗੀ, ਥੀ, ਹੈਸੀ, ਸਾਈ,

- Plur. { 1. ਅਸੀਂ ਸੀਆਂ, ਸੀਗੀਆਂ, ਸਾਂ, ਸਾਂਗੀਆਂ, ਥੀਆਂ, ਚੈਸੀਆਂ,  
 2. ਤੁਸੀਂ ਸੀਆਂ, ਸੀਗੀਆਂ, ਥੀਆਂ, ਚੈਸੀਆਂ, ਸੀਓ.  
 3. ਉਹ ਸੀਆਂ, ਸੀਗੀਆਂ, ਸਨ, ਸਨਗੀਆਂ, ਸੈਨ, ਸਾਨ, ਥੀਆਂ,  
 ਚੈਸਨ.

31. That variation of the past tense which ends in ਯ, (ਸਾਗਾ, ਸੀਗਾ, &c.,) is, so far as I know, peculiar to Panjābī. In the present tense however this form is used in the dialect of Kanauj. Thus, sing. 1. ਚੁੰ, 2. ਚੈਗਾ, ਚੈਗੇ, 3. ਚੈਗਾ, ਚੈਗੇ; pl. 1. ਚੈ, ਚੈਗੇ, 2. ਚੇ, 3. ਚੈ, ਚੈਗੇ. These forms are colloquial throughout the central doāb, the country lying between the Ganges and Jumna.\*

32. The form ਚੈ in the 1st pers. of the pres. tense belongs to the Jullundur doāb.

33. In the Lahore district ਨੇ is often used redundantly, as in the following examples:—

ਚੋਰ ਜੋ ਕੁਝ ਦਾਨ ਦਰੇਜ ਧੀਫਾੜਿਆਂ ਦਿੱਤਾ ਸਾ ਨੇ ਉਹ ਬੀ ਸਭ ਕੁਝ ਚਾ ਲੀਤਾ, 'whatever other bridal portion the girl's family gave, the whole of that too he took up'; ਇਹ ਬੀ ਆਪ ਦਿੱਤਾ ਸਾ ਨੇ, 'this too he said'; ਜਾਂ ਆਪਣੇ ਭਿਰਾਉ ਨੂੰ ਰੋਏ ਡਿੱਠਾ ਨੇ ਤਾਂ ਅੱਗ ਭੜਕ ਉੱਠੀ, 'when he saw his brother crying the fire flared up,' i. e. he flew into a rage.

34. In the central districts of the Panjāb ਜੇ is very commonly used in place of ਚੈ or ਹਨ. Thus, ਇਨ੍ਹਾਂ ਬੇਈਮਾਨਾਂ ਅਸਾਡੀ ਪਤ ਗੁਆਈ ਜੇ, 'these faithless (fellows) have destroyed our honour'; ਕੇਹਾ ਉਦਾਸ ਜਿਹਾ ਵਿਖਾੜੀ ਟਿੰਦਾ ਜੇ, 'how sad

\* Kellogg, § 463, and Table XVIII.

he looks'; चाँददार माहिब बुलावुँदि जे, the *thāpedār s̄hib* is calling (you).'

This जे I take to be a corruption of छे, from the Sanskrit root *achh*. From this root a substantive verb has been formed which under various modifications is in common use in many of the languages and dialects of North India. Taking e. g., the 3rd pers. sing. and pl., (=Panjābī जै, जन्), the variations are ;

	<i>Oriyā.</i>	<i>Bengali.</i>	<i>Tirhūt.</i>	<i>E. Rāj-putānā.</i>	<i>Gujrātī.</i>	<i>Naipālī.</i>
Sing.	अछि	आछे	जे	जै	जे	छ. f. जै, जे
Plur.	अछिँउ	आछेन	जेँ	जै	जे	छन &c.

In the dialects of Hindī current in Kumaon and Garhwāl, as also in the Maithilī, this root prevails. The last named dialect is extraordinarily prolific of forms derived from it, furnishing no less than seventeen for the 3rd pers. pl. masc. alone.\*

In Bengali, according to Beames छु is corrupted colloquially to छ. It is also commonly pronounced म, though छु is written.† In Gujrātī करे छे=Panj. करदा जे (जै), 'he does'; आओ छे=दिंडा जे, 'he has given.' In Mārāthī and Sindhī छु is changed to म, and so in Panjābī, whence the forms मा, मी, &c. This interchange of म and छु in Panjābī is occasionally heard ; e. g., छडीर for मडीर, 'a beam'; छज्ज for मज्ज,

\* Kellogg, Table XVIII, p. 304. Grierson, v. 38, 39.

† Hoernle, § 514, and Foot Note, p. 349.

'a road.' In Mārāṭhī it is more common still, **ड** being almost universally written and pronounced **म**; e. g., Hindi, **डूरी**, Mārāṭhī **डूरी**, 'a knife'; H. **रीड**, M. **रीम**, 'a bear.\* The same interchange of letters occurs also in some cases in Mārṡwāri.

35. As regards **रैम** and **रैनम** in the present 3rd sing. and pl., it is perhaps not proper to treat them as regular forms of the verb. Kellogg (§ 469. a) speaks of a practice that the natives of Mārṡwār have of attaching, not only to the substantive verb but to others also, various unmeaning letters and syllables, among which is **म**, and he gives as an example **हेम, हे** being the equivalent of **रे**, 'you are,' with **म** redundant tacked to it. He suggests in a note however that **म** may possibly be an old inflexional ending. Whatever it is, **म** in Panjābī seems to correspond to it, and apparently it may be added to any verb, as in the following examples; **डेरे पेररे मारे बालक नू भार खंडिआम**, 'your grandson has killed our child'; **भुररे नू रिवा पुर लजा रेंधिआम**, 'taking away the corpse they laid it on the funeral pile.' There is a Sanskrit root **अम**, 'to be,' to which possibly it may be found that this is to be referred.

36. The form **रैमां, रैमी**, &c., of the past tense, is peculiar, being a combination of the present and past, and means literally 'was is,' i. e., at some past time it could be said 'it is.' That these are really two separate words referring a present state to the past is evident from the fact that in the negative form the two are nearly always separated by the negative particle

---

\* Hoernle, § 11.

ਨ or ਨਹੀਂ intervening. Thus we say ਉਹ ਦਾ ਕੋਈ ਪੁੱਤ ਹੈ ਨਹੀਂ ਸੀ, 'he had no son'; ਉਹ ਉੱਥੇ ਹੈ ਨਹੀਂ ਸੀ, 'he was not there.' English idiom fails to express this refinement, but it is something like this, "the fact was this, 'he has no son'." "The fact was this, 'he is not there'." In the negative form ਸੀ is often changed to ਜੇ, the particle ਨ being prefixed to it; as ਉਹ ਉੱਥੇ ਹੈ ਨਜੇ, 'he was not there,' and not unfrequently, in the Ludhiana district at any rate we even hear ਚਾ ਨਜੇ, 'was not,' where ਚਾ gives great emphasis to the verb.

37. Hoernle (§ 514) gives the pres. tense as sing. 1. ਸਾਂ 2. ਸੀ 3. ਸੀ; pl. 1. ਸਾਂ 2. ਜੇ? (ਸਉ?) 3. ਜਣ (ਜਣ?), and the past as, sing. 1. 2. 3. ਸਾਂ, pl. 1. 2. 3. ਜੇ, and says, 'The forms of the present have assumed the sense of the habitual past.' On what he bases this distinction I do not know. I have never heard ਸਾਂ &c. spoken in the sense either of the present or of the habitual past, nor have I in the course of reading ever found it so used. The two forms ਸਾਂ and ਜਾ, &c., are in the mouths of the people absolutely interchangeable, and have the sense of a simple preterite.

38. There is yet another type of the present tense of the substantive verb which occurs in the Lahindá dialect, and is frequently met with in the *Janam Sákhá*. It is used also for the past. Its conjugation is as follows:—

		<i>Masculine.</i>	<i>Feminine.</i>
Sing.	{	1. ਮੈਂ ਆਹਾ,	ਮੈਂ ਆਹੀ,
		2. ਤੂੰ ਆਹੇ,	ਤੂੰ ਆਹੀ,
		3. ਉਹ ਆਹਾ,	ਉਹ ਆਹੀ,

	<i>Masculine.</i>	<i>Feminine.</i>
Plur. {	1. <b>अमीं आरे,</b>	<b>अमीं आगीअं,</b>
	2. <b>इमीं आरे,</b>	<b>इमीं आगीइ,</b>
	3. <b>उह आरे,</b>	<b>उह आगीअं.</b>

This is only a variation of **जं, ऐ**, the forms in common use, and occurs in many of the Indian dialects, e. g. in the sing.;

	<i>Sindhí.</i>	<i>Márá- thí.</i>	<i>Old Baiswáry.</i>	<i>Braj</i>	<i>High Hindí</i>	<i>Panjábt.</i>
1st Pers.	<b>आंगिजं</b>	<b>आरें</b>	<b>अहँ</b>	<b>हैं</b>	<b>हूँ</b>	<b>जं, आग</b>
3rd „	<b>आरे</b>	<b>आरे</b>	<b>अहइ, अरै, आरि</b>	<b>रै</b>	<b>रै</b>	<b>रै, आग</b>

The full conjugation of this tense in Sindhí, which is next door neighbour to Panjábí, is:—

Sing. 1. **आंगिजं** 2. **आरें, आगीं** 3. **आरे,**

Plur. 1. **आगिजं** 2. **आगिजे** 3. **आगिनि, आगीनि.\***

Thus, Sindhí **उलंटे आरे** = Panj. **उह जांदा आग** or **रै**; **पडंटे आंगिजं** = **मैं पडदा आग** or **जं**.

39. In § 36 a negative form of the substantive verb was noted, which is formed by **न + मे = नमे**, 'was not.' This is used in the three persons of the past tense sing. and pl., both masc. and fem. A similar combination of **न** with **आग**, making **नाग**, 'am not', 'is not', &c., is met with in the *Janam Sákhí*. This is analogous to the negative form of this tense in Máráthí, which is, Sing. 1. **नागीं** 2. **नागींस** 3. **नागीं**.

\* Hoernle § 514.

Pl. 1. ਨਾਹੀਂ. 2. ਨਾਹੀਂ. 3. ਨਾਹੀਂਡ. \* In the infinitive, from the verb ਅਸਲੈਂ, 'to be', comes ਨਸਲੈਂ, 'not to be', from ਅਸਤੇ 'I am', ਨਸਤੇ, 'I am not', &c.

40. Examples from the *Janam Sākhī* of the use of ਆਹਾ are as follows:—

(1) *Present.* ਜੋ ਕਰਤਾਰ ਭੇਜਦਾ ਹੈ ਮੇ ਜੋਵਦੇ ਆਹੇ, 'what the Creator sends that we eat; ਹੈ ਖੁਹ ਤੁਸਾਠੇ ਤਲਕ ਕਰ ਦੇਂਦੇ ਆਹੇ, 'We place three wells at your disposal'; ਅਸੀਂ ਤੇਰੇ ਉੱਤੇ ਬਹੁਤ ਰਾਜੀ ਆਹੇ, 'I am very much pleased with you'.

(2) *Past.* ਬਾਲਾ ਸੰਧੂ ਨਾਲੇ ਆਹਾ, 'Bálá Sandhú was with (him)'; ਅੱਗੇ ਮੈਂ ਕੁਛ ਜਾਣਦਾ ਆਹਾ ਕੁਛ ਨਾਹ ਜਾਣਦਾ, 'formerly I knew some things, some things I did not know'; ਜਿਤਨੇ ਕਾਰਖਾਨੇ ਆਹੇ ਮੇ ਸਤੇ ਨਾਨਕ ਜੀ ਨੂੰ ਵਧਾਈਆਂ ਦੇਣ ਲੱਗੇ, 'as many as were in the shop began to congratulate Nának'; ਰਾਤੀਂ ਜਿਤਨਾ ਪਰਵਾਰ ਕਬੀਲਾ ਵੇਦੀਆਂ ਦਾ ਆਹਾ ਤਾਂ ਸਤੇ ਗਾਵਣ ਆਇ ਬੈਠੀਆਂ, 'at night the women of the whole family of the *Vedís* came and sat down to sing'.

---

\* Hoernle, § 514.

CHAPTER VI.

ADJECTIVES.

41. Most adjectives in the masculine form end in ਆ, ਈ, or a consonant. When used attributively they agree with the noun they qualify, in gender, number, and case. Those in ਆ are inflected in every respect like the Genitive suffix ਦਾ, (§ 28). Thus :

ਨਿੱਕਾ, 'little.'

	<i>Masculine.</i>	<i>Feminine.</i>
<i>Sing.</i>	{ Nom. ਨਿੱਕਾ ਮੁੰਡਾ, a little boy, Obl. ਨਿੱਕੇ ਮੁੰਡੇ ਨੈ, ਦਾ, &c., Voc. ਏ ਨਿੱਕੇ, ਨਿੱਕਿਆ, ਮੁੰਡਿਆ,	{ ਨਿੱਕੀ ਕੁੜੀ, a little girl, ਨਿੱਕੀ ਕੁੜੀ ਨੈ, ਦਾ, &c., ਏ ਨਿੱਕੀ, ਨਿੱਕੀਏ ਕੁੜੀਏ,
<i>Plur.</i>	{ Nom. ਨਿੱਕੇ ਮੁੰਡੇ, Obl. ਨਿੱਕੇ, ਨਿੱਕਿਆਂ ਮੁੰਡਿਆਂ ਨੈ, ਦਾ, &c., Voc. ਏ ਨਿੱਕੇ, ਨਿੱਕਿਓ ਮੁੰਡਿਓ,	{ ਨਿੱਕੀਆਂ ਕੁੜੀਆਂ, ਨਿੱਕੀਆਂ ਕੁੜੀਆਂ ਨੈ, ਦਾ, &c., ਏ ਨਿੱਕੀਓ ਕੁੜੀਓ.

42. Adjectives are often used as in English, for nouns, the governed word being understood ; e. g.,  
 ਉਹ ਸਿਆਲਿਆਂ ਦੀਆਂ ਗੱਲਾਂ ਹਨ, 'those are the words of the wise' ;  
 ਚੰਗੇ ਦੀ ਕਰਨੀ ਚੰਗੀ ਹੈ ਅਤੇ ਮਾੜੇ ਦੀ ਕਰਨੀ ਮਾੜੀ ਹੈ, 'the deed of a good (man) is good, and the deed of a bad (man) is bad.'



43. Adjectives ending in any vowel other than ਆ are declined in the masculine like ਭਾਈ (§ 22), and in the feminine like ਕੁੜੀ § 25) ; as,

ਧਰਮੀ, 'righteous', ਪੁਰਖ, 'a man', ਇਸਤ੍ਰੀ, 'a woman'.

		<i>Musculine.</i>	<i>Feminine.</i>
Sing.	{	Nom. ਧਰਮੀ ਪੁਰਖ a righteous man,	ਧਰਮੀ ਇਸਤ੍ਰੀ, a righteous woman,
	{	Obl. ਧਰਮੀ ਪੁਰਖ ਨੈ, ਦਾ, &c.,	ਧਰਮੀ ਇਸਤ੍ਰੀ ਨੈ, ਦਾ, &c.,
	{	Voc. ਏ ਧਰਮੀਆ ਪੁਰਖਾ,	ਏ ਧਰਮੀਏ ਇਸਤ੍ਰੀਏ,
Plur.	{	Nom. ਧਰਮੀ ਪੁਰਖ,	ਧਰਮੀਆਂ ਇਸਤ੍ਰੀਆਂ,
	{	Obl. ਧਰਮੀਆਂ ਪੁਰਖਾਂ ਨੈ, ਦਾ, &c.,	ਧਰਮੀਆਂ ਇਸਤ੍ਰੀਆਂ ਨੈ, ਦਾ, &c.,
	{	Voc. ਏ ਧਰਮੀਓ ਪੁਰਖੇ,	ਏ ਧਰਮੀਓ ਇਸਤ੍ਰੀਓ.

*Obs. 1.* The Nom. is often used for the Voc., and in the masc. Obl. pl., through laxity of usage the uninflected form is commonly used, making ਧਰਮੀ ਪੁਰਖਾਂ ਦਾ, &c., though this can hardly be regarded as grammatical.

*Obs. 2.* Adjectives in ਈ sometimes form their fem. in ਼, as ਪਾਪੀ, *m.*, ਪਾਪਲ, *f.*, 'sinful'; ਭਾਗੀ, *m.*, ਭਾਗਲ, *f.*, 'fortunate.' This form occurs chiefly, though not exclusively, when the adjective is used for a noun, or in the 'predicate ; e. g., ਉਹ ਪਾਪੀ ਇਸਤ੍ਰੀ ਹੈ, 'she is a sinful woman'; ਉਹ ਪਾਪਲ ਹੈ, 'she is a sinner.' We may however also say ਪਾਪਲ ਇਸਤ੍ਰੀ.

44. Adjectives ending in a consonant are not us-

ually inflected except when employed as nouns, or in the predicate. When inflected the masculine is declined like **ਮਨੁੱਖ** (§ 22), and the feminine like **ਕੰਧ** (§ 25); as,

**ਬੁੱਧਵਾਨ**, 'wise.'

	<i>Masculine.</i>	<i>Feminine.</i>
<i>Sing.</i>	Nom. ਬੁੱਧਵਾਨ ਪੁਰਖ, a wise man,	ਬੁੱਧਵਾਨ ਭੀਮੀਂ, a wise woman,
	Obl. ਬੁੱਧਵਾਨ ਪੁਰਖ ਨੈ, ਦਾ, &c.	ਬੁੱਧਵਾਨ ਭੀਮੀਂ ਨੈ, ਦਾ, &c.,
	Voc. ਏ ਬੁੱਧਵਾਨਾ ਪੁਰਖਾ,	ਏ ਬੁੱਧਵਨੇ ਭੀਮੀਏਂ.
<i>Plur.</i>	Nom. ਬੁੱਧਵਾਨ ਪੁਰਖ,	ਬੁੱਧਵਾਨਾਂ ਭੀਮੀਆਂ,
	Obl. ਬੁੱਧਵਾਨਾਂ ਪੁਰਖਾਂ ਨੈ, ਦਾ, &c.,	ਬੁੱਧਵਾਨਾਂ ਭੀਮੀਆਂ ਨੈ, ਦਾ, &c.,
	Voc. ਏ ਬੁੱਧਵਾਨੇ ਪੁਰਖੇ,	ਏ ਬੁੱਧਵਾਨੇ ਭੀਮੀਓਂ.

N. B. Numerals, with some exceptions which will be noted hereafter, must always be inflected. Thus :—

**ਦਸ**, 'ten.'

	<i>Masculine.</i>	<i>Feminine.</i>
Nom.	ਦਸ ਪੁਰਖ, ten men,	ਦਸਾਂ ਭੀਮੀਆਂ, ten women,
Obl.	ਦਸਾਂ ਪੁਰਖਾਂ ਨੈ, ਦਾ, &c.,	ਦਸਾਂ ਭੀਮੀਆਂ ਨੈ, ਦਾ, &c.,

45. Adjectives when used attributively immediately precede the noun they qualify; as **ਕਾਲਾ ਸੋਪ**, 'a black snake,' but may for emphasis be thrown forward; as, **ਘਰ ਵਿੱਚ ਮਾਲ ਤੁਰਤ ਹੈ**, 'there is much merchandize in

the house.' When used predicatively they follow the noun ; as, ਉਹ ਸੱਪ ਕਾਲਾ ਹੈ, 'that snake is black.'

### EXERCISE.

ਇੱਕ ਕਾਲਾ ਘੋੜਾ—ਕਾਲੇ ਘੋੜੇ—ਕਾਲੇ ਘੋੜੇ ਪੁਰ—ਕਾਲਿਆਂ  
ਘੋੜਿਆਂ ਉੱਤੇ—ਕਾਲੀਆਂ ਘੋੜੀਆਂ—ਉਹ ਸਾਹੂਕਾਰ ਦੀਆਂ ਕਾ-  
ਲੀਆਂ ਘੋੜੀਆਂ ਹਨ—ਸੰਤ ਸਿੰਘ ਦਾ ਛੋਟਾ ਬਾਲਕ—ਸੰਤ ਸਿੰਘ  
ਦੇ ਛੋਟੇ ਬਾਲਕ—ਛੋਟਿਆਂ ਬਾਲਕਾਂ ਨੂੰ—ਦਸਾਂ ਛੋਟੀਆਂ ਪੋਥੀਆਂ  
—ਭੈੜੇ ਲੋਕ—ਭੈੜੇ ਲੋਕਾਂ ਵਿੱਚ—ਭੈੜਿਆਂ ਦੀ ਸੁਹਬਤ—ਸੰਤ ਸਿੰਘ  
ਧਰਮੀ ਲੋਕ ਹੈ—ਉਹ ਸਾਧ ਧਰਮੀ ਲੋਕ ਹਨ—ਗੁਰੂ ਨਾਨਕ ਜੀ  
ਗਿਆਨੀ ਪੁਰਖ ਸੀ—ਗਿਆਨੀਆਂ ਦੀਆਂ ਗੱਲਾਂ ਚੰਗੀਆਂ ਹਨ—  
ਇੱਕ ਪਨਵਾਨ ਪੁਰਖ—ਪਨਵਾਨਾਂ ਥੋਂ—ਪਨਵਾਨਾਂ ਤੀਮੀਆਂ—ਏ  
ਪਨਵਾਨੇ—ਕਾਲੂ ਦੇ ਪਿਉ ਦੀਆਂ ਗੱਲਾਂ ਜਥਾਰਥਾਂ ਸੀਆਂ—ਮੁੰਡਿ-  
ਆਂ ਦੀਆਂ ਦਸਾਂ ਪੋਥੀਆਂ ਪੰਡਤ ਦੇ ਘਰ ਵਿੱਚ ਹਨ.

A high hill.—That is a high hill.—That hill is high.  
—Those are high hills.—The village was on a high hill.  
—On the high hills.—The milk of the black cow.—  
The horns of the black cows.—The black cow's horns  
are long.—There is a long beam by the well.—Long  
beams.—On the long beams.—The beams are on the  
high walls of the house.—Sant Singh's little daughter.  
—In the little books.—The girl's ten little books were  
in the box.—They were in the blue box.—Those flowers  
are blue.—In the society of the wise.—The society of

good men.—Sant Singh was a good man.—Gurú Nának was a righteous person.

---

NOTE.

46. In my father's grammar (§ 47) it is said that adjectives which terminate in a consonant are not inflected. He could not have had in mind their use as nouns, or when in the predicate they follow the qualified noun. It would of course be impossible to say in the plural **ਬੁੱਧਵਾਨ ਦੀਆਂ ਗੱਲਾਂ** for **ਬੁਧਵਾਨਾਂ ਦੀਆਂ ਗੱਲਾਂ**, 'the words of the wise,' or **ਗਰੀਬ ਨੂੰ** for **ਗਰੀਬਾਂ ਨੂੰ**, 'to the poor.' These may fairly be regarded as nouns, and probably he thought of them as such. When adjectives of this class occur in the predicate, no doubt owing to carelessness in speaking, the inflection may often be neglected, yet such a usage cannot be regarded as grammatical. We might hear, e. g., **ਉਹ ਸਾਪਲੀਆਂ ਵਡੀਆਂ ਭਾਗਵਾਨ ਹਨ**, but an accurate writer would say **ਵਡੀਆਂ ਭਾਗਵਾਨਾਂ** or **ਵਡੀਆਂ ਭਾਗਵਾਨਲਾਂ**. I am inclined to think that in this respect colloquial usage is influenced very much by the number of syllables in the word. If one were to give his attention to it it would probably be found that a long word would less frequently be expressed in the inflected form than a short one because it involves the further lengthening of it by the addition of a syllable.

47. As regards adjectives of the class under discussion, when in the attributive construction, I have ventured to modify the statement that they are not inflected, because I find that by good writers whose style can be thoroughly trusted this is at

any rate not always the case. The following examples are taken from Lálá Bihári Lál's little book *Viddiá Ratanákar*, a work of no special merit beyond the fact that it is a model of pure Panjábí idiom.

**ਸਚਿਆਰਾਂ ਸਾਧਾਂ ਨੂੰ ਸਭ ਭਠ ਸੁੱਝਦਾ ਹੈ,** 'truly religious men (true *sádhs*) understand all things'.

**ਅਨੇਕਾਂ ਉਪਕਾਰਾਂ ਦੇ ਹੋਣ ਦੀ ਆਸ ਹੈ,** 'there is hope that many kind deeds will be done.'

**ਬਹੁਤੀਆਂ ਪਾਪਣਾਂ ਇਸਤਰੀਆਂ ਟੁਢੇ ਟੋਟਕੇ ਕਰਦੀਆਂ ਹਨ,** 'many wicked women practice magical arts.'

## CHAPTER VII.

STRUCTURE OF THE VERB.\*—PRESENT IMPERFECT,  
AND PRESENT PERFECT TENSES.

48. The Verb in Panjábí consists of three Participles, the Imperfect, the Perfect, and the Conjunctive ; a Noun of Agency ; a Gerund ; fifteen finite tenses † ; and the Infinitive mood. Of the fifteen tenses three are formed from the root, six from the Imperfect, and six from the Perfect, participle, or according to another classification, five are simple tenses, i. e., expressed by a single word, and ten periphrastic, or formed by the combination of a participle with an auxiliary verb.

*Obs.* Verbal roots are of two classes, *close* and *open*, the former being those that end in a consonant, and the latter those that end in a vowel. Verbs having an open root are known as *pure* verbs, and those having a close root, as *mixed* verbs.

49. The Infinitive is formed by adding the suffix

---

\* In my treatment of this subject I have largely followed Kellogg, who gives by far the best analysis of the Verb that I have met with, though I differ with him on a few minor points.

† Beames (iii. 99) says the number is almost infinite. Without going so far as that it may be admitted that several additional variations can be made by the combination of the participles with auxiliary verbs, each of which more or less modifies the meaning. Still for practical purposes the number as stated is sufficient, and one or two variations will be noted in future Chapters.

ह्वा to the root of the verb, but if the root end in either of the cerebrals ल, ङ, लृ, or the letter र, ना is substituted for ह्वा.\* Thus from the root लिख we get लिखह्वा 'to write'; from पृच्छ, पृच्छह्वा, 'to ask', but from ज्ञाह्वा, ज्ञाह्वा, 'to know', and from भर, भरह्वा, 'to fill', &c.

50. The Imperfect participle is formed by rejecting ह्वा, ना, of the Infinitive, and substituting for it दा. Thus लिखह्वा, 'to write', लिखदा, 'writing'; पृच्छह्वा, 'to ask', पृच्छदा, 'asking'; बह्वाह्वा, 'to take out', बह्वादा, 'taking out'; भरह्वा, 'to fill', भरदा, 'filling.'

*Obs.* Open roots, and those that end in र are made nasal before the suffix दा; e. g., आगृह्वा, 'to come', आगृह्वादा, 'coming'; गह्वाह्वा, 'to go', गह्वादा, 'going'; खाह्वाह्वा, 'to eat', खाह्वादा, 'eating'; पैह्वाह्वा, 'to fall', पैह्वादा, 'falling'; गाह्वाह्वा, 'to thresh', गाह्वादा, 'threshing'.

51. The Perfect participle is formed by substituting the suffix इत्था for the Imperfect दा. Thus, लिखदा, 'writing', लिखित्था, 'written'; पृच्छदा, 'asking', पृच्छित्था, 'asked'; भरदा, 'filling', भरित्था, 'filled.' Hence we derive from, e. g., the root लिख, the three forms, लिखह्वा, 'to write', लिखदा, 'writing', and लिखित्था, 'written', and so with all the rest. In the Vocabulary all verbs will be found under the form of the Infinitive.

*Obs. 1.* A few verbs optionally add आ instead of इत्था to form the Perfect participle; as, उज्जह्वा, 'to run', उज्जिता.

\* Rarely ह्वा occurs with roots ending in र.

'ran': ਲੱਭਣਾ, 'to find,' ਲੱਭਾ, 'found'; ਬੈਠਣਾ, 'to sit,' ਬੈਠਾ, 'seated.' Roots ending in ਿ necessarily add only ਆ; as, ਬਹਿਣਾ, 'to say,' ਬਹਿਣਾ, 'to sit,' 'to flow,' ਲਹਿਣਾ, 'to descend,' ਰਹਿਣਾ, 'to remain,' &c., of which the Perfect participles are ਬਹਿਆ, ਬਹਿਆ, ਲਹਿਆ, ਰਹਿਆ. Some of these however have also an irregular form, which will be noted hereafter.

*Obs. 2.* If the root ends in ਊ following ਆ the former is dropped before the suffix ਿਆ; e. g., ਆਉਣਾ, 'to come,' ਆਇਆ, 'come'; ਪਾਉਣਾ, 'to put,' ਪਾਇਆ, 'put.' The letter ਊ being a mere aspirate, and not in the full sense a distinct consonant, roots in which it intervenes between ਆ and the final ਊ conform to the same rule; as ਚਾਹੁਣਾ, 'to wish,' ਚਾਹਿਆ, 'wished'; ਲਾਹੁਣਾ, 'to take down,' ਲਾਹਿਆ, 'taken down.' If ਊ be preceded by any other vowel it is changed to ਵ; as, ਜੀਉਣਾ, 'to live,' ਜੀਵਿਆ, 'lived'; ਸੇਉਣਾ, 'to serve,' ਸੇਵਿਆ, 'served.'

52. The Imperfect participle always presents an action or a state as in progress; the Perfect presents it as complete, and the same is true of the tenses formed from them. Action in progress is expressed by one or other of the six tenses of the Imperfect participle, and action completed, by one of those derived from the perfect participle. These twelve will be spoken of collectively as the *Participial Tenses*. They are distributed under two groups, and are arranged in six pairs, as follows :—



GROUP I.  
*Tenses from the Imperfect  
Participle.*

1. Indefinite Imperfect.
2. Present Imperfect.
3. Past Imperfect.
4. Contingent Imperfect.
5. Future Imperfect.
6. Negative Contingent Imperfect.

GROUP II.  
*Tenses from the Perfect  
Participle.*

1. Indefinite Perfect.
2. Present Perfect.
3. Past Perfect.
4. Contingent Perfect.
5. Future Perfect.
6. Negative Contingent Perfect.

53. The natural order to be followed in treating of this subject would be the one given above, but it will be more convenient, in order to acquire a rapid facility in the construction of sentences, to study those first which are most commonly used. We shall begin therefore with those of the second pair, the *Present Imperfect* and the *Present Perfect*, the former representing an action as incomplete, or in progress, and the latter, as complete, at the present time. These are formed by adding to the Imperfect and Perfect participles respectively the present tense of the substantive verb., e. g., from **मुञ्जना**, 'to return,' **मैं मुञ्जटा जं**, 'I return,' or 'am returning,' **मैं मुञ्जिआ जं**, 'I have returned.'

54. The participial endings are inflected to **ऐ** in the masculine plural, and in the feminine, to **ਈ** for the singular, and **ਈਆਂ** for the plural. Thus :—

<p><b>ਆਉਣਾ, 'to come.'</b> <i>Masculine.</i></p> <p>1. ਮੈਂ ਆਉਂਦਾ ਹਾਂ, 2. ਤੂੰ ਆਉਂਦਾ ਹੈ, 3. ਉਹ ਆਉਂਦਾ ਹੈ,</p> <p>1. ਅਸੀਂ ਆਉਂਦੇ ਹਾਂ, 2. ਤੁਸੀਂ ਆਉਂਦੇ ਹੋ, 3. ਉਹ ਆਉਂਦੇ ਹਨ,</p> <p><i>Sing.</i> <i>Plur.</i></p>	<p><b>PRESENT IMPERFECT.</b> Imp. part., ਆਉਂਦਾ.</p> <p><i>Feminine.</i></p> <p>ਮੈਂ ਆਉਂਦੀ ਹਾਂ, ਤੂੰ ਆਉਂਦੀ ਹੈ, ਉਹ ਆਉਂਦੀ ਹੈ, ਅਸੀਂ ਆਉਂਦੀਆਂ ਹਾਂ, ਤੁਸੀਂ ਆਉਂਦੀਆਂ ਹੋ, ਉਹ ਆਉਂਦੀਆਂ ਹਨ,</p> <p><b>PRESENT PERFECT.</b> <i>Feminine.</i></p> <p>ਮੈਂ ਆਈ ਹਾਂ, ਤੂੰ ਆਈ ਹੈ, ਉਹ ਆਈ ਹੈ, ਅਸੀਂ ਆਈਆਂ ਹਾਂ, ਤੁਸੀਂ ਆਈਆਂ ਹੋ, ਉਹ ਆਈਆਂ ਹਨ,</p>	<p><b>Perf. part., ਆਇਆ.</b></p> <p>I come, am coming. You come, are coming. He, she, comes, is coming. We come, are coming. You come, are coming. They come, are coming.</p> <p>I have come. You have come. He, she, has come. We have come. You have come. They have come.</p>
--	---	---

190. If a verb which is qualified by an adverbial clause has also an object, write immediately before the verb which-ever is emphatic, or expresses the main thought ; as ਉਹ ਵੀਹੇ

ਵਿੱਚ ਭੇਲ ਪਾਉਂਦਾ ਹੈ, 'he is pouring oil into the lamp'; but ਉਹ ਭੇਲ ਵੀਵੇ ਵਿੱਚ ਪਾਉਂਦਾ ਹੈ, 'he is pouring oil into the lamp.'

EXERCISE.

ਪਾਲੀ ਗਾਈਆਂ ਨੂੰ ਚਾਰਦਾ ਹੈ—ਪਾਲੀ ਗਾਈਆਂ ਨੂੰ ਚਾਰਦੇ ਹਨ—ਭੇਡਾਂ ਰੋਹੀ ਵਿੱਚ ਚੁਗਦੀਆਂ ਹਨ—ਅਯਾਲੀ ਭੇਡਾਂ ਨੂੰ ਰੋਹੀ ਵਿੱਚ ਚਾਰਦਾ ਹੈ—ਅਸੀਂ ਭੇਡਾਂ ਨੂੰ ਲਿਆਉਂਦੀਆਂ ਹਾਂ—ਮੈਂ ਭੇਡ ਨੂੰ ਘਰ ਵਿੱਚ ਲਿਆਉਂਦੀ ਹਾਂ—ਮੈਂ ਅੰਬਾਲੇ ਨੂੰ ਜਾਂਦਾ ਹਾਂ—ਛੱਤਾ ਭੁੱਕਦਾ ਹੈ—ਲਾਲੂ ਦੀ ਮਾਂ ਮੁੰਡਿਆਂ ਨੂੰ ਮਾਰਦੀ ਹੈ—ਤੁਸੀਂ ਵੇਹੜੇ ਵਿੱਚ ਖੇਡਦੀਆਂ ਹੋ—ਅਸੀਂ ਖੂਹ ਦੇ ਕੋਲ ਖੇਡਦੇ ਹਾਂ—ਤੁਸੀਂ ਖੂਹ ਉੱਤੇ ਖੇਡਦੇ ਹੋ—ਤੂੰ ਪਿੰਡ ਥੀਂ ਆਉਂਦਾ ਹੈ—ਤੂੰ ਰੋਂਦੀ ਹੈ—ਫੜੀਆਂ ਰੋਂਦੀਆਂ ਹਨ—ਬਾਲਕ ਰੋਂਦੇ ਹਨ—ਪੰਡਤ ਜੀ ਧਰਮਸਾਲਾ ਵਿੱਚ ਮੁੰਡਿਆਂ ਨੂੰ ਪੜ੍ਹਾਉਂਦਾ ਹੈ—ਹਿੰਦੂ ਮੁਰਤਾਂ ਨੂੰ ਪੂਜਦੇ ਹਨ—ਮੈਂ ਅੰਬਾਲੇ ਤੇ ਆਇਆ ਹਾਂ—ਮੈਂ ਗਰਾਉਂ ਤੇ ਆਈ ਹਾਂ—ਤੁਸੀਂ ਟੋਏ ਵਿੱਚ ਡਿਗੇ ਹੋ—ਤੁਸੀਂ ਟੋਇਆਂ ਵਿੱਚ ਡਿਗੀਆਂ ਹੋ—ਭੇਡਾਂ ਟੋਇਆਂ ਵਿੱਚ ਡਿਗੀਆਂ ਹਨ—ਦਸ ਆਦਮੀ ਦਰਵੱਜੇ ਉੱਤੇ ਬੈਠੇ ਹਨ.

The gardener is planting the shrubs.—The gardeners are planting the shrubs in the garden.—You (*m.* and *f.* sing. and pl.) are sowing the wheat.—The farmers are picking the cotton.—I (*m.* and *f.*) am picking the cotton.—We (*m.*) graze cattle.—We (*f.*) pasture sheep.—We pasture the sheep in the jungle.—The mares are grazing on the bank of the river. (Note the intrans.

vb. 'graze'.)—The girl is laughing.—Lálú has come from Baṭálá.—The farmer's wife has come from the village.—The women have come from the fair.—The stones have fallen into the well.—We (*m.* and *f.*) have fallen into a pit.—You are seated (बैठहा) on the cart..

## NOTE.

55. It has been stated (§ 50) that the Imperfect participle is formed by adding हा to the root, but that open roots are made nasal before this termination. Viewed etymologically it would be more strictly accurate to say that this participle is formed by adding नहा, whence नांहा (=नानहा), but that close roots reject the nasal before the suffix, making, e. g., देखहा, instead of देखंहा (=देखनहा), since this is the original form of the Imperfect participle, which is derived from the Prákrit Present participle in न, *m.*, नञी, *f.* In Hindí ड is retained, and न universally rejected. In Panjábí ड is softened to ह, and न retained in pure verbs. Sindhí agrees with Panjábí in changing ड to ह but retains न in all verbs, both pure and mixed. Thus S. पढ़िदे = P. पढ़हा. In some districts of the Panjáb the same form is in use, and one hears पढ़िहा, 'reading' पढ़िहा, 'asking.\*' Not unfrequently in Panjábí the process is reversed; ह=ड is rejected and न alone is retained, whence we often hear पढ़ना for पढ़हा, 'reading'; मैं देखना जं, for मैं देखहा जं, 'I see.' This must not be confounded with the infinitive, with which it has no connection, but is a

\* Boames iii. 122, 123.

legitimate, and very commonly used form of the Imperfect participle.

56. In some parts of the country the Imperfect participle is made to end in **ਈਂਦਾ** instead of **ਦਾ**, and the same with the tenses formed from it. Ex. **ਲਾਛਮੀ ਅਤੇ ਕੂਬੇਰ ਦੀ ਲੋਕ ਪੂਜਾ ਕਰੀਂਦੇ ਹਨ**, 'People worship *Lachhmi* and *Kuber*'; **ਹੋਈਂ ਦੇ ਦਿਨ ਕਾਲਕਾ ਦੀ ਪੂਜਾ ਕਰੀਂਦੇ**, 'on the day of the *Hoī* they worship *Kálká*'; **ਉਸ ਦਿਨ ਕਈ ਤਰਾਂ ਦੇ ਪਕਵਾਨ ਤੇ ਪੁੜੇ ਅਤੇ ਕੜੀ ਅਰ ਪੁਰੀਆਂ ਕਚੋਰੀਆਂ ਪਕਾਕੇ ਭਾਈ ਚਾਰੇ ਵਿੱਚ ਵੰਡੀਂਦੇ ਅਤੇ ਵੇਵਾਂ ਪਿੜਾਂ ਦੀ ਮਾਨਤਾ ਕਰੀਂਦੇ ਨੇ**, 'on that day having cooked several different kinds of sweets and batter cakes and gruel and fritters they distribute them among their caste fellows, and worship the gods and their ancestors'; **ਭੇਰਾ ਲਾਲਾ ਲਹੌਰ ਰਹੀਂਦਾ ਸੁਣੀਂਦੇ ਹਾਂ**, 'I hear your father lives in Lahore.'

This form is to be connected with the Sindhí, in which language the Imperfect participle, for transitive verbs, ends in **ਈਂਦਿ**; as e. g., from the root **ਭਰ**, 'fill,' **ਭਰੀਂਦਿ** *m.* **ਭਰੀਂਦੀ** *f.*, 'filling.'

## CHAPTER VIII.

## PERSONAL PRONOUNS.

57. The personal pronouns are **मैं**, 'I,' **तू**, 'thou,' 'you,' **वह**, 'he,' 'she,' 'it.' This last is, as has already been stated, a demonstrative pronoun, meaning 'that,' but as it is used for the third personal it is convenient to include it under this head. These are declined as follows :—

FIRST PERSON, **मैं**, 'I.'

<i>Singular.</i>	<i>Plural.</i>
N. मैं, I,	अमीं, we,
I. मैं, I,	अमीं, अमीं, we,
G. मेरा, 'of me, my, mine,	अमाडा.माडा, ofus,our,ours,
D. मैंने, to me,	अमा (मा) ने, to us,
Ac. मैंसे, me,	अमा (मा) से, us,
Ab. मेडे, मेहीं, मैंसे, मैंहीं; from, by, me,	अमा (मा) डे, से, &c., from, by, us,
L. मेरे पुर, on me.	अमीं पुर, on us.

SECOND PERSON, **तू**, 'thou,' 'you.'

<i>Singular.</i>	<i>Plural.</i>
N. तू, thou, you,	तुमीं, you,
I. तूँ, thou, you,	तुमीं, तुमीं, you,

G. ਤੇਰਾ, of you, your, yours,	ਤੁਮਾਡਾ, ਤੁਹਾਡਾ, ਤੁਆਡਾ, of you, your, yours,
D. ਤੈਨੂੰ, to you,	ਤੁਮਾ (ਤੁਹਾ) ਨੂੰ, to you,
Ac. ਤੈਨੂੰ, you,	ਤੁਮਾ (ਤੁਹਾ) ਨੂੰ, you,
Ab. ਤੇਭੇ, ਤੇਭੋਂ, ਤੈਥੋਂ, from, by, you,	ਤੁਸਾਂ (ਤੁਹਾ) ਭੇ, ਥੋਂ, &c., from, by, you,
L. ਤੇਰੇ ਪੁਰ, on you.	ਤੁਸਾਂ ਪੁਰ, on you.

THIRD PERSON, ਉਹ, 'he,' 'she,' 'it.'

*Singular.*

*Plural.*

N. ਉਹ, ਅਹੁ, ਐਹ, he, she, it,	ਉਹ, they,
I. ਉਨ, ਓਨ, ਉਹ (ਉਸ) ਨੈ, he, &c.,	ਉਨੀਂ, ਉਨਾਂ (ਓਨੀ) ਨੈ, they,
G. ਉਹ (ਉਸ, ਓਸ) ਦਾ, of him, his, &c.,	ਉਨਾਂ (ਓਨੀ) ਦਾ, of them, their theirs,
D. ਉਹ (ਉਸ, ਓਸ) ਨੂੰ, to him,	ਉਨਾਂ (ਓਨੀ) ਨੂੰ, to them,
Ac. ਉਹ (ਉਸ, ਓਸ) ਨੂੰ, him, &c.	ਉਨਾਂ (ਓਨੀ) ਨੂੰ, them,
Ab. ਉਹ (ਉਸ, ਓਸ) ਭੇ, ਥੋਂ, &c. from, by, him,	ਉਨਾਂ (ਓਨੀ) ਭੇ, ਥੋਂ, &c., from, by, them,
L. ਉਸ (ਓਸ) ਪੁਰ, on him, &c.	ਉਨਾਂ (ਓਨੀ) ਪੁਰ, on them.

58. The Genitive sing. and pl. of the first and second personal pronouns are used as pronominal adjectives, and are inflected to agree with the governing noun exactly as the Genitive suffix ਦਾ is (§ 28). Thus ;

ਮੇਰਾ ਪੁੱਤ, 'my son.'

ਮੇਰੇ ਪੁੱਤ, 'my sons.'

ਮੇਰਿਆਂ (or ਮੇਰੇ) ਪੁੱਤਾਂ ਨੂੰ, 'to my sons.'

ਮੇਰੀ ਧੀ, 'my daughter.'

ਮੇਰੀਆਂ ਧੀਆਂ, 'my daughters.'

ਮੇਰੀਆਂ ਧੀਆਂ ਨੂੰ, 'to my daughters.'

And so with ਤੇਰਾ, ਸਾਡਾ and ਤੁਹਾਡਾ.

59. The verb ਜਾਣਾ, 'to go,' is irregular in the formation of its Perfect participle, making ਗਿਆ or ਗਇਆ, 'went,' which is inflected to ਗਏ in the masc. pl., and to ਗਈ and ਗਈਆਂ in the fem. sing. and pl. respectively.

#### EXERCISE.

ਮੇਰਾ ਭਰਾਉ ਝੇਲਮ ਨੂੰ ਗਿਆ ਹੈ—ਮੇਰੇ ਭਰਾਉ ਝੇਲਮ ਨੂੰ ਗਏ ਹਨ—ਉਹ ਮੇਰੇ ਭਰਾਉ ਦੀ ਪੋਥੀ ਹੈ—ਉਹ ਮੇਰੇ ਭਰਾਵਾਂ ਦੀ ਜਮੀਨ ਹੈ—ਮੇਰਿਆਂ ਭਰਾਵਾਂ ਦੀ ਜਮੀਨ ਉਸ ਪਿੰਡ ਵਿੱਚ ਸੀ—ਤੁਹਾਡੇ ਗੁਰੂ ਮੁਰਤਾਂ ਨੂੰ ਪੂਜਦੇ ਹਨ—ਅਸੀਂ ਤੁਹਾਡੇ ਗੁਰੂਆਂ ਦੀਆਂ ਗੱਲਾਂ ਨੂੰ ਮੰਨਦੇ ਹਾਂ—ਤੁਹਾਡੀਆਂ ਗੱਲਾਂ ਸੱਚੀਆਂ ਹਨ—ਸਾਡੀ ਗੱਲ ਜਥਾਰਥ ਹੈ—ਮੇਰੀਆਂ ਅੱਖੀਆਂ ਵੁਖਦੀਆਂ ਹਨ—ਅਸਾਡੀਆਂ ਗੱਡੀਆਂ ਜਲੰਧਰ ਨੂੰ ਗਈਆਂ ਹਨ—ਤੇਰੀ ਜੁੱਤੀ ਜਮੀਨ ਉੱਤੇ ਸੀ—ਤੁਹਾਡੀਆਂ ਜੁੱਤੀਆਂ—ਤੇਰੇ ਗੱਡਿਆਂ ਦੇ ਪਹੀਏ—ਸਾਡੇ ਬਲਦ ਜੰਗਲ ਵਿੱਚ ਚੁਗਦੇ ਹਨ—ਸਾਡੀ ਬੱਝੀ ਗਾਈ ਖੁਹ ਵਿੱਚ ਡਿੱਗੀ ਹੈ—ਲਾਲੂ ਦਾ ਪੁੱਤ ਸਾਡੀ ਫੁੜੀ ਨੂੰ ਮਾਰਦਾ ਹੈ—ਤੇਰੀਆਂ ਫੁੜੀਆਂ ਖੁਹ ਉੱਤੇ ਖੇਡਦੀਆਂ ਹਨ—ਉਨਾਂ ਦੇ ਘੋੜੇ ਸੜਕ ਉੱਤੇ ਸੀ.



My eye smart<sup>s</sup>.—My head aches.—My shoes are black.—My sister's books are in the cupboard.—Those books are mine.—Those are my books.—Your father has gone to the village.—Your (pl.) brother has gone to Multán.—My hair is black (say, *my hairs are black.*) —The dog is sitting (*seated*) on my charpoy. My flowers are blooming (*have come-out*).—The flowers are blooming in your garden.—Your flowers are red.—Our flowers are blue.—Our village is on the bank of the river.—In our village there was an old banyan-tree.—In our village the farmers are cutting the wheat —In that village.—Towards those villages.—Our cows' fodder.—Your (pl.) camels have come from Jalandhar.—Your son has gone to the bazar.—Your daughter has gone to the pandit's house.—Your rifles.

## NOTE.

60. The true Nom. sing. of the 1st pers. pronoun is not **मैं** but **ਹਉ** or **ਹਉ**, from the Sanskrit **अहं** or **अहम्**; and **मैं**, which is derived from the Sanskrit Instrumental case **मया** through the Prákrit **मयि**, is both in Panjábí and in Hindí the Instrumental only. The form **ਹਉ** is frequently met with in Hindí and Panjábí poetry, and in the Dogar dialect of Panjábí, which prevails in a northern direction from Lahore it is still used colloquially in the Nom., and has been transferred to the Instrumental as well. Elsewhere it has been entirely superseded by the old Instrumental **मैं**, and must be regarded as, for

practical purposes, obsolete.\* Examples from the *Janam Sākhī* are; ਹਉ ਫਿਰਾਂ ਉਦਾਸੀ, 'I wander about as an udāsī†'; ਏ ਮਾਤਾ ਜੀ ਹਉ ਰੱਜਿਆ ਹੋਇਆ ਹਾਂ, 'mother I am satiated.'

61. In the central Panjáb ਅਸਾਂ and ਤੁਸਾਂ are used in the Nominative; as, ਚੱਲ ਅਸਾਂ ਬੀ ਵੇਖ ਆਇਯੋ, 'come let us too go and see'; ਅਸਾਂ ਤੇ ਤੁਹਾ ਨੂੰ ਵੇਖ ਵੇਖ ਰਾਜੀ ਹੁੰਦੇ ਰਹਿਨੇ ਹਾਂ, 'As I gaze on you I remain happy.' I do not remember to have heard this in the Ludhiana district, where in the Nom. ਅਸੀਂ and ਤੁਸੀਂ are universally used.

62. An uninflected form, not unfrequently heard in the villages, more especially in the Málwá dialect, is ਆਪਾਂ, 'we,' 'us.' This is used in all the cases of the plural. Thus; ਮਾਲਵੇ ਦੇਸ ਤੇ ਆਪਾਂ ਆਏ ਹਾਂ, 'we have come from the Málwá region'; ਇਹ ਕੇਸ ਆਪਾਂ ਦੇ ਦੇਸ ਸਭ ਲੋਕ ਰੱਖਦੇ ਹਨ, 'in our country everybody wears this *Kes*‡'; ਤੜਕੇ ਆਪਾਂ ਤੁਰਨਾ ਹੋਉ, 'we must start early in the morning'; ਆਪਾਂ ਆਪੇ ਆ ਜਾਮਾਂਗੇ, 'we will come of our own accord'; ਆਪਾਂ ਮੱਤ ਦੀ ਗੱਲ ਕੀਤਾ, 'I (we) spoke by way of advice,' lit., 'a word of counsel'; ਆਪਾਂ ਨੂੰ, 'to us'; ਆਪਾਂ ਤੇ, 'by us,' &c.

63. In the Dat. and Acc. pl. ਹਮਾ ਨੂੰ and ਤੁਮਾ ਨੂੰ are used on the eastern border of the province for ਸਾ ਨੂੰ and ਤੁਹਾ ਨੂੰ respectively, and sometimes we hear these forms in the Ludhiana district.

64. In the Mánjhá dialect ਤੁਧ is an alternative form for

\* Cf Beames ii. 302, 303. J. Newton § 51.

† A class of Hindu fakeers.

‡ The long hair worn by the Sikhs as a badge of their sect.

the oblique cases 2nd pers. sing.; as, **ੜੁਪ ਉਸ ਦਿਨ ਹਠ ਕੀਤਾ**, 'you were obstinate that day.'

65. The Instr. case sometimes employs **ਨੈ** affixed to the oblique form of the 2nd pers. making **ਤੈਨੈ**, and occasionally **ਤੂੰ** is used as in the Nom.; e. g. **ਤੂੰ ਮੈ ਨੂੰ ਕਿਉ ਓਪਰੀ ਜਾਤਾ**, 'why did you regard me as a stranger?' **ਤੂੰ ਵਡੀ ਜਿਲ ਮਿਲ ਕਰੇ ਏ**, 'you have been very slothful.'

## CHAPTER IX.

THE OBJECT IN THE NOM. OR THE ACC. CASE.—USE OF  
THE INSTR. CASE.—CONSTRUCTION OF THE PERFECT.  
TENSES OF TRANSITIVE VERBS.

66. The object of the verb is put in the Accusative or the Nominative case. Sometimes it is a matter of indifference which is selected, but more frequently one or other is to be preferred, and very often one alone is admissible. It is impossible to give any rules on this subject that are universally applicable. Only long experience acquired by reading, speaking, and listening, can enable the foreigner to acquire facility in the use of these two forms. The general principle which regulates their use is concisely stated by Kellogg in his Hindí grammar (p. 397) as follows: "When it is desired to emphasize the object as specific and individual the Accusative with **ਨੂੰ** must be used; otherwise the Nominative form is to be preferred."

67. Modifying this general principle, observe:—

(1) In the case of nouns denoting persons the Accusative commonly has the preference. Ex. **ਸੱਦਾ ਸਿੰਘੁ ਮਜ਼ੂਰਾਂ ਨੂੰ ਢੂੰਢਦਾ ਹੈ**, 'Saddá Singh is looking for the coolies'; **ਸੱਦਾ ਸਿੰਘੁ ਦਾ ਪੁੱਤ ਭੇਰੇ ਭਗਉ ਨੂੰ ਮਾਰਦਾ ਹੈ**, 'Saddá

Singh's son is beating your brother'; ਪੰਡਤ ਜੋਰੀ ਲਾਲੂ ਨੂੰ ਪੜ੍ਹਾਉਂਦਾ ਹੈ, 'the pandit teaches Lálú.'

Yet even when the object is a person, if it be the purpose of the speaker to present it indefinitely the Nominative is often used. Thus, in the first of the three examples just given, if we wish to say that Saddá Singh is in search of coolies, but without having any special ones in mind, we might employ the Nominative, and say ਸੱਦਾ ਸਿੰਘ ਮਜ਼ੂਰ ਫੰਡਦਾ ਹੈ, 'Saddá Singh is looking for coolies.' In the other two examples given, this would be inadmissible, because the objects, 'your brother,' and 'Lálú,' are necessarily definite and specific, and must be put in the Accusative case. Owing to this idea of indefiniteness attaching to an object in the Nominative case, it will be found, I think, that generally when it is used, the noun, if denoting a person, is plural, or is preceded by ਇੱਕ, 'a,' or an indefinite pronoun.

(2) If the object be an irrational creature, a material object, or an abstraction, the Nominative has the preference. Ex. ਮਾਲੀ ਬੂਟੇ ਲਾਉਂਦਾ ਹੈ, 'the gardener is planting shrubs'; ਲਾਲੂ ਭੇਡਾਂ ਚਾਰਦਾ ਹੈ, 'Lálú is grazing sheep'; ਮੈਂ ਤੇਰੀਆਂ ਗੱਲਾਂ ਸੁਣਦਾ ਹਾਂ, 'I hear your words.'

Here again the general principle above stated may be applied, and if it be designed to give some emphasis to the object, or to present it more definitely, we shall put it in the Accusative case. Thus, taking the first

of the above examples ; **ਮਾਲੀ ਬੂਟੇ ਲਾਉਂਦਾ ਹੈ**, 'the gardener is planting shrubs,' but **ਮਾਲੀ ਬੂਟਿਆਂ ਨੂੰ ਲਾਉਂਦਾ ਹੈ**, 'the gardener is planting the shrubs,' i. e., some particular shrubs previously mentioned or known. It will be seen therefore that the Accusative case in some measure supplies the place of the definite article in Panjábí.

(3) When the object of the verb occurs in proximity to a noun or pronoun in the Dative case the former is frequently expressed in the Nominative, simply to avoid the recurrence of the suffix **ਨੂੰ**. Hence many verbs which, besides their direct object, take also an indirect one in the Dative, require that the former be put in the Nominative ; e. g., **ਦੱਸਣਾ**, 'to tell,' **ਦੇਣਾ**, 'to give,' **ਦਿਖਾਉਣਾ**, 'to show,' are followed by a direct object denoting the thing told, given, or shown, and an indirect object in the Dative denoting the person *to whom* it is told, given, or shown. The former is put in the Nominative case.

**68.** After all has been said it must still be confessed that these rules are useful only as a guide to the general usage of the language, not for universal application. Panjábí inclines on the whole, more I think than Hindí, to the use of the Nominative case. The Panjábí villager has as a rule a rooted antipathy to all forms of unnecessary exertion, and consequently is averse to using the Accusative, which is the longer

form, when he can use the Nominative, which is the shorter. Hence his language shows a preference for the latter.

69. Transitive verbs are peculiar in those tenses which are formed from the Perfect participle (Group II § 52), and in order to use them correctly the following three rules must be carefully observed.

(1) The subject is put in the Instrumental case, *not in the Nominative*. Ex. ਮਾਲੀ ਨੈ ਇੱਕ ਬੂਟਾ ਲਾਇਆ ਹੈ, 'the gardener has planted a shrub'; ਉਸ ਨੈ ਬਲਦਾਂ ਨੂੰ ਦਾਣਾ ਚਾਰਿਆ ਹੈ, 'he has fed the bullocks gram.'

(2) If the object is in the Accusative case, whether masculine or feminine, singular or plural, the verb is always expressed in the form of the third person masculine singular, without reference to the person, gender, or number of the subject.

Ex. ਮੈਂ ਮਜ਼ਰ ਨੂੰ ਸੱਦਿਆ ਹੈ, 'I have called the coolie.'  
 ਅਸੀਂ ਮਜ਼ਰ ਨੂੰ ਸੱਦਿਆ ਹੈ, 'we have called the coolie.'  
 ਤੈਂ ਮਜ਼ਰਾਂ ਨੂੰ ਸੱਦਿਆ ਹੈ, 'you have called the coolies.'  
 ਤੁਸਾਂ ਮਜ਼ਰਾਂ ਨੂੰ ਸੱਦਿਆ ਹੈ, 'you have called the coolies.'  
 ਉਹ ਨੈ ਕੁੜੀਆਂ ਨੂੰ ਸੱਦਿਆ ਹੈ, 'he has called the girls.'  
 ਉਨਾਂ ਨੈ ਕੁੜੀ ਨੂੰ ਸੱਦਿਆ ਹੈ, 'they have called the girl.'  
 ਬੁੱਢੀ ਨੈ ਮੁੰਡੇ ਨੂੰ ਮਾਰਿਆ ਹੈ, 'the old woman has beaten the boy.'

(3) If however the object is in the Nominative case the verb agrees with it in gender and number. Thus, taking ਲਿਖਣਾ, 'to write,' as an example ;

If the Object is in the

<i>Masc. Sing.</i>	<i>Masc. Pl.</i>	<i>Fem. Sing.</i>	<i>Fem. Pl.</i>
ਮੈਂ ਲਿਖਿਆ ਹੈ	ਮੈਂ ਲਿਖੇ ਹਨ	ਮੈਂ ਲਿਖੀ ਹੈ	ਮੈਂ ਲਿਖੀਆਂ ਹਨ
ਤੂੰ ਲਿਖਿਆ ਹੈ	ਤੂੰ ਲਿਖੇ ਹਨ	ਤੂੰ ਲਿਖੀ ਹੈ	ਤੂੰ ਲਿਖੀਆਂ ਹਨ
ਉਨ ਲਿਖਿਆ ਹੈ	ਉਨ ਲਿਖੇ ਹਨ	ਉਨ ਲਿਖੀ ਹੈ	ਉਨ ਲਿਖੀਆਂ ਹਨ
ਆਸਾਂ ਲਿਖਿਆ ਹੈ	ਆਸਾਂ ਲਿਖੇ ਹਨ	ਆਸਾਂ ਲਿਖੀ ਹੈ	ਆਸਾਂ ਲਿਖੀਆਂ ਹਨ
ਤੁਸਾਂ ਲਿਖਿਆ ਹੈ	ਤੁਸਾਂ ਲਿਖੇ ਹਨ	ਤੁਸਾਂ ਲਿਖੀ ਹੈ	ਤੁਸਾਂ ਲਿਖੀਆਂ ਹਨ
ਉਨੀਂ ਲਿਖਿਆ ਹੈ	ਉਨੀਂ ਲਿਖੇ ਹਨ	ਉਨੀਂ ਲਿਖੀ ਹੈ	ਉਨੀਂ ਲਿਖੀਆਂ ਹਨ

EXAMPLES.

ਮੈਂ ਇੱਕ ਪੁਸਤਕ ਲਿਖਿਆ ਹੈ, 'I have written a book.'



ਤੁਸਾਂ ਦੋ ਪੁਸਤਕ ਲਿਖੇ ਹਨ, 'you have written two books.'  
 ਉਹ ਨੈ ਇੱਕ ਚਿੱਠੀ ਲਿਖੀ ਹੈ, 'he has written a letter.'  
 ਮੈਂ ਦੋ ਚਿੱਠੀਆਂ ਲਿਖੀਆਂ ਹਨ, 'I have written two letters.'  
 ਮਾਲੀ ਨੈ ਦੋ ਬੂਟੇ ਲਾਏ ਹਨ, 'the gardener has planted  
 two shrubs'.\*

70. In speaking of a person of rank, or of any one to whom it is desired to show respect the verb should be put in the plural, even though the subject be singular. In the same circumstances the plural of the personal pronoun is used. Ex. ਸਰਦਾਰ ਸਾਹਿਬ ਆਏ ਹਨ, 'the *sardār sâhib* has come'; ਉਹ ਲਹੌਰ ਥੋਂ ਆਏ ਹਨ, 'he has come from Lahore.' Very commonly the plural of the first and second persons is used for the singular. Ex. ਅਸੀਂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਪੜ੍ਹਦੇ ਹਾਂ, 'I am reading the *Granth*'; † ਤੁਸੀਂ ਵੱਡੇ ਅੰਬੀਰ ਹੋ, 'you are very wealthy,' lit., 'a great rich man.'

71. When a noun has two qualifying adjuncts, one of which is an adjective, and the other a word in the Genitive case, the latter comes first ; as, ਮੇਰੀ ਸਾਰੇ ਜਮੀਨ, 'all my land.'

72. Usually adverbs stand immediately before the words they qualify ; as ਮੈਂ ਜੁਲੇ ਆਇਆ ਹਾਂ, 'I have just come.' If there are two adverbs, or an adverb and

---

\* Note that these rules apply to *transitive* verbs only. Others take the subject in the Nominative case and agree with it in gender and number.

† The term ਸਾਹਿਬ is commonly used with ਗ੍ਰੰਥ as a mark of respect, just as we speak of the 'Holy Bible,' and the Muhammadans, of the 'Qurán Sharif.'

an adverbial clause, the one which is emphatic stands closest to the qualified word ; as, **ਮੈਂ ਪਿੰਡ ਤੇ ਅੱਜ ਆਇਆ ਹਾਂ**, 'I have come from the village *today*'; **ਮੈਂ ਅੱਜ ਪਿੰਡ ਤੇ ਆਇਆ ਹਾਂ**, 'I have come from the *village* to-day.'

## EXERCISE.

ਸਿਪਾਹੀ ਨੈ ਚੋਰ ਨੂੰ ਫੜਿਆ ਹੈ—ਰਾਮ ਸਿੰਹੁ ਨੈ ਮੇਰੇ ਬਲਦਾਂ ਨੂੰ ਫੜਿਆ ਹੈ—ਮੈਂ ਸੁਬੇਦਾਰ ਸਾਹਿਬ ਦੇ ਭਾਈ ਨੂੰ ਅੱਜ ਵੇਖਿਆ ਹੈ—ਉਨਾਂ ਨੈ ਇੱਕ ਸਿਪਾਹੀ ਨੂੰ ਸੱਦਿਆ ਹੈ—ਸੁਬੇਦਾਰ ਸਾਹਿਬ ਨੈ ਸਿਪਾਹੀਆਂ ਨੂੰ ਸੱਦਿਆ ਹੈ—ਅਸੀਂ ਉਨਾਂ ਨੂੰ ਘੱਲਿਆ ਹੈ—ਮਾਲਕ ਨੈ ਸੰਤ ਸਿੰਹੁ ਦੇ ਪੁੱਤ੍ਰ ਨੂੰ ਘਰ ਥੋਂ ਕੱਢਿਆ ਹੈ—ਅੱਜ ਇੱਕ ਸਿਪਾਹੀ ਨੈ ਚੋਰ ਪਕੜਿਆ ਹੈ—ਓਸ ਮੁੰਡੇ ਨੈ ਬਹੁਤੀਆਂ ਮੱਛੀਆਂ ਪਕੜੀਆਂ ਹਨ—ਬੁੱਢੀ ਨੈ ਸਾਡੀ ਰੋਟੀ ਪਕਾਈ ਹੈ—ਅਸਾਂ ਡੁਹਾਡੀਆਂ ਗੱਲਾਂ ਮੰਨੀਆਂ ਹਨ—ਸੁਆਰ ਘੋੜੇ ਪੁਰ ਚੜਿਆ ਹੈ—ਸੁਆਰ ਘੋੜਿਆਂ ਪੁਰ ਚੜੇ ਹਨ—ਮੈਂ ਅੱਜ ਜੰਗਲ ਵਿੱਚ ਬਹੁਤੇ ਰਰਨ ਦੇਖੇ ਹਨ—ਅਸਾਂ ਝੀਲ ਵਿੱਚ ਬਹੁਤੀਆਂ ਮੁਰਗਾਈਆਂ ਵੇਖੀਆਂ ਹਨ—ਰਸਾਲਦਾਰ ਸਾਹਿਬ ਕਾਲੇ ਘੋੜੇ ਪੁਰ ਚੜੇ ਹਨ—ਭਖਾਲ ਨੈ ਦੋ ਗੱਡੇ ਬਲਾਏ ਹਨ—ਭਖਾਲ ਨੈ ਦੋ ਗੱਡੀਆਂ ਬਲਾਈਆਂ ਹਨ.

The rájá has come today from Nábhá.—He has mounted on an elephant.—His servants have mounted on horses.—Jawáhar Singh's boys have beaten my dog.—I have searched in the whole house for the Súbedár's sword.—I have called your servant.—We have called all the servants of the Sardár.—The Sardár has

called all my servants.—A thief has broken my lock.—  
The thieves have broken all my locks.—Mának has  
caught a cat.—He has caught (a great) many cats.—  
The farmers have not yet pressed the sugar-cane.—  
They have reaped all the wheat.—They have sown the  
wheat.—I have read two books.—The boys have read  
all the books.—They have taken-out all the rifles.

## CHAPTER X.

INDEFINITE PERFECT.—SUPPRESSION OF **ਨੈ**.—EXCEPTIONS.—  
 DEMONSTRATIVE PRONOUNS.—  
 NEGATIVE SENTENCES.

73. The *Indefinite Perfect* is the simple participial form without an auxiliary, and is conjugated like the Present Perfect, (§ 54). It represents the action as complete but without reference to any definite time.

Ex. ਸੁਨਿਆਰ ਨੈ ਇੱਕ ਚੁੜੀ ਬਣਾਈ, 'the goldsmith made a bracelet.'

ਉਨ ਦਸਾਂ ਚੁੜੀਆਂ ਬਣਾਈਆਂ, 'he made ten bracelets.'

ਮੈਂ ਅੱਜ ਆਇਆ, 'I came today.'

ਉਹ ਕੱਲ ਆਈ, 'she came yesterday'.\*

This tense is very frequently used for the Present Perfect, and must be translated accordingly; as, ਮੈਂ ਹੁਣੇ ਆਇਆ, 'I have just come,' lit., 'I just now came.'

74. The Instrumental case is often expressed without the suffix **ਨੈ**, the noun or pronoun being simply put in the oblique form; as ਬਾਲੇ ਆਖਿਆ, 'Bálá said'; ਉਸ

---

\* In the last two examples the time is definite. This is due however not to the tense of the verb, but to the notes of time supplied by the words 'today,' and 'yesterday.'

**ਪੰਡਿਆ**, 'he asked.' Nouns that are not inflected in the Instrumental case appear in the Nominative form ; as, **ਪੰਡਤ ਜੀ ਆਖਿਆ**, 'the pandit said,' but it must be borne in mind that the word **ਪੰਡਤ** here is in reality in the Instrumental case, though not appearing to be so.\*

75. To the rule requiring that the perfect tenses of transitive verbs take their subject in the Instrumental case, the following verbs are an exception ; **ਬਕਣਾ**, 'to chatter,' **ਬੋਲਣਾ**, 'to speak,' 'to say,' **ਭੁੱਲਣਾ**, 'to forget,' **ਲਿਆਉਣਾ**, 'to bring,' **ਲੜਨਾ**, 'to fight,' and generally **ਸਮਝਣਾ**, 'to understand,' when no object is named, otherwise it is conjugated according to rule. Thus we may say **ਉਹ ਨਹੀਂ ਸਮਝਿਆ**, 'he did not understand,' but **ਉਸ ਨੇ ਤੇਰੀ ਗੱਲ ਨਹੀਂ ਸਮਝੀ**, 'he did not understand what you said,' lit., 'your word.'

*Obs.* The Verb **ਮਾਰਨਾ**, when its object is in the Nominative case, must usually be translated 'kill.'

76. The Demonstrative Pronouns are, the *Remote*, **ਉਹ**, **ਅਹੁ**, **ਐਹ**, 'that,' and the *Proximate* **ਇਹ**, 'this.' The declension of the former has been given (§ 57). That of the latter corresponds to it in every respect except for the change of initial **ਉ**, **ਓ**, to **ਇ**, and in the Nominative plural **ਏ**.

---

\* The use of the Instrumental without the suffix is met with on nearly every page of the *Janam Sākhī*. In modern books, and in the colloquial, however, under the influence of the Urdu language which is prevailing more and more widely, this archaic and genuine Panjābī form is largely disappearing.

## ਇਹ, 'this.'

<i>Singular.</i>	<i>Plural.</i>
N. ਇਹ,	ਏਹ,
I. ਇਨ, ਇਹ (ਇਸ) ਨੈ,	ਇਨੀਂ, ਇਨਾਂ ਨੈ,
G. ਇਹ (ਇਸ) ਦਾ,	ਇਨਾਂ ਦਾ.
D. ਇਹ (ਇਸ) ਨੂੰ,	ਇਨਾਂ ਨੂੰ,
Ac. ਇਹ (ਇਸ) ਨੂੰ,	ਇਨਾਂ ਨੂੰ,
Ab. ਇਹ (ਇਸ) ਤੇ, ਵੇਂ, &c.,	ਇਨਾਂ ਤੇ, ਵੇਂ, &c.,
L. ਇਸ ਪੁਰ,	ਇਨਾਂ ਪੁਰ.

(1) For ਇਸ the forms ਏਸ and ਐਸ are very frequently used ; for ਇਨ, ਏਨ, and for ਇਨਾਂ, ਏਨਾਂ.

(2) Of the two Demonstratives the Instr. forms ਉਨ, ਓਨ, ਇਨ cannot be used with a noun. Thus we may say ਉਸ ਮੁੰਡੇ ਨੈ ਆਖਿਆ, 'that boy said,' or ਓਨ ਆਖਿਆ, 'he said,' but not ਓਨ ਮੁੰਡੇ ਨੈ &c. So also ਇਸ ਮੁੰਡੇ ਨੈ ਆਖਿਆ, 'this boy said,' or ਇਨ ਆਖਿਆ, 'he (this person) said,' but ਇਨ ਮੁੰਡੇ ਨੈ &c., would not be admissible.\*

(3) Very commonly for ਇਹ one hears ਅਹ, ਆਹ, or ਆਹਿ. It is indeclinable in the singular. The Nominative plural is the same as the singular, and the Oblique cases make ਅਹਾਂ or ਆਹਾਂ.

---

\* This observation applies to that form of the Instr. case of the pronouns generally, which ends in ਨ.

77. The negative particles are ਨ, ਨਾ, 'not,' and ਨਹੀਂ (sometimes written ਨਾਹੀਂ, ਨਾਹਿ), 'no,' 'not.' They are placed before the verb; as, ਉਹ ਨਹੀਂ ਆਇਆ, 'he did not come,' but when it is intended to emphasize the verb the negative particle follows it, or, in the periphrastic tenses, is inserted between the participle and the auxiliary. Ex. ਉਹ ਆਇਆ ਨਹੀਂ, 'he did not come'; ਮੈਂ ਉਸ ਨੂੰ ਦੇਖਿਆ ਨਹੀਂ ਸੀ, 'I did not see him.'

*Obs.* The subject is made emphatic by throwing it forward to occupy a position as near the verb as possible. Ex. ਮੈਂ ਉਸ ਨੂੰ ਸੱਦਿਆ, 'I called him,' but ਉਸ ਨੂੰ ਮੈਂ ਸੱਦਿਆ, 'I called him.' It becomes still more emphatic by being placed after the verb; as ਉਹ ਨੂੰ ਸੱਦਿਆ ਕਾਲੂ ਨੈ, which is almost equivalent to, 'it was Kálú who called him.'

#### EXERCISE.

ਮੈਂ ਨਾਨਕ ਨੂੰ ਕਰਤਾਰਪੁਰ ਵਿੱਚ ਛੱਡਿਆ—ਕਰਤਾਰਪੁਰ ਜਲੰਧਰ ਦੇ ਕੋਲ ਇੱਕ ਤਕੜਾ ਨਗਰ ਹੈ—ਮਾਲਕ ਨੈ ਸਾਰੀਆਂ ਗਾਈਆਂ ਛੱਡੀਆਂ—ਮਾਲਕ ਹੁਲੇ ਘਰ ਥੀ ਨਿੱਕਲਿਆ—ਬੁੱਢੀ ਅਜੇ ਨਹੀਂ ਨਿੱਕਲੀ—ਜਹਾਂਗੀਰ ਪਾਤਸ਼ਾਹ ਨੈ ਇੱਕ ਵੱਡੀ ਅੰਬਾਰਤ ਬਲਾਈ—ਸਿੱਖਾਂ ਨੈ ਐਸ ਪਿੰਡ ਨੂੰ ਉੱਚੀ ਥਾਉਂ ਬੰਨਿਆ—ਦਿਹਲੀ ਦੇ ਪਾਤਸ਼ਾਹ ਨੈ ਇਹ ਪੁਲ ਬੰਨਿਆ—ਅਸਾਂ ਗਾਈਆਂ ਨੂੰ ਵੇਹੜੇ ਵਿੱਚ ਬੰਨਿਆ—ਇਨਾਂ ਮੁੰਡਿਆਂ ਮੈਂ ਨੂੰ ਮਾਰਿਆ—ਇਨ ਮੈਂ ਨੂੰ ਮਾਰਿਆ—ਇਹ ਦਾ ਨਾਉਂ ਪਰਤਾਪ ਸਿੰਹੂ ਹੈ—ਉਹ ਬੋਲਿਆ—ਏਹ ਤੇ ਘੋੜੇ ਮੈਂ ਕਾਬੁਲ ਤੇ ਲਿਆਇਆ—ਮਜ਼ਰ ਏਹ ਇੱਟਾਂ ਲਿਆਏ—ਕੁੜੀਆਂ

ਏਹ ਟੇਕਰੇ ਲਿਆਈਆਂ—ਅਸੀਂ ਕੋਲ ਗਏ ਨਹੀਂ—ਮੈਂ ਉਸ ਨੂੰ ਨਹੀਂ  
 ਸੋਚਿਆ—ਉਸ ਨੂੰ ਅਸੀਂ ਨਹੀਂ ਸੋਚਿਆ—ਇਨ੍ਹਾਂ ਇੱਠਾਂ ਨੂੰ ਅਸੀਂ  
 ਨਹੀਂ ਲਿਆਏ—ਮੈਂ ਇਨ੍ਹਾਂ ਵੀਆਂ ਪੋਥੀਆਂ ਨਹੀਂ ਵੇਖੀਆਂ.

The rájá's sepoy's came yesterday into our village.—  
 Today a regiment of English soldiers\* has come into  
 the camping-ground.—The merchants have brought  
 fruit (*fruits*) from Kábul.—Partáp Singh's mother  
 brought provisions from the bazar.—The herdsman pas-  
 tured the cows in the camping-ground.—We called the  
 constables.—The boys have loosed the farmers' oxen.—  
 Yesterday this (man) brought provisions from Ludde-  
 háná.†—My father planted these trees.—The land be-  
 longing to these men (*the land of these*) is on the  
 bank of the Rávi.—This merchant sold all the horses  
 in Siálkot.—I did not sell the horse.—I did not sell  
 the horses.—Your brother has not come.—The carts  
 did not come yesterday.

---

NOTE.

78. Colloquially the Indefinite Perfect tense is used some-  
 times for the immediate future. You call to a man to come,  
 and he replies, **ਮੈਂ ਆਇਆ**, meaning, 'I am just coming,' or

---

\* The word **ਗੋਰਾ**, meaning 'white' is always used to designate an  
 English soldier, as distinguished from **ਸਿਪਾਹੀ**, which is applied to na-  
 tive troops or police constables only.

† The native way of pronouncing *Ludhiana*.



you call to him to bring a thing, and he says, **ਮੈਂ ਲਿਆਇਆ**, 'I am just bringing (it).'

79. Sometimes to the fem. sing. form the syllable **ਆ** is appended pleonastically. Ex. **ਭਾਈ ਬਾਲਾ ਕੇਚੀ ਪ੍ਰੀਤ ਕੀਤੀਆ**, 'Bháí Bálá have you loved (me) coldly? **ਤੈਂ ਤਾਂ ਆਪਣੀ ਕਿਰਤ ਕੀਤੀਆ**, 'you indeed have done your own (proper) work'; **ਇੱਕ ਉਨਾਂ ਵਿੱਚੋਂ ਨੇਉਲ ਦੀ ਕਥਾ ਪਾਕੇ ਬੋਲੀਆ**, 'one of them having told a story of a mongoose said.'

80. A curious word is often heard on the lips of the untutored villager, which sounds like **ਮਖਾਂ** with the accent on the first syllable. This is an abbreviated form of **ਮੈਂ ਆਖਿਆ**, 'I said.' That is not what he means by it however. It introduces a statement of what passes in his mind, and may generally be translated, 'I thought,' or 'I said to myself,' or 'I meant.' Thus, **ਮਖਾਂ ਤੇਗ ਤਗਉ ਆਇਆ ਹੋਲਾ**, 'I thought your brother had probably come'; **ਮਖਾਂ ਆਪਣਾ ਕੰਮ ਕਰ ਭਲਕੇ ਭਲਕੇ ਹੀ ਭਰਨਾ ਹੋਉ**, This may, according to circumstances, mean either, 'I meant, attend to your work, we must start early in the morning,' or 'I was thinking (this was what was in my mind) you had better attend to your work, we must start &c.'

81. Another peculiar form of the Indefinite Imperfect ends in **ਉ** or **ਓ** in both the masculine and feminine singular so that we have e. g. **ਕੀਤੇ**, for **ਕੀਤਾ**, **ਕੀਤੀ**, 'did.' Ex. **ਤਦੇ ਤੂੰ ਅੱਜ ਆ ਨਿੱਕਲਿਉ**, 'that is why you came out today'; **ਤੂੰ ਤਾਂ ਮਹਾ ਪੁਰਖ ਹੋਇਉ**, 'you indeed have become a great man'; **ਕੀ ਖੋਟਿਉ ਕੀ ਖਾਧੇ**, 'what have you earned, what have you spent'?

lit., 'eaten'; ਉਸ ਉਠਕਰ ਰਸੋਈ ਜੋੜੇ, 'he rose and ate his food.'

This form is to be traced to the Sindhí, Gujrátí and the dialects of Rájputáná. In Sindhí the Perf. part. ends in ਏਓ or ਯੋ, *m.*, and ਈ, *f.*; as ਹਲਿਓ, ਹਲੀ, 'went' = Panj. ਚੱਲਿਆ, or ਚੱਲਿਓ, *m.*, and ਚੱਲੀ *f.* In Gujrátí the terminations are ਯੋ, *m.*, ਈ, *f.*; as ਛੱਡਯੋ, ਛੱਡੀ, 'let go,' 'left,' = Panj. ਛੱਡਿਆ, or ਛੱਡਿਓ, *m.*, ਛੱਡੀ, *f.* Throughout Rájputáná this participle ends in ਯੋ.

82. In the dialect of the Mánjbhá frequently, and elsewhere occasionally, when the Indefinite Perfect has for its subject the 3rd pers. pron., the latter is placed after the verb as an inseparable suffix, in the form ਉਸ, ਓਸ, or ਓਸੁ in the singular, and ਓਨੇ in the plural. Thus, ਆਖਿਓਸ = ਉਸ ਆਖਿਆ, 'he said'; ਆਖਿਓਨੇ = ਓਨਾਂ ਆਖਿਆ, 'they said.' Ex. ਉੱਤਰ ਦਿੱਤੇਸ, 'he replied'; ਆਦਮੀ ਫੇਰ ਆਇਆ ਆਇ ਕਹਿਓਸ, 'the man came again, on coming he said'; ਅਸੀਰਵਾਦ ਜਾਇ ਕੀਤੇਸ, 'on going he gave his benediction'; ਆਖਿਆ ਮੰਨਿਉਸ, 'he minded what was said'; ਉਨਾਂ ਦੇ ਨਾਲ ਘੱਲ ਦਿੱਤੇਨੇ, they sent (him) with them'; ਉੱਤਰ ਦਿੱਤੇਨੇ, 'they replied'; ਤਾਂ ਇਹ ਵਗੜਾ ਕੀਤੇਨੇ, 'then they had this dispute.'

Beames (iii. 149) calls in question this explanation of the suffix, and refers it to the Sanskrit substantive verb ਅਸ, so that ਕੀਤੇਸ = Skr. ਕ੍ਰਿਤੇ ਸਿ. "The grammarians," he says, "suppose that ਕੀਤੇਸ is in some way a metathesis of *us ne kítá*. The Instrumental however of *uh* is not *us ne*, but *un*. *Us ne* is Hindí, and it would hardly have been resorted to in the formation of a pure dialectic type like this. Moreover in the

1st plural we have such expressions as **ਖਾਂਦੇ ਸਾਂ**, which is evidently *khānde sām* for *asā=asmāh.*"

What bearing the last example given has upon this question it is difficult to see. **ਖਾਂਦੇ ਸਾਂ** is the Past Imp. formed regularly from the Imperfect participle with the auxiliary **ਸਾਂ**, which latter doubtless is derived from the Sanskrit root *asa*, as Beames says. If he means that **ਕੀਤੇਸ=ਕੀਤਾ ਸਾਂ** or **ਕੀਤਾ ਸਾ** he is clearly mistaken because it is never used for the Past Perf. With regard to the suffix under discussion I would remark;

(1) While it may be conceded that **ਉਸ ਨੈ** is not a true Panjābī form of the Instrumental, **ਉਸ** and **ਓਸ** are, no less than **ਉਨ**, as in the following example from the *Janam Sākhī*; **ਉਸ ਉਠਕਰ ਰਮੇਈ ਜੋਏ**, 'he rose and ate his food', so that **ਕੀਤੇਸ** is not a metathesis for **ਉਸ ਨੈ ਕੀਤਾ**, but for **ਉਸ ਕੀਤਾ**, or **ਓਸ ਕੀਤਾ**.

(2) That **ਕੀਤੇਸ** is not analogous to **ਖਾਂਦੇ ਸਾਂ** is clear from the fact that when these suffixes are used no other subject is ever expressed with the verb. Thus, we may say **ਕੀਤੇਸ**, 'he did', but never **ਉਨ ਕੀਤੇਸ** or **ਰਾਮ ਸਿੰਘ ਨੈ ਕੀਤੇਸ**, which would make no sense. On the other hand, with **ਖਾਂਦੇ ਸਾਂ** a subject would be expressed as a matter of course.

(3) This form being confined, as has been said, to the Indef. Perf. an auxiliary of any kind would be out of place, and we cannot therefore suppose that **ਓਸ** is an auxiliary as **ਸਾਂ** is in the other example cited.

(4) The explanation given by Beames does not account

for the suffix **ਓਨੇ** in the plural, which is undoubtedly an abbreviated form of **ਓਨਾਂ** or **ਓਨਾਂ ਨੇ**, and furnishes a strict analogy to the singular form **ਉਸ, ਓਸ**.

83. As illustrating the omission of the Instrumental case sign a few examples are given from the *Janam Sákhi*, where, as has been stated, this construction is exceedingly common. **ਜਾਂ ਬ੍ਰਾਹਮਣ ਅੱਖੀ ਖੋਲੀਆਂ**; 'when the brahman opened (his) eyes'; **ਸ੍ਰੀ ਗੁਰੂ ਜੀ ਕਹਿਆ**, 'the *Gurú* said': **ਮੈਂ ਬਾਲੇ ਮੱਥਾ ਟੇਕਿਆ**, 'I *Bálá* did obeisance'; **ਜਿਸ ਮੈ ਨੂੰ ਖਬਰ ਦਿੱਤੀ**, '(he) who brought me word'; **ਅੰਮਾਂ ਬੀਬੀ ਆਪਣੇ ਪੇਕਿਆਂ ਨੂੰ ਵਧਾਈ ਭੇਜੀ**, '*Ammán Bibí* sent congratulations to her father's house'; **ਕਿਸੇ ਮੇਰੇ ਉੱਤੇ ਚੁਗਲੀ ਖਾਧੀ ਹੈ**, 'someone has slandered me'.

In the Braj dialect of Hindí also the case sign is often omitted in poetry, and less frequently in prose. In the Old *Baiswári*, the language of the *Rámáyan*, this sign does not exist, the noun being put, as in Panjábí, when **ਨੇ** is omitted, in the oblique form simply.\*

---

\* Kellogg, † 488, 554.

## CHAPTER XI.

## PAST IMPERFECT AND PAST PERFECT TENSES.—PRONOUNS.—RELATIVE SENTENCES.

84. The third pair of participial tenses consists of the *Past Imperfect* and the *Past Perfect*. They are formed by adding to the Imperfect and Perfect participles respectively the past tense of the substantive verb. The first represents an act as incomplete or in progress at some past time; as, **ਮੈਂ ਪੜ੍ਹਦਾ ਸੀ**, 'I was reading.' It also denotes past customary or habitual action; as, **ਮੈਂ ਰੋਜ਼ ਜਾਂਦਾ ਸਾ**, 'I used to go daily,' lit., 'I was going daily.' The second corresponds to the Latin pluperfect, and represents an action as having occurred previously to some past event. Its use as a simple preterite however, like the Indef. Perf., is almost equally common. Thus **ਮੈਂ ਪੜ੍ਹਿਆ ਸੀ**, 'I had read,' or 'I read.' Their conjugation corresponds to that of the two present tenses, and is as follows:—

## PAST IMPERFECT.

**ਮੈਂ ਆਉਂਦਾ ਸਾ**, 'I was coming.'

		<i>Masculine.</i>	<i>Feminine.</i>
<i>Sing.</i> {	1.	<b>ਮੈਂ ਆਉਂਦਾ ਸਾ,</b>	<b>ਮੈਂ ਆਉਂਦੀ ਸੀ,</b>
	2.	<b>ਤੂੰ ਆਉਂਦਾ ਸਾ,</b>	<b>ਤੂੰ ਆਉਂਦੀ ਸੀ,</b>
	3.	<b>ਉਹ ਆਉਂਦਾ ਸਾ,</b>	<b>ਉਹ ਆਉਂਦੀ ਸੀ,</b>

	<i>Masculine.</i>		<i>Feminine.</i>
{	Plur.	1. ਅਸੀਂ ਆਉਂਦੇ ਸੇ,	ਅਸੀਂ ਆਉਂਦੀਆਂ ਸੀਆਂ,
		2. ਤੁਸੀਂ ਆਉਂਦੇ ਸੇ,	ਤੁਸੀਂ ਆਉਂਦੀਆਂ ਸੀਆਂ,
		3. ਉਹ ਆਉਂਦੇ ਸੇ,	ਉਹ ਆਉਂਦੀਆਂ ਸੀਆਂ.

## PAST PERFECT.

ਮੈਂ ਆਇਆ ਸਾ, 'I had come,' 'came.'

	<i>Masculine.</i>		<i>Feminine.</i>
{	Sing.	1. ਮੈਂ ਆਇਆ ਸਾ,	ਮੈਂ ਆਈ ਸੀ,
		2. ਤੂੰ ਆਇਆ ਸਾ,	ਤੂੰ ਆਈ ਸੀ,
		3. ਉਹ ਆਇਆ ਸਾ,	ਉਹ ਆਈ ਸੀ,
{	Plur.	1. ਅਸੀਂ ਆਏ ਸੇ,	ਅਸੀਂ ਆਈਆਂ ਸੀਆਂ,
		2. ਤੁਸੀਂ ਆਏ ਸੇ,	ਤੁਸੀਂ ਆਈਆਂ ਸੀਆਂ,
		3. ਉਹ ਆਏ ਸੇ,	ਉਹ ਆਈਆਂ ਸੀਆਂ.

*Obs.* In the construction of the periphrastic tenses any of the various forms of the substantive verb may be used as auxiliaries.

85. In the following Table of pronouns note ;

(1) The Obl. cases of ਜੋ, 'who,' 'which,' ਸੇ, 'that,' and ਕੋਲ, 'who,' 'what,' are formed precisely like those of ਇਹ, 'this,' but with the letters ਜ, ਤ, and ਕ prefixed.

(2) The Obl. cases sing. of ਕੋਈ, 'someone,' 'anyone,' differ from those of ਕੋਲ only (a) in the adding of the suffix ਏ, and (b) in lacking the form in ਹ. The plural which is rarely used except in the Nom. case, is identical with the singular, or takes the form of the Obl. cases plural of ਕੋਲ.

		PROX. DEMONSTR.	REM. DEMONSTR.	RELATIVE.
		ਇਹ, 'this'.*	ਉਹ, 'that'.*	ਜੋ, 'who', 'which.'
Singular.	N.	ਇਹ,	ਉਹ, ਆਹ, ਐਹ,	ਜੋ,
	I.	ਇਨ, ਇਹ (ਇਸ) ਨੈ,	ਉਨ, ਓਨ, ਉਹ (ਉਸ) ਨੈ,	ਜਿਨ, ਜਿਹ (ਜਿਸ) ਨੈ,
	G.	ਇਹ (ਇਸ) ਦਾ,	ਉਹ (ਉਸ, ਓਸ) ਦਾ, [ਨੂੰ,	ਜਿਹ (ਜਿਸ) ਦਾ,
	D.	ਇਹ (ਇਸ) ਨੂੰ,	ਉਹ (ਉਸ, ਓਸ)	ਜਿਹ (ਜਿਸ) ਨੂੰ,
	Ac.	ਇਹ (ਇਸ) ਨੂੰ,	ਉਹ (ਉਸ, ਓਸ)	ਜਿਹ (ਜਿਸ) ਨੂੰ,
	Ab.	ਇਹ (ਇਸ) ਤੇ,	ਉਹ (ਉਸ, ਓਸ) ਨੂੰ, [ਤੇ,	ਜਿਹ (ਜਿਸ) ਤੇ,
	L.	ਇਸ ਪੁਰ,	ਉਸ (ਓਸ) ਪੁਰ,	ਜਿਸ ਪੁਰ,
Plural.	N.	ਏਹ,	ਓਹ	ਜੋ,
	I.	ਇਨੀਂ, ਇਨਾਂ ਨੈ,	ਉਨੀਂ, ਉਨਾਂ (ਓ- ਨਾਂ) ਨੈ,	ਜਿਨੀਂ, ਜਿਨਾਂ ਨੈ,
	G.	ਇਨਾਂ ਦਾ,	ਉਨਾਂ (ਓਨਾਂ) ਦਾ,	ਜਿਨਾਂ ਦਾ,
	D.	ਇਨਾਂ ਨੂੰ,	ਉਨਾਂ (ਓਨਾਂ) ਨੂੰ,	ਜਿਨਾਂ ਨੂੰ,
	Ac.	ਇਨਾਂ ਨੂੰ,	ਉਨਾਂ (ਓਨਾਂ) ਨੂੰ,	ਜਿਨਾਂ ਨੂੰ,
	Ab.	ਇਨਾਂ ਤੇ,	ਉਨਾਂ (ਓਨਾਂ) ਤੇ,	ਜਿਨਾਂ ਤੇ,
	L.	ਇਨਾਂ ਪੁਰ.	ਉਨਾਂ (ਓਨਾਂ) ਪੁਰ.	ਜਿਨਾਂ ਪੁਰ.

\* The declension of the Demonstratives is repeated here in order to bring this series of pronouns into one view for convenience of reference and comparison.

CORRELATIVE.	INTERROGATIVE.	INDEFINITE.
ਮੈਂ, 'that,' &c. †	ਕੌਲ, 'who, what,' 'which.'	ਕੋਈ, 'someone,' 'anyone.'
ਮੈਂ, ਤਿਨ, ਤਿਹ (ਤਿਸ) ਨੈ, ਤਿਹ (ਤਿਸ) ਦਾ, ਤਿਹ (ਤਿਸ) ਨੂੰ, ਤਿਹ (ਤਿਸ) ਨੂੰ, ਤਿਹ (ਤਿਸ) ਤੇ, ਤਿਸ ਪੁਰ,	ਕੌਲ, ਕਿਨ, ਕਿਹ (ਕਿਸ) ਨੈ, ਕਿਹ (ਕਿਸ) ਦਾ, ਕਿਹ (ਕਿਸ) ਨੂੰ, ਕਿਹ (ਕਿਸ) ਨੂੰ, ਕਿਹ (ਕਿਸ) ਤੇ, ਕਿਸ ਪੁਰ,	ਕੋਈ, ਕਿਨੇ, ਕਿਸੇ ਨੈ, ਕਿਸੇ ਦਾ, ਕਿਸੇ ਨੂੰ, ਕਿਸੇ ਨੂੰ, ਕਿਸੇ ਤੇ, ਕਿਸੇ ਪੁਰ,
ਮੈਂ . ਤਿਨੀਂ, ਤਿਨਾਂ ਨੈ, ਤਿਨਾਂ ਦਾ, ਤਿਨਾਂ ਨੂੰ, ਤਿਨਾਂ ਨੂੰ, ਤਿਨਾਂ ਤੇ, ਤਿਨਾਂ ਪੁਰ.	ਕੌਲ, ਕਿਨੀਂ, ਕਿਨਾਂ ਨੈ, ਕਿਨਾਂ ਦਾ, ਕਿਨਾਂ ਨੂੰ, ਕਿਨਾਂ ਨੂੰ, ਕਿਨਾਂ ਤੇ, ਕਿਨਾਂ ਪੁਰ.	ਕੋਈ, ਕਿਨੀਂ; ਕਿਸੇ (ਕਿਨਾਂ) ਨੈ, ਕਿਸੇ (ਕਿਨਾਂ) ਦਾ, ਕਿਸੇ (ਕਿਨਾਂ) ਨੂੰ, ਕਿਸੇ (ਕਿਨਾਂ) ਨੂੰ, ਕਿਸੇ (ਕਿਨਾਂ) ਤੇ, ਕਿਸੇ (ਕਿਨਾਂ) ਪੁਰ.

† The Correlative might be defined as 'I', 'you', 'he', 'she', 'it', 'that', according as the antecedent is the person speaking, the person spoken to or someone or something else. English idiom however often does not allow of its being translated at all.



**86.** With reference to the pronouns observe ;

(1) An alternative and very common form of the Relative is ਜਿਹੜਾ or ਜੇਹੜਾ, and of the Interrogative ਕਿਹੜਾ or ਕੇਹੜਾ. These are declined like ਨਿੱਕਾ (§ 41).

(2) The Remote Demonstrative often takes the place of the Correlative, and on the other hand the Correlative is in some districts used in the Obl. cases for the Remote Demonstrative.

(3) The termination ਏ of the Obl. cases of ਕੋਈ is liable to be changed to ਈ, making, Instr., ਕਿਨੀ, ਕਿਸੀ ਨੈ; Gen., ਕਿਸੀ ਦਾ, &c.

(4) The Indefinite pronoun ਕੋਈ must be translated 'someone,' 'anyone,' or 'some,' 'any,' according as it is used personally or in connection with a noun, or in a positive or negative sentence.

Ex. ਕੋਈ ਆਇਆ ਹੈ, 'someone has come.'

ਕੋਈ ਆਦਮੀ ਆਇਆ ਹੈ, 'some man has come.'

ਕੋਈ ਨਹੀਂ ਆਇਆ ਹੈ, 'no one (not anyone) has come.'

ਕੋਈ ਨਹੀਂ ਆਏ, 'none came.'

ਕੋਈ ਆਦਮੀ ਨਹੀਂ ਆਇਆ, 'no (not any) man came.'

ਕਿਸੇ ਬਾਹਮਣ ਦੇ ਘਰ ਪੁੱਤ ਜੰਮਿਆ, '(in) the house of a certain (some) brahman a son was born.'

When placed before a proper name it is equivalent to 'a certain,' 'someone of the name of,' &c., as, ਕੋਈ ਰਾਮ ਦਾਸ ਆਇਆ ਹੈ, 'a certain Rám Dás has come'; ਇਹ

ਕਿਸੇ ਸੰਤ ਸਿੰਹੂ ਦਾ ਘਰ ਹੈ, 'this is the house of someone of the name of Sant Singh.' Repeated in successive clauses it must be rendered, 'one...another,' pl. some... others.'

Ex. ਕੋਈ ਹੱਸਦਾ ਹੈ ਕੋਈ ਰੋਂਦਾ ਹੈ, 'one laughs, another weeps.'

ਕੋਈ ਜਾਗਦੇ ਹਨ ਕੋਈ ਸੌਂਦੇ ਹਨ, 'some wake, others sleep.'

87. A relative sentence is constructed of two clauses, (a) the *Protasis* which consists of the Relative pronoun and its predicate, and (b) the *Apodosis*, which contains the main thought, and consists of the Correlative or Demonstrative and its predicate. In general the protasis, as its name indicates, stands first. Ex. ਜੋ ਗੁਰੂ ਜੀ ਕਹਿੰਦੇ ਹਨ ਸੇ ਅਸੀਂ ਮੰਨਦੇ ਹਾਂ, 'we obey what the *Gurú* says,' lit., 'what the *Gurú* says that we obey'; ਜਿਹੜਾ ਕੱਲ ਆਇਆ ਸੀ ਉਹ ਪਿੰਡ ਦਾ ਪਟਵਾਰੀ ਹੈ, '(the man) who came yesterday is the accountant of the village.' Two constructions of the sentence will commonly be met with.

(1) If the antecedent is a pronoun it precedes the Relative, and in the apodosis the Correlative is very commonly unexpressed. Thus, ਮੈਂ ਜੋ ਰਾਜੇ ਦਾ ਪੁੱਤ ਸੀ ਹੁਣ ਭਿੱਛਿਆ ਮੰਗਦਾ ਹਾਂ, 'I who was the son of a king am now asking for alms'; or we may say ਮੈਂ ਜੋ ਰਾਜੇ ਦਾ ਪੁੱਤ ਸੀ ਸੇ ਹੁਣ ਭਿੱਛਿਆ ਮੰਗਦਾ ਹਾਂ, 'I who was the son of a king, I am now asking for alms.'

(2) If the antecedent is a noun it is usually placed after the Relative; as, ਜੋ ਤੇਰੇ ਅੰਦਰ ਰੋਗ ਹੈ ਸੇ ਮੈਂ ਜਾਣਦਾ ਹਾਂ, 'I know the disease that is within you,' lit., 'what disease is within you, that I know'; ਮੇਰੇ ਕੋਲ ਜੋਹੜੇ ਪੁਰਖ ਬੈਠੇ ਸੀ ਉਹ ਕਰਤਾਰਪੁਰ ਵਿੱਚ ਰਹਿੰਦੇ ਹਨ, 'the men who were seated by me live in Kartárpur.'

If the antecedent is limited by a Demonstrative pronoun however, we may adopt either of the above constructions, though (2) is usually to be preferred. In either case the Correlative is generally omitted.

Ex. ਅਹੁ ਜੋ ਮੁੰਡਾ } ਖੁੰਗਲੀਆਂ ਬੇਚਦਾ ਹੈ, 'that boy who  
ਅਹੁ ਮੁੰਡਾ ਜੋ } is selling boiled grain.'  
ਅਹੁ ਜਿਹੜੀ ਤੀਮੀ ਬੋਲਦੀ ਹੈ ਸਾਡੀ ਭੈਲ ਹੈ, 'that woman who is speaking is my sister.'

#### EXERCISE.

ਮਾਲੀ ਅੱਜ ਬਾਗ ਵਿੱਚ ਇੱਕ ਬੂਟਾ ਲਾਉਂਦਾ ਸੀ—ਕੋਈ ਲੰਘਾ  
ਭਿੱਛਿਆ ਮੰਗਦਾ ਸਾ—ਸਾਧਲੀਆਂ ਰੋਟੀ ਪਕਾਉਂਦੀਆਂ ਸੀਆਂ—  
ਐਸ ਪਿੰਡ ਵਿੱਚ ਜਿਹੜਾ ਸਾਧ ਰਹਿੰਦਾ ਸਾ ਉਹ ਗੁਰੂ ਨਾਨਕ ਸਾਹਿਬ  
ਦਾ ਸਿੱਖ ਸੀ—ਜੋ ਤੁਸਾਂ ਮੈ ਨੂੰ ਦੱਸਿਆ ਸੀ ਸੇ ਸੱਤ ਹੈ—ਉਹ ਕੋਲ  
ਹੈ ਜਿਨ ਤੈ ਨੂੰ ਅਹ ਗੱਲ ਦੱਸੀ—ਉਹ ਕਿਹੜਾ ਪੰਡਤ ਸੀ ਜਿਨ ਤੇਰੇ  
ਬਾਲਕ ਨੂੰ ਪੜਾਇਆ—ਉਹ ਜੋ ਚਾਹੁੰਦੀ ਹੈ ਸੇ ਕਰਦੀ ਹੈ—ਜਿਹ-  
ੜਾ ਸੱਪ ਕੱਲ ਦੱਲੂ ਵੇ ਪੁੱਤ ਨੂੰ ਲੜਿਆ ਸੀ ਉਹ ਨੂੰ ਮੈਂ ਅੱਜ ਮਾਰਿ-  
ਆ—ਜਿਨਾਂ ਮੁੰਡਿਆਂ ਨੂੰ ਪੰਡਤ ਜੀ ਕੱਲ ਪੜਾਉਂਦੇ ਸੇ ਉਹ ਅੱਜ  
ਨਹੀਂ ਆਏ—ਜਿਨੀਂ ਆਹ ਘੋੜਾ ਵੇਚਿਆ ਉਹ ਉਸ ਨੂੰ ਕਾਬੁਲ ਥੋਂ

ਲਿਆਏ—ਤੁਸੀਂ ਕੇਹੜੇ ਪਿੰਡ ਵਿੱਚ ਰਹਿੰਦੇ ਹੋ—ਕੱਲ ਤੇਰੇ ਕੋਲ  
 ਪਿੰਡ ਦੇ ਦਰਵਾਜ਼ੇ ਉੱਤੇ ਕੋਲ ਬੈਠਾ ਸੀ—ਕੇਹੜੇ ਤਖਾਲ ਨੇ ਇਹ ਗੱਲ  
 ਬਲਾਇਆ—ਕੋਵਿੰਦਵਾਲ ਵਿੱਚ ਜੋ ਇੱਕ ਸਾਧ ਰਹਿੰਦਾ ਹੈ ਉਹ  
 ਕਿਹੜੇ ਦੇਸ ਤੇ ਆਇਆ—ਕਿਨ ਪੁੱਛਿਆ—ਕਿਨੇ ਨਹੀਂ ਪੁੱਛਿਆ  
 —ਮੈਂ ਕਿਸੇ ਬੁੱਢੇ ਨੂੰ ਸੜਕ ਉੱਤੇ ਦੇਖਿਆ ਸੀ—ਕੋਈ ਤੈਨੂੰ ਬੁਲਾਉਂ-  
 ਦਾ ਸਾ—ਕੋਈ ਮਨੁੱਖ ਤੈ ਨੂੰ ਬੁਲਾਉਂਦਾ ਸੀ—ਮੈਂ ਕਿਸੇ ਪਿੰਡ ਵਿੱਚ  
 ਨਹੀਂ ਰਹਿੰਦਾ ਹਾਂ—ਉਹ ਕਿਸੇ ਪਿੰਡ ਵਿੱਚ ਰਹਿੰਦਾ ਹੈ—ਕੋਈ ਲਿਖ-  
 ਦਾ ਹੈ ਕੋਈ ਪੜਦਾ ਹੈ—ਕੋਈ ਜੰਮਦਾ ਹੈ ਕੋਈ ਮਰਦਾ ਹੈ—ਕਿਸੇ  
 ਦਾ ਘਰ ਸਹਿਰ ਵਿੱਚ ਹੈ ਕਿਸੇ ਦਾ ਪਿੰਡ ਵਿੱਚ ਹੈ.

Yesterday the farmers were sowing sugar-cane.—  
 The women of the village were drawing water at the  
 well.—The merchants who came from Kábul sold the  
 horses yesterday in Lahaur.—He did not believe what  
 I said to him.—Who sent you.?—Who was it that sent  
 you?—Today I caught the wolf that killed my sheep.—  
 Who killed the wolf.?—That *Sádh* who was teaching  
 our boys in the *dharmśálá* has not come today.—Who  
 was he?—He belonged to some village in the Husiár-  
 pur district.—(*He was of some village in district Husi-  
 árpur*).—In what battles did the English defeat the  
 Sikhs?—No one is in the house.—No one saw those  
 who killed the wolves.

## NOTE.

88. The Correlative occasionally is used in the Nom. case for the Demonstrative ; as, **ਅਜੇਹੇ ਗੀਤ ਸੇ ਗਾਉਂਦੀਆਂ ਹਨ ਜੋ ਕੁਲਵੰਡੀਆਂ ਨਹੀਂ**, 'such songs those (women) sing who are not of good family.'

89. In the *Janam Sākhi* ਤੁ occurs as the Nom. pl. of the Correlative. This form prevails widely in the dialects of Hindī, as, e. g., Braj, Garhwālī, Old Baiswārī, Avadhī, and Bhojpurī.\*

90. In the Málwá dialect and elsewhere ਤੁ is often substituted for ਜੁ in the Obl. cases of the pronouns, and this form is frequently met with in the *Janam Sākhi*. Ex. **ਤੂੰ ਉਤ ਵੇਲੇ ਗਤਰੁ ਜੁਆਨ ਚੇਮੇਂਗਾ**, 'you must have been a young man at that time' ; **ਇਤ ਕਰਕੇ**, 'for this reason' ; **ਐਤ ਵੇਲੇ**, 'at this time' ; **ਐਤ ਗੱਲੇ ਤਾ ਫਰੰਗੀਆਂ ਦਾ ਰਾਜ ਬਹੁਤ ਚੰਗਾ ਹੈ**, 'in this respect indeed the rule of the English is very excellent' ; **ਕਿਤੇ ਵਲ** or **ਕਿਤੀ ਵਲ**, 'in some direction' ; **ਇਹ ਕਿਛ ਕੰਮ ਆਵੇ**, of what use will this be? **ਇਹ ਜੋ ਪ੍ਰਾਣੀ ਜੁਨੀ ਵਿੱਚ ਨੱਚਦਾ ਹੈ ਸੇ ਕਿਛ ਤਾਲ ਕਰ ਨੱਚਦਾ ਹੈ**, 'this human soul which dances about in existence to what (musical) measure does it dance'? † **ਉਹ ਕਿਤੇ ਵਲ ਨਹੀਂ ਗਿਆ**, 'he has gone in no direction', 'no where'.

91. In the Nom. **ਕਾਈ** is sometimes used for **ਕੋਈ**; as, **ਤੁਸੀਂ ਗਿਣਤੀ ਕਾਈ ਨਾ ਕਰੋ**, 'do not be in the least anxious', lit., 'do not you do any counting.'

\* Kellogg, Table xi.

† The soul is said to pass through 8,400,000 transmigrations or modes of existence before being finally absorbed in Brahm, the impersonal being of whom the world and the universe are the passing manifestations. To undergo these transmigrations is metaphorically described as 'dancing about,' and the purport of the question is, what is the cause of the soul's doing so?

§ 880

n. case

ਨ ਜੋ

re not

of the

(in a),

ur. "

absti-

m is

ਵੇਲੇ

n at

this

this

ਤੇ

, of

ਜੋ

ut

ਤੇ

ਯ

DENOTING.	PROX. DEMONSTR.	REM. D
QUANTITY.	ਇਤਨਾ, } this much, ਇੰਨਾ, } so much.	ਉਤਨਾ, } thuch, ਉੰਨਾ, } sch.
KIND. ...	ਇਹਾ, such, like this. ਅਜਿਹਾ, } ਅਜੇਹਾ, } "	ਉਹਾ, such kind. <i>Wan</i>
SIZE. ...	ਇੱਠਾ, { so large, { so long.	<i>Wan</i>

## CHAPTER XII.

## PRONOMINAL ADJECTIVES.—THE DIRECT CONSTRUCTION.



92. Corresponding to the series of pronouns given in the last Chapter is a series of pronominal adjectives which are formed from the same bases, viz., for the Demonstrative **ਇ** and **ਉ**, for the Relative **ਜ**, for the Correlative **ਤ**, and for the Interrogative and Indefinite **ਕ**. It will greatly assist the memory in learning these if a careful comparison is made of Tables I and II.

93. Observe ;

(1) The following changes of spelling are liable to occur ; (a) in the Prox. Dem., **ਇ** to **ਐ** or **ਏ**, and (b) in the Rem. Dem., **ਉ** to **ਓ**, thus making **ਐਤਨਾ**, **ਏਤਨਾ**, **ਐਨਾ**, **ਏਨਾ**, **ਐਹਾ**, **ਏਹਾ**, **ਐਠਾ**, **ਏਠਾ**, **ਓਤਨਾ**, **ਓਨਾ**, **ਓਹਾ**. So also (c) in **ਜਿਹਾ**, **ਜਿੱਠਾ**, **ਤਿਹਾ**, **ਕਿਹਾ**, **ਕਿੱਠਾ**, we may substitute **ਏ** for **ਇ**, and write **ਜੇਹਾ**, **ਜੇੱਠਾ**, **ਤੇਹਾ**, **ਕੇਹਾ**, **ਕੇੱਠਾ**.

(2) The forms in this Table are all declined like **ਨਿੱਕਾ** (§ 41).

(3) The pron. adj. of size also assume the forms **ਐਡ**, **ਜੈਡ**, **ਕੈਡ**, which are indeclinable.

(4) The pron. adj. may all be used as adverbs to qualify adjectives and verbs, in which case they will be translated in accordance with English idiom. Ex. **ਐਨਾ**



ਛੋਟਾ, 'so small as this,' lit., 'so much small as this'; ਐਡਾ  
 ਕੋਠਾ, 'so bitter'; ਜਿੰਡਾ ਲੰਮਾ, 'as long 'as'; ਕਿੰਡਾ ਉੱਚਾ,  
 'how high'; ਉਨ ਤੈ ਕੁੰ ਕਿੰਨਾ ਮਾਰਿਆ, 'how much did he  
 beat you?'

(5) The pron. adj. of quantity are frequently used  
 also to denote size., as ਉਹ ਲੱਕੜੀ ਐਨੀ ਸੀ, 'that stick was  
 as large as this,' lit., 'as much as this.'

(6) The Rem. Dem. often takes the place of the  
 Correlative.

(7) The use of the Relatives and Correlatives has  
 been sufficiently illustrated in the last Chapter. What  
 was there said of pronouns applies equally to pronomi-  
 nals.

(8) The Interrogative and Indefinite are alike in  
 form. The following examples illustrate their use.

ਉਹਦੇ ਘਰ ਵਿੱਚ ਕਿੰਨਾ ਦਾਲਾ ਸੀ,	'how much grain was there in his house?'
ਬੁਝੇ ਉੱਤੇ ਕਿੰਨੇ ਮਨੁੱਖ ਬੈਠੇ ਹਨ,	'there was ever so much grain in his house.'
ਉਹ ਕਿੰਨਾ ਉੱਚਾ ਪਹਾੜ ਹੈ,	'how many men are sitting at the door?'
	'ever so many men are sitting at the door.'
	'how high a hill is that?'
	'what a high hill (how high a hill) that is.'

ਉਹ ਕਿਹਾ ਆਦਮੀ ਚੈ,	'what kind of a man is he.?'   'what a man he is.'
ਇਹ ਕਿੰਡਾ ਡੁਬਾ ਪਾਲੀ ਚੈ,	'how deep water is this.?'   'what deep water this is.'

94. The subject of a sentence may be omitted when it can be supplied from the context, or is indicated by the form of the verb. Ex. ਇਹ ਬਾਲਕ ਨਹੀਂ ਕੋਈ ਐਤਾਰੀ ਚੈ, 'This is not a child, (it) is some incarnation.'

95. The verbs ਖਾਣਾ, 'to eat,' and ਪੀਣਾ, 'to drink,' are irregular in the formation of their Perfect participle, the former making ਖਾਧਾ or ਖਾਹਦਾ, and the latter ਪੀਤਾ. ਕਰਨਾ, 'to do,' and ਧੋਣਾ, 'to wash,' have each two forms of the Perfect participle, one regular and the other irregular. Thus, from ਕਰਨਾ is derived ਕਰਿਆ or ਕੀਤਾ, and from ਧੋਣਾ, ਧੋਇਆ or ਧੋਤਾ. The inflection in all cases is regular throughout; e. g., ਮੈਂ ਪਾਲੀ ਪੀਤਾ, 'I drank water'; ਮੈਂ ਛਾਹ ਪੀਤੀ, 'I drank buttermilk'; ਉਨ ਕੱਪੜੇ ਧੋਤੇ, 'he washed the clothes.'

96. After verbs of speaking, and those which denote an operation of the mind, such as thinking, wishing, fearing, &c., the direct construction (oratio recta) is generally preferred to the indirect (oratio obliqua), and indeed often it is indispensable. The student should carefully note this if he wishes to use language that will be intelligible to the people. The dependent clause which expresses the thing spoken, wished &c.,

is connected with the principle verb by the conjunction ਕਿ, ਜੋ, or ਤਈ, 'that,' which however is not always expressed.

Ex. ਉਹ ਬੋਲਿਆ ਮੇਰਾ ਨਾਉਂ ਲਾਲੂ ਹੈ, 'he said his name was Lálú.'

ਕਾਲੂ ਨੈ ਸੋਚਿਆ ਸੀ ਤਈ ਮੈਂ ਬਹੁਤ ਸਿਆਣਾ ਹਾਂ, 'Kálú thought he was very wise.'

ਰਾਇ ਬੁਲਾਰ ਨੈ ਉਸ ਦੇ ਪਿਉ ਨੂੰ ਸਮਝਾਇਆ ਜੋ ਤੇਰਾ ਬਾਲਕ ਬਹੁਤ ਉੱਤਮ ਹੈ, 'Rái Bulár admonished his father that his child was very noble.'

ਮੈਂ ਪੁੱਛਿਆ ਤੁਸੀਂ ਕੋਹੜੇ ਪਿੰਡ ਥੋਂ ਆਏ, 'I asked what village he had come from.'

#### EXERCISE.

ਐਨਾ ਕੰਮ ਕਿਨੇ ਨਹੀਂ ਕੀਤਾ—ਐਤਕੀ ਸਾਢੇ ਪਿੰਡ ਵਿੱਚ ਜਿੰਨੇ ਜੁਆਨ ਸੀ ਸਭ ਮੇਲੇ ਨੂੰ ਗਏ—ਜਿੰਨੇ ਸਰਦਾਰ ਸਾਹਿਬ ਦੇ ਨੌਕਰ ਹਨ ਉਹ ਸਭ ਉਨਾਂ ਦੇ ਨਾਲ ਆਏ—ਹੱਟੀ ਵਿੱਚ ਜਿੰਨਾ ਮਾਲ ਸੀ ਮੈਂ ਸਾਰਾ ਵੇਚਿਆ—ਅੱਜ ਤੁਸਾਂ ਕਿੰਨਾ ਕੰਮ ਕੀਤਾ—ਏਹ ਕਿੰਨੇ ਲੰਮੇ ਬਾਂਸ ਹਨ—ਇਹ ਬਾਂਸ ਕਿੰਨਾ ਲੰਮਾ ਹੈ—ਕਿੰਨੀਆਂ ਭੇਡਾਂ ਚੁਗਦੀਆਂ ਹਨ—ਮੈਂ ਕਿੰਨੀਆਂ ਪੋਥੀਆਂ ਪੜ੍ਹੀਆਂ ਹਨ—ਤੂੰ ਕਿੰਨੀਆਂ ਪੋਥੀਆਂ ਪੜ੍ਹੀਆਂ—ਇਹ ਪੁਰਖ ਮੈਂ ਕੋਈ ਨਹੀਂ ਵੇਖਿਆ—ਜਿਹਾ ਤੁਸਾਂ ਆਖਿਆ ਸੀ ਤਿਹਾ ਮੈਂ ਕੀਤਾ—ਤੁਸੀਂ ਕਿਹਾ ਮਾਲ ਵੇਚਦੇ ਹੋ—ਉਹ ਕਿਹਾ ਮਨੁੱਖ ਹੈ—ਉਹ ਕਿਹਾ ਤਕੜਾ ਜੁਆਨ ਹੈ—ਏਹ ਕੋਹੀਆਂ ਪੋਥੀਆਂ ਹਨ—ਐਡਾ ਸਹਿਰ ਮੈਂ ਕਿਸੇ ਵੇਸ ਵਿੱਚ ਨਹੀਂ ਵੇਖਿਆ—ਮਹਾਰਾਜਾ ਰਣਜੀਤ ਸਿੰਘ ਦੀ ਕਿੱਡੀ ਲੰਮੀ ਦਾਹੜੀ ਸੀ—ਮੈਂ ਸਮਝ-

ਆ ਤਈ ਕੱਲ ਐਤਵਾਰ ਹੈ—ਉਨ ਆਖਿਆ ਜੋ ਇਹ ਗਮ ਦਿੱਤੇ  
 ਦਾ ਪੁੱਤ ਹੈ—ਉਹ ਬੋਲਿਆ ਮੈਂ ਅਜੇ ਰੋਟੀ ਨਹੀਂ ਖਾਧੀ—ਮੈਂ ਦੋ  
 ਬੱਟੀਆਂ ਖਾਹਦੀਆਂ—ਤੁਸਾਂ ਤੁਲਾ ਕੰਮ ਕੀਤਾ—ਉਹ ਨੈ ਤੁਝੇ ਸਾ-  
 ਰੇ ਚੋਤੇ—ਬੁੱਢੀ ਨੈ ਬਾਲਕ ਦਾ ਮੂੰਹ ਚੋਤਾ—ਅੱਜ ਮੈਂ ਪਾਣੀ ਨਹੀਂ  
 ਪੀਤਾ—ਸੁੰਦਰ ਸਿੰਹੁ ਨੈ ਅੱਜ ਬਹੁਤ ਸਰਾਬ ਪੀਤੀ.

What a bad man he is.—How tall is he?—How tall  
 he is.—What tall men they are.—How deep is this  
 water?—How-much grain did you bring from the bazar?  
 —How-many boats are there at the landing-place?—  
 How-many bricks are there in the kiln?—How-many  
 do you want?—I saw ever-so-many wild-duck today  
 in the lake.—I have not seen so-much filth in any  
 village.—I have not seen so-large a horse in this coun-  
 try.—I have not seen so-much water in the river before.  
 —There was not so-much water in the pond last-year.  
 —It was not so hot (*there was not so-much heat*) last  
 year.—How long are these beams?—How thick is this?  
 —How wide is the cloth?—How-much water did you  
 drink?—The children drank goat's milk.—Nihál Singh  
 drank buttermilk.—How-many pills did he take? (*eat*)  
 —The coolies did a great deal of work yesterday on  
 the road.—The laundry-man has not yet washed the  
 clothes.

## CHAPTER XIII.

PRONOMINAL ADJECTIVES.—INTERROGATIVE SENTENCES.  
ELLIPSIS OF THE SUBSTANTIVE VERB.

97. Besides the series given in Table II, the following also are used as pronominal adjectives:—

## DEFINITE.

ਇੱਕ, one, a, an,	} all, the whole.	ਸਭ,
ਦੂਜਾ, ਦੂਜਾ, another, the other,		ਸਰਬ,
ਹਰ, every,		ਸਰਬੰਤ,
ਹਰੇਕ, every, every one,		ਸਭਸ,
		ਸਾਰਾ,

## INDEFINITE.

ਹੋਰ,	} other, more.	} some, any, something, anything.	ਕੁਛ,
ਹੋਰਸ,			ਕਿਛੁ,
ਬਹੁਤ,	} much, enough, too much.		ਕੁਝ,
ਬਹੁਤਾ,			ਕੁੰੀ,
ਬਥੇਰਾ,			ਕੁੰਹ,
ਦੁਪੇਰਾ,		ਬਾਨਾ, some.	
ਬਾਹਲਾ,	} a little, little, too little.*	ਕਈ, several, a number.	
ਥੋੜਾ,		} ਅਨੇਕ, more than one, se- veral, many.	
ਬਹੁਤਾ,			

\* It is curious that the Hindustani and Panjabi have no distinct phrases to express 'too much,' 'too little,' 'too large' &c. Consequently

टाहीं, a few, one here and there.\* | बस, enough.

INTERROGATIVE.

किआ, की, 'what'? (also In- | कै, 'how many'?  
definite, 'what').

MISCELLANEOUS.

बगाना,	} 'of another family' or 'connection,' be-	उमाउज़,	} 'like us,' 'the like of us.'
पराणा,		अमाउज़,	
उपरा,	} 'longing to another.'	उमाउज़,	} 'like you,' 'the like of you.'
आदक,		आदक,	

उपरा, 's' range,' 'foreign.'  
आदक, 'and other,' 'etcetera.'

(1). All these may also be used substantively except उर and बस. The former is always followed by a noun; as, उर देले, 'at every time' 'always.' The latter is used (a) alone as an interjection='enough!', 'stop!' or (b) in the predicate to qualify a noun or pronoun expressed or understood; as एह बस है, 'this is enough'; बस है, 'it is enough,' or (c) before the imperative of करना, 'to do.' This will be noted under the head of a compound verbs.

(2) बगुड and बेज़ा under their various forms must, in the plural, be translated 'many,' 'few,' &c., but they

---

when native school boys learn English they always find these expressions a stumbling block, and understanding 'too' to mean 'very' they say, 'I am feeling too sick today,' 'this orange is too sweet,' i. e., 'very sweet.'

\* Generally repeated, टाहीं टाहीं.

are often employed as adverbs, meaning 'very,' 'a little'; as, ਬਹੁਤ ਕੋੜਾ, 'very bitter,' ਮੇਰਾ ਸਿਰ ਥੋੜਾ ਦੁਖਦਾ ਹੈ, 'my head aches a little,' ਬਹੁਤ ਥੋੜਾ, 'very little.'

(3) When used to qualify a noun ਕੁਛ is generally used with reference to those things that are measured by *quantity*, while ਕੋਈ is used with reference to those that are measured by *number*.

Ex. ਕੋਈ ਮਨੁੱਖ, 'some man,' 'any man.'  
 ਕੋਈ ਘਰ, 'some house,' 'any house.'  
 ਕੁਛ ਪਾਣੀ, 'some water,' 'any water.'  
 ਕੁਛ ਦਾਣਾ, 'some grain,' 'any grain.'

This rule is not invariable however, ਕੁਛ being sometimes used as the plural of ਕੋਈ; as ਜਾਂ ਕੁਛ ਦਿਨ ਬੀਤੇ, 'when some days passed; ਕੁਛ ਡੀਮੀਆਂ ਬੈਠੀਆਂ ਸੀਆਂ,' 'some women were sitting.' And on the other hand ਕੋਈ is used where we should expect to find ਕੁਛ; as, ਕੋਈ ਇਲਮ ਨਹੀਂ, 'no learning'; ਕੋਈ ਖਬਰ ਨਹੀਂ, 'no information.' When ਕੁਛ is repeated in successive clauses it signifies 'one thing...another thing.' Ex. ਕੋਈ ਕੁਛ ਕਹਿੰਦਾ ਸੀ ਅਤੇ ਕੋਈ ਕੁਛ, 'one was saying one thing, and another, another thing.' ਮੈਂ ਕੁਛ ਆਖਿਆ ਅਤੇ ਤੁਸੀਂ ਕੁਛ ਆਖਿਆ, 'I said one thing and you said another.'

(4) ਬਾਜ਼ਾ is seldom used in the singular. It differs from ਕੁਛ in that it always relates to *number*, never to *quantity*. It differs from ਕੋਈ in that in its use there is always a reference to a definite total previously mentioned or understood. If, e. g., we say ਕੋਈ ਆਦਮੀ ਆ-

ਏ ਹਨ, 'some men have come,' the word **ਕੋਈ** is wholly indefinite, and means any men whatsoever, but when we say **ਬਾਜੇ ਆਏਮੀ ਆਏ ਹਨ**, we mean a part of a definite number already understood, and must translate, 'some of the men have come.' Even in an expression like **ਬਾਜੇ ਮਾਸ ਖਾਂਦੇ ਹਨ ਬਾਜੇ ਨਹੀਂ ਖਾਂਦੇ ਹਨ**, 'some eat meat, some do not eat (it),' there is an implied reference to the totality of mankind.

(5) The interrogatives **ਕੀ**, **ਕਿਸਾ** differ from **ਕੋਲ**, **ਕਿਹੜਾ**, (a) in that they refer to inanimate objects only, while the latter may, when used adjectively refer to objects both animate and inanimate, and when used substantively, to persons only; (b) **ਕੀ** and **ਕਿਸਾ** are employed only in the singular.

Ex. **ਓਹ ਕੋਲ ਮੁੰਡੇ ਹਨ**, 'what boys are those'?  
**ਓਹ ਕੋਲ ਘੋੜਾ ਹੈ**, 'what horse is that'?  
**ਅਹ ਕਿਹੜਾ ਅੱਖਰ ਹੈ**, 'what letter is this'?  
**ਅਹ ਕੀ ਹੈ**, 'what is this'?  
**ਓਹ ਕੋਲ ਹੈ**, 'who is that'?  
**ਤੁਸਾਂ ਕੀ ਆਖਿਆ**, 'what did you say'?

(6) **ਹਮਾਤੜ**, **ਅਮਾਤੜ** are always used in a depreciatory sense, as in the corresponding English colloquial phrase, 'the like of me.'

(7) All the pronominals in this list that end in **ਆ** are declined like **ਨਿੱਕਾ** (§ 41).

(8) **ਇੱਕ**, **ਦੋਹ**, **ਸਭ** in the Obl. cases sing. are uninflected. In the pl. they insert **ਨ** before the oblique



terminations, and are all declined on one model as follows ;

<i>Masculine.</i>	<i>Feminine.</i>
N. ਇੱਕ,	ਇੱਕਨੀ,
I. ਇੱਕਨੀ, ਇੱਕਨਾਂ ਨੈ,	ਇੱਕਨੀ, ਇੱਕਨਾਂ ਨੈ,
Obl. ਇੱਕਨਾਂ ਦਾ, ਨੂੰ, &c.,	ਇੱਕਨਾਂ ਦਾ, ਨੂੰ, &c.

In the plural ਇੱਕ means 'some' or 'one class,' but is only used, I believe, when there are successive clauses beginning 'some...some'; e. g., ਇੱਕ ਦਾਰੂ ਪੀਂਦੇ ਹਨ ਇੱਕ ਅਫੀਮ ਖਾਂਦੇ ਹਨ, 'some drink spirits, some eat opium.' ਹੋਰ and ਸਭ are sometimes used in the uninflected form throughout.

(9) Of ਕੁਛ, ਕੁਝ, &c., the oblique form is ਕਾਸੇ, making ਕਾਸੇ ਦਾ, 'of something,' 'of anything,' ਕਾਸੇ ਨੂੰ, 'to something,' 'to anything,' &c.

(10) ਕਈ, ਅਨੇਕ, and ਆਦਕ are used in the plural only, and make ਕਈਆਂ, ਅਨੇਕਾਂ, and ਆਦਕਾਂ in the Obl. cases.

(11) ਕੀ or ਕਿਆ makes ਕਾਹ, ਕਾਸ in the Obl. cases.\* The Genitive and Dative have special idiomatic uses. Thus ;

ਕਾਹ ਦਾ, 'of what (material) ?' ਇਹ ਕਾਹ ਦਾ ਕੱਪੜਾ ਹੈ, 'of what material is this cloth ?' ਗੱਲ ਕਾਹ ਦੀ, 'in short';

---

\* The Nominative ਕਾਹ has disappeared from Panjābī, but occurs in the Old. Baiswāfī and the Riwāfī; as ਮੈਂ ਕਾਹ ਨਸਾਵਾ, 'what have I destroyed?' Kellogg, § 552. b, and Table XII.

ਕਾਹ ਨੂੰ, 'for what (purpose, reason)?' 'why?' ਤੁਸੀਂ ਕਾਹ ਨੂੰ ਆਏ, 'why did you come?' 'for what (purpose) did you come?'

(12) ਹਰ, ਹਰੇਕ, ਸਤਸ, ਹੋਰਸ, ਟਾਵਾਂ, ਬਸ, and ਕੈ are indeclinable. ਹੋਰਸ is used in the singular only.

(13) ਹਮਾਤੜ, ਅਮਾਤੜ, ਰੁਮਾਤੜ, in the Obl. cases are ਹਮਾਤੜਾਂ, ਅਮਾਤੜਾਂ, ਰੁਮਾਤੜਾਂ.

(14) The remainder ਬਹੁਤ, ਸਰਬ, ਸਰਬੱਤ conform to the rule for the declension of adjectives that end in a consonant (§ 44), but ਬਹੁਤ in the Obl. cases inserts ਇ before the final ਅਾਂ, making ਬਹੁਤਿਅਾਂ after the analogy of nouns of the first declension, first Variety.

98. In Panjābī there is generally nothing in the structure of a sentence to indicate whether it is interrogative or affirmative. In speaking, the sense is conveyed by the tone of voice, but in writing it is awkward and often difficult to make it clear that a question is intended, especially since no interrogation marks are used. Thus, ਕੋਈ ਆਉਂਦਾ ਹੈ, may mean 'some one is coming,' or 'is any one coming'? Sometimes the meaning is made clear by the context; at others, by the help of ਕੀ or ਕਿਆ, 'what'? or of ਤਲਾ, 'well,' placed at the beginning of the sentence.

Ex. ਕੀ ਉਨ ਪੋਥੀ ਪੜ੍ਹੀ ਹੈ, 'has he read the book?'

ਤਲਾ ਇਹ ਤੇਰਾ ਤਰਾਉ ਹੈ, 'is this your brother?'

These terms are seldom used in conversation how-

ever, and in writing are to be avoided if the sense can be made clear without them.

99. Very frequently in a negative sentence, and sometimes in a positive one an ellipsis occurs of the substantive verb in the present tense; as, **ਘਰ ਵਿੱਚ ਕੋਈ ਨਹੀਂ**, 'there is no one in the house.'

#### EXERCISE.

ਇੱਕ ਹੱਸਦਾ ਸੀ ਇੱਕ ਰੋਂਦਾ ਸੀ—ਉਹ ਦੁਆ ਪਿੰਡ ਸੀ—ਸਭ  
 ਭੰਗਰ ਚੁਗਦੇ ਹਨ—ਸਭ ਬੈਠੇ ਸੇ—ਅਸਾਂ ਇੰਟਾਂ ਸਾਰੀਆਂ ਲਾਈਆਂ  
 ਹਨ—ਮੈਂ ਹਰੇਕ ਦਾ ਮੂੰਹ ਪਛਾਣਦਾ ਹਾਂ—ਚੌਕੀਦਾਰ ਨੈ ਹਰੇਕ ਮਜ਼ਰ  
 ਦਾ ਨਾਉਂ ਲਿਖਿਆ—ਉਹ ਨੈ ਸਾਰਿਆਂ ਮਜ਼ਰਾਂ ਦੇ ਨਾਉਂ ਲਿਖੇ—  
 ਹੋਰ ਨਹੀਂ ਹੈ—ਹੋਰਨੀਂ ਆਖਿਆ—ਇਹ ਹੋਰਨਾਂ ਦੀ ਜਮੀਨ ਹੈ  
 —ਅਸੀਂ ਐਸ ਜਿਲੇ ਦੇ ਸਭਨਾਂ ਪਿੰਡਾਂ ਨੂੰ ਦੇਖਿਆ ਹੈ—ਦੁੱਧ ਬਥੇ-  
 ਗਾ ਹੈ—ਟੋਭੇ ਵਿੱਚ ਡੱਡੂ ਬਹੁਭੇ ਹਨ—ਭੱਠਾਂ ਬਹੁਭੀਆਂ ਹਨ—ਮੇਲੇ  
 ਥੀਂ ਬਹੁਭ ਬੁੱਢੀਆਂ ਆਈਆਂ—ਬਾਹਲੇ ਮੁੰਡੇ ਖੇਡਦੇ ਹਨ—ਖੂਹ  
 ਵਿੱਚ ਬੋੜਾ ਪਾਲੀ ਹੈ—ਘੜੇ ਵਿੱਚ ਪਾਲੀ ਬੋੜਾ ਹੈ—ਕਾਲੂ ਬਜਾਰ  
 ਤੇ ਰੁਝ ਮੈਂਦਾ ਠਿਆਇਆ—ਇੱਕ ਬੁੱਢੀ ਰੁਝ ਭੁੱਜੀਆਂ ਪਕਾਉਂਦੀ  
 ਸੀ—ਫੁਫ ਮੁੰਡੇ ਆਏ—ਸੁਨਿਆਰ ਨੈ ਰੁਝ ਗਹਿਲੇ ਬਲਾਏ—ਬਾਜੇ  
 ਆਏ ਬਾਜੇ ਨਹੀਂ ਆਏ—ਭੁਸਾਂ ਕਾਲੂ ਦੇ ਪੁੱਤ ਨੂੰ ਕੀ ਆਖਿਆ ਸੀ  
 —ਆਹ ਕੀ ਫੁੱਲ ਹੈ—ਖੂਹ ਉੱਤੇ ਕੋਈ ਓਪਰਾ ਬੈਠਾ ਹੈ—ਪਗਯਾ  
 ਮਾਲ—ਪਗਈ ਜਮੀਨ—ਕਈ ਅਮ੍ਹਾਭੜ ਗਰੇਬ—ਇੱਕ ਆਉਂਦੇ  
 ਹਨ ਇੱਕ ਜਾਂਦੇ ਹਨ—ਇੱਕ ਜੀਮਦੇ ਹਨ ਇੱਕ ਮਰਦੇ ਹਨ—ਇਹ ਭਾਂ-  
 ਠਾ ਕਾਰ ਦਾ ਹੈ—ਇਹ ਚੁੜੀ ਕਾਸ ਦੀ ਹੈ.

We came from another village.—The people of other countries.—This year there is a great deal of (*much*) sickness in our village.—Is there any sickness in the city?—Is there any cholera?—There is a little cholera in the villages.—Among the sweepers every man was ill.—All the boys are reading.—All the girls are playing.—Some are not playing.—Someone is sitting at the door.—Who is it.—What is in his hand?—What is his name?—Why did he come?—Did you ask his name?—What is the name of the village?—Some are rich, some are poor.—Of what (*material*) are those bracelets.—Is there anything in the box?—There is nothing (*not anything*).

## CHAPTER XIV.

REFLEXIVE PRONOUNS.—THE INTENSIVE PARTICLE.—  
REPETITION OF WORDS.

100. The Reflexive Pronouns are **ਆਪ**, 'myself,' 'yourself,' 'himself,' 'herself,' 'itself'; and **ਆਪਸ**, 'each other,' 'one another.'

**ਆਪ**, 'myself,' &c.

<i>Singular.</i>	<i>Plural.</i>
N. ਆਪ, ਆਪਲੇ ਆਪ,	ਆਪ, ਆਪਲੇ ਆਪ,
I. ਆਪ ਨੈ,	ਆਪਲੀਂ, ਆਪਲਿਆਂ ਨੈ,
G. ਆਪਲਾ,	ਆਪਲਾ,
D. ਆਪ (ਆਪਲੇ, ਆਪਲੇ ਆਪ) ਨੂੰ,	ਆਪ (ਆਪਲਿਆਂ) ਨੂੰ,
Ac. ਆਪ (ਆਪਲੇ, ਆਪਲੇ ਆਪ) ਨੂੰ,	ਆਪ (ਆਪਲਿਆਂ) ਨੂੰ,
Ab. ਆਪ (ਆਪਲੇ, ਆਪਲੇ ਆਪ) ਤੇ,	ਆਪ (ਆਪਲਿਆਂ) ਤੇ,
L. ਆਪ (ਆਪਲੇ, ਆਪਲੇ ਆਪ) ਪੁਰ,	ਆਪ (ਆਪਲਿਆਂ) ਪੁਰ
V. ਆਪਲਿਆ, ਆਪਲੇ,	ਆਪਲਿਓ.

*Obs.* The Genitive **ਆਪਲਾ** is inflected like **ਦਾ** (§ 28), to agree with the qualified noun. *Ex.* ਆਪਲਾ ਘਰ, 'my own,

(your own &c.,) house,' lit, 'the house of myself,' &c.; **ਆਪਣੇ ਘਰ**, 'my own houses,' &c.; **ਆਪਣੀ ਪੋਥੀ**, 'my own book,' &c.; **ਆਪਣੀਆਂ ਪੋਥੀਆਂ**, 'my own books,' &c.

101. The Genitive case of **ਆਪ** is used in the following circumstances.

(1) It is substituted for the Gen. of all other pronouns when they refer to the grammatical subject of the sentence. Ex. **ਮੈਂ ਆਪਣੇ ਭਾਈ ਨੂੰ ਸੱਦਿਆ**, 'I called my brother,' or 'my own brother'; never **ਮੈਂ ਮੇਰੇ ਭਾਈ ਨੂੰ ਸੱਦਿਆ**; again **ਉਹ ਆਪਣਾ ਕੰਮ ਕਰਦਾ ਹੈ**, 'he is doing his work.' If we say **ਉਹ ਉਸ ਦਾ ਕੰਮ ਕਰਦਾ ਹੈ** it will mean *some one else's* work; **ਮੁੰਡੇ ਆਪਣੀਆਂ ਪੋਥੀਆਂ ਪੜ੍ਹਦੇ ਹਨ**, 'the boys are reading their books.'

(2) It may be used when, though not referring to the grammatical subject, the reference is nevertheless to what is the virtual subject of the action or state described though that be in some other case than the Nom. or Instr. Ex. **ਹਰੇਕ ਨੂੰ ਆਪਣਾ ਦੇਸ ਪਿਆਰ ਲੱਗਦਾ ਹੈ**, 'to everyone his own country seems dear,' i. e. 'everyone loves his own country'; **ਕਿਸੇ ਨੂੰ ਆਪਣੇ ਮਨ ਦੀ ਖਬਰ ਨਹੀਂ**, 'to no one is there a knowledge of his own heart,' i. e., 'no one knows his own heart.'

(3) It is used in lieu of the Genitive of the personal pronouns when no one in particular is intended; as, **ਆਪਣਾ ਦੇਸ ਛੱਡਣਾ ਔਖਾ ਹੈ**, 'to leave one's own country is painful.'

(4) It often follows the Genitive of the personal

pronouns for emphasis, and must then be translated 'own.' Ex. ਇਹ ਮੇਰਾ ਆਪਣਾ ਘਰ ਹੈ, 'this is my own house'; ਏਹ ਉਨਾਂ ਦੀਆਂ ਆਪਣੀਆਂ ਪੋਥੀਆਂ ਹਨ, 'these are their own books.' But the personal pronoun is not always expressed, especially the first person, and ਆਪਣਾ then simply takes its place, no special emphasis being implied. Ex. ਆਪਣਾ ਨਗਰ ਤਲਵੰਡੀ ਹੈ, 'my town is Talwandi'; ਇਹ ਆਪਣਾ ਪੁੱਤ ਹੈ, 'this is my son.' These two sentences, if addressed interrogatively to another, would mean, 'is your town Talwandi?' 'is this your son?'

102. ਆਪ is sometimes used as a respectful substitute for ਤੂੰ, in which case it takes the verb in the plural; as, ਆਪ ਵੱਡੇ ਸਿਆਲੇ ਹੋ, 'you are very wise.' This usage however belongs rather to the Hindī than to the Panjābī language.

103. The reflexive ਆਪਸ is used only in the Nom., Gen., Dat., and Abl., cases, and is uninflected. When followed by ਵਿੱਚ it sometimes takes the form ਆਪੋ. Ex., ਆਪਸ ਦਾ ਪ੍ਰੇਮ, 'the love of one another,' 'mutual love'; ਆਪਸ ਵਿੱਚ, or ਆਪੋ ਵਿੱਚ, 'among ourselves,' 'yourselves,' &c., 'with one another.'

104. The particle ਜੀ following a word gives emphasis to it; as, ਮੈਂ ਜੀ, 'I,' 'I only'; ਉਨਾਂ ਨੂੰ ਜੀ, or ਉਨਾਂ ਜੀ ਨੂੰ, 'to them,' 'to them only'; ਮੈਂ ਆਪ ਜੀ ਗਿਆ, 'I went myself'; ਸਾਰੇ ਜੀ ਆਏ, 'all came'; ਹੱਥ ਨਾਲ਼ ਜੀ, 'with the

*hand,* 'only with the hand,' **ਥੋੜਾ ਹੀ**, 'only a little,' 'a very little.'

(1) In a negative sentence it must usually be translated 'even'; as, **ਉਹ ਬੋਲਦਾ ਹੀ ਨਹੀਂ**, 'he does not even speak.'

(2) When used with the pronouns **ਇਹ**, **ਉਹ** and **ਸੋ**, initial **ਹ** is dropped, and **ਈ** alone added to the pronoun, making **ਇਹੀ**, **ਉਹੀ**, **ਸੋਈ**.

105. For **ਹੀ** the inseparable suffix **ਓ** or **ਏ** is frequently employed.

(1) **ਓ** may be used (a) with **ਇਹ**, **ਉਹ**, **ਸਭ**, making **ਇਹੋ**=**ਇਹੀ**, **ਉਹੋ**=**ਉਹੀ**, **ਸਭੋ**=**ਸਭ ਹੀ**; (b) with verbs in the fem. sing.; as, **ਉਹ ਜਾਂਦੀਓ ਨਹੀਂ ਸੀ**, 'she was not going,' or 'she would not go'; (c) with some numerals, which will be noted hereafter, (Ch. xxvii).

(2) **ਏ** may be used with (a) **ਤੂੰ**, **ਸਭ**, **ਆਪ**, making **ਤੁਏ**,\* **ਸਭੇ**, **ਆਪੇ**; (b) the Obl. cases of **ਇਹ**, **ਉਹ**, making **ਇਸੇ**, **ਉਸੇ**; (c) most adverbs and postpositions that end in a consonant, as **ਕੋਲੇ**, **ਲਾਕੇ**, **ਵਿੱਚੇ**=**ਕੋਲ ਹੀ**, **ਲਾਗ ਹੀ**, **ਵਿੱਚ ਹੀ**; (d) occasionally with nouns and adjectives.† **ਆਪ ਹੀ** or **ਆਪੇ** very commonly signifies 'of one's own accord'; as, **ਮੈਂ ਨੂੰ ਕਿਨੇ ਘੱਲਿਆ ਨਹੀਂ ਮੈਂ ਆਪੇ ਗਿਆ**, 'no one sent me, I went myself,' or 'of my own accord.'

\* Very commonly pronounced **ਤੁਏਂ** or **ਤੁਏਂ**.

† Doubtless this form arises from the coalescing of the final quiescent short *a* (Note\* to § 6) with **ਈ**, after the analogy of the eastern Hindi suffix **ਐ**=**ਹੀ**, which is produced in the same way. Hoernle, § 550.



(3) Sometimes different forms of the intensive particle are used together ; as **ਆਪੇ ਜੀ, ਉਹੀਓ; ਮੈਂ ਇਹੀਓ ਗੱਲ: ਆਖੀ ਸੀ,** 'I said this very thing.'

106. It is extremely common to repeat words of all classes, either (a) *distributively*, or (b) *intensively*; or (c) to express the idea of the *continuance* of an act or state. Instead of writing it a second time the figure 2 (੨) is by some writers placed after the word that is to be repeated. This is to be read as if the word which it follows stood in its place.

Examples are ;

- (a) **ਭਾਂਡ ੨ ਦੇ ਬਿਰਛ,** (to be read **ਭਾਂਡ ਭਾਂਡ ਦੇ ਬਿਰਛ**) 'different kinds of trees'; **ਹਰੇਕ ਆਦਮੀ ਥੋੜਾ ੨ ਲਿਆਇਆ,** 'every man brought, each one, a little'; **ਮੇਲੇ ਨੂੰ ਕੋਲ ਕੋਲ ਗਏ,** 'who all went to the *melá?*' **ਅੰਦਰ ਅੰਦਰ ਸਾਗ ਹਨੇਰਾ ਸੀ,** 'inside it was all dark.'
- (b) **ਮੈਂ ਸੱਚ ਸੱਚ ਬੋਲਿਆ,** 'I told the strict truth'; **ਇੱਕ ਕਾਲਾ ਕਾਲਾ ਸੱਪ,** 'a very black snake.'
- (c) **ਉਹ ਸੜਕ ਸੜਕ ਜਾਂਦਾ ਹੈ,** 'he is keeping right along the road.' **ਟੋਭੇ ਦੇ ਲਾਗ ਲਾਗ,** 'right along by the pond.'

*Obs.* **ਕੁਛ ਕੁਛ,** 'very little,' 'just a little'; **ਕੋਈ ਕੋਈ** and **ਬਾਜੇ ਬਾਜੇ,** 'very few,' 'just a few.'

(1) When a word is repeated, the intensive **ਜੀ** inserted modifies the sense and we must then translate by 'nothing but,' or some similar phrase. Ex. **ਦਰਿਆਉ**

ਦੀ ਵੱਲ ਨੂੰ ਸਭ ਰੇਤ ਹੀ ਰੇਤ ਹੈ, 'in the direction of the river it is all nothing but sand'; ਐਤਕੀ ਅਸਾਂ ਕਲਕ ਹੀ ਕਲਕ ਬੀਜੀ, 'this year we sowed nothing but wheat.'

107. When repeated in the distributive sense the adjectives ਵੱਖ, ਵੱਖਰਾ and ਅੱਡ, meaning 'separate,' take the forms ਵੱਖੇ ਵੱਖ, ਵੱਖੇ ਵਖਰੇ, and ਅੱਡੇ ਅੱਡੀ, respectively, while instead of ਆਪਣਾ ਆਪਣਾ, 'each one his own,' ਆਪੇ ਆਪਣਾ is common.

108. Under this head may be noted the very common practice of tacking on to a word another having a similar sound but with no separate meaning. The latter is generally equivalent to 'et cetera,' 'and such like.' It generally follows, but sometimes precedes the word with which it is used. Ex. ਘੋੜੇ ਉੜੇ ਸਭ ਤਿਆਰ ਹਨ, 'the horses &c., are all ready'; ਅਸੀਂ ਮਾਸ ਮੁਸ ਕੋਈ ਨਹੀਂ ਖਾਂਦੇ ਹਾਂ, 'I do not eat meat or any such stuff.' Often the sense does not seem to be in any way affected, and the added word is due simply to a perverse fondness for creating a rhyming or jingling sound. Ex., ਪਾਣੀ ਧਾਣੀ ਪੀਣਾ, 'to drink water'; ਤੂੰ ਰਾਜੀ ਬਾਜੀ ਹੈਂ, 'are you well?' ਅੜੈਸੀ ਪੜੈਸੀ or ਅਾਂਢੀ ਗੁਆਂਢੀ, 'a neighbour.' In these last the rhyming word stands first.

#### EXERCISE.

ਮੈਂ ਉਸ ਨੂੰ ਆਪਣੀ ਵੱਲ ਸੱਦਿਆ—ਤੁਸੀਂ ਆਪਸ ਵਿੱਚ ਭਾਹ ਨੂੰ ਲੜਦੇ ਹੋ—ਫੁੱਲੀਆਂ ਆਪੇ ਵਿੱਚ ਬੋਲਦੀਆਂ ਸੀਆਂ—ਮੈਂ ਆਪ ਉਸ ਨੂੰ ਆਖਿਆ ਸੀ—ਉਸ ਨੇ ਆਪੇ ਘਰ ਬਣਾਇਆ—ਮੇਰੀ ਮਾਂ

ਆਪ ਖੁਹ ਭੇ ਪਾਲੀ ਭਰਦੀ ਹੈ—ਅਸੀਂ ਆਪਲੀ ਸਾਰੀ ਜਮੀਨ ਬੇ-  
 ਚੀ—ਉਹ ਆਪਲਿਆਂ ਬਲਦਾਂ ਨੂੰ ਕੱਖ ਪਾਉਂਦਾ ਸੀ—ਹਰੇਕ ਆਪੋ  
 ਆਪਲਾ ਕੰਮ ਕਰਦਾ ਹੈ—ਅਸੀਂ ਆਪੋ ਆਪਲੀਆਂ ਪੋਥੀਆਂ  
 ਪੜ੍ਹਦੇ ਹਾਂ—ਤੇਰੇ ਭਰਾਉ ਨੈ ਆਪੋ ਮੈ ਨੂੰ ਇਹ ਗੱਲ ਦੱਸੀ—ਏਹ  
 ਆਪਲੇ ਮੂੰਡੇ ਹਨ—ਇਹ ਆਪਲੀ ਹੀ ਜਮੀਨ ਹੈ—ਮੈਂ ਹੀ ਗਿਆ—  
 ਅਸੀਂ ਇਹ ਨੂੰ ਮਹਾਰਾਜ ਦੀ ਹੀ ਦਾਤ ਸਮਝਦੇ ਹਾਂ—ਹੱਤਿਆਰੇ ਲੋਕ  
 ਹੀ ਆਪਸ ਵਿੱਚ ਲੜਦੇ ਹਨ—ਘੋੜਾ ਢਾਲਾ ਹੀ ਨਹੀਂ ਖਾਂਦਾ ਹੈ—  
 ਰਾਮ ਸਿੰਹੁ ਮੇਰੇ ਕੋਲੇ ਬੈਠਾ ਸੀ—ਮੈਂ ਬੋੜਾ ਹੀ ਪੜ੍ਹਿਆ—ਜੇ ਤੁਸਾਂ  
 ਆਖਿਆ ਸੀ ਸੋਈ ਅਸੀਂ ਕਰਦੇ ਹਾਂ—ਦਰਿਆਉ ਵਿੱਚ ਭਾਂਤ ਭਾਂਤ  
 ਦੀਆਂ ਮੱਛੀਆਂ ਹਨ—ਕਿਸੇ ੨ ਪਿੰਡ ਵਿੱਚ ਬਿਮਾਰੀ ਹੈ—ਬਾਜੇ ਦੇ-  
 ਸਾਂ ਵਿੱਚ ਸਾਰਾ ਜੰਗਲ ਹੀ ਜੰਗਲ ਹੈ—ਕੋਲ ਕੋਲ ਆਏ.

I sent my brother.—The herdsmen are pasturing  
 their cattle. (*their own*)—The herdsmen are pasturing  
 their cattle. (*some other persons'*)—I cook my own  
 food.—The people all went to their own villages.—They  
 were laughing among themselves.—He struck me.—I  
 struck myself.—He read his book.—I read my own  
 book.—We went each to his own house.—Every man  
 cooks his own food.—You do my work, and I do yours.  
 —You do your work, and I do mine.—These are my  
 own bullocks.—Those are my own sheep.—Those who  
 speak the truth are alone worthy of confidence.—There  
 were only a few men in the bazar.—The seed did not  
 even germinate.—I did not even go.—He did not even  
 tell me.—I did the work of my own accord.

## CHAPTER XV.

MODES OF EXPRESSING THE IDEA OF POSSESSION.—CONSTRUCTION WITH VERBS DENOTING TO FEAR, ASK, DESIRE, TELL, SAY.—FORCE OF **ਨਾ** APPENDED TO A SENTENCE.

109. There is no word in the Panjábí language equivalent to the verb 'have.' The idea of possession is expressed in different ways.

(1) By the Genitive case.

Ex. ਮੇਰੇ ਦੋ ਪੁੱਤ ਹਨ, 'I have two sons.'

ਉਸ ਮੁੰਡੇ ਦਾ ਕੋਈ ਭਰਾਊ ਹੈ ਨਹੀਂ, 'that boy has no brother.'

ਮੇਰੀ ਬਹੁਤ ਜਮੀਨ ਸੀ, 'I had a great deal of land.'

(2) By the postposition ਕੋਲ or ਪਾਸ, ਪਾਹ, 'near,' 'by.'

Ex. ਮੇਰੇ ਕੋਲ ਇੱਕ ਚੱਕਰ ਹੈ, 'I have a penknife.'

ਕਿਸੇ ਬ्राह्मण ਦੇ ਪਾਸ ਇੱਕ ਬੈਲ ਸੀ, 'a certain brahman had an ox.'

ਉਸ ਪਾਹ ਕੋਈ ਘੋੜਾ ਨਹੀਂ, 'he has no horse.'

(3) By the Dative case.

Ex. ਮੈਂ ਨੂੰ ਕੋਈ ਡਰ ਨਹੀਂ, 'I have no fear.'

ਤੈ ਨੂੰ ਕੁਝ ਪੀੜ ਹੈ, 'have you any pain?'

ਮੈਂ ਨੂੰ ਕੁੱਖ ਨਹੀਂ ਮੈਂ ਨੂੰ ਚਾਹ ਨਹੀਂ, 'I have no hunger, I have no desire.'

110. With regard to these observe that to express relationship the Genitive is always used, as in the first two examples given. With abstract nouns the Dative most commonly occurs, though there are occasional exceptions to this ; as **ਮੇਰਾ ਇਖਤਿਆਰ ਹੈ**, 'I have authority'; **ਕਿਸੇ ਦੀ ਮਜ਼ਾਲ ਨਹੀਂ**, 'no one has power.' For the rest no universal rule can be given, but it may be stated in a general way that in speaking of small things in one's immediate possession the postposition **ਕੋਲ** or its equivalent **ਪਾਸ, ਪਾਰ** is most frequently used, the phrase meaning literally 'by one' or 'near one.'

111. Verbs denoting to *fear*, to *ask for*, and to *desire* are construed with the Ablative of the thing or person feared, or of whom the request, &c., is made. Ex. **ਮੈਂ ਤੇਤੇ ਡਰਦਾ ਹਾਂ**, 'I am afraid of you'; **ਉਨ ਮੈਂ ਕੋ ਰੋਟੀ ਮੰਗੀ**, 'he asked me for bread'; **ਅਸੀਂ ਤੁਹਾ ਕੋ ਕੁਛ ਨਹੀਂ ਚਾਹੁੰਦੇ ਹਾਂ**, 'we do not desire anything of you.'

112. With verbs denoting to *tell* or *say* the noun or pronoun denoting the person addressed may be put in the Dative case, or, as is frequently done, construed with **ਕੋਲ, ਪਾਸ**. Ex. **ਮੈਂ ਤੈ ਨੂੰ ਆਖਿਆ ਸੀ**, 'I said to you'; **ਉਨ ਤੇਰੇ ਕੋਲ ਕੀ ਆਖਿਆ**, 'what did he say to you?' Of **ਦੱਸਣਾ**, 'to tell' the indirect object is sometimes construed with **ਅੱਗੇ**, 'before'; as, **ਮੈਂ ਇਹ ਗੱਲ ਕਿਸੇ ਅੱਗੇ ਨਾ ਦੱਸੀ**, 'I told no one of this matter.'

113. The verb **ਪੁੱਛਣਾ**, 'to ask,' takes the person

addressed in the Acc. or Abl. case ; as **ਮੈਂ ਉਸ ਨੂੰ ਪੁੱਛਿਆ** or **ਮੈਂ ਉਸ ਵੇਂ ਪੁੱਛਿਆ**, 'I asked him.'

114. The negative particle **ਨਾ** appended to a sentence converts it into a question with the expectation of an affirmative answer, **ਨਾ** being placed after the verb. If a negative answer is expected the sentence is put in the negative form with **ਨਹੀਂ**, between which and the verb **ਨਾ** is inserted. Ex. **ਤੁਸੀਂ ਅੱਜੇ ਆਏ ਨਾ**, 'you came only today did you not?' **ਤੁਸੀਂ ਅੱਜ ਨਹੀਂ ਨਾ ਗਏ**, 'you did not go today did you?'

#### EXERCISE.

ਮੇਰਾ ਭਰਾਉ ਕੋਈ ਨਹੀਂ ਹੈ—ਜਾਤੀ ਰਾਮ ਦੀਆਂ ਮਾਛੀਵਾਜ਼ੇ ਵਿੱਚ ਕਈਆਂ ਹੱਟੀਆਂ ਹਨ—ਤੁਹਾਡੀਆਂ ਕੈ ਗਈਆਂ ਹਨ—ਮੇਰੀ ਇਹੋ ਫੁੜੀ ਹੈ—ਮੇਰੀ ਇੱਕ ਫੁੜੀ ਸੀ—ਰਾਮ ਸਿੰਹੂ ਦੇ ਕੈ ਮੁੰਡੇ ਸੀ—ਓਸ ਪਿੰਡ ਵਿੱਚ ਸਾਡੀ ਬਹੁਤ ਜਮੀਨ ਸੀ—ਉਨਾਂ ਸਾਧਾਂ ਕੋਲ ਫੁਫ ਧਨ ਨਹੀਂ ਹੈ—ਬਾਲੀਏਂ ਦੇ ਕੋਲ ਹੱਟੀ ਵਿੱਚ ਫੁਫ ਘਿਉ ਨਹੀਂ ਹੈ—ਉਹ ਦੇ ਪਾਹ ਫੁਫ ਨਹੀਂ ਹੈ—ਮੇਰਾ ਚੱਕੁ ਕਿਹ ਦੇ ਕੋਲ ਹੈ—ਕਿਸੇ ਕੋਲ ਨਹੀਂ ਹੈ—ਕੀ ਤੈ ਨੂੰ ਫੁਫ ਇਲਮ ਨਹੀਂ ਹੈ—ਸਾ ਨੂੰ ਕੋਈ ਗਿਆਨ ਨਹੀਂ—ਮੈ ਨੂੰ ਓੰਤਾ ਕੋਈ ਨਹੀਂ ਸੀ—ਕਾਰੂ ਪਾਤਸਾਹ ਨੂੰ ਵਡਾ ਘਮੰਡ ਸਾ—ਤੁਹਾ ਨੂੰ ਪਰਮੇਸੁਰ ਦਾ ਭਉ ਨਹੀਂ—ਅਨੰਦ ਸਿੰਹੂ ਨੂੰ ਐਸ ਗੱਲ ਦੀ ਫੁੰ ਖਬਰ ਨਹੀਂ—ਤੈ ਨੂੰ ਕਾਸੇ ਦੀ ਲੋੜ ਸੀ—ਤੈ ਨੂੰ ਕਾਹ ਦੀ ਲੋੜ ਹੈ—ਮੁੰਡਾ ਕਾਹ ਨੂੰ ਭੱਜਿਆ—ਉਹ ਸਾਂਢ ਵੇਂ ਡਰਦਾ ਹੈ—ਉਸ ਮੰਗ ਤੇ ਤੈ ਨੂੰ ਕੀ ਆਖਿਆ—ਉਨ ਮੈ ਵੇਂ ਪੈਸਾ ਮੰਗਿਆ—ਤੁਸੀਂ ਉਹ

ਦੀ ਗੱਲ ਨਹੀਂ ਨਾ ਮੰਨੀ—ਉਹ ਅਜੇ ਨਹੀਂ ਨਾ ਆਇਆ—ਬਾਲੇ  
 ਤੇਰੇ ਕੋਲ੍ਹ ਇਹੋ ਗੱਲ ਆਖੀ ਸੀ ਨਾ—ਊਂ ਮੇਠੇ ਕੀ ਪੁੰਡਿਆ.

I have two bullocks.—She has two brothers.—He has two sisters.—I have not much land.—I had several friends in Multán.—He has two watches.—The sepoy's have no shoes.—Anand Singh has my cart.—Have you any knowledge of this affair (ਗੱਲ)?—The women of the Panjáb have but little learning.—The pundit is very proud of his caste. (*has much pride of his caste*)—The merchants are proud of their wealth.—We are proud of our cleverness.—Do you need my cart today? (*have you a need of, &c.*)—What were you afraid of? (*what did you fear?*)—I was not afraid of anything.—What were the coolies asking you for?—They did not ask me for anything.—They asked me your name.—You did not tell them did you?—I told them you had no name.—You have not yet sown the wheat have you?—This is your son is he not?—This is your brother's land is it not?—This is not your brother's land is it?

14.

③

Je  
al  
ys  
ou  
be  
ry  
be  
of  
re  
at  
at  
ne  
id  
re.  
nis  
it



	PROX. DEMONSTR.	REM. D.
TIME. ...	<p>ਪੁਰੂ, now.</p> <p>ਇਚਿਰ, this long.</p>	<p>ਠੀਕ, time, ever.</p> <p>ਉਚਿਰ, the.</p>
PLACE. ...	ਇੱਥੇ, here.	ਉੱਥੇ, there.
DIRECTION.	ਇੱਧਰ, hither.	ਉੱਧਰ, thither.
MANNER.	<p>ਇੰਊ, ਊ, ਓ, }  ਇੰਊਕਰ, } thus,  ਇਕਰ, } in this  ਇਲਾਂ, } way.  ਇਹੇ, thus, in this  very way.</p>	<p>ਊ, }  ਉਕਰ, } ing.  ਉਲਾਂ, }  ਉਹੇ, thus, pyhow.  very</p>

CHAPTER XVI.  
PRONOMINAL ADVERBS.

---

115. In the accompanying Table is exhibited a series of adverbs relating to *time, place, direction, and manner*, corresponding to the two series, of pronouns and pronominal adjectives, given in Tables I and II, and formed from the same bases.

116. With regard to these adverbs observe ;

(1) The following changes of spelling are liable to occur ; (a) in the Prox. Dem., **ਇ** to **ਐ** or **ਏ**, and (b) in the Rem. Dem., **ਉ** to **ਓ**, thus making **ਐਥੇ ਏਥੇ, ਓਥੇ** &c.; also (c) for **ਇਚਿਰ, ਉਚਿਰ, &c., ਇਚਰ, ਉਚਰ &c.**, and (d) for **ਕਠੇ, ਕਿਠੇ**, may be written **ਕਠੀ, ਕਿਠੀ**. (e) The series **ਇੱਪਰ, ਉੱਪਰ &c.**, are sometimes written **ਇੱਪਿਰ, ਉੱਪਿਰ, &c.**

(2) The forms ending in **ਟ** (Time), and **ਥੇ** (Place) often change those endings to **ਟੈਂ** and **ਥੈਂ** respectively ; as **ਜਾਣੈਂ, ਤੁਣੈਂ, ਕਣੈਂ, ਇਥੈਂ, ਉਥੈਂ &c.**

(3) In the pronouns of Manner the forms **ਇੱਕਰ, ਉੱਕਰ, ਜਿੱਕਰ, ਤਿੱਕਰ, ਕਿੱਕਰ**, often substitute **ਕ੍ਰੀ** or **ਕ੍ਰਲ** for **ਕਰ**, making **ਇੱਕ੍ਰੀ, ਇੱਕ੍ਰਲ, ਉੱਕ੍ਰੀ, ਉੱਕ੍ਰਲ ; ਜਿੱਕ੍ਰੀ, ਜਿੱਕ੍ਰਲ ; ਤਿੱਕ੍ਰੀ, ਤਿੱਕ੍ਰਲ ; ਕਿੱਕ੍ਰੀ, ਕਿੱਕ੍ਰਲ, or ਕੀਕ੍ਰਲ**.

(4) The interrogative **ਕਿਉ** has lost entirely its meaning of 'how,' and is now used only as a causal, to

denote 'how is it?' 'why?' except that it occurs also as a sort of interjection, meaning 'how now?' 'what say you?' as, **ਤਾਂ ਗੁਰੂ ਨਾਨਕ ਹੱਸਿਆ ਆਖਿਓਸ ਕਿਉ ਭਾਈ ਬਾਲਾ,** 'then Gurú Nának laughed; he said, What say you brother Bálá.'

(5) For the Remote Demonstr. of Time, which is wanting, the Correl. is used, or when emphasis is desired, the Rem. Dem. of Manner **ਉਦੇ**, which then means 'at that very time,' 'immediately.'

(6) The series of adverbs of Manner ending in **ਏ** are emphatic forms of **ਇਉ**, **ਜਿਉ** &c., but are also used (especially the Rel., Correl., Inter., and Indef.) where no emphasis is intended.

(7) The Rel. **ਜਿਉ** and the Correl. **ਤਿਉ** are used for **ਜਦ** and **ਤਦ**, the corresponding adverbs of Time, in an emphatic sense, meaning 'as soon as,' and 'immediately.'

(8) The Rel. **ਜਦ** is used colloquially in the apodosis for **ਤਦ**, very commonly in the intensive form; as, **ਜਦ ਉਨ ਬੁਲਾਇਆ ਜਦੇ ਮੈਂ ਗਿਆ,** 'when he called, at that very time (immediately) I went.'

(9) **ਤਾਂ** and **ਤਦ** are idiomatically used, more especially in the intensive form, in the sense of 'for that very reason.' Ex. **ਤਾਂ (ਤਾਂ ਹੀ, ਤਾਂ ਹੀਓ) ਮੈਂ ਪੁੱਛਿਆ,** 'for that very reason I asked,' lit., 'then I asked'; **ਤਦੇ ਮੈਂ ਕੋਢੇ ਨੂੰ ਬੇਚਿਆ,** 'that is the very reason why I sold the horse.'

(10) The Rem. Dem. may always be used for the Correl.

117. In relative adverbial sentences the relative clause usually stands first, the apodosis being introduced by the Correlative or Demonstrative, which however is not always expressed; as, ਜਾਂ ਚੁੱਪ ਨਿੱਕਲੀ ਤਾਂ ਅਸੀਂ ਆਪਣੇ ਕੰਮ ਨੂੰ ਗਏ, 'when the sun came out we went to our work.'

118. In conditional sentences the protasis is introduced by ਜੇ, ਜੇਕਰ, or ਜੋ,\* 'if'; and the apodosis by ਤਾਂ, 'then,' or ਤਾ, 'indeed,' 'truly,' which must however usually be left untranslated. Thus, ਜੇ ਤੇਰੀਆਂ ਅੱਖਾਂ ਦੁਖਦੀਆਂ ਹਨ ਤਾਂ ਬਾਹਰ ਕਿਉਂ ਜਾਂਦਾ ਹੈ, 'If your eyes are paining why do you go out'?

#### EXERCISE.

ਹੁਣ ਚੰਦ ਚੜ੍ਹਿਆ ਹੈ—ਹੁਣ ਬਰਖਾ ਥੋੜੀ ਪੈਂਦੀ ਹੈ—ਜਿਚਿਰ ਮੈਂ ਉੱਥੇ ਰਹਿਆ ਉਚਿਰ ਚੁੱਪ ਕਦੇ ਨਿੱਕਲੀਓ ਨਹੀਂ—ਜਦ ਮੈਂ ਉਹ ਬੱਟੀਆਂ ਖਾਧੀਆਂ ਤਦੇ ਮੇਰਾ ਦਰਦ ਹਟਿਆ—ਜਾਂ ਪਾਲੀ ਉੱਤਰਿਆ ਤਾਂ ਅਸੀਂ ਪਾਰ ਲੰਘੇ—ਤੂੰ ਕਿਚਿਰ ਆਪਣੇ ਦੇਸ ਵਿੱਚ ਟਿਕਿਆ—ਤੁਸੀਂ ਇਹ ਕਦੇ ਦੇਖਿਆ ਹੈ—ਮੈਂ ਲਹੌਰ ਨੂੰ ਕਦੇ ਨਹੀਂ ਦੇਖਿਆ—ਇੱਥੇ ਕੋਈ ਨਹੀਂ ਹੈ—ਐੱਥੇ ਕੋਈ ਹੈ—ਪਟਵਾਰੀ ਹੁਣੇ ਉੱਥੇ ਗਿਆ ਹੈ—ਟੋਭੇ ਦੇ ਕੋਲ ਜਿੱਥੇ ਬੋਹੜ ਹੈ ਉੱਥੇ ਕਿਸੇ ਸਾਹੁਕਾਰ ਨੇ ਸਿਵਾਲਾ

\* ਜੋ is Hindi rather than Panjabi, but will be met with occasionally in Panjabi books. I do not recollect ever having heard it used in this sense by the villagers in conversation.

ਬਲਾਇਆ—ਭੋਗ ਭਰਾਉ ਕਿੱਥੇ ਹੈ—ਝੁੰ ਕਿੱਥੇ ਰਹਿੰਦਾ ਹੈ—ਮੈਂ ਕੱਲ ਕਿੱਥੇ ਗਿਆ ਸੀ—ਮੈਂ ਕਿੱਥੇ ਨਹੀਂ ਗਿਆ—ਉਹ ਇੱਧਰ ਨਹੀਂ ਆਇਆ—ਲਾਲੂ ਉੱਧਰ ਕਿੰਉ ਨਹੀਂ ਜਾਂਦਾ ਹੈ—ਜਿੱਧਰ ਮੈਂ ਤੈ ਨੂੰ ਦੱਸਿਆ ਸੀ ਉੱਧਰ ਝੁੰ ਕਿੰਉ ਨਹੀਂ ਗਿਆ—ਅਸੀਂ ਉੱਧਰ ਗਏ ਜਿੱਥੇ ਲੰਬਰਦਾਰ ਬੈਠਾ ਹੈ—ਮੂੰਭੇ ਕਿੱਧਰ ਨੇਠੇ—ਜਿਮੀਂਦਾਰਾਂ ਨੇ ਕਿੱਧਰੇ ਮੱਛੀ ਬੀਜੀ ਕਿੱਧਰੇ ਕੁਮਾਦ—ਅਸੀਂ ਕਿੱਧਰੇ ਨਹੀਂ ਗਏ—ਮੈਂ ਇੰਉ ਕਾਦੇ ਨਹੀਂ ਆਖਿਆ—ਜਿੱਕੁਰ ਤੁਸਾਂ ਆਖਿਆ ਸੀ ਤਿੱਕੁਰ ਅਸਾਂ ਕੀਤਾ—ਇਹ ਘੜੀ ਕਿੱਕੁਰ ਬਲੀ.

What are you doing now?—Where is your father now?—Now the sun has come out.—Where did you go yesterday?—When did the *rājā* come?—When did the farmers sow the wheat?—I never did this kind of work.—Did you ever see my house?—When Lálú came from Lahaur my brother was very ill.—What pundit was that who came here yesterday?—Where has he gone today?—He has gone nowhere.—Is he sitting anywhere?—He is sitting somewhere outside.—When did he come?—When did you go?—Why do not the farmers sow the wheat?—How did you catch the horse?—The groom caught him somehow.

## CHAPTER XVII.

FUTURE TENSES.—INFLECTED CASES.—OMISSION  
OF THE POSTPOSITIONS.

119. It was stated in § 48 that of the fifteen finite tenses three were formed from the root of the verb. Leaving for the present the participial tenses we turn to these. They are the *Contingent Future*, the *Absolute Future*, and the *Imperative*. The *Contingent Future* is formed by adding to the root, in the 1st person singular, the syllable **भां**. Thus from the root लिख, 'write,' we get लिखां, 'I write,' 'may write,' which is conjugated as follows :

## CONTINGENT FUTURE.

मैं लिखां, 'I write,' 'may write,' &c.

*Singular.*

*Plural.*

- |                       |                             |
|-----------------------|-----------------------------|
| 1. मैं लिखां,         | अमीं लिखिजे,                |
| 2. तू लिखे, (लिखीं),* | तुमीं लिखे, लिखे, (लिखिऊ),* |
| 3. वृह लिखे,          | वृह लिखह.                   |

*Obs.* The masc. and fem. are alike.

120. The *Absolute Future* is made by adding to the above (except the forms in brackets) the syllable

---

\* The forms in brackets are obsolete and will be discussed under the head of the *Imperative*, in the Note at the end of Ch. XIX.

गा, inflected to गे in the masc. pl., and to गी, गीअं in the fem. sing. and pl. respectively, but in the 1st pers. pl. the added syllable is attached to the sing. instead of to the pl. form. The 3rd pers. sing. has some alternative inflections.

## ABSOLUTE FUTURE.

मैं लिखांगा, 'I shall write.'

	<i>Masculine.</i>	<i>Feminine.</i>
<i>Sing.</i> {	1. मैं लिखांगा,	मैं लिखांगी,
	2. तू लिखेगा,	तू लिखेगी,
	3. ਉਹ लिखेगा, लिखुगा, लिखुगु, लिखु,	ਉਹ लिखेगी, लिखुगी, लिखुगु, लिखु,
<i>Plur.</i> {	1. अमीं लिखांगे,	अमीं लिखांगीअं,
	2. तूमीं लिखेंगे, लिखेगे	तूमीं लिखेंगीअं, लिखेगीअं,
	3. ਉਹ लिखलगे.	ਉਹ लिखलगीअं.

121. Verbs whose roots end in **उ** drop that letter before the terminations of the future tenses, and optionally insert **ह** to fill up the hiatus. In the 3rd pers. pl. however **उ** is commonly retained. Thus the verb **आउला**, 'to come' is conjugated as follows :

	<i>Singular.</i>	<i>Plural.</i>
1.	मैं आआंगा, आदांगा,	अमीं आआंगे, आदांगे,
2.	तू आएंगा, आदेंगा,	तूमीं आओगे, आओगे, आदेंगे, आदेंगे,

*Singular.**Plural.*

3. **ਓਹ ਆਏਗਾ, ਆਵੇਗਾ, ਆਉਗਾ, ਆਉਗੁ, ਆਉ.** | **ਓਹ ਆਣਗੇ, ਆਉਣਗੇ, ਆਵਣਗੇ.**

*Obs.* In the 1st pers. the form without **ਵ** I have never met with in print, but colloquially it is quite common in the Absolute Future. In the 2nd and 3rd pers. the omission of **ਵ** is more frequent than its insertion.

122. Any final vowel in the root, other than **ੳ**, is retained, and **ਵ** is optionally inserted between it and the tense ending; thus, **ਧੋਣਾ**, 'to wash,' **ਧੋਅੰਗਾ** or **ਧੋਵਾਂਗਾ**, 'I shall wash'; **ਪੀਣਾ**, 'to drink,' **ਪੀਅੰਗਾ** or **ਪੀਵਾਂਗਾ**, 'I shall drink'.\*

*Exc.* Roots ending in **ਰਿ** drop the final vowel before the future terminations; as, **ਬਹਿਣਾ**, 'to say,' **ਰਹਿਣਾ**, 'to remain,' **ਬਹਿਣਾ**, 'to sit,' 'to flow,' **ਲਹਿਣਾ**, 'to descend.' These make their futures **ਬਹਾਂਗਾ**, **ਰਹਾਂਗਾ**, **ਬਹਾਂਗਾ**, **ਲਹਾਂਗਾ**. The verbs **ਜਾਣਾ**, 'to go,' and **ਖਾਣਾ**, 'to eat,' from the roots **ਜਾਹ** and **ਖਾਹ** drop **ਹ** before all the verbal terminations, except that in the perfect participle the latter retains it before the irregular ending **ਦਾ**, or makes compensation for its loss by aspirating the **ਦ**; whence the forms **ਖਾਹਦਾ** and **ਖਾਧਾ** as given in § 95.

123. The irregular verb **ਪੈਣਾ**, 'to fall,' 'to lie,' makes its Perf. part. **ਪਿਆ** or **ਪਇਆ**, and its Fut.

\* Instead of **ਵ, ਮ** may be written, these two letters being frequently interchanged in Panjābī; thus **ਆਮਾਂਗਾ**, **ਧੋਮਾਂਗਾ**, **ਪੀਮਾਂਗਾ** for **ਆਵਾਂਗਾ**, **ਧੋਵਾਂਗਾ**, **ਪੀਵਾਂਗਾ**. This however I believe is a peculiarity of the eastern districts.



**ਪਵਾਂ, ਪਵਾਂਗ.** The part. ਪਿਆ or ਪਇਆ is inflected to ਪਏ in the masc. pl., and to ਪਈ, ਪਈਆਂ in the fem. sing. and pl. respectively. The Future is conjugated as follows ;

<i>Singular.</i>	<i>Plural.</i>
1. ਮੈਂ ਪਵਾਂ,	ਅਸੀਂ ਪਇਯੇ,
2. ਤੂੰ ਪਏਂ, ਪਵੇਂ,	ਤੁਸੀਂ ਪਓਂ, ਪਓ, ਪਵੋਂ, ਪਵੋ,
3. ਉਹ ਪਏ, ਪਵੇ,	ਉਹ ਪੈਣ.

124. Besides the common forms of the Instr., Abl., and Loc. cases already given, these cases have also each a more archaic inflected form which is used without the usual case sign ਨੈ, ਵੇਂ, ਪੁਰ, &c.

(1) In the Instrumental plural the inseparable suffix ਈਂ is attached to the oblique form of the noun or pronoun, the terminal vowel being previously dropped. This has been already noticed in the paradigms of pronouns ; as, ਉਨੀਂ, ਇਨੀਂ, ਜਿਨੀਂ, ਤਿਨੀਂ, ਕਿਨੀਂ. Examples of nouns are, ਤੁਸੀਂ ਲੋਕੀਂ ਗੁਰਿਆਈ ਦਾ ਤਖਤ ਪਾਇਆ, 'you people have received the throne of the Gurúship.' (ਲੋਕੀਂ=ਲੋਕਾਂ ਨੈ). ਪੰਡਤੀਂ ਆਖਿਆ, 'the pundits said.' There is no form corresponding to this in the singular.

(2) To form the Ablative, (a) in the singular ਓਂ is added to the oblique form, terminal ਉ, when it occurs, being dropped, and ਏ changed to ਇ before the suffix.

(b) In the plural ਈਂ is added, the rule being the same as that given for the Instrumental.

Examples are, *under* (a) ਕਾਲੂ ਤਲਵੰਡੀਓਂ ਆਇਆ, 'Kálú came from Talwandí.' (ਤਲਵੰਡੀਓਂ = ਤਲਵੰਡੀ ਤੇ) ਉਹ ਦੇ ਮੂੰਖੋਂ ਕੋਈ ਗੱਲ ਨਾ ਨਿਕਲੀ, 'no word proceeded from his mouth'; ਕੋਹੜੇ ਪਾਸਿਓਂ, 'from which direction?' ਦਰਿਆਓਂ, 'from the river.' *Under* (b) ਜੁਰੀਂ ਲੜਨਾ, 'to fight with the fists,' 'to box'; ਉਹ ਦੇ ਹੱਥੀਂ, 'by' or 'with, his hands'; ਲੋਕ ਨੰਗੇ ਸਿਰੀਂ ਬੈਠੇ ਹਨ, 'the people are sitting bareheaded,' lit., 'with naked heads.'

*Obs.* In the plural if the noun has a qualifying adjunct that too may be put in the same form; e. g., ਉਹ ਖੁੱਲੀਂ ਦਰਵਾਜ਼ੀਂ ਵੜੇ, 'they entered by open doors'; ਨੰਗੀਂ ਪੈਰੀਂ, 'barefoot,' lit., 'with naked feet.' Sometimes in the qualifying word *bindí* is omitted; as, ਦੇਉਤੇ ਦੀ ਹੱਥੀਂ, 'by the hands of a god.'

(3) The Locative singular ends in ਏ, and the plural, in ਈਂ. The former is seldom used with nouns ending in a vowel, but terminal ਉ is hardened to its cognate semivowel ਵ, and the suffix ਏ may then be attached. In the plural ਈਂ is affixed as in the Instrumental and Ablative cases.

Examples. *In the sing.*; ਪਰਮੇਸੁਰ ਦੀ ਦਰਗਾਹੇ, 'in the presence of God'; ਉਹ ਘਰੇ ਬੈਠਾ ਹੈ, 'he is sitting at home,' lit., 'in the house'; ਉਹ ਘਰੇ ਗਿਆ, 'he went home'; ਉਹ ਘਰੇ ਹੈ, 'he is at home'; ਛਾਵੇਂ, 'in the shade' (from ਛਾਉਂ, 'shade.') *In the pl.*; ਉਹ ਗੁਰਮੁਖੀ ਅੱਖਰੀਂ ਪੰਜਾਬੀ ਬੋਲੀ ਵਿਖੇ ਬੈਂਤਾਂ ਲਿਖਦਾ ਹੈ, 'he writes verses in the Gurmukhí characters in the Panjábí language'; ਏਹ ਗੱਲਾਂ ਰਾਜੇ ਦੇ ਕੰਨੀਂ ਪਹੁੰਚੀਆਂ, 'these words reached the ears of the king,' lit., 'into the ears.'

Here again the qualifying adjunct often takes the form of the noun, with or without *bindī*; as, ਉਨੀਂ ਦਿਨੀਂ, 'in those days'; ਉਹ ਦੀ ਹੱਥੀਂ ਚੁੜੀਆਂ ਸਨ, 'in his hands there were bracelets.'

*Obs. 1.* Of the above inflected forms that of the Ablative singular is universally current. As regards the others, though they are not by any means uncommon, yet any one beginning the study of the language will do well to guard against employing them too freely, as their use seems to be in a measure limited. The examples given, and those in the exercise, are all taken from native books.

*Obs. 2.* Pronouns do not employ any of these forms except the Instrumental. The form in **ਈਂ** being common to that and the Ablative and Locative the connection only can determine which is intended.

125. Postpositions are often unexpressed. This is especially true of those that denote location; e. g., ਉਹ ਪਿੰਡ (ਨੂੰ) ਗਿਆ ਹੈ, 'he has gone to the village'; ਨਾਨਕ ਦੇ ਘਰ (ਵਿੱਚ) ਇੱਕ ਪੁੱਤ੍ਰ ਜੰਮਿਆ, 'In Nanak's house a son was born'; ਉਹ ਪਿੰਡ ਦੇ ਬੂਟੇ (ਉੱਤੇ) ਬੈਠਾ ਹੈ, 'he is sitting at the gate of the village'; ਉਹ ਘਰ ਗਿਆ ਹੈ, 'he has gone home.'

#### EXERCISE.

ਅਸੀਂ ਅੱਜ ਤੁਹਾਡੇ ਘਰ ਆਮਾਂਗੇ—ਅੱਜ ਮੇਰਾ ਭਰਾਉ ਤਰਨ  
 ਭਾਰਨ ਗਿਆ ਹੈ ਉਹ ਕੋਲ ਆਉ—ਕਾਲ ਨੈ ਉਸ ਨੂੰ ਸੁਲਤਾਨਪੁਰ  
 ਉਹ ਦੀ ਭੈਲ ਨਾਨਕੀ ਦੇ ਘਰ ਘੱਲਿਆ—ਉਹ ਕੋਈ ਦਿਨ ਤਲਵੰਡੀ  
 ਵਿੱਚ ਰਹੁਗੀ—ਦਾਲਾ ਮੂੰਹ ਲਾਉਣਾ—ਉਹ ਲਹੌਰ ਰਹਿੰਦੀਆਂ ਹਨ

—ਮੈਂ ਫਜਰੇ ਜਾਵਾਂਗਾ—ਭੋਲਾ ਸਿੰਹੁ ਭਲਕੇ ਕਿਸੇ ਗਰਾਉਂ ਜਾਉਗਾ—  
 ਫੁੜੀਆਂ ਪਿੱਪਲ ਦੀ ਛਾਵੇਂ ਬੈਠਲਗੀਆਂ—ਫੁੜੀਆਂ ਚੁੱਪੇ ਖੇਡਦੀਆਂ  
 ਹਨ—ਅਸੀਂ ਅਹਾਂ ਲੀੜੀਆਂ ਨੂੰ ਚੁੱਪੇ ਰਖੀ—ਉਸ ਮਸੀਤੇ ਕੋਈ  
 ਮੁੱਲਾਂ ਰਹਿੰਦਾ ਹੈ—ਹੇ ਸਿੱਖੇ ਮੇਰੇ ਮਸੰਫੁ ਤੁਹਾਡੇ ਘਰੀਂ ਰੋਜ ਜਾਇ  
 ਹਨ—ਮੇਰੇ ਚਰਨੀਂ ਤੈਂ ਚਿੰਤ ਲਾਇਆ \*—ਅਸੀਂ ਤਕਾਲੀਂ † ਈਦ ਦੇ-  
 ਖਿਆ ਸਾ—ਮੁਸਲਮਾਨੀਂ ਉਸ ਨੂੰ ਦੱਕਿਆ—ਜੱਟੀਂ ਆਖਿਆ—  
 ਨੇੜਾਂ ਦੀ ਗਹੀਂ—ਉਹ ਸੁਲਤਾਨਪੁਰੋਂ ਨਾਨਕ ਦੀ ਖਬਰ ਲਿਆਇ-  
 ਆ—ਗਜਾ ਸਾਹਿਬ ਕੱਲ ਨਾਭਿਓ ਆਉਲਗੇ—ਪਲਟਲ ਅੱਜ  
 ਲਰੋਰੋਂ ਆਉਗੇ—ਮੈਂ ਬਜਾਰੋਂ ਕੋਈ ਮਜ਼ਰ ਲਿਆਵਾਂਗਾ—ਫੁਮਾਦਾਂ  
 ਦੇ ਦਿਨੀਂ ਮੈਂ ਆਪਲੀ ਨਾਨਕੀਂ ਗਿਆ—ਤਿਸ ਦਾ ਮੂੰਹ ਖੰਡ ਨਾਲ  
 ਮੈਂ ਆਪਲੀਂ ਹੱਥੀਂ ਭਰਿਆ—ਮੈਂ ਆਪਲੀਂ ਸੱਸ ਨੂੰ ਆਪਲੀਂ ਹੱਥੀਂ  
 ਰਸੋਈ ਜਮਾਉਂਦੀ ਹਾਂ—ਕਈ ਅਮਾਤੜ ਗਰੀਬ ਆਪਲੀ ਹੱਥੀਂ ਘਰ  
 ਬਲਾਉਂਦੇ ਹਨ—ਫੁੜੀ ਮੰਜੀ ਉੱਤੇ ਪਈ ਹੈ—ਪੋਥੀਆਂ ਕਿੱਥੇ ਪਈਆਂ  
 ਹਨ—ਅੱਜ ਓਲੇ ਪੈਲਗੇ—ਤੇਰਾ ਸੋਟਾ ਕਿਤੇ ਬਾਹਰ ਪਇਆ ਸੀ.

We went yesterday to the pandit's house.—All the women of the village have gone to the *melá*.—We are going to the *melá* tomorrow.—Rám Singh will remain at home.—His sister will go.—Tomorrow we shall do

---

\* Addressed by Shiv to his worshipper. ਲਾਉਲਾ is used in the sense of 'to apply,' and the meaning is, "you have engaged in humble contemplation of me."

† ਤਕਾਲੀਂ, 'evening' is a plural noun though used in a singular sense, hence the plural form of the Locative in the above sentence. The word ਰਾਤ, 'night,' however, which is not plural, is irregularly used in the same form, mak'ng ਰਾਤੀਂ, 'at night,' or 'last night'; ਉਹ ਰਾਤੀਂ ਘਰ ਨਹੀਂ ਆਇਆ, 'he did not come home last night.'

little work.—She will write a letter.—The sepoys will bring their rifles.—If the water is brackish I will not drink (it).—It will rain (*rain will fall*) today.—The sun (सु) will not come-out today.—The girls will laugh.—The people will all go home today.—Lálú's sister's-son lives in Phalaur.—I came (this) morning. (Loc. c.)—We shall go (tomorrow) morning.—The coolies have gone to some village.—When will they return?—I saw your sister's-son (last) evening.—The cart will come from Ludeháñá to-day.—The camels will all come (tomorrow) morning.—We shall not sell our land.

---

NOTE.

*The Absolute Future.*

126. It is interesting to note the origin of this tense. It is formed, as has been stated, by adding the syllable ग्ग to the Contingent Future. This ग्ग, which is inflected to गे, गो, गो-अं, is none other than an abraded form of गिग्ग, the Perf. part. of ग्ग, 'to go,' with its inflections गे, गे, गेअं. The expression एउ पड़ेग therefore means literally 'he is gone (that) he may read.' It is not clear how this comes to have a future meaning, but we have in our own language something very similar to it in the expression, 'he is going to read.' Another curious fact is worth noticing in this connection. In the Máraṭhí, Máṛwáṛí, and Naipáli they make the future by adding to the same tense (the Cont. Fut.) the suffix

ਲ or ਲੇ, a contraction of ਏਲ or ਏਲੇ = 'come.' Hence ਪੜੇਲ or ਪੜੇਲੇ in these languages means 'he will read,' or 'he is come (that) he may read'.\* This again has its analogy in the English, 'I am coming,' meaning, about to do so, or the colloquial expression, 'it is coming to rain.' We may also say 'I am going,' meaning 'about to go,' but 'I am reading,' or 'writing' does not mean 'about to read,' or 'to write.' The words *come* and *go* contain in themselves for some inscrutable reason the idea of futurity.

127. A distinct type of this tense having **ੜ** as the radical letter of its termination is met with in the *Janam Sākhī*, and is colloquial in the districts bordering on Rājputānā. It differs but little from the common form of the Future which is current throughout Eastern Rājputānā. The two conjugations are given together for the sake of comparison.

ਕਰਨਾ, 'to do.'

	Singular.			Plural.		
	1st.	2nd.	3rd.	1st.	2nd.	3rd.
Rāj.	ਕਰਮ੍ਹੀ	ਕਰਮੀ	ਕਰਮੀ	ਕਰਮ੍ਹਾਂ	ਕਰਮਯੋ	ਕਰਮੀ †
Panj.	ਕਰਮਾਂ	ਕਰਮੈਂ	ਕਰਮੀ	ਕਰਮਾਂ	ਕਰਮੈ	ਕਰਮਣ‡

Ex. ਜੋ ਕੁਛ ਤੁਸੀਂ ਕੰਮ ਆਖੋਗੇ ਮੈ ਕਰਮਾਂ ਜੀ, 'whatever work you say I will do Sir.'

ਅਸਾਂ ਉਥੇ ਜਾਂਦਿਆਂ ਨੂੰ ਤਾਂ ਖਾਇ ਲੈਸੀ, 'as soon as we arrive there he (the demon) will devour us.'

\* Hoernle, § 509. † Kellogg, § 502 (1). ‡ Bihāri Lāl, p. 69.

ਖੁਦਾਇ ਕੰਮ ਰਾਮ ਕਰਸੀ, 'God will prosper the business.'  
 (ਬਾਲਾ) ਕੁਛ ਫਜ਼ੂਲੀ ਕਰਦਾ ਹੋਸੀ, '(Bálá) is probably  
 up to some nonsense.'

One cannot fail to be struck with the similarity of this form to the Contingent Future. If **ਸ** be struck out they are in all except the 1st pers. pl. practically the same, as note the following ;

	<i>Singular.</i>			<i>Plural.</i>		
	1st.	2nd.	3rd.	1st.	2nd.	3rd.
Abs. Fut.	ਕਰਸੀ	ਕਰਸੈ	ਕਰਸੀ	ਕਰਸਾਂ	ਕਰਸੇ	ਕਰਸਣ
Cont. Fut.	ਕਰਾਂ	ਕਰੇ	ਕਰੇ	ਕਰਿਯੇ	ਕਰੇ	ਕਰਣ

This close resemblance renders it certain that the two have a common origin, and in the archaic Hindí dialect of the *Rámáyan*, where a form of the Cont. Fut. in **ਸਿ** or **ਸੁ** occurs, we find an explanation of the **ਸ**. Thus, ਜੇ ਤੂੰ ਚਹਿਸਿ=Panj. ਜੇ ਤੂੰ ਚਾਹੇ, 'if thou wish'.\*

### *The Inflected Cases.*

128. The High Hindí, and the Urdú which is only a Persianized form of the same, have preserved no trace of these archaic types of the Instrumental, Ablative and Locative cases. They exist however with slight modification in a few of the older dialects.

(1) In the language of Bihár, of which there are three principal dialects, the Bhojpurí, Mágadhí, and Maithilí, the

\* Kellogg, § 538, f. Also cf. § 540, 541 (2) a.

Instrumental case is not employed in an active sense as it is in Panjábí and High Hindí, with the perfect tenses of transitive verbs. The equivalent, e. g., of **ਉਨ ਕੀਤਾ**, 'he did,' would in Bihári be **ਉ ਕटिलम=ਉर कित्त**, the subject being in the Nom. The Instr. is simply a second Abl. It has two forms. In one, which is identical with the Abl. the uninflected noun takes the suffix **के**, and in the other the noun is inflected to **के** and employs no suffix; as, **उम बले ले नाटिष=Panj. मैं बले ले नाटांगा**, 'I shall take away by force'.\* This illustrates what was said in § 16 of the original use of this case as an Ablative, and also suggests an explanation of the Panjábí Ablative in **ਓ**.

(2) The Gujrátí Locative ends in **ऐ** in both the sing. and the pl.; as **थरे**, 'in the house'; **डेवराऐ**, 'on a child'; **डेवराऐ**, 'on the children'; **थेजाऐ** contracted to **थेजे**, 'on a horse'.†

In the Bhojpurí, Mágadhí, and Maithilí dialects there is the same form, in the sing. only; as **पंडित का थरे देर पेची घाटे**, 'in the pundit's house there are many books'.‡ In Mārwarí and Mewarí the termination is **भै**; as **थेजे**, 'on a horse'; **थरे**, 'at home'. ||

### *Ellipsis of the Postposition.*

129. In cases such as those illustrated by the examples given in § 125 where the postposition is omitted, Kellogg holds that it is incorrect "to represent the postposition as arbitrarily omitted. In reality we have herein a remaining trace of the old inflectional system of declension....The real character of such words is still discernible from their power to occasion the

\* Grierson, i. 11, ii. 52, iii. 3, iv. 303. † Taylor, pp. 20, 175.

‡ Grierson, ii. 52, iii. 3, iv. 303. || Kellogg, Table III.



inflection of an attributive adjunct.”\* He may very likely be right, though the reason he gives is not convincing, since even if the postposition were “arbitrarily” omitted the noun would necessarily be put in the inflected form, just as when the subject of a verb is omitted the verb nevertheless must assume the form that would be required if the subject were expressed. Moreover the postposition is sometimes omitted where there can be no thought of a Locative case, and where also the attributive adjunct is inflected, as in the following example ;  
**ਤੇਰੇ ਆਏ (ਤੇ) ਮੇਰਾ ਕੜਾਹਾ ਠੰਡਾ ਮੀਡਲ ਹੋਇ ਗਇਆ ਹੈ,**  
 ‘(by) your coming my cauldron has become quite cold.’

Still it is true, as has been said, that such omissions generally occur in the case of those postpositions which denote location, and this makes it probable that Kellogg’s contention is correct.

---

\* Kellogg, § 162, Rem.

## CHAPTER XVIII.

## CONTINGENT FUTURE.

130. The conjugation of the Contingent Future was given in the last Chapter. The Contingent tenses (cf. Group I and II, § 52) are all used to present an idea hypothetically, with no reference to its possible or probable realization, in contradistinction to the indicative tenses, which present it positively or negatively as an objective fact, or an assumed fact.

131. The Contingent Future represents an act or state as possibly to occur, but without assuming that it will do so.\* It is employed :—

(1) In (a) the *protasis*, or (b) the *protasis* and *apodosis* of relative and conditional sentences.

Examples :—

(a) ਜਿਹ ਨੂੰ ਇਹ ਸੇਪ ਤਸੇ ਉਹ ਨਿਰੰਗ ਮਰੁਗਾ, 'he will certainly die whom this snake stings'; ਜਦ ਉਹ ਪੁੱਛੇ ਤਾਂ ਠ ਮਸੀਂ ਦੱਸਾਂਗੇ, 'when he asks I will tell (him)'; ਜੇ ਉਹ ਆਵੇ ਤਾਂ ਈਸੇ ਗੱਲ ਹੈ, 'if he comes it will be well,' lit., 'it is a good thing.'

(b) ਜੇ ਕਹੋ ਜੇ ਮੈਂ ਕਰਾਂ, 'I will do what you say'; ਜਾਂ

\* In the case of the substantive verb this tense sometimes has also a present sense.

† The Correlative of ਜਦ is ਤਦ, but in practice ਤਾਂ often follows in the apodosis.

ਉਹ ਬੁਲਾਵੇ ਤਾਂ ਮੈਂ ਜਾਵਾਂ, 'when he calls I will go'; ਜੇ ਉਹ ਬੁਲਾਵੇ ਤਾਂ ਮੈਂ ਜਾਵਾਂ, 'if he calls I will go,' ਜੇ ਪਾਣੀ ਉੱਤਰੇ ਤਾਂ ਅਸੀਂ ਪਾਰ ਲੰਘਿਓ, 'if the water subsides we may cross over.'

*Obs.* In the last four examples the verb in the apodosis has more or less the idea of potentiality, and so probably this tense always has, but very often, as in the first three of these, this is so faint as scarcely to be discernible, as also in the following ; ਜੇ ਉਹ ਤੇਰੀ ਗੱਲ ਨਾ ਮੰਨੇ ਤਾਂ ਤੁਸੀਂ ਕੀ ਕਰੋ, 'if he does not agree to what you say what will you do?' It has been suggested that the use of the contingent tenses in such cases as these is due to a habit the native of India has of avoiding positiveness in his language, and of expressing himself vaguely, so as not to commit himself too far.

(2) In asking or granting permission.

Ex. ਹੁਣ ਮੈਂ ਜਾਵਾਂ, 'Now may I go'? ਉਹ ਕਦ ਆਵੇ, 'when may he come'? ਉਹ ਕੱਲ ਆਵੇ, 'he may come tomorrow,' ਜੇ ਚਾਹੇ ਤੇ ਲਵੇ, \* 'he may take what he pleases.'

(3) In questions in which English idiom would require the use of 'shall.' Thus, of the three examples just given the first two could be translated, 'now shall I go'? 'when shall I come'? Further examples are ; ਅਸੀਂ ਅੱਜ ਕਿੱਥੇ ਜਾਇਓ, 'where shall we go today'? ਮੈਂ ਕਿਹੜੀ ਪੋਥੀ ਪੜਾਂ, 'which book shall I read'?

(4) In an interrogative sentence with an adverb of manner the idea of potentiality is expressed.

---

\* ਲਵੇ, from ਲੈਣਾ, 'to take.'

Ex. ਇਹ ਰੋਟੀ ਮੈਂ ਕਿੱਕਰ ਖਾਵਾਂ, 'how can I eat this bread'? ਅਸੀਂ ਕਿੱਦਾਂ ਜਾਇਯੇ, 'how can we go'?

(5) To express a *wish* or *hope*.

Ex. ਗੁਰੂ ਸਾ ਨੂੰ ਫੇਰ ਇਸ ਦੇਸ ਵਿੱਚ ਕਦੇ ਨਾ ਲਿਆਵੇ, 'may the *Gurú* never again bring us into this country'; ਪਰਮੇਸੁਰ ਕਰੇ, 'God grant,' lit., 'may God do (it)'; ਰੱਬ ਨਾ ਕਰੇ, 'God forbid,' lit., 'may God not do (it).'

(a) Closely allied to this is a very common idiom according to which a negative hope or a hypothesis is expressed by means of a contingent tense preceded by *ਕਿਤੇ* or *ਕਿਧਰੇ*.

Ex. ਉਹ ਕਿਤੇ ਗੁੱਸੇ ਨਾ ਹੋਵੇ, 'I hope he will not be angry,' 'perhaps he will be angry'; ਉਹ ਕਿਧਰੇ ਬਿਮਾਰ ਨਾ ਹੋਵੇ, 'I hope he is not ill,' 'perhaps he is ill.' Further illustrations of this usage will be given in connection with the remaining contingent tenses.

(6) In a dependent clause relating to the future, connected by *ਕਿ* or its equivalents *ਜੇ*, *ਭਾਈ*, with one denoting *wish*, *purpose*, *power*, *ability*, *authority*.

Ex. ਮੈਂ ਚਾਹੁੰਦਾ ਸੀ ਭਈ ਉਹ ਨਾ ਆਵੇ, 'I wished that he should not come'; ਉਹ ਦੀ ਕੀ ਮਜ਼ਾਲ ਹੈ ਜੇ ਮੈਂ ਨੂੰ ਫੜੇ, 'what power has he to seize me'? lit., 'that he should seize me'; ਮੇਰੀ ਦਲੀਲ ਸੀ ਜੇ ਤੂੰ ਸਾਡੇ ਨਾਲ ਚੱਲੇ, 'it was my purpose that you should go with us.' ਠਾਲੇਦਾਰ ਦਾ ਇਖਤਿਆਰ ਨਹੀਂ ਜੇ ਤੈਂ ਨੂੰ ਛੁਡਾਵੇ, 'the *thanedár* has not authority to release you.'

(7) To express likeness, when any act or event is

compared to another, the verb which expresses the likeness as a supposed future act or event is put in the Cont. Fut.

Ex. ਉਹ ਨੂੰ ਐਉਂ ਮਾਰਿਆ ਜਿਵੇਂ ਕੋਈ ਫੁੱਤੇ ਨੂੰ ਮਾਰੇ, 'he beat him as one would beat a dog.'

(8) Generally to represent any act, event, or state, as in the future possible or supposable.

Ex. ਪਿਤਾ ਦੇ ਘਰ ਤਾਂ ਜਾਵਾਂ ਪਰ ਉੱਥੇ ਸਹੇਲੀਆਂ ਹੱਸਣਗੀਆਂ, 'I may indeed go to (my) father's house but there (my) companions will laugh.'

132. In conditional and relative clauses there is not unfrequently an ellipsis of ਜੇ, and the relative adverb or pronoun.

Ex. ਮਾਝੀ ਮਾਂ ਆਖੁ ਤਾਂ ਜਾਮਾਂਗੇ, '(if) my mother says, I will go'; ਫੇਰ ਆਮਾਂਗੇ ਤਾਂ ਤੈ ਨੂੰ ਦੱਸਾਂਗੇ, '(when) I come again I will tell you'; ਚਾਹੇ ਜੋ ਕਰੇ, 'he may do (what) he pleases.'

133. The order of clauses in relative and conditional sentences may be reversed, the apodosis being placed first for the sake of emphasis.

Ex. ਪਰਮੇਸੁਰ ਨੂੰ ਤੇਰੇ ਉੱਤੇ ਮਿਹਰਵਾਨ ਤਾਂ ਜਾਵਾਂਗੀ ਜਾਂ ਤੂੰ ਮੇਰਾ ਬਚਨ ਮੰਨੇਂਗਾ, 'when you mind what I say *then* I shall know that God is kind to you'; ਉਹ ਰਾਜੀ ਰਹੇ ਜੋ ਅਫੀਮ ਨਾ ਖਾਵੇ, '*he* will keep well who does not eat opium'; ਮੈਂ ਤਾਂ ਜਾਵਾਂਗੀ ਜੇ ਤੂੰ ਮੇਰੇ ਨਾਲ ਚੱਲੇ, 'if you go with me *then* I will go.'

134. Of the negative particles ਨਹੀਂ, ਨ, ਨਾ and ਮਤ, signifying 'not,' ਨ or ਨਾ alone is commonly used with the contingent tenses.\*

#### EXERCISE.

ਐਤਕੀ ਜੋ ਹਰਦੁਆਰ ਜਾਵੇ ਉਹ ਵਡਾ ਮੇਲਾ ਦੇਖੁ—ਜੋ ਤੂੰ ਆਖੇ ਸੇ ਮੰਨਾਂਗਾ—ਨਾਨਕ ਨੂੰ ਇੱਕ ਵਾਰ † ਦੇਖਾਂ ਤਾਂ ਮੇਰਾ ਮਨ ਠੰਡਾ ਹੋਵੇ—ਜੇ ਮੇਰੇ ਹੱਥ ਵਿੱਚ ਹਥਯਾਰ ਹੋਵੇ ਤਾਂ ਮੈਂ ਉਸ ਨੂੰ ਮਾਰਾਂਗਾ—ਜੇ ਕਹੇ ਤਾਂ ਮੈਂ ਕੋਈ ਸਵਦ ਸੁਲਾਵਾਂ—ਜਾਂ ਇਸ ਦੇ ਮਨ ਸ੍ਰੀ ਪਰਮੇਸੁਰ ਜੀ ਦੀ ਪ੍ਰੀਤਿ ਉਪਜੇ ਤਦ ਇਸ ਦੀ ਮੁਕਤ ਹੋਵੇ—ਜਾਂ ਇਹ ਸ੍ਰੀ ਪਰਮੇਸੁਰ ਜੀ ਦਾ ਨਾਉਂ ਸਿਮਰੇ ਤਾਂ ਇਹ ਦੇ ਮਨ ਦੀ ਮੈਲ ਜਾਵੇ—ਜਾਂ ਇਹ ਸ੍ਰੀ ਪਰਮੇਸੁਰ ਜੀ ਦੇ ਗੁਣ ਗਾਵੇ ਤਾਂ ਇਹ ਜਨਮ ਮਰਨ ‡ ਭੇ ਰਹਿਤ ਹੋਵੇ—ਮੈਂ ਤੁਹਾਡੇ ਘਰ ਆਵਾਂ—ਪਰਮੇਸੁਰ ਤੈ ਨੂੰ ਰਾਜੀ ਕਰੇ—ਅੱਜ ਮਾਲੀ ਕਿਹੜਾ ਕੰਮ ਕਰੇ—ਹੁਲ ਮੈਂ ਕੀ ਕਰਾਂ—ਤੈ ਨੂੰ ਮੈਂ ਕੀ ਦੱਸਾਂ—ਮੈਂ ਆਪਣੀ ਕਿਰਤ ਨਾ ਕਰਾਂ—ਉਹ ਆਪਣੀ ਕਿਰਤ ਨਾ ਕਰਨ—ਮੈਂ ਐਹੀ ਕੋਈ ਅਵਾਜ ਸੁਣੀ ਜਿਹੀ ਤੋਪ ਦਗੇ—ਜਿੰਨਾ ਚਾਹੇ ਖਾਵੇ—ਉਹ ਦੀ ਦਲੀਲ ਨਾ ਸੀ ਜੋ ਅੱਜ ਆਵੇ—ਕਿਸੇ ਜੱਟ ਦਾ ਇਖ-ਤਿਆਰ ਨਹੀਂ ਜੋ ਰਾਜਾ ਸਾਹਿਬ ਦੇ ਦਰਬਾਰ ਜਾਵੇ—ਜਿੱਧਰ ਦੱਖੇ ਸਤ ਰੇਤ ਹੀ ਰੇਤ ਹੈ.

\* This remark has reference to the modern colloquial. In the Note at the end of the Chapter will be given examples modifying it as regards the more archaic form of the language.

† ਇੱਕ ਵਾਰ, 'once,' lit., 'one time.'

‡ ਜਨਮ ਮਰਨ, 'birth and death,' i. e. transmigration.

Those who go to Paṭiálá will see the mahárájá's *darbár*.—We will do as you say. (*as you say so we will do*)—It will be well (*a good thing*) if you come to my house tomorrow.—What is that in your hand? (*that in your hand what is?*)—(It) is nothing.—If the oranges are ripe we will pluck them.—If you wish I will go.—Some time when (*when some time*) my brother comes from Ambálá I will ask him.—May I go home?—The groom asks if he may go to the bazár. (*the groom says, may I go &c.*)—When the water subsides shall we cross over the river?—His anger flared up like fire. (*so flared up as fire might flare up*).

---

NOTE.

*The Contingent Future.*

135. This tense occurs in all the languages and dialects that have their origin in the Sanskrit, and has a wider application than any other. The conjugation of it varies but little throughout North India, but in form the Panjábí is most nearly allied to the Sindhí, Gojratí and Mágadhí, The inflections are shown in the following Table, with the High Hindí placed at the top for the sake of comparison.\*

---

\* Cf. Hoernle, § 496. Grierson, iii. 43. Taylor, 130.

	Singular.			Plural.		
	1st.	2nd.	3rd.	1st.	2nd.	3rd.
High Hindi	हूँ	है	है	हैं	हैं	हैं
Panjábí.	ਆਂ	ਏ	ਏ	ਇਯੇ, ਈਏ	ਓ, ਓ	ਅਲ
Sindhí.*	ਆਂ	ਇਏ, ਏ, ਈ	ਏ	ਇਯੁੰ	ਇਓ	ਈਨਿ, ਇਨਿ
Gujrátí.	હૂં	ਹੈ	ਹੈ	ਇਯੇ, ਈਏ	ਓ	ਏ
Mághadhí.	ਹੂੰ	ਹੈ, ਜੀ	ਹੈ	ਇਅਇ	ਹੇ	ਹਿਨ

The Garhwáli and Bhojpurí also have न=Panj. ल in the 3rd pers. pl.

136. Though in High Hindi and Panjábí this tense is now used generally in a contingent sense, and with a future reference, yet originally it was a present indicative, and in a number of the languages of North India is still the regular form of that tense.

(1) In the Old Baiswáří dialect of the *Rámáyán* it is used both with and without the auxiliary for the present indicative, The following are among many examples given by Kellogg, ਕਰਉ ਏਕ ਬਿਸਵਾਸ, 'one faith I hold'; ਫੁਲੈ ਫਲੈ ਨ ਬੋਝ, † 'The reed neither blossoms nor bears fruit' So also in the Braj dialect, ਜੁ ਪੰਡਿਤ ਹੋਇ ਸੋ ਵਖ ਸੁਖ ਨ ਮਾਨੈ, ‡ 'he who is

\* These inflections are those of a transitive verb, the forms of the intransitive being somewhat different.

† ਫੁਲੈ ਫਲੈ=Panj. ਫੁੱਲੇ ਫਲੇ. This form in ਐ is met with occasionally in Panjábí.

‡ ਹੋਇ, ਮਾਨੈ=Panj. ਹੋਏ, ਖੰਨੇ.



wise (a pundit) regards neither sorrow nor joy'; **ਆਵੇਂ ਜੈ**, 'they come.' Throughout Rājputāná this is the common form of the present indicative; as **ਕਿਉ ਖਾਵੇ ਛੇ ਜੈਯਰ** (Panj. **ਕਿਉ ਖਾਣੇ ਜੈ ਜਰਿਰ**), 'why do you eat poison?' **ਮੁਝ ਤੂੰ ਕਿਆ ਫਰਮਾਵੇ** (Panj. **ਮੈਂ ਤੂੰ ਕੀ ਫਰਮਾਉਣੇ**), 'what do you command me'?\* In many parts of the North West Provinces this form is common, and in the Panjáb we hear our sahises and grass-cutts, who come from those regions, say to one another **ਸਾਹਿਬ ਆਵੇ ਜੈ**, 'the *sahib* is coming'; **ਸਾਹਿਬ ਬੁਲਾਵੇਂ**, 'the *sahib* is calling,' &c. In the Mágadhí it is used in the same way in combination with the auxiliary, and also rarely without it.†

(2) In Bengálí, Oriyá, and Gujrátí it is both a present indicative and a contingent future, while in Mārāthí it serves the purpose of a historical present or a habitual past.‡ In these last two senses, and also as a past potential it is very commonly used in Panjábí. Whenever a villager tells a story he falls immediately into the use of this tense in relating past events, and it is found so used on almost every page of the *Janam Sákhí*.

Ex. **ਤਾਂ ਕਾਲੂ ਆਖੇ**, 'then Kálú said'; **ਕਹਿਣ ਜੇ ਸ੍ਰੀ ਪਰਮੇਸੁਰ ਤੈਂ ਇਤਨੇ ਬਾਲਕ ਤੂੰ ਕਿਆ ਕਿਰਪਾ ਕੀਤੀ ਜੈ**, 'they said, O God what grace hast thou bestowed upon so (young) a child'; **ਜਾਂ ਰਾਮਾਂ ਦੇਖੇ ਤਾਂ ਮੰਗਤਾ ਭੀ ਕੋਈ ਨਹੀਂ**, 'when Rámán looked there was not even a beggar'; **ਤਾਂ ਮੈਂ ਭੇ ਮਰਦਾਨਾ ਦੇਖੀਏ ਤਾਂ ਕੀ ਦੇਖੀਏ**, 'then (when) I and Mardáná looked what did we see'? **ਅਸੀਂ ਇੱਕ ਦੂਏ ਵਲ ਤਕੀਏ ਪਰ ਕਰ ਕੁਝ ਨਾ ਸੱਕੀਏ**, 'we looked one toward the other but were able to do nothing.'

\* Kellogg, § 490, 506, 507, 545. † Grierson, iii. 45. ‡ Hoernle, § 496.

(3) The following are examples of the use of the same tense as a habitual past. ਜੋ ਆਵੇ ਸੇ ਪੈਰੀਂ ਪਵੇ, 'whoever came would fall at (his) feet'; ਜਾਂ ਉਹ ਧਾਨ ਛੜੇ ਤਾਂ ਚੂੜੀਆਂ ਖੜਕਣ, 'when she pounded the rice (in a mortar, to hull it) her bracelets would rattle.'

(4) And as a past potential; ਗਲ ਵਿੱਚੋਂ ਛੱਡੇ ਨਾਹੀਂ. 'he would not release him from his embrace,' lit., 'his neck'; ਤਾਂ ਕੋਭਾ ਰਾਖਸ਼ ਗੁਰੂ ਨਾਨਕ ਦੇ ਚਰਨਾਂ ਉੱਤੇ ਢਹਿ ਪਇਆ ਉੱਠੇ ਹੀ ਨਾਹੀਂ, 'then the demon Kauṣā fell at the feet of *Gurū Nānak* (and) would not rise.'

(5) Especially common is this form in proverbial sayings and the enunciation of general truths.

Ex. ਕਰੇ ਸੇ ਪਾਵੇ, 'what a man does, he will receive (the reward of the same)' ਰਿੱਛ ਦੀ ਚਾਲ ਕਲੰਦਰ ਜਾਣੇ, 'the bear-tamer (alone) knows the ways of bears,' i. e. every man understands his own occupation; ਕਹੇ ਕੁਛ ਤੇ ਕਰੇ ਕੁਛ, 'he says one thing and does another'; ਮੱਥਾ ਠੇਕੇ ਜਮੀਂ ਪੁਰ ਦਿਲ ਉੱਤੇ ਅਸਮਾਨ, 'one strikes his forehead on the ground, while his heart is flying in the heavens,' i. e. prostrates himself in prayer, while all the time his mind is wandering hither and thither.

137. Sometimes we meet with the use of the negative ਮਤ with this and the other contingent tenses, though this usage is archaic, and is not to be imitated in speaking the language.

Ex. ਕਹੇ ਜੀ ਭਲਾ ਹੋਵੇ ਜੇ ਤੁਸਾਂ ਮਿਲਿਆਂ ਤੇ ਮਤ ਕੁਛ ਉਸ ਦਾ ਭਲਾ ਹੋਵੇ, 'he said, Sir it will be well if he does not receive some benefit by meeting with you'; ਬਰਸਾਤ ਭਰ ਚੱਲਦੇ ਫਿਰਦੇ ਨਹੀਂ ਕਿ ਮਤ ਕਿਸੇ ਕੀੜੇ ਨੂੰ ਵੁਖ ਪਹੁੰਚੇ, 'during the whole of the rainy season they do not move about lest pain should be

inflicted on some insect'; ਜੇ ਵਧੇਰੇ ਖਾ ਗਿਆ ਤਾਂ ਮਤ ਕਿਤੇ ਅਜੀਰਲੁ ਹੋ ਜਾਏ, 'if one ate too much there would be danger of suffering indigestion'; ਤੂੰ ਕੋਈ ਬੈਟ ਸੌਦਕੇ ਇਸ ਦਾ ਇਲਾਜ ਕਰਾਇ ਮਤ ਸ੍ਰੀ ਪਰਮੇਸੁਰ ਜੀ ਕੱਖ ਦੇ ਓਲੇ ਲੱਖ ਬੀ ਕਰਦਾ ਹੋਵੇ, 'call a doctor and have him cured lest what seems to be a small matter should prove to be serious'.\*

138. More frequently ਨਹੀਂ or ਨਾਹੀਂ is met with, as in the examples given under § 136 (4). Others are ; ਨਾਨਕ ਨੂੰ ਨਜਰ ਵਿੱਚ ਰੱਖਲਾ ਕੋਈ ਪੈਸਾ ਟਕਾ ਕਿਤੇ ਵਲ ਗਵਾਵੇ ਨਾਹੀਂ, 'keep your eye on Nának lest perchance he should lose any money'; ਤਾਂ ਗੁਰੂ ਨਾਨਕ ਜੀ ਅੱਗੋਂ ਬੋਲੇ ਨਾਹੀਂ, 'then Gurú Nának did not reply'; ਚੰਦੇ ਰਾਣੀ ਚੁੱਪ ਕਰ ਗਈ ਆਖ ਸਕੇ ਕੁਛ ਨਾਹੀਂ, 'Chando Rání became silent, she was unable to say anything.'

---

\* ਕੱਖ ਦੇ ਓਲੇ ਲੱਖ is a proverbial expression, ਕੱਖ signifying a small particle or blade of grass, and ਲੱਖ a hundred thousand. The former is taken as the type of what is insignificant, and the latter, of what is of serious importance. The phrase then means, a matter of great importance concealed behind one that is insignificant, or to apply it to the case referred to in the sentence quoted, the fear is expressed lest what seemed a slight indisposition might unless properly treated prove serious.

CHAPTER XIX.

THE IMPERATIVE.—SOME IRREGULAR VERBS.

139. The Imperative is rightly placed by Kellogg among the future tenses, since the action contemplated is still in the future at the time of speaking. It is conjugated as follows :—

IMPERATIVE.

मैं लिखਾਂ, 'let me write.'

<i>Singular.</i>	<i>Plural.</i>
1. मैं लिखਾਂ, let me write,	हमारी लिखिजे, † let us write,
2. तू लिख, लिखीं, (लिखे),* write thou,	तुमारी लिखे, लिखिउ, write ye,
3. उह लिखे, let him (her) write,	उह लिखल, let them write.

*Obs.* The masc. and fem. are alike.

140. By a reference to § 119 it will be seen that with slight exceptions the forms of the Imperative and the Contingent Future are the same.

(1) In the 2nd pers. sing. (a) the Imperative has a form which is identical with the root of the verb, and which does not occur in the Cont. Fut. (b) The form in

\* The form in brackets is obsolete. See below § 150, 151.

† In the Janam Sākhī the termination **मै** is common, making लिखिमै instead of लिखिजे.

हैं which is obsolete in the Cont. Fut. is in regular use in the Imperative, while on the other hand that in छें which is in common use in the former is obsolete in the latter.

(2) The nasal ह् of the 2nd pers. pl. in the Cont. Fut. does not occur in the Imperative, but the obsolete form in छिह् is regularly employed in the latter.

141. In the second person the forms लिखीं, लिखिह् differ slightly as regards their usage from लिख, लिखे.

(1) They are somewhat more polite.

(2) They would be more likely to be used if the order were not expected to be immediately carried out, but at some future time, though even in this case the shorter forms would not be out of place, and indeed are frequently employed.

(3) They relate to *habitual* action. Thus if you are questioning a man on some affair you say, झूठ ना बोल or झूठ ना बोलै, 'do not lie,' lit., 'do not speak a lie,' but झूठ ना बोलो or झूठ ना बोलिह्, if you mean 'do not make a practice of lying.' Nevertheless the two forms are very much used interchangeably.

142. With the Imperative the negative ना alone is commonly used.\* It usually stands before the verb, but sometimes follows it. It is often placed after the

---

\* Owing to the influence of the Hindī or Urdu, भड is sometimes heard, but it is not good Panjābī. For the use of नहीं with the Imperative see the Note at the end of this Chapter.

second person of the Imperative without a negative force but rather to give emphasis to it; as, **ਸੁਣੋ ਨਾ**, 'listen won't you,' 'just listen'; **ਦੇਖੋ ਨਾ**, 'look won't you,' 'see here.' In this sense it is spoken with a rising tone of the voice. If spoken with a falling inflection the above would mean 'do not listen,' and 'do not look.'

143. The Imperative 2nd pl. of **ਮੰਨਣਾ**, 'to obey,' lengthened to **ਮਾਨੋ**, and the 3rd sing. and 2nd pl. of **ਜਾਣਨਾ**, 'to know,' viz., **ਜਾਣੇ**, **ਜਾਣੋ**, are idiomatically used as adverbs meaning, 'as it were,' 'as if.' In the latter sense they are usually preceded by **ਕਿ**, **ਜੇ**, or **ਭਈ**.

Ex. **ਇਹ ਵਿੰਦਿਆ ਮਾਨੇ ਜੁਗਤਿਆਂ ਦਾ ਹੀ ਪੰਜ ਹੈ**, 'this science is as it were a collection of contrivances'; **ਉਹ ਐਉਂ ਬੋਲਿਆ ਭਈ ਜਾਣੇ ਮੈਂ ਹੀ ਘਰ ਦਾ ਮਾਲਕ ਹਾਂ**, 'he spoke as if he himself were the master of the house'; **ਜੇ ਉਸ ਨੂੰ ਆਖੇ ਉਹ ਉਸ ਨੂੰ ਐਉਂ ਭੁਲਾਉਂਦਾ ਹੈ ਕਿ ਜਾਣੇ ਕਦੇ ਸੁਣਿਆ ਹੀ ਨਹੀਂ ਸੀ**, 'what you say to him he forgets as if he had never even heard it.'

144. The 2nd sing. and pl., and the 3rd sing. Imper. of **ਜਾਣਨਾ**, 'to know,' are used with a personal pronoun in a sense equivalent to the phrase 'do as you please, the responsibility is with you,' or 'it is your business, not mine.' You endeavour for instance to persuade a man to follow a particular course, and finding him unwilling to act on your advice you say **ਅੱਡਾ ਤੂੰ ਜਾਣ**, or **ਤੁਸੀਂ ਜਾਣੋ**, with a good deal of emphasis on

the pronoun, and that ends the argument. Or speaking of a third person you say **ਉਹ ਜਾਣੇ**, 'he can do as he pleases and take the consequences'.\* The expression **ਮੁਸੀਂ ਜਾਣੇ** also frequently means 'I do not know,' when said in reply to a question.

**145.** From the verb **ਚੱਲਣਾ**, 'to go,' is formed the very common phrase **ਚੱਲੋ ਚੱਲਿਯੋ**, or **ਆਉ ਚੱਲੋ ਚੱਲਿਯੋ**, 'come let us go.'

**146.** In the following list of irregular verbs the letter *r* indicates that the part referred to is regular. In some cases regular and irregular forms both are in use.

---

\* In this idiom there seems to be a good deal of confusion with respect to the persons, the verb in the 3rd pers. being sometimes used with the 2nd personal pronoun and very commonly the verb in the 2nd pers. with the 3rd personal pronoun, as **ਤੂੰ ਜਾਣੇ**, **ਉਹ ਜਾਣੇ**.

INFINITIVE.	IMP. PART.	PERF. PART.	FUTURE.	IMPERATIVE.	
				Sing.	Plur.
ਲੈਣਾ, to take	r.	ਲਿਆ, ਲਇਆ	ਲਿਆਂ, ਲਵਾਂ	ਲੈ, ਲਈ	ਲਓ, ਲਓ
ਦੇਣਾ, to give	r., ਦਿੰਦਾ	ਲੀਤਾ, ਲਿੱਤਾ ਦਿੱਤਾ	ਦਿਆਂ, ਦੇਵਾਂ	ਦਿਹ, ਦੇਈ	ਦਿਓ, ਦੇਇਓ
ਪੈਣਾ } to fall ਚੋਣਾ } to lie	r.	ਪਿਆ, ਪਇਆ	ਮਵਾਂ	ਪਉ	ਪਓ, ਪਓ
ਬਹਿਣਾ, to say	r.	r., ਬਿਹਾ	r.	r., ਬਹੁ	r.
ਰਹਿਣਾ, to stay	r.	r., ਰਿਹਾ	r.	r., ਰਹੁ	r.

(1) The Future conjugation of ਲੈਣਾ is as follows:—



<i>Singular.</i>	<i>Plural.</i>
1. ਮੈਂ ਲਿਆਂ, ਲਵਾਂ,	ਅਸੀਂ ਲੇਇਯੇ, [ਲਵੋਂ, ਲਵੇ,
2. ਤੂੰ ਲਾਏਂ, ਲਵੇਂ,	ਤੁਸੀਂ ਲਿਓਂ, ਲਿਓ, ਲਾਓਂ, ਲਾਓ,
3. ਉਹ ਲਾਏ, ਲਵੇ,	ਉਹ ਲੈਣ.

(2) The Future of ਵੇਣਾ is conjugated in the same way, except that (a) the second form throughout the singular usually takes *e laun* over ਵ, making ਵੇਦਾਂ, ਵੇਵੇਂ, and ਵੇਵੇ, and (b) the 3rd pl. is ਵੇਣ. In the 1st sing. and 2nd pl. the form without ਵ is preferred.

(3) The Perfect participles of ਰਹਿਣਾ and ਕਹਿਣਾ are irregular only in the marc. sing. The inflected forms are regular, ਰਹੇ, ਰਹੀ, ਰਹੀਆਂ, and ਕਹੇ, ਕਹੀ, ਕਹੀਆਂ.

(4) The Future conjugation of ਪੈਣਾ was given in § 123. The Imperative is the same, except the 2nd sing. and pl., which are as given in the Table.

147. A noun denoting a *place* toward which motion is directed is put in the Dative or Locative case, the suffix ਨੂੰ, ਪੁਰ, &c., being often omitted as has been explained, but if a *person* be denoted the postposition ਕੋਲ੍ਹ or ਪਾਸ must be used. Thus we say ਉਹ ਪਿੰਡ ਨੂੰ ਗਿਆ, or ਉਹ ਪਿੰਡ ਗਿਆ, 'he went to the village,' but never ਉਹ ਆਪਣੇ ਭਰਾਉ ਨੂੰ ਗਿਆ, or ਉਹ ਆਪਣੇ ਭਰਾਉ ਗਿਆ, 'he went to his brother.' In this case we must say ਉਹ ਆਪਣੇ ਭਰਾਉ ਕੋਲ੍ਹ ਗਿਆ.

#### EXERCISE.

ਆਪਣੇ ਘਰ ਜਾਹ—ਘੋੜਾ ਲਿਆਉ—ਤੂੰ ਮੈ ਨੂੰ ਇਹ ਬੁਨਾਰ

ਬਖਸ—ਜੇ ਆਵੇ ਸੇ ਮੇਰੇ ਕੋਲ ਲਿਆਈ—ਜਾਂ ਮੈਂ ਬੁਲਾਵਾਂ ਤਾਂ  
ਜਰੂਰ ਆਵੀਂ—ਜਿਥੇ ਮੈਂ ਜਾਵਾਂ ਤੂੰ ਮੇਰੇ ਨਾਲ ਚੱਲ—ਤੇਰਾ ਸੁਆ-  
ਮੀ ਤੈ ਨੂੰ ਜੇ ਕਰੇ ਉਹ ਤੂੰ ਕਿਸੇ ਅੱਗੇ ਨਾ ਦੱਸੀਂ—ਜੇ ਤੇਰੇ ਇੱਛਿਆ  
ਹੋਵੇ ਸੇ ਕਰ—ਚਾਹੇ ਸੇ ਕਰੇ—ਹਰੇਕ ਆਪੇ ਆਪਣਾ ਕੰਮ ਕਰੇ—  
ਪਰੇ ੨ ਜਾਹ—ਨਹਿਰ ਦੇ ਕੰਢੇ ੨ ਚੱਲ \*—ਤਾਂ ਗੁਰੂ ਨਾਨਕ ਜੀ ਕਹਿ  
ਆ ਭਾਈ ਬਾਲਾ ਅਤੇ ਮਰਦਾਨਾ ਹੁਲ ਚੱਲਿਐ—ਬਾਲਿਆ ਐਹ  
ਛੰਨਾ ਫੜਾਈ—ਫੁਫ ਰੋਟੀ ਲੈ—ਮੇਰੀ ਪੋਥੀ ਨਾ ਲਈਂ—ਮੈਂ ਨੂੰ ਫੁਫ  
ਆਟਾ ਦਿਹ—ਤੂੰ ਮੇਰੇ ਕੋਲ ਰਹੁ—ਗਮ ਦਿੱਤੇ ਨੂੰ ਕਹੁ ਭਈ ਮੈਂ ਅੱਜ  
ਨਹੀਂ ਆਵਾਂਗਾ—ਦੇਖ ਨਿਰੰਕਾਰ ਕਿਆ ਕਿਆ ਚਲਿੰਦੁ ਕਰਦਾ ਹੈ †  
—ਜਿਹੜੀ ਗੱਲ ਮੈਂ ਤੈ ਨੂੰ ਆਖੀ ਸੀ ਸੇ ਕਿਸੇ ਕੋਲ ਨਾ ਦੱਸੀਂ—ਜਾਂ  
ਕਢੇ ਤੁਸੀਂ ਸਹਿਰ ਜਾਓਂਗੇ ਤਾਂ ਮੇਰੇ ਲਈ ਫੁਫ ਤਮਾਖੂ ਲਿਆਇਓ—  
ਉਨ ਮੈਂ ਨੂੰ ਇੱਕ ਰੁਪਈਆ ਦਿੱਤਾ—ਮੈਂ ਗਮ ਸਿੰਹੁ ਨੂੰ ਫੁੱਹ ਨਹੀਂ ਕਿ-  
ਹਾ—ਮੈਂ ਤੈ ਨੂੰ ਆਪਣੀ ਪੋਥੀ ਦਿਆਂਗਾ—ਤੂੰ ਮੈਂ ਨੂੰ ਕੀ ਦੇਵੇਂਗਾ—  
ਉਹ ਸਾ ਨੂੰ ਕੀ ਦੇਵੇਂਗਾ—ਅਸੀਂ ਤੈ ਨੂੰ ਕੀ ਦੇਇਯੇ—ਅਸੀਂ ਤੈ ਨੂੰ ਫੁੱਹ  
ਨਹੀਂ ਦਿਆਂਗੇ—ਵੇਖੋ ਕੋਲ ਆਉਂਦਾ ਹੈ—ਘੋੜਾ ਤਿਆਰ ਕਰ—

---

\* Note the difference between ਜਾਣਾ and ਚੱਲਣਾ. The former  
always means to go. The latter means to move in any direction, whe-  
ther away from, or toward the speaker, or accompanying him. Hence  
if anyone is walking with you and lags behind you say ਚੱਲੋ, 'come.'  
If you send him anywhere and he hesitates, you say ਚੱਲੋ 'go,' or if he  
is going anywhere and you wish to accompany him you say ਮੈਂ ਤੇਰੇ  
ਨਾਲ ਚੱਲਾਂਗਾ, 'I will go with you.'

† ਚਲਿੰਦੁ, 'wonders' Very often however the word has a bad  
meaning, and signifies 'trick,' 'deceit.'

ਖੁਰ ਤੇ ਪਾਣੀ ਲਿਆਈ—ਬਜ਼ਾਰ ਨੂੰ ਜਾਹ—ਠਾਢੇਦਾਰ ਕੋਲ ਜਾਹ  
—ਸਾਡੇ ਨਾਲ ਚੱਲੋ—ਮੇਰੇ ਨਾਲ ਕੋਲ ਜਾਵੋ.

Bring me some water.—Bring my shoes.\*—Bring your shoes.—I will give you my shoes.—Give me the ink-stand.—Give me your pen.—Take this pen.—I will not take it.—We will not take the oranges.—What shall we take?—Which book shall I take?—Which books shall the boys take?—May the boy take this orange?—I gave him an orange.—I gave him this book.—They gave us two books.—Give Basant Singh your gun.—Where did you (sing.) stay?—Where did you (pl.) stay today?—What did Nának say?—What did the old women say?—Stay here today.—Come let us go to the melá.—The brahmans are as proud as if they were gods. (*the brahmans have such pride as if we are gods*).

---

NOTE.

148. That the Imperative and Contingent Future were, with the exception of the root form of the Imper. 2nd sing., originally identical, is evident from a comparison of the two paradigms. It is rendered still clearer by the following Table, in which the Panjábí Imperative and the Sindhí Contingent Future are placed side by side.

---

\* 'Shoes' is generally spoken in the singular, as being a pair.

## ਛੱਡਣਾ, 'to give up.'

	Singular.			Plural.		
	1st.	2nd.	3rd.	1st.	2nd.	3rd.
Sind. Cont. Fut.	ਛੱਡਿ- ਆਂ	ਛੱਡਿਏ, ਛੱਡੋ, ਛੱਡੀ	ਛੱਡੇ	ਛੱਡਿ- ਊ,*	ਛੱਡਿਓ	ਛੱਡੀਨਿ, ਛੱਡਿਨਿ
Panj. Imper.	ਛੱਡੋ	ਛੱਡੋ, (ਛੱਡੋ), ਛੱਡੀ	ਛੱਡੋ	ਛੱਡਿਯੋ	ਛੱਡੋ, ਛੱਡਿਓ	ਛੱਡਣ

(1) It will be observed, (a) that the obsolete form in ਏ of the Panjābī Imper. 2nd sing. is in current use for the same person in the Sindhī Cont. Fut.; (b) That the Panjābī Imper. forms in ਈ and ਇਓ have their exact counterpart in the Sindhī Cont. Fut.; and (c) That the Panjābī 1st pl. though differing slightly from the Sindhī is identical with the Gujrātī Cont. Fut.

149. The ਈ type has also close analogies in the Garhwālī Cont. Fut. ਮਾਰੀ, 'beat'; Old Baiswārī ਮਾਰਿ or ਮਾਰਹਿ; Māgadhī ਮਾਰਹੀ; Maithilī ਮਾਰਹੀ. †

150. The form in ਏ exists in old Mārāṭhī, and is derived from the more archaic type in ਹਿ: thus ਪਾਵਹਿ, ਪਾਵਹਿੰ, ਪਾਵੇ. ‡

151. Many examples might be cited from the *Janam Sākhī* illustrating the use of the termination ਏ in the Imperative. The following will suffice.

\* The Gujrātī has ਛੱਡਿਯੋ like the Panjābī.

† Kellogg, Table xx. Grierson, iii. 43, v. 52.

‡ Beames.

Ex. ਨਾਨਕ ਜੀ ਦਾ ਮੱਥਾ ਚੁੰਮੋ ਅਤੇ ਪੈਰਾਂ ਤੇ ਹੱਥ ਲਾਵੋ ਅਤੇ ਜੈਰਾਮ ਨੂੰ ਮੇਰੇ ਬੰਦਗੀ ਕਰੋ, 'kiss the forehead of Nának, and place (your) hands on his feet, and give my greeting to Jairám'; ਅਸਾਂ ਆਂਵਦਿਆਂ ਤੋੜੀ ਕੰਮ ਚਲਾਏ, 'until I come keep the work going'; ਦੇਖੋ ਮਤ ਲੋਕਾਂ ਦੇ ਆਖੇ ਵਿਖੇ ਭਰਮਦਾ ਹੋਵੇ, 'see that he is not led astray by people's talk'; ਮੇਰਾ ਨਾਨਕ ਜੀ ਨੂੰ ਸਲਾਮ ਆਖੋ, 'give my *salám* to Nának.'

152. The following examples illustrate the use of the form in *ਈਂ* when immediate action is expected.

Ex. ਜਾਈਂ ਬੇ ਮੁੰਡਿਆ ਹੱਟੀ ਤੇ ਰਾਮ ਦਿੱਤੇ ਨੂੰ ਹਾਕ ਮਾਰ ਲਿਆਉ, 'go boy and call Rám Dittá from the shop'; ਜੇ ਗੁਰੂ ਦਾ ਲੋਕ ਹੈ ਤਾਂ ਸੱਚੇ ਸੱਚ ਕਰਕੇ ਜਾਣੀ, 'if you are a follower of the *Gurú* (lit., 'a *Gurú's* man') then know for certainty'; ਬਸੰਤ ਸਿੰਹਾਂ ਐਹ ਢੰਨਾ ਫੜਾਈਂ, 'Basant Singh, just hand me that *channí*'; ਦੇਖੀਂ ਝੂਠ ਨਾ ਕਹੀਂ ਜੇ ਦੇਣਾ ਹੈ ਹੱਕ ਬਾਜਬੀ ਆਖ ਦਿਹ, 'beware, don't lie, whatever you owe (have to give) say truly'; ਜਾਹ ਦੱਬਕੇ ਪੱਠੇ ਪਾ ਛੱਡੀਂ, 'go throw down the fodder, pressing it (well).'

153. With regard to the relation between the Contingent Future and the Imperative Hoernle says, "The present conjunctive (Cont. Fut.) and the present imperative are the same as the Sanskrit present indicative and present imperative respectively. But in the same measure as the Sanskrit present indicative assumed a conjunctive sense in the Gaudian languages, it also became capable of doing duty for the present imperative, and was consequently confounded with it, but so that, as a rule, the present conjunctive superseded the present imperative, while in the 2nd pers. the imperative took the

place of the conjunctive.”\* In the dialects of Bihár these two are absolutely identical.†

154. In the *Janam Sákhí* the Imperative 2nd sing. often ends in **ਉ** or **ਇ**, which are archaic Hindí forms used frequently in the *Rámáyan* and other medieval writings.‡

Ex. ਹੁਣ ਅਸਾ ਨੂੰ ਵਿਦਿਆ ਦੇਹੁ, ‘now dismiss us’; ਪਹਿਲੋਂ ਮੈ ਨੂੰ ਮਾਰ ਪਿਛੋਂ ਭਾਵੇਂ ਕਿਧਰੇ ਜਾਹੁ, ‘first kill me, afterwards go where you please’; ਜਾਹਿ ਜਗਾ ਲੈਇ, ‘go wake (him).’

(1) Both these forms are in common use in Sindhí, the Imper. 2nd sing. of transitive verbs ending in **ਇ**, as ਪਾਲਿ from the infinitive ਪਾਲਨੁ, ‘to cherish,’ and that of intransitive verbs in **ਉ**, as ਮਰੁ from ਮਰਨੁ, ‘to die.’

155. The respectful or precative forms of the Imperative, **ਦੇਖੀਏ**, **ਬੋਲੀਏ**, &c., do not call for remark since they belong to Hindí and are never used in Panjábí except by those who, in the cities or elsewhere, have come under the influence of the Hindí or Urdú language.

156. Occasionally the negative particle **ਨਾਹੀਂ** is used with the Imperative; as, **ਤਲਵੰਡੀ ਭੇਜੋ ਨਾਹੀਂ**, ‘do not send (him) to Talwandi’; **ਤੁਸੀਂ ਕਰੋ ਕੁਛ ਨਾਹੀਂ**, ‘do not you do anything.’

\* Comparative Grammar, § 497. † Grierson, iii. 27, &c.

‡ Beames, iii. 109, Kellogg, 542 (1).

## CHAPTER XX.

COMPOUND VERBS.—THE VERB **जेहा**.—OMISSION OF THE  
 AUXILIARY.—OMISSION OF THE CONJUNCTION.  
 —ADJECTIVES AS ADVERBS.



157. The Panjábí language, like the Hindí and Urdú employs a large number of what are known as *Compound Verbs*. No less than twelve or thirteen varieties are enumerated by grammarians, but of these not more than three can be regarded as justly entitled to the name. The remainder are in fact phrases consisting of two words in grammatical relation to one another. Indeed this might be said of all of them but as, in the three exceptions referred to, the relation of the component parts is not very obvious, they may fairly be regarded as true compounds. The list is as follows :—

Nominal,	Inceptive,
Intensive,	Permissive,
Potential,	Acquisitive,
Completive,	Continuative,
Frequentative,	Progressive,
Desiderative,	Statical,
	Reiterative.

The student who is beginning the study of the

language might well be excused if he felt alarmed at so formidable an array of "strange names," as Beames very justly calls them, but I think that as we take them up in their order it will be found that none of them are really dangerous, and that in the case of most of them the name will prove the most difficult thing to master.

158. Many ideas which in English are expressed by a single verb, are, in Panjábí, expressed by a combination of a verb and a noun, or a verb and an adjective; as **ਪਿਆਰ ਕਰਨਾ**, 'to love'; **ਉਤਪਤ ਕਰਨਾ**, 'to create'; **ਠੇਡਾ ਖਾਣਾ**, 'to stumble,' lit., 'to eat a stumble,' &c. These are the so-called *nominal* compounds.

159. The verbs which enter most frequently into these combinations are **ਕਰਨਾ**, 'to do,' **ਹੋਣਾ**, 'to be,' **ਖਾਣਾ**, 'to eat,' **ਦੇਣਾ**, 'to give,' **ਮਾਰਨਾ**, 'to strike,' and **ਪਾਉਣਾ**, 'to throw.' The noun or adjective is always in the Nominative case singular or plural.

160. The noun or pronoun which precedes these compounds in the relation of object or otherwise, is put, with some, in the Genitive case, with others in the Dative, the Accusative, the Ablative, or the Locative. No rule can be given by which the case to be employed shall be determined, as the usage of the language seems to be quite arbitrary in this respect. In future however lists will be given at the head of the



Exercises as occasion may require, with the cases indicated. Thus, **ਕਿਸੇ ਦਾ ਭਰੋਸਾ ਕਰਨਾ**, 'to trust one'; **ਕਿਸੇ ਨਾਲ਼ ਵੈਰ ਰੱਖਣਾ**, 'to hate one'; **ਕਿਸੇ ਉੱਤੇ ਡਰਮ ਖਾਣਾ**, 'to pity one,' &c. Those that are used intransitively will generally not need this; as, **ਜੁਆ ਖੇਡਣਾ**, 'to gamble.' When in these lists no object is given with a transitive verb it may be understood that the Accusative is to be used.

161. The verb **ਹੋਣਾ**, to be,' 'exist,' 'become,' 'happen,' supplies the parts that are wanting in the defective substantive verb **ਹਾਂ**, 'I am,' **ਸਾ**, 'I was.' The Perf. part. is **ਹੋਇਆ**, 'become,' 'happened,' 'occurred,' inflected to **ਹੋਏ**, **ਹੋਈ** and **ਹੋਈਆਂ**. The Imp. part. is **ਹੁੰਦਾ** (rarely **ਹੋਂਦਾ**), 'being,' inflected to **ਹੁੰਦੇ**, **ਹੁੰਦੀ**, **ਹੁੰਦੀਆਂ**. The tenses of the Perf. part. signify 'becoming,' 'happening,' while those of the Imper. part. represent the existence of a thing or state indefinitely, without necessarily restricting it to any particular point of time. Hence they are used to express what is *habitual* or *true in general*. Thus:—

**ਮੈਂ ਹਾਂ**, 'I am,' now, at this moment.

**ਮੈਂ ਹੁੰਦਾ ਹਾਂ**, 'I am,' (lit., 'I am being') i. e. I am, not necessarily at this present moment, but generally and as a rule, as we say, 'I am suffering from fever,' though there may be no fever on at the time of speaking. [understood.]

**ਮੈਂ ਸਾ**, 'I was,' at some definite time, expressed or

ਮੈਂ ਹੁੰਦਾ ਸਾ, 'I used to be.'

ਮੈਂ ਹੋਇਆ, 'I became.'

ਮੈਂ ਹੋਇਆ ਹਾਂ, 'I have become.'

ਮੈਂ ਹੋਇਆ ਸਾ, 'I became,' 'had become.'

But in the Future it signifies 'to be' simply.

ਹੋਵੇ, ਹੋਵੀਂ, ਹੋਇਓ, 'be.'

ਮੈਂ ਹੋਵਾਂ, 'I may be,' &c.

ਮੈਂ ਹੋਵਾਂਗਾ, 'I shall be.'

The following examples will be sufficient to illustrate the use of this verb.

ਮੈਂ ਭੁੱਖਾ ਹਾਂ, 'I am hungry.'

ਮੈਂ ਭੁੱਖਾ ਹੁੰਦਾ ਹਾਂ, 'I am hungry,' not necessarily at this moment, but nowadays generally.\*

ਮੈਂ ਭੁੱਖਾ ਸਾ, 'I was hungry.'

ਮੈਂ ਭੁੱਖਾ ਹੁੰਦਾ ਸਾ, 'I used to be hungry.'

ਮੈਂ ਭੁੱਖਾ ਹੋਇਆ, 'I became hungry.'

ਕੀ ਹੋਇਆ, 'what happened'? 'what occurred'? This also has the special idiomatic sense of 'what does it matter'? as, ਜੇ ਉਹ ਨਹੀਂ ਆਇਆ ਤਾਂ ਕੀ ਹੋਇਆ, 'if he did not come what does it matter'?

ਮੈਂ ਭੁੱਖਾ ਹੋਇਆ ਹਾਂ, 'I have become hungry.'

ਮੈਂ ਭੁੱਖਾ ਹੋਇਆ ਸਾ, 'I had become,' or 'became, hungry.'

ਮੈਂ ਭੁੱਖਾ ਹੋਵਾਂਗਾ, 'I shall be hungry.'

---

\* It would be more common however in a sentence of this sort to substitute for ਹੁੰਦਾ the Imp. part. of ਰਹਿਣਾ, 'to remain,' and to say ਮੈਂ ਭੁੱਖਾ ਰਹਿੰਦਾ ਹਾਂ, 'I keep hungry,' ਮੈਂ ਭੁੱਖਾ ਰਹਿੰਦਾ ਸਾ, 'I kept hungry.'

**162.** In the present and past imperfect of all verbs the auxiliary is very frequently omitted. This is the case especially, though not by any means exclusively, when two verbs occur together in the same construction and united by a conjunction.

Ex. ਮੈਂ ਦੇਖਦਾ ਅਤੇ ਸੁਣਦਾ ਹਾਂ, 'I see and hear'; ਮੈਂ ਖਾਂਦਾ ਅਤੇ ਪੀਂਦਾ ਸੀ, 'I was eating and drinking.'

(1) In such constructions as these the conjunction is usually omitted, as also between pairs of nouns, pronouns, and adjectives.

Ex. ਮੈਂ ਖਾਂਦਾ ਪੀਂਦਾ ਸੀ, 'I was eating and drinking'; ਮੁੰਡੇ ਕੁੜੀਆਂ, 'boys and girls'; ਅਸੀਂ ਤੁਸੀਂ, 'we and you'; ਛੋਟੇ ਵੱਡੇ, 'small and great,' 'young and old.'

(2) If the words constituting the pair are inflected plurals the final ਆਂ may be put to the second only; as ਮੁੰਡੇ ਕੁੜੀਆਂ ਨਾਲ ਮਨ ਪਰਚਾਓ, 'amuse yourself (your mind) with the boys and girls.'

**163.** Some adjectives are used also as adverbs; as, ਵੱਡਾ, 'great,' 'very,' 'much'; ਥੋੜਾ, 'a little.' When they govern an adjective they must, if declinable, be inflected to agree with it, or rather with the noun which the adjective qualifies, in gender, number, and case.

Ex. ਇਹ ਸੰਗਤਰਾ ਵੱਡਾ ਕੋੜਾ ਹੈ, 'this orange is very bitter.'

ਏਹ ਸੰਗਤਰੇ ਵੱਡੇ ਕੋੜੇ ਹਨ, 'these oranges are very bitter.'

[bitter.]

ਇਹ ਵਯਾਈ ਵੱਡੀ ਕੋੜੀ ਹੈ, 'this medicine is very

ਏਹ ਬੱਟੀਆਂ ਵੱਡੀਆਂ ਕੋੜੀਆਂ ਹਨ, 'these pills are very bitter.'

NOMINAL COMPOUNDS.

ਪੈਦਾ (or ਪੈਦੇ) ਹੋਣਾ, 'to be created,' 'to be born.'

ਉਤਪਤ ਕਰਨਾ, 'to create.'

ਪੈਦਾ ਕਰਨਾ, 'to create.'

ਕਿਸੇ ਨਾਲ (or ਨੂੰ) ਪਿਆਰ ਕਰਨਾ, 'to love one.'

EXERCISE.

ਪਿਉ ਆਪਣੇ ਪੁੱਤ ਨਾਲ ਪਿਆਰ ਕਰਦਾ ਹੈ—ਅਸੀਂ ਆਪਣੇ ਵੈਰੀਆਂ ਨਾਲ ਪਿਆਰ ਕਰਿਯੇ—ਅਸੀਂ ਕਿਸੇ ਨਾਲ ਵੈਰ ਨਾ ਰੱਖਿਯੇ—ਜਗਤ ਨੂੰ ਕਿਨ ਪੈਦਾ ਕੀਤਾ—ਪਰਮੇਸੁਰ ਨੈ ਸਾਰੇ ਸਰਿਸਟ ਉਤਪਤ ਕੀਤੀ—ਰਾਮ ਸਿੰਹੁ ਕੱਲ ਗੋਪੀ ਦੇ ਪੁੱਤ ਨਾਲ ਜੁਆ ਖੇਡਦਾ ਸੀ—ਤੁਸੀਂ ਮੇਰਾ ਭਰੋਸਾ ਕਿੰਉ ਨਹੀਂ ਕਰਦੇ—ਅਸਾਂ ਤੁਹਾਡਾ ਵਡਾ ਭਰੋਸਾ ਕੀਤਾ—ਕਿਸੇ ਛਲੀਏ ਦਾ ਭਰੋਸਾ ਨਾ ਕਰ—ਤੁਸੀਂ ਉਦਾਸ ਕਿੰਉ ਹੋ—ਮੈਂ ਉਦਾਸ ਨਹੀਂ—ਤੁਸੀਂ ਕਿੰਉ ਉਦਾਸ ਹੋਏ—ਮੈਂ ਨਹੀਂ ਉਦਾਸ ਹੋਇਆ—ਮੇਰਾ ਭਰਾਉ ਅੱਜ ਕੱਲ \* ਵਡਾ ਉਦਾਸ ਰਹਿੰਦਾ ਹੈ—ਅਨੰਦ ਸਿੰਹੁ ਦਾ ਮੁੰਡਾ ਕੱਲ ਬਿਮਾਰ ਸੀ—ਉਹ ਕਦੋਂ ਬਿਮਾਰ ਹੋਇਆ—ਮੈਂ ਵਡੀ ਬਿਮਾਰ ਹੋਈ—ਤੇਰੀ ਉਸ ਗੱਲ ਥੋਂ ਮੈਂ ਵਡੀ ਪਰਸਿੰਨ ਹੋਈ—ਇੱਕ ਪਖੀਰਾਂ ਦੀ ਮੰਡਲੀ ਜੋ ਅੰਨ ਬਸਤਰ ਤੇ ਹੀਲ ਸੀ—ਮੈਂ ਆਪਣਿਆਂ ਹੱਥਾਂ ਪੈਰਾਂ ਨੂੰ ਤੇਰੀ ਟਹਿਲ ਵਿੱਚ ਲਾਵਾਂਗਾ—ਇਹ ਸਗੋਰ ਹੱਡ ਮਾਸ ਦਾ ਪਿੰਜਰਾ ਹੈ—ਸਾਡੇ ਕਾਰਲ ਨਾਈ ਬ੍ਰਾਹਮਣ ਨੈ

\* ਅੱਜ ਕੱਲ, 'today and yesterday'='nowadays.'

ਸਜਾ ਪਾਈ—ਪਿੰਡ ਦੇ ਛੋਟੇ ਵਭੇ ਸਭ ਮੇਲੇ ਗਏ ਹਨ—ਬਹੁਤੇ ਲੋਕ  
ਆਉਂਦੇ ਜਾਂਦੇ ਸੀ—ਖੱਟੇ ਮਿੱਠੇ ਫਲ—ਵੁਖ ਸੁਖ ਸਭੇ ਭੋਗਦੇ ਹਨ—  
ਉਹੋ ਮੰਦੇ ਸਭ ਆਪੋ ਆਪਣਾ ਲੇਖਾ ਵੇਲਗੇ.

Are you ill?—Were you taken (*did you become*) ill today?—When was your son taken ill?—I am very strong nowadays.—When I was taken ill I went to the hospital.—To which hospital?—No one recovers by taking medicine. (*becomes well with\* medicine*)—I was † very glad when your letter came.—I was very ill when your letter came.—Do not gamble.—Nowadays people gamble a great deal. (*much*)—Everyone loves his own children.—No one hates his children.—No one ever hated his own children.—Which *pandit* teaches the boys and girls?—Those are very high mountains.—He is a very tall man.—I am very hungry and thirsty.—*Gurú Nának* was born in Talwandí.—God created the heaven and the earth.—God created all things by (*ਨਾਲ*) his power.

---

\* The instrument *by which* an action is performed or a result secured is generally construed with the postposition *ਨਾਲ* rather than the Abl. suffix *ਭੇ*, though the use of the latter would not be incorrect.

† *ਜੇਇਆ*, not *ਸਾ*, because the *being glad* at the time of the arrival of the letter was not a mere coincidence, but resulted from it, and therefore 'was glad' is here equivalent to 'became glad.'

## CHAPTER XXI.

## THE INFINITIVE.

164. The infinitive which is in reality a verbal noun, expressing in the abstract the idea denoted by the verb, if it has an object, always agrees with it in gender and number, when the latter is in the Nominative case. It is inflected to **ਏ**, **ਈ**, or **ਈਆਂ**, according as its object is in the masc. pl., the fem. sing., or the fem. pl.

Ex. **ਗੱਡਾ ਬਣਾਉਣਾ**, 'to make a cart,' 'making a cart.'  
**ਗੱਡੇ ਬਣਾਉਣੇ**, 'to make carts,' 'making carts.'  
**ਗੱਡੀ ਬਣਾਉਣੀ**, 'to make a (small) cart,' &c.  
**ਗੱਡੀਆਂ ਬਣਾਉਣੀਆਂ**, 'to make (small) carts,' &c.

(1) The following is an interesting example showing as it does how the gender and number of the object determines the form of the entire sentence. **ਮਾਪੇ ਛੱਡਣੇ ਸੁਖਾਣੇ ਨਜੀਓਂ ਹੁੰਦੇ**, 'to leave (one's) parents is not easy.' Here **ਮਾਪੇ** being masc. pl. the infinitive must agree with it, and this again requires that the verb of which **ਛੱਡਣੇ** is the subject, and also its qualifying adjective, take the same form. If however there is a noun in the predicate the finite verb must agree with that; as, **ਜੀਵ ਮਾਰਨੇ ਹੱਤਿਆਰੇ ਲੋਕਾਂ ਦਾ ਕੰਮ ਹੈ**, 'to kill living creatures is the employment of evil men.'

**165.** If its object is in the Accusative case, whatever be its gender or number, the infinitive take the masculine form singular.

Ex. गंठे कृं बलादृत्वा, } 'to make a cart,' &c.  
गंठी कृं बलादृत्वा, }

**166.** As a noun the infinitive belongs to the first declension, first variety, and may be declined throughout the singular like कृत्वा (§ 19).

Ex. मेरा एँचे नाला ओषा चे, 'it is difficult for me to go there,' lit., 'my going there is difficult'; मेरे एँचे नाले डे, 'by my going there'; मेरे नाले दा बी लाड मी, 'what was the advantage of my going'?

**167.** But, observe, the final मा is very frequently dropped, in which case the infinitive is indeclinable, and it will then in all the examples given above terminate uniformly in क्; as, गंठा बलादृत्क्, गंठी बलादृत्क्, मेरे नाले डे, मेरे नाले दा, &c. Generally in the Nominative case the full form in क्वा, क्वा is used, but in the oblique cases it is more common to drop the inflexional endings.

**168.** Besides its own legitimate use as a verbal noun the infinitive is employed in a variety of ways.

(1) It is used for the Absolute Future.

Ex. भुंखे दा ननम डेर नगीं लंडला, 'the birth of a man will not again be obtained';\* ओषडां नाले डेह दाष्टि-

---

\* An allusion to the transmigration of the soul. The meaning is that we shall not again enjoy our present opportunities, because at

ਦਾ ਨਹੀਂ ਹੋਣਾ, 'there will be no advantage (or benefit) from medicines'; ਅੱਜ ਮੀਂਹ ਪੈਣਾ, 'it will rain (rain will fall) today.'

(2) It is used as a mild or polite form of the Imperative.

Ex. ਉੱਥੇ ਨਾ ਜਾਣਾ, 'do not go there'; ਉਸ ਨੇ ਆਖਿਆ ਸਾ ਤਈ ਮੈ ਨੂੰ ਦੱਬਣਾ ਨਹੀਂ, 'he had said not to bury him,' ('do not bury me'); ਇਹ ਨੂੰ ਛੱਡਣਾ ਨਾ, 'do not let this go'; ਅਹੁ ਪੋਚੀ ਮੈ ਨੂੰ ਤੜਾਉਣੀ, 'hand me that book please.'

(3) It is used very idiomatically with the Instrumental case, to denote *necessity, obligation, purpose, or wish*, both with and without the substantive verb.

Ex. ਅਸਾਂ ਜਰੂਰ ਜਾਣਾ ਹੈ, 'I must certainly go'; ਤੁਸੀਂ ਨਿਸੰਗ ਆਖੋ ਜੀ ਜੇ ਤੁਸਾਂ ਆਖਣਾ ਹੈ, 'say without hesitation what you have to say'; ਤੈਂ ਬਗਨਿਆਂ ਨਾਲ ਕਿਉਂ ਜਾਣਾ ਸਾ, 'why did you want to go with strangers'? ਜੇ ਉਸ ਨੇ ਨਹੀਂ ਜਾਣਾ ਤਾ ਮੈਂ ਆਪੇ ਜਾਵਾਂਗਾ, 'if he does not intend to go I will go myself.'

(a) In § 97 (11) were explained the idiomatic uses of the oblique cases of ਕੀ, ਕਿਆ. Here may be noted the use of the Nominative of the same with the infinitive of the verb ਕਰਨਾ followed by a noun in the Nominative absolute; Ex. ਅਸਾਂ ਕੀ ਕਰਨਾ ਹੈ ਇਹ ਕਸਬ, 'what have I to do with this business'? or 'what is the use of my doing this business'? It may be

---

death we shall pass into some other form of existence, perhaps that of a beast or a reptile, and shall no more be born among men.



construed in the same way with the finite verb however; as  
**ਤੁਸੀਂ ਏਹ ਠੀਕਰੀਆਂ ਕਿਆ ਕਰੋਗੇ**, 'what will you do with these  
 bits of broken pottery?'

(4) The same construction as that illustrated under  
 (3), with an interrogative pronoun or adverb, some-  
 times is used to imply the impossibility of the action  
 denoted by the verb.

Ex. **ਉਸ ਨੈ ਕੀ ਕਰਨਾ ਸੀ**, 'what could he do?\*' **ਅਸੀਂ  
 ਉਹ ਦੀ ਬਰਾਬਰੀ ਕਿੱਫ਼ਰ ਕਰਨੀ ਹੈ**, 'how can we assume an  
 equality with him'?†

(5) It is used with the Dative case also to denote  
 necessity, though this I rather think is more a Hindí  
 than a Panjábí idiom. Ex. **ਮੈਂ ਨੂੰ ਜਾਣਾ ਹੈ**, 'I must go.'

(6) To denote the imminence of an act it is used in  
 the Dative case with the substantive verb, the subject  
 being in the Nominative.

Ex. **ਮੈਂ ਜਾਣੇ ਨੂੰ ਸੀ**, 'I was about to go,' **ਉਹ ਬੋਲਣ ਨੂੰ  
 ਸੀ**, 'he was about to speak.'

(a) In this idiom there seems to be an ellipsis of the word  
**ਤਿਆਰ**, 'ready,' which is often expressed and may be supplied  
 in both the above examples, making **ਮੈਂ ਜਾਣੇ ਨੂੰ ਤਿਆਰ ਸੀ**,  
 'I was about to go,' 'ready to go'; **ਉਹ ਬੋਲਣ ਨੂੰ ਤਿਆਰ ਸੀ**,  
 'he was about to speak,' 'ready to speak.'

---

\* But this could equally well mean 'what did he want to do?' The  
 rendering must be determined by circumstances.

† **ਬਰਾਬਰੀ ਕਰਨੀ** is a nominal compound, meaning 'to assume  
 equality.' Where compounds of this sort occur in the examples given,  
 if they have not been previously explained the reader will find them  
 in the list of Nominal Compounds at the end of the Chapter, immedi-  
 ately preceding the Exercise.

(7) It is used in the Genitive case as an emphatic Future, the Genitive suffix being inflected to agree with the subject.

Ex. ਮੁੰਡਾ ਆਉਣੇ ਦਾ ਨਹੀਂ, 'the boy will not by any means come'; ਕੁੜੀ ਆਉਣੇ ਦੀ ਨਹੀਂ, 'the girl will not by any means come'; ਇਹ ਨਹੀਂ ਹੋਣ ਦੀ, 'this will never be';\* ਅੱਗੇ ਏਹ ਠੀਕਰੀਆਂ ਤਾਂ ਪਹੁੰਚਣੇ ਦੀਆਂ ਨਹੀਂ, 'these bits of broken pottery will not accompany you into the other world,' lit., 'will not reach onward'.†

(8) Finally, the infinitive is used with the verb ਪੈਣਾ or ਪੋਣਾ, 'to fall,' to express a greater degree of necessity than that expressed by the construction noticed under (5). The subject is put in the Dative case, but this idiom is also used impersonally.

Ex. ਤੈ ਨੂੰ ਜਾਣਾ ਪਉ, 'you will have to go,' lit., 'it will fall to you to go'; ਮੈ ਨੂੰ ਕਰਨਾ ਹੀ ਪਿਆ, 'I had to do (it)'; ਅਨੇਕ ਜਤਨ ਕਰਨੇ ਪੈਂਦੇ ਹਨ, 'one has to make many efforts'; ਪਿੱਛੇ ਪਛਤਾਉਣਾ ਪੈਂਦਾ ਹੈ, 'afterward one has to repent.'

\* The fem. form of the suffix is here used because the word ਗੋਲਾ is to be supplied after ਇਹ.

† The wicked king Káru, by grievously oppressing his subjects, had accumulated a vast sum of money. Nának visited his capital, and standing at the gate of the palace asked for an interview with the king. While the door-keeper went to present his request he began collecting bits of broken pottery. The king wishing to see so saintly a man went out to the gate, and noticing how he was employed asked what it was for. Nának replied that he was collecting the pottery to take with him into the presence of God. "But," said Káru, "these bits of broken pottery will not accompany you into the other world." "How then," replied Nának "will the vast hoard that you have accumulated accompany you?" It is recorded that this conversation led to Káru's conversion.

## NOMINAL COMPOUNDS.

ਕਿਸੇ ਦੀ ਬਰਾਬਰੀ ਕਰਨੀ, 'to assume an equality with one.'

„ ਨਿੰਦਿਆ ਕਰਨੀ, 'to slander one,' 'speak evil of one.'

„ ਮੁਲਾਕਾਤ ਕਰਨੀ, 'to visit one,' 'form one's acquaintance.'

ਕਿਸੇ ਦੀ (ਕਿਸੇ ਉੱਤੇ) ਚੁਗਲੀ ਖਾਣੀ (or ਕਰਨੀ), 'to tell tales on one.'

ਕਾਸੇ ਦੀ ਚਿੰਤਾ ਕਰਨੀ, 'to be anxious about a thing.'

ਕਿਸੇ ਗੱਲ ਵੇਂ ਨਾਂਹ ਕਰਨਾ (or ਕਰਨੀ), 'to refuse,' 'deny,'  
'disallow, a thing.'

ਗਾਲ ਕੱਢਣੀ (or ਟੇਣੀ), 'to abuse,' 'use abusive language'.\*

ਕਿਸੇ ਵੇਂ ਗਾਲ ਖਾਣੀ, 'to suffer abuse from one.'

ਕਿਸੇ ਥਾਉਂ ਦਾ ਸੈਲ ਕਰਨਾ, 'to visit a place.'

ਨਿੰਦਿਆ ਉਠਾਉਣੀ, 'to suffer slander,' 'be slandered.'

## EXERCISE.

ਕਿਸੇ ਨੂੰ ਵੁਖ ਟੇਣਾ ਚੰਗਾ ਨਹੀਂ—ਕਿਸੇ ਦੀ ਚੁਗਲੀ ਖਾਣੀ ਚੰਗੀ ਨਹੀਂ—ਜੇ ਤੈਂ ਲਹੌਰ ਦਾ ਸੈਲ ਕਰਨਾ ਚੇਵੇ ਤਾਂ ਮੇਰੇ ਗੈਲ ਚੱਲ—ਤੈਂ ਕੀ ਆਖਣਾ ਹੈ—ਅਸੀਂ ਤੁਹਾਡੀ ਗੱਲ ਨਹੀਂ ਮੰਨਣੀ—ਅਸਾਂ ਤਾਂ ਨਾ ਨਕ ਦੇ ਪੈਸੇ ਰੱਖਣੇ ਨਾਹੀਂ—ਤੈਂ ਨੂੰ ਕੰਮ ਕਰਨਾ ਪਉ—ਬਾਲਕਾਂ ਨੂੰ ਸਦਾ ਮਾਪਿਆਂ ਦੇ ਵੱਸ ਰਹਿਣਾ ਪੈਂਦਾ ਹੈ—ਭੇਰੇ ਉੱਤੇ ਕਿਸੇ ਕੀ ਚੁਗਲੀ ਕਰਨੀ ਹੈ—ਕੈਵੇਂ ਮੈਂ ਨੂੰ ਕਿਸ ਨੇ ਚੁਠਾਉਣਾ ਹੈ—ਮੇਰਾ ਰੋਗ ਕਿਸ ਨੇ ਹਟਾਉਣਾ ਹੈ—ਮੈਂ ਜੁਲੇ ਭੇਰੇ ਘਰ ਜਾਣੇ ਨੂੰ ਸੀ—ਇਹ ਗੱਲ ਕਦੇ ਨਾ ਕਰਨੀ—ਤੁਸਾਂ ਚਿੰਤਾ ਨਾ ਕਰਨੀ—ਤਾਈ ਬਾਲਾ ਬਾਲੂ ਨਾਲ

\* Commonly spoken in the plural; ਗਾਲਾਂ ਕੱਢਣੀਆਂ.

ਬੈਲਾ ਨਹੀਂ—ਆਪਣੇ ਮਨ ਦੀ ਚਿੰਤਾ ਕਿਸੇ ਅੱਗੇ ਨਹੀਂ ਕਹਿਣੀ—  
 ਇਸ ਦੇ ਮਰਨੇ ਤੇ ਬਾਦ—ਭੈ ਨੂੰ ਕਾਲੂ ਨੈ ਕੋਈ ਸੋਦਾ ਖਰੀਦਣ  
 ਲਈ ਖੱਲਿਆ ਹੈ—ਤੇਰੇ ਨਾਲ ਮੇਰਾ ਜਾਣਾ ਐਖਾ ਹੈ—ਤੇਰੇ ਨਾਲ  
 ਜਾਣ ਥੋਂ ਕੀ ਡਾਇਦਾ ਹੋਊ—ਜੇ ਰਾਜਾ ਉਸ ਨਾਉਂ ਦੇ ਲੈਣ ਤੇ  
 ਐਨਾ ਰੋਧ ਕਰਦਾ ਹੈ ਤਾਂ ਫੇਰ ਤੂੰ ਨਾ ਹੀ ਲੈ\*—ਤੈਂ ਮੁੱਲ ਦੇਵੇਂ ਨਾਂਹ  
 ਕੀਤੀ—ਉਸ ਨੈ ਆਉਢੇਂ ਨਾਂਹ ਕੀਤੀ—ਉਨਾਂ ਨੈ ਮੁੰਡਿਆਂ ਨੂੰ ਅੰਦਰ  
 ਜਾਢੇਂ ਨਾ ਟੇਕਿਆ—ਅਸੀਂ ਸਸੜ ਨਹੀਂ ਉਤਾਰਨੇ—ਤੂੰ ਜਾਣਦੀ ਨਾ  
 ਸੀ ਤਈ ਕਾਲੂ ਨੈ ਆਉਣਾ ਹੈ—ਤੁਲਸਾਂ ਤੇਰੀ ਆਗਿਆ ਮੰਨਣੇ  
 ਦੀ ਨਹੀਂ—ਜਿਨਾਂ ਮਜ਼ਰਾਂ ਨੂੰ ਮੈਂ ਸੋਦਿਆ ਸੀ ਉਹ ਅੱਜ ਨਹੀਂ ਆਉ-  
 ਢੇ ਦੇ—ਅਸੀਂ ਤਾ ਹੁਣ ਲੜਨਾ ਨਹੀਂ—ਸਾ ਨੂੰ ਉਸ ਤੇ ਗਾਲ੍ਹਾਂ ਖਾਣੀ  
 ਆਂ ਹੀ ਹਨ.

Do not slander anyone.—It is not right (*good*) to slander another.—To weave cloth is the business of a weaver.—To make shoes is the business of a shoemaker.—To make carts is the business of carpenters.—I have visited many lands.—If you wish to visit England† you will have to incur great expense. (*spend much*).—I visited the *rājā* yesterday.—What did he wish to say to me?—He wished to say (*say this*) that Rām Dittā's

\* ਉਸ ਨਾਉਂ ਦੇ, viz. the name of God. The reference is to a king who, like Darius of old, forbade any in his dominions to take the name of God, i. e., to worship him, and was greatly enraged to find one pious child who disregarded his command.

† ਇੰਗਲਿਸ਼ਤਾਨ, the name for 'England' is but little understood and seldom used by the Panjābī villager. He has heard of *London*, and to his mind that is the country from which the English have come. He commonly pronounces it ਨੰਡਨ, *Nandan*.

brother had gone to Multán.—He will never come again.—Those who have gone will not again return.—You should not have uncovered your head.—Tomorrow I shall have to go to the city.—I suffered great abuse (pl.) from him.—He abused me greatly.—Do not speak of this matter to any one.

---

## NOTE.

169. The two points in which Panjábí differs from High Hindí and Urdú as regards the form of the infinitive are the use of **𑂔** instead of **𑂕** in the termination,\* and the habit it has of dropping the final vowel. The infinitive in **𑂔** prevails in Sindh, and throughout Rájputáná, and also in Garhwál and Kumaon. In the Western Rájputáná dialects the final vowel is commonly dropped, as it is in Panjábí, and this is the case also in the Braj oblique cases. In the language of the *Rámáyan* the vowel ending does not exist at all, except in the oblique cases.†

---

\* Except in the cases noted in § 49.

† Kellogg, § 480, 533, 569 (2).

CHAPTER XXII.

FUTURE IMPERFECT AND FUTURE PERFECT TENSES.—  
METHODS OF EXPRESSING TIME.

170. The *Future Imperfect* and *Future Perfect* constitute the fifth pair of participial tenses, as given in the two groups in § 52. These are formed by adding to the Imperfect and Perfect participles respectively, the Future Absolute of the verb **ਚੋੜਾ**. The first presents the action denoted by the verb, as incomplete, and the second, as complete, but both referring it to the future.

FUTURE IMPERFECT.

**ਮੈਂ ਆਉਂਦਾ ਚੋੜਾਂਗਾ,** 'I shall be coming.'

*Masculine.*

*Feminine.*

Sing.	{	1. ਮੈਂ ਆਉਂਦਾ ਚੋੜਾਂਗਾ,	ਮੈਂ ਆਉਂਦੀ ਚੋੜਾਂਗੀ,
		2. ਤੂੰ ਆਉਂਦਾ ਚੋੜੇਂਗਾ,	ਤੂੰ ਆਉਂਦੀ ਚੋੜੇਂਗੀ,
		3. ਉਹ ਆਉਂਦਾ ਚੋੜੇਂਗਾ,*	ਉਹ ਆਉਂਦੀ ਚੋੜੇਂਗੀ,*
Plur.	{	1. ਅਸੀਂ ਆਉਂਦੇ ਚੋੜਾਂਗੇ,	ਅਸੀਂ ਆਉਂਦੀਆਂ ਚੋੜਾਂਗੀਆਂ,
		2. ਤੁਸੀਂ ਆਉਂਦੇ ਚੋੜੇਂਗੇ, ਚੋੜੇਂਗੇ,	ਤੁਸੀਂ ਆਉਂਦੀਆਂ ਚੋੜੇਂਗੀਆਂ, ਚੋੜੇਂਗੀਆਂ,
		3. ਉਹ ਆਉਂਦੇ ਚੋੜੇਂਗੇ.	ਉਹ ਆਉਂਦੀਆਂ ਚੋੜੇਂਗੀਆਂ.

\* Or any of the other forms of the 3rd pers. sing. as given in the paradigm of the Abs. Fut. in § 120. The insertion of **ਵ** is optional throughout, (§ 121).  
U

## FUTURE PERFECT.

ਮੈਂ ਆਇਆ ਹੋਵਾਂਗਾ, 'I shall have come.'

*Masculine.*

*Feminine.*

Sing.	}	1. ਮੈਂ ਆਇਆ ਹੋਵਾਂਗਾ,	ਮੈਂ ਆਈ ਹੋਵਾਂਗੀ,
		2. ਤੂੰ ਆਇਆ ਹੋਵੇਂਗਾ,	ਤੂੰ ਆਈ ਹੋਵੇਂਗੀ,
		3. ਉਹ ਆਇਆ ਹੋਵੇਂਗਾ,*	ਉਹ ਆਈ ਹੋਵੇਂਗੀ,*
Plur.	}	1. ਅਸੀਂ ਆਏ ਹੋਵਾਂਗੇ,	ਅਸੀਂ ਆਈਆਂ ਹੋਵਾਂਗੀਆਂ,
		2. ਤੁਸੀਂ ਆਏ ਹੋਵੋਂਗੇ, ਚੋਵੋਂਗੇ,	ਤੁਸੀਂ ਆਈਆਂ ਹੋਵੋਂਗੀਆਂ, ਚੋਵੋਂਗੀਆਂ,
		3. ਉਹ ਆਏ ਹੋਣਗੇ.	ਉਹ ਆਈਆਂ ਹੋਣਗੀਆਂ.

171. As is the case with the other perfect tenses, the Future Perfect of transitive verbs must take its subject in the Instrumental case, and agree in gender and number with its object when that is in the Nominative case.

Ex. ਤਖਾਲ ਨੈ ਗੱਡਾ ਬਣਾਇਆ ਹੋਊਗਾ, 'the carpenter will have made the cart.'

ਉਹ ਨੈ ਗੱਡੇ ਬਣਾਏ ਹੋਣਗੇ, 'he will have made the carts.'

ਉਹ ਨੈ ਚਿੱਠੀ ਲਿਖੀ ਹੋਊਗੀ, 'he will have written the letter.'

ਉਹ ਨੈ ਚਿੱਠੀਆਂ ਲਿਖੀਆਂ ਹੋਣਗੀਆਂ, 'he will have written the letters.'

---

\* Or any of the other forms of the 3rd pers. sing. as given in the paradigm of the Abs. Fut. in § 120. The insertion of ਵ is optional throughout, (§ 121).

**172.** While the primary use of these tenses is, as has been said, to present an action as at some future time in a state of progress or completion, there is in fact seldom occasion to employ them in this sense. But they have a secondary use which is extremely common, viz., to express the *probability* of an act or event, and that not in the future but in the past or present.

Ex. ਤਖਾਲ ਗੱਡਾ ਬਣਾਉਂਦਾ ਹੋਊਗਾ, 'the carpenter probably is (or 'must be') making the cart'; ਤਖਾਲ ਨੈ ਗੱਡਾ ਬਣਾਇਆ ਹੋਊਗਾ, 'the carpenter probably (or 'must have') made the cart'; ਜਾਂ ਉਨ ਤੈ ਨੂੰ ਸੱਦਿਆ ਤਾਂ ਤੂੰ ਆਪਣਾ ਕੰਮ ਕਰਦਾ ਹੋਵੇਗਾ, 'when he called you you were probably engaged in your work'; ਜਾਂ ਪੰਡਤ ਨੈ ਵੇਖਿਆ ਤਾਂ ਮੁੰਡੇ ਨੂੰ ਮਾਰਿਆ ਹੋਊ, 'when the pundit saw (it) he must have thrashed the boy.'

**173.** Instead of the future, the infinitive of the auxiliary verb may be used, the infinitive being frequently employed in the sense of the future, as was explained in § 168 (1).

Ex. ਉਹ ਗਿਆ ਹੋਲਾ, 'he has probably gone'; ਉਹ ਬਠੇ ਹੋਏ, 'they have probably gone'; ਉਹ ਗਈ ਹੋਲੀ, 'she has probably gone'; ਤੁਸੀਂ ਪੋਥੀ ਪੜ੍ਹੀ ਹੋਲੀ, 'you must have read the book'; ਤੁਸੀਂ ਚਿਠੀਆਂ ਲਿਖੀਆਂ ਹੋਲੀਆਂ, 'you must have written the letters.'

**174.** Both the future and the infinitive of the auxiliary verb are used alone to signify 'probably,' 'very likely,' 'it may be so.' Thus, to the remark, ਇਹ ਮੁੰਡਾ



ਵਡਾ ਸੁਚੇਤ ਹੈ, 'this boy is very thoughtful,' the reply may be given, ਆਰੇ ਜੀ ਹੋਉਗਾ, or ਹੋਵਾ, 'yes very likely.'

It will no doubt have already occurred to the reader that this idiom in connection with the future imperfect and perfect is precisely similar to the use we make of the same tenses in English; as e. g., when we say, 'he will be starting now,' 'he will have left by this time,' meaning, 'he probably is starting,' and 'he probably has left.'

175. Note the following modes of expressing different relations of time.

(1) Time *during which* is expressed by the Nominative absolute.

Ex. ਮੈਂ ਇੱਕ ਮਹੀਨਾ ਉੱਥੇ ਰਿਹਾ, 'I stayed there one month.  
ਮੈਂ ਸਾਰਾ ਦਿਨ ਮਿਹਨਤ ਕੀਤੀ, 'I laboured all day.'

(2) Time *when*, or *at which* is expressed by the Accusative absolute, the suffix being often omitted.

Ex. ਉਸ ਵੇਲੇ, 'at that time.'  
ਪੂਰਨਮਾਸੀ ਦੇ ਦਿਨ, 'on the day of the full moon.'  
ਮੈਂ ਕਿਸੇ ਰੋਜ਼ ਆਵਾਂਗਾ, 'I will come some day.'

(a) With names of specific days of the month, the week, &c., the suffix must be expressed.

Ex. ਸੋਮਵਾਰ ਨੂੰ, 'on Monday.'  
ਸੱਤਮੀ ਨੂੰ, 'on the 7th (of the month).'  
ਦਸਹਿਰੇ ਨੂੰ, 'at the *dasahirá* (festival).'

(b) Names of months, and also the word *day*, when

used in the plural, are generally governed by ਵਿੱਚ, or in the case of the latter the Locative in ਈ may be used.

Ex. ਮੈਂ ਫੱਗਣ ਵਿੱਚ ਗਿਆ, 'I went in (the month of) Phaggan.'

ਉਨਾਂ ਦਿਨਾਂ ਵਿੱਚ or ਉਨੀਂ ਦਿਨੀਂ, 'in those days.'

(3) 'By day,' ਦਿਨ ਨੂੰ, ਦਿਨੇ.

'By night,' ਰਾਤ ਨੂੰ, ਰਾਤੀਂ.

'Last night,'

'Tonight,'

} ਰਾਤ, ਰਾਤ ਨੂੰ, ਰਾਤੀਂ, ਅੱਜ ਰਾਤ.

'In the morning,' ਸਵੇਰ ਨੂੰ, ਸਵੇਰੇ, ਫਜਰ ਨੂੰ, ਫਜਰੇ.

'At noon,' ਦੁਪਹਿਰ ਨੂੰ, ਦੁਪਹਿਰੇ, ਦੁਪਹਿਰਾਂ ਨੂੰ, ਦੁਪਹਿਰੀਂ.

'At sunset,' ਆਸ਼ਕ ਨੂੰ.

'In the evening,' ਸੰਝ ਨੂੰ, ਤਕਾਲਾਂ ਨੂੰ, ਤਕਾਲੀਂ.

'Yesterday,' ਕੱਲ.

'Tomorrow,' ਕੱਲ, ਕੱਲ ਨੂੰ, ਭਲਕ ਨੂੰ, ਭਲਕੇ.

(4) ਵਾਰ, ਵਾਰੀ, 'time,' is used in the singular only ; as, ਇੱਕ ਵਾਰ, ਇੱਕ ਵਾਰੀ, 'one time,' 'once'; ਦੋ ਵਾਰ, ਦੋ ਵਾਰੀ, 'two times,' 'twice,' &c.

#### NOMINAL COMPOUNDS.

ਮਿਹਨਤ ਰਕਨੀ, 'to labour.'

ਕਿਸੇ ਨੂੰ ਕਾਸੇ ਦਾ ਉਪਦੇਸ਼ ਕਰਨਾ (ਦੇਣਾ) or ਕਾਸੇ ਦੀ ਉਪਦੇਸ਼ ਕਰਨੀ (ਦੇਣੀ), 'to teach one concerning anything,' (person taught, in the Dat.; subject or matter taught, in the Gen.)

ਕਿਸੇ ਨੂੰ ਕਾਸੇ ਦੀ ਬਾਹ ਪੈਣੀ, 'to form or contract the habit of &c. (Dative of the person ; Gen. of the thing.)

ਕਿਸੇ ਦਾ ਤਜਨ ਕਰਨਾ, 'to worship one.'  
 ਝੂਠ ਬੋਲਣਾ, 'to lie,' 'to utter a falsehood.'

EXERCISE.

ਮਜ਼ਰਾਂ ਨੇ ਅੱਜ ਵਡੀ ਮਿਹਨਤ ਕੀਤੀ ਹੋਈ—ਉਹ ਹੁਣ ਘਰ  
 ਗਏ ਹੋਏ—ਗਾਈਆਂ ਚੁਗਦੀਆਂ ਹੋਈਆਂ—ਦਾਦੂ ਰਾਮ ਨੇ ਇਨ੍ਹਾਂ  
 ਨੂੰ ਭਗਤੀ ਦਾ ਉਪਦੇਸ਼ ਕੀਤਾ ਹੋਣਾ ਹੈ—ਡਾਰ ਵਿੱਚ ਖਬਰ ਕਦੀ  
 ਨਹੀਂ ਆਉਂਦੀ ਹੋਈ—ਤੁਸਾਂ ਇਹ ਗੱਲ ਸੁਣੀ ਹੋਊ—ਉਸ ਨੂੰ ਦਾਰੂ  
 ਪੀਣ ਦੀ ਬਾਲ ਪਈ ਹੋਈ ਹੈ—ਤੇਗ ਪਿਉ ਜਦ ਜੀਉਂਦਾ ਸੀ ਕਾਲੂ  
 ਉਸ ਵੇਲੇ ਪਟਵਾਰੀ ਹੋਊਗ—ਕਾਲੂ ਦੇ ਘਰ ਪੁਰਨਮਾਸੀ ਦੇ ਦਿਨ  
 ਪੁਛ ਜੰਮਿਆ—ਇੱਕ ਦਿਨ ਨਾਨਕ ਸੁਲਤਾਨਪੁਰ ਨੂੰ ਗਿਆ—ਇੱਕ  
 ਵਾਰ ਮੈਂ ਨਾਨਕ ਦੀ ਮੁਲਾਕਾਤ ਕੀਤੀ—ਮੈਂ ਦੋ ਵਾਰੀ ਗਿਆ—ਉਹ  
 ਪਰ੍ਹੇ ਆਇਆ—ਅਸੀਂ ਕੋਲ ਜਾਵਾਂਗੇ—ਉਹ ਕੋਲ ਨੂੰ ਆਉਗਾ—  
 ਅੱਧੀ ਰਾਤ ਨੂੰ ਗੱਡੀ ਤੁਰੇਗੀ \*—ਅਸੀਂ ਦਿਨ ਨੂੰ ਕੰਮ ਕਰਿਯੇ—ਦਿਨ  
 ਨੂੰ ਆਪਣੇ ਘਰ ਦਾ ਕੰਮ ਕਰਦਾ ਅਤੇ ਰਾਤ ਨੂੰ ਪਰਮੇਸੁਰ ਦਾ ਤਜਨ  
 ਕਰਦਾ ਹੈ—ਤੂੰ ਰਾਤੀਂ ਘਰ ਕਿੰਉ ਨਾ ਆਇਆ—ਤਾਂ ਰਾਤੀਂ ਜੰਦ  
 ਚੜ੍ਹੀ†—ਗਡੀ ਤੁਹਾਡੇ ਘਰ ਕੋਲ ਪਹੁੰਚੇ ਆਏ—ਮੈਂ ਰਾਤ ਆਇ  
 ਆ ਸੀ—ਦਿਨੇ ਤੁਰਿਯੇ ਤਾਂ ਚੰਗਾ ਹੈ—ਜਿਹ ਨੂੰ ਅਠੀਮ ਖਾਲ ਦੀ  
 ਬਾਲ ਪਵੇ ਉਹ ਨੂੰ ਛੱਡਣਾ ਵਡਾ ਔਖਾ ਹੁੰਦਾ ਹੈ—ਮਹਾਰਾਜੇ ਰਲਜੀਤ  
 ਸਿੰਹੂ ਦੇ ਦਿਨੀਂ ਖਾਲਸੇ ਦਾ ਵਡਾ ਤਕੜਾ ਰਾਜ ਸੀ—ਮੈਂ ਨੂੰ ਇੱਕ

\* ਅੱਧੀ ਰਾਤ, 'the half night'='midnight.' A train is called ਗੱਡੀ  
 or to make it more definite, ਰੇਲ ਗੱਡੀ, 'a rail cart.'

† ਚੜ੍ਹਨਾ, 'to ascend' is the word used to designate the departure  
 of a company of people to attend a wedding.

ਦਿਨ ਦੀ ਛੁੱਟੀ ਵੇਈ—ਅਸੀਂ ਭਲਕੇ ਜਾਲਾ ਹੈ—ਜੇ ਸੰਝ ਨੂੰ ਤੁਰਿਯੇ  
 ਤਾਂ ਅਨੇਰਾ ਹੋਉ—ਅਸੀਂ ਆਬੁਲ ਨੂੰ ਆਵਾਂਗੇ—ਭਲਕੇ ਸਾ ਨੂੰ  
 ਉਡੀਕਲਾ.

You must have come from Lahaur yesterday.—The gardener is probably working by the well.—When I called him he probably did not hear.—Most likely he is ill.—He probably went to his village yesterday.—Why did he go?—Probably he was ill.—Where were the coolies?—They must have been working on the road.—Where are the cows?—They are probably grazing on the bank of the canal.—The people of the Panjáb have a great habit of lying.—May we not form the habit of drinking spirits.—How old were you (*how-much was your age*) at that time?—How old were you at the time of the battle of Mudkí? (*at what time the battle of Mudkí occurred, at that time how-much was your age?*)—How old was your father when the English took (*conquered*) Labaur?—at the *Dasahirá* I will take one day's leave.—One day I saw two wolves by the pond.—Once I went with Lálú to Jalandhar.—I have gone several times to Jalandhar.—I told him twice.—Last year very little rain fell. (ਪੈਲਾ)—This year a great deal of rain has fallen.—I came home last night.—Let us go tonight.—In those days my father was a government servant.

## CHAPTER XXIII.

## POSTPOSITIONS.—COMPARISON OF ADJECTIVES.

176. Postpositions are often governed like nouns by the case suffixes; as ਵਿੱਚੋਂ, 'from in'='out of'; ਪਰੋਂ or ਉੱਚੋਂ, 'from on'='off'; ਕਿੱਥੋਂ, 'from somewhere,' 'from anywhere'; ਕੋਲੋਂ, or ਪਾਸੋਂ, 'from by,' 'from,' &c.

Ex. ਉਹ ਪਾਣੀ ਵਿੱਚੋਂ ਨਿਕਲਿਆ, 'he came out of the water'; ਉਹ ਕੋਠੇ ਉੱਚੋਂ ਡਿਗਿਆ, 'he fell off the roof,' lit., 'off the house'; ਮੈਂ ਕਿੱਥੋਂ ਨਹੀਂ ਆਇਆ, I came from nowhere'; ਇਹ ਸਿਪਾਹੀ ਠਾਕੇਦਾਰ ਕੋਲੋਂ ਆਇਆ, 'this constable came from the *thānedār*.'

(1) ਅੱਗੋਂ, 'from before,' when it precedes a verb of speaking must generally be translated 'in reply'; as, ਉਹ ਅੱਗੋਂ ਬੋਲਿਆ, 'he said in reply'; ਅੱਗੋਂ ਉਨ ਕੀ ਆਖਿਆ, 'what did he say in reply'? Sometimes it will not bear translating at all, being used simply by way of introducing what a second person said or did; as, ਜਾਂ ਉਸ ਨੇ ਮੁੱਠੇ ਨੂੰ ਬਹੁਤ ਘੁਰਿਆ ਤਾਂ ਅੱਗੋਂ ਉਹ ਦੀ ਤੀਵੀਂ ਬੋਲੀ, 'when he scolded the boy very sharply his wife said,' &c.

177. Almost any postposition of *place* can be converted into an adjective by adding the Genitive suffix, which is inflected to agree with the governed noun. Thus, from ਉੱਪਰ, 'over,' 'on,' we get ਉੱਪਰ ਦਾ,

'upper,' 'top,' 'topmost'; from **ਚੇਠ**, 'below,' **ਚੇਠ ਦਾ**, 'lowermost'; from **ਅੰਦਰ**, 'within,' **ਅੰਦਰ ਦਾ**, 'inner,' &c. In some cases we have in English no corresponding adjective, and must translate by a circumlocution; as, e. g., from **ਅੱਗੇ**, 'before' we get **ਅੱਗੇ ਦਾ**, 'that which is before,' as in the following example; **ਗੁਰੂ ਨਾਨਕ ਨੇ ਆਪਣੇ ਅੱਗੇ ਦਾ ਪਰਸਾਦ ਕੇਤੇ ਰਾਕਸ ਨੂੰ ਦਿੱਤਾ**, '*Gurú Nának gave the food which was before him to the demon Kaudá.*'

178. The Genitive **ਨਾਲ ਦਾ** has in general the sense, 'of (a pair) with,' from which arise the three closely related meanings 'fellow,' 'like,' and 'companion.'

Ex. **ਇਹ ਏ ਨਾਲ ਦੀ ਜੁੱਤੀ ਕਿੱਥੇ ਹੈ**, 'where is the fellow of this shoe'? **ਜਨੀਰੇ ਨਾਲ ਦਾ ਨੇਕ ਮਨੁੱਖ ਇੱਥੇ ਕੋਈ ਨਹੀਂ**, 'there is no man here so virtuous as Nazírá,' lit., 'of a pair with Nazírá there is no virtuous man here'; **ਇਹ ਏ ਨਾਲ ਦੀ ਇੱਕ ਚੋਰ ਸੋਟੀ ਲਿਆਈਂ**, 'bring another walking-stick like this,' 'the fellow of this'; **ਤੁਹਾਡੇ ਨਾਲ ਦੇ ਆਦਮੀ ਕਿੱਥੇ ਗਏ**, 'where have your companions gone'? **ਇੱਕ ਦਿਨ ਗੁਰੂ ਤੇਗ ਬਹਾਦਰ ਨੇ ਆਪਣੇ ਨਾਲ ਦੇ ਸਿੱਖ ਨੂੰ ਕਿਹਾ**, 'one day *Gurú Teg Bahádur* said to the disciple who was with him,' the disciple his companion.' The noun is not necessarily expressed. Thus, we may say, **ਇਹ ਮੇਰੇ ਨਾਲ ਦਾ ਹੈ**, 'this is my companion;' **ਮੈਂ ਆਪਣੇ ਨਾਲ ਵਿਆਂ ਨੂੰ ਸੱਦਾਂਗਾ**, 'I will call my companions.'

179. A few postpositions are followed by the Genitive suffix in the feminine singular form, which

adds to them the idea of 'by the way of.' It is often impossible to translate this idiom literally, and at the same time into idiomatic English, but the following examples will illustrate its use.

Ex. ਬਜ਼ਾਰ ਵਿੱਚ ਦੀ ਆਪਣੇ ਡੇਰੇ ਨੂੰ ਆਏ, 'they came by the way of (through) the bazar to their dwelling'; ਉਸ ਦੇ ਸਿਰ ਉੱਪਰ ਦੀ ਦੋ ਮੁੱਠੀਆਂ ਟਕਿਆਂ ਦੀਆਂ ਲੁਟਾਈਆਂ,\* 'he threw two handfuls of *takás* over his head,' 'by the way of above his head'; ਉਹ ਫੌਜ ਨੂੰ ਹਜ਼ੂਰੀ ਬਾਗ ਦੇ ਪਾਸ ਪਾਸ ਦੀ ਲਿਜ਼ਾਇਆ, 'he brought the army along by the *hazúrí* garden,' 'by the way of near the *hazúrí* garden'.†

180. Sometimes the Genitive suffix is added to the Ablative form of the postposition. Thus in the first and second of the above examples, for ਵਿੱਚ and ਉੱਪਰ we may substitute ਵਿੱਚੋਂ and ਉੱਥੋਂ respectively, making ਬਜ਼ਾਰ ਵਿੱਚੋਂ ਦੀ, 'through the bazar,' 'by way of the bazar,' and ਸਿਰ ਉੱਥੋਂ ਦੀ, 'over his head.'

181. Again these two forms are combined, the Genitive suffix itself taking the Ablative form ਝੋਂ or ਦਿਓਂ, so that we may say ਵਿੱਚ ਝੋਂ instead of ਵਿੱਚ ਦੀ or ਵਿੱਚੋਂ ਦੀ, 'by the way of the inside,' 'through,' and ਉੱਪਰ

---

\* The word ਲੁਟਾਉਣਾ meaning 'to cause to be robbed' is here used in the sense of throwing away.

† In these cases ਰਾਹ 'a way.' is probably to be supplied, so that, e. g., ਬਜ਼ਾਰ ਵਿੱਚ ਦੀ = ਬਜ਼ਾਰ ਵਿੱਚ ਦੀ ਰਾਹ. It is true that in Panjabi ਰਾਹ is usually masculine, but in Hindi and Urdu it is always feminine, and that must be regarded as the true gender of the word.

ਵੇਂ, ਉੱਪਰ ਦਿਓ', 'by the way of the upper side,' 'over.' Several other postpositions are treated in the same way.

Ex. ਅੰਦਰ ਵੇਂ, ਅੰਦਰ ਦਿਓ', 'by the way of the inside,' 'through,' 'along through.'

ਬਾਹਰ ਵੇਂ, ਬਾਹਰ ਦਿਓ', 'by the way of the outside,' 'along the outside.'

ਹੇਠ ਵੇਂ, 'by the way of the under side,' 'along under.'

ਕੋਲ ਵੇਂ, ਕੋਲ ਦਿਓ', } 'by the way of by' (a  
ਪਾਸ ਵੇਂ, ਪਾਸ ਦਿਓ', } thing), 'along by.'

ਨੇੜੇ ਵੇਂ, } 'by near' (a thing), 'through the  
ਖੁੰਢ ਵੇਂ, } vicinity' 'along by the side of.'

ਮਗਰ ਵੇਂ, 'by the way of the rear.'

These forms will be illustrated in the Exercise. As may be inferred from their meaning they can be used only with verbs of motion. In each of the above ਵੇਂ may be substituted for ਵੇਂ, ਦਿਓ'.

182. The suffix ਨੂੰ is often used with postpositions without seeming to add much if anything to the sense. Many of these were originally nouns, and this no doubt accounts for the habit of attaching this suffix to them. Thus, we frequently hear ਉਹ ਉੱਪਰ ਨੂੰ ਗਿਆ ਹੈ, 'he has gone up'; ਅਕਾਸ਼ ਵੀ ਵਲ ਨੂੰ, 'toward the sky'; ਖੁਹ ਪੁਰ ਨੂੰ ਜਾਹ, 'go to the well.'

183. The postpositions ਕੋਲ and ਪਾਸ are often used with verbs of *speaking*, and in the Ablative form



ਕੇਲੇ, ਪਾਸੋਂ with verbs of *asking*, to govern the person addressed.

Ex. ਕਿਸੇ ਕੇਲੇ (or ਕਿਸੇ ਨੂੰ) ਨਾ ਦੱਸੀਂ, 'do not tell anyone'; ਉਨ ਤੇਰੇ ਪਾਹ (or ਤੈ ਨੂੰ) ਕੀ ਆਖਿਆ, 'what did he say to you'? ਉਨ ਤੇਰੇ ਕੇਲੇ (or ਤੈ ਥੋਂ) ਕੀ ਪੁੱਛਿਆ, 'what did he ask you'? ਮੈਂ ਉਸ ਕੇਲੇ (or ਉਸ ਥੋਂ) ਕੁਝ ਨਹੀਂ ਮੰਗਿਆ, 'I did not ask him for anything.'

184. The noun or pronoun governed by a postposition may be unexpressed when it can readily be supplied.

Ex. ਮੈਂ ਨੂੰ ਨਾਲ ਹੀ ਰੱਖੋ, 'keep me with (you)'; ਉਹ ਕੇਲੇ ਬੈਠਾ ਸੀ, 'he was sitting by' (me, him, &c.).

185. Adjectives have no distinct form to express degrees of comparison.

(1) The *comparative* is expressed by putting the word which denotes that with which comparison is made, in the Ablative case, or constringing it with the postposition ਨਾਲ or ਕੇਲੇ in the Ablative form ਨਾਲੋਂ, ਕੇਲੋਂ.

Ex. ਇਹ ਉਸ ਥੋਂ ਵਡਾ ਹੈ, 'this is larger than that'; ਅਰ ਸੰਸਤਰਾ ਉਸ ਨਾਲੋਂ ਮਿੱਠਾ ਹੈ, 'this orange is sweeter than that'; ਐਸ ਪਹਾੜ ਕੇਲੋਂ ਕੋਈ ਉੱਚਾ ਨਹੀਂ ਹੈ, 'there is no mountain higher than this.'

(2) The *superlative* is expressed in the same way, but with the help of an adjective denoting *all*.

Ex. ਇਹ ਸਭਨਾਂ ਥੋਂ ਵਡਾ ਹੈ, 'this is the largest of all'; ਇਹ ਸਾਰਿਆਂ ਪਹਾੜਾਂ ਨਾਲੋਂ ਉੱਚਾ ਹੈ, 'this is the highest mountain of all,' lit., 'higher than all mountains.'

186. When the comparison is made between several things among themselves, not with something else, ਵਿੱਚ or ਵਿੱਚੋਂ is used.

Ex. ਇਨ੍ਹਾਂ ਵਿੱਚ (or ਵਿੱਚੋਂ) ਵੱਡਾ ਕਿਹੜਾ ਹੈ, 'which is the largest of these'? Here if we used ਨਾਲੋਂ &c., instead of ਵਿੱਚ the meaning would be, 'which is larger than these'?

187. When the adjective stands by itself, no noun being expressed, the circumstances alone indicate that a comparison is intended; as, ਵੱਡਾ ਇਹੋ ਹੈ, 'this is the largest'; ਵੱਡਾ ਕਿਹੜਾ ਹੈ, 'which is the largest'?

#### NOMINAL COMPOUNDS.

ਕਿਸੇ ਥੋਂ (ਕੋਲ੍ਹ or ਅੱਗੇ) ਅਰਜ ਕਰਨੀ, 'to petition one,' 'to beg one.'

ਸਫਾਈ ਰੱਖਣੀ, 'to be cleanly,' lit., 'to keep cleanliness.'

ਪਸੰਦ ਕਰਨਾ, 'to be satisfied with,' 'to choose,' 'to prefer.'

ਕਿਸੇ ਦੀ ਲੱਤ ਮਾਰਨੀ, 'to kick one,' 'give a kick.'

#### EXERCISE.

ਮਰਦਾਨਾ ਨਾਨਕ ਦੇ ਪਾਸੋਂ ਆਇਆ ਹੈ—ਉਨ੍ਹਾਂ ਵਿੱਚੋਂ ਇੱਕ ਨੈ ਭਰੂ ਜੀ ਦੇ ਕੋਲ੍ਹ ਅਰਜ ਕੀਤੀ—ਆਪਣੀ ਕਮਾਈ ਵਿੱਚੋਂ ਭਾਵੇਂ ਜੋ ਕਰੇ—ਭੁਗਾਏ ਵਿੱਚੋਂ ਜੋ ਮੈਂ ਨੂੰ ਪਸੰਦ ਕਰੇ ਮੈਂ ਉਸੇ ਦੇ ਘਰ ਵਸਣ ਨੂੰ ਤਿਆਰ ਹਾਂ—ਜੇ ਮੈਂ ਆਪਣੇ ਪਿਉ ਕੋਲ੍ਹ ਤੇਰੀ ਬਰਤੂਤ ਦੱਸਾਂਗੀ ਤਾਂ ਉਹ ਤੈ ਨੂੰ ਮਾਰੇਗਾ—ਨੇੜੇ ਨੇੜੇ ਦੇ ਪਿੰਡਾਂ ਵਿੱਚ ਮੁਸਠਮਾਨ ਹੀ

ਵਸਦੇ ਹਨ—ਆਪਣੀ ਪੈਰੀ ਵਿੱਚੋਂ ਕੁਝ ਸੁਣਾਈ—ਅਹੁ ਪੈਰੀ  
 ਸੁਣਾਉ—ਬਾਹਰ ਬਾਹਰ ਦੀਆਂ ਇੱਟਾਂ ਸਾਰੀਆਂ ਪੱਕੀਆਂ ਹਨ—  
 ਤੇਗ ਤਗਉ ਕਿੱਥੇ ਹੈ—ਉਹ ਖੁਹ ਪੁਰ ਨੂੰ ਗਿਆ ਹੋਣਾ—ਐਸ  
 ਪਿੱਪਲ ਹੇਠ ਦੀ ਠੰਘਿਓ—ਉਹ ਕੋਲ ਅੰਦਰੋਂ ਨਿੱਕਲਿਆ—ਵੇਹੜੇ  
 ਦੇ ਅੰਦਰੋਂ ਜਾਹ—ਮੈਂ ਉਸ ਕੋਲੋਂ ਕੀ ਪੁੱਛਾਂ—ਉਨ ਤੇਰੇ ਕੋਲ ਕੁਝ  
 ਆਖਿਆ ਸੀ—ਲੱਠੇ ਦੇ ਹੇਠੋਂ ਇੱਕ ਸੱਪ ਨਿੱਕਲਿਆ—ਅਹ ਬਾਲਕ  
 ਘੋੜੇ ਦੇ ਹੇਠੋਂ ਦੀ ਠੰਘਿਆ—ਜੇ ਪਿੰਡ ਨੂੰ ਜਾਣਾ ਹੋਵੇ ਤਾਂ ਉਸ ਟੋਭੇ  
 ਦੇ ਕੋਲ ਦਿਓ ਜਾਹ—ਘੋੜੇ ਦੀਆਂ ਲੱਠਾਂ \* ਦੇ ਨੇੜੇ ਦੀ ਨਾ ਠੰਘਣਾ  
 —ਉਨ ਮੇਰੇ ਲੱਠ ਮਾਰੀ—ਉਨ ਮੇਰੀਆਂ ਕਈਆਂ ਲੱਠਾਂ ਮਾਰੀਆਂ—  
 ਘਰ ਦੇ ਮਗਰੋਂ ਆਵੀਂ—ਅਸੀਂ ਪਿੰਡ ਦੇ ਬਾਹਰ ਦਿਓ ਜਾਵਾਂਗੇ—  
 ਅੰਦਰ ਦੀ ਕਿੰਉ ਨਾ ਜਾਓਂਗੇ—ਖੁਹ ਦੇ ਮੁੰਢ ਗਹ ਹੈ—ਗਹ ਖੁਹ ਦੇ  
 ਮੁੰਢ ਵੇਂ ਜਾਂਦਾ ਹੈ—ਉਹ ਦੇ ਨਾਲ ਦਾ ਮੈਂ ਕਦੇ ਕੋਈ ਠੰਘਾ ਆਖਮੀ  
 ਨਹੀਂ ਵੇਖਿਆ—ਇਹ ਦੇ ਨਾਲ ਦੀ ਘੋੜੀ ਕਿਤੇ ਨਹੀਂ ਲੱਭਣੀ—ਇਨਾਂ  
 ਦੇ ਨਾਲ ਦੀਆਂ ਇੱਟਾਂ ਹੋਰ ਮੰਗਾਓ—ਓਸ ਸਿਵਾਲੇ ਦੇ ਕੋਲ ਦੀ ਹੱਟੀ  
 ਮੇਰੇ ਤਗਉ ਦੀ ਹੈ—ਤੁਸੀਂ ਕੋਹੜੇ ਬਰੋਟੇ ਆਖਦੇ ਸਉ—ਓਹ ਜੋਹੜੇ  
 ਟੋਭੇ ਦੇ ਲਾਗ ਦੇ ਹਨ—ਟੋਭੇ ਦੇ ਲਾਗ ਦੀ ਜਾਵੀਂ—ਉੱਪਰ ਉੱਪਰ  
 ਦੀਆਂ ਇੱਟਾਂ ਸਾਰੀਆਂ ਪਿੱਲੀਆਂ ਹਨ—ਹੇਠ ਦੀਆਂ ਵੇਖੋ—ਤੇਰੇ  
 ਕੋਲ ਦਾ ਜਿਹੜਾ ਮੁੰਢਾ ਸੀ ਉਹ ਦਾ ਕੀ ਨਾਉਂ ਹੈ—ਪਾਹ ਦੇ ਲੋਕ ਕੋਈ  
 ਵਧੀ ਭਾਖਿਆ ਬੋਲਦੇ ਹੋਏ—ਇਨਾਂ ਪਿੰਡਾਂ ਵਿੱਚੋਂ ਵਛਾ ਕਿਹੜਾ ਹੈ  
 —ਮੁਸਲਮਾਨਾਂ ਨਾਲੋਂ ਚਿੰਦੂ ਬਹੁਤ ਸਫਾਈ ਰੱਖਦੇ ਹਨ—ਇਹ ਮੁੰਢਾ  
 ਉਸ ਨਾਲੋਂ ਬਹੁਤ ਸੁਚੇਤ ਹੈ—ਸਭਨਾਂ ਵਿੱਚੋਂ ਗਮ ਦਿੱਤੇ ਦਾ ਮੁੰਢਾ

\* ਘੋੜੇ ਦੀਆਂ ਲੱਠਾਂ, 'the horse's legs.' We should say 'heels.'

ਸੁਚੇਤ ਹੈ—ਮੈਂ ਸਭਨਾਂ ਦੇ ਅੱਗੇ ਆਵਾਂਗਾ—ਇਹ ਉਸ ਵੇਲੇ ਬਹੁਤ ਛੁਟਾ ਹੈ.

Let us go to some near\* village.—The neighbouring (*near*) villages.—He lives in some village on this-side (of the river).—The people on the-other-side are all Muhammadans.—Why was he sitting outside in the dark?—The outside darkness.—Where did the men who were with you (*your companions*) come from? —The inside air is hot.—The surrounding villages. (*the villages of around*)—In all the surrounding region rain has fallen.—Is this shoe the fellow of that? —If you find one (*if one is found*, ਕੋਈ ਮਿਲੇ) in the bazar like this (*the fellow of this*) bring it to me.—He waged-war with the hill rājās. (*with the rājās of in the hills*†)—The rājās of the surrounding countries. (*of around*)—Let us go through (*by way of*) the fields.—The army passed through the city.—They passed along outside.—Which is the highest mountain?—This tree is larger than that.—A horse is larger than a donkey.—This is the best horse of all.—Which of these oranges is the sweetest? (*which from among these oranges is sweet*).—These oranges are sour.—Those are more sour than these.—These are less sour (*little sour*) than those.

---

\* Use the postposition ਨੇੜੇ in the Gen. case, inflecting the case suffix to agree with 'village.'

† 'Hills' should be singular, ਪਹਾੜ, because here they are regarded not as having a separate individual existence, but as constituting a district, 'the hill country.'

## NOTE.

188. The suffix **ਏਂ** is occasionally used as the sign of the Ablative simply, and does not then differ in meaning from **ਠੇ, ਥੋਂ, ਥੀਂ**; as in the following. **ਮਰਦਾਨਾ ਬੇਹੜੇ ਵਿੱਚ ਏਂ ਉੱਠ ਗਿਆ ਹੈ,** 'Mardáná has gone out from (lit., 'risen from') the court-yard'; **ਅੰਦਰ ਏਂ ਡੇਪਾਂ ਅਜ਼ੀਜ਼ੀਆਂ ਚੱਲੀਆਂ ਕਿ ਸੌ ਅਕਾਲੀ ਉਡ ਗਿਆ,** 'from the inside (of the fort) the cannon fired at such a rate that a hundred *Akalis* were blown away,' lit., 'flew away.' **ਓਏਂ** is often used for **ਉਸ ਥੋਂ**, as the Ablative of **ਉਸ**, and so also **ਏਏਂ**, for **ਇਸ ਥੋਂ**.

## CHAPTER XXIV.

## CONJUNCTIVE PARTICIPLE.

189. The Conjunctive participle is formed by adding the suffix **ਇ** to the root of the verb.\* This however is very commonly quiescent, indeed nearly always so in the case of close roots, and the participle then does not differ in form from the root. For emphasis the conjunctive participle of the verb **ਕਰਨਾ**, 'to do,' is commonly added, in the form **ਕਰ** or **ਕੇ**,† and this again is sometimes reduplicated, making the suffix **ਕਰਕੇ**. Hence, taking the verb **ਹੋਣਾ**, 'to be,' as an illustration, the conjunctive participle may assume any of the following forms ; **ਹੋਇ**, **ਹੋ**, **ਹੋਇਕਰ**, **ਹੋਇਕੇ**, **ਹੋਇਕਰਕੇ**, **ਹੋਕਰ**, **ਹੋਕੇ**, **ਹੋਕਰਕੇ**, 'being,' 'having been.' Of these the most common are **ਹੋਇ**, **ਹੋਇਕੇ**, **ਹੋ**, **ਹੋਕੇ**.

190. Roots ending in **ਉ** and **ੜ** drop these letters. Thus, from the root **ਜਾਹ**, 'go,' is formed **ਜਾਇ**, **ਜਾ**, **ਜਾਇਕੇ**, **ਜਾਕੇ** &c., 'going,' 'having gone,' and from **ਆਉ**, 'come,' **ਆਇ**, **ਆ**, **ਆਇਕੇ**, **ਆਕੇ** &c., 'coming,' 'having come.'

---

\* In Sindhi the termination is **ਈ**; in Naipali **ਇ**, **ਈ**, or **ਏ**. In Maithil-Bhojpuri **ਇ** occurs in poetry only. Hoernle, § 490. Kellogg, § 521. Grierson, iv. 360.

† **ਕੇ** is a contraction of the Eastern Hindi conjunctive participle **ਕਯ**, 'having done,' of the root **ਕਰ**. Hoernle, § 491.

191. The verb **ਆਉਣਾ** often adds **ਣ** to the root, making **ਆਣ, ਆਣਕੇ**.

192. The form in **ਕੇ** is the one in most common use,\* but when two or more participles occur in succession without any intervening word, as is the case when they have related meanings the suffix is dropped from all but the last.

Ex. **ਦੇਖ ਸੁਣਕੇ ਬੋਲਿਆ**, 'having seen and heard he spoke'; **ਉਹ ਇਸ ਤਰਾਂ ਉਸ ਨੂੰ ਸੁਣਾ ਸਮਝਾਕੇ ਆਪਣੇ ਘਰ ਨੂੰ ਗਿਆ**, 'having thus (in this manner) addressed and admonished him he went to his house.'

193. When two or more verbs occur in connection with the same subject, if one expresses the main thought of the sentence, and the others are in any sense subordinate to it, the latter are usually put in the form of the conjunctive participle. Hence it is used ;

(1) To express that which is preliminary to the action of the principal verb.

Ex. **ਕੋਡਾ ਰਾਖਸ ਜੰਗਲ ਨੂੰ ਉੱਠ ਵਗਿਆ**, 'the demon Kaudá rose and ran to the jungle,' lit., 'having risen ran,' &c. **ਭਠ ਪਹਾੜੀਂ ਜਾ ਛਿਪੇ**, 'some went and hid in the mountains'; **ਉਨ ਜਾਇ ਨਾਨਕ ਜੀ ਨੂੰ ਬਹਿਆ**, 'he went and said to Nának.'

(2) To express the attendant circumstances of an action.

---

\* Except in the formation of compound verbs. See Ch. xii.

Ex. ਉਹ ਹੱਸਕੇ ਬੋਲਿਆ, 'he said laughing'; ਉਹ ਭੱਜਕੇ ਗਿਆ, 'he went running.'

(3) To express the means by which a result is achieved.

Ex. ਮੈਂ ਖੰਗਣੀਆਂ ਬੇਚਕੇ ਗੁਜ਼ਾਰਾ ਕਰਦਾ ਹਾਂ, 'I make a living (by) selling boiled grain'; ਚਰਸ ਪੀਕੇ ਮਨੁੱਖ ਸੁਦਾਈ ਬਣਦਾ ਹੈ, '(by) smoking hemp a man becomes a fool,' or 'mad.'

(4) Closely allied to the above is its use to express the *cause* of the action denoted by the principal verb.

Ex. ਮੈਂ ਬਿਮਾਰ ਹੋਕੇ ਨਹੀਂ ਆਇਆ, 'I did not come because I was ill'; ਉਹ ਤੁਹਾ ਨੂੰ ਦੇਖਕੇ ਹੱਸਣਗੇ, 'they will laugh when they see you'; ਮੈਂ ਤੁਹਾਡੀ ਚਿੱਠੀ ਪਾਕੇ ਵਡਾ ਅਨੰਦ ਹੋਇਆ, 'I was very glad when I received your letter,' i. e., as a consequence of receiving it.

(5) Sometimes it can be rendered into idiomatic English only by the use of an adverb or some circumlocutory phrase.

Ex. ਚਿੱਤ ਠਾਕੇ ਸੁਣੋ, 'listen attentively,' lit., 'having applied your mind'; ਕੰਨ ਧਰਕੇ ਸੁਣੋ, 'listen attentively,' lit., 'having put your ear'; ਸੋਚ ਸਮਝਕੇ ਬੋਲਿਓ, 'speak with due thought and consideration,' lit., 'speak having thought and understood.' ਕਿਰਪਾ ਕਰਕੇ ਮੈ ਨੂੰ ਐਹ ਪੋਥੀ ਫੜਾਈ, 'kindly hand me that book,' lit., 'having done a kindness hand me,' &c.

194. To express the repetition or continuousness,



or intensity of the act the participle may be repeated, the root form only being used first.

Ex. ਉਹ ਰੋ ਰੋਕੇ ਬੋਲੀ, 'she said weeping' (continuously) ਉਹ ਬੁੱਝਾਂ ਮਾਰ ਮਾਰਕੇ ਰੋਇਆ, 'he wept bitterly'; or in the root form both times, ਅਸੀਂ ਤਿੱਢਿਆ ਮੰਗ ਮੰਗ ਖਾਂਦੇ ਹਾਂ, 'I live by begging,' lit., 'making a habit of asking alms, I eat.'

195. The conjunctive participles of the verbs ਮਿਲਣਾ and ਵਲਣਾ, 'to meet,' ਜਾਣਨਾ, 'to know,' and ਹੋਣਾ, 'to be,' have each a special idiomatic use as adverbs. Thus, ਮਿਲਕੇ and ਵਲਕੇ='together'; ਜਾਣਕੇ='knowingly,' 'purposely'; ਹੋਕੇ='Via.'

Ex. ਆਓ ਅਸੀਂ ਮਿਲਕੇ ਚੱਲੀਓ, 'come let us go together'; ਮੈਂ ਜਾਣਕੇ ਨਹੀਂ ਕੀਤਾ, 'I did not do (it) purposely'; ਅਸੀਂ ਲਹੌਰ ਹੋਕੇ ਜਾਵਾਂਗੇ, 'we will go by way of Lahore.' Often ਰਲ ਮਿਲਕੇ are used in conjunction; as, ਅਸੀਂ ਰਲ ਮਿਲਕੇ ਕੰਮ ਕੀਤਾ, 'we worked together.'

196. Of the verb ਵਧਣਾ, 'to increase,' the conjunctive participle has often the force of both an adverb and an adjective.

Ex. ਬਹੁਤ ਵੱਧ ਨਾ ਬੋਲਿਓ, 'do not speak a great deal'; ਉਸ ਥੋਂ ਵਧਕੇ ਹੋਰ ਕੋਈ ਅਪਰਾਧ ਨਹੀਂ, 'there is no other fault greater than that.'

197. Of the verb ਭਰਨਾ, 'to fill,' the conjunctive participle in its root form ਭਰ is used after nouns of measure to denote completion; as, ਰਾਤ ਭਰ, 'the whole

night'; ਦਿਨ ਭਰ, 'the whole day'; ਕੋਹ ਭਰ, 'a full kos'; ਮਲ ਭਰ, 'a full maund.'

### NOMINAL COMPOUNDS.

ਗੁਜਾਰਾ ਕਰਨਾ, 'to make,' or 'earn, a living.'

ਕੰਮ ਕਰਨਾ, 'to work.'

[to one.]

ਕਿਸੇ ਉੱਤੇ ਕਿਰਪਾ ਕਰਨੀ, 'to be kind to one,' 'do a kindness

ਹਾਕ ਮਾਰਨੀ, 'to shout,' 'to call.'

ਮਜ਼ੂਰੀ ਕਰਨੀ, 'to labour' (as a coolie, for daily wages).

ਪੂਰਾ ਕਰਨਾ, 'to finish,' 'complete,' 'fulfil.'

ਬੁੱਝਾਂ ਮਾਰਨੀਆਂ, 'to cry,' 'to sob.'

### EXERCISE.

ਉਹ ਕੰਮ ਕਰਕੇ ਘਰ ਗਿਆ—ਕੋਈ ਅੱਡਾ ਸੌਦਾ ਖਰੋਦ ਲਿਆਉ—ਮੈਂ ਜਿਹੜੀ ਵਸਤੂ ਮੰਗਦੀ ਹਾਂ ਉਹ ਝੁਟ ਲਿਆ ਦਿੰਦਾ—ਕਬੂਤਰ ਜਾਲ ਵਿੱਚ ਜਾ ਪਿਆ—ਬਾਲਕ ਮੇਰੇ ਕੋਲ ਦੌੜ ਆਇਆ—ਉਸ ਨੇ ਬੈਠਕੇ ਉਨਾਂ ਨੂੰ ਉਪਦੇਸ਼ ਕੱਢਾ—ਉਹ ਮੇਰੇ ਕੋਲ ਆਕਰਕੇ ਬੋਲਿਆ—ਇਕੱਲਾ ਹੀ ਪੁੱਛ ਨਿੱਕਲ ਵਗਿਆ—ਘਰ ਦੇ ਅੰਦਰੋਂ ਨਿੱਕਲ ਸੁਨੀਤਿ ਬੋਹੜੇ ਵਿੱਚ ਆਈ—ਲੰਬਦਾਰ ਸਭ ਪਿੰਡ ਦੇ ਝੂਹੇ ਆਕ ਬੈਠੇ—ਉਹ ਮਹੰਤਣੀ ਦੇ ਪੈਰਾਂ ਜਾ ਪਏ—ਰਾਜੇ ਨੇ ਮਹਲੀ\* ਜਾਕੇ ਮੰਝੀਆਂ ਨੂੰ ਆਖਿਆ—ਜਾਈਂ ਬੇ ਮੁੰਡਿਆ ਹੱਟੀ ਤੇ ਰਾਮ ਦਿੱਤੇ ਨੂੰ ਹਾਕ ਮਾਰ ਲਿਆਉ—ਉੱਥੇ ਜਾਕੇ ਕੀ ਕਰਨਾ ਹੈ—ਅਸੀਂ ਮਜ਼ੂਰੀ ਕਰਕੇ ਖਾਂਦੇ ਹਾਂ†—ਕੁਝ ਸਿਪਾਹੀ ਨੇ ਮੁੰਡੇ ਨੂੰ

\* Plural doubtless because the palace consisted of a group of buildings.

† ਖਾਂਦੇ ਹਾਂ, 'make a living,' 'live.'

ਫੜਿਆ ਤਾਂ ਉਹ ਰੋਕੇ ਬੋਲਿਆ ਜੀ ਮੈਂ ਨਹੀਂ ਕੀਤਾ—ਰਾਮ ਸੀਤਾ ਦੀ ਕਥਾ ਸੁਣਕੇ ਲੋਕ ਵਧੇ ਪਰਸਿੰਨ ਹੋਏ—ਸਭ ਨਾ ਚੋਕੇ ਘਰ ਗਏ—ਤਾਂ ਉਸ ਨੇ ਖਾ ਪੀਕੇ ਆਪਣੀ ਕਥਾ ਸੁਣਾਈ—ਸੰਤ ਸਿੰਹੁ ਆਪਣੇ ਪੁੱਤ ਦੀ ਮੋਤ ਸੁਣਕੇ ਵਡਾ ਵੁਖੀ ਹੋਇਆ—ਤੈਂ ਜਾਣਕੇ ਨਹੀਂ ਨਾ ਕੀਤਾ—ਅਸੀਂ ਤੇਰੇ ਪਿੰਡ ਹੋਕੇ ਜਾਵਾਂਗੇ—ਸਾਡੇ ਨਾਲ ਮਿਲਕੇ ਚੱਲੋ—ਰਾਤ ਨੂੰ ਬਘੇਲ ਸਿੰਹੁ ਥਕੇਵੇਂ ਦੇ ਸਬੰਥ ਮੰਜੀ ਡਾਹਕੇ ਸੋਇਆ ਪਰ ਤੜਕੇ ਅੰਬਰਤ ਵੇਲੇ ਉੱਠਕੇ ਪਿੰਡ ਦੇ ਬੁਰੇ ਆਲ ਬੈਠਾ.

When we have finished (*having finished*) the work we will go home.—The *thānedār* wrote a letter and (*having written a letter*) gave it (into) the hand of the *chaprāsī*.—He took the letter and brought (it) to me.—When I read it I called two constables and sent them to Sultānpur with instructions to bring the *lambardār* to me. (*and saying this sent them to Sultānpur, Bring &c.*)—When he came to you what did he say?—The boys go to school daily and read.—The boys read and write daily.—He came running to me.—He listened attentively to all that I said. (*to all my words*)—I will go and tell him what you said.—Kindly put (*ਪਾਉਣਾ*) me (on) the road.—Your brother did me a great kindness.—How do you make a living?—By grazing cattle.—The coolies worked all day on the road.—I did not sleep all night.—Who is that calling ?

## CHAPTER XXV.

CONJUNCTIVE PARTICIPLE.—THE INTENSIVE PARTICLE  
ਬੀ.—THE INTENSIVE SUFFIX ਸਾਰਾ.

198. While it is true that, as intimated in § 193 the subject of the conjunctive participle is as a rule that of the principal verb, this participle is nevertheless sometimes used when the reference to the latter is only indirect, or it refers to a noun in an oblique case.

Ex. ਮੋਤੀ ਪਾਂਧੇ ਦਾ ਨੀਂਗਰ ਮਾਤਾ ਤੁੱਸਕੇ ਮਰ ਗਿਆ,\* 'the school master Moti's boy died of smallpox.' lit., 'died smallpox having broken out'; ਉਥੇ ਜਾਕੇ ਐਉਂ ਹੋਇਆ ਕਿ ਇੱਕ ਪੰਡਤ ਨੇ ਉਹ ਦੇ ਹੱਥੋਂ ਪਾਣੀ ਪੀਤਾ, 'when he went there it so happened that a pundit drank water from his hand'; ਕਰੁ ਕੇਲੁ ਹੋਵੇਗਾ ਜਿਹ ਦੇ ਪਿੱਛੇ ਤੁਰਕੇ ਸੰਗਤ ਦੀ ਕੋਲਿਆਣੁ ਹੋਵੇ, 'who will be the *Gurú* by following whom the welfare of the company may be (secured)? ਪਰਮੇਸੁਰ ਦੀ ਇੱਛਿਆ ਅਤੇ ਉੱਦਮ ਨੂੰ ਰਲਾਕੇ ਕੰਮ ਹੁੰਦਾ ਹੈ, 'work is accomplished by the cooperation of God's will and of (personal) exertion.'

N. B.—This construction is unusual, and the student will do well not to imitate it unless he is sure that he is right. The illustrations given in the Exercise are all taken from native writers.

199. The conjunctive participle is often repeated

---

\* ਮਰ ਗਿਆ=ਮਰਿਆ. See next Chapter.

to denote the repetition or continuance or intensity of an action. In this case the suffix **ਕੇ** &c., occurs only the second time of pronouncing it, and not necessarily then. This usage was referred to in the last Chapter. Further examples are ; **ਸਭੇ ਸਿੱਖ ਮੇਵਕ ਬੈਠ ਬੈਠਕੇ ਇਹ ਵਿਚਾਰ ਕਰਦੇ ਸੇ**, 'all the disciples and attendants were sitting and considering this'; **ਲੋਕ ਅੱਖਾਂ ਤਰ ਤਰ ਰੋਂਦੇ ਸੇ**, 'the people were weeping bitterly,' lit , 'repeatedly filling (their) eyes (with tears) the people were weeping'; **ਜੋ ਮੈ ਝੂਠ ਬੋਲ ਬੋਲ ਤਗਲ ਕਰ ਕਰ ਟੁਕੜਾ ਖਾਂਦਾ ਹਾਂ**, 'I make a living (eat a piece) by lying and swindling'.\*

(1) Sometimes on the repetition of the participle it is slightly altered in form so as to produce that variety or jingle that is so dear to the Panjābī ear : as. **ਸਮਝਾ ਸਮਝਕੇ**, 'having well admonished'; **ਦੇਖ ਦੇਖਕੇ**, 'having well seen'; **ਮਰੇੜ ਮਰਾੜਕੇ**, 'having thoroughly twisted'; **ਖਿੱਚ ਵਿੱਚਕੇ**, 'having pulled'; **ਪੁੰਡ ਗਿੰਛਕੇ**, 'having made careful inquiry.'

200. Occasionally the conjunctive participle and the principal verb are transposed, so that the main thought of the sentence lies in the former.

Ex. **ਉਹ ਦਾ ਦਰਸਣ ਕਰ ਚੱਲਿਯੇ**, 'let us go and pay our respects to him,' or 'see him.' Here the natural order would be, **ਚੱਲਕੇ ਉਹ ਦਾ ਦਰਸਣ ਕਰਿਯੇ**; again, **ਉਸ ਨੂੰ ਸੱਦ ਖੋਲਿਯਾ**, 'he sent and called him,' 'sent for him'; **ਉਸ ਨੇ**

---

\* **ਤਗਲ ਕਰਨਾ** means to trade without capital, hence to swindle.

ਸਾ ਨੂੰ ਸ਼ਾਖ ਭੇਜਿਆ, 'he sent word to us,' lit., 'having said he sent to us,' for, 'having sent he said to us.'

201. The intensive adverb **ਬੀ** or **ਭੀ** must be rendered 'also,' 'too,' 'still,' 'even,' 'either,' or 'at all,' according to circumstances. It must always be placed immediately after the word that it emphasizes.

Ex. ਮੈਂ **ਬੀ** ਜਾਵਾਂਗਾ, 'I also will go,' 'I will go too'; ਇਹ ਸੁਣਕੇ ਉਹ ਹੋਰ **ਬੀ** ਦੁਖੀ ਹੋਇਆ, 'hearing this he was still more grieved'; ਗੁਰਿਆਈ ਪਾਕੇ **ਬੀ** ਉਸ ਨੂੰ ਚੰਕਾਰ ਨਾ ਹੋਇਆ, 'even on receiving the gurú-ship he did not become proud,' 'did not have pride'; ਉਹ ਕੰਮ **ਬੀ** ਨਹੀਂ ਕਰਦਾ, 'he does not *work* either,' or 'he does not even work'; ਉਹ **ਬੀ** ਕੰਮ ਨਹੀਂ ਕਰਦਾ, 'neither does *he* work,' '*he* does not work either'; ਉਹ ਕੁਛ **ਭੀ** ਨਹੀਂ ਕਰਦਾ, 'he does nothing at all.'

(1) It is sometimes placed after a verb in the imperative mood, like **ਨਾ** (§ 142), simply to emphasize it; as **ਚੱਲੋ ਭੀ**, 'come won't you,' but this may, according to the connection also be rendered, 'come also.'

202. The suffix **ਸਾਰਾ** added to an adjective denoting a large quantity, size, &c., has the effect of intensifying it. It is inflected to agree with the governed noun.

Ex. ਬਹੁਤਸਾਰਾ ਟਾਕਾ, 'a very large quantity of grain'; ਬਹੁਤਸਾਰੇ ਲੋਕ, 'a great many people'; ਤੂੰ ਕੀਤੀ-ਸਾਰੀ ਨਿਆਈ ਹੈ, 'are you so extremely simple?'

## NOMINAL COMPOUNDS.

ਕਾਮੇ ਦਾ ਵਿਚਾਰ ਕਰਨਾ, 'to judge,' 'consider,' 'think upon, a thing.'

ਕਿਸੇ ਦਾ ਦਰਸਣ ਕਰਨਾ, 'to pay respects to one,' 'to visit one'; always used with regard to one who is assumed to be a superior.

ਮੈਂ ਨੂੰ ਤਰਸ ਆਉਂਦਾ ਹੈ, 'I feel pity.' (Subj. in the Dat. case)

ਮੈਂ ਨੂੰ ਉਸ ਉੱਤੇ ਤਰਸ ਆਉਂਦਾ ਹੈ, 'I take pity on him,' 'I pity him.'

ਸੋਗ ਕਰਨਾ, 'to be grieved,' 'to mourn,' 'to lament.'

ਥਰ ਥਰ ਕਰਨਾ, 'to tremble.'

## EXERCISE.

ਕਪਾਹ ਕੱਤਕਰ ਸੁਤ ਬਲਦਾ ਹੈ—ਉਸ ਚੰਡਾਲ ਨੂੰ ਉਨਾਂ ਬਾਲਕਾਂ ਦਾ ਹੋਣਾ ਅਰ ਬਿਲਕਲਾ ਦੇਖਕੇ ਬੀ ਤਰਸ ਨਾ ਆਇਆ—ਉਥੇ ਜਾਕੇ ਜਾਂ ਸਿੱਖਾਂ ਨੇ ਮੁਸਲਮਾਨਾਂ ਦਾ ਫੁਫ ਅਸਥਾਬ ਲੁੱਟ ਖਾਧਾ ਤਾਂ ਫੇਰ ਵਡਾਸਾਰਾ ਵਗੜਾ ਉੱਠਿਆ—ਗੁਰੂ ਉਸ ਦੀਆਂ ਕਰਮਾਤਾਂ ਸੁਣ ਸੁਣਕੇ ਹੱਸਿਆ—ਲੋਕ ਗੁਰੂ ਦੇ ਘਾਉ ਦੇਖ ਦੇਖ ਬਹੁਤ ਸੋਗ ਕਰਦੇ ਸੇ—ਪਿਉ ਭਿਰਮਾਂ \* ਨੂੰ ਆਖ ਭੇਜਣਾ ਤਈ ਗੋਪੀ ਆਇਆ ਹੈ—ਅਸੀਂ ਪੁੱਛ ਪੁੱਛਕੇ ਤੁਹਾਡੇ ਘਰ ਉੱਪਜੇ—ਗਕਸ ਨੂੰ ਦੇਖਕੇ ਉਹ ਥਰ ਥਰ ਕਰ ਬੋਲਿਆ—ਮੈਂ ਨਜੀਰੇ ਨੂੰ ਸੱਦ ਘੱਲਾਂ—ਉਨ ਤੈ ਨੂੰ ਕੀ ਆਖ ਭੇਜਿਆ—ਉਸ ਨੈ ਇਹ ਆਖ ਭੇਜਿਆ ਜੇ ਮੈਂ ਅੱਜ ਨਹੀਂ ਆਉਂਦਾ—ਤੁਹਾਡੀ ਖਬਰ ਸੁਣਕੇ ਉਹ ਹੋਰ ਬੀ ਦੁਖੀ ਨਾ ਹੋਵੇ—ਜੇ ਉਹ ਆਵੇ ਬੀ—ਜੇ ਉਹ ਬੀ ਆਵੇ—ਜੇ ਉਹ ਨਾ ਬੀ ਆਵੇ—ਅਸੀਂ

\* ਭਿਰਮਾਂ for ਭਿਰਵਾਂ, Cf. § 14.

ਜਾਲਦੇ ਬੀ ਨਹੀਂ—ਅਸੀਂ ਬੀ ਨਹੀਂ ਜਾਲਦੇ—ਤੁਸੀਂ ਵਿਚਾਰ ਬੀ ਨਹੀਂ  
 ਨਾ ਕਰਦੇ—ਤੁਸੀਂ ਬੀ ਨਹੀਂ ਨਾ ਵਿਚਾਰ ਕਰਦੇ ਹੋ—ਤੁਸੀਂ ਗੁਰੂ ਜੀ ਦਾ  
 ਦਰਸਲ ਅਜੇ ਨਹੀਂ ਨਾ ਕੀਤਾ—ਜਾਂ ਕਰੋਗੇ ਤਾਂ ਅਸੀਂ ਭੀ ਤੁਹਾਡੇ  
 ਨਾਲ ਚੱਲਾਂਗੇ—ਕੰਗਾਲਾਂ ਨੂੰ ਦੇਖਕੇ ਤੈ ਨੂੰ ਤਰਸ ਨਹੀਂ ਆਉਂਦਾ ਹੈ  
 —ਆਪਣੇ ਬੱਚੇ ਦੇ ਮਰਨ ਬੋਂ ਮਾਈ ਵਡਾ ਸੋਗ ਕਰਦੀ ਹੈ—ਐਡਾ-  
 ਸਾਰਾ ਆਦਮੀ ਮੈਂ ਕਿਤੇ ਬੀ ਨਹੀਂ ਵੇਖਿਆ—ਅੱਜ ਮੈਂ ਇੱਕ ਵਡਾ-  
 ਸਾਰਾ ਸੱਪ ਮਾਰਿਆ.

Think well before you speak. (*having thought well speak*)—Look where you are going. (*looking carefully, or repeatedly, go*)—I live by begging.—Why do you say the same thing over and over (*returning again and again*)—Search well for it and bring (it) to me.—Fill all the *gharás* with water to the brim. (*having filled well pour water into all the gharás*)—Send word to the *patwári* that the *tahsildár* is coming tomorrow.—I sent word this morning. (*to day early*)—The *tahsildár* has sent for all the *lambardárs* of the village.—If he calls me too I shall not go.—I too will sow wheat.—I will sow wheat too.—Even if we do not sow wheat.—Even if he comes.—Even if he does not come.—Whom did you call?—I called no one at all.—I did not call *you* either.—Neither did *I* call you.—Neither did I *call* you.—This year there are a great many wild-duck in the lake.—A great many fish.—I saw a great many deer in the jungle.



## CHAPTER XXVI.

## INTENSIVE COMPOUNDS WITH ਜਾਣਾ, ਦੇਣਾ AND ਲੈਣਾ.

203. A very numerous class of compound verbs known as *Intensives*, is formed by adding to the conjunctive participle, usually in its root form, a second or ancillary verb, for the purpose of modifying in one way or other the meaning of the former. The participle, although it constitutes the most essential member of the compound, remains uninflected, all variations for gender, number, person and tense, occurring in the ancillary alone. The sense of the latter is in many cases entirely merged in that of the participle, while in others its force comes out more or less distinctly in the compound.

204. The verbs which are most frequently used in this subordinate way are ਜਾਣਾ, 'to go,' ਦੇਣਾ, 'to give,' ਲੈਣਾ, 'to take.' ਸੁੱਟਣਾ, ਸਿੱਟਣਾ or ਘੱਡਣਾ, 'to throw,' ਪੈਣਾ or ਪੈਣਾ, 'to fall,' ਰਹਿਣਾ, 'to remain,' ਬੈਠਣਾ or ਬਹਿਣਾ, 'to sit,' ਆਉਣਾ, 'to come,' ਉੱਠਣਾ, 'to rise,' ਰੱਖਣਾ, 'to keep,' 'to put,' and ਛੱਡਣਾ, 'to leave,' 'to let go.' A few examples will suffice for the present to illustrate the way in which these are used.

ਭੱਜਣਾ, 'to run.' ਭੱਜ ਜਾਣਾ, 'to run away.' ['to kill.'  
ਮਾਰਨਾ, 'to strike.' ਮਾਰ ਦੇਣਾ, ਮਾਰ ਸੁੱਟਣਾ or ਮਾਰ ਘੱਡਣਾ,

ਪੀਣਾ, 'to drink.' ਪੀ ਲੈਣਾ or ਪੀ ਜਾਣਾ, 'to drink down,'  
'to drink up.'

ਭੰਨਣਾ, 'to break.' ਭੰਨ ਸੁੱਟਣਾ, 'to break up,' 'to smash.'

ਡਿਗਣਾ, 'to fall.' ਡਿਗ ਪੈਣਾ, 'to fall down.'

ਦੇਖਣਾ, 'to look.' ਦੇਖ ਰਹਿਣਾ, 'to continue looking,'  
'gaze,' 'watch.'

ਹੁਆਉਣਾ, 'to lose.' ਹੁਆ ਬੈਠਣਾ, 'to lose irretrievably.'

ਬਣਨਾ, 'to be made.' ਬਣ ਆਉਣਾ, 'to be successfully  
accomplished.'

ਰੋਣਾ, 'to cry.' ਰੋ ਉੱਠਣਾ, 'to burst out crying.'

ਰੋਕਣਾ, 'to hinder.' ਰੋਕ ਰੱਖਣਾ, 'to keep back,' 'to detain.'

ਰੱਖਣਾ, 'to put.' ਰੱਖ ਛੱਡਣਾ, 'to put away,' 'to lay by.'

205. From the above examples it will be seen that the ancillary in some instances has the effect of simply intensifying or strengthening the idea embodied in the verb to which it is joined, its use being analogous to our English habit of adding an adverb or other particle to a verb without thereby altering the sense. Thus to 'fall,' and to 'fall down,' to 'rise,' and to 'rise up,' to 'start,' and to 'start off,' do not differ perceptibly in meaning. Others on the other hand distinctly add a new idea to that of the simple verb, as in the case of ਰੋ ਉੱਠਣਾ, ਰੋਕ ਰੱਖਣਾ, ਰੱਖ ਛੱਡਣਾ, &c., just as in English to 'tear up,' to 'burn up,' and to 'throw away,' mean something more than to 'tear,' to 'burn,' and to 'throw.'

206. It is impossible to define precisely the modification of meaning that is effected by the use of each

of these compound forms since there is no absolute uniformity in regard to it, but approximately the general ideas expressed by the several ancillaries may be stated as follows :—

**ਜਾਣਾ**, finality, completeness, thoroughness.

**ਫੈਲਾ**, repulsion, intensity, completeness.

**ਲੈਣਾ**, appropriation, acquisition, completeness.

**ਸੁੱਟਣਾ** and **ਖੱਤਣਾ**, violence, vigour, resoluteness, completeness.

**ਪੈਣਾ**, chance, suddenness, unpreparedness, inception.

**ਰਹਿਣਾ**, continuance, permanence.

**ਬੈਠਣਾ**, permanence, irretrievableness, that which is done once for all.

**ਆਉਣਾ**, development, successful accomplishment, potentiality.

**ਉੱਠਣਾ**, suddenness.

**ਰੱਖਣਾ**, continuance.

**ਛੱਡਣਾ**, intensity, emphasis.

207. In the present Chapter we shall confine ourselves to the first three, **ਜਾਣਾ**, **ਫੈਲਾ** and **ਲੈਣਾ**, which occur more frequently perhaps than all the others put together.

208. The first, **ਜਾਣਾ**, may be used in an intensive sense with most intransitive, and rarely with transitive, verbs. The verb **ਹੋਣਾ**, 'to be,' in its compound form **ਹੋ ਜਾਣਾ**, always means 'to become,' 'to occur,' 'to happen,' or 'to be finished.' In the last

sense it may also be combined with **ਲੈਣਾ**; thus, **ਮਾਰਾ ਕੰਮ ਚੋ ਲਿਆ**, or **ਚੋ ਗਿਆ**, 'all the work is finished.'

*Obs.* Although **ਲੈਣਾ** is a transitive verb, yet in this construction it is regarded as intransitive. When it is combined with any other verb than **ਚੋਣਾ** the compound is transitive, and must in the perfect tenses have the subject in the Instrumental case.

209. **ਦੇਣਾ** is used with transitive verbs only, and with rare exceptions the same is true of **ਲੈਣਾ**. These two agree in this that they express in a general way the completion of the act denoted by the participle to which they are joined, and often they may be used interchangeably. Thus, we may say **ਬਣਾ ਦੇਣਾ**, or **ਬਣਾ ਲੈਣਾ**, 'to make'; **ਕਰ ਦੇਣਾ**, or **ਕਰ ਲੈਣਾ**, 'to do,' 'to finish'; **ਲਿਖ ਦੇਣਾ** or **ਲਿਖ ਲੈਣਾ**, 'to write.' But on the other hand there is this important difference between them that verbs which convey the idea, however faintly of the action passing away from the subject require **ਦੇਣਾ**, while those which represent the action as proceeding toward the subject, or as being performed by him for himself, require **ਲੈਣਾ**.\* Hence we must say **ਘੱਲ ਦੇਣਾ**, 'to send,' not **ਘੱਲ ਲੈਣਾ**; **ਮੁੱਟ ਦੇਣਾ**, 'to throw away,' not **ਮੁੱਟ ਲੈਣਾ**; **ਦੱਸ ਦੇਣਾ**, 'to tell,' not **ਦੱਸ ਲੈਣਾ**.

---

\* This rule, like most others, has its exceptions, but they are rare. Thus, while we should usually say **ਆਖ ਦੇਣਾ**, 'to say,' 'to tell,' since the words spoken proceed from the speaker to the hearer, I have also met with the form **ਆਖ ਲਿਆ**.

On the other hand we must say **ਮੱਦ ਲੈਣਾ**, 'to call,' not **ਮੱਦ ਦੇਣਾ**; **ਲੈ ਲੈਣਾ**, 'to take,' not **ਲੈ ਦੇਣਾ**; \* **ਪੁੱਛ ਲੈਣਾ**, 'to ask,' not **ਪੁੱਛ ਦੇਣਾ**. So also **ਸੁੰਘ ਲੈਣਾ**, 'smell,' **ਚੱਖ ਲੈਣਾ**, 'to taste,' **ਖਾ ਲੈਣਾ**, 'to eat up,' **ਦੇਖ ਲੈਣਾ**, 'to see,' **ਫੇਰ ਲੈਣਾ**, 'to touch,' 'to feel,' **ਸੁਣ ਲੈਣਾ**, 'to hear,' 'to listen,' &c., in all of which the action is conceived of as proceeding toward, or terminating on, the subject.

210. When a transitive verb in the compound form has for its second member an intransitive verb it is treated as intransitive, the subject being expressed in the Nominative case throughout. Thus, we say **ਉਸ ਨੇ ਰੋਟੀ ਖਾਧੀ**, 'he ate the bread,' but **ਉਹ ਰੋਟੀ ਖਾ ਗਿਆ**, 'he ate up the bread.'

211. The primary verb and its ancillary are often separated by the insertion of an adverb or adverbial clause, and the same is true of the participle and auxiliary in the case of the periphrastic tenses. In general the effect is to throw the emphasis on the adverb. When the negative particle is thus inserted the emphasis falls chiefly on the first member of the compound.

Ex. **ਮੈਂ ਬਿਮਾਰ ਹੋ ਭਾਂ ਜ਼ਰੂਰ ਗਿਆ**, 'I did indeed become ill'; **ਤੁਸੀਂ ਆਰੰਏ ਭਾਂ ਸੱਚ ਹੋ**, 'you do indeed speak the truth,' 'what you say is indeed true'; **ਅਸੀਂ ਗੱਡਾ**

---

\* **ਲੈ ਦੇਣਾ** is used, but in a different sense. It means 'to buy' for another; as **ਮੈਂ ਨੂੰ ਇੱਕ ਘੋੜਾ ਲੈ ਦਿਹ**, 'buy a horse for me,' lit., 'having taken a horse give (it) to me.'

भा डा नगी नाहा ऐ, 'I do not intend to *eat up* the cart'.\*

212. It must not be supposed that these intensive forms are used only when it is intended to place special emphasis on the verb. On the contrary they are of constant occurrence, and are generally preferred to the simple form. Indeed some verbs are seldom used otherwise, especially in the imperative. Thus, e.g., for every occasion on which one might hear पूँह, 'ask,' he would hear पूँह लै perhaps a hundred times.

213. The student will have to gain familiarity with the use of these compounds by practice. In this and succeeding Chapters, where any occur that require a different rendering from the simple verb they will be given with their meanings at the head of the Exercise.

#### INTENSIVE COMPOUNDS.

भाहा, 'to eat,' भा नाहा, 'to eat up,' 'to devour.'

भा लैहा, 'to eat up,' 'to finish eating.'

उडहा, 'to fly,' उड नाहा, 'to fly away.'

लरिहा, 'to descend,' लरि नाहा, 'to subside,' 'to go off' (as fever.)

ररिहा, 'to remain,' ररि नाहा, 'to be left.'†

---

\* Said in reply to a friend who refused to give his cart when asked for the loan of it.

† The past tenses of ररि नाहा are used in a present as well as in a past sense; thus, ऐ ररि गये, may according to circumstances be translated, 'two were left,' or 'two are left.'

ਪੈਣਾ, 'to fall,' 'to lie,' ਪੈ ਜਾਣਾ, 'to lie down,' also—**ਰੋ**  
 ਜਾਣਾ, 'to become.'

ਕੱਢਣਾ, 'to take out,' ਕੱਢ ਦੇਣਾ, 'to turn out,' 'to expel.'

ਸੌਣਾ, 'to sleep,' ਸੌ ਜਾਣਾ, 'to go to sleep.'

ਜਾਣਨਾ, 'to know,' ਜਾਣ ਜਾਣਾ, 'to come to know,' 'to ascertain.'

ਜਾਲ ਲੈਣਾ,

”

”

### NOMINAL COMPOUNDS.

ਕਿਸੇ ਨੂੰ ਕਾਮੇ ਦਾ ਭੁਸ ਪੈਣਾ, 'to form the habit of,' &c.

ਚੁੱਪ ਕਰਨਾ, 'to be still,' 'to be silent.'

ਕਿਸੇ ਨੂੰ ਕੰਮ ਲਾਉਣਾ, 'to set one to work.'

ਮੁੱਲ ਲੈਣਾ, 'to buy.'

ਬਦੜਕ ਚਲਾਉਣੀ or ਮਾਰਨੀ, 'to fire a gun.'

ਖੜਾ ਹੋਣਾ, 'to stand' (intransitive.)

ਖੜਾ ਕਰਨਾ, 'to stand up,' 'cause to stand,' 'set up,' 'stop.'

### EXERCISE.

ਮੈਂ ਆਪਣੀ ਸਾਰੀ ਜਮੀਨ ਬੇਚ ਦਿੱਤੀ—ਰੋਟੀ ਕਿਨ ਖਾਧੀ—  
 ਕੁੱਤਾ ਖਾ ਗਿਆ ਹੋਣਾ—ਅਹ ਮਿਠਿਆਈ ਖਾਲੈ—ਸਿਪਾਹੀ ਨੂੰ ਟੇਖਕੇ  
 ਮੁੰਡੇ ਸਾਰੇ ਭੱਜ ਗਏ—ਜੇ ਮੈਂ ਇਹ ਦਵਾਈ ਪੀ ਲਵਾਂ ਤਾਂ ਮੇਰਾ ਦੁਖ  
 ਹਟ ਜਾਉ—ਬਿੱਲੀ ਦੁੱਧ ਪੀ ਗਈ—ਲੜਾਈ ਵਿੱਚ ਕਿੰਨੇ ਆਦਮੀ  
 ਮਰ ਗਏ—ਬਬੁਤਰ ਉਡ ਗਿਆ—ਕੋਠੇ ਉੱਤੇ ਚੜ੍ਹ ਜਾਹ—ਅੱਜ  
 ਤਾਪ ਲਹਿ ਗਿਆ—ਮੇਰੇ ਕੁੱਤੇ ਨੂੰ ਕਿੰਨੇ ਮਾਰ ਦਿੱਤਾ—ਨਾਨਕ ਆਂਦ-  
 ਦਾ\* ਕਿੰਉ ਨਾ ਸਾ—ਓਹ ਭੀ ਸਭ ਮਰ ਖਾਕ ਹੋ ਗਏ ਹਨ—ਕੋਈ ਰਹਿ

\* ਆਂਦਦਾ for ਆਉਂਦਾ, cf. § 14.

ਨਾ ਜਾਏ—ਉਹ ਦਾ ਸਰੀਰ ਲਿੰਸਾ ਅਤੇ ਪੀਲਾ ਪੈ ਗਿਆ—ਜਾਤੀ  
 ਦੇ ਮੁੰਡੇ ਨੂੰ ਜੁਆ ਖੇਡਣ ਦਾ ਝੁਸ ਪੈ ਗਿਆ ਹੈ—ਚੁੱਪ ਕਰ ਜਾਰ  
 —ਤਾਂ ਮੈਂ ਜਾਲ ਗਿਆ ਤਈ ਇਸ ਨੂੰ ਬਥਲਾਉਣ ਦੀ ਬਾਲ ਪਈ  
 ਹੋਈ ਹੈ—ਸਭ ਅੱਡੇ ਅੱਡੀ ਹੋ ਗਏ—ਜੇ ਜੇ ਜਿਮੀਂਦਾਰ ਮੁੰਡ ਵੇਂ  
 ਲੰਘਿਆ ਫਤੇ ਬਲਾਕੇ \* ਪਾਸ ਬੈਠ ਗਿਆ—ਜੇ ਅਸੀਂ ਇੱਥੇ ਇੱਕ  
 ਏਹਗ ਬਲਾ ਏਇਠੇ ਤਾਂ ਵਡੀ ਅੱਛੀ ਗੱਲ ਹੋਵੇ—ਸਾਲਕ ਨੂੰ ਬੀ  
 ਮਦਰਮੇ ਬਠਾਲ ਦੇਅਗੇ †—ਜੇ ਤੁਸਾਂ ਮੈ ਨੂੰ ਸੰਗੁਲੀ ਨਹੀਂ ਏਛੀ  
 ਤਾਂ ਮੇਰੀ ਛਾਪ ਮੈ ਨੂੰ ਮੋੜ ਦੇਓ—ਆਪਣੀਆਂ ਪੋਥੀਆਂ ਕੱਢੋ—ਪੰਡਤ  
 ਜੀ ਨੈ ਲਾਲੂ ਦੇ ਪੁੰਤ ਨੂੰ ਕੱਢ ਦਿੱਤਾ—ਤੁਸੀਂ ਦਰਿਆਇ ਸਭਲਜ  
 ਨੂੰ ਆਪਣੇ ਮੁਲਖ ਦੀ ਹੱਦ ਠਗਇ ਲਵੋ—ਅਸੀਂ ਮਜ਼ਰਾਂ ਨੂੰ ਕੰਮ  
 ਲਾ ਲਿਆ—ਅਹ ਪੋਥੀ ਪੜ ਲੈ—ਅਹ ਗਾਈਂ ਕਿਨ ਮੁੱਲ ਲੀਤੀ  
 ਹੈ—ਉਹ ਦਾ ਕਿੰਨਾ ਮੁੱਲ ਸੀ—ਇੱਕ ਮਨੁੱਖ ਖੜਾ ਸੀ—ਗਇ ਅੱਗੇ  
 ਕਾਲੂ ਜਾਇ ਖੜਾ ਹੋਇਆ—ਇੱਕ ਝੰਡਾ ਖੜਾ ਕਰ.

Why did you sell your house?—Játí died from eating arsenic.—The fever went off last-night.—When did the fever come on? (ਚੜਨਾ)—When did you get the fever? (*when did the fever come on to you?*)—Has the horse eaten (his) gram? (*finished eating*)—Run away.

\* ਫਤੇ ਬੁਲਾਕੇ. In the time of the Sikh *rāj* or dominion their war cry when going into battle was ਵਾਹਗੁਰੂ ਜੀ ਕਾ ਖਾਲਸਾ ਵਾਹਗੁਰੂ ਕੀ ਕੀ ਫਤੇ, 'God's host, Victory to God!' To utter this cry was known as ਫਤੇ ਬੁਲਾਉਣਾ, 'to cry Victory,' and it is still used by the Sikhs on meeting one another, as a form of salutation, generally in the abbreviated form, ਵਾਹਗੁਰੂ ਜੀ ਕੀ ਫਤੇ.

† ਮਦਰਮੇ ਬਠਾਲ ਏਲਾ, 'to put to school,' lit., 'to seat in school.'



—When I woke and got up (उठकर) the thieves ran away.—Who has eaten up the boy's sweets?—When he fired the gun the crows all flew away.—The paper has blown away. (*blown away*)—Kill the snake.—How many men were left in the village?—There is only a little water left in the pond.—My brother is left behind.—Two camels were left behind.—Where did you sleep last-night?—The girls have all gone to sleep.—Take the furniture out of the tent.—Take the baggage off the cart.—Turn out the dog.—We will go when the work is finished.—I have written the letter, now what shall I do?—Send two constables at-once to the *Tahsildár*.—I sent them to the *Tahsil*.—He told me all the circumstances.—I have asked him all about it. (*all the circumstances*).

---

NOTE.

214. It was formerly held by grammarians that in the formation of these compounds the ancillary was attached to the root of the verb. This is now however generally conceded to have been a mistake which arose from the fact that the conjunctive participle and the root are identical in form when, as is often the case, the suffix *इ, दे, &c.*, is dropped. That it is really the participle and not the root that constitutes the first member of the compound is evident from the following considerations:

(1) In the more archaic form of the language, as met with in such books as the *Janam Sákhá*, the participle in **ਇ** is of frequent occurrence, especially in the case of pure verbs; as e. g., **ਖਾਇ ਲੀਤਾ, ਆਇ ਗਯਾ**. So also in more modern phraseology we have **ਖਾ ਲੈਣਾ**, not **ਖਾਹ ਲੈਣਾ**, as it should be if the root were employed.

(2) It may be inferred from the usage of cognate languages. Thus in the Eastern Hindí of Bhojpur where of the verb **ਖਾਇਬ** 'to eat,' **ਖਾ** is the root, and **ਖਾਯ** the conjunctive participle they say **ਖਾਯ ਜਾਇਬ**, 'to eat up,' not **ਖਾ ਜਾਇਬ**. Again in the Old Baiswáří dialect represented in the *Rámáyán* the participle in **ਇ** is always used. Máraṭhí uses in these compounds the conjunctive participle in **ਉਨ**; e. g., **ਟਾਕੁਨ ਦੇਕੇ**, 'to cast away,' = Panj. **ਮੁੱਟ ਦੇਣਾ**; **ਘੇਉਨ ਯਕੇ**, 'to bring,' = Panj. **ਲੈ ਆਉਣਾ**. Likewise Bengálí employs the conjunctive participle in **ਇਆ**; Gujrátí, in **ਈ**; Sindhí, in **ਈ** or **ਏ**; Oṛiyá, in **ਇ**.\*

---

\* Hoernle, § 539. Kellogg, § 568 (1). Taylor, § 80.

## CHAPTER XXVII.

## NUMERALS.

**215.** The numerals from one to ten, together with their inflected forms as used in the oblique cases, and their corresponding aggregate numbers are exhibited in the Table opposite.\*

**216.** Observe:—

(1) The form given for the oblique cases is used also in the Nom. pl. fem. The declension of the numerals is as follows :

ਦੋ, 'two.'

N. ਦੋ ਮਨੁੱਖ,		ਦੋਹਾਂ ਤੀਮੀਆਂ,
Obl. ਦੋਹਾਂ ਮਨੁੱਖਾਂ ਨੈ, ਦਾ, &c.,		ਦੋਹਾਂ ਤੀਮੀਆਂ ਨੈ, ਦਾ, &c.,

(2) Of the aggregate numbers the first form given in each case may also be used in the sense of 'only two,' 'only three,' 'only four,' &c.

(3) For the oblique cases of the aggregate numbers the same forms are used as for those of the simple numerals.

(4) If it is desired to express with special emphasis the idea of totality the Genitive case is used ; as, ਪੰਜਾਂ ਦੇ ਪੰਜ, 'the entire five'; ਸੱਤਾਂ ਦੇ ਸੱਤ, 'the entire seven.'

---

\* Alternative forms of some of the numerals will be given in the Note at the end of the Chapter. Those in the Table are the ones most frequently met with.

Sign.	Nominative.	Obl. cases.*	Aggregate Numbers.
੧	ਇੱਕ, one.		ਇੱਕ, ਇੱਕ, only one.
੨	ਦੋ, two.	ਦੋਹਾਂ, ਦੋਹਾਂ.	ਦੋਏ, ਦੋਵੇਂ, ਦੋਉ, both.
੩	ਤਿੰਨ, three.	ਤਿੰਨਾਂ, ਤੇਹਾਂ.	ਤਿੰਨੇ, ਤਿੰਨੇ, the three, all three.
੪	ਚਾਰ, four.	ਚੋਹਾਂ, ਚੌਧੀ.	ਚਾਰੇ, ਚਾਰੇ, the four, all four.
੫	ਪੰਜ, five.	ਪੰਜਾਂ.	ਪੰਜੇ, ਪੰਜੇ, the five, all five.
੬	ਛੇ, ਛੇ, six.	ਛੇਆਂ, ਛੇਆਂ, ਛਿਆਂ.	ਛੇਈ, ਛੇਓ, the six, all six.
੭	ਸੱਤ, seven.	ਸੱਤਾਂ.	ਸੱਤੇ, ਸੱਤੇ, the seven, all seven.
੮	ਅੱਠ, eight.	ਅੱਠਾਂ.	ਅੱਠੇ, ਅੱਠੇ, the eight, all eight.
੯	ਨੌਂ, ਨੌਂ, nine.	ਨੌਆਂ, ਨੌਆਂ.	ਨੌਏ, the nine, all nine.
੧੦	ਦਸ, ten.	ਦਸਾਂ.	ਦਸੇ, ਦਸੇ, the ten, all ten.

217. 'One hundred' is ਸੌ, ਸਉ or ਸੈ, but 'hundreds' is ਸੈਕੜੇ.† This is also occasionally used in the singular

\* Besides the forms given in this column the Instr. and Loc. cases may also take the suffix ਈ. (Ch. xvii).

† Sometimes ਸੈਹਾਂ is used. See § 222.

form **ਸੈਕੜਾ**. 'One thousand' is **ਹਜ਼ਾਰ**, pl. **ਹਜ਼ਾਰਾਂ**. The plural is used however, as it is in English, only when it stands alone. Thus; **ਹਜ਼ਾਰਾਂ ਆਦਮੀ**, 'thousands of men,' but **ਕਈ ਹਜ਼ਾਰ ਆਦਮੀ**, 'several thousand men.' So also **ਸੈਕੜੇ ਆਦਮੀ**, 'hundreds of men,' but **ਕਈ ਸੈ ਆਦਮੀ**, 'several hundred men.' Neither **ਸੈਕੜਾ** nor **ਹਜ਼ਾਰ** is inflected for gender or case.

218. In writing the higher numbers the units are combined in the same way as in English; as, **੧੦੦ ਇੱਕ ਸੌ**; **੧੦੦੦ ਇੱਕ ਹਜ਼ਾਰ**, &c.

219. The ordinals are, for the first four numbers, **ਪਹਿਲਾ**, 'first'; **ਦੂਜਾ** or **ਦੂਜਾ**, 'second'; **ਤੀਜਾ** or **ਤੀਜਾ**, 'third'; **ਚੌਥਾ**, 'fourth.' Above this the ordinals are made uniformly by adding the syllable **ਵਾਂ** or **ਮਾਂ** to the cardinal numbers; as, **ਪੰਜਵਾਂ**, 'fifth'; **ਛੇਵਾਂ**, 'sixth,' &c. All the ordinals are declined like **ਨਿੱਕਾ** (§ 41.)

220. From the numerical adjective **ਪਹਿਲਾ** is formed the adverb **ਪਹਿਲਾਂ** or **ਪਹਿਲੇ**, 'first,' 'at first.' Thus, **ਮੈਂ ਪਹਿਲਾਂ ਆਇਆ**, 'I came first'; **ਪਹਿਲਾਂ ਜਦ ਮੈਂ ਉਹ ਨੂੰ ਸੱਦਿਆ**, 'at first when I called him.'

#### NOMINAL COMPOUNDS.

**ਹਲ ਬਾਹੁਣਾ**, 'to plough.'

**ਖਰਚ ਕਰਨਾ**, 'to spend.'

**ਕਿਸੇ ਥੋਂ ਬਦਲਾ ਲੈਣਾ**, 'to be revenged on one.'

**ਅੱਗ ਲਾਉਣੀ**, 'to set on fire.'

**ਅੱਗ ਲੱਗਣੀ**, 'to catch fire,' (Dat. of the subject.)

ਸਸਤ ਮਾਰਨਾ, 'to keep watch,' 'to patrol.'

ਕਿਸੇ ਦਾ ਭਲਾ ਕਰਨਾ, 'to benefit one,' 'to do one a good turn.'

ਕਿਸੇ ਦਾ ਭਲਾ ਹੋਣਾ, 'to be well with one.'

ਕਿਸੇ ਨੂੰ ਕਾਸੇ ਦੀ ਖਬਰ ਕਰਨੀ or ਵੇਲੀ, 'to announce a thing to one,' 'to give the news.'

### EXERCISE.

ਐਸ ਪਿੰਡ ਵਿੱਚ ਬਾਹਮਣ ਇੱਕੋ ਰਹਿੰਦਾ ਹੈ—ਮੇਰੇ ਵੇਏ ਪੁੰਡ  
ਹਨ—ਅੱਜ ਵੇਏ ਹਠ ਬਾਹੁੰਦੇ ਹਨ—ਅਸੀਂ ਵੇਏ ਕੰਮ ਕਰਾਗੇ—ਠਾ-  
ਕੇਦਾਰ ਸਾਹਿਬ ਨੇ ਅਸਾਂ ਤੇਗਾਂ ਤੇ ਪੁੱਛਿਆ—ਤਿੰਨ ਬਿਰਠ—ਤਿੰਨੇ  
ਬਿਰਠ—ਤੇਗਾਂ ਪਿੰਡਾਂ ਵਿੱਚ ਮੁਸਲਮਾਨ ਬਸਦੇ ਹਨ—ਇਹ ਪਿੰਡ  
ਕਦੋਂ ਬਸਿਆ—ਮੈਂ ਵੇ ਅਸਦਮੀ ਘੱਲੇ—ਮੈਂ ਵੁਹਾਂ ਨੂੰ ਘੱਲਿਆ ਸੀ  
—ਨਾਈ ਨੇ ਵੇਗੀ ਪਾਸੀ ਖਬਰ ਕਰ ਦਿੱਤੀ\*—ਉਨ ਮੈ ਨੂੰ ਚਾਰ  
ਰੁਪਈਏ ਦਿੱਤੇ—ਮੈਂ ਚਾਰੇ ਖਰਚ ਕੀਤੇ—ਮੇਰਾ ਵੁਡਾ ਖਰਚ ਹੋਇਆ  
—ਮੇਰੇ ਪਾਹ ਖਰਚ ਕੁਝ ਨਹੀਂ ਹੈ—ਮੇਰੇ ਚਾਰੇ ਮੁੰਡੇ ਮਦਰਸੇ ਪੜਦੇ ਹਨ  
—ਜਮਾਦਾਰ ਨੇ ਚੇਹੁੰ ਮਜ਼ਰਾਂ ਨੂੰ ਲਾਇਆ—ਪੰਜਾਬ ਵੇਸ ਵਿੱਚ  
ਪੰਜ ਵੁਡੇ ਤਾਰੇ ਦਰਿਆਉ ਹਨ—ਪਹਿਲੇ ਦਾ ਨਾਉਂ ਸਤਲੁਜ ਹੈ  
ਦੂਏ ਦਾ ਨਾਉਂ ਬਿਆਹ ਤੀਏ ਦਾ ਨਾਉਂ ਗਵੀ ਚੇਥੇ ਦਾ ਵਨਾਉ  
ਪੰਜਵੇਂ ਦਾ ਜਿਹਲਮ—ਅਸੀਂ ਪੰਜੇ ਦਰਿਆਉ ਵੇਖੇ—ਮੇਰੇ ਪੰਜੇ  
ਪੈਸੇ ਰਹਿ ਗਏ—ਦਸਾਂ ਵਿੱਚੋਂ ਛੇਈ ਰਹਿ ਗਏ—ਅਸੀਂ ਪੰਜੇ ਤਗਾਉ

\* ਵੇਗੀ ਪਾਸੀ 'on both sides,' i. e. to both parties, the family of the bride and that of the bridegroom, it being one of the recognized functions of the family barber to make marriage arrangements for the children of his clients.

ਸੀ—ਪੰਜੇ ਭਗਉ ਸਰਕਾਰੁ ਨੇਕਰ ਹਨ—ਮੈਂ ਛਿਆਂ ਭੇ ਬਦਲਾ ਲਿ-  
ਆਂਗਾ—ਸਹਿਰ ਭੇ ਸਾਡਾ ਪਿੰਡ ਛੇ ਕੋਹ ਬਾਟ ਹੈ\*—ਛੇਈ ਕੋਹ ਹੈ—  
ਤੈਂ ਮਜ਼ਰ ਨੂੰ ਛੇਈ ਪੈਸੇ ਦਿੰਭੇ—ਛੇਓ ਕੰਮ ਕਰਦੇ ਹਨ—ਛੇਆਂ ਘਰਾਂ  
ਨੂੰ ਅੱਗ ਲੱਗੀ—ਸੱਤ ਸਿਪਾਹੀ ਗਸਤ ਮਾਰਦੇ ਹਨ—ਮੈਂ ਸੱਤੇ ਧੋਬੀਆਂ  
ਪੜੀਆਂ ਹਨ—ਮਾਲੀ ਨੈ ਅੱਠ ਬੂਟੇ ਲਾਏ—ਅੱਠ ਆਦਮੀ ਅਏ  
—ਅੱਠਾਂ ਡੀਮੀਆਂ ਆਈਆਂ—ਅੱਠੇ ਬੁੱਢੀਆਂ ਹਨ—ਨਵਾਂ ਮਹੀ-  
ਨਿਆਂ ਪਿੰਛੇ—ਸਿੱਖਾਂ ਦੇ ਦਸ ਗੁਰੂ ਹੋਏ ਹਨ—ਅਸੀਂ ਦਸਾਂ ਗੁਰੂਆਂ  
ਨੂੰ ਮੰਨਦੇ ਹਾਂ—ਅਰਦਾਸ ਸਭਨੀਂ ਗੁਰਦੁਆਰੀਂ ਇੱਕੋ ਹੁੰਦੀ ਹੈ†—  
ਭੋਗ ਵੇਹੀਂ ਜਗਨੀਂ ਭਲਾ ਹੋਵੇ—ਉਨੀਂ ਵੇਹੀਂ ਆਖਿਆ—ਓਹ ਵੇਦ  
ਕੁਰਾਨ ਵੇਹੀਂ ਨੂੰ ਨਹੀਂ ਮੰਨਦੇ—ਉਸ ਪਰਮੇਸੁਰ ਦੇ ਤਿੰਨੇ ਹੁਕਮ ਫੇਰੇ—  
ਓਹੀਂ ਪਾਸਿਆਂ ਭੇ—ਓਹ ਓਹੀਂ ਪਾਸੀਂ ਨੱਠੇ—ਉਹ ਅੱਠੇ ਪਰਿਰ‡  
ਮਹਾਰਾਜ ਦਾ ਨਾਉਂ ਜਪਦਾ ਸੀ—ਸੱਤਾਂ ਵੇ ਸੱਤ ਮਰ ਗਏ—ਨਾਨਕ  
ਨੈ ਆਕੇ ਡੀਜੇ ਦਿਨ ਸਭ ਹਿਸਾਬ ਪੂਰਾ ਕਰ ਦਿੱਤਾ.

My boy has read only one book.—I have seen him only once.—There is but one God.—How-many wells are there in this village?—Only two.—The water in both is brackish.—Today both wells are going. (i.e. being worked for irrigation)—This land belongs to (*is of*) both of us brothers.—All three of us (*we all three*)

\* ਛੇ ਕੋਹ ਬਾਟ 'six kos distance,' = a distance of six kos.

† At the *Gurduarás* offerings are made and petitions presented for success in an undertaking, recovery from illness, &c. ਇੱਕੋ here, as often, means 'one and the same,' 'of the same character.'

‡ ਅੱਠੇ ਪਰਿਰ, 'the eight watches' into which the day and night are divided, hence meaning day and night, continuously.

went to the *melá*.—Four of my sons (ਮੇਰੇ ਚਾਰ ਪੁੱਤ) are government servants.—All four of my sons are government servants.—There were only four of us. (*we were only four*.)—All five of my buffaloes give milk.—I spent only five pice at (*in*) the *melá*.—The *jamádár* has brought only six men.—The whole six are working on the road.—Rain has fallen in seven districts.—Rain has fallen in seven districts only.—What is the condition of the eighth?—The first man was Adam. (ਆਦਮ) —Which village did you go to first?—This is my second son.—Where is the third?—We are going on the fourth day-of-the-month.—Where did you go on the eighth?—Why did you not come on the tenth?—He had his revenge on me.—The farmers are ploughing.—What have you spent?—The sticks have caught fire.—You did me a very good turn to day.—Who set fire to the funeral-pile?—Some one has set fire to the straw.—The straw has caught fire.

## NOTE.

221. In the following sentences taken from different sources alternative forms are given of some of the numerals.

2. ਦੋਹ ਵਰਿਹਾਂ ਤੇ ਪਿੱਛੋਂ, 'after two years.' [they arrived.]  
 ਦੋਹੁ ਘੜੀਆਂ ਦੇ ਆਏ ਹੋਏ ਹਨ, 'it is two *gharís* since  
 ਦੋਹੁ ਦਿਨਾਂ ਵਿੱਚ, 'in two days.'  
 ਦੂਇਆਂ ਬਾਲਕਾਂ ਨੂੰ ਬੰਮ ਨਾਲ ਬੰਨਿਆ, 'he lashed both  
 children to the spar.'



3. **ਫ਼ੈ ਮਨੁੱਖ,** 'three men.'  
**ਕਾਲੂ ਅਤੇ ਲਾਲੂ ਅਤੇ ਅੰਮਾਂ ਬੀਬੀ ਇਏ ਇਕੱਠੇ ਰੋਇ**  
**ਬੈਠੇ,** 'Kálú and Lálú and Ammán Bībí sat down  
 all three together.'  
**ਫ਼ਿਰੁ ਸਿੱਖਾਂ ਸਫ਼ੇ,** 'together with (his) three disciples.'  
**ਫ਼ਿੰਹ ਵਰਿਹਾਂ ਤੇ ਪਿੱਛੋਂ,** 'after three years.'  
**ਮਹੀਨਿਆਂ ਫ਼ਿਰੁ ਦਾ ਲੇਖਾ ਫ਼ਿੰਡਾ,** 'he gave the account  
 for three months.'
4. **ਮੇਰਿਆਂ ਚਧੁਆਂ ਪੁੱਤ੍ਰਾਂ ਨੂੰ ਲੈ ਜਾਹ,** 'take away my four  
 sons.'
5. **ਪੰਚ,** 'five.'

222. The use of the plural **ਮੈਹਾਂ** does not appear to be common, but an instance occurs in the following sentence ;  
**ਧਿਆਨ ਸਿੰਘ ਨੂੰ ਮੈਹਾਂ ਸੁਬੰਦਾਂ ਦੇਕੇ ਆਖਿਆ,** 'administering  
 hundreds of oaths to Dhián Singh he said,' &c.

## CHAPTER XXVIII.

## NUMERALS.—FRACTIONAL NUMBERS.

223. The remaining numerals may be learned from the Table in the Appendix. From 11 to 18, 51 to 58, and 89 to 99 they are indeclinable. The rest may have **ਆਂ** added in the oblique cases, but there is much laxity in regard to this, and we often hear the uninflected form used where grammatical accuracy would require the inflected.

224. The following fractional numbers are in daily use; **ਪਾਉ**, 'a quarter'; **ਅੱਧ** or **ਅੱਧਾ**, 'a half'; **ਫੁੱਫ** or **ਫੇਫ**, 'one and a half'; **ਫਾਈ**, 'two and a half.' These are prefixed to the word which denotes the thing of which the fraction is taken.

Ex. **ਪਾਉ ਗਜ਼**, 'a quarter of a yard.'

**ਅੱਧ ਸੇਰ**, 'half a *seer*.'

**ਫੁੱਫ ਕੋਹ**, 'a *kos* and a half.'

**ਫਾਈ ਮਣ**, 'two and a half maunds.'

**ਫੁੱਫ ਸੈ**, 'a hundred and fifty.'

**ਫਾਈ ਹਜ਼ਾਰ**, 'two thousand five hundred.'

(1) **ਪਾਉ** when not followed by any word expressive of measure is understood to mean a quarter of a *seer*, that being the unit of measurement for provisions of all sorts. The conjunctive participle **ਭਰ** is very com-

monly added to it, making ਪਾਉ ਤਰ, 'a quarter of a seer.'

(2) Of the two forms ਅੱਧ and ਅੱਧਾ the former is used only in conjunction with a word denoting quantity measure, &c., whereas the latter may occur by itself or as an adjunct of any noun whatsoever. It is inflected to agree with its noun.

Ex. ਅੱਧ ਸੇਰ or ਅੱਧਾ ਸੇਰ, 'half a seer.'

ਅੱਧ ਕੋਹ or ਅੱਧਾ ਕੋਹ, 'half a kos.'

ਮੈਂ ਅੱਧਾ ਮਾਲ ਵੇਚਿਆ, 'I sold half the goods.'

ਮੈਂ ਅੱਧੀ ਜ਼ਮੀਨ ਵੇਚੀ, 'I sold half the land.'

225. The sign ਸਾਢੇ prefixed to any number above *two* signifies that a half of the unit of that number is to be added to it.

Ex. ਸਾਢੇ ਤਿੰਨ,  $3\frac{1}{2}$ ; ਸਾਢੇ ਤੀਹ,  $30\frac{1}{2}$ ; ਸਾਢੇ ਤਿੰਨ ਸੌ, 350; ਸਾਢੇ ਤਿੰਨ ਹਜ਼ਾਰ, 3,500, &c.

226. The sign ਸਵਾ prefixed to a word signifies that to the quantity denoted, a quarter of its unit is to be added.

Ex. ਸਵਾ ਸੇਰ, 'a seer and a quarter'; ਸਵਾ ਤਿੰਨ,  $3\frac{1}{4}$ ; ਸਵਾ ਤੀਹ,  $30\frac{1}{4}$ ; ਸਵਾ ਤਿੰਨ ਸੌ, 325; ਸਵਾ ਤਿੰਨ ਹਜ਼ਾਰ, 3,250.

227. The sign ਪੈਣ, ਪੈਣਾ (pl. ਪੈਣੇ) prefixed to a word signifies that from the quantity denoted, a quarter of its unit is to be subtracted.

Ex. ਪੈਣ (or ਪੈਣਾ) ਸੇਰ, 'three quarters of a seer.'

ਪੋਛੇ ਤਿੰਨ, 2 $\frac{1}{2}$ ; ਪੋਛੇ ਭੀਹ, 29 $\frac{1}{2}$ ; ਪੋਛੇ ਤਿੰਨ ਸੈ, 275; ਪੋਛੇ ਤਿੰਨ ਹਜਾਰ, 2,750.

228. Smaller fractions are ਅੱਧ ਪਾਉ, 'half a quarter,' =  $\frac{1}{8}$ ; ਛੁਛ ਪਾਉ, 'a quarter and a half,' =  $\frac{3}{4}$ .

229. Note the following additional points in connection with the use of the numerals.

(1) Above *one hundred* the numbers are read as they are in English except that the conjunction is not used.

Ex. ੧੦੧, ਇੱਕ ਸੌ ਇੱਕ, 'one hundred and one.'

੨੦੫, ਦੋ ਸੌ ਪੰਜ, 'two hundred and five.'

੪੧੦, ਚਾਰ ਸੌ ਦਸ, 'four hundred and ten.'

(2) Likewise when two numerals are used together to signify an indefinite number, as in the phrases 'two or three,' 'five or six,' &c., the conjunction is omitted. Usually the numbers selected to express such indefinite quantities are not consecutive, or if they are, the higher number often stands first.

Ex. ਦੋ ਇੱਕ ਮੁੰਡੇ, 'one or two boys.'

ਪੰਜ ਚਾਰ ਡੀਮੀਆਂ, 'four or five women.'

ਪੰਜ ਸੱਤ, 'five or seven'; ਅੱਠ ਦਸ, 'eight or ten';

ਦਸ ਵੀਹ, 'ten or twenty.'

ਸੌ ਦੋ ਸੌ, 'one or two hundred.'

(3) To express distribution the numerals are repeated.

Ex. ਇੱਕ ਇੱਕ ਮੁੰਡੇ ਨੂੰ ਮੈਂ ਦੋ ਦੋ ਸੰਗਤਰੇ ਦਿੱਤੇ, 'to each boy I gave two oranges.'

ਦੇ ਵੇ, 'two each'; ਤਿੰਨ ਤਿੰਨ, 'three each'; ਚਾਰ  
ਚਾਰ, 'four each.'

(a) When more numbers than one are involved the last only is repeated; as, ਇੱਕ ਰੁਪਈਆ ਦੇ ਦੋ ਅੰਨਾ, 'one rupee two annas each.'

(b) When there is a fraction, the word which denotes it, alone is repeated, if it is a fraction of a single unit, whether *one*, or *one hundred*, or *one thousand*, &c. On the other hand, if any other number is expressed, that alone is repeated, and the word denoting the fraction occurs only once.

Ex. ਇੱਕ ਇੱਕ ਟੋਕਰੇ ਵਿੱਚ ਪੈਲੇ ਪੈਲੇ ਸੋ ਸੱਤਠੇ ਹਨ, 'in each basket there are seventy-five oranges.'

ਜੇ ਜੇ ਸਦਾ ਸਦਾ ਜੇ ਬਰਸਾਂ ਦੇ ਬੁੱਢੇ, 'old men of a hundred, and a hundred and twenty-five years each.'

ਪੈਲੇ ਵੇ ਵੇ ਮਲ, 'one and three quarters maunds each.'

ਸਦਾ ਵੇ ਵੇ ਮਲ, 'two and a quarter maunds each.'

(4) At the beginning of a sentence ਇੱਕ ਤਾਂ must often be translated 'for one thing.' It is usually followed in the next clause by ਅਤੇ ਇੱਕ, 'and for another.'

Ex. ਇੱਕ ਤਾਂ ਉਸ ਨੇ ਮੇਰੇ ਮੁੰਡੇ ਨੂੰ ਮਾਰਿਆ ਅਤੇ ਇੱਕ ਉਸ ਨੇ ਮੈਂ ਨੂੰ ਗਾਲ਼ ਕੱਢੀ, 'for one thing he beat my boy, and for another he abused me,' i. e., he not only beat my boy but abused me as well.

(5) **ਇੱਕ** in conjunction with the postposition **ਸੰਗ**, 'with,' is idiomatically used in the sense of 'together'; as, **ਅਸੀਂ ਇੱਕ ਸੰਗ ਗਏ**, 'we went together.'

(6) The relative **ਕੋਈ** prefixed to a numeral means 'about,' as 'some' does in English. Ex. **ਕੋਈ ਪੰਜ ਸੈ ਘਰ**, 'about five hundred houses,' 'some five hundred houses.'

(7) For the same purpose **ਇੱਕ**, commonly contracted to **ੜ**, is often subjoined to the other numerals, and also to words generally which denote quantity, measure, &c.

Ex. **ਪੰਜ ਇੱਕ ਕੋਹ**, 'about five kos'; **ਸਵਾਰ ਮਲ**, 'about a maund and a quarter'; **ਮਲੜ**, 'about a maund'; **ਕਿੰਨੇੜ ਮਨੁੱਖ ਆਏ**, 'about how many men came'?

When used with the indefinite pronominals, **ਕਿਤਨਾ**, **ਕਿਹਾ**, **ਕਿੰਡਾ**, **ਥੋੜਾ**, **ਝੁਝ**, and **ਥਈ**, as also with the relative and correlative **ਜਿਹਾ** and **ਤਿਹਾ**, it is redundant, and cannot be translated.

Ex. **ਕਿੰਨੇ ਹਿੱਕ ਦਿਨ ਬੀਤੇ**, 'several days,' 'ever so many days, passed'; **ਥੋੜਾ ਪਾਣੀ ਦੇਈ**, 'give (me) a little water'; **ਥਈੜ ਤੀਮੀਆਂ ਬੈਠੀਆਂ ਹਨ**, 'several women are sitting'; **ਜਿਹਾੜ ਮੈਂ ਆਖਿਆ ਸੀ**, 'as I said.'

230. In expressing the measure of a thing, if it is conceived of as being a part of a larger quantity, the words denoting it and the measure are placed in apposition.

Ex. **ਚਾਰ ਗਜ ਕੱਪੜਾ**, 'four yards of cloth'; **ਅੱਠ ਮਲ**

ਦਾਣਾ, 'eight maunds of grain'; ਮੈ ਨੂੰ ਮੁੱਠੀ (or ਮੁੱਠੀ ਭਰ) ਆਟਾ ਦੇਈ, 'give me a handful of flour.'

But where the thing of which the measure is given is conceived of as entire the Genitive is used; as ਤਿੰਨ ਗਜਾਂ ਦਾ ਬਾਂਸ, 'a bamboo three yards long,' lit., 'of three yards'; ਚਾਰ ਗਜਾਂ ਦਾ ਕੱਪੜਾ, 'a (piece of) cloth four yards long.' Also a word denoting that with which a thing is *filled* may be put in the Genitive case; as, ਇੱਕ ਘੜਾ ਪਾਣੀ, or ਇੱਕ ਘੜਾ ਪਾਣੀ ਦਾ, 'a ghará of water.'

231. Sometimes the singular is used in a collective sense for the plural. This is the case especially in speaking of money, and of groups of any sort involving high numbers.

Ex. ਜੇ ਕੋਈ ਤਿੰਨ ਹਜ਼ਾਰ ਰੁਪਈਆ ਦੇਵੇ, 'if one were to give 3,000 rupees'; ਇੱਕ ਰੁਪਈਆ ਦੇ ਦੋ ਆਨਾ, 'one rupee two annas each'; ਉਸ ਨੇ ਦੋ ਫਾਈ ਹਜ਼ਾਰ ਅਸਵਾਰ ਕੱਠਾ ਕੀਤਾ, 'he collected 2,000 or 2,500 horsemen.'

#### NOMINAL COMPOUNDS.

ਕੱਠਾ ਕਰਨਾ, 'to gather together,' 'collect,' 'assemble.'  
ਕੱਠੇ ਹੋਏ, 'to assemble,' 'be gathered together.'

#### EXERCISE.

ਸਹਿਰੋਂ ਪੰਦਰਾਂ ਗਜ ਲੰਠਾ ਲਿਆਈ—ਮੈਂ ਚੋਏ ਪੰਦਰਾਂ ਗਜ ਲਿਆਇਆ—ਅੱਧਾ ਮੈ ਨੂੰ ਦਿਹ—ਅੱਧਾ ਗਜ ਮੈ ਨੂੰ ਦਿਹ—ਸਾਡਾ ਪਿੰਡ ਖੰਨਿਓਂ ਕੋਈ ਅੱਧ ਕੋਹ ਬਾਟ ਹੈ—ਪਿਰਥੀ ਮਲ ਦੀ ਹੱਟੀਓਂ ਕੋਈ ਪਾਉ ਭਰ ਤਮਾਖੂ ਲਿਆਈ—ਐਸ ਘੜੇ ਵਿੱਚ ਡੂਫ ਮਲ

ਪਾਲੀ ਪੈਦਾ ਹੈ\*—ਸੰਫੁਕੜੀ ਵਿੱਚ ਡੇਢ ਸਉ ਰੁਪਈਆ ਹੈ—ਸਾਡੇ ਪਿੰਡ ਦਾ ਡੇਢ ਹਜ਼ਾਰ † ਦਾ ਮਾਮਲਾ ਹੈ—ਇਨ੍ਹਾਂ ਚੋਹਾਂ ਪਿੰਡਾਂ ਵਿੱਚ ਐਤਕੀ ਕੋਈ ਢਾਈ ਸੌ ਆਦਮੀ ਹੈਜੇ ਨਾਲ ਮਰ ਗਏ—ਕਹਿੰਦੇ ਹਨ‡ ਭਈ ਕਾਬੁਲ ਦੀ ਲੜਾਈ ਵਿੱਚ ਸਰਕਾਰ ਨੇ ਢਾਈ ਕਰੋੜ ਰੁਪਈਆ ਖਰਚ ਕੀਤਾ—ਕਈ ਪੌਲੇ ਤਿੰਨ ਕਰੋੜ ਕਹਿੰਦੇ ਹਨ—ਮੈਂ ਤੇਰੇ ਭਗਉ ਨੂੰ ਸਾਢੇ ਪੰਜੀ ਰੁਪਈਏ ਵਿੱਤੇ—ਕਈਆਂ ਨੂੰ ਸਰਕਾਰ ਸਾਢੇ ਤਿੰਨ ਤਿੰਨ ਸੌ ਰੁਪਈਏ ਤਨਖਾਹ ਦਿੰਦੀ ਹੈ—ਕਈਆਂ ਨੂੰ ਸੌ ਸੌ ਟੇ ਟੇ ਸੌ ਦਿੰਦੀ ਹੈ—ਐਸੇ ਪਿੰਡ ਵਿੱਚ ਸਉ ਟੇ ਸਉ ਘਰ ਹੋਲਗੇ—ਇਨ੍ਹਾਂ ਪਿੰਡਾਂ ਵਿੱਚ ਕੋਈ ਸੌ ਸੌ ਟੇ ਟੇ ਸੌ ਘਰ ਹੋਲਗੇ—ਮੈਂ ਨੂੰ ਸਵਾ ਆਨਾ ਵਿਹ—ਸਵਾ ਮੇਰ ਆਟਾ—ਟੇ ਮਸਕ ਪਾਲੀ ਲਿਆਉ—ਅਸੀਂ ਇੱਕ ਇੱਕ ਪਾਸੇ ਟੇ ਟੇ ਬੈਠਿਯੇ—ਮੈਂ ਤੁਹਾ ਨੂੰ ਸਵਾ ਤਿੰਨ ਤਿੰਨ ਆਂਨਾ ਵਿਆਂਗਾ—ਸਵਾ ਸਵਾ ਆਂਨਾ—ਸਵਾ ਸਵਾ ਸੌ—ਸਵਾ ਸਵਾ ਹਜ਼ਾਰ—ਚਾਰ ਹਜ਼ਾਰ ਪੰਜ ਸੌ ਵੀਹ—ਸੈਕੜੇ ਆਦਮੀ ਮਰ ਗਏ—ਹਜ਼ਾਰਾਂ ਆਦਮੀ ਮੇਲੇ ਵਿੱਚ ਗਏ—ਪੌਲੇ ਤਿੰਨ ਕੋਹ ਬਾਟ ਹੈ—ਪੌਲੇ ਨੌ ਹੱਥ—ਇੱਕ ਇੱਕ ਘਰ ਦੀਆਂ ਚਾਰ ਚਾਰ ਕੋਠੜੀਆਂ ਹਨ—ਇੱਕ ਇੱਕ ਟੇਸ ਦੀ ਇੱਕ ਇੱਕ ਭਾਖਾ ਹੈ§—ਸਵਾ ਲੱਖ ਸਿੱਖ ਇਸ ਟੇ ਪੰਥ ਵਿੱਚ ਆ ਗਿਆ ਸਾ—ਉਸ ਟੇ ਨਾਲ ਕਈ ਹਜ਼ਾਰ ਸਿੱਖ ਰਲ਼

\* ਪੈਦਾ ਹੈ, 'falls.' This is the idiomatic way of saying 'it is capable of containing,' 'it has capacity for.'

† ਰੁਪਈਆ is unexpressed, as being necessarily understood.

‡ ਕਹਿੰਦੇ ਹਨ, 'they say.'

§ ਇੱਕ ਇੱਕ ਭਾਖਾ 'one language each,' i. e. a separate language. Or we might say ਆਪੋ ਆਪਣੀ ਭਾਖਾ, 'its own language.'



ਗਿਆ ਸਾ—ਜਾਂ ਦੇ ਤਿੰਨ ਹਜਾਰ ਸਿੱਖ ਕੱਠਾ ਹੋ ਗਿਆ—ਇਨ੍ਹਾਂ ਦੇ ਨਾਲ਼ ਵਸ ਬਾਰਾਂ ਹਜਾਰ ਅਸਵਾਰ ਸਦਾ ਰਹਿੰਦਾ ਸਾ—ਰਣਜੀਤ ਸਿੰਹੁ ਉਸ ਤੇ ਤਿੰਨ ਲੱਖ ਰੁਪਈਆ ਮੰਗਦਾ ਸਾ— ਉਸ ਨੈ ਇਕ ਲੱਖ ਅੱਸੀ ਹਜਾਰ ਰੁਪਈਆ ਲਿਖ ਦਿੱਤਾ—ਗੁਰੂ ਰਾਮ ਦਾਸ ਨੈ ਬਾਲੀ ਬਹੁਤ ਉਚਰੀ ਹੈ— ਨਾਨਕ ਕੁਛ ਰੁਪਈਆ ਹੱਟ ਲੈ ਗਿਆ—ਹਿੰਦੂ-ਆਂ ਨੈ ਤੇਤੀ ਕਰੋੜ ਦੇਉਤਾ ਥਾਪ ਲਿਆ\*—ਕੁੜੀ ਬੀ ਇਤਨੀਕੁ ਹੀ ਹੈ—ਕੇਡੀਕੁ ਵੁਰ ਹੈ—ਉਹ ਘੜੀਕੁ ਮੇਰੇ ਨਾਲ਼ ਰਿਹਾ—ਐਤਥੀ ਮੇਲਾ ਕੇਡਾਕੁ ਹੋਇਆ—ਜਾਂ ਘੜੀਕੁ ਬੀਤੀ ਤਾਂ ਰਾਮ ਦਿੱਤਾ ਆ-ਇਆ—ਪੋਲੇ ਪੰਜਕੁ ਮੇਰ ਕੁਲ

How deep is the water (*how much water is there*) in the well?— $11\frac{3}{4}$  cubits.—Formerly it was only six.—In the rains† the water rises.—In the hot-season it subsides.—An eighth of a seer—A quarter of a seer.—A quarter of an hour.—Half an hour.—Three quarters of an hour.—An hour and three quarters.—An hour and a quarter.—A month and a half.—Two months and a half.—Three months and a half.—425 years.—475 years.—250 years.—450 years.—Hand me a cup of milk.—Feed the horse a seer and a half of gram daily.—Feed each horse two and a half seers.—In each village there

\* ਥਾਪ ਲਿਆ, 'appointed,' 'established,' i. e. set up as objects of worship.

† For 'in the rains' we may say ਬਰਸਾਤ ਵਿੱਚ, but a very common expression is ਬਰਸਾਤ ਦੇ ਮਹੀਨੇ, 'in the month of the rains,' where ਮਹੀਨਾ is used in the sense of 'season.' So also ਰੋਹੀ ਦੇ ਮਹੀਨੇ, 'in the hot season.'

are four or five *lambardárs*.—Four men sleep in each tent.—Let us sleep four in each tent.—In these villages last-year probably a hundred or two hundred men died of cholera.—Three rupees five annas each.—Two maunds ten seers each.—Some twenty thousand men must have gone to the *melá* this-year.—About how-many men went from your village?—About forty men went last-year.

## CHAPTER XXIX.

## COMPOUND PRONOUNS.

232. Many of the simple pronouns and pronominal adjectives given in Table I and in § 97 are combined to form compound pronouns or pronominals which in some cases differ but little in meaning from one or other of the elements from which they are constructed. Some of these are indeclinable, while others are inflected in one or both of their parts. In accordance with this principle they are arranged in the following list.

*Declined in both Elements.*

ਜੋ ਕੋਈ,	}	whoever,	ਕੋਈ ਨਾ ਕੋਈ, one or other, some one or other.
ਜਿਹੜਾ ਕੋਈ,*		whichever.	ਕੁਛ ਨਾ ਕੁਛ, something or other.
ਜੋ ਕੁਛ,	}	whatever.	ਜਿਹਾ ਕਿਹਾ, of whatever sort.
ਜਿਹੜਾ ਕੁਛ,			ਐਡਾ ਕੈਡਾ, of this size, so large.

*Declined in the First Element only.*

ਕੋਈ ਹੋਰ,	}	some other, some one else.	ਕੁਛ ਹੋਰ, some more, some- thing more.
ਕੋਈ ਹੋਰਸ,			ਕੋਈ ਇੱਕ, some, some one, anyone.

---

\* This form would generally be used in the Nom. sing. and pl. only.

*Declined in the Second Element only.*

ਚੋਰ ਕੋਈ,	} some other,	ਮਭ ਕੋਈ,	everyone.
ਚੋਰਮ ਕੋਈ,		} some oneelse.	ਮਭ ਕੁਛ,
ਚੋਰ ਕੁਛ,	some more, some- thing else.		ਚਰ ਕੋਈ,
ਚੋਰ ਕੋਲ,	} what other ?	ਬਹੁਤ ਕੁਛ,	a great deal.
ਚੋਰ ਕਿਹੜਾ,		} who else ?	ਮਭ ਦਾ ਮਭ,
ਚੋਰ ਕੀ,	what else ?		

*Indeclinable.*

ਕੀ ਕੁਛ,	} what ? what par- ticular thing ? what different things ?	ਇੱਕ ਨਾ ਇੱਕ,	one or other.
ਐਡ ਕੈਡ,		} of this size, so large.	ਚੋਰ ਦਾ ਚੋਰ,
ਐਡੇ ਕੈਡ,			ਕੁਛ ਦਾ ਕੁਛ,

233. It is unnecessary to give the declension of those of these compounds that are declinable, since it does not differ from that of the same pronouns when used singly. Thus, **ਜੋ ਕੋਈ** is in the Instr. **ਜਿਨ ਕਿਨੇ** or **ਜਿਮ ਕਿਮੇ ਨੈ**; in the Gen. **ਜਿਮ ਕਿਮੇ ਦਾ**, &c. **ਕੋਈ ਨਾ ਕੋਈ**, Obl. **ਕਿਮੇ ਨਾ ਕਿਮੇ**; **ਕੁਛ ਨਾ ਕੁਛ**, Obl. **ਕਾਮੇ ਨਾ ਕਾਮੇ**; **ਕੋਈ ਚੋਰ**, Obl. **ਕਿਮੇ ਚੋਰ**; **ਮਭ ਕੁਛ**, Obl. **ਮਭ ਕਾਮੇ**; **ਚਰ ਕੋਈ**, Obl. **ਚਰ ਕਿਮੇ**; **ਮਭ ਦਾ ਮਭ**, Obl. sing. **ਮਭ ਦੇ ਮਭ ਨੈ**, &c., Nom. pl. **ਮਭ ਦੇ ਮਭ**, Obl. pl. **ਮਭ ਦੇ ਮਭਨਾਂ ਨੈ**, &c.

234. ਇੱਕ ਦੂਏ, 'one another,' may also be regarded as a compound pronoun. It is used only in the oblique cases singular.

235. ਜੋਰ ਦਾ ਜੋਰ and ਫੁਫ ਦਾ ਫੁਫ are used to denote in an emphatic way any radical change that a thing undergoes. Thus, ਉਹ ਦਾ ਸੁਭਾਉ ਜੋਰ ਦਾ ਜੋਰ ਹੀ ਜੋ ਗਿਆ ਹੈ, 'his disposition has become completely changed.' Again when a thing is so transformed as to be used for a purpose quite different from that for which it was originally designed it would be said ਫੁਫ ਦਾ ਫੁਫ ਬਲ ਗਿਆ ਹੈ, 'of one thing something else has been made.'

236. Colloquially the expression ਜੋਰ ਕੀ, 'what else,' is often contracted to ਜੋਰ, and is equivalent to 'of course.' Thus, ਤੁਸੀਂ ਬੀ ਤਾਂ ਆਪਣਿਆਂ ਬਾਲਕਾਂ ਨਾਲ ਮਨੋ ਕਰਦੇ ਜੋਗੇ, 'you too probably love your children.' Reply, ਜੋਰ, 'of course,' 'what else'?

237. Often the component parts of compounds with ਜੋਰ are separated by intervening words or phrases.

Ex. ਇਸ ਤੇ ਬਿਨਾ ਉਸ ਨੈ ਜੋਰ ਬਾਲੀ ਕੋਈ ਨਹੀਂ ਰਚੀ, 'besides this he composed no other *Báni*'; ਜੋਰ ਤੇਰੇ ਪਾਹ ਕੀ ਹੈ, 'what else have you'? ਉਸ ਨੈ ਜੋਰ ਤੈਨੂੰ ਫੁਫ ਕਿਹਾ, 'did he say anything else to you'?

#### NOMINAL COMPOUNDS.

ਕਿਸੇ ਨਾਲ ਸਨੇਹ ਕਰਨਾ, 'to love one.'

ਕਾਮੇ ਦੀ ਪੂਜਾ ਕਰਨੀ, 'to worship a thing.' (generally of idolatrous worship.)

ਕਿਸੇ ਦੀ ਸਹਾਇਤਾ ਕਰਨੀ, 'to help one.'

### EXERCISE.

ਜੇ ਕੋਈ ਕੰਮ ਕਰੇ ਉਹ ਨੂੰ ਅਸੀਂ ਮਜ਼ਰੇ ਦਿਆਗੇ—ਜਿਨ ਕਿਸੇ ਮੰਗਿਆ ਉਹ ਨੂੰ ਅਸੀਂ ਦਿੱਤਾ—ਜੇਹੜੇ ਕੋਈ ਪਰਮੇਸੁਰ ਦੀ ਆਗਿਆ ਮੰਨਦੇ ਹਨ ਉਨਾਂ ਦੀ ਕਲਿਆਨ ਹੋਊ—ਜੇ ਕੁਛ ਤੈ ਨੂੰ ਭਾਵੇ ਸੋਈ ਕਰ—ਉਹ ਦੇ ਕੋਲ ਜਿਹੜੀ ਕੁਛ ਜਮੀਨ ਸੀ ਸਭ ਉਸ ਨੈ ਵੇਚ ਦਿੱਤੀ—ਕੋਈ ਨਾ ਕੋਈ ਜਾਊਗਾ—ਕਿਸੇ ਨਾ ਕਿਸੇ ਥੋਂ ਪੁੱਛ ਲੈ—ਕੁਛ ਨਾ ਕੁਛ ਮੈ ਨੂੰ ਦਿਹ—ਘੋੜਾ ਟੱਟੁ ਜਿਹਾ ਕਿਹਾ ਮਿਲੇ ਸੇ ਲਿਆਈਂ—ਭੋਗ ਮੰਡਾ ਭੀ ਐਠਾ ਕੈਠਾ ਹੀ ਹੋਲਾ—ਏਹ ਇੱਟਾਂ ਪਿੱਲੀਆਂ ਹਨ ਕੋਈ ਹੋਰ ਲਿਆਓ—ਕੋਈ ਇੱਟਾਂ ਹੋਰ ਮੰਗਓ—ਐਸ ਪੋਥੀ ਬਿਨਾ ਹੋਰ ਮੈਂ ਕੋਈ ਨਹੀਂ ਪੜੀ—ਤੁਹਾਡੇ ਨਾਲ ਹੋਰਸ ਕੋਈ ਜਾਊਗਾ—ਪਰਮੇਸੁਰ ਨੂੰ ਸਭ ਕਿਸੇ ਨੈ ਭੁਲਾ ਦਿੱਤਾ ਹੈ—ਸਭ ਕੁਛ ਤਿਆਰ ਹੈ—ਸਭ ਕਾਮੇ ਵਿੱਚ ਜੋਦ ਹੈ—ਹੋਰ ਇਹ ਦੇ ਵਿੱਚ ਕੁਛ ਨਹੀਂ ਹੈ—ਪੰਡਤੀ ਹੋਰ ਕਾਮੇ ਦੀ ਭੇਟ ਚੜਾਕੇ ਹੋਮ ਪੂਰਾ ਕੀਤਾ—ਹੋਰ ਕੋਲ ਆਇਆ—ਹੋਰ ਤੁਸਾਂ ਕਿਹੜੀ ਗੱਲ ਪੁੱਛੀ—ਤੁਸਾਂ ਹੋਰ ਕਿਹੜਾ ਕੰਮ ਕੀਤਾ—ਮੈਂ ਹੋਰ ਕੀ ਕਰਾਂ—ਉਨ ਹੋਰ ਤੈ ਨੂੰ ਕੀ ਦਿੱਤਾ—ਹਰ ਕੋਈ ਜਾਲਦਾ ਹੈ ਭਈ ਪਰਮੇਸੁਰ ਇੱਕੋ ਹੈ—ਹਰ ਕਿਸੇ ਦੀ ਗੱਲ ਨਾ ਮੰਨੀ—ਮੇਰੇ ਕੋਲ ਬਹੁਤ ਕੁਛ ਹੈ—ਪਰਮੇਸੁਰ ਦੇ ਭਾਲੇ ਸਭ ਦੇ ਸਭ ਪਾਪੀ ਹਨ—ਜੇ ਮੈਂ ਤੇਰੀ ਗੱਲ ਮੰਨਾਂ ਤਾਂ ਤੂੰ ਮੈ ਨੂੰ ਕੀ ਕੁਛ ਦੇਵੇਂਗਾ—ਤੂੰ ਐਠੇ ਕੈਠ ਹੋਕੇ ਪੜਨਾ ਬੀ ਨਹੀਂ ਜਾਲਦਾ—ਉਨਾਂ ਦੁਹਾਂ ਵਿੱਚੋਂ ਇੱਕ ਨਾ

ਇੱਕ ਜਰੂਰ ਆਉਗਾ—ਦਿਨ ਦਿਨ ਉਸ ਦੀ ਬੁੱਧ ਫ਼ਫ਼ ਰੋਰ ਦੀ ਰੋਰ  
ਹੀ ਰੋ ਜਾਂਦੀ ਹੈ—ਇੱਕ ਵਢੇ ਨਾਲ਼ ਸਨੇਹ ਕਰੋ—ਇੱਕ ਵਢੇ ਦੀ  
ਸਹਾਇਤਾ ਕਰੋ.

Whoever comes send him to me.—Whosever this  
penknife is (*this penknife whosever [it] is*) let him  
come and take (it).—Take out whatever is in the box.  
—Some one or other must certainly go to the city to-  
day.—There must be some one or other in the house.—  
There must be something or other in the closet.—I  
never saw so-large an elephant.—I will give you no-  
thing more.—Have you any other son?—Everyone has  
gone to his work.—Everyone has finished his work.—  
Have you put everything on the cart?—There is no-  
thing else.—Who else will go with me?—What other  
man was there there?—What else did you want to ask?  
—What (*what different things*) do you sell?—What  
did he say?—He said a great many things. (*a great  
deal*)—All Hindús worship the Ganges. (*from among  
Hindús everyone worships, &c.*)—Why do you quarrel  
with one another?

## CHAPTER XXX.

IDIOMATIC USES OF **निग**.—NOMINAL COMPOUNDS  
 FORMED WITH **दिभायी, मुलाष्टी, हुआष्टी,**  
**सुंथाष्टी, डङ्गाष्टी.**

238. The pronominal adjective **निग** or **नेग** has several idiomatic uses which will be noted in this Chapter.

(1) It is added to the pronominals of its own series (See Table II.) without in any sensible degree modifying their meaning. In these compound forms the final **भा** of the first member is frequently changed to **ह**. Thus we have **एग निग** or **एहे निग**, 'like this'; **एग निग** or **एहे निग**, 'like that'; **निग निग** or **निहे निग**, 'like which'; **डिग निग** or **डिहे निग**, 'like that'; **बिग निग** or **बिहे निग**, 'like what'? 'of what kind'? **बिग निग** or **बिहे निग**, 'how,' 'of what a kind.' These compounds are much more frequently heard than the simple forms.

(2) Added in the same way to adjectives it has the effect of somewhat moderating their force. In this connection it is equivalent to 'rather,' or our English suffix 'ish.' Thus, **लाल निग**, 'reddish'; **छेटा निग**, 'smallish,' 'rather small'; **लंबा निग**, 'longish,' 'tallish,' 'rather tall'; **मे ठूं बेडा निग देष्टी**, 'give me just a little.' Often however the modification which it effects of the meaning



of the adjective is so slight that one finds difficulty in expressing it in English.

Ex. **ਕੱਲ ਮੈਂ ਵੱਡਾ ਉਦਾਸ ਜਿਹਾ ਸੀ,** 'yesterday I was very sad,' 'sad-like'; **ਭੇਰਾ ਵਰਸਣ ਕਰਕੇ ਮੇਰਾ ਮਨ ਸਾਂਤ ਜਿਹਾ ਹੋ ਗਿਆ,** 'having beheld you my heart has become comforted like.'

(3) Following a noun, with which it must agree in gender, number, and case, **ਜਿਹਾ** has a meaning approximating to, 'as it were,' 'so to speak.' Sometimes however it must be left untranslated, and at others it can be rendered into English only by a circumlocution.

Ex. **ਕੋਈ ਮੁੰਡਾ ਜਿਹਾ ਬੈਠਾ ਸੀ,** 'some boy as it were was sitting,' i. e., someone who, from his appearance, might be called a boy or perhaps a young man; **ਇੱਕ ਡਲੇ ਮਾਲਮ ਜੇਹੇ ਸਾਂਗੀ ਨੂੰ ਪੁੱਛਿਆ,** 'a respectable man (some one who seemed from his appearance to be such) asked the actor,' &c.; **ਇੱਕ ਬੁੱਢੀ ਜਿਹੀ ਪਾਸੋਂ ਬੋਲੀ,** 'an oldish sort of woman said from near by'; **ਕੋਈ ਖੱਤਰੀ ਜਿਹਾ ਬੋਲਿਆ,** 'some one who looked as if he might be a *khattri* said,' &c.

(4) Again it denotes likeness to something connected with the noun which it follows. In this connection it forms in combination with the latter a sort of compound adjective qualifying another noun with which it must agree in gender, number, and case.

Ex. **ਉਸ ਦਾ ਪਖੀਰਾਂ ਜਿਹਾ ਹਾਲ ਵੇਖਕੇ,** 'seeing his faqir-

like condition'; ਉਸ ਦੀ ਬਾਲਕ ਜਿਹੀ ਬੁੱਧ ਹੈ, 'he has an understanding like that of a child.'

(5) To express the likeness of one thing to another ਜਿਹਾ is used as a postposition governing the noun or pronoun with which the comparison is made, in the Genitive case, the suffix ਏ being unexpressed. It then agrees in gender and number with the noun compared.

Ex. ਸਹਿਤ ਜਿਹੋ ਕੋਈ ਮਿੱਠੀ ਚੀਜ਼ ਨਹੀਂ, 'there is nothing so sweet as honey,' lit., 'like honey there is no sweet thing'; ਤੇਰੇ ਜਿਹਾ ਮੂਰਖ, 'a fool like you'; ਸਾਡੇ ਜੇਰੇ ਗਿਆਨੀ ਲੋਕ, 'wise people like us'; ਮੇਰੇ ਜਿਹੀ ਜਗਤ ਵਿਖੇ ਕੋਈ ਹੋਰ ਬੀ ਓਦਰੀ ਹੈ, 'is there in the world any other (woman) so illfated as I?'

(6) Lastly ਇੱਕੋ ਜਿਹਾ, 'like only one,' is used in an adverbial sense, meaning 'the same,' 'just alike.'

Ex. ਇਨ੍ਹਾਂ ਦੋਹਾਂ ਦਾ ਇੱਕੋ ਜਿਹਾ ਰੰਗ ਹੈ, 'these two are of the same colour'; ਏਹ ਦੋ ਮੁੰਡੇ ਇੱਕੋ ਜੇਰੇ ਹਨ, 'these two boys are just alike'; ਇੱਕੋ ਜਿਹੀ ਗੱਲ ਹੈ, 'it is the same thing,' 'it is all the same.'

239. From the verbs ਦੇਖਣਾ, 'to see'; ਸੁਣਨਾ, 'to hear'; ਛੁਹਣਾ, 'to touch'; ਸੁੰਘਣਾ, 'to smell,' and ਫੜਨਾ, 'to take hold,' is formed a series of abstract nouns, ਵਿਖਾਈ or ਵਿਖਾਲੀ, 'seeing'; ਸੁਣਾਈ, 'hearing'; ਛੁਆਈ or ਛੁਲਾਈ, 'touching,' 'feeling'; ਸੁੰਘਾਈ, 'smelling,' and ਫੜਾਈ, 'holding,' 'seizing.' From these again are formed, in combination with ਦੇਣਾ, 'to give,' a series of five verbs of the class known as nominal compounds, as follows;

ਵਿਖਾਈ ਦੇਲਾ or ਵਿਖਾਠੀ ਦੇਲਾ, 'to appear,' 'to come in sight,' 'to be visible.'

ਸੁਣਾਈ ਦੇਲਾ, 'to be heard,' 'to be audible.'

ਛੁਆਈ ਦੇਲਾ or ਛੁਠਾਈ ਦੇਲਾ, 'to be felt.'

ਸੁੰਘਾਈ ਦੇਲਾ, 'to be smelt.'

ਫੜਾਈ ਦੇਲਾ, 'to be taken hold of,' 'to be seized.'

240. With regard to these note ;

(1) Though ਦੇਲਾ is a transitive verb, and all other compounds formed with it are transitive, these five are generally treated as intransitive, the subject being put in the Nominative case uniformly for all the tenses. Thus, we say ਤਾਰੇ ਵਿਖਾਈ ਵਿੱਭੇ, 'the stars appeared.' So also ਇੱਕ ਸਬਦ ਸੁਣਾਈ ਵਿੱਭਾ, 'a voice was heard.' Sometimes however the subject is in the Instrumental case, and the verb ਦੇਲਾ takes the feminine form to agree with the first element of the compound. Of the following examples the first is from the *Janam Sākhā*, and the second, from Pandit Sardhā Rām's *Panjābī Bāt-chit*.

ਤਾਂ ਗੁਰੂ ਨਾਨਕ ਜੀ ਸਦਾਪਾਨ ਹੋਇ ਵਿਖਾਈ ਵਿੱਭੀ, 'then Gurū Nānak cautiously showed himself,' 'appeared.' \*

ਲਹੌਰ ਦੇ ਪੰਡਤ ਆਖਦੇ ਹਨ ਕਿ ਚੰਦ ਨੇ ਵਿਖਾਠੀ ਨਹੀਂ ਵਿੱਭੀ, 'the Lahore pundits say the moon has not appeared.'

---

\* The word ਨਾਨਕ though without the suffix ਨੈ is in the Instrumental case, as is evident from the form of the verb. This omission of the case sign is not at all uncommon.

(2) The person who is the subject of the sensation (of seeing, hearing, &c.) must be in the Dative case, and in translating, it is necessary sometimes to transpose the words so as to put the sentence in an active form.

Ex. ਇਹ ਮੈ ਨੂੰ ਛੁਆਈ ਨਹੀਂ ਦਿੰਦਾ, 'I do not feel this';  
ਤੈ ਨੂੰ ਫੁੱਲ ਸੁੰਘਾਈ ਦਿੰਦੇ ਹਨ, 'do you smell the flowers'?

(3) They all, especially in the negative form, have more or less a potential force. Thus;

ਮੈ ਨੂੰ ਵੇਖਾਈ ਨਹੀਂ ਦਿੰਦਾ, 'I cannot see it.'

ਮੈ ਨੂੰ ਸੁਣਾਈ ਨਹੀਂ ਦਿੰਦਾ, 'I cannot hear it.'

ਮੈ ਨੂੰ ਛੁਆਈ ਨਹੀਂ ਦਿੰਦਾ, 'I cannot touch it.'

ਮੈ ਨੂੰ ਸੁੰਘਾਈ ਨਹੀਂ ਦਿੰਦਾ, 'I cannot smell it.'

ਮੈ ਨੂੰ ਫੜਾਈ ਨਹੀਂ ਦਿੰਦਾ, 'I cannot catch it,' 'take hold of it.'

#### NOMINAL COMPOUNDS.

ਮਲੂਮ ਕਰਨਾ, 'to ascertain,' 'to find out.'

ਮਲੂਮ ਹੋਣਾ or ਵੇਖਾ, 'to seem,' 'to appear,' 'to be seen,'  
'to be felt,' 'to be perceived'.\*

ਗੱਲ ਕਰਨੀ or ਗੱਲਾਂ ਕਰਨੀਆਂ, 'to talk.'

ਕਿਸੇ ਨਾਲ ਗੱਲਾਂ ਕਰਨੀਆਂ, 'to talk with one.'

#### EXERCISE.

ਕੋਈ ਬੁੱਢਾ ਜਿਹਾ ਜੱਟ ਬੁਝੇ ਆਲ ਬੈਠਾ—ਤੇਰਾ ਭਰਾਉ ਮਪਰਾ  
ਜਿਹਾ ਹੈ ਨਾ—ਇੱਕ ਲੰਮਾ ਜਿਹਾ ਜੁਆਨ ਜਿਹੜਾ ਤੇਰੇ ਨਾਲ ਗੱਲਾਂ

\* ਮਲੂਮ ਹੋਣਾ also 'to be known.'

ਕਰਦਾ ਸੀ ਉਹ ਕੋਲ ਹੈ—ਇੱਕ ਕਾਲਾ ਜਿਹਾ ਘੋੜਾ—ਏਹ ਇੰਟਾਂ  
 ਪਿੱਲੀਆਂ ਜੋਹੀਆਂ ਹਨ—ਉਹ ਕਿਹਾ ਉਦਾਸ ਜਿਹਾ ਵਿਖਾਲੀ ਦਿੰਦਾ  
 ਹੈ—ਇਹ ਅੰਬ ਕੁਛ ਖੱਟਾ ਜਿਹਾ ਮਲੂਮ ਹੁੰਦਾ ਹੈ—ਦੋਹਾਂ ਖੁਹਿਆਂ  
 ਦਾ ਪਾਲੀ ਖਾਗ ਜਿਹਾ ਹੈ—ਘੋੜੇ ਨੂੰ ਥੋੜਾ ਜਿਹਾ ਨੀਰਾ ਪਾ ਦਿਹ—  
 ਕਿਸੇ ਨਿੱਕੀ ਜਿਹੀ ਕੁੜੀ ਨੇ ਮੈਂ ਨੂੰ ਆਹ ਦਿੱਤਾ—ਇਹ ਮਿੱਠਾ ਜਿਹਾ  
 ਮਲੂਮ ਹੁੰਦਾ ਹੈ—ਤੁਹਾਡੇ ਜਿਹਾ ਪੁਰਾ ਗੁਰੂ ਮੈਂ ਨੂੰ ਕਿਤੇ ਨਹੀਂ ਦਿਸਦਾ—  
 ਮੈਂ ਅਮਿੱਤ ਜਿਹਾ ਮਿੱਠਾ ਫਲ ਛੱਡ ਮਹੁਰਾ ਖਾ ਲਿਆ ਹੈ—ਮੇਰੇ ਜਿਹਾ  
 ਪਾਪੀ ਚੋਰ ਕੋਲ ਹੈ—ਏਹ ਸੰਗਤਰੇ ਇੱਕੋ ਜੇਹੇ ਹਨ—ਏਹ ਕੁੜੀਆਂ  
 ਇੱਕੋ ਜੇਹੀਆਂ ਹਨ—ਤੂੰ ਤਾਂ ਕਮਲਿਆਂ ਜੋਹੀਆਂ ਗੱਲਾਂ ਕਰਦਾ ਹੈ  
 —ਉਹ ਕਿਹਾ ਜਿਹਾ ਕਮਲਾ ਆਦਮੀ ਹੈ—ਇਹੋ ਜਿਹੇ ਕਮਲੇ ਨਾਲ  
 ਗੱਲਾਂ ਨਾ ਕਰੋ—ਜਿਹੋ ਜਿਹਾ ਤੂੰ ਆਖੇਂ ਤਿਹੋ ਜਿਹਾ ਮੈਂ ਕਰਾਂ ਜੀ—  
 ਉਹੋ ਜਿਹਾ ਉੱਚਾ ਪਹਾੜ ਜਗਤ ਵਿੱਚ ਕਿਤੇ ਬੀ ਨਹੀਂ ਹੋਣਾ—ਐਤਕੀ  
 ਸਾਉਣੀ ਕਿਹੋ ਜਿਹੀ ਹੋਈ—ਤੈਂ ਨੂੰ ਕੀ ਵਿਖਾਈ ਦਿੰਦਾ ਹੈ—ਮੈਂ ਨੂੰ  
 ਚੋਰ ਕੁੰਹ ਨਹੀਂ ਵਿਖਾਈ ਦਿੱਤਾ—ਤੈਂ ਨੂੰ ਕੁਝ ਸੁਲਾਈ ਦਿੰਦਾ ਹੈ—  
 ਚੰਬੇਲੀ ਦੇ ਫੁੱਲ ਮੈਂ ਨੂੰ ਸੁੱਖਾਈ ਦਿੰਦੇ ਹਨ—ਚੋਰ ਮੈਂ ਨੂੰ ਫੜਾਈ ਨਾ  
 ਦਿੱਤਾ—ਇਹ ਤੈਂ ਨੂੰ ਫੁਲਾਈ ਤਾ ਨਹੀਂ ਦਿੰਦਾ ਹੈ—ਤੈਂ ਉਹ ਦਾ ਨਾਉਂ  
 ਅਜੇ ਨਹੀਂ ਮਲੂਮ ਕੀਤਾ—ਹੁਣ ਮੈਂ ਮਲੂਮ ਕਰ ਲਿਆ.

Make another book-case like this.—People like these  
 are rare.—Do not talk like that.—Give me too a book  
 like that.—Give me a book like the one you gave my  
 brother. (*what kind of book you gave my brother, that  
 kind give me one too*)—What kind of a man is Rám  
 Singh?—What a crazy man you are.—What a good

man he is.—This box is rather heavy.—This orange seems rather bitter.—Your eyes look rather bloodshot. (*in your eyes there is redness like*)—There is something like a black spot on your face.—How pale this ink is.—This ink is rather pale.—There is some one standing outside who looks as if he might be a *Sádh*.\* —There is probably not so old a man as your father (*an old-man like your father*) anywhere.—This orange is as sweet as (*sweet like*) sugar.—It is sweeter than sugar.—It is not so sweet as (*sweet like*) sugar.—This ground is harder than iron.—It is as hard as iron.—When did the moon appear?—Now our house is in sight.—A spirit we can neither see nor hear nor touch nor smell nor take hold of.—I will find out all (about) his condition and tell you.

---

\* A Hindú faqír.

## CHAPTER XXXI.

INDEFINITE IMPERFECT TENSE.—CONSTRUCTION OF THE  
OBJECT OF THE VERB ਸੁਣਨਾ.

241. The *Indefinite Imperfect* tense is identical in form with the Imperfect participle, and hence with the Present Imperfect, when, as often happens, the auxiliary is omitted from the latter. The following is its conjugation :—

## INDEFINITE IMPERFECT.

ਮੈਂ ਆਉਂਦਾ, 'I came,' 'should come,' 'had come,' &c.

		<i>Masculine.</i>	<i>Feminine.</i>
Sing.	{	1. ਮੈਂ ਆਉਂਦਾ,	ਮੈਂ ਆਉਂਦੀ,
		2. ਤੂੰ ਆਉਂਦਾ,	ਤੂੰ ਆਉਂਦੀ,
		3. ਉਹ ਆਉਂਦਾ,	ਉਹ ਆਉਂਦੀ,
Plur.	{	1. ਅਸੀਂ ਆਉਂਦੇ,	ਅਸੀਂ ਆਉਂਦੀਆਂ,
		2. ਤੁਸੀਂ ਆਉਂਦੇ,	ਤੁਸੀਂ ਆਉਂਦੀਆਂ,
		3. ਉਹ ਆਉਂਦੇ.	ਉਹ ਆਉਂਦੀਆਂ.

242. Uses of this tense ;

(1) It occurs most frequently in conditional sentences.

a. In the protasis and apodosis of conditional sentences referring to the past, when the non-fulfilment of the condition is assumed.

Ex. ਜੇ ਮੀਂਹ ਪੈਂਦਾ ਤਾਂ ਹਾੜੀ ਵੱਡੀ ਚੰਗੀ ਹੁੰਦੀ, 'if it had rained the crop would have been very excellent'; ਜੇ ਤੂੰ ਮੇਰੀ ਸਹਾਇਤਾ ਨਾ ਕਰਦਾ ਤਾਂ ਮੈਂ ਮਰ ਜਾਂਦਾ, 'If you had not helped me I should have died.'

b. In similar sentences, if the verb in the protasis be the Indefinite Imperfect of ਹੋਣਾ, 'to be,' the reference may be to either the past or the present.

Examples :—

ਕਿਸਮਾ ਅੱਛੀ ਗੱਲ ਹੁੰਦੀ ਜੇ ਤੂੰ

ਇਨਸਾਫ ਕਰਦਾ,

'What a good thing it would be if you did justice.'

'What a good thing it would have been if you had done justice.'

ਜੇ ਮੈਂ ਗਜ਼ੀ ਹੁੰਦਾ ਤਾਂ ਕੰਮ ਨਾ

ਕਰਦਾ ?

'If I were well should I not work'?

'If I had been well should I not have worked'?

ਜੇ ਮੇਰੇ ਕੋਲ ਫੁਫ ਹੁੰਦਾ ਤਾਂ ਮੈਂ

ਦਿੰਦਾ,

'If I had anything I should give it.'

'If I had had anything I should have given it.'

c. In conditional sentences such as those defined under a, above, the Indefinite Imperfect may be used in the protasis alone, followed (or preceded, as the case may be) in the apodosis by the Past Perfect, or the preterite ਸ਼ਾ of the substantive verb.



Ex. ਜੇ ਤੁਸੀਂ ਮੈਂ ਨੂੰ ਨਾ ਬੁਲਾਉਂਦੇ ਤਾਂ ਮੇਰੇ ਜਾਣ ਦਾ ਕੀ ਪਰੋ-  
ਜਨ ਸੀ, 'if you had not called me what would have been  
(lit., 'was') the need of my going'? ਜੇ ਇਹ ਉਪਗਲਾ ਨਾ  
ਕਰਦੇ ਤਾਂ ਮੋਏ\* ਜੇ, 'if we had not taken this precaution  
they would have died.' ('had died.')

d. It is used also in the apodosis, following one or  
other of the Negative Contingent tenses in the protasis.  
This construction will be illustrated in Ch. xxxiii.

(2) It is used as a past, present, or future potential.

Ex. ਪੂਰਵ ਅਜਿਹਾ ਬਾਲਕ ਨਹੀਂ ਸਾ ਕਿ ਇੱਕ ਦੋ ਵਾਰ ਹੀ ਹਰਿ  
ਨੂੰ ਬੁਲਾਕੇ ਘਰ ਨੂੰ ਮੁੜ ਆਉਂਦਾ, 'Dhruv was not a child of  
such a character as to (that he should) return home  
after calling once or twice only upon Hari'; ਉਹ ਦੀ ਕੀ  
ਮਜ਼ਾਲ ਸੀ ਜੋ ਮੈਂ ਨੂੰ ਫੜ ਲੈਂਦਾ, 'what power had he to seize  
me'? lit., 'that he should seize me.' Also referring to  
the *present*; ਆਪਣਾ ਵਿਨਾਹ ਤਾਂ ਕਰ ਲੈਂਦੀ ਪਰ ਆਤਮ ਹੱਠ-  
ਯਾ ਦੇ ਪਾਪ ਤੇ ਡਰਦੀ ਹਾਂ, 'I might indeed destroy myself,  
but I dread the sin of destroying life,' lit., 'the sin of  
spirit murder.' And to the *future*; ਮੈਂ ਅੱਜ ਰਾਤ ਲਾਹੌਰ  
ਜਾਂਦਾ ਪਰ ਮੇਰਾ ਭਾਈ ਬਿਮਾਰ ਹੈ, 'I should go to Lahore  
tonight but my brother is ill.'

(3) It is also used as a *habitual past*.

Ex. ਜਾਂ ਮੈਂ ਪੁੱਛਦਾ ਤਾਂ ਉਹ ਕਦੇ ਉੱਤਰ ਨਾ ਦਿੰਦਾ, 'when I  
asked he never would give an answer'; ਜੋ ਕੋਈ ਉਸ ਨੂੰ  
ਜੋ ਜੋ ਸਲਾਹ ਦਿੰਦਾ ਰਾਜਾ ਉਹੀਓਂ ਕਰਦਾ, 'whatever different

---

\* ਮੋਏ, Oblique form of ਮੋਇਆ, the irregular Perf. part. of ਮਰਨਾ,  
'to die.' See Table of Irregular Verbs in the Appendix.

kinds of advice anyone gave him, *that* the rájá would do.'

(4) Finally it is used as a *historical present*, in describing past events. In this sense it is very common in the recital of stories or anecdotes, but it is difficult to bring this out clearly in short isolated sentences. The following from the *Viddiá Ratanákar* may be given by way of illustration; **ਤਿਸ ਦੇ ਅੰਦਰ ਉਦਾਸੀ ਛਾ ਗਈ। ਬਦੇ ਹੱਸਕੇ ਨਾ ਬੋਲਦਾ ਨਾ ਖਾਂਦਾ ਅਤੇ ਨਾ ਖੇਡਣ ਜੀ ਜਾਂਦਾ। ਘਰ ਜੀ ਬੈਠਕੇ ਡੁਸਦਾ ਅਤੇ ਰੋਂਦਾ। ਸੁਨੀਤਿ ਬਹੁਤ ਜੀ ਸਮਝਾਉਂਦੀ ਪਰ ਤਿਸ ਦੇ ਚਿੰਤ ਨੂੰ ਧੀਰਜ ਨਾ ਆਉਂਦੀ, 'Within him sadness spread as a shadow. He never laughs and talks, neither does he eat or even go to play. He sits in the house only, and sobs and cries. Sunítí often admonishes him, but to his heart no comfort comes.'**\*

243. When employed in conditional sentences, or in a potential sense, this tense requires that the negative particle be put in the form **ਨ** or **ਨਾ**. This when repeated in successive clauses must be translated 'neither... nor'; as e. g., **ਨਾ ਖਾਂਦਾ ਨਾ ਪੀਂਦਾ**, 'neither eats nor drinks.'

244. The verb **ਸੁਣਨਾ**, 'to hear,' 'to listen,' takes its object, when a *person*, in the Genitive case, the suffix being put in the feminine form.† Otherwise the object is in the Nominative.

---

\* I have given a free rendering, but the reader will have no difficulty in following it.

† The reason for this obviously is that when a person speaks, it is

Ex. ਤੈਂ ਮੇਰੀ ਸੁਲੀ ਨਹੀਂ, 'did you not hear me?' ਉਹ ਦੀ ਨਾ ਸੁਣ, 'do not listen to him'; ਮੈਂ ਕੁਛ ਨਹੀਂ ਸੁਣਿਆ, 'I heard nothing.'

### NOMINAL COMPOUNDS.

ਕਾਮੇ ਦਾ ਉਪਾਉ ਕਰਨਾ, 'to remedy a thing,' 'to devise a plan.' [caution.]

ਕਿਸੇ ਦਾ ਉਪਰਾਲਾ ਕਰਨਾ, 'to assist one,' 'to take a pre-niਵਾਜ ਕਰਨੀ or ਪੜ੍ਹਨੀ, 'to say prayers' (according to Muhammadan rites.) [one.]\*

ਕਿਸੇ ਦਾ ਵਿਨਾਸ (or ਵਿਨਾਸ or ਨਾਸ) ਕਰਨਾ 'to destroy ਤੋਜਨ ਪਾਉਣਾ or ਛੱਕਣਾ, 'to eat,' 'to take food.'

ਕਾਮੇ ਉੱਤੇ ਸੰਤੋਖ ਕਰਨਾ, 'to be content with a thing.'

### EXERCISE.

ਇਸ ਗੱਲ ਦਾ ਮੈਂ ਜ਼ਿੰਮੇਵਾਰ ਨਹੀਂ † ਪਰ ਉਚਿਤ ਸੀ ਜੇ ਤੈ ਨੂੰ ਦੱਸ ਦਿੰਦਾ—ਜਾਂ ਹੜ ਆਇਆ ਤਾਂ ਬਾਹਲੇ ਆਦਮੀ ਪਿੰਡ ਦੇ ਛੁੱਬ ਮੋਏ—ਮੈਂ ਬੀ ਛੁੱਬ ਜਾਂਦਾ ਪਰ ਕਿਸੇ ਫੱਟ ਨੂੰ ਹੱਥ ਪਾਕੇ ਬਚ ਨਿਕਲਿਆ—ਮੈਂ ਨਿਸੰਗ ਤੁਹਾਡੇ ਨਾਲ ਚੱਲਦਾ ਪਰ ਉਸ ਵੇਲੇ ਮੈਂ ਨੂੰ ਕੁਛ ਕੰਮ ਸੀ—ਮੈਂ ਨਿਸੰਗ ਤੁਹਾਡੇ ਨਾਲ ਚੱਲਦਾ ਪਰ ਹਾਲ ਮੈਂ ਨੂੰ ਕੁਛ ਕੰਮ ਹੈ—ਮੈਂ ਨਿਸੰਗ ਤੁਹਾਡੇ ਨਾਲ ਚੱਲਦਾ ਪਰ ਕੱਲ ਮੈਂ ਕਿਸੇ

---

not *him* that we hear, but his *voice* or his *words*. Hence the word denoting the person is put in the Gen., and ਗੱਲ is to be mentally supplied. We shall see hereafter that a noun governing the Gen. case is often unexpressed.

\* ਨਾਸ ਕਰਨਾ also takes its object in the Acc. case; as ਕਿਸੇ ਨੂੰ ਨਾਸ ਕਰਨਾ.

† Note, the thing for which one is responsible is put in the Gen. case.

ਪਿੰਡ ਜਾਣਾ ਹੈ—ਜੇ ਵਰਖਾ ਨਾ ਖੈਂਦੀ ਤਾਂ ਹਾਢੀ ਫੁਫ ਨਾ ਹੁੰਦੀ—ਐਤ  
 ਕੀ ਸਾਉਣੀ ਬੀ ਵਡੀ ਓਗੀ ਹੋਈ—ਮੇਰੇ ਲਈ ਭਲਾ ਹੁੰਦਾ ਜੇ ਮਰ  
 ਜਾਂਦਾ—ਕਿਆ ਅੱਛੀ ਗੱਲ ਹੁੰਦੀ ਜੇ ਤੂੰ ਬੇਇਨਸਾਫੀ ਨਾ ਕਰਦਾ—  
 ਜੇ ਮੈਂ ਨਾ ਆਉਂਦਾ ਤਾ ਤੁਸੀਂ ਕੀ ਕਰਦੇ—ਤਾਂ ਨਬਾਬ ਨੈ ਨਾਨਕ ਨੂੰ  
 ਕਹਿਆ ਤੂੰ ਤਾਂ ਨਿਵਾਜ ਕਰਨ ਆਇਆ ਸਾ ਤੈਂ ਨਿਵਾਜ ਕਿੰਉ ਨਾ  
 ਕੀਤੀ। ਤਾਂ ਨਾਨਕ ਕਹਿਆ ਮੈਂ ਕਿਸ ਨਾਲ ਨਿਵਾਜ ਕਰਦਾ। ਤਾਂ  
 ਨਬਾਬ ਕਹਿਆ ਤੂੰ ਸਾਡੇ ਨਾਲ ਨਿਵਾਜ ਕਰਦ। ਗੁਰੂ ਨਾਨਕ ਕਹਿ-  
 ਆ ਤੂੰ ਤਾਂ ਕੰਧਾਰ ਘੋੜੇ ਖਰੀਦਣ ਗਇਆ ਸਾ ਮੈਂ ਨਿਵਾਜ ਕਿਸ  
 ਨਾਲ ਕਰਦਾ—ਮੇਰੇ ਪੁੜ ਅਭਿ ਸੁੰਦਰ ਸਨ। ਉਨਾਂ ਦੀ ਮਾਂ ਉਨਾਂ  
 ਨਾਲ ਵਡਾ ਹੀ ਸਨੇਹ ਕਰਦੀ। ਉਹ ਸਦਾ ਆਪਣੇ ਵਤਨ ਨੂੰ ਜਾਲ  
 ਲਈ ਕਹਿੰਦੀ ਅਤੇ ਮੈਂ ਨਾ ਮੰਨਦਾ—ਕਿਸੇ ਨਦੀ ਦੇ ਕੰਢੇ ਇੱਕ ਮ-  
 ਹਾਤਮਾ ਤਪਸਵੀ ਫੁਟੀਆ ਬਣਾਕੇ ਰਹਿੰਦਾ ਸਾ ਅਤੇ ਦਿਨ ਰਾਤ  
 ਮਹਾਰਾਜ ਦੇ ਭਜਨ ਵਿੱਚ ਚੀਨ ਰਹਿੰਦਾ। ਜੋ ਫੁੜ ਭੋਜਨ ਮਿਲ  
 ਜਾਂਦਾ ਸੇ ਪਾਕੇ ਸੰਤੋਖ ਕਰਦਾ—ਜੇ ਤੁਸੀਂ ਮੇਰੀ ਸੁਲਦੇ ਤਾਂ ਓਗ ਸੀ  
 —ਨ ਕਿਸੇ ਸੋਨਾ ਖਾਧਾ ਨ ਕਿਸੇ ਰੁੱਪਾ ਖਾਧਾ ਨ ਕਿਸੇ ਤਾਂਬਾ ਖਾਧਾ  
 —ਨਾ ਖਾਂਦੀ ਹਾਂ ਨਾ ਮੈਂਦੀ ਹਾਂ ਨਾ ਗਹਿਣੇ ਹੀ ਪਾਉਂਦੀ ਹਾਂ—ਨਾ ਮਨੁੱਖ  
 ਅਤੇ ਨਾ ਦੇਵਤੇ ਦੀ ਹੱਥੀ ਮੈਂ ਨੂੰ ਮੋਤ ਆਵੇ.

It would have been well if we had gone yesterday.—  
 If it had rained (*rain had fallen*) yesterday we should  
 have ploughed today.—If you had listened to me you  
 would not have met with (*would not have been entan-  
 gled in*) this calamity.—If you were to ask me I should  
 tell you.—If you had asked me I should have told you.  
 —If you ask me I will tell you.—I should certainly

have finished the work today, but yesterday I was obliged to go to Lahaur.—If I had known even his name (ਨਾਉਂ ਜੀ) I should have devised some plan.—During the whole day they neither eat bread nor drink water.—Many people neither smoke tobacco nor drink spirits nor eat opium.—I neither heard nor saw.—Did they not listen to you?—He did not even listen to me.—I did not hear you.—What did you hear?—I heard nothing at all.—I saw nothing at all.—There is nothing whatever in the box.—If there had been anything in it I should have told you.

CHAPTER XXXII.

CONTINGENT IMPERFECT AND CONTINGENT PERFECT.—

USES OF **ਭਾਵਾਂ, ਭਾਵੇਂ** AND **ਚਾਰੇ**.

247. The fourth pair of tenses (cf. Groups I and II § 52) are the *Contingent Imperfect* and the *Contingent Perfect*. These are formed by adding the Contingent Future of the verb **ਚੋਲਾ** to the Imperfect and Perfect participles respectively. Both present the action denoted by the verb, as a hypothesis, but the former presents it as possibly *in progress now or at some future time*; the latter, as *complete in the past or future*. In negative sentences **ਨਾ** is generally used, but sometimes **ਮਤ** occurs.

CONTINGENT IMPERFECT.

**ਮੈਂ ਆਉਂਦਾ ਹੋਵਾਂ**, 'I may be coming,' &c.

*Masculine.*

*Feminine.*

Sing.	{	1. ਮੈਂ ਆਉਂਦਾ ਹੋਵਾਂ,	ਮੈਂ ਆਉਂਦੀ ਹੋਵਾਂ,
		2. ਤੂੰ ਆਉਂਦਾ ਹੋਵੇਂ,	ਤੂੰ ਆਉਂਦੀ ਹੋਵੇਂ,
		3. ਉਹ ਆਉਂਦਾ ਹੋਵੇ,	ਉਹ ਆਉਂਦੀ ਹੋਵੇ,
Plur.	{	1. ਅਸੀਂ ਆਉਂਦੇ ਹੋਇਯੇ,	ਅਸੀਂ ਆਉਂਦੀਆਂ ਹੋਇਯੇ,
		2. ਤੁਸੀਂ ਆਉਂਦੇ ਹੋਵੋਂ (ਹੋ-)	ਤੁਸੀਂ ਆਉਂਦੀਆਂ ਹੋਵੋਂ (ਹੋਵੋਂ),
		3. ਉਹ ਆਉਂਦੇ ਹੋਫ. [ਵੇਂ],	ਉਹ ਆਉਂਦੀਆਂ ਹੋਫ.

## CONTINGENT PERFECT.

ਮੈਂ ਆਇਆ ਹੋਵਾਂ, 'I may have come,' 'should have come.'

	<i>Masculine.</i>	<i>Feminine.</i>
<i>Sing.</i>	1. ਮੈਂ ਆਇਆ ਹੋਵਾਂ,	ਮੈਂ ਆਈ ਹੋਵਾਂ,
	2. ਤੂੰ ਆਇਆ ਹੋਵੇਂ,	ਤੂੰ ਆਈ ਹੋਵੇਂ,
	3. ਉਹ ਆਇਆ ਹੋਵੇ,	ਉਹ ਆਈ ਹੋਵੇ,
<i>Plur.</i>	1. ਅਸੀਂ ਆਏ ਹੋਇਯੇ,	ਅਸੀਂ ਆਈਆਂ ਹੋਇਯੇ,
	2. ਤੁਸੀਂ ਆਏ ਹੋਵੋ (ਹੋਵੋ),	ਤੁਸੀਂ ਆਈਆਂ ਹੋਵੋ (ਹੋਵੋ)
	3. ਉਹ ਆਏ ਹੋਣ.	ਉਹ ਆਈਆਂ ਹੋਣ.

(1) For transitive verbs the participial element of the Contingent Perfect is made to agree in gender and number with the object when that is in the Nominative case, and the auxiliary takes the form ਹੋਵੇ or ਹੋਣ according as that is singular or plural. Thus taking ਲਿਖਣਾ, 'to write,' as an example;

*If the object is in the*

<i>Mas. sing.</i>	<i>Mas. pl.</i>	<i>Fem. sing.</i>	<i>Fem. pl.</i>
ਲਿਖਿਆ ਹੋਵੇ	ਲਿਖੇ ਹੋਣ	ਲਿਖੀ ਹੋਵੇ	ਲਿਖੀਆਂ ਹੋਣ

(2) If the object is in the Accusative case the verb always takes the form of the masc. sing. 3rd pers.

248. These tenses are used ;

(1) In the protasis of conditional sentences when

the condition is stated merely as a hypothesis without any reference to its probability or otherwise.

Ex. ਜੇ ਕੋਈ ਬੋਲਦਾ ਹੋਵੇ, 'if anyone is speaking,' or 'should be speaking'; ਜੇ ਕੋਈ ਆਇਆ ਹੋਵੇ, 'if anyone has come,' or 'should have come'; ਜੇ ਤੁਸਾਂ ਪੁਸਤਕ ਪੜਿਆ ਹੋਵੇ, 'if you have (or should have) read the book'; ਜੇ ਤੁਸਾਂ ਪੁਸਤਕ ਪੜੇ ਹੋਓ, 'if you have read the books' &c.; ਜੇ ਤੁਸਾਂ ਪੋਥੀ ਪੜੀ ਹੋਵੇ, 'if you have read the book'; ਜੇ ਤੁਸਾਂ ਪੋਥੀਆਂ ਪੜੀਆਂ ਹੋਓ, 'if you have read the books.'

(2) In relative clauses, when the action is represented as possibly occurring or having occurred.

Ex. ਜਿਸ ਕਿਸੇ ਨੂੰ ਉਹ ਬੁਲਾਉਂਦਾ ਹੋਵੇ, 'whomsoever he may be calling'; ਜਿਸ ਕਿਸੇ ਨੂੰ ਉਹ ਨੈ ਬੁਲਾਇਆ ਹੋਵੇ, 'whomsoever he may have called.'

(3) To express a wish or hope.

Ex. ਕੋਈ ਸੁਣਦਾ ਨਾ ਹੋਵੇ, 'I hope no one is listening,' lit., 'may no one be listening'; ਕਿਨੇ ਸੁਣਿਆ ਨਾ ਹੋਵੇ, 'I hope no one heard.'

(4) To express a doubt whether a thing may not be as stated.

Ex. ਉਹ ਹੱਸੇ ਨਾਲ ਨਾ ਕਹਿੰਦਾ ਹੋਵੇ, 'may he not be (perhaps he is) speaking in fun';? ਉਹ ਨੈ ਹੱਸੇ ਨਾਲ ਨਾ ਕਿਹਾ ਹੋਵੇ, 'may he not have spoken in fun'?

249. To both these tenses, when used in the last two senses, as also to the Contingent Future when employed to express a wish or hope,\* the adverb ਕਿਤੇ

---

\* Cf. § 131 (5).



or **ਕਿਧਰੇ** is very commonly prefixed, without in any degree affecting the sense.

Ex. ਉਹ ਕਿਤੇ ਹੱਸੇ ਨਾਣ ਨਾ ਕਹਿੰਦਾ ਹੋਵੇ, 'may he not be speaking in fun'? ਉਨ ਕਿਤੇ ਹੱਸੇ ਨਾਣ ਨਾ ਕਿਹਾ ਹੋਵੇ, 'may he not have spoken in fun'? ਮੈਂ ਉਹ ਨੂੰ ਕਿਧਰੇ ਮਾਰ ਨਾ ਦਿੱਤਾ ਹੋਵੇ, 'I hope I have not killed him.'

(1) Often however **ਕਿਤੇ**, **ਕਿਧਰੇ**, with the negative particle **ਨਾ**, must be rendered 'lest,' when placed after a verb signifying 'to fear,' 'to beware,' 'to be anxious,' and in other positions where that word would occur in English.

Ex. ਉਹ ਡਰਿਆ ਭਈ ਬਹੁਤ ਵਾਰ ਪੁੱਛਣ ਤੇ ਕਿਤੇ ਗੁੱਸੇ ਬੀ ਨਾ ਹੋ ਜਾਵੇ, 'he feared lest by (his) frequent asking he might even become angry'; ਦੇਖੀਂ ਕਿਤੇ ਸੱਟ ਨਾ ਲੱਗੇ, 'take care you don't get hurt'; lit., 'look lest a blow be applied.'

250. The first and second persons singular of the Contingent Future of the Verb **ਭਾਉਣਾ**, 'to be desirable,' 'to be agreeable,' viz. **ਭਾਵਾਂ** and **ਭਾਵੈਂ**, and also **ਚਾਰੇ**, the third person singular of the same tense of the verb **ਚਾਹੁਣਾ**, 'to desire,' are used as concessive conjunctions signifying 'if (I, you, he &c.) please,' 'although,' 'whether,' &c. It is necessary often to allow oneself a good deal of latitude in translating these particles, which enter into a variety of constructions. Note that in the following examples either **ਭਾਵਾਂ**, **ਭਾਵੈਂ** or **ਚਾਰੇ** may be used, the three being absolutely interchangeable, and

furthermore that in the first two ਮ may be substituted for ਵ.

Ex. ਪਹਿਲੋਂ ਮੈਂ ਨੂੰ ਮਾਰ ਪਿੱਛੋਂ ਭਾਵੇਂ ਕਿਧਰੇ ਜਾਹ, 'first kill me, afterwards go anywhere you please,' lit., 'afterwards (if) you please go anywhere'; ਪੁੱਛ ਲੈ ਭਾਵੇਂ or ਭਾਵੇਂ ਪੁੱਛ ਲੈ, 'ask if you like'; ਮੈਂ ਨੂੰ ਭਾਵੇਂ ਕਿਤੇ ਭੇਜ ਦਿਓ, 'send me where you please,' lit., 'anywhere if you like'; ਓਹੋ ਕੁਝ ਆਖ ਲਵੋ, 'say what you please'; ਤੂੰ ਉਸ ਨੂੰ ਛੱਡ ਦਿਹ ਭਾਵਾਂ ਨਾ ਛੱਡ ਦਿਹ, 'let him go or not as you please'; ਭਾਵੇਂ ਏਹ ਗੱਲਾਂ ਬੀ ਹਨ ਪਰ &c., 'although these words also are (true) yet,' &c., ਉਸ ਨਾਲ ਭਾਵੇਂ ਕੋਈ ਉਪਕਾਰ ਕਰੇ ਭਾਵੇਂ ਅਪਕਾਰ ਕਰੇ ਸਭਨਾਂ ਨਾਲ ਉਹ ਸਦਾ ਉਪਕਾਰ ਹੀ ਕਰਦੀ ਹੈ, 'whether anyone exercise kindness toward her or unkindness she always exercises kindness only.' .. ਪ ਵ ਤਾਂ

251. The clause following one introductory ਮਰ ਪੈਰੀ ਸਾਗੀ &c., is usually connected with it by ਪਰ, 'but,' 'yet,' or ਤਾਂ ਬੀ, ਤਾਂ ਭੀ, ਚੋ - ਕੋਲ ਜੇ ਤੁਹਾਡੀਆਂ 'still.' ਕਰ—ਜੇ ਮੂੰਹੋ ਬਾਹਰ ਖੋਲ੍ਹਦੇ

Ex. ਭਾਵੇਂ ਹਜ਼ਾਰ ਰੁਪਈਆਂ—ਜੇ ਮਜ਼ਰ ਆ ਗਏ ਹੋਲ ਤਾ 'though you give a thousand (it)'; ਉਹ ਭਾਵੇਂ ਮੈਂ ਨੂੰ ਸਦੇ ਕਿਨੇ ਪਾਪ ਕੀਤਾ ਹੋਵੇ ਉਹੋ ਵੰਡ ਪਾਉ he call me still I will not

252. Again ਭਾਵੇਂ—ਉਹ ਮਰ ਨਾ ਗਿਆ ਹੋਵੇ—ਬਾਲਕ to the indefinite pronoun—ਉਹ ਕਿਤੇ ਗੁੱਸੇ ਨਾ ਹੋਇਆ ਹੋਵੇ adverbs, in an intensive ਹੋਵੇ—ਦੇਖੀ ਵਡੇਰਾ ਕਿਤੇ ਛੁੱਟ ਨਾ translated 'ever.' The anaki to his mother in law who completely support his wife, and reproached brother did his duty in this respect.

Ex. **ਭਾਵੇਂ ਕੋਈ ਹੋਵੇ**, 'whoever there may be.'

**ਭਾਵੇਂ ਕੁਛ**, 'whatever,' 'anything at all,' 'anything you like.'

**ਉਹ ਭਾਵੇਂ ਕੁਛ ਕਹੇ** or **ਉਹ ਭਾਵੇਂ ਕੁਛ ਹੀ ਕਹੇ**, 'whatever he may say,' 'let him say what he will.' [have gone.]

**ਉਹ ਭਾਵੇਂ ਕਿਤੇ ਗਿਆ ਹੋਵੇ**, 'wherever he may go'  
**ਉਹ ਭਾਵੇਂ ਕਿਪਰੇ ਗਿਆ ਹੋਵੇ**, 'in whichever direction he may have gone.'

**ਭਾਵੇਂ ਕਿੰਨਾ ਹੋਵੇ** or **ਭਾਵੇਂ ਕਿੰਨਾ ਹੀ ਹੋਵੇ**, 'however much there may be.'

**ਭਾਵੇਂ ਕਿਹਾ ਹੀ ਹੋਵੇ**, 'of whatever kind it may be,' 'whatever it may be like.'

might **ਭਾਵੇਂ ਕਿਹਾ ਹੀ ਪਨੀ ਹੋਵੇ**, 'however rich he may be.'  
care you do. **ਕਿੰਨਾ ਹੋਵੇ** or **ਕਿੰਨਾ ਹੀ ਹੋਵੇ**, 'however plied.' 've it may be.'

250. The first <sup>above may be made still more em-</sup> immediately before the verb the words  
Contingent Future of the **ਭਾਵੇਂ ਕੋਈ ਕਿੰਨਾ ਹੋਵੇ**, ਉਹ ਭਾਵੇਂ  
'to be agreeable,' viz. **ਭਾਵੇਂ ਕਿਹਾ ਹੀ ਪਨੀ ਕਿੰਨਾ ਹੋਵੇ**,  
the third person singular of **ਚਾਹੁਣਾ**, 'to desire,' are used as  
signifying 'if (I, you, he &c.) pl  
ther,' &c. It is necessary after <sup>UNDS.</sup>  
deal of latitude in translating (trans.)  
enter into a variety of construto reproach.'  
following examples either **ਭਾਵੇਂ ਕੀ**, 'to make known a  
used, the three being absolute news.'

ਮੈ ਨੂੰ ਸੱਟ ਲੱਗੀ, 'I got hurt.'

ਮੈ ਨੂੰ ਤਿਹ ਲੱਗੀ ਹੈ, 'I am thirsty.'

### EXERCISE.

ਜੇ ਕੋਈ ਉੱਥੋਂ ਆਉਂਦਾ ਹੋਵੇ—ਉਹ ਇਵੇਂ ਬੋਲਿਆ ਜਿਵੇਂ  
ਬੱਕਰੀ ਮਿਲਕਦੀ ਹੋਵੇ—ਕਾਜੀ ਤਾਂ ਵਢੇਰੇ ਨੂੰ ਸਾਂਭਲ ਘਰ ਗਿਆ  
ਸਾ ਮਤ ਵਢੇਰਾ ਖਾਤੇ ਵਿੱਚ ਪੈਂਦਾ ਹੋਵੇ—ਜੇ ਪੰਡਤ ਜੀ ਨੈ ਬੁਲਾਇ-  
ਆ ਹੋਵੇ ਤਾਂ ਮੈਂ ਜਾਵਾਂ—ਤੁਸੀਂ ਸਾਨੂੰ ਉਲਾਮਾਂ ਤਾਂ ਦੇਵੋ ਜਾਂ ਤੁਹਾਡੀ  
ਧੀ ਨੰਗੀ ਭੁੰਖੀ ਰਿਹੰਦੀ ਹੋਵੇ \*—ਜੇ ਕੋਈ ਰਾਹ ਤੇ ਆਉਂਦਾ ਹੋਵੇ  
ਤਾਂ ਮੈ ਨੂੰ ਖਬਰ ਕਰ ਦਿਓ—ਜੇ ਉਹ ਕੰਮ ਕਰਦਾ ਹੋਵੇ ਤਾਂ ਉਹ ਨੂੰ  
ਨਾ ਢੇੜੀ—ਜੇ ਉਸ ਨੈ ਤੈ ਨੂੰ ਘੱਲਿਆ ਹੋਵੇ ਤਾਂ ਮੇਰੇ ਜਾਲ ਦੀ  
ਕੋਈ ਲੋੜ ਨਹੀਂ—ਜੇ ਉਨਾਂ ਨੈ ਡੰਗਰਾਂ ਨੂੰ ਕੱਖ ਪਾਇਆ ਹੋਵੇ ਤਾਂ  
ਅਸੀਂ ਤੁਹਾ ਨੂੰ ਖਬਰ ਕਰ ਦਿਆਂਗੇ—ਜੇ ਮੂੰਡੇ ਨੈ ਅਹ ਪੋਥੀ ਸਾਰੀ  
ਪੜ੍ਹੀ ਹੋਵੇ ਤਾਂ ਉਹ ਨੂੰ ਇੱਕ ਹੋਰ ਦੇਈਂ—ਕੱਲ ਜੇ ਤੁਹਾਡੀਆਂ  
ਅੱਖੀਆਂ ਦੁਖਦੀਆਂ ਹੋਲ ਤਾਂ ਕੰਮ ਨਾ ਕਰ—ਜੇ ਮੂੰਡੇ ਬਾਹਰ ਖੇਡਦੇ  
ਹੋਲ ਤਾਂ ਉਨਾਂ ਨੂੰ ਸੱਟ ਲਿਆਈਂ—ਜੇ ਮਜ਼ਰ ਆ ਗਏ ਹੋਲ ਤਾਂ  
ਉਨਾਂ ਨੂੰ ਝੱਟ ਕੰਮ ਲਾਉ—ਜਿਸ ਕਿਸੇ ਦਾ ਕੰਮ ਪੂਰਾ ਹੋ ਲਿਆ ਹੋਵੇ  
ਉਹ ਭਾਵੇਂ ਘਰ ਜਾਏ—ਜਿਨ ਕਿਨੇ ਪਾਪ ਕੀਤਾ ਹੋਵੇ ਉਹੋ ਟੰਡ ਪਾਉ  
—ਬਿੱਲੀ ਵੱਧ ਨਾ ਪੀਂਦੀ ਹੋਵੇ—ਉਹ ਮਰ ਨਾ ਗਿਆ ਹੋਵੇ—ਬਾਲਕ  
ਨੈ ਕਿਤੇ ਬਿਖ ਨਾ ਖਾਧੀ ਹੋਵੇ—ਉਹ ਕਿਤੇ ਗੁੱਸੇ ਨਾ ਹੋਇਆ ਹੋਵੇ  
—ਮੈਂ ਤੈ ਨੂੰ ਗੁੱਸੇ ਨਾ ਕੀਤਾ ਹੋਵੇ—ਦੇਖੀਂ ਵਢੇਰਾ ਕਿਤੇ ਛੱਟ ਨਾ

\* Said by Nának's sister Nánaki to his mother in law who complained that he did not properly support his wife, and reproached Nánaki for not seeing that her brother did his duty in this respect.

ਜਾਏ—ਮੈਂ ਨੂੰ ਵਡੀ ਚਿੰਤਾ ਸੀ ਤਈ ਤੁਹਾ ਨੂੰ ਕਿਤੇ ਸੱਟ ਨਾ ਲੱਗੀ  
 ਹੋਵੇ—ਉਹ ਡਰਦਾ ਸੀ ਤਈ ਕਿਤੇ ਮੇਰੀ ਜਮੀਨ ਮੈਂ ਥੋਂ ਕੋਈ ਚੋਹ  
 ਨਾ ਲਵੇ—ਸਭੇ ਅੰਦਰ ਆ ਜਾਓ ਤਾਮਾਂ—ਕੰਮ ਪੂਰਾ ਹੋ ਲਵੇ ਪਿੱਛੋਂ  
 ਤਾਮੇਂ ਫੁਫ ਕਰੋ—ਤਾਵੇਂ ਜਾਓ ਤਾਵੇਂ ਨਾ ਜਾਓ—ਅਸੀਂ ਇਹ ਗੱਲ  
 ਨਹੀਂ ਮੰਨਦੀ ਤਾਵੇਂ ਕੋਈ ਕਰੇ—ਹੁਲ ਹਾੜੀ ਨਹੀਂ ਹੋਈ ਤਾਵੇਂ ਬਰਖਾ  
 ਬੀ ਪਵੇ—ਉਸ ਨੂੰ ਤਾਵੇਂ ਕਿੰਨਾ ਹੀ ਦਿਓ ਪਰ ਸੰਤੋਖ ਉਹ ਨੂੰ ਕਦੇ  
 ਨਹੀਂ ਆਉਗਾ—ਸਭੇ ਖਾ ਲਓ ਤਾਵੇਂ—ਤਾਵੇਂ ਫੁਫ ਖਾਓ—ਕਬੂਤਰ  
 ਤਾਵੇਂ ਕਿਪਰੇ ਉਭ ਜਾਲ ਪਰ ਓਹ ਫੇਰ ਘਰ ਮੁੜ ਆਉਲਕੋ—ਘੋੜਾ  
 ਤਾਮੇਂ ਕਿੰਡਾ ਹੀ ਕਿੰਉ ਨਾ ਹੋਵੇ ਪਰ ਉਹ ਹਾਥੀ ਨਾਲੋਂ ਘੱਟ ਹੈ—ਮਨੁੱਖ  
 ਤਾਵੇਂ ਕਿੰਨਾ ਹੀ ਪਾਣੀ ਕਿੰਉ ਨਾ ਪੀਏ ਪਰ ਉਹ ਨੂੰ ਫੇਰ ਤਿਹ ਲੱਗ  
 ਜਾਂਦੀ ਹੈ.

If the horse is eating (his) gram.—If the horse has eaten (his) gram.—If the groom is holding the horse *you go*.—If the work is finished (ਹੋ ਲੈਣਾ) come let us go home.—If the carpenter has finished making (ਬਣਾ ਲੈਣਾ) the book-case tell him to make another like it.—If the coolies have come set them to work.—If they have set to work you go to the bazár and bring some nails from the shop.—If anyone should be going to the bazár at noon send by him (*by his hands*) for two and three quarters seers of nails.—I hope no one is coming.—I hope it is not broken.—May he not have gone home? —Take care (that it) does not get broken.—I was afraid lest it should get-wet.—You may go or not as you please but I shall certainly go.—Take (it) if you like.

—Take (it) out if you like.—Do what you like.—Read what you please.—However deep the water may be.—However ill he may be he never leaves his work.—However much wealth a man may have, at death (*at the time of dying*) he is obliged to leave it all.—However large a house you may build.—I got hurt.—I hope you did not get hurt.

## CHAPTER XXXIII.

NEGATIVE CONTINGENT TENSES.—USE OF *ਕੀ ਜਾਣਿਯੇ*.—  
THE RELATIVE AND INTERROGATIVE USED FOR  
THE INDEFINITE PRONOUNS AND ADVERBS.

253. The remaining tenses of the finite verb are the *Negative Contingent Imperfect* and the *Negative Contingent Perfect*. They are formed by adding to the Imperfect and Perfect participles respectively, the Indefinite Imperfect of the auxiliary verb, *ਹੁੰਦਾ*. These tenses are comparatively of infrequent occurrence, and when used they are found only in sentences which express or imply a condition which has not been, or is not being, realized. The former presents the action hypothetically as in progress now or at some time in the past; the latter presents it in the same way as completed. The apodosis states what would have been had the condition been realized. When the negative particle is used it must be in the form *ਨਾ ਨਾ*.

## NEGATIVE CONTINGENT IMPERFECT.

(ਜੇ) ਮੈਂ ਆਉਂਦਾ ਹੁੰਦਾ, ‘(if) I were coming,’  
‘had been coming.’

	<i>Masculine.</i>	<i>Feminine.</i>
<i>Sing.</i> {	1. ਮੈਂ ਆਉਂਦਾ ਹੁੰਦਾ,	ਮੈਂ ਆਉਂਦੀ ਹੁੰਦੀ,
	2. ਤੂੰ ਆਉਂਦਾ ਹੁੰਦਾ,	ਤੂੰ ਆਉਂਦੀ ਹੁੰਦੀ,
	3. ਉਹ ਆਉਂਦਾ ਹੁੰਦਾ,	ਉਹ ਆਉਂਦੀ ਹੁੰਦੀ,

	<i>Masculine.</i>	<i>Feminine.</i>
<i>Plur.</i> {	1. ਅਸੀਂ ਆਉਂਦੇ ਹੁੰਦੇ,	ਅਸੀਂ ਆਉਂਦੀਆਂ ਹੁੰਦੀਆਂ.
	2. ਤੁਸੀਂ ਆਉਂਦੇ ਹੁੰਦੇ,	ਤੁਸੀਂ ਆਉਂਦੀਆਂ ਹੁੰਦੀਆਂ.
	3. ਉਹ ਆਉਂਦੇ ਹੁੰਦੇ.	ਉਹ ਆਉਂਦੀਆਂ ਹੁੰਦੀਆਂ.

NEGATIVE CONTINGENT PERFECT.

(ਜੇ) ਮੈਂ ਆਇਆ ਹੁੰਦਾ, '(If) I had come, 'had been come.'

	<i>Masculine.</i>	<i>Feminine.</i>
<i>Sing.</i> {	1. ਮੈਂ ਆਇਆ ਹੁੰਦਾ,	ਮੈਂ ਆਈ ਹੁੰਦੀ,
	2. ਤੂੰ ਆਇਆ ਹੁੰਦਾ,	ਤੂੰ ਆਈ ਹੁੰਦੀ,
	3. ਉਹ ਆਇਆ ਹੁੰਦਾ,	ਉਹ ਆਈ ਹੁੰਦੀ,
<i>Plur.</i> {	1. ਅਸੀਂ ਆਏ ਹੁੰਦੇ,	ਅਸੀਂ ਆਈਆਂ ਹੁੰਦੀਆਂ,
	2. ਤੁਸੀਂ ਆਏ ਹੁੰਦੇ,	ਤੁਸੀਂ ਆਈਆਂ ਹੁੰਦੀਆਂ.
	3. ਉਹ ਆਏ ਹੁੰਦੇ.	ਉਹ ਆਈਆਂ ਹੁੰਦੀਆਂ.

(1) If the verb be transitive, having its object in the Nominative case, both elements, the participle and the auxiliary, must, in the Neg. Cont. Perfect, be inflected to agree with the latter in gender and number. Hence we have the following forms :—

*If the object is in the*

<i>Mas. sing.</i>	<i>Mas. pl.</i>	<i>Fem. sing.</i>	<i>Fem. pl.</i>
ਮੈਂ ਲਿਖਿਆ ਹੁੰਦਾ	ਮੈਂ ਲਿਖੇ ਹੁੰਦੇ	ਮੈਂ ਲਿਖੀ ਹੁੰਦੀ	ਮੈਂ ਲਿਖੀਆਂ ਹੁੰਦੀਆਂ



(2) If the object is in the Accusative case the verb always takes the form of the masc. sing., as with the other perfect tenses.

254. When either of the Negative Contingent tenses occurs in the protasis it is followed almost invariably in the apodosis by the Indefinite Imperfect, though occasionally the Negative Contingent Perfect is used in both clauses.

Examples :—

ਜੇ ਉਹ ਕੰਮ ਕਰਦਾ ਹੁੰਦਾ ਤਾਂ ਮੈਂ  
ਉਸ ਨੂੰ ਨਾ ਫੇੜਦਾ,

'If he were working I  
should not disturb him.'

'If he had been working I  
should not have disturb-  
ed him.'

ਜੇ ਗੱਡੀ ਭਰਦੀ ਹੁੰਦੀ ਤਾਂ ਮਨੁੱਖ  
ਨਾ ਹੁੰਦਾ ?

'If the train were moving  
would it not be felt'?

'If the train had been mo-  
ving would it not have  
been felt'?

ਜੇ ਮੈਂ ਸੱਪ ਨੂੰ ਮਾਰਿਆ ਨਾ ਹੁੰਦਾ  
ਤਾਂ ਉਹ ਤੈ ਨੂੰ ਲੜ ਜਾਂਦਾ,

'If I had not killed the  
snake it would have  
stung you.'

ਜੇ ਬਰਖਾ ਪਈ ਹੁੰਦੀ ਤਾਂ ਘਾਹ  
ਹਰਾ ਹੋ ਜਾਂਦਾ,

'If it had rained the  
grass would have become  
green.'

<p>ਉਹ ਜੇ ਰੁਪਈਆ ਬਾਣੀਏਂ ਦੇ          ਹੱਥ ਦਿੱਤਾ ਹੁੰਦਾ ਤਾਂ ਮੈਂ ਨੂੰ          ਮਿਲਿਆ ਹੁੰਦਾ,</p>	<p>'If he had given the money          into the hand of the  <i>banian</i> I should have          received it'.*</p>
---	--

255. It is difficult to define the difference between the Indefinite Imperfect tense as used in conditional clauses, and the Negative Contingent Perfect. Thus, **ਜੇ ਮੈਂ ਜਾਂਦਾ** and **ਜੇ ਮੈਂ ਗਿਆ ਹੁੰਦਾ** may both be translated, 'if I had gone.' Kellogg says, (§ 793), "This tense differs from the Indefinite Imperfect in conditional clauses only in that it denotes the action as finished; and it may thus often be a matter of indifference which tense is employed. But when the completion of the action is an essential element in the supposition then this perfect tense should be used in preference to the imperfect." This perhaps expresses the distinction as accurately as it is possible to do. Thus, in the above examples **ਜੇ ਮੈਂ ਜਾਂਦਾ** directs thought to the action denoted by the verb; **ਜੇ ਮੈਂ ਗਿਆ ਹੁੰਦਾ**, presents to the mind that action as completed, and so it might be translated, 'if it had been that I had gone.'

256. Analogous to the use of the Contingent Future, first and second persons singular of the verb **ਭਾਉਣਾ** to serve as conjunctions, as explained in the last Chapter, is the frequent adverbial use of the first person plural of the same tense of the verb **ਜਾਣਨਾ**, 'to

---

\* This example is borrowed from Beames.

know.' When preceded by the interrogative **ਕੀ** it signifies, 'who knows?' 'there is no knowing,' 'perhaps,' 'I shouldn't wonder if.'

Ex. **ਕੀ ਜਾਣਿਯੇ ਤਗਵਾਨ ਸਾ ਨੂੰ ਕਿਹੜੀ ਜੁਨੇ ਪਾਉ,** 'who knows into what state of existence the Lord will cast us'?\* **ਕੀ ਜਾਣਿਯੇ ਉਨੀਂ ਕਦੀ ਅੰਨ ਡਿੱਠਾ † ਹੀ ਨਹੀਂ ਸਾ,** 'perhaps they had never even seen corn.'

For **ਕੀ ਜਾਣਿਯੇ** one often hears **ਨਾ ਜਾਣਿਯੇ, ਨਿਜਾਣਿਯੇ, ਨੇਜਾਣਿਯੇ, ਕੀ ਜਾਣੀ** or **ਕਿਯਾਣੀ**.

257. In accordance with a very common idiom the relative pronouns and adverbs are often used by attraction in place of the indefinite.

Ex. **ਜੋ ਜਿਹ ਬੀਜ ਬੀਜਦਾ ਹੈ ਉਸ ਨੂੰ ਤਿਹਾ ਹੀ ਫਲ ਲੱਭਦਾ ਹੈ,** 'whatever seed one sows he receives fruit of the same kind'; **ਜੋ ਜੋ ਜਿਸ ਜਿਸ ਨੂੰ ਮੰਗੇ,** 'whatever different things each one asks for.'

258. In like manner the interrogative is used by attraction for the indefinite.

Ex. **ਨਿਜਾਣਿਯੇ ਤਈ ਕੇਹੜੇ ਸਮੇ ਕੀ ਹੋਉ,** 'who knows what will be at any particular time'? lit., 'at what time.'

259. The interrogatives **ਕਿਯਾ** and **ਕੀ** when repeated before successive nouns signify 'whether...or,' 'both...and.' The noun though referring to more than

\* That is, after the present life, who knows into which of the 84,00,000 different states of existence our lot may be cast?

† **ਡਿੱਠਾ**, Perfect Participle of **ਦੇਖਣਾ**, 'to see.' See Table of Irregular Verbs in the Appendix.

one is generally expressed in the singular, as denoting a class.

Ex. **ਕਿਸਾ ਡੀਮੀ ਕਿਸਾ ਪੁਰਖ**, 'whether women or men,' 'both women and men'; **ਕੀ ਬੁੱਢਾ ਕੀ ਜੁਆਨ ਕੀ ਬਾਲ ਕੀ ਬ੍ਰਿਥ ਸਭਨਾਂ ਨੂੰ ਉੱਥੇ ਇੱਕੋ ਅਸਥਾਨ ਵਿਖੇ ਦੱਬ ਦਿੰਦੇ ਹਾਂ**, 'whether old or young, whether infants or the aged all (alike) we bury there in one place.'

EXERCISE.

ਜੇ ਤੁਸਾਂ ਮੈ ਨੂੰ ਘੱਲਿਆ ਨਾ ਹੁੰਦਾ ਤਾਂ ਮੈਂ ਨਾ ਜਾਂਦਾ—ਜੇ ਤੈਂ ਮੇਰੀ ਗੱਲ ਮੰਨੀ ਹੁੰਦੀ ਤਾਂ ਇਹ ਬਿਗਾੜ ਨਾ ਹੋ ਜਾਂਦਾ—ਜੇ ਤੁਸੀਂ ਪਿੰਡ ਨਾ ਗਏ ਹੁੰਦੇ ਤਾਂ ਤੁਹਾਡੇ ਕੋਲ ਜਰੂਰ ਆਉਂਦੇ—ਜੇ ਮੈ ਨੂੰ ਪਹਿਲਾਂ ਇਹ ਖਬਰ ਮਿਲੀ ਹੁੰਦੀ ਤਾਂ ਲਹੌਰ ਨਾ ਜਾਂਦਾ—ਜੇ ਮੀਂਹ ਪੈਂਦਾ ਹੁੰਦਾ ਤਾਂ ਜਮੀਨ ਗਿੱਲੀ ਨਾ ਹੁੰਦੀ—ਜੇ ਤਾਪ ਲਹਿ ਗਿਆ ਹੁੰਦਾ ਤਾਂ ਮੈਂ ਆਪਣਾ ਕੰਮ ਕਰ ਲੈਂਦਾ—ਕੱਲ ਜੇ ਤਾਪ ਲਹਿ ਗਿਆ ਹੋਵੇ ਤਾਂ ਆਪਣਾ ਕੰਮ ਕਰ—ਜਦ ਤਾਪ ਲਹਿ ਜਾਵੇ ਤਦ ਆਵੀਂ—ਜੇ ਉਸ ਨੈ ਤੈ ਨੂੰ ਘੱਲਿਆ ਨਾ ਹੋਵੇ ਤਾਂ ਨਾ ਜਾਹ—ਜੇ ਉਹ ਤੈ ਨੂੰ ਨਾ ਘੱਲੇ ਤਾਂ ਨਾ ਜਾਹ—ਨੇਜਾਲਿਯੇ ਗੁਰੂ ਦੀ ਕੀ ਮਰਜੀ ਹੋਵੇ—ਕੀ ਜਾਲੀ ਉਹ ਦਾ ਨਾਉਂ ਕੋਪੀ ਹੈ—ਐਸ ਪਿੰਡ ਵਿੱਚ ਕੀ ਜਾਲਿਯੇ ਕੋਲ ਲੋਕ ਬਸਦੇ ਹਨ—ਨਿਜਾਲਿਯੇ ਕੋਲ ਹਾਕਾਂ ਮਾਰਦਾ ਹੈ—ਜੇ ਜਿਸ ਵਿਆਂ ਗੁਰਾਂ ਨੂੰ ਨਹੀਂ ਜਾਣਦਾ ਉਹ ਉਸ ਨੂੰ ਨਹੀਂ ਮੰਨਦਾ—ਜਿਸ ਪੁਰਖ ਦਾ ਜੇ ਨਾਉਂ ਹੋਵੇ ਅਤੇ ਉਸ ਵਿਖੇ ਉਸ ਨਾਉਂ ਦੇ ਗੁਣ \* ਨਾ ਹੋਣ ਮਗਰੋਂ ਉਸ ਨੂੰ ਮੂੰਹਕਾਲਖ ਆਉਂਦੀ ਹੈ—ਜਿਸ ਨੈ ਜੇ ਬੀਜਿਆ ਸੋਈ ਵੱਡਿਆ—

---

\* ਨਾਉਂ ਦੇ ਗੁਣ, the qualities implied by the name.

ਜਿਸ ਦੀ ਜਿਹੀ ਬੁੱਧ ਹੈ—ਈਸ਼ਰ ਜਿਸ ਨੂੰ ਜੋ ਫੁਫ ਟਿੰਦਾ ਹੈ ਜੋ ਉਹ ਉਸੇ ਨੂੰ ਲੈਕੇ ਸੁਖ ਵਖ ਵਿਖੇ ਸੰਤੁਸਟ ਕਰਦਾ ਹੈ ਤਦੇ ਮੁਕਤਿ ਲੈਂਦਾ ਹੈ—ਜੋ ਕੋਈ ਉਸ ਨੂੰ ਜੋ ਜੋ ਸਲਾਹ ਟਿੰਦਾ ਗਜਾ ਉਹੀਓ ਕਰਦਾ—ਕੀ ਪਨੀ ਕੀ ਕੰਗਾਲ ਸਤੇ ਮਰ ਜਾਣਗੇ—ਕੀ ਹਿੰਦੂ ਕੀ ਮੁਸਲਮਾਨ ਟੇਹਾਂ ਨੂੰ ਆਪੋ ਆਪਣੀਆਂ ਰੀਤਾਂ ਚੰਗੀਆਂ ਲੱਗਦੀਆਂ ਹਨ.

If my head were not aching I should go too.—If it should rain.—If it is raining.—If it should be raining.—If it should have rained.—If it were raining.—If it had rained.—If the train (ਗੱਡੀ) had been moving I should have been very seriously hurt. (ਮੈਂ ਨੂੰ ਵੱਡੀ ਸੱਟ ਲੱਗੀ is 'I was very seriously hurt')—If I had not got hurt yesterday I should have gone with the others to the *melá*.—If at that time the train had started you would have been left behind.—What a man sows, the same will he reap.—If he sows wheat.—If he is sowing wheat.—If he had sown wheat.—If he had been sowing wheat.—If he has sown wheat.—If he were sowing wheat.—Perhaps your brother may come tomorrow.—Perhaps he lives in this very house.—I do not know (*who knows?*) what the name of this village is.—I shouldn't wonder if it were to rain today.

---

NOTE.

260. Kellogg is scarcely correct in saying of the Neg. Cont. Perf. tense that it is used only in conditional clauses,\* if

---

\* Hindi Grammar § 408. a, and § 793.

by this he means that the condition must be expressed. The sentence may take a different form in which it is implied only, as in the following from the *Viddiā Ratanākar*. Speaking of the art of writing as affording a means of preserving the thoughts and sayings of learned men of past ages, it is said ;  
**ਇਸ ਭੰਡਾਰ ਬਿਨਾ ਅੱਜ ਨੂੰ ਕਦੇ ਵੇ ਹੁਲ ਗਏ ਹੁੰਦੇ**, 'without this treasury they would by now have long since been swept away.'

## CHAPTER XXXIV.

## ADVERBS.

261. Adverbs, like postpositions, may be governed by postpositions and take the case signs; as **ਐਥੋਂ**, 'from here,' 'hence'; **ਉਥੋਂ**, 'from there,' 'thence'; **ਜਿਥੋਂ**, 'whence,' **ਤਿਥੋਂ**, 'thence'; **ਕਿਥੋਂ**, 'whence'? **ਕਿਤੋਂ**, 'from somewhere,' 'from anywhere'; **ਉਰੇ ਨੂੰ** and **ਐਥੇ ਨੂੰ**, 'hither,' 'over here'; **ਪਰੇ ਨੂੰ** and **ਉਥੇ ਨੂੰ**, 'thither,' 'over there'; **ਕਿਥੇ ਨੂੰ**, 'whither'? **ਹੁਣ ਦਾ**, 'of now,' 'of this present time'; **ਹੁਣ ਤਾਈਂ**, 'until now,' 'as yet'; **ਕਦ ਤੋੜੀ**, 'until when'? 'how long'? **ਅਜੇ ਤੀਕ**, 'until now,' 'as yet'; **ਅੱਗੇ ਨੂੰ**, 'hereafter,' &c.

262. So also with the intensive forms; as, **ਐਥੋਂ ਹੀ**, 'from this very place,' 'from this same place'; **ਉਥੋਂ ਹੀ**, 'from that very place,' 'from that same place'; **ਐਥੇ ਹੀ ਦਾ**, 'of this very place,' 'of this same place'; **ਐਥੇ ਹੀ ਤੀਕ**, 'just as far as this,' 'only as far as this.'

263. Adverbs are also frequently repeated in a distributive or intensive sense; as, **ਜਦ ਜਦ**, 'when-ever'; **ਜਿਥੇ ਜਿਥੇ**, 'wherever'; **ਜਿੰਉ ਜਿੰਉ** and **ਜਿਵੇਂ ਜਿਵੇਂ**, 'in whatever different ways'; **ਕਦੇ ਕਦੇ**, 'sometimes,' 'occasionally,' 'now and then'; **ਕਿਤੇ ਕਿਤੇ**, 'in some places,' 'in a few places,' 'here and there'; **ਧੀਰੇ ਧੀਰੇ** and **ਚੁਲੇ ਚੁਲੇ**, 'very slowly,' 'gradually,' 'softly.'

264. Again there are a number of compound adverbs in use, formed by the combination of two simple adverbs, or an adverb and a pronominal adjective. These are as follows:—

ਜਦ ਬਦੇ, 'whenever,' 'when at any time.'	} 'unchanged,'
ਜਿਥੇ ਕਿਤੇ, 'wherever.'	
ਜਿਥੇ ਕਿਪਰੇ, 'in whichever direction.'	} 'the same.'
ਜਿਥੇ ਕਿਥੇ, 'in whatever way.'	
ਜਿਉ ਤਿਉ, } somehow or other,' 'as	ਬਦੇ ਨਾ ਬਦੇ, 'some time or other.' [or other.'
ਜਿੰਡਰ ਤਿੰਡਰ, } best one may.'	ਕਿਤੇ ਨਾ ਕਿਤੇ, 'somewhere
	ਚੋਰ ਕਿਤੇ, 'somewhere else,'
	'anywhere else.'
	ਹਰ ਕਿਤੇ, 'everywhere.'
	ਉੱਪਰ ਥਲੀ, 'one after the other,' 'successively.'

265. The members of the compounds ਜਦ ਬਦੇ and ਚੋਰ ਕਿਤੇ are sometimes separated by intervening words.

Ex. ਜਦ ਤੈਂ ਬਦੇ ਫਲੋਰ ਜਾਲਾ ਚੋਦੇ ਤਾਂ ਮੈਂ ਥੀ ਨਾਲ ਚੱਲਾਂਗਾ, 'when at any time you have (occasion) to go to Phalaur I too will go with you'; ਚੋਰ ਜੇ ਤੈਂ ਕਿਤੇ ਜਾਲਾ ਚੋਦੇ, 'if you wish to go anywhere else.'

266. There is another class of adverbs that may be entered under the head of compounds, though they would perhaps more properly be regarded as formed on the principle that has been noted in connection with nouns and verbs, and which has a very strong hold on



the Panjābi mind, of reduplicating words by repeating them in a slightly altered form. Such are the following, all of which are in common use.

ਆਹਮਣੇਂ ਸਾਹਮਣੇ,	} 'face to face.'	ਵਾਰ ਪਾਰ,* 'on both sides,'
ਆਹਮੈਂ ਸਾਹਮਣੇ,		(of a river, &c.)
ਆਲੇ ਵੁਆਲੇ,	} * 'round about.'	ਸੱਚ ਮੁੱਚ,
ਲਾਂਡ ਛਾਂਡ,		ਸੱਚੀ ਮੁੱਚੀ,
ਇਰਦ ਗਿਰਦ,		ਮੱਲੇ ਮੱਲੀ,
ਇਰਦੇ ਗਿਰਦੇ,		ਬਦੇ ਬਦੀ,
ਨੇੜੇ ਤੇੜੇ,		ਵਾਰੇ ਵਾਂਟੀ,
ਆਸ ਪਾਸ,		ਵਾਰੇ ਵਾਰੀ,
		ਬਾਰੰਬਾਰ, 'repeatedly.'

267. Adverbs of time and place may be converted into adjectives by placing after them the genitive suffix, which must be inflected to agree with the qualified noun; as, ਆਲੇ ਵੁਆਲੇ ਦੇ ਪਿੰਡ, 'the surrounding vil-lages,' lit., 'the villages of round about'; ਇਰਦੇ ਗਿਰਦੇ ਦੇ ਰਾਜੇ, 'the neighbouring rājās'; ਨੇੜੇ ਤੇੜੇ ਦੇ ਦੇਸ, 'the ad-joining countries'; ਦੂਰ ਦੇ ਮੁਲਖ, 'distant countries'; ਬਾਰ ਬਾਰ ਦਾ ਕਹਿਣਾ, 'frequent speaking,' &c.

268. The adjective ਉੱਚਾ, 'high,' 'loud,' is used adverbially with verbs, to signify 'aloud,' 'loud.' Ex. ਉੱਚਾ ਬੋਲਣਾ or ਉੱਚੀ ਬੋਲਣੀ, 'to speak loud'; ਉੱਚੀ ਉੱਚੀ ਕੂਕਾਂ ਮਾਰਨੀਆਂ, 'to shriek,' 'to weep aloud.' When used with the verb ਸੁਣਨਾ, 'to hear,' it denotes that one must

\* Used also as postpositions governing the Genitive case.

speak loud in order to be heard; hence **ਮੈਂ ਉੱਚਾ ਸੁਣਦਾ ਹਾਂ**, 'I hear loud,' means 'I am a little deaf,' 'I am hard of hearing.'

269. **ਜਦ** followed by any one of the postpositions **ਲਗ, ਤਾਈਂ, ਤੀਕੁ, ਤੀਕੁਰ, ਤੋੜੀ**, all of which signify 'to,' 'up to,' 'till,' denoting the limit of distance or of time, must be translated 'while,' 'as long as.' Thus, **ਜਦ ਤਾਈਂ ਮੈਂ ਉੱਥੇ ਰਿਹਾ**, 'while (as long as) I remained there.' If used with the negative particle **ਨਾ** it signifies 'until'; as, **ਜਦ ਤੋੜੀ ਮੈਂ ਨਾ ਆਵਾਂ**, 'until I come,' lit., 'while I do not come.'

270. **ਕਿੱਥੇ**, 'where'? following in successive clauses is used to express extreme disparity between two objects; as **ਕਿੱਥੇ ਮਨੁੱਖ ਅਤੇ ਕਿੱਥੇ ਪਰਮੇਸੁਰ**, 'between man and God what comparison is there?'

271. The adverbs (a) **ਕਦੇ**, (b) **ਕਿਤੇ**, (c) **ਕਿਧਰੇ**, when introducing successive clauses must be translated (a) 'sometimes...sometimes'; (b) 'in one place...in another,' or 'in some places...in others'; (c) 'in one direction...in another,' or 'in some directions...in others.'

Examples :

<b>ਕਦੇ ਮੈਂ ਜਾਂਦਾ ਹਾਂ ਕਦੇ ਉਹ ਜਾਂਦਾ ਹੈ,</b>	'Sometimes I go, sometimes he goes.'
<b>ਕਿਤੇ ਕਣਕ ਹੈ ਕਿਤੇ ਜਊਂ ਹੈ,</b>	'In one place there is wheat, in another barley.'
	'In some places there is wheat, in others barley.'

ਕਿਧਰੇ ਮੂੰਡੇ ਖੇਡਦੇ ਹਨ ਕਿਧ-  
ਰੇ ਕੁੜੀਆਂ ਖੇਡਦੀਆਂ  
ਹਨ,

'In one direction the boys are  
playing, in another the  
girls are playing.'

'In some directions the boys  
are playing, in others the  
girls are playing.'

272. The adverb of negation may be emphasized by adding to it the intensive particle in the form **ਓ** or **ਏ**, (cf. § 105).

Ex. ਅਸਾਂ ਸੱਚ ਨਹੀਓ ਮੰਨਦੇ ਸਾਂ, 'we did not believe (it to be) true'; ਤੂੰ ਭਿਗਉ ਨੂੰ ਨਹੀਏ ਸਮਝਾਂਵਦੀ, 'do you not admonish (your) brother'?

#### INTENSIVE COMPOUNDS.

ਲੈਣਾ, 'to take'; ਲੈ ਜਾਣਾ, 'to take away.'

ਲੈ ਚੱਲਣਾ, 'to take with' (one).

#### NOMINAL COMPOUNDS.

ਕਿਸੇ ਦੀ ਸਿਕਾਇਤ ਕਰਨੀ, 'to complain of one.'

ਕੂਕ ਮਾਰਨੀ, 'to shriek,' 'to cry out.' (usually pl. ਕੂਕਾਂ ਮਾਰਨੀਆਂ)

ਕਿਸੇ ਨੂੰ (or ਏ) ਕੁਛ ਹੱਥ ਆਉਣਾ,\* 'to procure a thing.'

#### EXERCISE.

ਤੂੰ ਅੱਜ ਕਿਥੋਂ ਆਇਆ—ਛੁੱਟੇਗਲਾ ਮੈਥੋਂ ਪੰਜ ਕੋਹ ਬਾਟ

\* This is commonly pronounced as if it were spelt **ਬਿਆਉਣਾ**. Thus, ਮੈ ਨੂੰ ਬਿਆਇਆ ਨਹੀਂ, 'I did not procure it,' lit., 'it did not come into my hand.'

ਚੈ—ਤੂੰ ਉੱਚੋਂ ਕਦ ਆਇਆ—ਤੇਰਾ ਭਰਾਉ ਐੱਚੋਂ ਕਦ ਜਾਉ—  
 ਉਹ ਕਿੱਚੋਂ ਆਇਆ—ਉਹ ਕਿੱਤੋਂ ਆਇਆ ਹੋਲਾ—ਉਹ ਕਿੱਤੋਂ  
 ਬੀ ਨਹੀਂ ਆਇਆ—ਆਪਣਾ ਮੁੰਡਾ ਐੱਥੇ ਨੂੰ ਘੱਲ ਦੇਈ—ਉਹ  
 ਕਿੱਥੇ ਨੂੰ ਗਿਆ ਹੋਲਾ—ਉੱਥੇ ਨੂੰ ਜਾਹ—ਹੁਲ ਦਾ ਸਮਾ ਬੁਰਾ ਹੈ—  
 ਹੁਲ ਭਾਈ ਕੋਈ ਬੀ ਨਹੀਂ ਆਇਆ—ਤੂੰ ਕਦ ਤੋੜੀ ਉੱਥੇ ਰਹੇਂਗਾ  
 —ਅਜੇ ਡੀਕ ਕੰਮ ਨਹੀਂ ਹੋ ਲਿਆ—ਅੱਗੇ ਮੈਂ ਝੂਠ ਬਹੁਤ ਬੋਲਿਆ  
 —ਅੱਗੇ ਨੂੰ ਫੇਰ ਨਹੀਂ ਬੋਲਾਂਗਾ—ਇਹ ਮੁੰਡਾ ਕਿੱਥੇ ਦਾ ਹੈ—ਉਹ  
 ਐੱਥੇ ਹੀ ਦਾ ਹੈ—ਏਹ ਮੁੰਡੇ ਕਿੱਥੇ ਦੇ ਹਨ—ਓਹ ਐੱਥੇ ਹੀ ਦੇ ਹਨ—  
 ਏਹ ਬੁੱਢੀਆਂ ਕਿੱਥੇ ਦੀਆਂ ਹਨ—ਤੂੰ ਅੱਜ ਕਿੱਚੋਂ \* ਡੀਕ ਗਿਆ—  
 ਉੱਚੋਂ ਦੇ ਲੋਕ ਵਡੇ ਖਚਰੇ ਹਨ—ਉੱਚੋਂ ਤੋੜੀ ਮੇਰੇ ਨਾਲ ਚੱਲੇ—ਜੇ ਸਾ  
 ਨੂੰ ਕਿੱਤੋਂ ਫੱਕਾ ਛਾਹ ਦਾ ਹੱਥ ਆ ਜਾਵੇ ਤਾਂ ਵਡੀ ਚੰਗੀ ਗੱਲ ਹੋਵੇ—  
 ਜਦੋਂ ਮੈਂ ਪੁੱਛਿਆ ਤਦੋਂ ਉਸ ਨੇ ਮੈਂ ਨੂੰ ਅਹ ਗੱਲ ਦੱਸੀ—ਮੈਂ ਅਜੋਂ  
 ਨਹੀਂ ਜਾਣਾ—ਧੀਰੇ ਧੀਰੇ ਕੰਮ ਸਭ ਹੋ ਜਾਉ—ਕਿੱਤੇ ਕਿੱਤੇ ਮੀਹ ਪਿ-  
 ਆ ਹੈ—ਹੋਲੇ ਹੋਲੇ ਪੜੇ—ਕਦੇ ਕਦੇ ਸਿਰ ਵਿੱਚ ਉੱਲਾਂ ਉੱਠਦੀਆਂ  
 ਹਨ—ਤੇਰੇ ਬਾਰ ਬਾਰ ਵੇ ਕਹਿਲ ਚੋਂ ਉਹ ਕਿੱਤੇ ਅੱਕ ਨਾ ਜਾਏ—  
 ਜਦ ਕਦੇ ਤੂੰ ਆਖੇਂ ਤਾਂ ਅਸੀਂ ਆ ਜਾਮਾਂਗੇ—ਜਿੱਥੇ ਕਿੱਤੇ ਦੇਖੇਂ ਸਾ-  
 ਗ ਪਾਲੀ ਹੀ ਪਾਲੀ ਹੈ—ਮੈਂ ਵਡੇ ਵਡੇ ਪਾਪ ਕੀਤੇ ਹਨ ਮੈਂ ਨੂੰ ਬਖ-  
 ਸੀਏ† ਜੀ ਜਿੰਉ ਤਿੰਉ ਮੈਂ ਨੂੰ ਬਖਸੀਏ ਜੀ—ਓਦ ਜੋ ਜਲ ਦਾ  
 ਮੰਡਲ ਹੈ ਉਸ ਵਿਖੇ ਕਮੀ ਨਹੀਂ ਹੁੰਦੀ‡ ਉਹ ਸਦਾ ਜਿੰਉ ਦਾ ਤਿੰਉ

\* ਕਿੱਚੋਂ. For this form of the adverb ਕਿੱਥੇ see § 116 (2).

† ਬਖਸੀਏ, The Hindī precative or polite form of the imperative ਬਖਸੀ.

‡ ਕਮੀ ਨਹੀਂ ਹੁੰਦੀ, i. e., when it appears to wane. This sentence from the *Vidya Ratanākar* is not only of doubtful scientific value, but

ਰਹਿੰਦਾ ਹੈ ਨਿਗ ਕਲਾਂ ਦਾ ਵਾਧਾ ਘਾਟਾ ਹੁੰਦਾ ਹੈ—ਅਸੀਂ ਕਢੇ ਨਾ ਕਢੇ ਤੁਹਾਡਾ ਦਰਸਲ ਜਰੂਰ ਕਰਾਂਗੇ—ਅੱਜ ਕਿਤੇ ਨਾ ਕਿਤੇ ਓਲੇ ਪਏ ਹੋਲਗੇ—ਜੇ ਅਲਮਾਰੀ ਵਿੱਚ ਨਹੀਂ ਹੈ ਤਾਂ ਹੋਰ ਕਿਤੇ ਹੋਊ—ਹਰ ਕਿਤੇ ਰੋੜੇ ਪਏ ਹਨ—ਇਨ੍ਹਾਂ ਵੇਗਾਂ ਨੂੰ ਆਹਮੋਂ ਸਾਹਮਲੇ ਰੱਖੋ—ਆਲੇ ਵੁਆਲੇ ਦਿਆਂ ਪਿੰਡਾਂ ਵਿੱਚ ਅੱਜ ਓਲੇ ਪਏ ਹਨ—ਲਾਂਡ ਛਾਂਡ ਦੇ ਲੋਕ ਸਭੇ ਮੁਸਲਮਾਨ ਹਨ—ਇਰਦੇ ਗਿਰਦੇ ਦਿਆਂ ਵੇਸਾਂ ਵਿੱਚ ਪੈਦਾਵਾਰੀ ਘੱਟ ਹੁੰਦੀ ਹੈ—ਨੇੜੇ ਤੇੜੇ ਦਿਆਂ ਬੁਟਿਆਂ ਨੂੰ ਸਭ ਪੱਟ ਲਓ—ਵਾਰ ਪਾਰ ਦੇ ਲੋਕ ਸਭ ਡੰਗਰ ਹੀ ਚਾਰਦੇ ਹਨ—ਕੱਲ ਮੈਂ ਸੱਚੀ ਮੁੱਚੀ ਆਵਾਂਗਾ—ਉਹ ਮੈਂ ਨੂੰ ਬਦੇ ਬਦੀ ਲੈ ਗਿਆ—ਅਸੀਂ ਵਾਰੇ ਵੱਟੀ ਕੰਮ ਕਰਦੇ ਹਾਂ—ਕਢੇ ਲਹੌਰ ਜਾਵੇਂਗਾ ਤਾਂ ਮੈਂ ਨੂੰ ਨਾਲ਼ ਲੈ ਚੱਲੀਂ—ਜਦ ਤਾਈਂ ਮੈਂ ਉੱਥੇ ਰਿਹਾ ਮੈਂ ਨੂੰ ਤਾਪ ਕੋਈ ਨਹੀਂ ਚੜਿਆ—ਜਦ ਤਾਈਂ ਤਾਪ ਲਹਿ ਨਾ ਜਾਵੇ ਕੰਮ ਨਾ ਕਰ—ਜਦ ਭੋੜੀ ਹੁਕਮ ਨਾ ਹੋਵੇ ਮੈਂ ਨਹੀਂ ਜਾਵਾਂਗਾ—ਕਢੇ ਮੀਂਹ ਪੈਂਦਾ ਹੈ ਕਢੇ ਧੁੱਪ ਨਿੱਕਲਦੀ ਹੈ—ਜਮੀਨ ਦੇ ਹੇਠ ਕਿਤੇ ਸੋਇਨਾ ਹੈ ਕਿਤੇ ਚਾਂਦੀ ਹੈ ਕਿਤੇ ਲੋਹਾ ਹੈ—ਕੋਈਂ ਕਿਧਰੇ ਗਿਆ ਕੋਈਂ ਕਿਧਰੇ ਗਿਆ—ਵਰ ਖਾ ਕਿਤੇ ਬਹੁਤ ਪੈਂਦੀ ਕਿਤੇ ਥੋੜੀ ਪੈਂਦੀ ਹੈ.

Where did this regiment come from?—How-many *kos* distant is Siálkoř from here?—When did the train start from there?—At what time did you start?—Come here. (*hither*)—Sant Singh has gone over there where

---

is also a little obscure in the last clause. The word ਕਲ, 'a machine,' 'mechanism,' seems to point in a round about way to the mechanical laws in accordance with which the moon's phases are produced. The sentence is given as affording a good illustration of the use of the adverb ਜਿਉਂ ਦਾ ਤਿਉਂ.

the *Síbedár's* tent is.—As yet no rain has fallen.—How long will you wait?—In future speak the truth.—Where does this belong? (*of what place is this*)—How far shall we reach to-day?—Did he go only as far as that?—Walk (*go*) slowly.—Sometimes I stay awake (*wake*) all night.—It hails (*hailstones fall*) occasionally in the month of *Chet*.—Now and then he speaks.—Wherever I go the people complain of him.—Some time or other I shall have to go.—He must be somewhere or other.—If he is not in the house look somewhere else.—I have looked everywhere.—The two armies were standing facing one another. (*face to face*)—The surrounding country is all under water. (*all nothing but water*)—The neighbouring *sardárs* will all come to (*into*) the *darbár*.—Who took away the horse?—Take away these bricks.—Take this boy with you.—I took him with me.—Sit here while I go (Cont. Fut.) to the house.—Sit here till I call you.

## CHAPTER XXXV.

## ADVERBS.—CAUSAL CLAUSES.

273. The particles of affirmation are **ਹਾਂ** and **ਆਂਹੋ**, 'yes'.\* Perhaps equally common, in expressing acquiescence in what is said, is the phrase **ਸੱਤ ਬਚਨ**, 'a true word'='it is true.'

274. The intensive **ਬੀ**, **ਭੀ**, **ਤਾ**, **ਤਾਂ**, **ਹੀ**, and the enclitics **ਓ**, **ਏ**, **ਈ**, have already been explained. For **ਤਾ**, **ਤਾਂ**, in the central districts of the Panjáb **ਤੇ** is commonly used; as, **ਮੈਂ ਤੇ ਨਹੀਂ ਜਾਵਾਂਗਾ**, for **ਮੈਂ ਤਾ ਨਹੀਂ ਜਾਵਾਂਗਾ**, 'I indeed will not go.' In addition to the above **ਸਹੀ**, 'right,' 'correct,' is often used as a particle of emphasis, either by itself, or more commonly preceded by **ਤਾ**.

Ex. **ਕਿਰਪੋ ਨੈ ਕਿਹਾ ਭੈਲੇ ਦੇਮਾਂ ਤਾ ਸਹੀ ਪਰ ਸਾਡੇ ਘਰ ਪੁਲੀਆਂ ਤਿਆਰ ਨਹੀਂ**, 'Kirpo said, Sister I might indeed lend it (a spinning wheel) but in our house the rolls of cotton are not ready'; **ਅੱਛਾ ਕਹੋ ਸਹੀ**, 'well speak on'; **ਚੱਲੇ ਤਾ ਸਹੀ**, 'come won't you.'

275. In temporal clauses **ਜੋ** is sometimes used in

---

\* These are the 1st and 2nd pers. sing., pres. tense of the substantive verb. (cf. § 23 and 38). In like manner the Sindhi uses for affirmation the 3rd pers. sing. of the same verb, **ਆਂਹੋ**, 'it is,'='yes,' and in Bengali they say **ਬਟੋ**, which is the 3rd pers. sing. of the verb **ਬਟੈ**, 'be,' 'exist.'

the protasis, for ਜਾਂ. It may be followed in the apodosis by ਤਾਂ or the correlative ਜੇ.

Ex. ਨਾਨਕ ਜੋ ਬਾਹਰ ਨਿੱਕਲਿਆ ਤਾਂ ਤਿੰਨ ਦਿਨ ਘਰ ਨਾ ਆਇਆ, 'when Nának went out he did not come home for three days'; ਉਸ ਜੋ ਨਾਨਕ ਜੀ ਨੂੰ ਡਿੱਠਾ ਸੇ ਕੜਕੀ ਜਿੰਉ ਬਿਜਲੀ ਕੜਕਦੀ ਹੈ, 'when she saw Nának she crashed (i. e., broke out on him) as the lightning crashes'; ਅਸੀਂ ਰਸੋਈ ਜੇਉਕਰ ਬੈਠੇ ਸੇ ਜੋ ਮੁਲਾ ਆਇਆ, 'we had eaten our food and were seated, when Múlá came.'

276. ਸਾਰਖਾ, 'even,' 'like,' which is used both as an adjective and as an adverb, follows the noun with which it is employed, and is inflected to agree with it. It has an intensive force and is generally used in conjunction with ਬੀ.

Ex. ਓਹ ਖਾਣ ਪੀਣ ਦਾ ਨਾਉਂ ਸਾਰਖਾ ਬੀ ਮੂੰਹ ਪਰ ਨਹੀਂ ਲਿਆਉਂਦੇ, 'they do not bring upon their lips ('mouth') even the name of eating and drinking,' i. e., do not even mention it; ਉਹ ਦੇ ਪਿੰਡੇ ਪਰ ਸੱਟ ਸਾਰਖੀ ਬੀ ਨਾ ਲੱਗੀ, 'he did not receive even a bruise anywhere upon his body.'

277. The conjunctive participles, in their root forms, of the verb ਫੇਰਨਾ, 'to turn,' and ਮੁੜਨਾ, 'to return,' are used as adverbs signifying 'again.'

Ex. ਫੇਰ ਨਾ ਜਾਵੀਂ, 'do not go again'; ਮੁੜ ਇਹ ਕੰਮ ਨਾ ਕਰਨਾ, 'do not do this deed again.'

278. Causal clauses may be introduced by one or other of the pronouns in the oblique form, followed by



the postposition ਲਈ, 'for,' or by either of the nouns ਸਬੱਬ, ਕਾਰਨ or ਕਾਰਣ, 'cause,' 'reason'; as, ਇਸ ਲਈ, 'for this (reason)'; ਇਸੇ ਸਬੱਬ, 'for this very reason'; ਨਿਸ ਕਾਰਨ, 'for which reason'; ਕਿਸ ਕਾਰਣ, 'for what reason'? ਕਿਸੇ ਕਾਰਣ, 'for some reason.'

279. Instead of, or in combination with, the above, the conjunctive participle of the verb ਕਰਨਾ is often used. Thus, ਇਸ ਕਰਕੇ, 'for this reason'; ਕਿਸ ਕਰਕੇ, 'for what reason'? 'why'? ਨਿਸ ਸਬੱਬ ਕਰਕੇ, 'for which reason'; ਇਸੇ ਕਾਰਨ ਕਰਕੇ, 'for this very reason'; &c. Or, with ਸਬੱਬ &c., the postposition ਨਾਲ਼ or the Ablative suffix may be used; as, ਕਿਹੜੇ ਸਬੱਬ ਨਾਲ਼, 'for what reason'? ਇਸੇ ਕਾਰਨ ਥੀਂ, 'on this very account.'

280. ਸਬੱਬ, ਕਾਰਨ and ਕਰਕੇ are also used as postpositions governing a noun in the Genitive case.

Ex. ਧੁੱਪ ਦੇ ਕਾਰਨ ਜਮੀਨ ਸੁੱਕ ਗਈ, 'on account of the sun the ground has dried'; ਬਰਖਾ ਕਰਕੇ ਅਸੀਂ ਨਹੀਂ ਗਏ, 'on account of the rain we did not go.'

281. After ਇਸ ਲਈ, ਇਸ ਕਾਰਨ, ਇਸ ਕਰਕੇ, &c., if ਕਿ, ਜੋ or ਤਈਂ be placed, the meaning of the phrase is, 'because,' 'for this reason that,' 'in order that.' Frequently ਜੋ comes first, introducing the *cause*, followed by ਇਸ ਲਈ, &c., introducing the *consequence*. This construction throws the emphasis on the cause or reason.

Ex. ਉਹ ਬਿਮਾਰ ਜੋ ਸੀ ਇਸ ਲਈ ਨਹੀਂ ਆਇਆ, 'he did not come because he was ill,' or 'because he was ill,

for this reason he did not come'; **ਤੁਸੀਂ ਕੰਮ ਜੋ ਨਹੀਂ ਕਰਦੇ ਇਸ ਕਰਕੇ ਤੁੱਖੇ ਰਹਿੰਦੇ ਹੋ**, 'you are ('remain') hungry because you do not work.'

(1) In the construction last noted, for **ਇਸ ਲਈ**, &c., are frequently substituted **ਤਾਂ**, **ਤਾਂ ਕਰਕੇ**, or for emphasis **ਤਾਂ ਹੀ**, **ਤਾਂ ਹੀਓ**, **ਤਾਂ ਹੀ ਕਰਕੇ**, **ਤਦੇ** or **ਜਦੇ**. It is unnecessary to give examples as any one of these may be put by the reader in the place of **ਇਸ ਲਈ** and **ਇਸ ਕਰਕੇ** in the last two examples.

(2) Either clause may be used singly in reply to a question, or with reference to a remark made by a second person. Thus; **ਤੁਸੀਂ ਕੇਲ ਆਏ ਨਾ**, 'you did not come yesterday.' Reply, **ਆਚੇ ਮੈਂ ਬਿਮਾਰ ਜੋ ਸੀ**, 'yes, because I was ill.' **ਤੁਹਾ ਨੂੰ ਤਾਪ ਚੜਿਆ ਸੀ ਨਾ**, 'you got fever did you not'? **ਆਚੇ ਮੈਂ ਤਾਂ ਹੀ ਕਰਕੇ ਨਹੀਂ ਆਇਆ**, 'yes, that is why I did not come.'

282. In the following and similar sentences **ਜੋ** is used in a causal sense, and may be rendered 'since,' 'because,' 'inasmuch as,' 'in that.' **ਤੈ ਨੂੰ ਜੋ ਕਰਤਾਰ ਨੈ ਤਖਤ ਪੁਰ ਬਠਾਲਿਆ ਸਾ ਕਿਆ ਅੱਛੀ ਗੱਲ ਹੁੰਦੀ ਜੋ ਤੂੰ ਲੋਕਾਂ ਨਾਲ ਬੇਇਨਸਾਫੀ ਨਾ ਕਰਦਾ**, 'inasmuch as the Creator has seated you on the throne what an excellent thing it would be if you did not practice injustice on the people'; **ਤੈ ਨੂੰ ਜੋ ਉਸ ਨੈ ਕੁਛ ਨਾ ਦਿੱਤਾ ਅਸੀਂ ਤਿਸ ਦੇ ਘਰ ਨੂੰ ਅੱਗ ਲਾ ਦੇਇਯੇ**, 'since he gave you nothing shall we set fire to his house'? **ਉਸ ਦੇ ਨਾਲ ਜੋ ਕਈ ਹਜ਼ਾਰ ਸਿੱਖ ਰਲ ਗਿਆ ਸਾ**, 'since several thousand Sikhs had joined him'; **ਪੰਡਤ**

ਚੋਗੋ ਨੈ ਜੋ ਤੈ ਨੂੰ ਸੱਦਿਆ ਹੈ ਤਾਂ ਫੇਰ ਤੂੰ ਕਿਉਂ ਨਹੀਂ ਜਾਂਦਾ, 'when (since) the pundit has called you why do you not go?'

### NOMINAL COMPOUNDS.

ਕਿਸੇ ਨਾਲ ਪਿਆਰ (or ਪ੍ਰੇਮ) ਰੱਖਣਾ, } 'to love one.'  
 ਕਿਸੇ ਨਾਲ ਪ੍ਰੀਤ ਰੱਖਣੀ, }  
 ਮਨੇ ਕਰਨਾ, 'to forbid.'  
 ਕਿਸੇ ਦਾ ਭਰੋਸਾ ਕਰਨਾ, } 'to trust one,' 'to have confi-  
 ਕਿਸੇ ਉੱਤੇ ਭਰੋਸਾ ਰੱਖਣਾ, } dence in one.'

### EXERCISE.

ਮੈਂ ਗਿਆ ਤਾਂ ਸਹੀ ਪਰ ਉਹ ਮੈਂ ਨੂੰ ਮਿਲਿਆ ਨਾ—ਜਾਹ ਦੇਖੋ  
 ਤਾ ਸਹੀ—ਮੈਂ ਜਾਵਾਂ ਤਾ ਸਹੀ ਪਰ ਹਾਲ ਮੇਰਾ ਕੁਝ ਕੰਮ ਹੈ—ਆਪਣੇ  
 ਭਗਉ ਕੋਲੋਂ ਪੁੱਛੋ ਸਹੀ—ਅੱਛਾ ਏਵੇਂ ਹੀ ਸਹੀ—ਉੱਧਰੋਂ ਇੱਕ ਗਜਾ  
 ਜੋ ਲੰਘਿਆ ਤਾਂ ਰੂਪਵਤੀ ਨੈ ਕਿਹਾ—ਇੱਕ ਵਾਰ ਕੁਝ ਮਾਲ ਲੱਢਕੇ  
 ਮੈਂ ਜੋ ਵਾਰਨੇ ਨੂੰ ਗਿਆ ਕੰਮ ਕਾਜ ਦੇ ਸਬੱਬ ਮੈਂ ਨੂੰ ਉੱਥੇ ਛੇ ਮਹੀਨੇ  
 ਲੱਗ ਗਏ \*—ਉਹ ਜੋ ਬੁਲਾਉਂਦਾ ਹੈ ਸੇ ਮੈਂ ਨੂੰ ਜਾਲਾ ਪਊ—ਅਸਾ  
 ਨੂੰ ਜੋ ਕਰਤਾਰ ਇਸ ਧਰਤੀ ਆਂਦਾ † ਹੈ ਸੇ ਇਨ੍ਹਾਂ ਹੀ ਦੇ ਵਾਸਤੇ  
 ਆਂਦਾ ਹੈ—ਤੁਸਾਂ ਭਲਾ ਕੀਤਾ ਘੋੜਾ ਜੋ ਵੇਚਿਆ—ਨਾਨਕ ਜੋ ਫੇਰ  
 ਬੀ ‡ ਕੁਛ ਕੁਛ ਘਰੋਂ ਕੱਢਕੇ ਖਰਚ ਕਰ ਦਿੰਦਾ ਸੀ ਅੱਕੇ ਪਿਉ ਨੈ

\* ਮੈਂ ਨੂੰ ਛੇ ਮਹੀਨੇ ਲੱਗ ਗਏ, 'six months befel me'; i. e., I spent six months.

† ਆਂਦਾ, Perf. part. of ਲਿਆਉਣਾ. See list of Irregular Verbs. in the Appendix.

‡ ਫੇਰ ਬੀ, 'still.'

ਤਿਸ ਨੂੰ ਕਸਬੇ ਸੁਲਤਾਨਪੁਰ ਤੇਜ ਦਿੱਤਾ—ਨਾਨਕ ਜੋ ਸਦਾ ਪਰਮੇਸੁਰ  
 ਦੇ ਭਜਨ ਵਿੱਚ ਰਹਿੰਦਾ ਇਸ ਸਬਬ ਆਪਣੀ ਵਹੁਟੀ ਨਾਲ ਫੁਫ  
 ਪਿਆਰ ਨਹੀਂ ਰੱਖਦਾ ਸਾ—ਹੁਲ ਜੋ ਤੈਂ ਮੰਦਰ ਛਾ ਦਿੱਤੇ ਇਸ ਕਰਕੇ  
 ਸਭਨਾਂ ਹਿੰਦੂਆਂ ਨੇ ਇੱਕ ਇੱਕ ਮੂਰਤ ਘਰ ਘਰ ਰੱਖ ਲਿਆ—ਤੁਸੀਂ  
 ਅੱਜ ਕੰਮ ਕਿੰਉ ਨਹੀਂ ਲੱਗੇ—ਇਸ ਲਈ ਜੋ ਤੁਸੀਂ ਮਨੇ ਕੀਤਾ—  
 ਤੁਸੀਂ ਜੋ ਮਨੇ ਕੀਤਾ—ਤੁਸੀਂ ਮਨੇ ਜੋ ਕੀਤਾ—ਮੈਂ ਤੈ ਨੂੰ ਦੱਸਾਂ ਭਈ  
 ਕਿਸ ਕਰਕੇ ਆਇਆ ਹਾਂ—ਤੁਸੀਂ ਜੋ ਪੁੱਛਿਆ ਸੀ ਤਾਂ ਹੀ ਮੈਂ ਬੋ-  
 ਲਿਆ—ਭਏ ਮੈਂ ਬਹੁਤ ਤਾਂਘੜਦੀ ਹਾਂ ਭਈ ਕਿਸੇ ਇੱਕ ਵਾਰ ਗੰਗਾ  
 ਮਾਈ ਦਾ ਚੁੱਭਾ ਲੱਗ ਜਾਵੇ \*—ਧੂਵ ਨੇ ਪਿਤਾ ਦਾ ਨਾਉਂ ਸਾਰਖਾ ਬੀ  
 ਨਹੀਂ ਸੁਣਿਆ ਸਾ—ਠਾਕੇਦਾਰ ਕਿਸ ਸਬਬ ਨਾਲ ਆਇਆ ਹੈ  
 —ਤੁਹਾਡੇ ਦਰਸਲ ਕਰਕੇ ਮੇਰਾ ਜੀ ਵਡਾ ਪਰਸਿੰਨ ਹੋਇਆ ਹੈ—  
 ਗੁਰੂ ਦਾ ਦਰਸਲ ਕਰਕੇ ਘਰ ਮੁੜਿਯੇ †—ਤੇਰੇ ਕਹਿਕੇ ਕਰਕੇ ਮੈਂ ਨੂੰ  
 ਪਰਤੀਤ ਆ ਗਈ—ਆਹੋ ਜੀ ਮਹਾਰਾਜ ਉਹ ਭਲਾ ਲੋਕ ਹੈ ਤਾਂ ਹੀ  
 ਅਸੀਂ ਉਹ ਦਾ ਭਰੋਸਾ ਕੀਤਾ.

Listen won't you.—I did indeed ask him but he gave no reply.—I may indeed ask him but he will not tell.—Inasmuch as there were many people assembled

\* That is, 'that I may have a dip in the Ganges.' The uses of the verb ਲੱਗਣਾ are so varied and peculiar that it is impossible often to translate literally passages in which it occurs. The student will get accustomed to them by practice.

† Note the difference between the use of ਕਰਕੇ in this and the preceding sentence. There it is a causal postposition meaning 'by reason of,' and as such governing the word ਦਰਸਲ in the Genitive case, as indicated by the oblique form of the pronoun ਤੁਹਾਡੇ. Here it has its proper force as a verb, ਦਰਸਲ being its object in the Nominative case.

at that time it was difficult for me to go. (*my going was difficult*)—Now that (*since*) the sun has come out the ground will dry.—Once (ਏਕ ਵਾਰ) when I went to Simlā I spent a month and a half there.—What was the reason of this?—I came because you called me.—You get fever from sitting (*because you sat*) in the sun.—That is why your head aches.—That is why I asked.—Why have the flowers withered?—Because the hot-wind is blowing (*going ਚੱਲਣਾ*).

## CHAPTER XXXVI.

## CONJUNCTIONS.



283. The following are the constructions in which the conjunctions **ਕਿ**, **ਜੋ**, and **ਭਈ** generally occur:—

(1) They are employed to connect with a verb, a sentence which stands to it in the relation of object.

Ex. ਮੈਂ ਸੁਣਿਆ ਸੀ ਕਿ ਉਹ ਦਾ ਨਾਉਂ ਲਾਲੂ ਹੈ, 'I had heard that his name was Lálú'; ਦੇਖ ਲਈਂ ਜੋ ਉਹ ਕਿੱਥੇ ਹੈ, 'see where he is'; ਮੈਂ ਚਾਹੁੰਦਾ ਹਾਂ ਭਈ ਉਹ ਨਾ ਆਵੇ, 'I wish that he may not come.'

(2) They introduce a reason (§ 281).

Ex. ਘਾਹ ਇਸ ਲਈ ਜਲ ਗਿਆ ਜੋ ਠੂ ਚੱਲਦੀ ਹੈ, 'the grass is burnt up because the hot wind is blowing.'

(3) **ਕਿ** like **ਜੋ**, as noted in the last Chapter (§ 275) has a temporal meaning, and must often be rendered 'when.'

Ex. ਇੱਕ ਦਿਨ ਗੁਰੂ ਬੈਠੇ ਸੇ ਕਿ ਇੱਕ ਸਿੱਖ ਆਇਆ, 'one day the *Gurú* was seated, when a *Sikh* came'; ਮੈਂ ਅਜੇ ਬੋਲਦਾ ਹੀ ਸਾ ਕਿ ਪਟਵਾਰੀ ਆ ਗਿਆ, 'I was in the very act of speaking when the *Paṭwárá* came.'

(4) **ਕਿ** is used occasionally in place of the relative pronoun **ਜੋ**.

Ex. ਫੇਰ ਉਸ ਪਠਾਲ ਨੈ ਕਿ ਗੁਰੂ ਦੇ ਪਾਸ ਹੀ ਬੈਠਾ ਸਾ ਗੁਰੂ ਦੇ ਹੱਥੋਂ ਉਹ ਕਟਾਰ ਲੈ ਲਿਆ, 'then that *Paṭhán* who was sitting by the *Gurú* took the dagger from the hand of

the *Gurū*; ਧੀਰਮਲੀਆਂ ਨਾਲ਼ ਕਿ ਇਨ੍ਹਾਂ ਕਰਤਾਰਪੁਰੀਆਂ ਦਾ ਜੀ ਨਾਉਂ ਹੈ ਉਹ ਨਹੀਂ ਵਰਤਦੇ, 'they have no dealings with the *Dhirmalīs*, which is the name of these people of Kartárpur.'

(5) ਕਿ is used pleonastically like ਕੁ\* after the relative pronoun, the pronominal adjectives, and the pronominal adverbs, or it may stand first to connect the relative clause with the principal sentence.

Ex. ਜਿਹਾ ਕਿ ਮੈਂ ਆਖਿਆ ਸੀ, 'as I said'; ਕੰਨਿਆਂ ਉਸ ਨੂੰ ਵੇਖਾ ਜੋਗ ਹੈ ਕਿ ਜੋ ਵੇਦ ਪੜ੍ਹਦਾ ਹੋਵੇ, 'It is proper to give one's daughter (in marriage) to him who reads the *Ved*.' Colloquially ਕਿ is sometimes placed both before and after the relative; as, ਇਹ ਉਹ ਮਨੁੱਖ ਹੈ ਕਿ ਜਿਸ ਨੇ ਕਿ ਮੇਰੀ ਜਮੀਨ ਚੋਹ ਲਈ, 'this is the man who seized my land,' but this form of speech is not to be commended.

284. The copulative conjunctions are ਅਰ, ਅਤੇ, ਤੇ, ਚੋਰ, 'and'; ਫੇਰ, 'then,' 'moreover'; ਬੀ, ਭੀ, 'also'; ਨਾਲ਼ੇ, 'also,' 'besides'.† ਨਾਲ਼ੇ and ਬੀ or ਭੀ when introducing successive clauses must be rendered 'both... and'; as, ਨਾਲ਼ੇ ਇਹ ਨਾਲ਼ੇ ਉਹ, 'both this and that'; ਇਹ ਬੀ ਆਵੇ ਤੇ ਉਹ ਬੀ ਆਵੇ, 'let both this one come and also that one.' They often occur together in the same clause; as ਇਹ ਬੀ ਨਾਲ਼ੇ or ਨਾਲ਼ੇ ਇਹ ਬੀ, 'and also this.'

\* See § 229 (7).

† Of ਨਾਲ਼ੇ Beames says that it is the Locative case of ਨਾਲ਼. I think it would be more correct to regard it as the emphatic form of ਨਾਲ਼, and equivalent to ਨਾਲ਼ ਹੀ, like ਲਾਗੇ=ਲਾਗ ਹੀ; ਕੋਲ਼ੇ=ਕੋਲ਼ ਹੀ, &c.

(1) In sentences like the following **ਜੇ** has the force of a copulative conjunction ; **ਮੈਂ ਚਾਰ ਬੂਟੇ ਲਾਏ ਜੇ ਚਾਰ ਲੱਗ ਗਏ**, 'I planted four trees and all four have taken root'; **ਮੇਰੀਆਂ ਤਿੰਨ ਗਾਈਆਂ ਸੀਆਂ ਜੇ ਤਿੰਨੇ ਮਰ ਗਈਆਂ**, 'I had three cows and all three died.'

285. The adversative conjunctions are **ਪਰ**, **ਪਰੰਤੂ**, 'but'; **ਅਪਰ**, **ਐਪਰ**, 'but,' 'except'; **ਬਲਕਿ**, **ਸਗੋਂ** (or **ਸਗਵਾਂ**), 'on the contrary,' 'nay more,' 'or even.'

286. The disjunctive conjunctions are **ਅਥਵਾ**, **ਜਾਂ**, **ਜਾਂ**, **ਫੇ**, **ਅਫੇ**, 'or.' With the exception of **ਫੇ** these, when following in successive clauses, signify 'either...or.' Thus, **ਅਥਵਾ ਮੈਂ ਜਾਵਾਂ ਅਥਵਾ ਤੂੰ ਜਾਹ**, 'either let me go, or you go'; **ਜਾਂ ਮੇਰਾ ਜਾਂ ਤੇਰਾ**, 'either mine or yours.'

287. The conditional conjunction is **ਜੇ**, 'if,' to which is often added the conjunctive participle of **ਫਰਨਾ**, from which we get **ਜੇ ਫਰਫੇ**. More commonly however the root form only of the participle is added, making **ਜੇਫਰ**.

288. The following compound forms are also common ; **ਨਹੀਂ ਤਾਂ**, 'else,' 'otherwise'; **ਜੇ ਤਾਂ**, 'if' (emphatic); **ਤਾਂ ਫੇਰ**, 'then'; **ਤਾਂ**, **ਤਾਂ ਜੋ**, **ਤਾਂ ਕਿ**, 'that,' 'in order that'; **ਤਾਂ ਵੀ**, 'still,' 'nevertheless'; and **ਕਿਉਂ ਜੋ** (or **ਕਿਉਂਕਿ**), 'for,' 'because.'

(1) Note that **ਕਿਉਂ ਜੋ** can never begin a sentence. I have heard a foreigner use an expression like this ; **ਕਿਉਂਕਿ ਮੈਂ ਪੁੱਛਿਆ ਤੁਸੀਂ ਅੱਕ ਗਏ**, 'because I asked are you



vexed'? This is unpardonable and unintelligible. When this word is used it must always stand in the second clause, where it serves to introduce an explanation, a reason, or the ground of an inference.

Ex. ਉਹ ਘਰ ਤਾਂ ਹੈ ਨਹੀਂ ਕਿਉਂ ਜੋ ਮੈਂ ਹੁਣੇ ਜਾਕੇ ਪੁੱਛਿਆ, 'he is not at home for I have just been to inquire'; ਮੈਂ ਨੂੰ ਨਾ ਉਡੀਕਣਾ ਕਿਉਂਕਿ ਮੇਰਾ ਜਾਣਾ ਔਖਾ ਹੈ, 'do not expect me, because it is difficult for me to go'; ਕਿਤੇ ਉਲੇ ਪਏ ਹੋਣਗੇ ਕਿਉਂ ਜੋ ਅੱਜ ਵੱਡਾ ਪਾਣਾ ਲੱਗਦਾ ਹੈ, 'there must have been hail somewhere as it feels very cold today.'

#### NOMINAL COMPOUNDS.

ਬੰਦ ਕਰਨਾ, 'to close,' 'shut,' 'stop,' 'cause to cease.'

ਬੰਦ ਹੋਣਾ, 'to be closed,' 'to be stopped,' 'to cease.'

ਫੂਚ ਕਰਨਾ, 'to depart,' 'to march,' 'to die.'

ਮੈਂ ਨੂੰ ਤਾਰੇ ਨਜ਼ਰ (or ਨਜ਼ਰੀ) ਆਉਂਦੇ ਹਨ, 'the stars are visible to me,' 'I see the stars.'

#### EXERCISE.

ਦੇਖੀਂ ਤਈ ਧਰਮ ਸਾਸਣ ਕੀ ਕਹਿੰਦਾ ਹੈ—ਮੈਂ ਸੁਣਿਆ ਨਹੀਂ ਤਈ ਤੁਸਾਂ ਕੀ ਆਖਿਆ—ਮੈਂ ਸਮਝਿਆ ਕਿ ਉਹ ਨਹੀਂ ਆਉਗਾ—ਉਨ ਮੈਂ ਥੋਂ ਪੁੱਛਿਆ ਤਈ ਤੇਰਾ ਨਾਉਂ ਕੀ ਹੈ—ਉਹ ਬੋਲਿਆ ਜੋ ਰਾਜਾ ਸਾਹਿਬ ਆਏ ਹਨ—ਮੈਂ ਇਸ ਕਰਕੇ ਨਹੀਂ ਦੱਸਿਆ ਤਈ ਉਹ ਕਿਤੇ ਗਰੰਜ ਨਾ ਹੋ ਜਾਏ—ਮੈਂ ਉਹ ਵੇ ਘਰ ਅਜੇ ਜਾਂਦਾ ਹੀ ਸਾ ਕਿ ਉਹ ਮੈਂ ਨੂੰ ਰਾਹ ਵਿੱਚ ਮਿਲਿਆ—ਉਸ ਸਾਹੁਕਾਰ ਦਾ ਕੀ ਨਾਉਂ ਹੈ ਜਿਸ ਨੇ ਕਿ ਤੇਰਾ ਘੋੜਾ ਮੁੱਲ ਲਿਆ ਸੀ—ਗੁਰੂ ਕੋਲ ਹੋਵੇਗਾ ਕਿ

ਜਿਸ ਦੇ ਪਿੱਛੇ ਝੁਰਕੇ ਸੰਗਤ ਦੀ ਬੱਲਿਆਨ ਹੋਵੇ—ਇਹ ਸ੍ਰੀ ਪਰਮੇ-  
ਸੁਰ ਨੂੰ ਤਾਂ ਜਾਣੇ ਕਿ ਜਦ ਸੱਤ ਗੁਰੂ ਨੂੰ ਮਿਲੇ—ਨਾਲੇ ਤੈ ਨੂੰ ਬੀ ਇੱਕ  
ਦਿਆਂਗਾ—ਨਾਲੇ ਅਸੀਂ ਬੀ ਤੁਹਾਡੇ ਗੈਲ ਚੱਲਾਂਗੇ—ਅਸੀਂ ਬੀ ਤੁ-  
ਹਾਡੇ ਗੈਲ ਚੱਲਾਂਗੇ ਨਾਲੇ—ਮੇਲੇ ਨੂੰ ਸਭੇ ਗਏ ਹਨ ਨਾਲੇ ਪੁਰਖ ਨਾਲੇ  
ਤੀਮੀਆਂ—ਮੈਂ ਬੀ ਆਵਾਂਗਾ ਅਤੇ ਮੇਰਾ ਭਰਾਉ ਬੀ ਆਉਂਗਾ—ਨਾ-  
ਲੇ ਮੈਂ ਨੂੰ ਤਾਪ ਚੜਿਆ ਤੇ ਨਾਲੇ ਮੇਰੇ ਭਰਾਉ ਨੂੰ ਬੀ ਚੜਿਆ ਹੈ  
—ਬੁੱਢੇ ਨੈ ਆਖਿਆ ਹੋਰ ਕਥਾ ਸੁਣਾਇਯੇ ਕੇ ਬੱਸ। ਮੁੰਡੇ ਬੋਲੇ  
ਬੱਸ ਕਿੰਉ ਸਗੋਂ ਬਾਟ ਨਿੱਬੜਦੀ ਹੈ \*—ਇਹ ਤੇਰਾ ਹੈ ਕੇ ਮੇਰਾ—ਜਾਂ  
ਰਹਾਉਣ ਜਾਇਯੇ ਜਾਂ ਲਲਹੇੜੀ—ਬੁਟਿਆਂ ਨੂੰ ਪਾਲੀ ਪਾ ਦਿਹ ਨਹੀਂ  
ਤਾਂ ਸੁੱਕ ਜਾਣਗੇ—ਜਦ ਤੁਸਾਂ ਉਸ ਕੋਲੋਂ ਪੁੱਛਿਆ ਤਾਂ ਫੇਰ ਉਹ ਕੀ  
ਬੋਲਿਆ—ਛੇਤੀ ਚੱਲੋ ਕਿੰਉ ਜੋ ਬਾਟ ਵਰ ਹੈ—ਤੈ ਨੂੰ ਕੁਛ ਨਜਰੀ  
ਆਉਂਦਾ ਹੈ—ਮੈਂ ਨੂੰ ਪਹਾੜ ਨਜਰ ਆਉਂਦੇ ਹਨ—ਮੈਂ ਨੂੰ ਨਜਰ ਕੁੰ  
ਬੀ ਨਹੀਂ ਆਉਂਦਾ.

He was saying that someone-or-other would go to the bazár today.—It is now very hot (*there has now become much heat*) because the wind has ceased.—The cow that gave the most (*much*) milk died.—Why do you not also do as I did?—Both Hindús and Muham-madans smoke tobacco.—I shall not stay today because I have some work (to do), and besides the sun is very fierce.—If he gave a thousand or even fifteen hundred rupees still I should not sell (it).—Either a cart or a

---

\* ਬਾਟ ਨਿੱਬੜਦੀ ਹੈ, 'the distance is finished,' or shortened; i. e., while listening to your stories as we walk, the distance seems short.

camel.—Both a cart and a camel.—I have neither a cart nor a camel.—If the sun comes out we will march today, otherwise we must stay here.—It was my purpose to go too, because I have never seen Ráwal Pindí.—The rain has stopped.—Shut up the box.—Shut the door.—What do you see?—The sun is not visible today.

## CHAPTER XXXVII.

## THE IMPERFECT AND PERFECT PARTICIPLES.

289. The Imperfect and Perfect participles are used as adjectives to qualify nouns. Two constructions should be noted, the *attributive*, in which the participle precedes the noun, and the *predicative*, in which it follows it.

290. When used attributively the participle must be inflected to agree with the governed noun in gender, number and case.

Ex. ਇੱਕ ਚੱਲਦਾ ਖੂਹ, 'a running well';\* ਬਲਦੀ ਅੱਗ, 'a blazing fire'; ਇਸ ਨੂੰ ਕੋਲਟੇ ਤੇਲ ਦੇ ਕੜਾਹੇ ਵਿੱਚ ਸਿੱਟੇ, 'throw him into a cauldron of boiling oil'; ਪਿੱਛੇ ਪਇਆ ਮਾਲ ਧਨ ਤੈ ਨੂੰ ਨਜਰ ਨਹੀਂ ਆਉਂਦਾ, 'you do not see the wealth and riches lying behind (you)'; ਚਿੜਾ ਇੱਕ ਅੱਧ-ਜਲੀ ਪੁਖਦੀ ਮੀਠਲ ਲਿਆਇਆ, 'the cock sparrow brought a half burnt smouldering bit of ordure'; ਮੈਂ ਸੁਣੀਆਂ ਗੱਲਾਂ ਨਹੀਂ ਆਖਦਾ, 'I do not speak things heard,' i. e., on hearsay.

291. When used predicatively the participles in general agree with the governed noun, if the latter is in the Nominative case.†

\* That is, one from which water is being drawn for irrigation.

† This rule is subject to some modification, as will be explained in discussing the *absolute* use of the participles in the next Chapter.

Ex. ਉਹ ਰੋਂਦਾ ਅਤੇ ਡੁਸਕਦਾ ਆਉਂਦਾ ਸਾ, 'he was coming crying and sobbing'; ਉਸ ਨੂੰ ਮੁੰਡਿਆਂ ਦੀ ਇੱਕ ਫਾਲੀ ਖੇਡਦੀ ਮਿਲੀ, 'he found a group of boys playing'; ਇਸ ਬਲ ਵਿੱਚ ਸੀਂਹ ਬੁੱਕਦੇ ਫਿਰਦੇ ਹਨ, 'in this forest lions go about roaring'; ਗਊਆਂ ਚੁਗਦੀਆਂ ਫਿਰਦੀਆਂ ਹਨ, 'the cows are grazing about,' 'go about grazing'; ਇੱਕ ਮੁਰਦਾ ਪਿਆ ਦੇਖਕੇ ਨਾਨਕ ਨੇ ਆਖਿਆ, 'seeing a corpse lying Nának said'; ਕੁੜੀ ਭੱਜੀ ਆਈ, 'the girl came running'; ਤੀਮੀਆਂ ਬੈਠੀਆਂ ਗਾਉਂਦੀਆਂ ਸੀਆਂ, 'the women were sitting singing.'

292. When the governed noun is in the Accusative case the participle predicative may agree with it, or remain uninflected, or take the inflected form masculine singular or plural, without reference to the gender and number of the noun.

Ex. ਜੁਲਾਹੀ ਨਿੱਤ ਉਸ ਨੂੰ ਪਾਲੀ ਢੋਂਦਾ ਦੇਖਦੀ ਸੀ, 'the weaver's wife constantly saw him carrying water'; ਜਾਂ ਬਾਲਕ ਨੇ ਲਹਿਲੇ ਸਿੰਘ ਨੂੰ ਆਪਲੀ ਵਲ ਆਉਂਦੇ ਡਿੱਠਾ, 'when the child saw Lahná Singh coming towards him'; ਅੱਗ ਨੂੰ ਬਲਦਾ ਦੇਖਕੇ, 'seeing the fire blazing'; ਮੈ ਨੂੰ ਜੀਉਂਦੀ ਨਾ ਦੇਖੇਗਾ, 'you will not see me (fem.) alive'; ਮੁੰਡਿਆਂ ਨੂੰ ਖੇਲਦੇ ਜਾਕੇ ਦੇਖ, 'go and see the boys playing'; ਇੱਕ ਦਿਨ ਜਾਂ ਨਾਨਕ ਨੂੰ ਇਕੱਤ ਬੈਠੇ ਦੇਖਿਆ, 'one day when he saw Nának sitting alone'; ਤੈ ਨੂੰ ਅਸਾਂ ਕਦੀ ਸਿਆਪੇ ਵਿੱਚ ਖਲੋਤੀ \* ਨਹੀਂ ਡਿੱਠਾ, 'I never saw you (fem.) standing among the

\* ਖਲੋਤੀ, Perf. part. fem. of ਖਲੋਲਾ, 'to stand.' See Table of Irregular verbs.

mourners';\* **ਤੁਸੀਂ ਉਸ ਨੂੰ ਕੀ ਕਰਦਿਆਂ ਚਿੱਠਾ**, 'what did you see him doing'?

293. Here note the following points :—

(1) Frequently a compound form of the participles is used, which is made by adding to the simple forms the Perfect participle of the substantive verb.

Ex. **ਭੱਜਦਾ ਹੋਇਆ ਘੋੜਾ**, 'a running horse'; **ਇੱਕ ਮਰਿਆ ਹੋਇਆ ਕੁੱਤਾ**, 'a dead dog'; **ਉਹ ਆਪਣੇ ਕੰਮ ਵਿੱਚ ਰੁੱਝੇ ਹੋਏ ਸੇ**, 'they were occupied with their work.'

(2) The governed noun is not necessarily expressed.

Ex. **ਉਸ ਸੁੱਤੇ ਚੋਏ ਨੂੰ ਜਗਾਉ**, 'wake that sleeping (person).' **ਸਾ ਨੂੰ ਆਈ ਤੇ ਬਚਾਉ**, 'save us from her who has come.'

(3) Often the participle is repeated to denote the repetition or continuance of the action.

Ex. **ਹਰ ਰਾਇ ਖੇਡਦਾ ਖੇਡਦਾ ਹਰ ਗੋਵਿੰਦ ਦੀ ਗੋਦੀ ਵਿੱਚ ਆਲ ਬੈਠਾ**, 'Har Rái playing about came and sat in Har Govind's lap.'

(4) As regards the Perfect participle predicative, if the verb from which it is derived be transitive, having its object in the Nominative case, the participle must agree with the object.

\* Lit., 'in the mourning,' the reference being to the group of women who, on a death occurring in the neighbourhood assemble at the house of the deceased and go through the ceremony known as **ਸਿਆਪਾ**, which is the conventional mode of expressing grief, like the wearing of black among more enlightened people.

† **ਸੁੱਤਾ**, Perf. part. of **ਸੋਣਾ**, 'to sleep.' See Table of Irregular Verbs.

Ex. ਇੱਕ ਮਸਤ ਹਾਥੀ ਸੰਗਲ ਤੁੜਾਈ ਆਉਂਦਾ ਹੈ, 'a rogue elephant is coming, having broken his chain.'

(5) In the predicative construction when the noun or pronoun is in an oblique case, the case sign is often repeated after the participle.

Ex. ਗੁਰੂ ਸਾਨੂੰ ਜਿਉਂਦਿਆਂ ਨੂੰ ਫੇਰ ਇਸ ਦੇਸ ਭਵੀ ਨਾ ਲਿਆਵੇ, 'may the gurú never again bring us alive into this country'; ਮੈਂ ਰੋਈ ਨੈ ਸਮਾ ਬਿਹਾਇਆ ਹੈ, 'I have passed the time weeping'; ਉਸ ਨੈ ਸੁੱਤੇ ਪਏ ਨੈ ਬੀ ਇਹ ਗੱਲ ਸੁਣੀ, 'he heard this thing even when he was lying asleep'; ਮੈ ਨੂੰ ਡਰਦੀ ਨੂੰ ਨੀਵ ਸਾਰਖੀ ਬੀ ਨਹੀਂ ਆਉਂਦੀ, 'I am unable even to sleep for fear,' lit., 'to me fearing, even sleep does not come.'

(6) Sometimes the governed noun is left to be supplied and the case sign is attached to the participle only.

Ex. ਆਪਲੀ ਇਸਤ੍ਰੀ ਦੇ ਹੱਥੋਂ ਵੁਖੀ ਹੋਏ ਨੈ ਬਚਨ ਦਿੱਤਾ ਕਿ ਜਿਹੜੀ ਸੰਗੁਲੀ ਮੈਂ ਆਪਲੀ ਵਹੁਟੀ ਲਈ ਘੜਾਈ ਹੈ ਮੈਂ ਤੈ ਨੂੰ ਦਿਆਂਗਾ, 'being afflicted by (lit., 'by the hand of') his wife he promised that he would give to her (to another woman) the bracelet which he had had made for his wife'; ਦੋ ਤਿੰਨ ਮਰਾਮੀ ਪਿੰਡ ਵਿੱਚ ਆ ਨਿੱਕਲੇ \*। ਆਉਂਦਿਆਂ ਨੈ ਜੀ ਲੰਬਰਦਾਰਾਂ ਨੂੰ ਵੁਆ ਦਿੱਤੀ, 'two or three *marásis* arrived in the village. Immediately on arriving they pronounced a blessing on the *lambardárs*, (gave them a pious salutation); ਇਹ ਕਹਿੰਦੀ ਕਹਿੰਦੀ ਦੇ ਮਨ ਵਿੱਚ ਵੁਭਾ

\* ਆ ਨਿੱਕਲਨਾ and ਜਾ ਨਿੱਕਲਨਾ mean to 'arrive' at place.

ਤਾ ਉੱਠਿਆ ਕਿ ਮਤ ਕਿਤੇ ਧੁਵ ਨਿੱਕਲ ਜਾਏ, 'as she went on speaking thus a great fear arose in her heart lest Dhruv should go away.'

294. The Perfect participle of ਪੜਨਾ, 'to read,' is used in the sense of 'educated' or 'learned,' as we speak in English of a 'well read' man. Sometimes it is preceded by ਲਿਖਿਆ, 'written,' making ਲਿਖਿਆ ਪੜਿਆ, 'educated.'

#### NOMINAL COMPOUNDS.

ਬਿਰਲਾਪ ਕਰਨਾ, 'to mourn,' 'to make lamentation.'

ਚੀਕ ਚਿਹਾੜਾ ਪਾਉਣਾ, 'to cry and scream,' 'to raise an outcry.' [one.]

ਕਿਸੇ ਦੀ ਬਡਿਆਈ ਕਰਨੀ, 'to sing one's praises,' 'to laud'

ਉਸ ਨੂੰ ਦੇਰ ਹੋ ਗਈ, 'he is late,' 'he was delayed.'

ਚੜਾਈ ਕਰਨੀ, 'to attack,' 'to invade' (a country &c.).

The object is construed with ਪੁਰ or ਉੱਤੇ.

#### EXERCISE.

ਮਸੰਦ ਇੱਕ ਬੈਠਲ ਸਰਾਬ ਦੀ ਪੀਂਦਾ ਹੋਇਆ ਆਇਆ—  
 ਕੱਚੇ ਖੜੇ ਵਿੱਚੋਂ ਪਾਲੀ ਚੌਂਦਾ ਮਲੂਮ ਨਹੀਂ ਹੁੰਦਾ—ਇਸ ਪਰਕਾਰ  
 ਬਿਰਲਾਪ ਕਰਦਾ ਕਰਦਾ ਕਬੂਤਰ ਬੀ ਜਾਲ ਵਿੱਚ ਜਾ ਪਇਆ—  
 ਉਹ ਗਹ ਵਿੱਚ ਮੇਰੇ ਨਾਲ ਗੱਲਾਂ ਕਰਦਾ ਆਇਆ ਹੈ—ਮੈਂ ਡਰਦੀ  
 ਡੰਡਾ ਨਹੀਂ ਖੋਲਦੀ—ਡਾਂ ਨਾਨਕ ਪਿਛਲੀ ਪਹਿਰ ਗਤ ਰਹਿੰਦੀ ਨਾ  
 ਉਠ ਗਏ—ਬੋਲੀ ਗਤ ਰਹਿੰਦੀ ਆ ਜਾਵੀਂ—ਉਹ ਹੱਥ ਮਲਦੀ ਕੈਠੀ  
 ਸੀ—ਉਸ ਨੇ ਇੱਕ ਵਡੀ ਡੀੜ ਆਉਂਦੀ ਡਿੱਠੀ—ਉਹ ਰੋਂਦੀ ਰੋਂਦੀ



ਤੋਂ ਪੁਰ ਫਹਿ ਪਈ—ਰਿਖਿ ਦੀ ਇਸਹੀ ਹਰਿ ਦਾ ਨਾਉਂ ਗਾਉਂਦੀ  
 ਗਾਉਂਦੀ ਘਰ ਦੇ ਅੰਦਰੋਂ ਨਿਕਲ ਬੋਹੜੇ ਵਿੱਚ ਆਈ—ਕੰਧਾਂ ਬੀ  
 ਰੋਂਦੀਆਂ ਜਾਪਦੀਆਂ ਸਨ—ਮੈਂ ਤੁਹਾ ਬੋ ਭਰਦੀ ਨਹੀਂ ਬੋਲੀ—ਇੱਥੇ  
 ਹਰ ਰੋਜ਼ ਦੀਨ ਮਜਬ ਦੀ ਬਹਿਸ ਹੁੰਦੀ ਸੁਣਦੇ ਹਾਂ—ਗਜੇ ਨੈ ਇਸ  
 ਸਹਿਰ ਉੱਤੇ ਚੜਾਈ ਕੀਤੀ ਅਤੇ ਆਉਂਦੇ ਨੈ ਜੀ ਫੁਕ ਦਿੱਤਾ—ਫੇਰ  
 ਗੁਰੂ ਖੰਮਦੇ ਖੰਮਦੇ ਅਨੰਦਪੁਰ ਨੂੰ ਆਏ—ਕਈ ਪੰਜਾਬੀ ਬੋਲਦੇ  
 ਸਰਮਾਉਂਦੇ ਹਨ—ਕੋਈ ਜੋ ਪਿੱਛੇ ਰਹਿ ਗਏ ਰਾਹ ਪੁੱਛਦੇ ਪੁੱਛਦੇ ਆਏ  
 —ਤੁਸੀਂ ਮੇਰਾ ਮਨ ਹੀ ਟੋਹੰਦੇ ਮਲੂਮ ਹੁੰਦੇ ਹੋ—ਓਹ ਹੁੱਕਾ ਪਟਿ  
 ਫਿਰਦੇ ਹਨ—ਮੈਂ ਕਈ ਆਪਣੇ ਪਿੰਡ ਐਦਾਂ ਬੋਲਦੇ ਸੁਣੇ ਹਨ—  
 ਤੁਸੀਂ ਉਸ ਬਾਹਮਲ ਦੀ ਬਾਂਡਿਆਈ ਕਰਦੇ ਨਹੀਂ ਬੰਕਦੇ ਮੇ—ਅੰਮ੍ਰਿ  
 ਨਾਲੇ ਨਾਂਨੀ ਰੋਂਦੀਆਂ ਆਉਂਦੀਆਂ—ਲੜਕੀ ਨੈ ਪਿਤਾ ਨੂੰ ਬਾਰ  
 ਬਾਰ ਪੁੱਛਦਾ ਵੇਖਕੇ ਸੱਚ ਸੱਚ ਕਹਿ ਦਿੱਤਾ—ਇਸ ਗੱਲ ਨੂੰ ਸੋਚਦਾ  
 ਸੋਚਦਾ ਉਹ ਸਾਧ ਨਗਰ ਪੰਦਰ ਗਿਅ - ਜੋ ਕਦ ਚਲਕੇ ਆਉਂ-  
 ਦੇ ਪੂਵ ਨੂੰ ਕੁਝ ਵੇਰ ਹੋ ਜਾਂਦਾ ਤਾ ਸੁਨੀਤਿ ਵਡੀ ਬਿਅਕੁਲ ਹੋ ਘਰ  
 ਤੇ ਬਾਹਰ ਆ ਖਲੋਂਦੀ—ਤੁਸੀਂ ਕਦ ਮੈ ਨੂੰ ਲੜਕੇ ਵੇਖਿਆ ਸਾ—  
 ਇੱਕ ਵਾਰ ਅਸੀਂ ਇਸ ਨੂੰ ਗਾਉਂਦਿਆਂ ਡਿੱਠਾ—ਮੈਂ ਉਸ ਨੂੰ ਲੰਘਦਾ  
 ਹੋਇਆ ਡਿੱਠਾ—ਉਨਾਂ ਨੂੰ ਮਗਰ ਆਉਂਦੇ ਵੇਖਕੇ ਅਸੀਂ ਖੜ ਗਏ—  
 ਜੋ ਅਸਾ ਨੂੰ ਕੁਝ ਕਰਦੇ ਵੇਖ ਲੈਂਦੇ ਹਨ ਤਾ ਕਦੀ ਕੁੰਹ ਨਹੀਂ ਕੁੰਦੇ—ਮਾਂ  
 ਨੂੰ ਰੋਂਦੀ ਨੂੰ ਵੇਖ ਮੁੰਡਿਆਂ ਨੈ ਚੀਕ ਚਿਹਾੜਾ ਪਾ ਦਿੱਤਾ—ਮੈਂ ਕਿਸੇ  
 ਕੰਮ ਵਿੱਚ ਰੁੱਧਾ ਹੋਇਆ ਹਾਂ—ਸੜਕਾਂ ਪੁਰ ਵੇਹੀਂ ਵੱਲੀਂ ਬਿਰਛ ਲੱਭੇ  
 ਹੋਏ ਹਨ—ਜਨੇਤ ਨੇੜੇ ਆਈ ਸੁਣਕੇ ਸਭੇ ਉੱਠ ਖੜੇ ਹੋਏ—ਪੂ  
 ਲਾਵ ਨੂੰ ਵੇਰ ਹੋਈ ਵੇਖ ਉਨਾਂ ਨੈ ਸਨੇਹ ਘੱਲਿਆ—ਉਸ ਨੈ ਕਈ

ਤਰਾਂ ਦੇ ਸਵਦ ਉਚਰੇ ਜੋ ਗ੍ਰੰਥ ਸਾਹਿਬ ਵਿੱਚ ਲਿਖੇ ਹੋਏ ਹਨ—ਉਹ  
ਆਪਣੇ ਕੰਮ ਵਿੱਚ ਰੁੱਝਿਆ ਹੋਇਆ ਸਾ—ਦੋਹਾਂ ਨੂੰ ਸਾਹਮਣੇ ਖਲੋ-  
ਭੇ ਵੇਖ ਉਹ ਡੁੱਬਲ ਗਈ—ਲੋਕਾਂ ਨੂੰ ਬੈਠੇ ਵੇਖਕੇ ਉਹ ਬੋਲੀ—ਤੁਸੀਂ  
ਬੈਠੇ \* ਫਕੀਰਾਂ ਨੂੰ ਖੁਲਾਵੇ—ਜਾਂ ਕਬੂਤਰ ਨੇ ਬੱਚਿਆਂ ਨੂੰ ਜਾਲ ਵਿੱਚ  
ਫਾਂਚੇ † ਡਿੱਠਾ ਤਾਂ ਵਡਾ ਬਿਰਲਾਪ ਕੀਤਾ—ਉਸ ਨੇ ਪੰਜਾਂ ਸੌਤਾਂ ਸਾਧਾਂ  
ਨੂੰ ਬੈਠੇ ਵੇਖਕੇ ਕਿਹਾ—ਨਾਂਨੀ ਨੂੰ ਰੋਟੀ ਪਕਾਉਂਦੀ ਪਕਾਉਂਦੀ ਨੂੰ ਵੁਪ-  
ਹਿਰਾ ਆ ਗਿਆ.

This bottle is broken.—I saw a crow flying.—I saw  
the boys and girls playing.—I heard him talking.—I  
saw four coolies working on the road yesterday.—Did  
you see me sitting at the gate?—He seems (to be) dig-  
ging a pit.—The train seems (to be) moving.—It seems  
to be raining.—The horse seems (to be) limping.—  
The men seem to be digging about for coal.—These (men) go  
about selling cloth.—A broken stick.—A split bamboo.  
My hand is swollen.—The river is very much swollen  
(risen) today.—If the river is swollen how shall we  
cross to the-other-side?—The child is lying asleep. ‡—  
If (he) is lying asleep do not wake him.

#### NOTE.

295. Instead of adding **ਰੋਇਆ** to the Perfect participle,

**ਬੈਠੇ**, 'seated,' i e., without working, leading an idle life.

**ਫਾਂਚਾ**, Perf. part. or **ਫਸਲਾ**. See Table of Irregular verbs.

'asleep,' the Perf. part. of **ਸੋਠਾ**, viz. **ਸੁੱਤਾ**.

to make the compound form, the suffix **ਦਾ** may be added, and this is regularly inflected to **ਦੇ, ਦੀ, ਦੀਆਂ**. I have never heard this form used, but it occurs frequently in the *Viddiá Ratandkar*. It is analogous to the form of the Perfect participle in common use in *Márwár*. There the ordinary ending is **ਯੋ**, corresponding to the Panjábí **ਇਆ**, but when this participle is used adjectively the suffix **ਯੋ** is added. Thus from **ਭਲਥੇ**, 'to read,' the Perf. part. adj. is **ਭਲਯੋਯੋ** = Panj. **ਪੜ੍ਹਿਆ ਰੋਇਆ** or **ਪੜ੍ਹਿਆਦਾ**; from **ਮਾਰਠੇ**, 'to beat,' **ਮਾਰਯੋਯੋ** = Panj. **ਮਾਰਿਆ ਰੋਇਆ**, or **ਮਾਰਿਆਦਾ**.\*

296. The following examples will illustrate this usage in Panjábí; **ਜਾਂ ਉਸ ਨੈ ਆਪਠੇ ਕੋਲ ਬਹੁਤ ਸਾਰਾ ਧਨ ਪਿਆਦਾ ਡਿੱਠਾ**, 'when he saw a great deal of wealth lying by him'; **ਉਸ ਵੇਲੇ ਇੱਕ ਘਾਹ ਦੀ ਢੇਰੀ ਪਈਦੀ ਸੀ**, 'at that time there was a heap of grass lying'; **ਹਰਿ ਨਾਉਂ ਵਿਖੇ ਮਸਤ ਰੋਏਏ ਨਗਰ ਦੀ ਵਲ ਮੂੰਹ ਕਰੀ ਆਉਂਦ ਲੱਗੇ ਸਾਨ**, 'intoxicated with the name of Hari they began to come with (their) faces turned in the direction of the town.'

---

\* Kellogg, § 497.

## CHAPTER XXXVIII.

## IMPERFECT AND PERFECT PARTICIPLES ABSOLUTE.

297. The Imperfect and Perfect participles are used *absolutely* with nouns and pronouns in the Nominative and oblique cases, to express various relations of time and circumstance.

(1) With a noun or pronoun in the Nominative case the Imperfect participle is used in the oblique form masculine, either singular or plural to express some circumstance accompanying the action of the principal verb. It must often be rendered into English by the aid of such words as 'while,' 'as,' &c.

Ex. ਮੈਲ ਕਰਦੇ ਕਰਦੇ ਉਹ ਕਰਤਾਰਪੁਰ ਵਿੱਚ ਪਹੁੰਚਿਆ, 'as he traveled about he reached Kartárpur'; ਸ੍ਰੀ ਕ੍ਰਿਸ਼ਨ ਜੀ ਦੀ ਗਲੀ ਨੇ ਗੱਲਾਂ ਕਰਦਿਆਂ ਟ੍ਰੋਪਦੀ ਕੋਲੋਂ ਪੁੱਛਿਆ, 'the queen of Sri Krishan while talking (in the course of conversation) asked Dropadī'; ਪਿੱਤੋਂ ਆਉਂਦਿਆਂ ਮੈਂ ਇੱਕ ਬਠਿ-ਆੜ ਦੇਖਿਆ, 'as I was coming from the village I saw a wolf.'

(2) By an easy transition the idea of *cause* follows from the same construction; as, ਕੰਮ ਕਰਦੇ ਕਰਦੇ ਮੈਂ ਥੱਕ ਗਿਆ, 'I have become weary with working,' lit., 'while working I became weary.'

(3) If it is desired to emphasize the participle the intensive particle ਜੀ, or the suffix ਸਾਰ, or both, may be

added to it. It then denotes that the action was actually in progress at the moment spoken of or immediately before. Ex. **ਚਿੱਠੀ ਦੇ ਪੜ੍ਹਦਿਆਂਸਾਰ ਹੀ ਉਹ ਬੀਰ ਸਿੰਘ ਦੇ ਡੇਰੇ ਵਿੱਚ ਆ ਜਾਏ**, 'immediately on reading the letter (on the reading of the letter) let him come into Bír Singh's tent'; **ਸੁਣਦੇ ਸਾਰ ਹੀ ਰਾਣੀ ਮੁਰਛਾ ਖਾ ਡਿੱਗੀ**, 'immediately on hearing (it) the queen fainted and fell'; **ਅਸੀਂ ਦਿਨ ਚੜ੍ਹਦੇ ਹੀ ਤੁਰਾਂਗੇ**, 'we will start at daybreak' ('as soon as the day rises'); **ਝਲਾਂਗਾ ਜੁੰਦੇ ਸਾਰ**, 'as soon as it was (or 'is') morning.' Sometimes the participle is governed by the postposition **ਨਾਲ**, which strengthens the idea of immediateness of the action. Thus, **ਪਰਸਾਦ ਮੂੰਹ ਪਾਂਵਦਿਆਂ ਨਾਲ ਹੀ ਕੋਠੇ ਦੇ ਬਪਾਟ ਖੁੱਲ ਗਏ**, 'in the very act of putting the food (which Nának gave him) into his mouth Kaudá's mind opened out',\* or 'no sooner had he put the food into his mouth than &c.'

(4) If the subject of the principal verb is different from that to which the action of the participle is referred the latter must usually be put in the Genitive case. The first and second personal pronouns plural however may take the oblique forms **ਅਸਾਂ** and **ਤੁਸਾਂ** without the genitive suffix. If the subject of the participle denotes an inanimate thing the genitive suffix is often unexpressed.

---

\* Lit., 'Kaudá's skulls opened,' i. e., the veil that was over his intellect fell off and he saw his own degraded condition (he was a demon), and the excellency of Nának's character as they really were. It is needless to add that as a result he became a devoted follower of the Gurú.

Ex. ਨਾਨਕ ਦੇ ਉੱਥੇ ਰਹਿੰਦਿਆਂ ਕਈਆਂ ਲੋਕਾਂ ਨੂੰ ਪਰਮੇਸੁਰ ਦਾ ਨਾਉ ਪ੍ਰਾਪਤ ਹੋਇਆ, 'while Nának remained there a number of people obtained the name of God';\* ਦਿਨ ਹੁੰਦੇ ਹੁੰਦੇ ਚੱਲਿਯੋ, 'let us go while it is day'.†

a. The participle may be followed by ਨੂੰ. Ex. ਅਸਾਂ ਦੇਖਦੇ ਨੂੰ ਉਹ ਉਡ ਗਿਆ, 'while I was looking it flew away,' and the subject may be left to be supplied; as, ਟੋਲਦੇ ਟੋਲਦੇ ਨੂੰ ਵੁਹਿਰਾ ਆ ਗਿਆ, 'as I (he, she, &c.) went on searching noon came.'

b. This same form of expression may again sometimes be rendered by the phrase, 'by the time,' &c. Ex. ਮੇਰੇ ਜਾਂਦਿਆਂ ਨੂੰ ਉਹ ਮਰ ਜਾਉ, 'he will die by the time I get there,' which is the same thing as saying, 'while I am going he will die.' ਅਸਾਂ ਜਾਂਦਿਆਂ ਨੂੰ ਤਾਂ ਖਾਇ ਲੈਸੀ, 'by the time we get there (or 'while we are going') he will eat him'.‡

(5) The Imperfect participle is often idiomatically employed in the oblique form singular with words denoting *time* or *place*, to specify the *time when*, the

\* That is, were instructed in the true knowledge of God.

† ਹੁੰਦੇ ਹੁੰਦੇ, when used without a noun means 'gradually' or 'in the course of time.' Thus, ਹੁੰਦੇ ਹੁੰਦੇ ਸਭ ਮੁਕ ਗਿਆ, 'gradually (or 'in course of time) it was all used up'; ਹੁੰਦੇ ਹੁੰਦੇ ਉਹ ਦੇ ਚਾਰੇ ਪੁੱਤ ਮਰ ਗਏ, 'in the course of time his four sons died.'

‡ Of Nának's two companions Bálá and Mardáná, the latter had gone to a place nine kos distant where he fell into the hands of the demon Kaudá who forthwith prepared to devour him. Nának knowing what had happened proposed to Bálá that they go to his rescue, to which Bálá replied as in the text: For the form ਲੈਸੀ of the Future the reader may refer to § 127.

*direction* &c. Ex. ਸੂਰਜ ਡੁੱਬਦੇ ਵੇਲੇ, 'at sun set,' lit., 'at the time of the sun's sinking'; ਚੜ੍ਹਦੇ ਪਾਸੇ, 'towards the rising' (of the sun); ਮਰਦੀ ਵੇਰੀਂ, 'at the time of death.'

(6) To express time *till when* the participle may be followed by the postposition ਤਾਈਂ or ਤੋੜੀ, &c., and the subject be put in the Genitive case, or, if the first or second personal pronoun, in the oblique form ਅਸਾਂ ਤੁਸਾਂ. Ex. ਅਸਾਂ ਆਉਂਦਿਆਂ ਤੋੜੀ ਕੰਮ ਚਲਾਈਂ, 'keep the work going till I come.'

(7) The same construction, with ਤਾਈਂ, ਤੋੜੀ, &c., when the principal verb is in the absolute Future denotes time *by when*. Thus in the examples given under (4) *b*, for ਜਾਂਦਿਆਂ ਨੂੰ we may substitute ਜਾਂਦਿਆਂ ਤਾਈਂ or ਜਾਂਦਿਆਂ ਤੋੜੀ or ਜਾਂਦਿਆਂ ਤੀੜ, without in any degree altering the sense.

(8) Time *by* or *at* which is also very idiomatically expressed by the Perfect participle in the Ablative case, agreeing in gender with some noun denoting time.

Ex. ਸੰਝ ਪਈ ਤੇ ਘਰ ਜਾਣਾ ਹੈ, 'I must go home by evening'; ਪਹਿਰ ਦਿਨ ਚੜ੍ਹੇ ਤੇ ਤੁਰਾਂਗੇ, 'we shall start in the middle of the forenoon,' lit., 'a watch of the day having risen'; ਜਾਂ ਪੰਜ ਛੀ ਘੜੀ ਗਤ ਗਈ ਥੀਂ ਈਦਰਮਾ ਦੇਉਤਾ ਚੜ੍ਹ ਖਲੋਦਾ ਹੈ, 'when five or six hours of the night having passed the moon god rises,' lit., 'when by the time five or six hours of the night have passed the moon god rising stands.'

(9) Again with the word denoting the agent of the action in the Dative case either participle may be idiomatically used in the oblique form singular or plural, with or without ਨੂੰ to express *time elapsed*. The Imperfect participle is employed when it is intended to represent the action as *in progress* during the period specified, and the Perfect participle, if to represent it as *completed*.

Ex. ਉਹ ਨੂੰ ਕਿਰਤ ਕਰਦੇ ਕਰਦੇ ਦੋ ਵਰਹੇ ਬੀਤੇ, 'he worked for two years,' lit., 'to him working two years elapsed; ਮੈਂ ਨੂੰ ਇਹ ਦਵਾਈ ਪੀਂਦਿਆਂ ਨੂੰ ਚਾਰ ਮਹੀਨੇ ਹੋ ਗਏ, 'I have been taking this medicine for four months'; ਮੈਂ ਨੂੰ ਐਥੇ ਆਏ ਚਾਰ ਵਰਹੇ ਹੋ ਗਏ, 'it is four years since I came here,' lit., 'to me having come here four years have happened'; ਮੈਂ ਨੂੰ ਇਸ ਨਗਰ ਵਿੱਚ ਆਇਆਂ ਨੂੰ ਚਾਰ ਪੰਜ ਘੰਟੀਆਂ ਹੀ ਹੋਈਆਂ ਹਨ, 'it is only four or five hours since I came into this town.'

a. In this construction too the subject is often unexpressed.

Ex. ਜਾਂ ਉੱਥੇ ਰਹਿੰਦੇ ਨੂੰ ਛੇ ਮਹੀਨੇ ਗੁਜਰੇ, 'when I (he, she, &c.) had stayed there six months,' lit., 'when six months had passed to me staying there'; ਤੈਂ ਨੂੰ ਘੱਲਿਆਂ ਦੋ ਵਰਹੇ ਹੋਏ ਹਨ, 'it is two years since I sent you.'

b. Sometimes the Dative case suffix is placed after the participle only, and the noun or pronoun appears simply in the oblique form.

Ex. ਅਸਾਂ ਪੜ੍ਹਦਿਆਂ ਨੂੰ ਚਿਰ ਹੋ ਗਿਆ ਹੈ, 'we have been



reading for a long time'; ਉਸ ਗਏ ਨੂੰ ਅੱਜ ਸੱਤ ਵਰ੍ਹੇ ਹੋਏ, 'it is today seven years since he went'; ਜਾਂ ਮੁਰਦੇ ਮਰੇ ਨੂੰ ਚਾਰ ਬਰਸ ਹੋ ਜਾਣ, 'when the deceased has been dead four years.'

(10) The Perfect participles of the auxiliary verb ਹੋਣਾ, and of the verbs ਬੀਤਣਾ and ਗੁਜਰਨਾ, 'to pass,' are used in the plural with a noun in the Nominative case to denote time elapsed.

Ex. ਚਾਰ ਵਰ੍ਹੇ ਹੋਏ ਮੈਂ ਕਲਕੱਤੇ ਗਿਆ, 'four years ago I went to Calcutta'; ਕਈ ਦਿਨ ਬੀਤੇ ਉਹ ਫੇਰ ਆਇਆ, 'several days having passed (or 'several days ago') he came again.'

(11) According to a very common idiom the Perfect participle absolute when used to express simple state and condition, or continued action, if derived from a transitive verb, is put in the form of the feminine singular, though the noun qualified by it be in the masculine gender. This must often be translated by the preposition 'with,' or by some English phrase.

Ex. ਕੋਈ ਜਨਮ ਸੰਗੜੇ ਲਈ ਬਾਹਰ ਖੜਾ ਹੈ, 'some person is standing outside with oranges'; ਉਹ ਸਦਾ ਸਸੜ ਪਾਗੀ ਰਹਿੰਦਾ ਹੈ, 'he always remains with sword girt,' lit., 'with sword taken,' or 'assumed.'

a. Often the final vowel of the participle takes *bindī*.

Ex. ਉਹ ਕੱਪੜੇ ਉਤਾਰੀਂ ਬੈਠਾ ਹੈ, 'he is sitting with his clothes off'; ਕੋਈ ਮਨੁੱਖ ਤਾਰ ਸਿੱਟੀ ਖੜਾ ਸੀ, 'some man was standing with a load thrown (down)'; ਤੁਸੀਂ ਹੱਥ ਬੰਨੀਂ

ਕਿਉ ਖੜੇ ਹੋ, 'why are you standing with (your) hands folded'?

b. The oblique masculine form of the participle is used in the same way, but this idiom is rather Hindí than Panjábí.' Ex. ਕੋਈ ਸਸੜ ਧਾਰੇ ਉਸ ਦੀ ਡੇਉੜੀ ਪੁਰ ਬੈਠਾ ਸਾ, 'someone with sword girt was sitting at his threshold.'

### NOMINAL COMPOUNDS.

ਹਉਕਾ ਭਰਨਾ, 'to sigh.'

ਮੁਰਛਾ ਖਾਲੀ, 'to faint.'

ਪ੍ਰਾਪਤ ਕਰਨਾ, 'to gain,' 'to acquire,' 'to obtain.'

ਮੈਂ ਨੂੰ ਪ੍ਰਾਪਤ ਹੋਇਆ, 'it was gained by me,' 'I gained,'  
'obtained.'

ਛਾਲਾ ਪੈਣਾ, 'to be blistered.'

ਰੋਲਾ ਪਾਉਣਾ, }  
ਰੋਲੀ ਪਾਉਣੀ, } 'to make a disturbance' or 'an uproar.'

### EXERCISE.

ਭੁਰਦੇ ਭੁਰਦੇ ਮੇਰੇ ਵੇਹਾਂ ਪੈਰਾਂ ਵਿੱਚ ਛਾਲੇ ਪੈ ਗਏ—ਉਹ ਪਿੰਡੇ ਪਿੰਡ ਫਿਰਦਿਆਂ ਹੋਇਆਂ ਲੋਕਾਂ ਨੂੰ ਮੱਤ ਦਿੰਦਾ ਸੀ—ਮੈਂ ਜਾਂਦਿਆਂ ਹੀ ਉਸ ਨੂੰ ਦੱਸ ਦਿਆਂਗਾ—ਮੈਂ ਨੂੰ ਰਾਤ ਭਰ ਜਾਗਦੇ ਬੀਤਿਆ—ਨਾਨਕ ਦੇ ਉੱਥੇ ਫਿਰਦੇ ਫਿਰਦੇ ਕਈਆਂ ਸਾਧਾਂ ਦੀ ਮੁਲਾਕਾਤ ਹੋਈ—ਜੋਚਦੇ ਜੋਚਦੇ ਇਹ ਗੱਲ ਸਮਝ ਵਿੱਚ ਆਈ—ਉਹ ਮੇਰੇ ਵੇਖਦੇ ਜਾਣ ਵਿੱਚ ਜਾ ਪਈ—ਮੈਂ ਨੂੰ ਮੁਲਤਾਨ ਰਹਿੰਦੇ ਚਾਰ ਵਰਹੇ ਹੋ ਗਏ—ਜਾਂ ਕਈ ਦਿਨ ਉੱਥੇ ਰਹਿੰਦਿਆਂ ਨੂੰ ਗੁਜਰੇ ਤਾਂ ਉਹ ਵੇ ਘਰ ਪੁੱਤ

ਜੀਮਿਆ—ਸਾ ਨੂੰ ਕਈ ਦਿਨ ਝੁੰਨੇ \* ਸੌਂਦਿਆਂ ਨੂੰ ਚੋ ਗਏ—ਜਾਂ  
ਖੁੰਡੀਪਤਾਲ ਖੇਡਦਿਆਂ ਨੂੰ ਬਹੁਤ ਚਿਰ ਹੋ ਗਿਆ ਤਾਂ ਮੁੰਡੇ ਆਪੋ  
ਆਪਲੇ ਘਰ ਜਾ ਵੜੇ—ਜਾਂ ਘੜੀਫ਼ ਗੱਲਾਂ ਕਰਦਿਆਂ ਬੀੜੀ ਤਾਂ  
ਤਿੰਨੇ ਸੌਂ ਗਏ—ਉਹ ਜੰਮਦੇ ਹੀ ਮਰ ਗਿਆ—ਇਹ ਗੱਲ ਸੁਣਦੇ ਹੀ  
ਗੁਰੂ ਬਿਆੜਲ ਹੋਇਆ—ਇਸ ਖਬਰ ਦੇ ਸੁਣਦੇ ਹੀ ਧਿਆਨ  
ਸਿੰਧੂ ਬੋਲਿਆ—ਸਵੇਰ ਹੁੰਦੀ ਹੀ ਉੱਠਾਓ—ਪਾਤਸਾਹ ਨੈ ਨਾਉਂ  
ਸੁਣਦੇ ਹੀ ਕਿਹਾ—ਉਸ ਨੈ ਪਰਸਾਦ ਲੈਂਦੇ ਹੀ ਮੂੰਹ ਵਿੱਚ ਪਾਇ ਲੀਤਾ  
—ਉਸ ਆਪਲੇ ਪੇਕਿਆਂ ਦੇ ਘਰ ਵੜਦੀ ਹੀ ਉੱਨੀ ਲਾਹ ਦਿੱਤੀ—  
ਜਾਂ ਇਹ ਗੱਲ ਗਜੇ ਦੇ ਕੰਨੀ ਪਹੁੰਚੀ ਸੁਣਦੇਸਾਰ ਉਸ ਨੈ ਪੰਡਤ ਨੂੰ  
ਸੌਂਦਿਆ—ਪੜਦਿਆਂ ਸਾਰ ਉਸ ਨੈ ਚਿੱਠੀ ਪਾੜ ਦਿੱਤੀ—ਵਡਿਆਂ  
ਭਾਗਾਂ ਦੀ ਗੱਲ ਹੈ ਕਿ ਘਰ ਬੈਠਿਆਂ ਨੂੰ † ਅਜਿਹੀ ਉੱਤਮ ਫੁੱਲ ਦਾ  
ਵਰ ਪਰਮੇਸੁਰ ਨੈ ਭੇਜ ਦਿੱਤਾ ਹੈ—ਹਰ ਪਹਿਰ ਓਹ ਸਿਰ ਝੁਕਾਏ  
ਅਤੇ ਮਹਾਰਾਜ ਦਿਆਂ ਚਰਕਾਂ ਵਿੱਚ ਮਨ ਲਗਾਏ ਰਹਿੰਦੇ ਹਨ—  
ਅੱਖੀਂ ਮੀਟੀਂ ਧਿਆਨ ਨਾਲ ਹਰਿ ਨੂੰ ਪਰਤੱਖ ਸਾਹਮਲੇ ਦੇਖਕੇ ਬੋਲਿ-  
ਆ—ਬਹੁਤ ਦਿਨ ਚੋਏ ਹਨ ਤੁਹਾਡਾ ਮੂੰਹ ਡਿੱਠਿਆਂ—ਖਾਂਦੇ ਵੇਲੇ  
ਕਿਸੇ ਨੂੰ ਨਾ ਛੇੜੀਂ—ਮੁਲਤਾਨ ਐੱਥੋਂ ਲਹਿੰਦੇ ਪਾਸੇ ਨੂੰ ਹੈ—ਸੁਰਜ  
ਝੁੱਬਦੇ ਤਾਈਂ ਮੈਂ ਆ ਜਾਵਾਂਗਾ—ਓਦ ਚੜ੍ਹੇ ਤੇ ਅਸੀਂ ਤੁਰਾਂਗੇ—  
ਘੜੀ ਤਿੰਨੜ ਰਾਤ ਗਈ ਥੀ ਜੰਝ ਚੜ੍ਹੀ—ਫੁੜੀਆਂ ਸਵੇਰ ਹੋਈ ਤੇ  
ਆਪੋ ਆਪਲੇ ਘਰਾਂ ਨੂੰ ਗਈਆਂ—ਚੋਰ ਦੇ ਆਏ ਤੇ ਰੋਲੀ ਪਾਉਂਦੀ

\* ਝੁੰਨੇ, ਝੁੰਦੇ, ਝੁੰਦੇ are forms of the Loc. case of ਝੁੰ, 'earth,' 'ground.'

† ਘਰ ਬੈਠਿਆਂ ਨੂੰ, 'while sitting at home.' The remark is made with reference to a suitable marriage arrangement that was made unexpectedly, and without seeking for it on the part of the bride or her parents.

ਕੁੱਤੇ ਦਾ ਕੰਮ ਹੈ—ਕਈ ਦਿਨ ਹੋਏ ਮੈਂ ਉਸ ਥੋਂ ਪੁੱਛਿਆ—ਰਾਮ  
 ਦਿੱਤਾ ਇੱਕ ਬਲਦ ਲਈ ਜਾਂਦਾ ਸਾ—ਕੋਈ ਮੁੰਡਾ ਇੱਕ ਚੋੜਾ ਪਾ-  
 ਨੀ ਲਈ ਆਉਂਦਾ ਹੈ—ਉਹ ਦੀ ਇਸਤੀ ਹੱਥ ਵਿੱਚ ਦੀਵਾ ਲਈ  
 ਪਾੜਵੀਆਂ ਦੀ ਮੰਡਲੀ ਵਿਖੇ ਆ ਵੜੀ—ਉਸ ਨੂੰ ਦੋ ਆਦਮੀ  
 ਬਲਦੇ ਮੁਆਭੇ ਲਈ ਆਉਂਦੇ ਮਿਲੇ—ਜੇਰ ਸਿੰਘ ਇੱਕ ਫ਼ਰਸੀ ਪੁਰ  
 ਸਿਰਗਾਲਾ ਲਾਈ ਬੈਠਾ ਸਾ—ਜਾਂ ਉਸ ਬਾਲਕ ਨੈ ਲਹਿਕੇ ਸਿੰਘ ਨੂੰ  
 ਨੰਗੀ ਤਲਵਾਰ ਫੜੀ ਆਪਣੀ ਵਲ ਆਉਂਦੇ ਡਿੱਠਾ—ਇੱਕ ਬਾਹਮਣ  
 ਇਸਨਾਨ ਕਰਕੇ ਸਾਲਿਗ ਰਾਮ ਦੀ ਪ੍ਰਿਤਮਾ ਅੱਗੇ ਪਰੀ ਹੈ—ਬਾਲਕ  
 ਨੂੰ ਪਿਉ ਦਾ ਹੱਥ ਫੜੀ ਆਉਂਦੇ ਦੇਖਕੇ ਉਹ ਬੋਲਿਆ—ਓਹ ਬਾਲ  
 ਨੂੰ ਕਨੇੜੀ ਚੁੱਕੀ ਫਿਰਦੇ ਹਨ—ਬੈਲਾਂ ਨੂੰ ਹੱਕੀ ਚੱਲੇ—ਬਾਹਮਣ ਬੀ  
 ਸਾਰੰਗਾ ਕਛ ਵਿੱਚ ਦੇਈ \* ਆ ਨਿੱਕਲਿਆ—ਗਰਬ ਨੂੰ ਲਤਾੜੀ ਹੱਥ  
 —ਦਿਨ ਚੜ੍ਹੇ ਓਹ ਘਰ ਵਿੱਚ ਆਇ ਵੜੇ.

I must start by evening. (*by the evening fallen*)—  
 I go-about begging.—We go-about begging.—While  
 going-about I have visited many countries.—Let us  
 talk as we go. (*let us go talking*)—Hearing the child  
 cry the mother got-up and went-out into the court —  
 As I was going home today I killed a snake on (*in*)  
 the road.—I saw Lálú going to the bazár.—As soon as  
 I arrive I will ask him.—No sooner had the seed germi-  
 nated than it withered.—As soon as ever I waké I will  
 go and call him.—We will start as soon as the sun  
 rises.—We will start as soon as your brother comes.—

---

\* ਕਛ ਵਿੱਚ ਦੇਈ, 'given into his armpit,' i. e., put or held under  
 his arm.

The moon will rise as soon as the sun sets. (*sinks* or *hides*)—As soon as I wake get-ready the luggage and load the carts.—How-long have you been doing this work?—How-many years have you been living in this country?—It is only two months since I came to the Panjáb.—It is a long time (**ਬਹੁਤ ਚਿਰ**) since he went.—When he had been gone two years.—It is now a long time since Ranjít Singh died.—In the course of time several thousand men became disciples of the *Gurú*.—We reached home at sun rise. (*as the sun was rising*)—When night falls the stars will come-out.—There is some *Súdh* standing at the door with a book under his arm. (*in his armpit*)—He is standing with a sword.—An old-man is coming holding a staff in his hand.

---

NOTE.

298. A peculiar form of the Imperfect participle absolute is sometimes met with, ending in **ਏ**, as in the following example from the *Janam Sákhí*; **ਤਾਂ ਨਾਨਕ ਜੀ ਸੁਣਦੇ ਹੀ ਉੱਠ ਏਠਿਆ। ਜਾਣੇ ਹੀ ਕਾਲੂ ਦਿਆਂ ਪੈਰਾਂ ਤੇ ਢਹਿ ਪਇਆ,** 'then Nának on hearing (it) rose and ran. On going he immediately fell at Kálú's feet,' lit., 'falling fell,' i. e., fell down. This form is doubtless to be connected with the Sindhí Imperfect participle which ends in **ਏ**.

CHAPTER XXXIX.

NOUN OF AGENCY.—GERUND.

299. From any verb may be formed a Noun of Agency, or as it has also been called, a Substantive participle, by adding to the oblique form of the infinitive the suffix **हाला**,\* fem., **हाली**. As its name implies, it denotes the agent of the action expressed by the verb from which it is derived. Thus, from **लिखना**, 'to write,' is formed **लिखतेहाला**, or, dropping the final vowel of the infinitive, **लिखतहाला**, 'a writer'; from **बोलना**, 'to speak,' **बोलतहाला**, 'a speaker,' &c. When two nouns of agency occur in juxtaposition the suffix is expressed only with the last; as, **आउरु जातहाले**, 'people who are coming and going,' lit., 'comers and goers.'

300. The object is generally put in the Genitive case if it is definite, and the Nominative if it is indefinite. Ex. **इम बाने दा बजाउरुहाला बेह रे**, 'who is the player on this instrument?' but **बेयी बाना बजाउरुहाला आउरुदा रे**, 'some musician (player on an instrument) is coming'; **अैम रेटी दी पकाउरुहाली बिचे रे**, 'where is the woman who baked this bread?' **अैचे रेटी**

---

\* **गार** and **गारा** are also used, but these are Hindi rather than Panjabi, and are seldom heard in this part of the country.

ਪਕਾਉਣਵਾਲੀ ਕੋਈ ਹੈ, 'is there any woman here who bakes bread'?

301. Often it has a future signification, denoting what is or was on the point of taking place ; as, ਮੈਂ ਜਾਣਵਾਲਾ ਸੀ, 'I was about to go,' lit., 'I was a goer'; ਗੱਡੀ ਡੁਰਨਵਾਲੀ ਹੈ, 'the train is about to start.' Or it may sometimes be substituted for the Absolute Future even when the imminence of the action is not implied. In this case it conveys somewhat the idea of *purpose* or *intention*. Thus, ਮੈਂ ਕੱਲ ਜਾਣਵਾਲਾ ਸੀ, 'I was intending to go tomorrow,' 'I was to have gone tomorrow'; ਮੈਂ ਕੱਲ ਜਾਣਵਾਲਾ ਹਾਂ, 'I am intending to go tomorrow.'

*Obs.* Of the auxiliary verb, the noun of agency ਜੋਣਵਾਲਾ, always means 'that which is to be'; as, ਜੋਣਵਾਲੀਆਂ ਗੱਲਾਂ, 'things that are to be,' in the future.

302. Again it is used as an adjective, to qualify a noun. Ex. ਖੁਰ ਚਲਾਉਣਵਾਲਿਆਂ ਜੱਟਾਂ ਨੇ ਆਖਿਆ, 'the Jāts who were working the well said'; ('the Jāts who were making the well go.') ਮੈਂ ਤੈ ਨੂੰ ਇੱਕ ਹਸਾਉਣਵਾਲੀ ਗੱਲ ਦੱਸਾਂ, 'shall I tell you something that will make you laugh?' lit., 'a causing-to-laugh thing.' When so used it not unfrequently loses entirely the idea of agency, and denotes the *fitness* or *suitableness* of the thing signified by the qualified noun for what is expressed by the verb to which the suffix ਵਾਲਾ is attached ; as, ਖਾਣਵਾਲੀ ਚੀਜ਼, 'a thing fit to eat'; ਸੁਣਨਵਾਲੀ ਗੱਲ, 'a thing fit to hear,' or 'worth hearing.' The

context always makes it sufficiently clear when it is to be understood in this sense.

303. This same termination may be added to any noun in the oblique form to convert it into an adjective conveying more or less the idea of *possession* of the thing denoted by the noun, or something related to it.

Ex. ਮੈਂ ਇੱਕ ਦੁੱਧਦਾਠੀ ਗਾਈਂ ਮੁੱਲ ਲਈ, 'I bought a milch cow'; ਉਹ ਸੰਪੰਦਾਠੀ ਗੱਲ ਮੈਂ ਨੂੰ ਸੁਣਾਉ, 'tell me that story about the snakes,' 'that snake story'; ਮਲੇਪਦਾਠਾ ਸਰਦਾਰ, 'the Malaudh Sardár,' 'the Sardár who lives at Malaudh'; ਦਿਹਲੀਦਾਠਾ ਪਾਤਸ਼ਾਹ, 'the king of Delhi'; ਫੁੱਲਾਂਦਾਠੇ ਬੂਟੇ, 'flowering shrubs,' &c.

Sometimes the qualified noun is not expressed, in which case ਦਾਠਾ has the force of 'man,' 'person, or something similar.

Ex. ਉਹ ਟੋਕਰੀਦਾਠਾ ਕਿੱਥੇ ਗਿਆ, 'where did that man with the basket go'? ਆਉ ਉੱਥੇ ਚੱਲਿਯੋ ਜਿੱਥੇ ਉਹ ਲਾਲ ਟੋਪੀਦਾਠਾ ਬੈਠਾ ਹੈ, 'come let us go over there where that man with the red cap is sitting.'

304. Sometimes the termination is ਦਾਠਾ, as in the following; ਏਹ ਸਭੇ ਗਾਉਣੇ ਤਾ ਠੀਕ ਹਨ ਪਰ ਕੱਕਰਦਾਠੇ ਬਾਹਮਣ ਨਾਲੋਂ ਘੱਟ, 'these all indeed sing well, but not like (but less than) the Kakkar brahman,' i. e., the brahman who lives in Kakkar.

305. The Gerund is identical in form with the Perfect participle, except that in the case of verbs



having the Perfect participle irregular the gerund usually adheres to the regular form. Thus, of ਜਾਣਾ, 'to go,' the participle is ਗਿਆ, but the gerund ਜਾਇਆ; of ਖਾਣਾ, 'to eat,' the participle is ਖਾਧਾ, but the gerund ਖਾਇਆ, &c.\*

306. The Gerund is seldom used in the Nominative case, except in the construction of certain classes of compound verbs, to be noted hereafter. In the oblique cases, which are of very common occurrence, it is inflected like the participle, to ਏ and ਏਆਂ in the masculine, and ਏੀ and ਏੀਆਂ in the feminine, singular and plural. It expresses in the abstract the action denoted by the verb, and may therefore in the oblique cases very often be used interchangeably with the infinitive which also has the force of a verbal noun. Thus, we may say ਉਸ ਦੇ ਮਰੇ ਤੇ ਮੈ ਨੂੰ ਵਡਾ ਸੋਗ ਹੋਇਆ or ਉਸ ਦੇ ਮਰਨੇ ਤੇ, &c., 'I was much grieved at his death,' lit., 'by his dying there was much grief to me.'

307. There is this peculiarity about the use of the gerund in the oblique form, that it is apparently a matter of indifference whether the singular or the plural is employed, and also that in the Ablative the case suffix is omitted as often as it is expressed, especially in the plural.

---

\* This rule is not invariable, the gerund of ਜਾਣਾ in the oblique cases, and of ਖਾਣਾ and other irregular verbs being met with sometimes in the same form as the participle.

Ex. ਧਿਆਨ ਕਰੇ ਤੇ ਮੈ ਨੂੰ ਤਿੰਨ ਲੋਕ ਨਜ਼ਰੀ ਆਉਂਦੇ ਹਨ. 'by meditation (meditating) I have a view of three worlds.' In another passage of the *Janam Sākhī* the same sentence occurs in this form ; ਧਿਆਨ ਕਰਿਆਂ ਤੇ ਤਿੰਨ ਲੋਕ ਨਜ਼ਰੀ ਆਉਂਦੇ ਹਨ. Again, as illustrating the omission of the suffix ; ਧੁਵ ਦੇ ਆਇਆਂ (ਤੇ) ਸਾਰੇ ਦੁਖ ਦੂਰ ਹੋ ਜਾਣਗੇ, '(by) Dhruv's coming all sorrows will vanish'; ਇਸ ਪੋਥੀ ਦੇ ਪੜ੍ਹਿਆਂ, 'by reading this book,' or 'by the reading of this book.' Further examples illustrating the use of the Gerund are as follows ; ਤੁਹਾਡੇ ਗਏ ਪਿੱਛੇ, 'after your going'; ਮਰਦਾਨੇ ਦੇ ਕਹੇ ਮੁਜਬ, 'according to the saying of Mardáná,' i. e., 'as Mardáná said'; ਇਹ ਕੋਈ ਕੰਮ ਨਜ਼ਮੀਆਂ ਦੇ ਪੁੱਛੇ ਬਿਨਾ ਨਹੀਂ ਕਰਦਾ ਸਾ, 'this (man) engaged in no work without asking the astrologers,' 'without the asking of the astrologers'; ਇਸ ਜਨੇ-ਉ ਪਾਏ ਬਿਨਾ ਡਿਸਟ ਹੈ, 'without the putting on of this sacred thread he is unclean,' i. e., 'unless it be put on,' &c. And in the Nominative case ; ਉਹ ਮੇਰਾ ਕਿਹਾ ਨਹੀਂ ਮੰਨਦਾ, 'he does not mind what I say' ('my saying'); ਪੁੱਤਾਂ ਦਾ ਪੜ੍ਹਿਆ ਸੁਣ ਲੈ, 'listen to the reading of (your) sons,' or 'to what your sons have read.'

#### EXERCISE.

ਬਿਨਾ ਪੜ੍ਹੇ ਮਨੁੱਖ ਡੰਗਰ ਨਾਲੋਂ ਫੁਫ ਉੱਤਮ ਨਹੀਂ ਹੁੰਦਾ—ਆਸਾ ਦੀ ਵਾਰ\* ਉਸ ਦੇ ਕਹੇ ਤੇ ਹੀ ਨਾਨਕ ਨੇ ਉਚਰੀ—ਬਿਨਾ ਨਾਤੇ ਚੋਕੇ

---

\* ਆਸਾ ਦੀ ਵਾਰ, the title of a section of the Granth.

ਜਾਣਾ ਭਲਾ ਨਹੀਂ—ਮੁਰਖ ਲੋਕ ਜੋ ਫੁਫ ਕੰਮ ਕਰਦੇ ਹਨ ਜੋ ਬਿਨਾਂ  
 ਸੋਚੇ ਸਮਝੇ ਕਰਦੇ ਹਨ—ਬਿਨਾ ਪੁੱਛੇ—ਇਸ ਤੋਂ \* ਪਾਏ ਦਾ ਕਿਆ  
 ਫੁਲ ਹੈ—ਇਹ ਜੋ ਰਸਨਾ ਹੈ ਜੋ ਕਿਸੇ ਦੇ ਕਹੇ ਵਿੱਚ ਨਹੀਂ †—ਮੈਂ  
 ਸਦਾ ਇਸ ਦੇ ਕਹੇ ਵਿੱਚ ਰਹਾਂਗਾ—ਉਮੈਦੇ ਦੇ ਆਖੇ ਗੁਰੂ ਨਾਨਕ ਜੀ  
 ਖੜੇ ਹੋਏ—ਬਿਨਾ ਰਾਮ ਨਾਮ ਸਿਮਰੇ ਮੁਕਤ ਨਹੀਂ ਹੁੰਦੀ—ਧਰਤੀ  
 ਮਿੱਜੇ ਬਿਨਾ ਹਰੀ ਕਿੰਉਕਰ ਹੋਵੇ—ਜੋ ਕੋਈ ਵਿਚਾਰੇ ਬਿਨਾ ਹਠ ਕਰ-  
 ਦਾ ਹੈ ਜੋ ਮਗਰੋਂ ਪਛਤਾਉਂਦਾ ਹੈ—ਸੱਤ ਕਾਹ ਦਾ ਨਾਉਂ ਹੈ। ਜਿਹੀ  
 ਗੱਲ ਸੁਣੀ ਹੋਇ ‡ ਜਿਹਾ ਕਾਰਜ ਹੁੰਦਾ ਵੇਖਿਆ ਹੋਇ ਉਸ ਨੂੰ  
 ਬਿਨਾ ਬਲਾਏ ਸੁਆਰੇ ਜਾਂ ਵੱਧ ਘੱਟ ਕੀਤੇ ਬਿਨਾ ਜਿੰਉ ਦੀ ਤਿੰਉ  
 ਕਹਿਲ ਦਾ ਨਾਉਂ ਸੱਤ ਹੈ—ਸਾ ਨੂੰ ਲਏ ਬਾਝੋਂ ਨਾ ਜਾਇਓ—ਮੀਂਹ  
 ਪਏ ਭੇ ਘਾਹ ਹਰਾ ਹੋ ਜਾਂਦਾ ਹੈ—ਸ੍ਰੀ ਪਰਮੇਸੁਰ ਜੀ ਦਾ ਨਾਉਂ ਲ-  
 ਇਆਂ ਇਸ ਮਨੁੱਖ ਦੀ § ਪੱਤ ਉਪਜਦੀ ਹੈ—ਭਲਾ ਹੋਵੇ ਜੇ ਤੁਸਾਂ  
 ਮਿਲਿਆਂ ਤੇ ਫੁਫ ਉਸ ਦਾ ਭੱਲਾ ਹੋਵੇ—ਕਲਕ ਬੀਜਿਆਂ ਜੋਂ ਨਹੀਂ  
 ਉੱਗਦੇ ਅਤੇ ਨਾ ਜੋਂ ਬੀਜਿਆਂ ਕਲਕ ਹੁੰਦੀ ਹੈ—ਜੋਹੋਲਾ ਸਾ ਜੋ ਹੋ-  
 ਇਆ ਹੁਲ ਪਛਤਾਇਆਂ ਕੀ ਹੁੰਦਾ ਹੈ—ਪੱਟ ਫੇਰਿਆਂ || ਵੇ ਵਿੱਚੋਂ ਮੈਂ

\* ਤੱਗ, 'thread,' i. e., the ਜਨੇਉ or string worn round the neck by brahmans and khattris, as a caste sign.

† ਕਿਸੇ ਦੇ ਕਹੇ ਵਿੱਚ ਨਹੀਂ, 'is not in the saying of anyone,' does not obey anyone, is not under anyone's control.

‡ ਹੋਇ for ਹੋਏ.

§ ਇਸ ਮਨੁੱਖ ਦੀ, 'of this man,' i. e., of this being called man, and therefore, of any man.

|| ਪੱਟ ਫੇਰਨਾ, 'to embroider with silk.' The words are spoken by a lad who was set to learn the work, but was suspected of neglecting it to join the other boys in their play.

ਬਦੀ ਇੱਕ ਪਲ ਬੀ ਨਹੀਂ ਉੱਠਿਆ—ਕੋਈ ਮੁੰਡਾ ਗੁਰਮੁਖੀ ਪੜ੍ਹਨਵਾ-  
 ਣਾ ਐਥੇ ਹੈ—ਪਾਪੀਆਂ ਦਾ ਬਚਾਉਲਵਾਣਾ—ਸੁਲਨ ਠਾਠੇ ਕੀ  
 ਕਰਿੰਦੇ ਹੋਲਗੇ—ਮੈਂ ਅੱਜ ਲਹੌਰ ਜਾਣਵਾਣਾ ਹਾਂ—ਮੇਲੇ ਜਾਣਵਾਣੇ  
 ਸਭੇ ਇੱਕ ਥਾਂ ਕੱਠੇ ਹੋ ਜਾਣ—ਚੇਲਿਆਂ ਦੀ ਕੱਲਿਆਨ ਕਰਨੇਵਾਲਾ  
 ਗੁਰੂ ਮੈਂ ਕੋਈ ਨਹੀਂ ਸੁਣਿਆ—ਏ ਜਾਣਵਾਲਿਆ ਤੂੰ ਕਿੱਧਰੋਂ ਆ-  
 ਇਆ ਹੈ—ਮੈਂ ਇਹੋ ਗੱਲ ਪੁੱਛਵਾਣਾ ਸੀ—ਉਹ ਪਖੀਰਾਂਵਾਲੀਆਂ  
 ਗੱਲਾਂ ਕਰਦਾ ਹੈ—ਜਗਰਾਮਾਂਵਾਲਾ ਮੋਲਵੀ ਉੱਥੇ ਆ ਨਿੱਕਲਿਆ  
 —ਇੱਕ ਫੁਆਰਿਆਂਵਾਲਾ ਹੋਣ—ਨਾਭੇਵਾਲਾ ਰਾਜਾ—ਕੱਲਵਾਲੀ  
 ਕਥਾ ਫੇਰ ਸੁਣਾਉ.

The Creator of the world.—God is the Creator of  
 the world.—Who was the writer of these letters.—  
 How-many workmen (*workers*) are there?—These are  
 all weavers.—There are many opium eaters in the  
 Panjáb.—Some orange seller was standing outside  
 just now.—What is the name of that tree with the  
 long leaves?—What is the name of that plant with the  
 red flowers?—The bullock man is asking for (his)  
 wages.—The gun is about to fire.—The gong is about  
 to strike. (*ring*)—This girl is a great laugher.—This  
 horse is very swift. (*a great runner*)—If there is any-  
 thing to eat (*suitable for eating*) in the house give  
 (it) to me.—Future events are known to none but to  
 God. (*things that are to be known to no one else  
 except to God*)—It is difficult to work without eating.  
 —He will never come at my request. (*by, or with, my*

*saying*)—Without drinking medicine you will never become strong.—Unless you call him (*without your calling*) he will not come.—What is the virtue of reading the *Shástar*?

## CHAPTER XI.

EXTENSION OF THE PERFECT TENSES BY THE INSERTION  
OF **ਚੋਇਆ**.—CONSTRUCTIONS WITH THE  
GENITIVE CASE.

308. A common variation of the Present Perfect, Past Perfect, and Future Perfect tenses is effected by inserting **ਚੋਇਆ** between the participle and the auxiliary.

Ex **ਮੇਰੇ ਦਿਵਾਨ ਨੈ ਇਨ੍ਹਾਂ ਪਖੀਰਾਂ ਨਾਲ ਵਡਾ ਜੁਲਮ ਕੀਤਾ ਚੋਇਆ ਹੈ**, 'my steward has practiced great oppression on these fakeers'; **ਹਯਾਤ ਖਾਂ ਦੀ ਭੀਮੀ ਨੈ ਪਹਿਲਾਂ ਹੀ ਨਾਨਕ ਪੁਰ ਪਤੀਜੀ ਚੋਈ ਸੀ**, 'the wife of Hayát Khán had from the very first believed on Nának.'

309. With regard to this, Beames says, "There is perhaps implied the idea of the action having been performed some time ago and being still in force, so that it harmonizes with the usually continuative meaning of *hò* as an auxiliary in Panjábí." There is no doubt that very often this is the force of **ਚੋਇਆ** when so used. Thus, **ਮੈਂ ਉਸ ਨੂੰ ਘੱਲਿਆ ਚੋਇਆ ਹੈ** not only means, 'I have sent him,' but also implies that he has not yet come back. **ਉਸ ਨੈ ਬਹੁਤ ਸਾਰਿਆਂ ਬਾਹਮਨਾਂ ਨੂੰ ਕੈਦ ਕੀਤਾ ਚੋਇਆ ਸਾ**, 'he had imprisoned many brahmans,' and they were still incarcerated at the time

spoken of. ਇੱਕ ਢਾਲੇ ਨਾਗ ਨੈ ਉਸ ਦੇ ਮੁੱਖ ਪੁਰ ਫਲ ਖੋਲਕੇ ਛਾਇਆ ਕੀਤੀ ਹੋਈ ਸੀ, 'a black serpent having spread its hood had overshadowed his face,' and continued in that position. Without ਹੋਈ in this sentence the bare fact would be stated that the serpent had raised its hood over him. The insertion of it presents the situation as it was after the action of the serpent in spreading its hood. Although it is impossible to express in English the precise shade of meaning which is produced by the use of this participle, it should be borne in mind that its general effect is always to divert attention from the act expressed by the verb, to the position of affairs following it. Thus in the example given above, ਮੈਂ ਉਸ ਨੂੰ ਘੱਲਿਆ ਹੋਇਆ ਹੈ, the mind of the hearer is occupied not so much with the act of the sender as with the fact of the messenger, or whoever he is, being away. Again in the following, ਨਾਰਿਦ ਮੁਨਿ ਕੋਲੋਂ ਰਾਜੇ ਨੈ ਧੁਵ ਦਾ ਹਾਲ ਪੁੱਛਿਆ ਹੋਇਆ ਸਾ, 'the rájá had asked the sage Nárid concerning the condition of Dhruv,' the impression left on the mind was not so much that the rájá had made the inquiry, as that as a result of that inquiry he was acquainted with Dhruv's condition. I should therefore say that not only is the action in this construction represented as being still in force, which is true sometimes only, but the prominent thing is the effect or situation following the act, rather than the act itself.

**310.** Note the following idiomatic uses of the Genitive case.

(1) Governed by a Perfect participle it denotes the *instrument*, or *cause*, or *author*.

Ex. ਬਿਪਤਾ ਦਾ ਮਾਰਿਆ ਹੋਇਆ, 'stricken with misfortune'; ਅਨੰਦ ਬਾਣੀ ਉਸ ਦੀ ਰਚੀ ਹੋਈ ਹੈ, 'the *Anand Bānī*\* was (lit., 'is having been') composed by him'; ਪਾਤਸ਼ਾਹ ਆਪਣੇ ਭਾਈ ਦਾ ਕਢਿਆ ਹੋਇਆ ਲਹੌਰ ਵਲ ਆਇਆ, 'the king expelled by his brother came towards Lahore.

a. To this construction must be referred the common use of the Perfect participle of the verb ਮਾਰਨਾ, 'to strike,' as a postposition signifying 'by,' 'by reason of.' It takes the oblique form masculine, and often stands before the noun it governs. Ex., ਨਾਨਕ ਮਾਰੇ ਗਰਮੀ ਦੇ ਖਬਰਕੇ ਦਰਖਤ ਹੇਠ ਸੁੱਤਾ ਪਿਆ ਸੀ, 'Nānak being distressed by reason of the heat was lying asleep under a tree'; ਕਰੋਧ ਦੇ ਮਾਰੇ, 'by reason of anger.' In the following however the participle is used in its proper sense of 'stricken,' and agrees with its noun; ਕੁੜੀਆਂ ਡਰ ਦੀਆਂ ਮਾਰੀਆਂ ਭੱਜ ਗਈਆਂ, 'the girls stricken with fear ran away.'

(2) It is used to denote *age*.

Ex. ਉਹ ਪੰਦਰਾਂ ਵਰਿਹਾਂ ਦਾ ਹੈ, 'he is fifteen years old'; ਜਾਂ ਨਾਨਕ ਨੌਆਂ ਬਰਸਾਂ ਦਾ ਹੋਇਆ, 'when Nānak was nine years old.'

---

\* The name of a section of the *Granth*.



(3) It denotes the *value* of a thing.

Ex. ਚਾਰ ਅੰਨੇ ਦਾ ਆਟਾ, 'four annas worth of flour'; ਜੇ ਕੋਈ ਇਹ ਦਾ ਤਿੰਨ ਹਜ਼ਾਰ ਰੁਪਈਆ ਬੀ ਦੇਵੇ, 'if anyone should give even three thousand rupees for this'; ਵੀਹਾਂ ਰੁਪਈਆਂ ਦਾ ਮਾਲ, 'goods worth twenty rupees.'

(4) It denotes *nationality*.

Ex. ਕੇਮ ਦਾ ਪਠਾਨ, 'a Paṭhān by nationality'; ਜਾਤ ਦਾ ਮਿਰਾਸੀ, 'a Mirásí by caste'; ਗੋਤ ਦਾ ਚੋਲਾ, 'a Choná by clan.'

(5) It denotes the *material* of which a thing is made.

Ex. ਕਪਾਹ ਦਾ ਸੂਤ, 'a cotton thread'; ਮਿੱਟੀ ਦਾ ਡਾਂਡਾ, 'an earthen vessel'; ਸੋਇਨੇ ਦੀ ਛਾਪ, 'a gold ring.'

(6) It denotes *origin* or *source*.

Ex. ਕਾਬੁਲ ਦਾ ਘੋੜਾ, 'a Kábulí horse'; ਬਲਾਇਤ ਦਾ ਮਾਲ, 'English goods,' 'foreign goods.'

(7) That by which an *oath* is taken is put in the Genitive case.

Ex. ਸਹੁੰ ਗੁਰੂ ਦੀ, 'by the *Gurú*'; ਮੈਂ ਨੂੰ ਤਰਾ ਦੀ ਸਹੁੰ, 'by (my) brother,' lit., 'to me (is) the brother's oath.'

(8) Some adjectives expressing *wish* or *desire* are construed with the Genitive of the thing wished for, &c.

Ex. ਰੋਟੀ ਦਾ ਭੁੱਖਾ, 'hungry for bread'; ਪਾਲੀ ਦਾ ਤਿ-ਰਾਇਆ, 'thirsty for water'; ਮਾਯਾ ਦਾ ਲੋਭੀ, 'covetous of wealth.'

(9) The *attributive* Genitive, qualifying the noun in various senses.

Ex. ਕਿੱਕਰ ਦਾ ਪੇੜ, 'a Kikkar tree'; ਅੰਬ ਦਾ ਬੂਟਾ, 'a mango tree'; ਲਾਹੌਰ ਦੀ ਸੜਕ, 'the Lahore road'; ਗੁਰਮੁਖੀ ਦੀ ਪੋਥੀ, 'a Gurmukhī book'; ਗਾਜਰਾਂ ਦਾ ਬੀਉ, 'carrot seed.'

(10) Genitive of *distribution*.

Ex. ਰੋਜ਼ ਦੇ ਰੋਜ਼, 'day by day'; ਮਹੀਨੇ ਦੇ ਮਹੀਨੇ, 'month by month'; ਉਥੇ ਬਰਸ ਦੇ ਬਰਸ ਵੱਡਾ ਭਾਰੀ ਮੇਲਾ ਲੱਗਦਾ ਹੈ, 'each year a very great melā assembles there.'

(11) The verb ਮਾਰਨਾ, 'to strike,' &c., when the instrument is mentioned usually takes its object in the Genitive case, and in the perfect tenses agrees in gender and number with the noun denoting the instrument.

Ex. ਉਸ ਨੇ ਮੇਰੇ ਜੁੱਤੀ ਮਾਰੀ, 'he struck me with a shoe'; ਉਸ ਨੇ ਮੇਰੀਆਂ ਚਾਰ ਜੁੱਤੀਆਂ ਮਾਰੀਆਂ, 'he struck me four times with a shoe,' lit. 'with four shoes'; ਮੁੰਡਿਆਂ ਸਾਡੀਆਂ ਏਟਾਂ ਮਾਰੀਆਂ, 'the boys threw bricks at us,' 'pelted us with bricks.'

311. When it can readily be supplied there is frequently an ellipsis of the noun governing the Gen. case.

Ex. ਮੇਰੇ (ਗੱਲ) ਸੁਣ. 'listen to what I say,' lit., 'listen to my (word)'; ਨਾਨਕ ਨੈ ਕਿਸੇ ਦੀ (ਗੱਲ) ਨਾ ਮੰਨੀ, 'Nānak did not mind what anyone said'; ਉਹ ਦੇ (ਘਰ) ਦੇ ਕੰਨਿਆਂ ਚੋਈਆਂ ਸਨ, 'in his (house) there were two daughters (born),' i. e. he had two daughters; ਮੇਰੇ ਇੱਕ ਪੁੱਤ ਜੰਮਿਆ, 'a son was born in my (house)'; ਨਾਨਕ ਦੇ ਘਰ ਦੇ ਸੁਣਕੇ ਆਏ, 'Nānak's (folks) hearing (it) came,' lit., 'the (people) of Nānak's house hearing came.'

## NOMINAL COMPOUNDS.

ਜਾਹਰ ਕਰਨਾ, } 'to make manifest,' or 'known,' 'to de-  
ਪਗਟ ਕਰਨਾ, } clare,' 'inform.'

ਅਥਾਦ ਕਰਨਾ, 'to found' (a town, &c.) to render pros-  
perous,' 'to occupy.'

ਕੰਠ ਕਰਨਾ, 'to commit to memory.'

ਇਹ ਮੇਰੇ ਕੰਠ ਹੈ, 'I know this by heart.'

## EXERCISE.

ਜੇਤੈਂ ਲੋਕਾਂ ਪੁਰ ਦਯਾ ਨਹੀਂ ਕੀਤੀ ਸਗੋਂ ਦੁਖ ਵੇਲੇ ਪੁਰ ਲੋਕ ਬੱਧਾ  
ਚੋਇਆ ਹੈ \* ਤਾਂ ਪਰਮੇਸੁਰ ਤੇਰੇ ਪੁਰ ਬਿੰਦੁਰ ਦਯਾ ਕਰੁ—ਅੰਗਦ †  
ਨੈ ਆਪਣੀ ਬਾਣੀ ਵਿੱਚ ਨਾਨਕ ਦਾ ਜੀ ਨਾਉਂ ਪਾਇਆ ਚੋਇਆ  
ਸਾ—ਉਹ ਦੀ ਟੰਗ ਟੁੱਟ ਗਈ ਚੋਈ ਸੀ—ਉਸ ਨੈ ਆਪਣੀ ਸੰਗਤ ‡  
ਜੁਦੀ ਬਣਾ ਲਈ ਚੋਈ ਸੀ—ਉੱਥੇ ਕਈਆਂ ਸੇਢੀਆਂ ਨੈ ਆਪਣੇ  
ਤਾਈਂ § ਗੁਰੂ ਜਾਹਰ ਕੀਤਾ ਚੋਇਆ ਸਾ—ਇਹ ਗੱਲ ਪਰਮੇਸੁਰ ਨੈ  
ਐਵੇਂ ਹੀ ਠਠੀ ਚੋਈ ਸੀ—ਲੋਕਾਂ ਨੈ ਰਲਜੀਤ ਸਿੰਘ ਦੇ ਪਾਸ ਇਹ  
ਬਾਤ ਪਰਗਟ ਕੀਤੀ ਚੋਈ ਸੀ—ਉਸ ਨੈ ਇਹ ਗੱਲ ਪਹਿਲਾਂ ਬੀ ਸੁਣੀ  
ਚੋਈ ਸੀ—ਕਈਆਂ ਨੈ ਆਪਣੀਆਂ ਬਾਂਗਾਂ ਅਕਾਸ ਦੀ ਵੱਲ

\* ਲੋਕ ਬੱਧਾ ਚੋਇਆ ਹੈ, 'have girt your loins,' i. e. 'have set  
yourself' to do a thing, ਬੱਧਾ is the Perfect participle of ਬੰਨਣਾ, 'to  
tie.' See Table of Irregular Verbs.'

† Angad was the successor of Nānak, and the second of the ten  
Sikh *Gurus*.

‡ ਸੰਗਤ, 'company,' here is equivalent to 'sect.'

§ ਆਪਣੇ ਤਾਈਂ 'themselves.' ਤਾਈਂ is here used for ਤੈਂ as the  
sign of the acc. case, as it often is with ਆਪਣੇ.

ਚਾਈਆਂ ਹੋਈਆਂ ਹਨ—ਐਂਥੇ ਦੀਆਂ ਮਸੀਤਾਂ ਅਸੀਂ ਸਭ ਦੇਖੀਆਂ  
 ਹੋਈਆਂ ਹਨ—ਰੋਟੀ ਤਾ ਮੇਰੀ ਲਈ ਭੇਰੀ ਸੱਸ ਨੈ ਪਕਾਈ ਹੋਈ  
 ਹੋਈ ਹੈ—ਮੈਂ ਭੁੱਖ ਦਾ ਮਾਰਿਆ ਹੋਇਆ ਹਾਂ—ਜੇ ਜੇ ਸਵਦ ਗੁਰੂ  
 ਨਾਨਕ ਜੀ ਦੇ ਉਚਰੇ ਹੋਏ ਹਨ—ਇਹ ਸਦਾ ਵੈਰੀਆਂ ਦਾ ਗ੍ਰਿਸਿਆ  
 ਰਿਹਾ—ਉਹ ਬੁਢਾਪੇ ਦਾ ਮਾਰਿਆ ਹੋਇਆ ਸਾ—ਤੂੰ ਆਪਣੇ ਕੀਤੇ  
 ਦਾ ਫਲ ਪਾਏਂਗਾ—ਜਾਂ ਘਰ ਗਿਆ ਤਾਂ ਦੇਖਿਆ ਕਿ ਵਿਚਾਰੀ ਵੁਖਾਂ  
 ਦੀ ਮਾਰੀ ਮਾਤਾ ਮੱਥੇ ਪੁਰ ਹੱਥ ਧਰੀ ਅਤਿ ਚਿੰਤਾ ਕਰੀ ਅੰਤ੍ਰ ਵਹਾ  
 ਬਸਤ੍ਰਾਂ ਨੂੰ ਭੇਉਂਦੀ ਹੈ—ਇਹ ਮੋਰ ਸਾਡਾ ਰੱਖਿਆ ਹੋਇਆ ਸਾ  
 —ਇਹ ਲੱਕੜੀ ਘੁਲ ਦੀ ਖਾਧੀ ਹੋਈ ਹੈ—ਕਸਬਾ ਬਟਾਲਾ ਗਮ  
 ਦੇਉ ਗਜਪੁਤ ਦਾ ਅਬਾਦ ਕੀਤਾ ਹੋਇਆ ਹੈ—ਇਹ ਘਰ ਆ-  
 ਪੇਲਾ ਬਣਾਇਆ ਹੋਇਆ ਹੈ—ਗਮ ਦੀ ਮਾਰੀ ਮੈਂ ਬੁਹਾ ਨਾ  
 ਖੁਹੁਲਿਆ—ਮਾਰੇ ਤੋਪਾਂ ਦੇ ਮਸੀਤ ਦੀਆਂ ਕੰਧਾਂ ਫੈ ਗਈਆਂ—  
 ਭੁੱਖ ਦੇ ਮਾਰੇ ਉਹ ਮਰ ਗਿਆ—ਕਈ ਲੋਕ ਮਾਰੇ ਪੱਕਿਆਂ ਦੇ ਚੀਬਲ\*  
 ਮੀਬਲ ਹੋ ਗਏ—ਬੱਤੀਆਂ ਬਰਸਾਂ ਦੀ ਉਮਰ ਵਿੱਚ ਬਾਬੇ ਨਾਨਕ ਦੇ  
 ਘਰ ਇੱਕ ਪੁਤ੍ਰ ਜੰਮਿਆ—ਸਿਰੀ ਚੰਦ ਵਰਿਹਾਂ ਪੋਲਿਆਂ ਪੰਜਾਂ ਦਾ ਸੀ  
 —ਪੰਜਾਂ ਛੇਆਂ ਬਰਸਾਂ ਦਾ ਇੱਕ ਮੁੰਡਾ—ਜਾਂ ਸ੍ਰੀ ਬਾਬਾ ਜੀ ਬਰਸਾਂ  
 ਨਵਾਂ ਦਾ ਹੋਇਆ—ਵੀਹਾਂ ਰੁਪਈਆਂ ਦੇ ਟਕੇ ਲਿਆਉ—ਇਹ  
 ਛਾਪ ਚੰਦੀਆਂ ਰੁਪਈਆਂ ਦੀ ਹੈ—ਹਜ਼ਾਰਾਂ ਰੁਪਈਆਂ ਦਾ ਮਾਲ—  
 ਮੈਂ ਜਾਤ ਦਾ ਤਖਾਲ ਹਾਂ—ਭਾਰਾਂ ਦੀਆਂ ਭਾਰਾਂ ਕੁੜੀਆਂ ਦੀਆਂ—  
 ਮੈਂ ਨੂੰ ਗੰਗਾ ਜੀ ਦੀ ਸਹੁੰ—ਪੱਥਰ ਦੀਆਂ ਮੁਰਤਾਂ—ਪਿੱਤਲ ਦੀ ਗਢਵੀ  
 —ਛੇਲਿਆਂ ਦਾ ਆਟਾ—ਮੱਕੀ ਦੀ ਰੋਟੀ—ਉਹ ਦੀ ਹੱਥੀਂ ਕੱਚ

\* ਚੀਬਲ ਮੀਬਲ 'trampled under foot,' from ਚੀਬਲਨਾ.

ਈਆਂ ਚੁੜੀਆਂ ਸਨ—ਲੋਕਾਂ ਨੂੰ ਚਾਉਣਾਂ ਦੇ ਆਟੇ ਦੇ ਪੇੜੇ ਲਾਈ  
 ਬੈਠੇ ਵੇਖਕੇ—ਕਪਾਹ ਦਾ ਸੂਤ ਅੱਗ ਵਿੱਚ ਪਾਇਆਂ ਜਾਣ ਜਾਂਦਾ  
 ਹੈ—ਨਾਨਕ ਗਰਮੀ ਦੀ ਰੁੱਤੇ ਮਹੀਂ ਚਗਾਉਣ ਜੰਗਲ ਨੂੰ ਗਿਆ—ਇਹ  
 ਕਾਹ ਦਾ ਬੂਟਾ ਹੈ—ਮਨੁੱਖ ਦੇ ਆਤਮਾ ਹੈ—ਪਰਮੇਸੁਰ ਸਭ ਦੇ  
 ਅੰਦਰ ਵੀ ਜਾਣਦਾ ਹੈ—ਉਹ ਆਪਣਿਆਂ ਸਿੱਖਾਂ ਦੇ ਗਿਆ ਹੋਇਆ  
 ਆ ਸਾ—ਆਪਣੇ ਮਨ ਦੀ ਕਿਸੇ ਅੱਗੇ ਨਾ ਕਹਿਣੀ—ਉਹ ਕਿਸੇ  
 ਗੱਲ ਦੇ ਗਿਆ—ਮੈਂ ਕਦੇ ਤੇਰੇ ਰੋਟੀ ਖਾਣ ਨਹੀਂ ਗਿਆ—ਸੁਨੀਤਿ  
 ਦੇ ਪੁੱਤ੍ਰ ਨਹੀਂ ਸਾ—ਉਸ ਦੀਆਂ ਉੱਚੇ ਜਾਣੇ.

I have a tame monkey. (*I have nourished a monkey*)  
 —He had set himself to kill Dhián Singh.—The  
 farmers have put manure on the ground.—He had  
 built four houses.—The rájá had built (ਬੰਨਾ) a  
 bridge over (ਉੱਤੇ) the river.—I have bought an ox.—  
 I have bought a cow.—I had bought three cows.—  
 When I arrived he had sold the land.—I have seen  
 several countries.—I have heard these things.—I know  
 this book by heart.—He was lying on (his) bed stricken  
 with fever.—By whom were (*are*) these letters written?  
 —This bread was baked by my mother-in-law.—By  
 what goldsmith were these bracelets made?—By whom  
 was this city founded?—You must have got fever from  
 (*by-reason-of*) the sun.—The plants have died from  
 the cold.—From shyness the girl does not speak.—  
 How old (*of how many years*) is your daughter?—My  
 boy is about twelve years old.—Some trees reach the  
 age of (*become of*) two or three hundred years.—This

child must be two or two and a half years old.—What is the value of these goods? (*of how-many rupees are these goods*)—Bring two annas worth of tobacco from the bazár.—Eight annas worth of rice.—An earthen image. (*an image of earth, मिटी*)—an iron rod.—A guava tree.—Rose bushes.

---

NOTE.

312. With regard to the ellipsis of the noun governing the Genitive case Kellogg, (§ 697) says that in such a sentence as that quoted in the text, **मेरे छिंर पृइ नमिमा**, native grammarians deny that there is any ellipsis. He says, "The practical rule for the use of this would seem to be this. Wherever, in English idiom, possession must be expressed by a verb, as, e. g., 'to have,' the Hindí Genitive in **ऐ** must be used whatever may be the gender of the following noun; but when in English, the possessive case must be employed, then Hindí idiom demands the Genitive with **बा, बे** or **बी** (Panj., **दा, दे, दी**). Thus, 'it is my son' must be rendered in Hindí, **मेर पृइ रै**; but 'I have a son,' **मेरे पृइ रै**." He suggests that this **बे** of the possessive probably only chances to be identical in form with the oblique masculine inflection **बे** (Panj. **डे**); and, in fact, has arisen from another modification of the Sanskrit participle *Kṛta*. I hesitate to call in question an explanation offered by so good an authority as Dr. Kellogg, but considering the fact that the governing word is often omitted in other idioms, as, e. g., **ਘਰ ਦੇ**, '(people) of the house,' i. e., 'family'; **ਉਸ ਨੈ**

ਕਿਸੇ ਵੀ ਨਾ ਮੰਨੀ, 'he did not mind anyone's (word),' &c., and furthermore, that in Panjābī at any rate the uninflected form of the genitive is undoubtedly used often where English idiom would employ the verb 'to have,' it seems most natural to regard this as an ellipsis, and unnecessary to resort to any other explanation.

## CHAPTER XLI.

MODES OF EXPRESSING TIME.—THE PRESENT IMPERFECT  
USED IN A FUTURE OR PAST SENSE.—THE  
INDEFINITE PERFECT USED WITH REF-  
ERENCE TO A FUTURE EVENT.

313. Several forms of expression relating to the lapse of time have been noted in the Chapter on the Participle absolute. Others are as follows :—

(1) Time *since when*, or *during which*, may be expressed by the Genitive case, the genitive suffix being inflected to agree with the subject of the verb. Ex. ਉਹ ਕੋਲ ਦਾ ਗਿਆ ਹੋਇਆ ਹੈ, 'he has been (is) gone since yesterday'; ਮੈਂ ਤੈ ਨੂੰ ਬਹੁਤ ਚਿਰ ਦੀ ਉਡੀਕਦੀ ਸੀ, 'I have been (was) expecting you for a long time.' The four pronominal adverbs of time ਜਦ, ਤਦ, ਕਦ and ਕਦੇ, are often used with the genitive suffix in this sense. Thus, ਜਦ ਦਾ, 'since,' 'since when'; ਤਦ ਦਾ, 'since then'; ਕਦ ਦਾ, 'since when?' 'how long'? ਕਦੇ ਦਾ, 'for a long time.' Examples are; ਜਦ ਦਾ ਮੈਂ ਆਇਆ, 'since (even since) I came'; ਉਹ ਕਦ ਦੀ ਗਈ ਹੋਈ ਹੈ, 'how long (since when) has she been gone'? ਮੈਂ ਤੈ ਨੂੰ ਉਡੀਕਦਾ ਕਦੇ ਦਾ ਸੀ, 'I have been expecting you for a long time.' The relative may be used for the correlative, usually in the intensive form, ਜਦੇ; as, ਮੈਂ ਜਦੇ ਦਾ ਆਇਆ ਹਾਂ, 'I have



been here since then,' or more literally, 'since that very time I have been come.'

(2) The same idea may be expressed by the Ablative case.

Ex. ਉਸ ਦਿਨ ਵੇਂ, 'since that day'; ਸਾਮ ਦੀ ਨਗਰੀ ਵਿੱਚ ਮੈਂ ਵੀਹਾਂ ਵਰਿਹਾਂ ਤੇ ਵਸਦਾ ਸਾ, 'I was living in the town of Sám for twenty years.'

*a.* There is practically little difference between these two forms of expression, but when the Ablative is used the mind looks back to the starting point of the interval named, while in the Genitive construction the interval itself rather is the prominent thing.

*b.* In accordance with a common idiom, when speaking of an interval either of time or of space both limits of which are defined, the starting point is put in the Ablative case followed by the conjunctive participle of the verb ਲੈਣਾ or ਲਾਉਣਾ. The word denoting the termination of the interval is governed by the postposition ਤਾਈਂ, ਤੋੜੀ, ਤੀੜ or some equivalent.

Ex. ਸੰਧਯਾ ਤੇ ਲੈ ਸਵੇਰ ਤੀੜ, 'from evening till morning'; ਸਵੇਰੇ ਲਾਕੇ ਵੁਪਰਿਰ ਤਾਈਂ, 'from early morning till noon'; ਸਿਰ ਵੇਂ ਲਾ ਪੈਰਾਂ ਤੀੜ, 'from head to foot.'

(3) The interval *after* or *within* which an event is to occur is expressed by the Dative case.

Ex. ਇੱਕ ਮਹੀਨੇ ਨੂੰ ਅਸੀਂ ਆ ਜਾਵਾਂਗੇ, 'I will come in a month'; ਪੰਜਾਂ ਮੋਤਾਂ ਬਰਸਾਂ ਨੂੰ ਤੂੰ ਬੀ ਜਾਣ ਜਾਮੇਂਗੀ, 'in five

or seven (or, as we should say, 'five or six') years you too will find out.'

(4) A word denoting the time *by* or *within* which an event will occur is also construed with the postposition **ਤਾਈਂ**, or one of its equivalents.

Ex. ਜੇ ਪੰਦਰਾਂ ਦਿਨਾਂ ਤਾਈਂ ਬਰਖਾ ਨਾ ਪਵੇ ਤਾਂ ਹਾੜੀ ਸੁੱਕ ਜਾਉ, 'if it does not rain within fifteen days the crop will dry up'; ਮੈਂ ਪੰਦਰਾਂ ਤਰੀਕ ਤਾਈਂ ਜਾਣਾ ਹੈ, 'I must go by the fifteenth of the month.'

(5) The expression 'meanwhile' is rendered by **ਇਤਨੇ** (**ਇੰਨੇ**, **ਐੰਨੇ**) followed by **ਵਿੱਚ**, **ਨੂੰ**, or **ਚਿਰ ਨੂੰ**.

Ex. ਇਤਨੇ ਵਿੱਚ ਉਹ ਆ ਗਿਆ, 'meanwhile he came'; ਐੰਨੇ ਨੂੰ ਇੱਕ ਬੁੱਢੇ ਨੇ ਆਲਕੇ ਆਪਣੇ ਪੁੱਤ ਨੂੰ ਆਖਿਆ, 'meanwhile an old man came and said to his son'; ਇਤਨੇ ਵਿੱਚ ਨੌਕਰਾਂ ਨੂੰ ਨਾਲ ਲਈ ਨੂਰਤਰੀ ਉੱਥੇ ਆ ਨਿੱਕਲੀ, 'meanwhile with (her) servants Núrbbharí arrived there.'

**314.** The Present Imperfect tense is used for the Future when the action is conceived of as immediately to follow.

Ex. ਮੈਂ ਆਉਂਦਾ ਹਾਂ, 'I am coming'; ਮੈਂ ਘਰੋਂ ਚਰਖਾ ਲਿਆਉਂਦੀ ਹਾਂ, 'I will bring a spinning wheel from the house'; ਅਸੀਂ ਨਹੀਂ ਦੱਸਦੇ ਕਿਸੇ ਹੋਰ ਤੇ ਜਾਕੇ ਪੁੱਛ, 'I will not tell, go and ask someone else.'

**315.** So also it is used to denote past action in progress to the present time.

Ex. ਪਰਸੋਂ ਦਾ ਮੈਂ ਉਹ ਨੂੰ ਉਡੀਕਦਾ ਹਾਂ, 'I have been expecting him since the day before yesterday' (and am

doing so still); ਜਿੰਦਲ \* ਤੇ ਮੈਂ ਕੋਠੇ ਉੱਤੇ ਡਿਗਿਆ ਮੇਰਾ ਸਿਰ  
ਵੁਖਦਾ ਹੈ, 'since the day I fell off the roof my head has  
been aching.'

316. The Indefinite Perfect is often used in the protasis of a conditional or relative sentence to express an action which though yet in the future is of past time when considered in relation to the verb in the apodosis or principal clause.

Ex. ਮੈਂ ਇੱਕ ਹੋਰ ਭਿੱਛਾ ਮੰਗਦਾ ਹਾਂ ਜੇ ਉਹ ਨਾ ਮਿਲੀ ਤਾਂ  
ਮਾਤਾ ਦੇ ਕੋਲ ਮੇਰਾ ਜਾਲਾ ਐਖਾ ਹੈ, 'I will ask one more  
favour (alms), if that is not obtained it will be difficult  
for me to go to my mother,' (my going to my mother  
is difficult); ਜੇ ਮੈਂ ਦੱਸ ਬੀ ਦਿੱਤਾ ਤਾਂ ਤੂੰ ਕੀ ਸਮਝ ਲਮੇਂਗੀ,  
'even if I told (you) what would you understand?'

#### EXERCISE.

ਮਰਦਾਨਾ ਬਹੁਤ ਦਿਨਾਂ ਦਾ ਭੁੱਖਾ ਹੈ—ਜਿੰਦਲ ਦਾ ਘਰੋਂ ਤੁਰਿ  
ਆ ਹੈ ਨ ਕਿਸੇ ਸਾਧ ਬ੍ਰਹਮਣ ਨੂੰ ਕੋਈ ਪੈਸਾ ਅਰ ਨ ਕਿਸੇ ਨੂੰ  
ਮੁੱਠੀ ਕਸਾਰ ਦਿੱਤੀ †—ਜਿੰਦਲ ਤੇ ਉਹ ਲਹੌਰ ਗਿਆ ਉਂਦਲ ਤੇ  
ਫੇਰ ਨਹੀਂ ਆਇਆ—ਮੇਰਾ ਭਗਉ ਵੇਹਾਂ ਵਹਿਗਾਂ ਦਾ ਗਿਆ ਹੋ-

---

\* ਜਿੰਦਲ. The demonstrative, relative, and interrogative pronouns, in the oblique forms ਉਸ, ਜਿਸ, and ਕਿਸ, by dropping ਸ and taking *adhik* in its place coalesce with the word ਦਿਨ to form ਉਂਦਿਨ, ਜਿੰਦਿਨ, ਕਿੰਦਿਨ, which are commonly pronounced ਉਂਦਲ, ਜਿੰਦਲ, ਕਿੰਦਲ.

† Said of a penurious man by a fellow traveller on the way to the *melā* at Hardwār.

ਇਆ ਹੈ—ਉਹ ਸਵੇਰ ਦਾ ਆਇਆ ਹੋਇਆ ਹੈ—ਅਸੀਂ ਕਦੇ  
 ਵੀਆਂ ਬੈਠੀਆਂ ਹਾਂ—ਜਦ ਵੇ ਤੁਸੀਂ ਗਏ ਜਦੋ ਵੇ ਅਸੀਂ ਕੰਮ ਕਰਦੇ  
 ਹਾਂ—ਮੈਂ ਤੈ ਨੂੰ ਬਹੁਤ ਚਿਰ ਥੋਂ ਉਡੀਕਦਾ ਸਾ—ਮੈਂ ਨੂੰ ਚਿਰਾਂ ਤੇ ਭਰਮ  
 ਪਿਆ ਹੋਇਆ ਹੈ \*—ਮੈਂ ਤਾ ਕਿੰਨੇ ਹੀ ਚਿਰਾਂ ਤੇ ਤਿਆਰ ਸੀ—  
 ਦਸਾਂ ਯਾਗਾਂ ਵਰਿਹਾਂ ਥੀਂ ਮੈਂ ਤਰਨ ਤਾਰਨ ਦਾ ਮੇਲਾ ਵੇਖਦਾ ਹਾਂ—  
 ਪੰਜਮੇਂ ਦਿਨ ਨੂੰ ਛਪਾਰ ਦਾ ਮੇਲਾ ਹੈ—ਕੈ ਦਿਨਾਂ ਨੂੰ ਕੰਮ ਪੂਰਾ ਹੋਊ  
 —ਅੱਠਾਂ ਦਸਾਂ ਦਿਨਾਂ ਨੂੰ ਕਲਕ ਪੱਕ ਜਾਊ—ਇਤਨੇ ਵਿੱਚ ਨਾਨਕ  
 ਵੇ ਪਿਉ ਨੂੰ ਖਬਰ ਹੋਈ ਜੋ ਨਾਨਕ ਪਖੀਰ ਹੋ ਗਿਆ—ਐਤਨੇ ਚਿਰ  
 ਨੂੰ ਅਸੀਂ ਕੀ ਕਰਿਯੇ—ਮੈਂ ਆਬੁਲ ਤਾਈਂ ਆਵਾਂਗਾ—ਮੈਂ ਸਵੇਰ ਥੋਂ  
 ਲਾ ਆਬੁਲ ਤਾਈਂ ਮਿਹਨਤ ਕੀਤੀ—ਮੈਂ ਨਹੀਓਂ ਆਂਦੀ †—ਮੈਂ  
 ਤੇਰੇ ਪਿਉ ਨੂੰ ਘੱਲਦੀ ਹਾਂ—ਮੈਂ ਬੁਹਾ ਭੇੜ ਲੈਂਦੀ—ਉਹ ਦਾ ਸਾਰਾ  
 ਹਾਲ ਲਿਖਣਾ ਐਖਾ ਹੈ ਪਰ ਕੁਛ ਲਿਖਦਾ ਹਾਂ—ਜੇ ਕੱਲ ਨੂੰ  
 ਮਜ਼ਰ ਨਾ ਆਏ ਤਾਂ ਕੀ ਕਰੋਗੇ—ਜਿਸ ਵੇਲੇ ਨਾਨਕ ਜੀ ਦੀ ਕੁਛ-  
 ਮਾਈ ਹੋਈ ਉਸ ਵੇਲੇ ਮੈਂ ਨੂੰ ਤੁਰਤ ਖਬਰ ਕਰਨੀ—ਜੇ ਹੁਲ ਮੈਂ ਤੈ  
 ਨੂੰ ਛੱਡ ਦਿੱਤਾ ਤੇ ਤੂੰ ਮੁੜ ਨਾ ਆਇਆ ਤਾਂ ਮੈਂ ਤੇਰਾ ਕੀ ਕਰ ਲੈਣਾ  
 ਹੈ ‡—ਜੇ ਅਸੀਂ ਤਿੰਨੇ ਜੀਉਂਦੀਆਂ ਰਹੀਆਂ ਅਤੇ ਪਰਮੇਸੁਰ ਨੈ  
 ਸਭਨਾਂ ਦਾ ਮਨੋਰਥ ਬੀ ਪੂਰਾ ਕੀਤਾ ਤਾਂ ਕਿਸੇ ਵੇਲੇ ਇਸ ਗੱਲ ਦੀ  
 ਨਿਰਲਯ ਹੁਵੇਗੀ॥—ਜੇ ਅਸੀਂ ਇਨ੍ਹਾਂ ਦਾ ਨੱਕ ਨਾ ਤੰਨਿਆ ਤਾਂ

\* ਮੈਂ ਨੂੰ ਭਰਮ ਪਿਆ ਹੋਇਆ ਹੈ, 'suspicion is fallen to me,'

i. e. 'I suspect,' 'I have a suspicion'

† ਆਂਦੀ, more properly ਆਉਂਦੀ.

‡ ਮੈਂ ਤੇਰਾ ਕੀ ਕਰ ਲੈਣਾ ਹੈ, 'what must I do to you?' After ਕੀ  
 the word ਹਾਲ is to be supplied.

॥ This remark is made by one of three girls who each presented  
 to a holy saint a petition for what she most desired as her future

ਸਾ ਨੂੰ ਵਜ੍ਹਾ ਬਹਿਣਾ—ਜੇ ਤਾਪ ਲਹਿ ਗਇਆ ਤਾਂ ਮੈਂ ਸੰਝ ਤਾਈਂ  
ਆਵਾਂਗਾ.

I have been waiting (*sitting*) for a long time.—  
Since I heard this I have strongly suspected (*much  
suspicion is fallen to me*) that he probably did (it).—  
Since he has been coming to my house.—Since the day  
that he came to my house.—Since the day that they  
came to my house.—Since that day it has not rained.  
—He has been gone since sunrise. (*since the sun rose*)  
—The fever has not gone off (*subsided*) for four or  
five days.—How soon (*by when*) will the work be com-  
pleted?—The work will be completed in about ten days.  
—How soon will the rains begin?—It rained steadily  
(*ਬਰਾਬਰ*) from Monday till Thursday.—Meanwhile  
a large crowd assembled.—Meanwhile a policeman  
came and seized (them) both.—I will come immedi-  
ately.—Wait, I will open the door.—If he does not agree  
to what I say (*to my word*) I will come and tell you.—  
If it rains tomorrow we shall not go.—If your brother  
comes from Batálá I will ask him.

---

lot. The purport of the passage is that if their wishes were granted it  
would then be seen which had made the wisest choice.

## CHAPTER XLII.

THE DATIVE CASE.—THE ABLATIVE CASE.—PRONOUNS  
IN APPOSITION WITH A NOUN.

317. The Dative case is often used to express *de-*  
*sign* or *purpose*.

Ex. ਸਰੀਸ ਘਾਹ ਨੂੰ ਗਿਆ ਹੈ, 'the groom has gone for  
grass'; ਮੈਂ ਬਾਗ ਦੀ ਰਾਖੀ ਨੂੰ ਬੈਠਾ ਹਾਂ, 'I am sitting to watch  
the garden,' lit., 'for watching,' or 'keeping.' In the  
*Janam Sākhī* a Muhammadan priest makes the follow-  
ing confession; ਜਿਸ ਵਖਤ \* ਅਸੀਂ ਸਿਜਦੇ ਨੂੰ ਗਏ ਉਸ ਵਖਤ  
ਮਾਡਾ ਦਿਲ ਖੋਲ੍ਹਿਆਂ ਨੂੰ ਗਿਆ ਮਾ, 'when (at what time)  
I went for prayers my heart had gone for horses,' i.e.  
instead of thinking of my devotions, my mind was  
occupied with the purpose I had of buying horses.

318. The infinitive is used in the Dative case in  
the same way. Ex. ਉਹ ਦੇਖਣ ਨੂੰ ਗਿਆ, 'he went to see';  
ਨਾਉਣ ਨੂੰ ਲੋਕ ਬਹੁਤ ਆਏ ਮੇ, 'many people had come to  
bathe.' The case sign may be omitted; as, ਨਾਨਕ ਮਰੀ  
ਓਗਾਉਣ ਜੰਗਲ ਨੂੰ ਗਿਆ, 'Nānak went to the jungle to  
graze the buffalo.' The meaning is different when the  
infinitive is followed by the substantive verb. It then  
denotes that the action is about to take place.† Ex. ਮੈਂ

\* ਵਖਤ, the Arabic for ਵੇਲਾ, 'time.'

† See § 168 (6)

ਜੁਠੇ ਰੋਟੀ ਖਾਣ ਨੂੰ ਸੀ, 'I was just about to eat my dinner';  
ਮੈਂ ਕਹਿਣੇ ਨੂੰ ਸੀ, 'I was about to say' In this construc-  
tion ਨੂੰ must be expressed.

319. Again the Dative is used to denote the price given or asked for a thing.

Ex. ਇਹ ਦੋ ਆਂਨੇ ਨੂੰ ਬਿਕਦਾ ਹੈ, 'this sells for two annas';  
ਮੈਂ ਇੱਕ ਰੁਪਈਏ ਨੂੰ ਇਹ ਪੋਥੀ ਲਿਆਇਆ, 'I bought (lit., 'brought') this book for one rupee.'

a. Note the distinction between the Genitive of *value*, as explained in § 310 (3), and the Dative of *price*. The former expresses in a general way what a thing is worth, but it as well as the Dative is employed also to denote the actual price of a thing, in the following manner. The seller uses the genitive when he says what he will *take* for it, and the dative when he says what he will *give* it for. The buyer on the other hand uses the genitive when he says what he *gave* or will give, and the dative when he says for what he got it.

Ex. ਇਹ ਸਭੀ ਰੁਪਈਏ ਦਾ ਘੋੜਾ ਹੈ, 'this horse is worth 100 rupees.'

ਇਸ ਘੋੜੇ ਦਾ ਮੈਂ ਸਭੀ ਰੁਪਈਆ ਲਿਆਂਗਾ, 'I will take 100 rupees for this horse.'

ਇਹ ਘੋੜਾ ਮੈਂ ਸਭੀ ਰੁਪਈਏ ਨੂੰ ਦਿਆਂਗਾ, 'I will give this horse for 100 rupees.'

ਇਸ ਘੋੜੇ ਦਾ ਮੈਂ ਸਭੀ ਰੁਪਈਆ ਦਿੱਤਾ, 'I gave 100 rupees for this horse.'

ਇਹ ਘੋੜਾ ਮੈਂ ਸਉ ਰੁਪਈਏ ਨੂੰ ਲੈਆਇਆ.\* 'I got this horse for 100 rupees.'

320. The Dative also denotes *use*, as in the following; ਇਹ ਨੂੰ ਤੁਸੀਂ ਕੀ ਕਰੋਗੇ, 'what will you do with this'? i. e., of what use will it be to you?

321. With an adjective in the predicate a noun is often construed in the Ablative case to denote *that with respect to which* it is predicated.

Ex. ਸਿਰ ਤੇ ਨੰਗਾ, 'naked with respect to (his) head,' i. e., 'bareheaded'; ਪੈਰਾਂ ਤੇ ਨੰਗੀਆਂ ਕਢੇ ਨਹੀਂ ਰਹਿੰਦੀਆਂ, 'they never go ('remain') barefooted'; Sometimes the noun is quite superfluous as the adjective alone expresses everything. Ex. ਉਹ ਅੱਖ ਤੇ ਕਾਲਾ ਸੀ, 'he was one-eyed with respect to his eye'; ਸਿਰੋਂ ਗੰਜੀ, 'baldheaded with respect to her head.'

322. As regards the usage to be followed when a personal pronoun stands in apposition with a noun or an adjective employed as a noun, in an oblique case, there are a few points which should be carefully noted.

(1) The case suffix may be placed after the latter only; as, ਮੈਂ ਨਿਰਭਾਗੀ ਨੂੰ, 'to me unfortunate one.' The plurals of the first and second persons are expressed in the forms ਅਸਾਂ, ਤੁਸਾਂ (not ਅਸਾ, ਤੁਸਾ or ਤੁਹਾ); as, ਅਸਾਂ ਜੱਟਾਂ ਵੇਂ, 'by us Jats'; ਤੁਸਾਂ ਦੁਹਾਂ ਨੂੰ, 'to you both,' 'to you two.'

---

\* ਲੈ ਆਇਆ = ਲੈਕੇ ਆਇਆ, 'having taken came' = 'brought,' or 'got,' the same as ਲਿਆਇਆ.



(2) Or the suffix is repeated, with the effect of throwing the emphasis on the word with which the pronoun is in apposition. Thus, if we wished to say, e. g., 'To us men (as distinguished from the brutes) God has given intelligence,' we should express it in this way, **ਸਾ ਨੂੰ ਮਨੁੱਖਾਂ ਨੂੰ ਪਰਮੇਸੁਰ ਨੈ ਬੁੱਧ ਦਿੱਤੀ ਹੈ**, but if our meaning were, 'To us (as distinguished from other men) God has given intelligence,' we must say, **ਅਸਾਂ ਲੋਕਾਂ ਨੂੰ ਪਰਮੇਸੁਰ ਨੈ ਬੁੱਧ ਦਿੱਤੀ ਹੈ**. The second form might be used for the first though it would not express the meaning so clearly, but never the first for the second.

(3) If the pronoun and the word with which it is in apposition are in the Genitive case, the former may either take the oblique form as above, without the suffix, or the usual form of the Genitive, **ਮੇਰਾ, ਸਾਡਾ, ਤੁਹਾਡਾ**, &c. Usually both are inflected to agree with the governing noun.

Ex. **ਤੁਸਾਂ ਜੱਟਾਂ ਦੀ ਕੀ ਰੀਤ ਹੈ**, 'what is the custom of you Jats?' **ਮੈਂ ਤੇਰਾ ਸੁਕਰ ਕਰਦਾ ਹਾਂ ਜੋ ਅਜਿਹਾ ਬਾਲਕ ਮੇਰੇ ਗਰੀਬ ਦੇ ਘਰ ਉਪਜਾਇਆ**, 'I thank thee that thou hast caused to be born such a child in the house of me a poor (man)'; **ਤੁਹਾਡੀਆਂ ਮੁਸਲਮਾਨਾਂ ਦੀਆਂ ਝੀਮਤਾਂ**, 'the women of you Muhammadans'; **ਸਾਡੀ ਖੇੜੀਆਂ ਦੀ ਗੰਗਾ ਜੀ ਤਾ ਹੱਟੀ ਹੈ**, 'the Ganges of us Khattrís is the shop'.\*

---

\* Spoken ironically, meaning, 'We Khattrís have no time for religious observances. Money is the object of our devotion, as the Ganges is of others.' reminding us of the words of the Apostle in Phil. 3 : 19, 'whose god is their belly.'

(4) Sometimes however this agreement with the governing noun is lost sight of, and the pronoun is inflected as if it were a qualifying adjunct of the word with which it is in apposition, as in the following sentence ; ਕੋਈ ਐਸੇ ਸਾਡੇ ਪਰਦੇਸੀਆਂ ਦਾ ਦੁਸਮਲ ਤਾ ਨਹੀਂ, 'no one will causelessly be an enemy of us strangers.' It would be more in accordance with the rule, and with common usage to say, ਸਾਡਾ ਪਰਦੇਸੀਆਂ ਦਾ ਦੁਸਮਲ.

(5) When the word with which the pronoun is in apposition is governed by a postposition that is used with the Genitive case, the same rule applies as above. The pronoun may take the oblique form simply or be put in the genitive. Ex. ਤੁਹਾਡੇ ਹਿੰਦੂਆਂ ਵਿੱਚ or ਤੁਸਾਂ ਹਿੰਦੂਆਂ ਵਿੱਚ, 'among you Hindus.'

#### NOMINAL COMPOUNDS.

ਕਿਸੇ ਨੂੰ (or ਉੱਤੇ) ਦੰਡ ਲਾਉਣਾ, 'to punish one.'

ਕਿਸੇ ਦਾ ਸ਼ੁਕਰ ਕਰਨਾ, 'to thank one.' (not generally used except with reference to God.)

#### EXERCISE.

ਅਸੀਂ ਤੁਹਾਡੇ ਦਰਸਣ ਨੂੰ ਆਏ ਹਾਂ—ਉਹ ਸੈਂਦੇ ਨੂੰ ਬਜਾਰ ਗਿਆ ਹੋਇਆ ਹੈ—ਅਸੀਂ ਜੋ ਨਾਨਕ ਦੇ ਨਾਲ ਰਹਿੰਦੇ ਹਾਂ ਜੋ ਆਪਣੇ ਭਲੇ ਨੂੰ ਰਹਿੰਦੇ ਹਾਂ—ਕਾਲੂ ਖਬਰ ਨੂੰ ਆਇਆ ਹੈ—ਉਹ ਕਿਸੇ ਕੰਮ ਨੂੰ ਘਰੋਂ ਗਏ ਹੋਏ ਸਨ—ਜੇ ਆਗਿਆ ਹੋਵੇ ਤਾਂ ਆਪ ਦੇ ਦਰਸਣ ਨੂੰ ਆਵਾਂ—ਗਤੀ ਸਭੇ ਗਵਲ ਆਇ ਬੈਠੀਆਂ—ਅਸੀਂ

ਮਦਰਸੇ ਪੜ੍ਹਨ ਨੂੰ ਰੋਜ ਜਾਦੇ ਹਾਂ—ਤੁਸੀਂ ਕਾਹ ਨੂੰ ਗਏ ਸਉ—ਚੱਲੇ  
 ਅਸੀਂ ਸਹਿਰ ਦੇਖਣ ਨੂੰ ਜਾਇਓ—ਮਰਦਾਨਾ ਨੱਗਰ ਵਿੱਚ ਸੈਲ ਕਰਨ  
 ਨੂੰ ਗਿਆ ਸਾ—ਬਾਹਲੇ ਲੋਕ ਦੇਵੀ ਦਾ ਦਰਸਣ ਕਰਨ ਨਿੱਕਲੇ ਹਨ  
 —ਇਹ ਮਾਲ ਕਿੰਨੇ ਦਾ ਹੈ—ਤੈਂ ਆਪਣੀ ਜਮੀਨ ਕਿੰਨੇ ਨੂੰ ਵੇਚੀ—  
 ਤੁਸਾਂ ਉਹ ਦਾ ਕਿੰਨਾ ਦਿੱਤਾ—ਇਹ ਬਠਦ ਤੁਸਾਂ ਕਿੰਨੇ ਨੂੰ ਲਿਆ  
 ਸੀ\*—ਮੈਂ ਆਪਣਾ ਘਰ ਪੋਛੇ ਤਿੰਨ ਸੈ ਰੁਪਈਏ ਨੂੰ ਵੇਚ ਦਿੱਤਾ—  
 ਐਂਨੀਆਂ ਇੱਟਾਂ ਨੂੰ ਅਸੀਂ ਕੀ ਕਰਾਂਗੇ—ਜਦ ਭੇਰੇ ਕੋਲ ਘੋੜਾ ਹੀ ਨਹੀਂ  
 ਹੈ ਤਾਂ ਕਾਂਠੀ ਨੂੰ ਕੀ ਕਰੇਗਾ—ਉਹ ਪਾਲੀ ਤੇ ਤਿਹਾਇਆ ਮਰ ਗਿਆ  
 —ਕਿੰਨੇ ਪੇਟੇ ਝੁੱਖੇ ਮਰਦੇ ਹਨ—ਉਹ ਦੋਹਾਂ ਪੈਰਾਂ ਤੇ ਲੰਗੜਾ ਸੀ—  
 ਉਹ ਅੱਖਾਂ ਤੇ ਅੰਨਾ ਸੀ—ਮੈਂ ਨਿਰਅਪਰਾਧ ਨੂੰ ਤੁਸਾਂ ਕਿੰਉ ਦੰਡ  
 ਲਾਇਆ—ਅਸਾਂ ਗਰੀਬਾਂ ਨੇ ਉਹ ਦੀ ਬਰਾਬਰੀ ਕਿੰਕਰ ਕਰਨੀ ਹੈ  
 —ਕਾਸਮ ਨੇ ਕਿਹਾ ਭੋਬਾ ਲਾਲਾ ਜੀ ਅਸੀਂ ਗਰੀਬਾਂ ਨੇ ਤੁਹਾ ਨੂੰ ਕੀ  
 ਦੇਣਾ ਸਾ ਸਗੋਂ ਤੁਸੀਂ ਨਿਕਾਹ ਵਿੱਚ ਕੁਛ ਨੇਉਂਦਾ ਘੱਲਦੇ †—ਅਸਾ  
 ਨੂੰ ਬੇਗੁਨਾਹਿਆਂ ਨੂੰ ਇਨ੍ਹਾਂ ਖੰਡਰੀਆਂ ਭਾਂਗਾਂ ਨਾਲ ਬਿਛਾ ਦਿੱਤਾ ਹੈ  
 —ਤੁਹਾ ਨੂੰ ਵਹਾਂ ਨੂੰ ਅਸੀਂ ਨਾਲ ਲੈ ਚੱਲਾਂਗੇ—ਤੁਹਾ ਨੂੰ ਨਿਆਣੀ  
 ਨੂੰ ਮੈਂ ਕਿਛੁੰ ਦੱਸਾਂ—ਤੁਹਾਡੇ ਮੁਸਲਮਾਨਾਂ ਵਿੱਚ ਇਹ ਰੀਝ ਨਹੀਂ ਜੁੰਦੀ  
 —ਤੁਹਾਡੀ ਭਗਵਾਂ ਦੀ ਦਇਆ ਹੈ. ‡

They have gone shooting (*gone for sport*) today.

\* ਲਿਆ ਸੀ, 'took,' i. e., got, or bought.

† The Lálá had pressed Kásam for the settlement of a debt, to which the latter replies in effect that so far from his owing him anything the Lálá might very properly have sent him a present to help defray the expenses of a wedding that had taken place in his house.

‡ ਤੁਹਾਡੀ ਦਇਆ ਹੈ, 'it is your kindness,' is equivalent to 'thank you,' 'I have to thank you.'

—The cart has gone for bricks.—What I did, I did for your good (बुद्धि).—I will come to visit you (*for visiting*, भुल्लावाड, or, if peculiar respect is intended, दरमह) tomorrow.—Where is Bholá?—He has gone to eat his dinner (रेटी).—Come let us go to see the rájá's horses.—These goods are worth a great deal. (*worth many rupees*)—I will not take one pice less (बॉट) for this.—How-much will you take for this?—I will give (it) for fifty rupees.—I will not give it for fifty rupees even.—I will not give anything at all (*even*) for it.—I bought (*took*) all this land for 225 rupees —He will never give 250 rupees for it.—He sold his house for half (its) price.—What will you do with two horses?—When there is no game what shall I do with (*what use have I for*) a gun?—Do not go bareheaded into the sun.—The boys go-about barefooted.—Everyone knows that Ranjít Singh was blind in one eye. (*one-eyed*)—This old man is blind in both eyes.—We consider you Hindús idolators.—Why do not the boys of you Muhammadans read?—Few of the girls of us Muhammadans read.—We poor (people) have little land.

## CHAPTER XLIII.

AGREEMENT OF ADJECTIVES.—AGREEMENT OF VERBS.—  
THE USE OF WORDS IN PAIRS.



323. Adjectives in general agree in gender, number, and case, with the nouns they qualify, but if the latter is in the Accusative case, an adjective which ends in **ਆ**, occurring in the predicate, may remain uninflected or take the oblique form masculine, either singular or plural, whatever be the number and gender of the noun.

Ex. ਉਸ ਨੈ ਮੁੰਡੇ ਨੂੰ ਸਰਮਿੰਦਾ ਕੀਤਾ, } 'he made the  
ਉਸ ਨੈ ਮੁੰਡੇ ਨੂੰ ਸਰਮਿੰਦੇ ਕੀਤਾ, } boy ashamed.  
ਉਸ ਨੈ ਮੁੰਡੇ ਨੂੰ ਸਰਮਿੰਦਿਆਂ ਕੀਤਾ, } ed.'  
ਉਸ ਨੈ ਮੁੰਡਿਆਂ ਨੂੰ ਸਰਮਿੰਦਾ ਕੀਤਾ, &c., 'he made the  
boys ashamed.'

ਉਸ ਨੈ ਕੁੜੀ ਨੂੰ ਸਰਮਿੰਦਾ ਕੀਤਾ, } 'he made the  
ਉਸ ਨੈ ਕੁੜੀ ਨੂੰ ਸਰਮਿੰਦਾ ਕੀਤਾ, &c., } girl ashamed.'  
ਉਸ ਨੈ ਕੁੜੀਆਂ ਨੂੰ ਸਰਮਿੰਦੀਆਂ ਕੀਤਾ, } 'he made the  
ਉਸ ਨੈ ਕੁੜੀਆਂ ਨੂੰ ਸਰਮਿੰਦਾ ਕੀਤਾ, &c., } girls ashamed.'  
ed.'

324. Adjectives and other qualifying adjuncts when used with two or more nouns of different genders, either agree with the nearest, or are put in the masculine, generally the masculine plural.

Ex. **ਜੇ ਸੱਤ ਗੁਰੂ ਸਾਡਾ ਜਾਨ ਮਾਲ ਹਾਜਰ ਹੈ,** 'O true *Gurú* our lives and wealth are present,' i. e., at your disposal, or service; **ਭੇਰੇ ਮੁੰਡੇ ਫ਼ੜੀਆਂ,** 'your sons and daughters'; **ਮੇਰੇ ਪੁੱਤ ਅਤੇ ਇਸਤਰੀ ਜੀਉਂਦੇ ਹਨ,** 'my sons and (my) wife are living.'

**325.** There is no uniformity of usage with regard to the agreement of verbs having two or more subjects of different genders. Sometimes the verb agrees with the subject that stands nearest to it, but more commonly the masculine has the preference.

Ex. **ਇਸ ਦੇ ਨਾਲ਼ ਬਾਰਾਂ ਸੌ ਪਿਆਦਾ ਅਰ ਤਿੰਨੜ ਸੌ ਘੋੜ-ਚੜਾ ਅਰ ਦੋ ਭੋਪਾਂ ਸਦਾ ਰਹਿੰਦੀਆਂ ਸੀਆਂ,** 'there always remained with him twelve hundred infantry, and about three hundred cavalry, and two guns'; **ਕਾਲੂ ਅਤੇ ਲਾਲੂ ਅਤੇ ਅੰਮਾਂ ਬੀਬੀ ਤਿੰਨੇ ਇਕੱਠੇ ਹੋਇ ਬੈਠੇ,** 'Kálú and Lálú and Ammán *bibi* all three sat down together'; **ਮਾਡਾ ਅਰ ਮਰਦਾਨਾ ਆਏ,** '(his) mother and Mardáná came.'

**326.** When a verb in one of the perfect tenses has two or more objects of different genders, in the Nominative case, it agrees with the nearest.

Ex. **ਮੈਂ ਇੱਕ ਚਿੜਾ ਤੇ ਇੱਕ ਚਿੜੀ ਪਕੜੀ,** 'I caught a cock sparrow and a hen sparrow.'

**327.** It is a very common practice to use nouns, adjectives, and verbs, in pairs, the two members either being synonymous or having closely related meanings. The second usually adds little or nothing to the meaning of the first, and in translating the phrase often

sounds tautological in English, though in the original, when one gets accustomed to it, it seems natural enough.

Ex. ਇਸ ਨੂੰ ਕੁਝ ਕੰਮ ਕਾਰ ਸਿਖਾਏ, 'teach this (boy) some trade'; ਸਾਧੀ ਸੰਤਾਂ ਦੀ ਟਹਿਲ ਕੇਵਾ ਕਰਨੀ, 'render service to devotees and holy men'; ਕੱਪੜੇ ਬਸਤ, 'clothes'; ਲੋੜੀ ਲਾਲਚੀ, 'covetous'; ਦੇਖ ਡਾਕਕੇ ਚੱਲੋ, 'go looking and investigating,' i. e., 'go cautiously.'

328. If the two members of the pair can be made to rhyme, so much the better.

Ex. ਸਨਯਾਸੀ ਸਿਰ ਤੇ ਲੈ ਪੈਰਾਂ ਡੀਕ ਨੰਗੇ ਪੱਗੇ ਵਿਛੁੜ ਮਠੇ ਰਹਿੰਦੇ ਹਨ, 'Sanyāsis go ('remain') naked from head to foot, rubbed over with ashes'; ਮੈਲਾ ਕੁਚੇਲਾ, 'dirty'; ਇਹ ਪਿੰਜਰਾ ਥੋੜੇ ਜੇ ਦਿਨਾਂ ਨੂੰ ਟੁੱਟ ਫੁੱਟ ਜਾਏਗਾ, 'this cage in a very few days will break up,' i. e., this bodily frame will be dissolved.

329. Some of these combinations must be regarded as compound words, since the two together form one conception different from that of either of them when used separately.

Ex. ਚਰਚਾ ਵਾਰਡਾ, ਬਚਨ ਬਿਲਾਮ, and ਮੱਲ ਬਾਤ, conversation; ਗਿਆਨ ਗੋਸਟ, religious or philosophical discourse or discussion; ਲੇਖਾ ਜੋਖਾ, the business of a shop-keeper, lit., 'accounts and weighing.'

#### NOMINAL COMPOUNDS.

ਨੀਵਾਂ ਪਾਉਣਾ, }  
 ਨੀਵਾਂ ਕਰਨਾ, } 'to lower,' 'to bend down.'

ਐਥਾ ਕਰਨਾ, 'to vex,' 'to cause discomfort.'

ਐਥਾ ਹੋਣਾ, 'to be vexed,' 'to suffer discomfort.'

ਤਕੜਾ ਕਰਨਾ, 'to make strong,' 'to encourage.'

ਜੁਦਾ ਕਰਨਾ, 'to separate.'

ਠੰਡਾ ਕਰਨਾ, 'to cool.'

### EXERCISE,

ਪਰਮੇਸੁਰ ਦੀ ਆਗਿਆ ਪੂਰੀ ਕਰ—ਸਾਡੀ ਬਾਣੀ ਸਿਖਿਆਈ ਹੋ  
 ਗਈ ਹੈ—ਉਸ ਨੇ ਸਭਨਾਂ ਗੁਰੂਆਂ ਦੇ ਸਥਾਵਰ ਕੰਠੇ ਕੀਤੇ—ਉਸ ਨੇ  
 ਸੰਮ ਸਾਰ ਸਭ ਪੂਰੇ ਕੀਤੇ—ਸਭੇ ਉੱਚੇ ਆਲ ਕੰਠੀਆਂ ਹੋਈਆਂ—  
 ਗੱਡੀ ਪੜੀ ਕਰ—ਇਹ ਸੱਲ ਸੁਕਕੇ ਸੁਰਚਿ ਵੱਡੀ ਸਰਖਿੰਦੀ ਹੋਈ—  
 ਆਪਣੇ ਲੀਜੇ ਬਸਤੁ ਮੈਥੇ ਫੁਚੈਲੇ ਨਾ ਰੱਖ—ਉਸ ਨੇ ਅੱਖੀਆਂ  
 ਨੀਵੀਆਂ ਪਾ ਲਈਆਂ—ਉਨ ਮੈਂ ਨੂੰ ਕੱਲਾ ਹੀ ਛੱਡਿਆ ਹੈ—ਨਾਕ  
 ਬੰਦੁ ਨੇ ਮੇਰੇ ਖੋਜੇ ਨੂੰ ਲੰਗੜਾ ਕੀਤਾ ਹੈ—ਮੁਸਠਮਾਨਾਂ ਨੇ ਬਾਬੇ  
 ਅਮਰਦਾਸ ਨੂੰ ਤਿਸ ਦੇ ਸਿੱਖਾਂ ਸਭੇ ਐਥੇ ਕੀਤਾ—ਉਨ ਆਪਣੇ  
 ਸਿੱਖਾਂ ਨੂੰ ਸੱਦਕੇ ਲੜਨੇ ਲਈ ਤਕੜੇ ਕੀਤਾ—ਲੋੜ ਦਿਨਾਂ ਨੂੰ ਨਾਸ-  
 ਡਿਕ ਅਰ ਖੋਟੇ ਸਮਝਦੇ ਹਨ—ਗੁਰੂ ਨੇ ਆਪਣੇ ਚੇਲਿਆਂ ਨੂੰ ਕੱਠੇ  
 ਕੀਤਾ—ਪਿਗਾਲੇ ਦਾ ਰੋਜਾ ਐਥਿਆਂ ਕਰਦਾ ਹੈ ਕੇ ਨਹੀਂ—ਗੁਰੂ ਕੋ-  
 ਵੀਂਦ ਸਿੰਧੂ ਨੇ ਆਪ ਜੋ ਬਾਣੀ ਉਚਰੀ ਉਸ ਨੂੰ ਹੋਰਨਾਂ ਤੇ ਜੁਦਾ  
 ਕੀਤਾ—ਮੇਰੀ ਫੁੱਜਦੀ ਹਿੱਕ ਨੂੰ ਠੰਡੀ ਕਰ—ਝੁੰ ਮੈਂ ਨੂੰ ਕਿੰਉ ਓਪਰੀ  
 ਜਾਂਤਾ \*—ਉਹ ਦੇ ਮੂੰਝੇ ਫੁੱਜੀਆਂ ਕੈ ਹੋਣਗੇ—ਸੁੰਦਰੀ ਆਪਣੇ ਤਰ-  
 ਤਾ ਨੂੰ ਬੋਲੀ ਅਸੀਂ ਹੁਲ ਵਭੇ ਚੰਨਤਾਗ ਹੋਏ ਹਾਂ—ਨਾਨਕੀ ਅਤੇ  
 ਜੀਰਾਮ ਉਹ ਨੂੰ ਦੇਖਕੇ ਬਹੁਤ ਗਜੀ ਹੋਏ—ਅਸੀਂ ਤੇਰੇ ਮਾਤਾ ਪਿਤਾ

\* ਜਾਂਤਾ, Perf. Part. of ਜਾਣਨਾ. See Table of Irregular Verbs.



ਅਤੇ ਚਾਚਾ ਤੈ ਨੂੰ ਵੇਖਕੇ ਕੇਹੇ ਵਖੀ ਹੁੰਦੇ ਹਾਂ—ਇੱਕ ਵਰਖਤ ਉੱਪਰ  
 ਚਿੜੀ ਚਿੜਾ ਰਹਿੰਦੇ ਸੇ—ਇਸ ਤਮਾਸੇ ਦੇ ਕਰਨਵਾਲੇ ਨਟ ਅਤੇ  
 ਕਰਨਵਾਲੀਆਂ ਨਟੀਆਂ ਕਹਾਉਂਦੀਆਂ ਹਨ—ਵਰ ਛੋਟਾ ਅਤੇ ਕਨ-  
 ਯਾ ਵਡੀ ਹੁੰਦੀ ਹੈ—ਜਿੱਥੇ ਕਥਾ ਵਾਰਤਾ \* ਹੁੰਦੀ ਹੋਵੇ ਉੱਥੇ ਜਾਣਾ  
 —ਉਨਾਂ ਦੇ ਬਾਲ ਬੱਚੇ—ਏਹ ਲੋਕ ਜੁਪ ਚੰਗ ਦੀ ਗੀਤ ਨਹੀਂ ਜਾਣਦੇ  
 —ਤਾਰਿਆਂ ਦੀ ਕਿਹੀ ਚਮਕ ਦਮਕ ਹੁੰਦੀ ਹੈ—ਰਿੰਦੂ ਚੋਬੀਆਂ  
 ਅਉਤਾਰਾਂ ਦੀ ਪੁਜਾ ਸੇਵਾ ਕਰਦੇ ਹਨ—ਉਹ ਦੇ ਕੋਲ ਮਾਲ ਪਨ  
 ਬਹੁਤ ਸੀ—ਸੁਰ ਬੀਰ ਸਸੜ ਪਾਰੇ ਉਹ ਦੀ ਡੇਉਢੀ ਪੁਰ ਬੈਠਾ ਸੀ  
 —ਮੁੰਡਾ ਇੱਥੇ ਰਜੁਗਾ ਤਾ ਫੁਫ ਲੇਖਾ ਜੋਖਾ ਸਿੱਖ ਲਊਗਾ—ਫੁੰ ਓਤ †  
 ਵੇਲੇ ਗਤਰੂ ਜੁਆਨ ਹੋਮੇਂਗਾ—ਅਸੀਂ ਰੇਜ ਦਿਹਾੜੇ ਜਾਏ ਹਾਂ—  
 ਤੁਸੀਂ ਕੀ ਚਰਚਾ ਵਾਰਤਾ ਕਰਦੇ ਸਉ—ਆਓ ਅਸੀਂ ਬੈਠਕੇ ਗੱਲ  
 ਬਾਤ ਕਰਿਯੇ—ਪੰਡਤ ਹੋਰੀ ਨੈ ਅੰਜ ਵਡੀ ਕਥਾ ਵਾਰਤਾ ਸੁਣਾਈ—  
 ਅਸੀਂ ਓਨਾਂ ਨੂੰ ਮਾਰ ਫੁੱਟਕੇ ਕੱਢ ਦਿੱਤਾ—ਤੁੜੀ ਸਤ ਜਲ ਬਲ ਗਈ  
 —ਅਸੀਂ ਬਾਹਰ ਫਿਰਨ ਤੁਰਨ ਜਾਏ ਹਾਂ.

I have finished all my work.—I have fulfilled my  
 promise.—Your girls are very discreet.—Gather-up all  
 the bricks.—There must have been two or two and a  
 half lacs of people (ਆਦਮੀ) assembled at the *melé*.  
 —They stopped the train (for) about three quarters  
 of an hour.—How dirty these clothes are.—As they  
 entered the door they lowered their heads.—I went  
 alone.—These boys of yours vex the pandit every-day.

\* ਕਥਾ ਵਾਰਤਾ, the recitation of a religious poem or other book.

† ਓਤ for ਓਸ. See § 90.

—I suffer great discomfort on-account-of (भाते) the heat.—You must be sitting uncomfortably on that stool.—(They) say that the Gulábdásís\* are atheists.—He had one boy and one girl. (*there were born in his [house] one boy, &c.*)—The mother and sons are living together.—His mother (and) father are both living.

---

\* A sect of Hindús, followers of Guláb Dás.

## CHAPTER XLIV.

IDIOMATIC USES OF ਕਰਕੇ.—COMPOUNDS FORMED WITH  
ਕਰਨਾ AND A REDUPLICATED NOUN,

330. The conjunctive participle of the verb ਕਰਨਾ, 'to do,' 'to make,' has a variety of idiomatic uses. The general practice of adding it in its full or contracted form to the conjunctive participles of other verbs in order to strengthen them was noticed under § 189. It is also employed in the following idioms:—

(1) It occurs very frequently as a postposition, meaning 'on account of,' 'by reason of,' or 'by means of.' The word governed by it is put in the oblique form. This usage was noted in § 279. To the examples given there the following may be added.

ਮੈਂ ਇਸੇ ਕਰਕੇ ਪੁੱਛਿਆ, 'on this very account,' or 'for this very reason, I asked'; ਚੋਟਿਆਂ ਭਾਗੀ ਕਰਕੇ, 'by reason of evil fortune'; ਤੇਰੇ ਆਉਣੇ ਕਰਕੇ ਮੈਂ ਵੱਡਾ ਪਰਮਿੰਨ ਹੋਇਆ ਹਾਂ, 'I am (have become) very much pleased at your coming'; ਜਿਨ੍ਹਾਂ ਕਾਰਣਾਂ ਕਰਕੇ, 'for which reasons,' lit., 'on account of which reasons.'

(2) In the following and similar constructions it is equivalent to 'as'; ਅਸੀਂ ਪਰਮੇਸੁਰ ਨੂੰ ਇੱਕ ਕਰਕੇ ਮੰਨਦੇ ਹਾਂ, 'we believe in God as one,' lit., 'making (him) one'; ਠਾਕੁਰ ਨੂੰ ਓਹ ਪਰਮੇਸੁਰ ਕਰਕੇ ਪੁਜਦੇ ਹਨ, 'they worship the idol as God.'

(3) It has the force of the phrase, 'by name.'

Ex. ਉਸ ਨੂੰ ਹੁਣ ਲੋਕ ਬਾਬਾ ਗੁਰ ਦਿੱਤਾ ਕਰਕੇ ਆਖਦੇ ਹਨ, 'people now call him by the name of Bábá Gur Dittá'; ਰਾਜਪੁਤਾਲੇ ਵਿੱਚ ਜੈਪੁਰ ਕਰਕੇ ਇੱਕ ਵੱਡਾ ਮਸ਼ਹੂਰ ਸ਼ਹਿਰ ਹੈ, 'In Rájputáná there is a very celebrated city called Jaipur,' or 'Jaipur by name.' In the following sentence ਕਰਕੇ seems quite redundant; ਉਸ ਖਤ ਦਾ ਨਾਂਉ ਜਫਰਨਾਮਾ ਕਰਕੇ ਆਖਦੇ ਹਨ, 'they call the name of that letter *jafarnámá*,'\* lit., 'making it *jafarnámá*.'

(4) It is used with numerals when they denote groups of different numbers. The numeral is always repeated.

Ex. ਇੱਕ ਇੱਕ ਕਰਕੇ, 'one by one,' 'singly'; ਦੋ ਦੋ ਕਰਕੇ, 'two by two,' 'in pairs'; ਪੰਜ ਪੰਜ ਕਰਕੇ, 'by fives,' 'in groups of five'; ਸੈ ਸੈ ਕਰਕੇ, 'in groups of a hundred'; ਦੋ ਦੋ ਸੈ ਕਰਕੇ, 'in groups of two hundred,' &c.

(5) It occurs in a few phrases like ਬਹੁਤ ਕਰਕੇ, 'especially,' 'for the most part'; ਤਾਂ ਕਰਕੇ, 'therefore'; ਇੱਕ ਮਨ ਕਰਕੇ, 'with mind concentrated upon one point,' lit., 'having made one mind,' or 'having made the mind one.'

831. With the verb ਕਰਨਾ a species of nominal compound is formed with a reduplicated noun. The verb has the force of 'saying,' 'crying,' or something similar, and the noun denotes what is said &c. The

---

\* A famous letter written by Govind Singh, the last of the Sikh Gurús to the Emperor of Delhi.

latter often has no meaning, but is used onomatopoeically to represent some sound.

Ex. ਸੱਪ ਸੱਪ ਕਰਕੇ ਮੁੰਡਾ ਭੱਜ ਗਿਆ, 'crying A snake, A snake, the boy ran away'; ਸਰਨ ਸਰਨ ਕਰਕੇ ਉਹ ਪੈਰੀਂ ਪਇਆ, 'crying Protection, Protection he fell at (his) feet'; ਭੀਂ ਭੀਂ ਕਰਨਾ, 'to hum,' like a bee or a wasp; ਠੀਂ ਠੀਂ ਕਰਨਾ, 'to bang,' 'to pop'; ਢੀਂ ਢੀਂ ਕਰਨਾ, 'to chirp,' as a young bird; ਸੁੰ ਸੁੰ ਕਰਨਾ, 'to hiss,' as a snake, 'to whistle,' as the wind.

#### EXERCISE.

ਪੁੱਪਾਂ ਕਰਕੇ ਜਮੀਨ ਸੁੱਕ ਗਈ—ਮੈਂ ਉਹ ਵੀਆਂ ਗੱਲਾਂ ਸੁਣ ਕਰਕੇ ਵੱਡਾ ਅਨੰਦ ਹੋਇਆ—ਅਸੀਂ ਜਾ ਕਰਕੇ ਭੇਰੇ ਭਗਉ ਨੂੰ ਸੱਦ ਲਿਆਵਾਂਗੇ—ਮੈਂ ਉਸ ਨੂੰ ਪੁੱਤ ਨਰਕੇ ਪਾਇਆ—ਮੈਂ ਤੈ ਨੂੰ ਪਿਉ ਕਰਕੇ ਜਾਣਦਾ ਹਾਂ—ਪੰਜਾਬ ਦੇ ਬਹੁਤੇ ਲੋਕ ਮੁਰਤੀਆਂ ਨੂੰ ਪਰਮੇਸੁਰ ਕਰਕੇ ਮੰਨਦੇ ਹਨ—ਸੂਰਜ ਨੂੰ ਲੋਕ ਦੇਉਤਾ ਕਰਕੇ ਪੂਜਦੇ ਹਨ—ਮੇਰੀਆਂ ਅੱਖੀਆਂ ਜੋ ਵੁਖਦੀਆਂ ਹਨ ਇਸੇ ਕਰਕੇ ਮੈਂ ਪੜਨਾ ਛੱਡ ਦਿੱਤਾ—ਉਹ ਕਿਹੜੀ ਗੱਲ ਕਰਕੇ ਗਰੰਜ ਹੋਇਆ—ਪੰਡਤੀ ਕਿਸ ਸਬੰਧ ਕਰਕੇ ਮੁੰਡੇ ਨੂੰ ਮਾਰਿਆ—ਓਨਾਂ ਦੇ ਜਾਲੇ ਕਰਕੇ ਅਸੀਂ ਵੱਡੇ ਉਦਾਸ ਹੋਏ—ਇਸੇ ਕਾਰਨ ਕਰਕੇ ਮੈਂ ਤੈ ਨੂੰ ਸੱਦਿਆ ਸੀ—ਬਹੁਤ ਮੀਂਹ ਪੈਣੇ ਕਰਕੇ ਅਸੀਂ ਵੱਡੇ ਐੱਖੇ ਹੋਏ—ਭੇਰੇ ਹੀ ਵੱਸਣ ਕਰਕੇ ਮੈਂ ਇਹ ਗੱਲ ਮੰਨ ਲਈ—ਭੇਰੇ ਹੀ ਕਹਿਣੇ ਕਰਕੇ ਅਸੀਂ ਗਏ—ਤੈਂ ਕਿਸ ਸਬੰਧ ਕਰਕੇ ਮੇਰੇ ਕੋਲੋਂ ਇਹ ਪਰਸਨ ਕੀਤਾ—ਸਾਡੇ ਪਿੰਡ ਵਿੱਚ ਦੇਵੀ ਦਾਸ ਕਰਕੇ ਇੱਕ ਬਾਹਮਣ ਵਸਦਾ ਸੀ—ਬਰਿਆਮ ਸਿੰਹੁ ਕਰਕੇ ਇੱਕ ਜਮੀਂਦਾਰ ਨੈ ਮੇਰੀ ਜਮੀਨ ਵਾਹ ਲਈ—ਉਸ ਪਿੰਡ ਦਾ ਨਾਉਂ

ਮਲਬੰਦੀ ਕਰਕੇ ਆਖਦੇ ਹਨ—ਨਾਨਕ ਇੱਕ ਪਗੜ ਪੁਰ ਜੋ ਬਾਛਾ-  
 ਗੁਦਾਈ ਦਾ ਟਿੱਲਾ ਕਰਕੇ ਮਸਹੂਰ ਹੈ ਜਿਸਦਾ—ਜੋ ਗੋਤ ਆਰਤੀ  
 ਨਾਉਂ ਕਰਕੇ ਪਰਗਟ ਹੈ—ਇਹ ਨੂੰ ਗੁਰੂ ਕਰਕੇ ਜਾਣ—ਏਹ ਕੰਥ  
 ਸਾਹਿਬ ਦੀ ਪੋਥੀ ਨੂੰ ਗੁਰੂ ਕਰਕੇ ਮੰਨਦੇ ਹਨ—ਜੋ ਗੁਰੂ ਦਾ ਲੋਕ ਹੈ  
 ਤਾਂ ਸੱਚੇ ਸੱਚ \* ਕਰਕੇ ਜਾਣੀ—ਅਜਿਹੀਆਂ ਆਰਤੀਆਂ ਬਹੁਤ  
 ਕਰਕੇ ਤੀਸੀਆਂ ਗਾਉਂਦੀਆਂ ਹਨ—ਇੱਕ ਇੱਕ ਕਰਕੇ ਬੋਲੇ—ਇੰਟਾਂ  
 ਨੂੰ ਪੰਜ ਪੰਜ ਸਉ ਦੀ ਵੇਰੀ ਕਰਕੇ ਲਾ ਦਿਓ—ਸਉ ਸਉ ਵੇ ਵੇ ਸਉ  
 ਕਰਕੇ ਲੋਕਾਂ ਨੂੰ ਬਠਾਛ ਦਿਓ.

Having given me the book he went away.—Let us start when we have eaten and drunk something.—Shall I go to the village and call the shoemaker? (*having called bring, &c.*)—We do not, like the Hindús, believe in the moon as a god.—Your mother regarded her as a daughter.—On account of the rain the crop will be good this-year.—Today I went to a village called Khánpur.—They call this city Ludeháná.—We will come one by one.—The people sat down in companies of two and three hundred.—Walk (*ਚੱਲਣਾ*) two and two.

---

\* ਸੱਚੇ ਸੱਚ, emphatic form, 'for a truth.'

## CHAPTER XLV.

## THE PASSIVE VOICE.

332. The Passive Voice is much less frequently used in Panjábí than in English, its place being largely supplied by neuter verbs which have a passive signification; as, e. g., ਉਸਰਨਾ, 'to be built'; ਬਣਨਾ, 'to be made'; ਵਸਨਾ, 'to be inhabited'; ਬਿਕਨਾ, 'to be sold'; ਗੁਆਚਨਾ, 'to be lost,' &c. Still it often occurs in the case of both transitive and intransitive verbs. It is formed in three ways.

(1) Any verb may be expressed passively by adding to its gerund the verb ਜਾਣਾ. The latter is conjugated as usual, while the former is inflected to agree with the subject in gender and number.

Ex. ਮਾਰਨਾ, 'to beat,' ਮਾਰਿਆ ਜਾਣਾ, 'to be beaten'; ਦੇਣਾ, 'to give,' ਦਿੱਤਾ ਜਾਣਾ, 'to be given'; ਮੈ ਨੂੰ ਇਹ ਪੋ-  
 ਥੀ ਦਿੱਤੀ ਗਈ, 'this book was given to me'; ਸਾਰੇ ਮੁੰਡੇ ਕੱਢੇ  
 ਗਏ, 'all the boys were turned out'; ਕੁੜੀਆਂ ਕੱਢੀਆਂ ਜਾ-  
 ਲੀਆਂ, 'the girls will be turned out'; ਤੂੰ ਕਿੰਨ੍ਹਰ ਬਖਸਿਅ  
 ਜਾਏਂਗਾ, 'how will you be forgiven'?

a. Instead of ਜਾਣਾ the auxiliary ਹੋਣਾ is sometimes used, but this in a measure modifies the sense, implying a continuance of the condition or action denoted by the verb; as, ਮਿਹਨਤ ਕੀਤੀ ਹੁੰਦੀ ਹੈ, 'labour is being performed.' A construction very closely resembling this, but which I do not

think can properly be regarded as a form of the passive voice, is that in which the Perfect participle, which has a passive sense, compounded with **ਰੋਇਆ** (cf. § 293), is followed by the substantive verb ; **ਉਸ ਦੀ ਲੇਖ ਪੁਰ ਕੱਪੜਾ ਦਿੱਤਾ ਰੋਇਆ ਸੀ**, 'a cloth was laid on his body,' or 'was lying on,' &c. Here the act of placing the cloth is not directly referred to but merely the fact that it was there, and **ਦਿੱਤਾ ਰੋਇਆ** should be regarded as a participle predicatively qualifying **ਕੱਪੜਾ**.

(2) The active voice of verbs, both transitive and intransitive may be construed passively in the tenses formed from the Imperfect participle as well as in the future tenses, both absolute and contingent, by inserting **ਈ** between the root and the termination.

Ex. **ਉਹ ਮਾਰੇਗਾ**, 'he will beat'; **ਉਹ ਮਾਰੀਏਗਾ**, 'he will be beaten.'

**ਉਹ ਮਾਰੇ**, 'he may beat'; **ਉਹ ਮਾਰੀਏ**, 'he may be beaten.'

**ਉਹ ਮਾਰਦਾ ਹੈ**, 'he is beating'; **ਉਹ ਮਾਰੀਦਾ ਹੈ**, 'he is being beaten.'

**ਉਹ ਮਾਰਦਾ ਸਾ**, 'he was beating'; **ਉਹ ਮਾਰੀਦਾ ਸਾ**, 'he was being beating.'

*Rem.* It is not often that one hears or meets with the future tenses in this form, but in those of the Imperfect participle it is not uncommon. The following examples from the *Janam-Sákhí* illustrate its use in the future ; **ਉਹ ਸਿੱਖ ਆਦਰ ਭਾਉ ਨਾਠ ਸੱਚੀ ਦਰਗਾਹ ਵਿੱਚ ਖੜੀਅਨਗੇ**, 'those disciples will be stood (made to stand) with honour in the true presence,' i. e., in the presence of God ; **ਗੁਰੂ ਦੇ ਸਬਦ ਕਰ ਕਰ ਇਸ ਦਾ ਜਨਮ**



ਮਰਨ ਕੱਟੀਏਗਾ, 'by repeating the words of the *Guru* his birth and death will be cut (short),' i. e., he will be relieved of the necessity of passing through the 84,00,000 transmigrations to which men ordinarily are subject. Often in this work **ਐ** occurs for **ਏ** in the terminations of both the absolute and contingent future.\* Ex. ਜਿੱਥੇ ਲੇਖਾ ਮੰਗਿਐਗਾ, 'where an account will be demanded,' viz., at the bar of God ; ਅੱਗੇ ਤੇ ਲੇਖਾ ਮੰਗਿਐ ਨਾਹੀ, 'should not an account be demanded hereafter'?

(3) A third form of the passive construction is used, chiefly when it is intended to convey the idea that a thing is done accidentally or through inadvertence. For this purpose the verb **ਚੋੜਾ** is added to the stem of another verb. Thus, with regard to a person who is observing a fast the question is asked ਜੇ ਕੁੰਹ ਮੂੰਹ ਪਾ ਚੋ ਜਾਏ ਤਾਂ ਫੇਰ ਕੀ ਕਰੇ, 'if anything should (inadvertently) be put into his mouth then what should he do'? This construction is also employed however in a potential sense to denote what *can* be done, and in a semi-potential sense to denote what *has* been done by an effort ; as ਇਹ ਚੁੱਕ ਨਹੀਂ ਚੁੰਦਾ, 'this cannot be lifted,' lit., 'this is not lifted'; ਚੁੰਦ ਚੁੱਕ ਚੋਗਿਆ, 'now it has got lifted.' This would be said when perhaps after several fruitless attempts success has at last been achieved.

333. The agent is put, as in English, in the Ablative case, or may be construed with **ਕੇਲੋ**. Ex.,

---

\* See foot note, p. 135.

ਇਹ ਮੇਭੇ (or ਮੇਰੇ ਕੋਲੋਂ) ਨਹੀਂ ਭੋਲਿਆ ਗਿਆ, 'this was not broken by me.'

334. The verb ਕਹਿਣਾ or ਆਖਣਾ, 'to say,' in the passive voice often signifies 'to be called,' and the subject is put in the Dative case.

Ex. ਉਨ੍ਹਾਂ ਨੂੰ ਸਨਯਾਸੀ ਕਿਹਾ ਜਾਂਦਾ ਹੈ, 'they are called *Sanyāsi*,' lit., '*Sanyāsi* is said to them'; ਇਸ ਦੇ ਸਾਹਮਣੇ ਪੰਜਾਬੀ ਨੂੰ ਗੁਆਰੀ ਕਿਹਾ ਜਾਂਦਾ ਹੈ, 'in the presence of (i. e., 'in comparison with') this Panjābī is called a rustic (language)'; ਗੁਰੂ ਵੱਡੇ ਨੂੰ ਆਖੀਦਾ ਹੈ, 'a great (man) is called a Gurū.'

(1) The Dative of the subject is often used in the same way with other verbs in the passive construction, when used impersonally; as ਜੇ ਰੱਸੀ ਨੂੰ ਵੱਡਿਆ ਜਾਏ, 'if the rope were cut'; ਉਨ੍ਹਾਂ ਨੂੰ ਕੱਲ ਮੰਗਾਇਆ ਗਿਆ ਸੀ, 'they were sent for yesterday.'

335. The passive voice is very commonly used, especially with a negative particle, in a potential sense.

Ex. ਇਹ ਦੁਖ ਮੇਰੇ ਕੋਲੋਂ ਝੁੱਲਿਆ ਨਹੀਂ ਜਾਂਦਾ, 'I cannot endure this pain,' lit., 'this pain is not endured by me'; ਮੁੰਡਿਆਂ ਦਾ ਰੋਣਾ ਮੇਰੇ ਦੇਖਿਆ ਨਾ ਗਿਆ, 'I could not (bear to) see the crying of the boys'; ਪਿਰਕਾਰ ਮੇਰੇ ਇਸ ਜੀਉਣ ਨੂੰ ਕਿ ਮੇਭੇ ਇੱਕ ਨਿੱਕਾ ਜਿਹਾ ਮੁੰਡਾ ਮਾਰਿਆ ਨਾ ਗਿਆ, 'a curse on this my life that I was not able to kill (even) a little boy'; ਇਹ ਕੰਮ ਮੇਭੇ ਨਹੀਂ ਕਰੀਦਾ, 'I cannot do this work.'

336. Even intransitive verbs are construed pas-

sively in an impersonal, and generally a potential sense.\* In this idiom they occur always in the third pers. sing. masc.

Ex. ਮੇਭੇ ਨਹੀਂ ਹੱਸਿਆ ਜਾਂਦਾ, 'I cannot laugh,' lit., 'it is not laughed by me'; ਬੁੱਢੇ ਵੇਂ ਹੁਣ ਉੱਠਿਆ ਨਹੀਂ ਜਾਂਦਾ ਹੈ, 'the old man cannot now rise'; ਅੱਜ ਮੈਂ ਵੇਂ ਨਹੀਂ ਜਾਈਦਾ, 'I cannot go today.'

337. The passive voice used impersonally, with a negative particle, often denotes the *impropriety* of the action.

Ex. ਝੂਠ ਨਹੀਂ ਬੋਲੀਦਾ, 'one ought not to lie,' lit., 'a lie does not be spoken'; ਹੱਸਾ ਨਹੀਂ ਕਰੀਦਾ, 'you must not laugh'; ਹੱਟੀ ਪੁਰ ਬੈਠਿਆਂ ਬੇਗੁਨਾਹਿਆਂ ਨੂੰ ਨਹੀਂ ਫੇੜੀਦਾ, 'it is not right to interfere with innocent folks sitting in (their) shop'; † ਭੀਰਥ ਵਰਤ ਦੀ ਗੱਲ ਮੁਹਿੰ ਕੱਢਕੇ ਫੇਰ ਪਿਛੇ ਨਹੀਂ ਹਟੀਦਾ, 'having vowed to make a pilgrimage or to fast one ought not afterwards to withdraw,' lit., 'having uttered from the mouth the word of a pilgrimage (or) fast one ought not again afterwards to withdraw.'

---

\* Hoernle (§ 530) says, "in a potential sense only," but this is not strictly correct, as witness the expression, ਜਿੱਥੇ ਕਿਤੇ ਜਾਈਦਾ ਹੈ, 'wherever one goes.' Also with the verb ਦੇਖਣਾ, used intransitively, ਜਿੱਥੇ ਕਿਪਰੇ ਦੇਖੀਦਾ ਹੈ, 'in whichever direction one looks.' The verb ਹੋਣਾ, 'to be,' also is used impersonally in the passive form, but without a potential or even a passive meaning. It rather denotes a customary state; as, ਭਾਂ ਬਹੁਤ ਸਰਮਿੰਦਾ ਹੋਈਦਾ ਹੈ, 'then one becomes very much ashamed.'

† The speaker while sitting quietly in his shop in the bazār had been violently abused by some one, for an act of which he was guiltless.

**338.** Of the verbs ਚਾਹੁਣਾ and ਲੋੜਨਾ, 'to desire,' 'to wish,' 'to need,' the Imperfect participle and the Contingent future 3rd pers. sing., in the passive form ਚਾਹੀਦਾ, ਚਾਹੀਏ, ਲੋੜੀਦਾ, ਲੋੜੀਏ,\* are used as adjectives signifying 'desirable,' 'proper,' 'necessary.' The noun denoting the thing that is 'desirable,' 'proper,' &c., is put in the Nominative case. It may be the infinitive mood of a verb or the gerund, as well as any other noun. The subject is in the Dative case.

Ex. ਮੈਨੂੰ ਇਕ ਜੋੜਾ ਜੁੱਤੀ ਚਾਹੀਏ, 'I want a pair of shoes,' lit., 'to me a pair of shoes is necessary'; ਤੈ ਨੂੰ ਬੋਲਣਾ (or ਬੋਲਿਆ) ਨਹੀਂ ਚਾਹੀਦਾ ਹੈ, 'it is not proper for you to speak,' 'you ought not to speak'; ਅੱਜ ਸਾ ਨੂੰ ਜਾਣਾ (or ਜਾਇਆ) ਲੋੜੀਦਾ ਹੈ, 'today it is necessary for us to go,' 'we ought to go.'

(1) Often the subject is unexpressed, and must be supplied from the context, or the phrase is used impersonally.

Ex. ਉੱਥੇ ਨਹੀਂ ਜਾਣਾ ਚਾਹੀਏ, 'one ought not to go there,' or, according to circumstances, 'you ought not to go there'; ਭੂਆ ਆਖਿਆ ਬੇਬੇ ਅਸਾਡਾ ਤੇ ਮਨ ਹੀ ਪੁੱਛਿਆ ਲੋੜੀਏ ਕਿ ਮੱਟੁ ਮਲ ਦੇ ਮਰਨੇ ਅਸਾਂ ਕੇਹੇੜ ਵਖੀ ਚੋਏ ਹਾਂ, '(her) aunt said, Bebe † you should ask my heart how grieved I am at the death of Maṭṭú Mal.'

(2) When construed with the infinitive of a transi-

\* Also spelt ਚਾਹਿਏ, ਚਾਹਏ, ਲੋੜਿਏ.

† ਬੇਬੇ, 'lady,' an affectionate form of address to a girl.

tive verb having its object in the Nominative case, both the infinitive and ਚਾਹੀਦਾ or ਲੋੜੀਦਾ must be inflected to agree with the object in gender and number.

Ex. ਇਹੋ ਜਿਹੀ ਗੱਲ ਸੁਣਨੀ ਨਹੀਂ ਚਾਹੀਦੀ, 'one ought not to hear such a thing'; ਉਹ ਗੱਲਾਂ ਜਾਣ ਲੈਣੀਆਂ ਚਾਹੀਦੀਆਂ ਹਨ, 'one ought to know those things.'

(3) If however the gerund is used it generally remains uninflected, and to agree with it ਚਾਹੀਦਾ and ਲੋੜੀਦਾ also retain the masculine form. Thus, ਇਹੋ ਜਿਹੀ ਗੱਲ ਸੁਣਿਆ ਨਹੀਂ ਚਾਹੀਦਾ ਹੈ, 'one ought not to hear such a thing.' But sometimes it is otherwise; as, ਜੇ ਤਾਂ ਬਲਾਇ ਮਿਲੀ ਚਾਹਿਯੇ (or ਚਾਹੀਦੀ), 'it is necessary that that calamity should be met with.'

339. ਜਾਣੀਦਾ, the Imperfect participle passive of ਜਾਣਨਾ, 'to know,' is idiomatically used as an adverb, signifying 'as it were,' 'as if,' 'so to speak'.\* It must agree with the subject of the verb.

Ex. ਦੀਵੇ ਐਉਂ ਬਲਦੇ ਮੇ ਜਾਣੀਦੇ ਤਾਰੇ ਚਮਕਦੇ ਹਨ, 'the lamps were so burning as it were the stars shining,' 'as if the stars were shining'; ਮੈਂ ਜਾਣੀਦਾ ਰਾਜਾ ਹਾਂ, 'I am a king as it were.' In the following sentences it has a meaning akin to the phrase, 'it seems'; ਹਾਂ ਜੀ ਫੇਰ ਤਾਂ ਤੂੰ ਜਾਣੀਦੀ ਰੋਜ ਜਾਏਂਗੀ, 'yes then it seems you will be satisfied'; ਅਸੀਂ ਜਾਣੀਦੇ ਨਿਆਠੇ ਹਾਂ, 'we it seems are young' (and unfit to be trusted); ਦੇਖ ਤਾ ਜਾਣੀਦੀ ਕੁੜੀ

---

\* See the similar use of the imperative ਜਾਣੇ and ਮਾਨੇ, § 143.

ਨੂੰ ਗਸੀ ਪੈ ਪੈ ਜਾਂਦੀ ਹੈ, 'just look, the girl seems to be repeatedly fainting away.'

#### NOMINAL COMPOUNDS.

ਕਿਸੇ ਦਾ ਆਦਰ ਕਰਨਾ, 'to honour one.'

ਉਹ ਨੂੰ ਗਸੀ ਪੈਂਦੀ (or ਆਉਂਦੀ) ਹੈ, 'he faints.'

#### EXERCISE.

ਇਸ ਲੜਾਈ ਵਿੱਚ ਦੋ ਤਿੰਨ ਸੌ ਸਿੱਖ ਮਾਰਿਆ ਗਿਆ—ਇੱਕ ਇੱਕ ਮਜ਼ਰ ਨੂੰ ਤਿੰਨ ਤਿੰਨ ਆੱਨਾ ਦਿੱਤਾ ਗਿਆ—ਉਹ ਨੂੰ ਕੋ ਆਖੀਦਾ ਹੈ—ਭੈ ਨੂੰ ਫੁਫ ਫਿਹਾ ਨਹੀਂ ਗਿਆ—ਉੱਪਰ ਉੱਪਰ ਦੀਆਂ ਸਾਰੀਆਂ ਟਹਿਲੀਆਂ ਵੱਡੀਆਂ ਜਾਲਗੀਆਂ—ਸੜਕ ਕੁੱਟੀ ਜਾਉ ਭਾਂ ਪੱਕੀ ਬਲੂ—ਇਹੋ ਜਿਹੀ ਗੱਲ ਕਢੇ ਨਹੀਂ ਸੁਲੀ ਗਈ—ਕੈ ਮਨੁੱਖ ਸੰਢੇ ਗਏ—ਉਹ ਭਾਵੇਂ ਬਹੁਤ ਸਮਝਾਇਆ ਗਿਆ ਪਰ ਉਨ ਇੱਕ ਬੀ ਨਾ ਮੰਨੀ—ਰੋਜ਼ੇ ਰਾਜ਼ੇ ਸਭ ਟੋਏ ਵਿੱਚ ਸਿੱਟੇ ਜ ਲ—ਬਾਗ ਕਦ ਸਿੰਜਿਆ ਜਾਉ—ਮੁੰਡਿਆਂ ਨੂੰ ਕਿਹੜੀ ਪੈਥੀ ਪੜਾਈ ਗਈ—ਜੇ ਇਹ ਕੁੜਾ ਫੁਡ ਕੁਕਿਆ ਜਾਂਦਾ ਤਾਂ ਈਗਾ ਸੀ—ਨਾਨਕ ਵਡਾ ਉੱਤਮ ਸਾਧ ਸੁਲੀਦਾ ਹੈ—ਕਾਨ ਜੀ ਦਾ ਨਾਉਂ ਘਨਈਆ ਜੀ ਬੀ ਆਖੀਦਾ ਹੈ—ਕਰੋੜੀਆਂ ਦੀ ਹਕ ਕਤ ਐਉਂ ਸੁਲੀਦੀ ਹੈ—ਜੇ ਛੇ ਰਾਗ ਮਸਾਹੂਰ ਹਨ ਸੇ ਇਸ ਪੰਜਾਬ ਵਿਖੇ ਗਾਮੀਦੇ\* ਹਨ—ਗੱਲੀ† ਕੁਛ ਨਹੀਂ ਪਾਈਦਾ—ਬ੍ਰਾਹਮਣ ਖੰਢੀ ਨੂੰ ਜਨੇਉ ਪਾਈਦਾ ਹੈ—ਭੁਹਾਡੀ ਹੀ ਖੁਸੀ ਲੋੜੀਦੀ ਹੈ—ਨੀਂਗਰ ਬੀ ਜੁਆਨ ਹੈ ਅਤੇ ਲੜਕੀ ਬੀ ਵਡੀ ਸੁਲੀਦੀ ਹੈ—ਜਿਹੇ ਜਿਹੇ

\* ਗਾਮੀਦੇ, for ਗਾਵੀਦੇ, from ਗਾਉਲਾ, 'to sing.'

† ਗੱਲੀ, 'by words,' i. e., by mere talk, or mere profession.

ਕਰਮ ਕਮਾਈਏ ਹੈਨ\* ਤੇਰੇ ਤੇਰੇ ਦਾ ਬੀਚਾਰ ਹੁੰਦਾ ਹੈ—ਪਰਮੇਸੁਰ  
 ਵੀ ਦਰਗਾਹਿ ਵਿੱਚ ਪੁਨਾਂ ਅਤੇ ਪਾਪਾਂ ਦੇ ਦਫਤਰ ਲਿਖੀਏ ਹੈਨ†—  
 ਪਾਪ ਨੂੰ ਸਜਾਇ‡ ਲਿਖੀਦੀ ਹੈ—ਨਿੰਬੂ ਵਿੱਚੋਂ ਰਸ ਨਿਚੋੜ ਲਈਦਾ  
 ਹੈ—ਉਸ ਦਾ ਨਾਉਂ ਫੀਂਗੁਲੀ ਆਖੀਦਾ ਹੈ—ਉਸ ਨਾਲ ਖੁਹ ਤੇ  
 ਪਾਲੀ ਖਿੰਜ ਲਈਦਾ ਹੈ—ਭੰਡਾਰੀ ਬਟਾਲੇ ਵਿੱਚ ਵਢੇ ਆਦਮੀ  
 ਸੁਲੀਏ ਹਨ—ਚਾਰੇ ਦਿਨ ਕਿਸੇ ਕੰਮ ਕਾਜ ਨੂੰ ਹੱਥ ਨਹੀਂ ਲਾਈਦਾ  
 —ਜੇ ਮੰਗੀਦਾ ਹੈ ਜੇ ਪਾਈਦਾ ਹੈ—ਇੱਕ ਪਿੰਡ ਨਨਕਾਣਾ ਕਰਕੇ  
 ਆਖੀਦਾ ਹੈ—ਪ੍ਰਹਲਾਦ ਬੋਲਿਆ ਇਸ ਨਾਉਂ ਦੇ ਗੁਣ ਕਰਕੇ  
 ਤਲਵਾਰ ਨਾਲ ਵੰਢੀਂਦਾ ਨਹੀਂ ਹਾਥੀ ਤੇ ਮਰੀਂਦਾ ਨਹੀਂ ਤੇਲ ਵਿੱਚ  
 ਝਲੀਂਦਾ ਨਹੀਂ ਅੱਗ ਵਿਖੇ ਜਲੀਂਦਾ ਨਹੀਂ ਬਿਖ ਨਾਲ ਮਰੀਂਦਾ ਨਹੀਂ  
 ਜਲ ਵਿਖੇ ਡੁੱਬੀਂਦਾ ਨਹੀਂ‡—ਮੇਰੇ ਕੋਲੋਂ ਪੁੱਤ ਦਾ ਇਹ ਕਲੇਸ ਨਹੀਂ  
 ਦੇਖਿਆ ਜਾਂਦਾ—ਮੈਂ ਵੇਂ ਚੜ੍ਹਿਆ ਨਹੀਂ ਜਾਂਦਾ—ਬੇੜੀ ਬਿਨਾ  
 ਵਰਿਆਉ ਦੇ ਪਾਰ ਲੰਘਿਆ ਨਹੀਂ ਜਾਂਦਾ—ਐਉਂ ਨਹੀਂ ਬੋਲੀਦਾ  
 —ਮੁੰਡਿਓ ਉੱਥੇ ਨਹੀਂ ਜਾਈਦਾ—ਬਹੁਤ ਹਠ ਨਹੀਂ ਕਰੀਦਾ—ਬਸ  
 ਚੁੱਪ ਕਰਕੇ ਬੈਠੇ ਬਹੁਤੀਆਂ ਗੱਲਾਂ ਨਹੀਂ ਬਕਾਈਦੀਆਂ—ਐਠੇ  
 ਆਦਮੀ ਹੋਕੇ ਝੂਠ ਨਹੀਂ ਬੋਲੀਦਾ—ਅੱਜ ਤੁਹਾਨੂੰ ਕੰਮ ਬਹੁਤ  
 ਕਰਨਾ ਚਾਹੀਦਾ ਹੈ—ਮੈਂ ਨੂੰ ਦੇ ਘੋੜੇ ਚਾਹੀਏ ਹਨ—ਮੈਂ ਨੂੰ ਦੇ

\* ਹੈਨ=ਹਨ. See the various forms of the substantive verb as given under § 30.

† ਹੈਨਿ, Ib.

‡ ਸਜਾਇ=ਸਜਾ. The insertion of ਇ is extremely common in all classes of words in the *Janam Sākhī*, from which this sentence is taken.

§ The impious rājā Hirnaykasipu had issued a decree that no one in his dominions should take the divine name. His son Prahlād however, who had enjoyed the instruction of a holy brahman, refused to

ਪੈਚੀਆਂ ਲੈੜੀਦੀਆਂ ਹਨ—ਅੱਜ ਕਿਸੇ ਪਿੰਡ ਜਾਇਆ ਚਾਹੀਏ—  
ਬਰਖਾ ਅਹੀ ਜਹੀ ਪਈ ਭਈ ਜਾਣੀਦੀ ਪਰਲੋਂ ਆਈ ਹੈ.

He will never be forgiven.—Tomorrow three men will be sent.—How-many shrubs will be planted?—How deep will this pit be dug?—What is being sown?—Maize will be sown in the rains.—When will the bridge be built (ਬੰਨਣਾ) over the river?—The girls were seated two and two.—If the root of the tree is cut it will fall of-itself.—My watch was stolen.—The beams have all been put on (ਚੜ੍ਹਾਉਣਾ).—The upper bricks have all been taken up.—I cannot do this work.—I cannot walk (ਭੁਰਨਾ) far.—I cannot bear the sun.—On-account-of my eyes paining I cannot read today.—The child is not yet able to stand.—You ought not to slander anyone.—Boys, you should not make-a-noise where anyone is lying ill.—I do not want anything. (*nothing is necessary to me*)—I want two carts today.—If you want (it) take (it).

---

desist from engaging in his daily devotions, and finding him hopelessly obstinate on this point his wicked father resolved to destroy him. He tried all means in his power but without success. The name of *Hari* proved a charm so potent that no sword would strike, no fire burn, no water drown, no poison harm him. When thrown into boiling oil he came out unscathed, and when a mad elephant was let loose on him, instead of trampling him to death he raised him gently with his trunk and seated him on his back. The passage recounts the marvelous virtues of this name. The words ਮਰੀਦਾ, ਜਲੀਦਾ, and ਡੁਬੀਦਾ are equivalent to ਮਾਰੀਦਾ, ਜਲਾਈਦਾ, and ਡੁਬਾਈਦਾ, or ਮਾਰਿਆ ਜਾਦਾ, ਜਲਾਇਆ ਜਾਦਾ, and ਡੁਬਾਇਆ ਜਾਦਾ. See § 343 and the Paradigm of the Active and Passive Verb in the Appendix.



## NOTE.

340. The first and second forms of the passive voice, viz., that with the auxiliary **नाहा**, and that in which **ए** is inserted after the root, appear to have had a common origin. The Sanskrit passive was formed by adding the suffix **ञ** to the root, and this in the Prákrit was softened to **एअ**, or hardened to **ऐअ**. From these two Prákrit forms arose the inflected passive as used at the present day in several of the dialects of North India.

(1) In Braj **ए** or **ऐअ** is added to the root giving rise to a form closely analogous to the Panjābī inflected passive. Kellogg gives the following example from the *Rājñīti*, which with slight alteration would make a very good Panjābī sentence; **ने दित्तजः बाल अदमवा मे मिधाएजे मे डुकडि नागे.** 'the knowledge which is taught in childhood is not forgotten.' An example from the *Janam Sākhī* identical in form with **मिधाएजे** has been given under § 332 (2), though there it is the contingent future tense, while here it is the present indicative.\*

(2) The Naipāli has retained the Sanskrit **ञ**, making its passive by the insertion of **ऐअ**, which in some circumstances is reduced to **ए**, after the root of the active verb. Mārwāri and Sindhī on the other hand have adopted the Prákrit **अ**, the former adding **ऐअ**, and the latter **ऐअ**, after the root. Thus, from the Sanskrit **पठजडे**, 'it is read,' arose the Prákrit

---

\* Kellogg § 493. a. It has been pointed out (§ 136) that the Cont. Fut. was originally a Present Indicative, and is still extensively used in that sense.

ਪੜੀਅਇ or ਪੜਿੰਜਇ, whence the Mārṡārī ਪੜੀਜੈ, Sindhī ਪੜਿੰਜੈ, Naipālī ਪੜਿੰਜੇ, Panjābī ਪੜੀਏ or ਪੜੀਐ.\*

(3) The passive formed with ਜਾਣਾ, according to Hoernle, arose from a misconception, the Prākṛit in ਜਾ having been in the course of time mistaken for the auxiliary in composition with the participle of the verb, so that from, say, ਪੜਿੰਜਇ sprang the modern ਪੜਿੰਜਾ ਜਾਏ.

311. The use of the passive in a potential sense is common to many of the Aryan languages and dialects of India. The High Hindī so employs it; also the eastern colloquials, the Old Baiswārī of the *Rāmāyan*, and in the west the Gujrātī and Mārṡārī. Of the dialects of Bihār, the Bhojpurī and Maithilī have a special potential passive conjugation formed by adding ਆ to the root of the active verb, in the same way that the Panjābī adds ਈ. Thus, corresponding to the Panjābī ਇਹ ਪੋਥੀ ਪੜੀਦੀ ਹੈ, they say in Bhojpurī, ਈ ਪੋਥੀ ਪੜਾਲਾ, and in Maithilī, ਈ ਪੋਥੀ ਪੜਾਇਅ, 'this book can be read'.† In Panjābī it is generally in the negative form that the passive has this potential force, but not necessarily so. The Bhojpurī and Maithilī also employ the ordinary passive with ਜਾਣਾ in the same way. Thus, Panj., ਮੇ ਭੇ ਚੱਲਿਆ ਨਹੀਂ ਜਾਂਦਾ, Bhoj., ਹਮਰਾ ਮੇ ਚਲਲ ਨਾਂ ਜਾਲਾ, Maith., ਹਮਰਾ ਮੇ ਚਲਲ ਨ ਜਾਇਅ, 'I cannot go'.‡

312. As denoting the *impropriety* of an act, Beames gives the following example from the Gujrātī, ਰਾਜਾ ਦੀ ਅਨਯਾਜ

\* Hoernle, § 481. Kellogg, § 528. Beames, iii. 72.

† Grierson, ii. 136, v. 80. Kellogg, § 511, 566. Taylor § 75:

‡ Grierson, ii. 134, iv. 377.

ਕਰਾਜ ਨਹਿ=Panj., ਰਾਜਾ ਬੀ ਕੁਨਿਆਉ ਨਹੀ ਕਰੀਦਾ, 'a king cannot (must not) commit injustice.' I have noted a passage in the same sense in the *Janam Sakhī* without the negative particle, though this is unusual; ਪੰਡਤ ਬੋਲਿਆ ਨਾਨਕਜੀ ਕਿਸੇ ਦਾ ਆਖਿਆ ਮੰਨੀਦਾ ਹੁੰਦਾ ਹੈ, 'the pundit said, Nānak you ought to mind what one says,' lit., 'one's saying is in the habit of being minded.'

343. Lálá Bihári Lál in his *Panjábi Biháray* gives a somewhat modified form of the inflected passive conjugation, which includes all parts of the verb except the noun of agency, the gerund, and the second person of the imperative mood. I have never heard these forms spoken or met with them in the course of reading except in Bihári Lál's little book, the *Viddiá Ratanákar*, from which a sentence illustrating them has been given in the Exercise. It may be that they are used in some parts of the country only, and I should be glad of any information on this point. They will be found in the *Paradigm* of the Active and Passive Verb in the Appendix.

## CHAPTER XLVI.

## CAUSAL VERBS.

344. From almost any primitive intransitive verb may be formed a first and second *causal* verb. The first converts the intransitive into a transitive verb; the second denotes that the action expressed by the first causal is performed through the medium of another person, in other words, that instead of doing the thing oneself someone else is got to do it.

345. The first causal is formed by adding the suffix **ਆਉ** to the root of the primitive verb, and the second, by adding **ਵਾਉ** in the same way. Thus, from **ਬਚਣਾ**, 'to escape,' are derived **ਬਚਾਉਣਾ**, 'to save,' 'to cause to escape,' and **ਬਚਵਾਉਣਾ**, 'to have saved,' 'to cause to be saved.' Sometimes in English the first causal must be rendered by the same word as the primitive verb, though in a transitive sense, while at others we have no one word corresponding to it.

Ex. **ਲੱਕੜੀ ਜਲਦੀ ਨਹੀਂ**, 'the wood does not burn,'  
'does not kindle.'

**ਮੈਂ ਲੱਕੜੀ ਜਲਾਈ ਹੋ,** 'I have burnt the wood,'  
'have kindled the wood.'

**ਮੈਂ ਲੱਕੜੀ ਜਲਵਾਈ ਹੋ,** 'I have had the wood  
burnt,' 'kindled.'

ਅਸੀਂ ਲੰਘਿਓ, 'shall we pass'? 'shall we cross over'?

ਅਸੀਂ ਤੁਹਾ ਨੂੰ ਲੰਘਾਇਓ, 'shall I take you past'? 'shall I take you across'?

ਅਸੀਂ ਤੁਹਾ ਨੂੰ ਲੰਘਵਾਇਓ, 'shall I have you taken past'? 'shall I have you taken across'?

346. Observe:—

(1) *Adhik* and *Tippi* in the primitive verb disappear in the causals. (cf. § 9).

<i>Primitive.</i>	<i>First Causal.</i>	<i>Second Causal.</i>
ਉੱਠਣਾ, to rise.	ਉੱਠਾਉਣਾ, to raise, lift.	ਉੱਠਵਾਉਣਾ, to have lifted.
ਸੁੱਕਣਾ, to dry, (intr.)	ਸੁੱਕਾਉਣਾ, to dry, (trans.)	ਸੁੱਕਵਾਉਣਾ, to have dried.
ਘੁੰਮਣਾ, to turn, go round.	ਘੁੰਮਾਉਣਾ, to turn.	ਘੁੰਮਵਾਉਣਾ, to have turned.
ਪੱਕਣਾ, to cook, be cooked.	ਪੱਕਾਉਣਾ, to cook.	ਪੱਕਵਾਉਣਾ, to have cooked.
ਘੱਟਣਾ, to decrease. (intr.)	ਘੱਟਾਉਣਾ, to decrease. (trans.)	ਘੱਟਵਾਉਣਾ, to have decreased.
ਵੱਧਣਾ, to increase. (intr.)	ਵੱਧਾਉਣਾ, to increase. (trans.)	ਵੱਧਵਾਉਣਾ, to have increased.

(2) ਨ in the infinitive of the primitive verb becomes ਠ in the causals.

<i>Primitive.</i>	<i>First Causal.</i>	<i>Second Causal.</i>
ਬਣਨਾ, to be made.	ਬਣਾਉਣਾ, to make.	ਬਣਵਾਉਣਾ, to have made.
ਮਿਲਨਾ, to meet.	ਮਿਲਾਉਣਾ, to mix, cause to meet.	ਮਿਲਵਾਉਣਾ, to have mixed, &c.
ਭਰਨਾ, to fear.	ਭਰਾਉਣਾ, to frighten.	ਭਰਵਾਉਣਾ, to cause to be frightened.
ਪੜਨਾ, to read.	ਪੜਾਉਣਾ, to teach.	ਪੜਵਾਉਣਾ, to have taught.
ਸੁਣਨਾ, to hear.	ਸੁਣਾਉਣਾ, to tell, to read aloud, cause to hear.	ਸੁਣਵਾਉਣਾ, to have told, &c.

(3) The agent through whom the action denoted by the second causal is performed is put in the Ablative case; as, ਮੈਂ ਸੁਨਿਮਾਰ ਤੇ ਇੱਕ ਚੁੜੀ ਬਣਵਾਈ, 'I had a bracelet made by the goldsmith.' Or instead of the Ablative suffix, ਕੋਲੋਂ may be used, or ਹੱਥੋਂ, 'by the hand of,' ਹੱਥੀਂ, 'by the hands of.' Ex. ਮੈਂ ਖੜਕੂ ਦੀ ਹੱਥੀਂ ਝਰਸੀ ਬਣਵਾਈ, 'I had a chair made by Kharkú,' lit., 'by the hands of Kharkú'; ਏਹ ਇੱਟੀ ਕਿਸੇ ਕੋਲੋਂ ਉਠਵਾ ਦਿਹ, 'have these bricks taken up by someone.'

(4) A short *a* in the second syllable of dissyllabic roots, when the first syllable has a short vowel, usually becomes silent in the first causal, but in the second it is again pronounced. Thus ;

ਚਮਕਣਾ, *chamakṇá*, ਚਮਕਾਉਣਾ, *chamkauná*, ਚਮਕਵਾਉਣਾ, *chamakwauná*, to shine.

अटवला, *aṭakṇá*, अटवावृला, *aṭkauná*, अटवहावृला, *aṭakwauná*, to be stopped.

उटवला, *bhatakṇá*, उटवावृला, *bhātkauná*, उटवहावृला, *bhatakwauná*, to wander.

बिलवला, *bilakṇá*, बिलवावृला, *bilkauná*, बिलवहावृला, *bilakwauná*, to sob.

बजवला, *kaṛakṇá*, बजवावृला, *kaṛkauná*, बजवहावृला, *kaṛakwauná*, to crash.

(5) Monosyllabic roots having a long vowel shorten it before the causal suffixes. आ is changed to *a*, and occasionally to *इ* or *उ*; ए, ऐ and औ to *इ*; ऊ, ई and औ to *उ*.

Examples are:—

*Primitive.*

*First Causal*

जागला, to wake. (intr.)

जागावृला, to wake. (trans.)

जीवला, to live.

जिवावृला, to make alive.

खेडला, to play.

खिडावृला, to cause to play, let

बैठला, to sit.

बिठावृला, to seat. [play.

बोलला, to speak.

बुळावृला, to make speak.

दौडला, to run.

दुडावृला, to make run.

*Obs.* The word बुळावृला, while used in the sense of 'making to speak' or 'causing to sound,' more commonly means 'to call.'

347. From primitive transitive verbs usually two causals may be formed in the same way as from intransitives, but with this difference, that in the case of most of them there is no distinction of meaning be-

tween the first and the second, or between that formed with the suffix **ਆਉ** and that formed with the suffix **ਵਾਉ**. Thus, from **ਰੱਖਣਾ**, 'to put,' we may make **ਰਖਾਉਣਾ** and **ਰਖਵਾਉਣਾ**, both of which signify 'to have put' or 'to cause to be put'; from **ਗੁੱਡਣਾ**, 'to hoe,' **ਗੁੱਡਾਉਣਾ** and **ਗੁੱਡਵਾਉਣਾ**, 'to have hoed'; from **ਗਿਣਨਾ**, 'to count,' **ਗਿਣਾਉਣਾ** and **ਗਿਣਵਾਉਣਾ**, 'to have counted'; from **ਭੇਜਨਾ**, 'to break,' **ਭੁਜਾਉਣਾ** and **ਭੁਜਵਾਉਣਾ**, 'to have broken'; from **ਫੁੱਟਣਾ**, 'to pound,' **ਫੁਟਾਉਣਾ** and **ਫੁਟਵਾਉਣਾ**, 'to have pounded'; from **ਕਰਨਾ**, 'to do,' **ਕਰਾਉਣਾ** and **ਕਰਵਾਉਣਾ**, 'to have done,' &c. The class of verbs of which this is true are those that denote actions which you can have another do for you, and they comprise by far the greater number of primitive transitive verbs, i. e., those which are not derived from intransitives. Of these the causals always have a *passive* sense. Thus, **ਘੜੇ ਨੂੰ ਭਰ ਦਿਹ**, 'fill the *gharā*'; **ਘੜੇ ਨੂੰ ਭਰਾ** (or **ਭਰਵਾ**) **ਦਿਹ**, 'have the *gharā* filled,' or 'cause the *gharā* to be filled,' not 'to fill.' In the case of the verbs given as examples above, and of many others of the same class it is a matter of indifference which of the causal forms is used. There are some however of which one or the other form seems to be preferred though either would be grammatically correct, and no rule can be given by which to determine this point in any given case.

**348.** There is however a class of primitive transitive verbs which denote actions which you cannot get



another to do for you, at least with the same result to yourself, as, e. g., eating, drinking, tasting, smelling, seeing, learning, understanding, &c. These all form two distinct causals having an *active* sense, though in translating we often have to express the second causal in the passive form. Thus, ਭੁਕਣਾ, 'to eat,' ਭੁਕਾਉਣਾ, 'to feed,' 'to cause to eat,' ਭੁਕਵਾਉਣਾ, 'to have fed,' 'to cause to be fed,' lit., 'to have (someone) cause (a third person) to eat'; ਦੇਖਣਾ, 'to see,' ਦਿਖਾਉਣਾ, 'to show,' ਦਿਖਵਾਉਣਾ, 'to have shown,' 'to cause to be shown.' Verbs of this class, in the causal forms regularly take two objects, a direct object in the Nominative case, and an indirect in the Dative case. Ex. ਉਨ ਮੈਂ ਨੂੰ ਆਪਣਾ ਘਰ ਦਿਖਾਇਆ, 'he showed me his house'; ਮੈਂ ਨੂੰ ਇਹ ਗਗ ਸਿਖਾਈ, 'teach me this tune,' lit., 'cause me to learn this tune.'

349. The verbs ਲਿਖਣਾ and ਪੜ੍ਹਨਾ, belong to either of the above classes, according to the sense in which their causals are used. Thus, if I wish to have someone write a letter for me I say, ਮੈਂ ਚਿੱਠੀ ਲਿਖਾ ਦਿਆਂਗਾ, or ਲਿਖਵਾ ਦਿਆਂਗਾ, 'I will have a letter written,' but using the verb in a different sense, ਮੈਂ ਤੈ ਨੂੰ ਪੈਂਤੀ ਲਿਖਾ ਦਿਆਂਗਾ, 'I will teach you to write the alphabet,' and ਮੈਂ ਕਿਸੇ ਕੋਲੋਂ ਤੈ ਨੂੰ ਪੈਂਤੀ ਲਿਖਵਾ ਦਿਆਂਗਾ, 'I will have you taught by someone to write the alphabet.' So with ਪੜ੍ਹਨਾ; ਮੈਂ ਚਿੱਠੀ ਪੜ੍ਹਵਾ ਦਿਆਂਗਾ,\* 'I will have the

---

\* I do not think ਪੜ੍ਹਾ ਦਿਆਂਗਾ would be used here, since ਪੜ੍ਹਾ

letter read,' but **ਮੈਂ ਤੈ ਨੂੰ ਪਹਿਲੀ ਪੋਥੀ ਪੜਾ ਦਿਆਂਗਾ**, 'I will teach you (to read) the first book,' and **ਮੈਂ ਤੈ ਨੂੰ ਪਹਿਲੀ ਪੋਥੀ ਪੜਵਾ ਦਿਆਂਗਾ**, 'I will have you taught (to read) the first book.'

350. It should be observed that what are known as the causal forms do not necessarily and always imply causation in the strict sense. They are often used for instance when a thing is only *allowed* to be; as **ਉਹ ਨੈ ਆਪਣੀ ਦਾਹੜੀ ਬਹੁਤ ਵਧਾ ਦਿੱਤੀ**, 'he let his beard grow very long'; **ਮੈਂ ਨੂੰ ਉਹ ਫੁੱਲ ਸੁੰਘਾ ਦਿਹ**, 'let me smell that flower.'

#### EXERCISE.

ਉਹ ਕਿੰਨ੍ਹਰ ਬਚ ਗਿਆ—ਕਿਹ ਨੈ ਉਸ ਨੂੰ ਬਚਾਇਆ—ਅੱਗ ਜਲਵਾ ਦਿਹ—ਅੱਗ ਜਲਾ ਦਿਹ—ਮੇਭੇ ਲੰਘਿਆ ਨਹੀਂ ਜਾਂਦਾ ਹੈ—ਤੁਸੀਂ ਮੈਂ ਨੂੰ ਪਾਰ ਲੰਘਾ ਦੇਵਾ—ਮੈਂ ਵੇਂ ਨਹੀਂ ਲੰਘਾਇਆ ਜਾਂਦਾ—ਤਾਂ ਫੇਰ ਮਲਾਹਾਂ ਕੋਲੋਂ ਮੈਂ ਨੂੰ ਪਾਰ ਲੰਘਵਾ ਦਿਹ—ਬੋੜੀ ਜਿਹੀ ਰੋਟੀ ਪਕਵਾ ਦੇਈ—ਅਸੀਂ ਆਪੇ ਕਿੰਉ ਨਾ ਪਕਾਇਯੇ—ਅਸੀਂ ਏਹ ਸਾਰੀਆਂ ਇੰਟਾਂ ਉਠਵਾ ਦਿਆਂਗੇ—ਅਹ ਰੁੜਾ ਹੁਣੇ ਚੁੱਕ ਲੈ—ਮੇਰੇ ਕੋਲੋਂ ਨਹੀਂ ਚੁੱਕਿਆ ਜਾਂਦਾ—ਫੇਰ ਕਿਸੇ ਤੇ ਚੁਕਵਾ ਲੈ—ਬੁਠਾ ਖੜਕਵਾ ਸੀ—ਬੁਠੇ ਨੂੰ ਕੋਲ ਖੜਕਾਉਂਦਾ ਹੈ—ਮੇਰਾ ਵੁਖ ਬਹੁਤ ਵੱਧ ਗਿਆ—ਪਰਮੇਸੁਰ ਤੇਰੀ ਆਰਜਾ ਨੂੰ ਵਧਾ ਦੇਵੇ—ਇਹ

---

**ਉਲਾ** is used in the special sense of 'to teach,' or 'to teach to read,' except in a few phrases like **ਨੁਆਜ ਪੜਾਉਲਾ**, 'to lead in prayers,' **ਨਿਕਾਹ ਪੜਾਉਲਾ**, 'to officiate at a marriage,' &c.

ਜੋੜਾ \* ਕਿੱਥੇ ਬਣਿਆ—ਇਹ ਜੋੜਾ ਕਿਨ ਬਣਾਇਆ—ਇਹ ਜੋੜਾ ਤੁਸਾਂ ਕੇਹੜੇ ਮੋਚੀ ਕੋਂ ਬਣਵਾਇਆ—ਮੈਂ ਤੈਨੂੰ ਇੱਕ ਗੱਲ ਸੁਣਾਉਣੀ ਹੈ—ਉਨ ਆਪੇ ਤਾ ਨਹੀਂ ਸੁਣਾਇਆ ਪਰ ਕਿਸੇ ਕੋਲੋਂ ਸੁਣਵਾ ਦਿੱਤਾ—ਮੁੰਡੇ ਸਤ ਪੜਦੇ ਹਨ—ਉਨਾਂ ਨੂੰ ਕੋਲ ਪੜਾਉਂਦਾ ਹੈ—ਕਿਸੇ ਕੋਂ ਆਪਣੀ ਉਮਰ ਵਧਾਈ ਨਹੀਂ ਜਾਂਦੀ ਹੈ—ਟੋਏ ਵਿੱਚ ਮਿੱਟੀ ਸਿਟਵਾ ਦਿਹ—ਬਾਹਮਲ ਮੁਰਤੀਆਂ ਨੂੰ ਪੁਜਾਦੇ ਹਨ ਅਤੇ ਲੋਕਾਂ ਭੇ ਬੀ ਪੁਜਵਾਉਂਦੇ ਹਨ.

Dig a pit here.—Have a pit dug.—Have this pit filled (up).—Have earth filled into it.—I have had both the carts loaded.—We will have these branches cut (off).—The Hindús regard it as a virtuous-act to feed the brahmans. (*to cause the brahmans to eat bread*).—Bake the bread.—Have the bread baked by someone.—Dry this cloth.—Have your clothes dried.—Turn your head round.—Have this bed turned round.—The pundit was reading a book (aloud) to the people.—Can you read this book?—Who teaches your boys?—Why do you not have your girls taught to read?—If you are not able to read the letter get someone to read it (for you).

---

NOTE.

351. It has been a matter of surprise to me that the authors of none of the grammars that I have consulted have

---

\* ਜੋੜਾ, 'a pair.' When used alone in this way it means a pair of shoes.

thought to distinguish between those transitive verbs of which the two causals have different meanings, and those of which they are interchangeable with another. Taylor in his Gujrátí grammar comes near to it when he says (§ 79), "As to meaning double causatives are scarcely to be distinguished from single causatives," but he does not mention that there are important exceptions to this, nor does he refer to the distinction between transitive and intransitive verbs in this regard. Possibly these exceptions and distinctions do not exist in Gujrátí.

352. Hoernle (§ 477) says, speaking of the colloquials of Eastern Hindustán, "The double causal of a transitive verb implies that something is done by the intervention of a third person, as **करव**, 'to do,' (Panj. **करना**) **कराविस**, to cause another person to do it" (Panj. **कराविस**). I do not catch the meaning of this. **कराविस** is not a double, but a single, causal, and there is no "third person" involved. The double causal is **करवाविस**, and both that and the single causal signify 'to have done' by a second person. As pointed out in the text the number of transitive verbs of which the double causal supposes the action of a third person is very limited.

353. The Panjábí formation of causal stems by the insertion of **आव** and **वाव** before the verbal ending agrees practically with that of all the principal dialects of Hindí. Thus in the East the Old Baiswári of the *Rámáyan* has 1. **आव**, **आ**, and 2. **वा**; the Bhojpurí and Maithilí, 1. **आव**, and 2. **वाव** or **वाव**; the Mágadhí, 1. **आव** or **आज**, and 2. **वाव** or **वाज**. Of the hill dialects Naipáli forms its first causal in **आव** like the Panjábí, and reduplicates this for the second causal, while in Garhwál and Kumáon the causal stem is formed

by inserting **ਐ**. In the West, the Braj and the dialects of Rájputáná employ the suffixes **ਆਵ** and **ਵਾਵ**. In Gujrátí **ਆਵ** or **ਆਡ** is inserted for the 1st, and **ਭਾਵ** for the 2nd cansal.\*

354. In the *Janam Sákhí* and elsewhere we sometimes meet with the causal stem in **ਆਇ** or **ਵਾਇ**, like the Mágadhí **ਆ-ਯ, ਵਾਯ**. Ex. **ਇਹ ਲੋਕਾਂ ਨੂੰ ਖਵਾਂਇਦਾ ਹੈ**, 'he feeds the people'; **ਨਾਨਕ ਨੂੰ ਤੇਰੇ ਪਾਸ ਪਾਂਇਦੇ ਜਾਂ ਤੂੰ ਨਾਨਕ ਨੂੰ ਪੜਾਇ**, 'I place Nának with you, do you teach Nának.' This form is more archaic than that in **ਉ**, approaching as it does more nearly to the Sanskrit causal affix *aya*.

---

\* Kellogg, §§ 492, 510, 514, 527, 567, 588. Grierson, ii. 103, iii. 69, iv. 381, v. 82. Taylor, §§ 78, 79.

## CHAPTER XLVII.

## CAUSAL VERBS, CONTINUED.

355. Many transitive verbs having monosyllabic close roots inclosing a short vowel form their causal, or, which is the same thing, are made transitive by lengthening the vowel. The second causal is formed in the usual way.

Examples :—

<i>Primitive.</i>	<i>First Causal.</i>	<i>Second Causal.</i>
दङ्गना, to enter,	दाङ्गना, to intro- duce,	दङ्गदाङ्गिणा, to have introduced.
ङ्गुगना, to go,	ङ्गुगना, to send off,	ङ्गुगदाङ्गिणा, to have sent off.
ङ्गुगना, to swim,	ङ्गुगना, to make swim,*	ङ्गुगदाङ्गिणा, to have made to swim.*
भुङ्गना, to return,	भेङ्गना, to return, (trans.)	भुङ्गदाङ्गिणा, to have returned.
मङ्गना, to burn (intr.)	माङ्गना, to burn (trans.)	मङ्गदाङ्गिणा, to have burnt.
धृदङ्गना, to be dug,	धेदङ्गना, to dig,	धृदङ्गदाङ्गिणा, to have dug.

\* Used generally in a metaphorical sense ; to convey over the gulf that separates this world from heaven, hence 'to save,' and 'to cause to be saved.'

ਜੁੜਨਾ, to be joined,	ਜੋੜਨਾ, to join,	ਜੁੜਵਾਉਣਾ, to have joined.
ਫਿਰਨਾ, to turn (intr)	ਫੇਰਨਾ, to turn (trans.)	ਫਿਰਵਾਉਣਾ, to have turned.
ਮਰਨਾ, to die,	ਮਾਰਨਾ, to kill,	ਮਰਵਾਉਣਾ, to have killed.
ਰੁਕਣਾ, to be hindered,	ਰੋਕਣਾ, to hinder,	ਰੁਕਵਾਉਣਾ, to have hindered.

356. A number of verbs of this class form their first causal in both ways, e. g.

*Primitive.**First Causal.*

ਜਲਨਾ, to burn (intr.)	ਜਾਲਨਾ, ਜਲਾਉਣਾ, to burn (trans.)
ਮਿਲਨਾ, to meet,	ਮੇਲਨਾ, ਮਿਲਾਉਣਾ, to mix, cause to meet.
ਮਿਟਣਾ, to be erased,	ਮੇਟਣਾ, ਮਿਟਾਉਣਾ, to erase.
ਚੜਨਾ, to ascend,	ਚਾੜਨਾ, ਚੜਾਉਣਾ, to lift up.
ਰੁਕਣਾ, to suffer neglect,	ਰੋਕਣਾ, ਰੁਕਾਉਣਾ, to let go to ruin.
ਢਿਗਣਾ, to fall,	ਢੇਗਣਾ, ਢਿਗਾਉਣਾ, to throw down.
ਚਰਨਾ, to graze (intr.)	ਚਾਰਨਾ, ਚਰਾਉਣਾ, to graze, pasture, (trans.)

(1) ਨਿੱਕਲਨਾ, 'to come out,' and ਉੱਸਰਨਾ, 'to be built,' make their first causals ਨਿਕਾਲਨਾ, 'to bring out,' and ਉਸਾਰਨਾ, 'to build,' after the analogy of the above.

(2) **दिखना**, 'to be visible,' makes three causals. viz., **देखना**, 'to see,' **दिखाਉना**, 'to show,' and **दिखावाਉना**, 'to have shown.' **दिखना**, 'to be visible,' has no active form in Panjábí, but in the Eastern Hindí it makes it in the same way as the verbs in the above list, by lengthening the vowel. Thus, **दिखव**, 'to be visible' (=Panj. **दिखना**), Active **दीखव**, 'to see.'

(3) The verb **उरना**, 'to be plundered,' 'to be taken away,' when lengthened to **गरना** means 'to be defeated,' and in the form **गराਉना**, 'to defeat.'

**357.** In the case of a few verbs the causal form has lost its usual significance and is either identical in meaning with the primitive verb, or modifies its meaning in one way or other. Thus, e. g.,

**उँवना**, to drive, **उखाਉना**, to drive away.

**बहिनह** } to say, { **बग़ाਉना**, } to be call-  
**आखना**, } { **आखाਉना**, **आखदाਉना**, } ed, to cause  
to be said.

**मँदना**, to call, **मदाਉना**, **मददाਉना**, to be called, to have called.

**भँगना**, to ask for, **भंगाਉना**, to send for, to procure.

**दँबना**, to be buried, &c., **दंबना**, **दबाਉना**, to bury, &c.

**डँलना**, to forget, **डलाਉना**, to forget, or to make forget.

**358.** Several verbs exhibit a variety of irregularities in the formation of their causal derivatives. Most of these are given in the following list.



<i>Primitive.</i>	<i>First Causal.</i>	<i>Second Causal.</i>
<p>खाहा, to eat,</p>	<p>{  खिलाउहा,  खुआउहा,  खुदाउहा,  खुआलना,  }</p>	<p>{  to feed, {  खिलहाउहा,  खुलहाउहा,  } to  have fed.</p>
<p>पीहा, to  drink,</p>	<p>{  पिआउहा,  पिलाउहा,  पिआलना,  }</p>	<p>{  to give to  drink,  पिलहाउहा, to  have given  to drink.</p>
<p>मेहा, to sleep,</p>	<p>{  मुलाउहा,  मुआउहा,  मुआलना,  }</p>	<p>{  to put to  sleep,  मुलहाउहा, to  have put to  sleep.</p>
<p>पेहा, to wash,</p>	<p>{  प्रलाउहा,  प्रआउहा,  }</p>	<p>{  to have  washed,  प्रलहाउहा, to  have washed.</p>
<p>हेहा, to carry  (a burden),</p>	<p>{  हुलाउहा,  हुआउहा,  }</p>	<p>{  to have  carried,  हुलहाउहा, to  have carried.</p>
<p>मीउहा, to sew,</p>	<p>मिआउहा, to have sewed,</p>	<p>मिलहाउहा, to  have sewed.</p>
<p>नाउहा, } to  नगाउहा, }  bathe,</p>	<p>{  नुलाउहा,  नुआलना,  नुगलना,  }</p>	<p>{  to bathe,  (trans.)  नुलहाउहा, to  have bathed.</p>
<p>नीउहा, } to  नीदहा, }  live,</p>	<p>{  निहाउहा,  नुआउहा,  निलाउहा,  निदालना,  नुआलना,  }</p>	<p>{  to make  alive,  निलहाउहा, to  cause to be  made alive.</p>
<p>देखहा, to see,</p>	<p>{  दिखाउहा,  दिखलाउहा,  दिखलना,  }</p>	<p>{  to show,  दिखहाउहा, to  have shown.</p>

ਸਿੱਖਣਾ, to learn,	to	{ ਸਿਖਾਉਣਾ, ਸਿਖਲਾਉਣਾ, ਸਿਖਾਣਨਾ, }	to teach,	ਸਿਖਵਾਉਣਾ, to have taught.
ਕਹਿਣਾ, to say,		{ ਕਹਾਉਣਾ, ਕਹਿਲਾਉਣਾ, }	to be called,	ਕਹਿਲਵਾਉਣਾ, to be called.
ਬੈਠਣਾ, to sit,		{ ਬੈਠਾਉਣਾ, ਬਿਠਾਉਣਾ, ਬੈਠਾਣਨਾ, ਬਿਠਾਣਨਾ, ਬਠਾਣਨਾ, ਬਿਠਲਾਉਣਾ, }	to seat,	ਬਿਠਵਾਉਣਾ, to have seated.
ਦੇਣਾ, to give,		{ ਦਿਆਉਣਾ, ਦੁਆਉਣਾ, ਦਿਲਾਉਣਾ,* }	to have given,	ਦਿਲਵਾਉਣਾ, to have given.
ਫੁੱਟਣਾ, to burst,	ਫੋੜਨਾ,		to burst (trans.)	ਫੁੜਵਾਉਣਾ, to have burst.
ਡੁੱਬਣਾ, to sink,		{ ਡੁਬਾਉਣਾ, ਡੁਬੇਣਾ, ਡੋਬਣਾ, }	to dip,	ਡੁਬਵਾਉਣਾ, to have dipped.
ਲੁਕਣਾ, to hide,		{ ਲੁਕਾਉਣਾ, ਲੁਕੇਣਾ, }	to hide (trans.)	ਲੁਕਵਾਉਣਾ, to have hidden.
ਪੈਣਾ, to fall,	ਪਾਉਣਾ,		to throw, put,	ਪੁਆਉਣਾ, to have thrown, &c.

\* Compare the Mārṣarī ਦਵਾਵਲੇ and ਦਿਗਵਲੇ from ਦੇਣੇ, 'to give.' Kellogg, § 510.

डूटला, } टूटला, }	to break,	डूटना, to break (trans),	डूटनादाडूला,* to have broken.
डूडना, to get wet,	{	डूडूला, डूडूला,	{ to wet, डूडनादाडूला,* to have wetted.
डूडला, to open,	{	डूडला, डूडूला,	{ to open, (trans.) डूडलादाडूला,* to have opened.
डूडला, to be tied,	डूडला,	to tie,	डूडलादाडूला,* to have tied.
डूडना, to tear,	डूडना,	to tear (trans.)	डूडनादाडूला, to have torn.
डूडला, to tear, दूडला, to be sold,	डूडना, to tear (trans.), दूडला, to sell,		दूडनादाडूला,* to have sold.
डूडला, to re- main,	डूडला, to place, keep,		डूडनादाडूला,* to have placed.
डूडला, to es- cape,	{	डूडला, डूडला,	{ to let go, डूडनादाडूला,* to have let go.
डूडना, } डूडला, }	to be joined,	डूडना, to join,	डूडनादाडूला,* to have joined.
डूडना, {	to be plucked up.	{	डूडना, } डूडना, } to pluck up, डूडनादाडूला,* to have plucked up.
डूडना, to be decided,	डूडना,	to decide,	डूडनादाडूला,* to have decided.

\* Words marked with an asterisk may drop दू without change of meaning.

ਲੈਣਾ, to take, ਲਿਵਾਉਣਾ,\* to have taken.  
 ਖੋਣਾ, to be lost, ਗੁਆਉਣਾ, to lose.  
 ਲੱਗਣਾ, to be attached, { ਲਗਾਉਣਾ, } to at- { ਲਗਵਾਉਣਾ, } to have  
 attached, { ਲਾਉਣਾ, } tach, { ਲੁਆਉਣਾ, } attach-  
 ed.

359. There are in Panjábí a considerable number of verbs, many of them intransitive, formed like causals, but which have no primitive, and do not denote causation. Among the most common the following may be noted; ਸਰਮਾਉਣਾ, 'to be ashamed'; ਪਛਤਾਉਣਾ, 'to repent'; ਸਤਾਉਣਾ, 'to persecute'; ਅਬਰਾਉਣਾ, 'to be perplexed'; ਕੁਮਲਾਉਣਾ, 'to wither'; ਖੁਜਲਾਉਣਾ, 'to itch'; ਫੁਸਲਾਉਣਾ, 'to coax'; ਚੁਰਾਉਣਾ, 'to steal'; ਬਥਲਾਉਣਾ, 'to stammer'; ਕਮਾਉਣਾ, 'to earn'; ਜਗਮਗਾਉਣਾ, 'to glitter'; ਚੰਚਲਾਉਣਾ, 'to tremble,' 'be unsteady'; ਖਿਖਿਆਉਣਾ, 'to grin.'

360. To this class belong a number of words which are not so common in Panjábí as in Hindí, in which the root is reduplicated, sometimes with a slight variation. Some of these are onomatopoeic; ਚਿੜਚਿੜਾਉਣਾ, 'to prate,' 'to chatter,' 'to sputter'; ਚਿੜਮਿੜਾਉਣਾ, 'to smart'; ਚੁਲਚੁਲਾਉਣਾ, and ਚੁਲਬੁਲਾਉਣਾ, 'to flutter'; ਝਲਝਲਾਉਣਾ, 'to tingle,' to feel the sensation of the limbs being asleep; ਥਰਥਰਾਉਣਾ, 'to shake,' 'to tremble'; ਬੁੜਬੁੜਾਉਣਾ, and ਘੁੜਘੁੜਾਉਣਾ, 'to mut-

---

\* Compare the Márwáří लदादले from लेले, 'to take.' Kellogg, § 510.

ter,' to talk as if you were saying **ਬੁੜ ਬੁੜ** or **ਘੁੜ ਘੁੜ**; **ਫੜਫੜਾਉਣਾ**, 'to flap the wings,' which is supposed to make a sound like **ਫੜ ਫੜ**.

**361.** Sometimes we hear a verb used in a reduplicated form, the perfect participle neuter being followed by the perfect participle causal. The significance of this construction is difficult to define, as it occurs in different senses, but the following examples will illustrate its use; **ਐਥੇ ਫੁੜ ਰੋਟੀ ਪਕੀ ਪਕਾਈ ਮਿਲ ਜਾਊ**, 'can I get (lit., 'will there be found') any bread ready baked here?' **ਮੇਰੀ ਦੇ ਕੋਲ ਕੋਈ ਜੁੱਤੀ ਬਣੀ ਬਣਾਈ ਹੈ**, 'has the shoemaker any shoes ready made?' **ਉਸ ਨੇ ਮੈਂ ਨੂੰ ਬੈਠੇ ਬਿਠਾਏ ਨੂੰ ਮਾਰਿਆ**, 'he struck me when I was sitting (still),' i. e., without any provocation; **ਜੇ ਮੈਂ ਤੈ ਨੂੰ ਦੱਸਿਆ ਸੇ ਕੋਈ ਸੁਲੀ ਸੁਲਾਈ ਗੱਲ ਨਹੀਂ ਹੈ**, 'what I told you was not on mere heresay'; **ਲੋਕਾਂ ਦੇ ਕਰੇ ਕਹਾਏ ਉਨ ਮੇਰੇ ਉੱਤੇ ਅਰਜੀ ਦੇ ਦਿੱਤੀ ਹੈ**, 'he has prosecuted me by the persuasion of others,' lit, 'he has given a petition on (i. e., against) me by the saying of people.' Also the following which is slightly different in form; **ਸਭ ਖਿੰਡ ਖਿੰਡਾ ਗਏ**, 'they were all scattered.' Here the reduplication merely strengthens the verb, but effects no modification of its meaning.

## CHAPTER XLVIII.

## NOMINAL COMPOUNDS.



**362.** Many nominal compounds have been given in connection with the Exercises from the twentieth Chapter onwards. In the present Chapter some additional lists, borrowed in part from Kellogg's Hindi Grammar, will be given, illustrating this idiom as used with a few common verbs.

**363.** When **करना** is used with a noun or an adjective it is always to be understood that the thing denoted by the noun is done, or that something is put in the state denoted by the adjective. Thus, **डै करना**, 'to fear,' lit., 'to do fear'; **डूच करना**, 'to depart,' lit., 'to do departure'; **थना करना**, 'to set up,' i. e., to put in the position of standing; **दुधी करना**, 'to pain,' 'to grieve,' i. e., to put one into the state denoted by **दुधी**.

**364.** So also when **रहना** is used it denotes the *being* in the state denoted by the word with which it is in combination; as, **अलेप रहे जाणा**, 'to disappear,' lit., 'to become invisible'; **असवार रहना**, 'to mount,' (a horse, &c.) lit., 'to be mounted,' 'to become a rider.'

**365.** Other verbs are used in a similar way in a variety of senses, of which a number of examples have

already been given. Some of these will be repeated here for convenience of reference, and others will be added.

*With ਮਾਰਨਾ, 'to strike.'*

ਭਾਲ ਮਾਰਨੀ, 'to jump,' 'to leap.'	[ 'ridicule.'	ਮੇਖੀ ਮਾਰਨੀ, 'to boast.'
ਠੱਠਾ ਮਾਰਨਾ,* 'to mock,'		ਚੀਕ ਮਾਰਨੀ, 'to scream,'
ਝੁਬਕੀ ਮਾਰਨੀ, } 'to dive.'		'shriek.'
ਚੁੱਡੀ ਮਾਰਨੀ, }		ਵਖ ਮਾਰਨੀ, 'to make a fruit-
ਅਵਾਜ ਮਾਰਨੀ, } 'to shout,'		less effort,' 'to say what
ਹਾਲ ਮਾਰਨੀ, } 'to halloo.		is not true.'
ਧੁੱਮ ਮਾਰਨੀ, 'to rush head		ਗੱਪ ਮਾਰਨੀ, } 'to talk
foremost,' 'to butt.'		ਗੱਪ ਮਜ਼ੇਪ ਮਾਰਨੀ, } non-
ਘੇਰਾ ਮਾਰਨਾ, 'to form a ring'		sense,' 'to boast.'
or 'circle.'	[ 'jerk.'	ਝੱਲ ਮਾਰਨਾ, 'to pull' (a
ਝਟਕਾ ਮਾਰਨਾ, 'to shake,'		<i>punkhá</i> )
ਫੇਰਾ ਮਾਰਨਾ, 'to go the		ਪਾੜਾ ਮਾਰਨਾ, 'to make an
rounds' (as an overseer,		attack' (as robbers.)
a watchman &c.)		ਤਾਨੀ ਮਾਰਨੀ, 'to hinder.'
ਫੁਕ ਮਾਰਨੀ, 'to shriek,' 'cry		ਨਜਰ ਮਾਰਨੀ, 'to glance,'
aloud.'		'take a look.'
ਗਸਟ ਮਾਰਨਾ, 'to keep watch,'		ਲੱਤ ਮਾਰਨੀ, 'to kick'.†
'patrol.'		ਝੁੰਡੀ (or ਝੁੰਡੀ) ਮਾਰਨੀਆਂ,
ਬੈਂਜਾ ਮਾਰਨਾ, 'to use false		'to cry,' 'sob.'
pretenses,' 'play tricks.'		ਫਲਾਂਘ ਮਾਰਨੀ, 'to jump,'
		'skip.'

\* Object construed with ਨੂੰ ਪੁਰ, or ਉੱਤੇ.

† Obj. in the Gen. case.

हपंटा भारना, 'to snatch,'  
'to spring.'

जंदा भारना,\* 'to lock (the  
door, &c.)

भुंज भारना, 'to bite at,' (as  
a horse).

बेलीभां भारनीभां,\* 'to re-  
vile.'

ठेडा भारना, 'to inflict an  
injury.' [against.]

टंकर भारनी,\* 'to knock

सिंथार भारनी, 'to scream,'

ह्विंटे भारने, 'to sprinkle,'  
'splash.'

ढलांथ भारनी, 'to leap.'

ठीम भारनी, 'to throb.'

*With धाला, 'to eat.'*

गम धाला, 'to grieve,' 'be  
patient.' † [raid.]

डै धाला, ‡ 'to fear,' 'be af-

भुरडा धाली, 'to faint.'

मैज धाली, || } 'to swear,'

मुगीट धाली, || } 'take an oath.'

गुमा धाला, 'to be angry.'

धार धाली, 'to be jealous.'

चुगली धाली, § 'to tell tales,'  
'backbite.'

चुमेटा धाला, } 'to spine

चुमेटली धाली, } round.'

ठेडा धाला, ¶ } 'to stum-

ठेडर धाली, ¶ } ble.'

टंकर धाली,\*\* 'to stumble,'  
'to be dashed against  
(a thing).'

धडा धाला (or धाली), 'to be  
at fault,' 'to err.'

बंढी धाली, 'to take a bribe.'

पेधा धाला, } 'to be de-

ढरेष धाला, } ceived.'

भार धाली, 'to receive a

beating.'

बेरने धाले, 'to be lashed  
with a scourge.'

बेड धाला, 'to be caned.'

\* Object in the Acc. case. † Lit., 'to eat one's sorrow.'

‡ Object of the fear in the Abl. case.

|| That by which the oath is taken, in the Gen. case.

§ Obj. in the Gen. case. ¶ Requires the Loc. case with पुर, हुंते.

\*\* The thing struck against, construed with नाल.



ਜੁੱਠੀ ਖਾਣੀ, 'to be beaten with a shoe.' [ed.]	ਪੱਠਾ ਖਾਣਾ, 'to be slapped.'
ਲੱਠਾਂ ਖਾਣੀਆਂ, 'to be kick-	ਭੋਰ ਖਾਣਾ, 'to be shot with an arrow.'

*Obs.* Some of the compounds with ਖਾਣਾ having a passive sense may be made active by using the causal form ; as, ਪੋਖਾ ਖੁਦਾਉਣਾ, 'to deceive,' but in the case of most of them, to effect this, ਮਾਰਨਾ would be substituted for ਖਾਣਾ, or some other form of expression would be employed.

*With ਪਾਉਣਾ, 'to put.'*

ਪ੍ਰਮਾਣ ਪਾਉਣਾ, } 'to eat.'	ਘੇਰ ਪਾਉਣਾ, * 'to sur- round,' 'besiege.'
ਭੋਜਨ ਪਾਉਣਾ, }	ਜੱਠੀ ਪਾਉਣੀ,* } 'to em- ਜੱਠੜੀ ਪਾਉਣੀ,* } brace.'
ਕਥਾ ਪਾਉਣੀ, 'to tell a story.'	ਫੰਮੁਲੀਆਂ ਪਾਉਣੀਆਂ, 'to dance and skip.'
ਕਹਾਉਤ ਪਾਉਣੀ, 'to repeat a proverb.'	ਪਰੇਲੀ ਪਾਉਣੀ, 'to ask a riddle.'
ਝਗੜਾ ਪਾਉਣਾ, 'to start a quarrel.' [sily.]	ਛਿੱਟੇ ਪਾਉਣੇ, † 'to sprinkle,' 'splash.'
ਘੇਰੂ ਪਾਉਣਾ, 'to quarrel noi- ਸ਼ੀਕ ਚਿਹਾੜਾ ਪਾਉਣਾ, 'to raise an outcry.'	ਰਾਹ ਪਾਉਣਾ, * 'to show the way.' [fusion.]
ਠੰਡ ਪਾਉਣੀ, 'to cry out,' 'to make a noise.'	ਰੋਣਾ ਪਾਉਣਾ, 'to cause con-

*With ਆਉਣਾ, 'to come.'*

ਚੇਤੇ ਆਉਣਾ, † 'to remem- ber.'	ਨਜਰ ਆਉਣਾ, † } 'to see.' ਨਜਰੀ ਆਉਣਾ, † }
----------------------------------	---

\* Obj. in the Acc. case.

† Obj. construed with

ਕੁੰ, ਪਰ or ਉੱਥੇ.

‡ Obj. in the Nom. case.

ਪਰਤੀਤ ਆਉਣੀ,*	} 'to be- lieve.'	ਕ੍ਰੋਧ ਆਉਣਾ,†	} 'to be angry.'
ਨਿਰਥਾ ਆਉਣੀ,*		ਗੁਸਾ ਆਉਣਾ,†	
ਭੋਂ ਆਉਣੇ, 'to feel dizzy.'		ਯਾਦ ਆਉਣਾ,†	'to remem- ber.'
ਭਰਸ ਆਉਣਾ,†	} 'to pi- ty.'		
ਦਇਆ ਆਉਣੀ,†			

*Obs.* The subject of these compounds must be put in the Dative case; as, ਉਹ ਗੱਲ ਮੈਂ ਨੂੰ ਹੁਣ ਚੇਤੇ ਆਈ ਹੈ, 'I now remember that thing,' lit., 'remembrance (of) that thing has now come to me'; ਮੈਂ ਨੂੰ ਇਹ ਦੀ ਪਰਤੀਤ ਨਹੀਂ ਆਉਂਦੀ, 'I do not believe it,' 'belief of it does not come to me'; ਮੈਂ ਨੂੰ ਨਜ਼ਰ ਆਉਂਦਾ ਹੈ, 'I see'; ਮੈਂ ਨੂੰ ਭੋਂ ਆਉਂਦੇ ਹਨ, 'I feel dizzy'; ਮੈਂ ਨੂੰ ਉਸ ਉੱਤੇ ਭਰਸ ਆਉਂਦਾ ਹੈ, 'I pity him,' &c.

*With ਲਾਉਣਾ, 'to apply' &c.*

ਉਜ ਲਾਉਣੀ, 'to accuse,' 'calumniate'.	ਸੱਟ ਲਾਉਣੀ,§ 'to give a blow,' 'to hurt.'
ਦੋਸ ਲਾਉਣਾ, 'to accuse,' 'find fault'.	ਟੱਕਰ ਲਾਉਣੀ, 'to butt.'
ਚੁੱਤੀ ਲਾਉਣੀ, 'to dive.'	ਝਟਕਾ ਲਾਉਣਾ,§ 'to shake,' 'to jerk.'
ਠੇਠਾ ਲਾਉਣਾ,§ 'to inflict an injury.'	ਜੰਦਾ ਲਾਉਣਾ,§ 'to lock (the door, &c.)
ਪੱਪਾ ਲਾਉਣਾ,§ 'to slap.'	ਚੱਟੀ ਲਾਉਣੀ,§ 'to fine.'

\* Obj. in the Gen. case, but when used in the sense of believing on a person, construe with ਪਰ, ਉੱਤੇ.

† Object construed with ਪਰ, ਉੱਤੇ. † Obj. in the Nom. case.

|| Object construed with ਨੂੰ, ਪਰ or ਉੱਤੇ; as ਤੂੰ ਕਾਹ ਨੂੰ ਮੇਰੇ ਉੱਤੇ ਉਜ ਲਾਉਂਦਾ ਹੈ, 'why do you calumniate me?' ਉਸ ਨੇ ਮੈਂ ਨੂੰ ਦੋਸ ਲਾਇਆ, 'he found fault with me,' 'he accused me.'

§ Obj. in the Acc. case.

ਟੱਕ ਲਾਉਣਾ,\* 'to put a | ਟੱਕ ਲਾਉਣੀ, 'to gaze,' 'to  
mark (on wood, &c.) | stare.'

ਪਤਾ ਲਾਉਣਾ,† 'to make inquiry about one'

366. In the following list are given a number of idiomatic phrases, many of which are in no sense nominal compounds, but which may conveniently be entered here. They are phrases in common use among the people, and the student if he makes himself familiar with them will find them useful.

ਇਹ ਮੈਂ ਨੂੰ ਬੁਰਾ ਲੱਗਦਾ ਹੈ, 'I do not like this.'

ਉਹ ਦਾ ਪਤਾ ਨਹੀਂ ਲੱਗਦਾ, 'I cannot find it,' 'there is no trace of it.'

ਮੈਂ ਨੂੰ ਉੱਥੇ ਚਾਰ ਦਿਨ ਲੱਗੇ, 'I spent four days there.'

ਉਸ ਨੂੰ ਜੁਏਬਾਜ਼ਾਂ ਦੀ ਸੁਰੂਬਤ ਲੱਗ ਗਈ ਹੈ, 'he has fallen into the society of gamblers.'

ਸਾਡੇ ਆਖੇ ਲੱਗੇ, 'do as I say,' 'follow my advice.'

ਏਹ ਤੇਰੇ ਕੀ ਲੱਗਦੇ ਹਨ, 'how are these (people) related to you'?

ਏਹ ਮੇਰੇ ਭਤੀਜੇ ਲੱਗਦੇ ਹਨ, 'these are my nephews.‡'

ਤੈਂ ਨੂੰ ਆਉਣ ਵਿੱਚ ਵੱਡਾ ਚਿਰ ਲੱਗਿਆ, 'you have been a long time coming.'

ਮੈਂ ਨੂੰ ਪਾਲਾ ਲੱਗਦਾ ਹੈ, 'I feel cold.'

ਮੈਂ ਨੂੰ ਭੁੱਖ ਲੱਗਦੀ ਹੈ, 'I feel hungry.'

ਮੈਂ ਨੂੰ ਡਿਠ ਲੱਗਦੀ ਹੈ, 'I feel thirsty.'

ਮੈਂ ਨੂੰ ਉੱਥੇ ਜਾਣ ਤੇ ਡਰ ਲੱਗਦਾ ਹੈ, 'I am afraid to go there.'

ਮੈਂ ਨੂੰ ਕਾਮੇ ਦੀ ਠੇਕਰ ਲੱਗੀ, 'I stumbled on something.'

\* Obj. in the Acc. case. † Obj. in the Gen. case. ‡ Brother's sons.

ਪਿਆਨ ਸਿੰਘ ਨੇ ਇਹ ਗੱਲ ਸੁਣਕੇ ਦਿਲ ਵਿੱਚ ਬਹੁਤ ਬੁਰਾ ਮੰਨਿਆ,  
‘Dhián Singh hearing this, in his heart took (it)  
very ill.’

ਉਸ ਨੇ ਅਚਰਜ ਮੰਨਿਆ, ‘he was surprised.’

ਘੋੜਾ ਗਰਮੀ ਬਹੁਤ ਮੰਨਦਾ ਹੈ, ‘the horse feels the heat very  
much.’

ਵੈਦ ਬਣਕੇ ਉਸ ਨੇ ਪਾਤਸ਼ਾਹ ਨਾਲ ਮੁੰਲਾਕਾਤ ਕੀਤੀ, ‘pretending  
to be (lit., ‘becoming’) a doctor he visited the king.’

ਉੱਚੇ ਉਸ ਦੇ ਦੋ ਪੁੱਤ ਨੀਉਂ ਦੇ ਹੇਠ ਦਿੱਤੇ ਹੋਏ ਸੇ, ‘two of his  
sons were put (i. e., ‘buried,’ lit., ‘given’) under the  
foundation.’

ਮੈਂ ਉਸ ਤੇ ਹੱਥ ਧੋ ਲਏ, ‘I have washed my hands of him.’

ਬੱਦਲ ਗਰਜਦੇ ਹਨ, ‘it is thundering,’ lit., ‘the clouds are  
roaring.’

In the following the verbs are arranged in alphabe-  
tical order.

ਫਟਕਾ ਕਰਨਾ, ‘to decapitate  
at a stroke.’

ਸਕਾਰ ਖੇਡਨਾ, ‘to shoot,’ ‘to  
hunt.’

ਗੱਲ ਡੇਰਨੀ, ‘to start a sub-  
ject’ (of conversation).

ਹਲ ਚੋੜਨਾ, ‘to plough.’

ਮੱਥਾ ਟੇਕਨਾ,\* ‘to make  
obeisance.’

ਗਹ ਤੱਕਨਾ,† ‘to expect,’  
‘look for,’ ‘await.’

ਉਪਾਰ ਦੇਨਾ, ‘to lend.’

ਉਲਾਂਭਾ ਦੇਨਾ,‡ ‘to reproach.’

ਦਰਸਨ ਦੇਨਾ,§ ‘to appear,’  
‘show oneself,’ ‘grant  
an interview.’

ਦੁਹਾਈ ਦੇਨੀ,\* ‘to appeal.’

ਧੋਖਾ ਦੇਨਾ,‡ ‘to deceive.’

\* Preceded by noun construed with ਨੂੰ or ਅੱਗੇ.

† Obj. in Gen. case. ‡ Obj. in Acc. case. § Preceded by Dat.  
case.

ਰਾਹ ਦੇਖਣਾ,* 'to expect,' 'look for.'	ਮੁਖ ਰੱਖਣਾ,† 'to regard as of prime importance.'
ਪਤਾ ਪੁੱਛਣਾ,* 'to make in- quiry' about one.	ਵਰਤ ਰੱਖਣਾ, 'to fast.'
ਜੜ ਫੜਨਾ, 'to take root.'	ਹੋਥ ਲੱਗਣਾ,‡ 'to be found,' 'obtained.'
ਹਉਕਾ ਭਰਨਾ, 'to sigh.'	ਕੰਨ ਲਾਉਣਾ, 'to listen,' 'be attentive.'
ਖੁਸ਼ੀ ਮਨਾਉਣੀ, 'to rejoice.'	ਉਧਾਰ ਲੈਣਾ,   'to borrow.'
ਬੁਰਾ ਮਨਾਉਣਾ,† 'to take (something) ill.'	ਸਾਹ ਲੈਣਾ, 'to take breath,' 'to rest.'
ਭਲਾ ਮਨਾਉਣਾ, 'to take in good part.'	ਹਉਕਾ ਲੈਣਾ, 'to sigh.'
ਸੁਧ ਰੱਖਣੀ,* 'to remember,' 'look after.' [upon.]	ਦਮ ਲੈਣਾ, 'to take breath,' 'to rest.'
ਧਿਆਨ ਰੱਖਣਾ,§ 'to think	ਹਲ ਢਾਹੁਣਾ, 'to plough.'

## EXERCISE.

ਭੁਜੀ ਨੈ ਖੁਹ ਵਿੱਚ ਛਾਲ ਮਾਰੀ—ਉਹ ਮੇਰੇ ਉੱਤੇ ਠੱਠਾ ਮਾਰਦਾ  
ਸੀ—ਉਹ ਵਡੀ ਮੇਖੀ ਮਾਰਦਾ ਡਿਰਦਾ ਹੈ—ਕੋਲ ਚੀਕਾਂ ਮਾਰਦਾ ਹੈ  
—ਉਨ ਟੋਭੇ ਵਿੱਚ ਚੁੱਡੀ ਮਾਰੀ—ਬੋਜਾ ਨਾ ਮਾਰ—ਭੁਸੀ ਕਿੱਥੇ ਡੇਰਾ  
ਮਾਰਕੇ ਆਏ ਹੋ—ਯੋਜ਼ੈ ਨੈ ਮੇਰੇਆਂ ਢੇਹਾਂ ਲੱਡਾਂ ਮਾਰੇਆਂ—ਉਹ  
ਭੁਕਾਂ ਮਾਰ ਮਾਰਕੇ ਰੋਂਦੀ ਸੀ—ਝਪੱਟਾ ਮਾਰਕੇ ਮੇਰ ਨੈ ਉਹ ਨੂੰ ਫੜ  
ਲਿਆ—ਉਹ ਵਡੀਆਂ ਗੱਪਾਂ ਮਾਰਦਾ ਸੀ—ਰੱਮੇ ਨੂੰ ਵਟਕਾ ਨਾ ਮਾਰ  
—ਕੋਈ ਬਾਹਰ ਹਾਕਾਂ ਮਾਰਦਾ ਮਲੂਮ ਹੁੰਦਾ ਹੈ—ਇਹ ਗੱਲ ਸੁਣਕੇ

\* Obj. in Gen. case. † Obj. in Acc. case. ‡ Preceded by Dat.  
case. || Preceded by Abl. case. § Preceded by Loc. case with  
ਪਰ, ਉੱਤੇ, or by a noun construed with ਵਲ or the Gen. suffix ਦਾ.

ਮੈਂ ਵਡਾ ਗਮ ਖਾਧਾ—ਉਹ ਮੁਰਛਾ ਖਾਇਕੇ ਡਿਗੀ—ਮੈਂ ਨੂੰ ਗੰਗਾ ਜੀ  
 ਦੀ ਸੌਂਹ ਹੈ—ਜੇ ਤੂੰ ਸੌਂਹ ਖਾਕੇ ਬੀ ਬੋਲੇ ਤਾਂ ਸਾ ਨੂੰ ਪਰਤੀਤ ਨਾ  
 ਆਵੇ—ਮਾਲਕ ਨੈ ਉਸ ਨੂੰ ਅਜਿਹਾ ਧੱਕਾ ਦਿੱਤਾ ਕਿ ਉਹ ਘੁਮੇਟਲੀ  
 ਖਾਕੇ ਡਿਗ ਪਿਆ—ਉਹ ਨੂੰ ਦੇਖਦੇ ਹੀ ਰਾਜੇ ਨੈ ਵਡਾ ਗੁਸਾ ਖਾਧਾ  
 —ਕਿਨੇ ਮੇਰੀ ਚੁਗਲੀ ਖਾਧੀ ਹੋਈ—ਤੇਰੇ ਭਰਾਉ ਨੈ ਮੈਂ ਨੂੰ ਵਡਾ  
 ਧੋਖਾ ਦਿੱਤਾ—ਦੇਖੀ ਕਿਤੇ ਧੋਖਾ ਨਾ ਖਾਈ—ਤੂੰ ਵਡੀ ਮਾਰ ਖਾਏਂਗਾ  
 —ਅੱਜ ਦੇ ਮੁੰਡਿਆਂ ਨੈ ਬੇਤ ਖਾਧੇ—ਉਹ ਤੀਰ ਖਾਕੇ ਮਰ ਗਿਆ  
 —ਭੋਜਨ ਪਾਕੇ ਤਿੰਨੇ ਉੱਠ ਖੜੇ ਹੋ ਗਏ—ਕੋਈ ਕਥਾ ਪਾਉ—ਤੂੰ  
 ਕਿੰਉ ਝਗੜਾ ਪਾਉਂਦਾ ਹੈ—ਐਸੇ ਕਿੰਉ ਖੋਰੂ ਪਾਉਂਦੇ ਹੋ—ਬਾਲਕ  
 ਨੱਚਦਾ ਟੱਪਦਾ ਗਾਉਂਦਾ ਅਤੇ ਫੁਮਲੀਆਂ ਪਾਉਂਦਾ ਆਪਣੀ ਮੰਡ-  
 ਲੀ ਵਿੱਚ \* ਗਿਆ—ਆਓ ਪਹੇਲੀਆਂ ਪਾਇਯੇ—ਉਨਾਂ ਨੈ ਮੁੰਡੇ ਨੂੰ  
 ਚੋਹੀਂ ਪਾਸੀਂ ਘੇਰਾ ਆਲ ਪਾਇਆ—ਧੁਵ ਆਪਣੀ ਮਾਂ ਨੂੰ ਜੱਫੜੀ  
 ਪਾਕੇ ਬੋਲਿਆ—ਤੈਂ ਨੂੰ ਕੁੰਹ ਨਜਰੀ ਆਉਂਦਾ ਹੈ—ਇਹ ਗੱਲ ਸੁਣ-  
 ਕੇ ਉਹ ਨੂੰ ਵਡਾ ਕ੍ਰੋਧ ਆਇਆ—ਮੈਂ ਨੂੰ ਯਾਦ ਨਾ ਆਇਆ—  
 ਕਿਸੇ ਉੱਤੇ ਉਜ ਨਾ ਲਾਉ—ਚੁੱਭੀ ਲਾਉ—ਮੁੰਡੇ ਨੂੰ ਪੰਡਤੀਂ ਦੇ ਧੱਪੇ  
 ਲਾਏ—ਤੈਂ ਮੈਂ ਨੂੰ ਵਡੀ ਸੱਟ ਲਾਈ—ਤੂੰ ਕਾਹ ਨੂੰ ਮੇਰੀ ਵਲ ਟੱਕ ਲਾਈ  
 ਖੜਾ ਹੈ—ਅਸੀਂ ਤਿੰਨ ਦਿਨ ਵਰਤ ਰੱਖਿਆ—ਇਹ ਗੱਲ ਕਿਨ ਛੇੜੀ  
 —ਤੂੰ ਕਿੰਉ ਹਉਕਾ ਲੈਂਦਾ ਹੈ—ਕੰਨ ਲਾਕੇ ਮੇਰੀ ਗੱਲ ਸੁਣੋ—ਅਸੀਂ  
 ਬੈਠਕੇ ਸਾਹ ਲਇਯੇ—ਇਨਾਂ ਗੱਲਾਂ ਨੂੰ ਅਸੀਂ ਮੁਖ ਰੱਖਦੇ ਹਾਂ—ਓਹ  
 ਸਾ ਨੂੰ ਕਿਤੇ ਉਲਾਂਭਾ ਨਾ ਦੇਵ—ਮੈਂ ਪੰਜ ਰੁਪਈਏ ਤੇਤੇ ਉਧਾਰ ਲੈ-

---

\* ਆਪਣੀ ਮੰਡਲੀ ਵਿੱਚ, 'into his company,' i. e., the group of his playmates.

ਏ ਹਨ—ਉਹ ਤੈ ਨੂੰ ਉਧਾਰ ਕਦੇ ਨਹੀਂ ਦੇਉ—ਮੁਰਤੀਆਂ ਅੰਗੇ ਮੱਥਾ  
 ਨਾ ਟੇਕਣਾ—ਜਿਮੀਂਦਾਰ ਹਲ ਵਾਹੁੰਦੇ ਹਨ—ਗਮ ਜਿੰਦੁ ਅੱਜ ਹਲ  
 ਵਾਹੁੰਦਾ ਹੈ—ਜਿਮੀਂਦਾਰ ਅੱਜ ਕੱਲ ਵਾਹੀ ਕਰਦੇ ਹਨ—ਮੈਂ ਕਦੇ ਦਾ  
 ਤੇਗ ਰਾਹ ਦੇਖਦਾ ਸੀ—ਮੇਰੀਆਂ ਗੱਲਾਂ ਉੱਤੇ ਪਿਆਨ ਰੱਖੇ—ਜੇ ਮੈਂ  
 ਤੈ ਨੂੰ ਫੁਫ ਪੁੱਛਾਂ ਤਾਂ ਤੂੰ ਬੁਰਾ ਤਾ ਨਹੀਂ ਮੰਨੇਗਾ—ਇਨ੍ਹਾਂ ਗੱਲਾਂ ਦੀ ਸੁਧ  
 ਰੱਖੇ—ਬਾਲਕ ਦੀ ਸੁਧ ਰੱਖੇ—ਦਮ ਲੈ—ਸਾ ਨੂੰ ਚੌਖਾ ਨਾ ਦੇਈਂ।

(N. B. The constructions illustrated in the following sentences having been explained in the foregoing lists some of the words will not be found in the vocabulary.)

Do not grieve.—Why do you not eat?—He told a very good story.—This man is always quarreling. (*starts a quarrel every-day*)—Ask some riddle.—Take care (*look*) the horse does not bite at you—They embraced one another.—I do not see even one star.—I do not like to ask him.—Why do you not follow my advice?—What relation is that old woman to you?—She is my mother.—She is my sister.—She is not related to me at all (*anything*).—They are not related to me at all.—The people are afraid of you.—Do you not feel cold?—I was very much surprised at what he said. (*hearing his words*)—Hearing it thunder the child was afraid.—He jumped off (*from on*) the roof (*ਢੋਠਾ*).—The boys were ridiculing him.—I dived into the river.—Someone shouted.—This mare kicks.—The *rājā* has gone hunting (*to hunt*) mounted on an elephant.—He appealed to the *rājā*.—He was talking great

nonsense.—Let no one deceive you.—He stumbled on a brick and fell.—I pity him very much.—He was very angry with me.—When I stand up (*when rising I stand*) I feel dizzy.—The people did not believe him.—The people did not believe on him.



## CHAPTER XLIX.

INTENSIVE COMPOUNDS WITH मुँटला, पैला,  
रहिहा AND बैठला.

367. If now the reader will turn back to Chapter xxvi he will find there given eleven classes of intensive compounds, with the general significance of each. It will be remembered that, as there explained, these are formed by adding to the conjunctive participle, generally in its root form, of one verb, a second or ancillary verb, which latter is conjugated throughout, while the first member of the compound remains unchanged. Three of these compounds, viz. those with नाहा, लैहा and देहा, have been abundantly illustrated in that and subsequent Chapters. They occur more often than any of the others, or perhaps, than all the others combined. We shall deal here with the four following ones. मुँटला, मिँटला or थंडला, 'to throw,' generally gives to the verb with which it is combined the idea of *violence, vigour, resoluteness, or completeness*; पैला or पेहा, 'to fall,' that of *chance, suddenness, unpreparedness, or inception*; रहिहा, 'to remain,' that of *continuance or permanence*; and बैठला or ब्रिहा, 'to sit,' that of *permanence or irretrievableness*.

Ex. पाडमाग नै माणे मिहाले ढा मुँटे, 'the king threw

down all the temples'; ਕਈਆਂ ਨੂੰ ਉਸ ਨੈ ਗਰਮ ਤੇਲ ਦੇ ਕੜਾ-  
ਚੇ ਵਿੱਚ ਤਲ ਸਿੱਟਿਆ, 'many he boiled in a cauldron of  
hot oil'; ਸਭਨਾਂ ਦਾ ਮਾਲ ਉਨਾਂ ਲੁੱਟ ਘੱਤਿਆ, 'they looted  
the property of all'; ਜਾਂ ਥੋੜਾ ਅੱਗੇ ਨੰਘੇ ਤਾਂ ਕੁਛ ਸੰਗ ਗੰਗਾ ਜੀ  
ਜਾਣਵਾਣਾ ਫੁਲੇਰ ਦਾ ਮਿਲ ਪਿਆ, 'when they passed on a  
little they came upon a company (of pilgrims) from  
Philaur going to the Ganges'; ਉਹ ਦੋਵੇਂ ਝਾਟਮਝੂਟੇ ਹੋ ਪਏ,  
'they both fell to scuffling'; ਘੰਟਾ ਬਜ ਰਿਹਾ, 'the gong  
was sounding'; ਜੈਰਾਮ ਉੱਪ ਕਰ ਰਹਿਆ, 'Jairám remained  
silent'; ਉਹ ਸਭ ਕਾਸੇ ਤੇ ਹੱਥ ਧੋ ਬੈਠਾ, 'he relinquished  
everything,' lit., 'washed his hands of everything'; ਉਹ  
ਆਪਣਾ ਸਾਰਾ ਮਾਲ ਗੁਆ ਬੈਠਾ ਹੈ, 'he has lost all his  
wealth.'

368. Of ਸੁੱਟਣਾ Beames says that it is used with  
verbs implying injury, to show that force has been  
used. This is true, but its use is not by any means  
confined to verbs of this class. The fact is that, as  
stated in Chapter xxvi, it is impossible to define  
precisely the force of these compounds, because they  
are used in different senses, and are often interchange-  
able. Thus, we may say ਧੋ ਸੁੱਟਣਾ, or ਧੋ ਲੈਣਾ, 'to  
wash,' though the former implies perhaps a more  
thorough washing than the latter, and might often be  
rendered 'wash off.' These compounds are formed  
from transitive verbs only.

369. ਪੈਣਾ is often interchangeable with ਜਾਣਾ; as,  
ਸਿੱਖ ਉੱਥੇ ਹੀ ਰਹਿ ਪਏ, 'the disciples remained there,'

where it would be equally correct and perhaps more usual to say ਰਹਿ ਗਏ. Again, ਲੋਕ ਬਹੁਤ ਜੁੜ ਪਏ=ਲੋਕ ਬਹੁਤ ਜੁੜ ਗਏ, 'many people assembled.' ਪੈਲਾ joined to ਡੁਰ, 'go,' always has an inceptive sense, ਡੁਰ ਪੈਲਾ meaning 'to start.' Compounds of this class are all intransitive.

370. ਰਹਿਣਾ too is sometimes used where ਜਾਣਾ might well take its place. Ex. ਉਲਕ ਨੂੰ ਮਤ ਖਾ ਪੀਕੇ ਮੈਂ ਰਹੇ, 'at length having eaten and drunk they all went to sleep'; ਮਾਰੇ ਹੀ ਚਕਿਤ ਹੋ ਰਹੇ, 'all were astonished.' In all such cases however I think there is implied the idea of continuance in, or prolongation of, the state described. A slight modification of this construction is effected by adding the present or past tense of the substantive verb. This form of expression is in daily use and always represents the action as in actual progress at the time spoken of. The verb ਰਹਿਣਾ generally occurs in the form of the perfect participle, but if it is designed to express *habitual* or *customary* action the imperfect participle is used.

Ex. ਮੈਂ ਤੈ ਨੂੰ ਵੇਖ ਰਿਹਾ ਹਾਂ, 'I am watching you'; ਉਹ ਰੋਟੀ ਪਕਾ ਰਹੀ ਹੈ, 'she is baking the bread'; ਮੈਂ ਬੈਠੇ ਬੈਠੇ ਸੋਚ ਰਿਹਾ ਸੀ, 'I was sitting thinking,' or 'as I sat I was thinking'; ਜਿਹਾ ਡੋਗਾ ਰਮ ਰਹਿੰਦਾ ਹੈ, 'as the bumblebee flies about,' not at this present time, but as it is in the habit of doing; ਉਹ ਰਾਤ ਨੂੰ ਮੈਂ ਰਹਿੰਦੀ ਹੈ, 'at night she sleeps.'

(1) Pincott draws attention to these two forms in which **ਰਿਹਾ** is used with an auxiliary, and adding them to the tenses of the verb calls them the Progressive Present and Progressive Imperfect. It matters little whether they are so regarded or are viewed as a modification of the intensive compound with **ਰਹਿਣਾ**. The latter seems to me the more natural classification. The important thing is to recognize the existence of this idiom, which is exceedingly common. Pincott has overlooked, if I mistake not, the *habitual* form of it as illustrated in the last two examples given above.

371. **ਬੈਠਣਾ** is often used in these compounds where it seems impossible to assign to it any other function than that of simply strengthening the verb with which it is combined. Ex. **ਤੂੰ ਕਿਸੇ ਨਾਲ ਗੁੱਸੇ ਨਾ ਹੋ ਬੈਠੀ**, 'do not be angry with anyone.' The following is very rustic, or as a native would say, very *theth*, i. e., genuine Panjābī idiom such as a villager would use who was uncorrupted by the Urdū of the schools; **ਅਸਾਂ ਜਾਂਤਾ ਜੇ ਕੁਝ ਕੁਝੇ ਹਾਂ ਤਾਂ ਮਤ ਕੁਝ ਅਸਾ ਨੂੰ ਆਖ ਬੈਠਲ**, 'I thought (to myself) if I say anything perhaps they may say something to me,' i. e., 'I had better keep quiet or they may get angry and break out on me with abuse &c.' Sometimes with this ancillary the perfect participle is used in the oblique masculine or possibly the feminine singular form. Ex., **ਉਹ ਬੀ ਵੈਸ ਬਲੇ ਬੈਠੇ ਹਨ**, 'they too pretend to be *Vais*,' the reference being

to a low caste of Hindús who try to pass themselves off for *Vais*, one of the higher castes. **ਹਿੰਦੂ ਪਰਲੋਕ ਵਿਖੇ ਸੁਖ ਦੁਖ ਦਾ ਹੋਣਾ ਮੰਨੀ ਬੈਠੇ ਹਨ**, 'Hindús believe in the existence of pleasure and pain in the future state.' The expression **ਅਸੀਂ ਮੰਨੀ ਬੈਠੇ ਹਾਂ**, 'we believe,' I have often heard in my intercourse with the people, and while we have here what appears to be the perfect participle feminine I am inclined to think this is a mere coincidence, **ਮੰਨੀ** being for **ਮੰਨ ਹੀ**, the emphatic form.

## EXERCISE.

ਉਸ ਨੈ ਅੱਗ ਵਿੱਚ ਬਹੁਤ ਸਾਰੀਆਂ ਲੱਕੜੀਆਂ ਪਾ ਸੁੱਟੀਆਂ—  
ਪਾਤਸਾਹ ਨੈ ਕਿੰਨੇ ਹੀ ਬਾਹਮਣਾਂ ਨੂੰ ਮਾਰ ਖੱਤਿਆ—ਉਸ ਨੈ ਤਿੰਨੇ  
ਘੜੇ ਭੰਨ ਸੁੱਟੇ—ਇਨ੍ਹਾਂ ਟਹਿਲੀਆਂ ਨੂੰ ਵੱਢ ਸਿੱਟ—ਅਸਥਾਬ ਗੱਡੇ  
ਉੱਤੇ ਲਾਹ ਸੁੱਟਿਏ—ਕਿੰਨੇ ਦਵਾਤ ਨੂੰ ਉਲਟਾ ਸਿੱਟਿਆ ਹੈ—ਮਜ਼ਰਾਂ  
ਨੈ ਕੰਧ ਨੂੰ ਢਾ ਸੁੱਟਿਆ ਹੈ—ਜਜੇ ਨੈ ਕਈਆਂ ਪਿੰਡਾਂ ਨੂੰ ਫੂਕ  
ਸੁੱਟਿਆ—ਤਾਂ ਕੋਢਾ ਰਾਖਸ ਗੁਰੂ ਨਾਨਕ ਦੇ ਚਰਨਾਂ ਉੱਤੇ ਢਹਿ ਪਇ-  
ਆ—ਹਰ ਕਿਸੇ ਦੇ ਮਨ ਦਾ ਤੇਦ ਉਸ ਪਰ ਖੁੱਲ ਪੈਂਦਾ ਹੈ—ਕੋਠੇ  
ਉੱਤੇ ਕੋਈ ਉੱਤਰ ਪੈਂਦਾ ਸੀ—ਉਸ ਨੂੰ ਮਾਉਂ ਅਤੇ ਤਿਰਾਉ ਦੇ ਫੁੰਢਲ  
ਦੀ ਵਢੀ ਚੌਂਪ ਲੱਗ ਪਈ—ਤੂੰ ਮਗਰੋਂ ਮੁੱਕਰ ਪਿਆ ਅਤੇ ਮੁੱਲ ਵੇਲੋਂ  
ਨਾਂਹ ਕੀਤੀ—ਏਹੋ ਜੇਹੀਆਂ ਗੱਲਾਂ ਸੁਲਕੇ ਕਾਲਜੇ\* ਅੱਗ ਬਲ ਪੈਂਦੀ  
ਹੈ—ਤੀਮੀਆਂ ਬੀ ਸਭੇ ਤਿਆਰ ਹੋ ਪਈਆਂ—ਇਹ ਸੁਲਕੇ ਸਭੇ  
ਹੱਸ ਪਈਆਂ—ਬਾਲਕ ਰੋ ਪਿਆ—ਦੇ ਤਿੰਨ ਸੇ ਅਕਾਲੀ ਕਿਲੇ ਦੇ

\* ਕਾਲਜੇ, 'in the liver,' or as we should say, 'in the heart.'

ਦਰ ਵਜ਼ਨ ਨੂੰ ਹੱਲਾ ਕਰਕੇ ਆਲ ਪਿਆ—ਲੋਕ ਬਥੇਰਾ ਉਸ ਦੀ  
 ਲੋਥ ਨੂੰ ਟੋਲ ਰਹੇ—ਗੁਰੂ ਦੇ ਨਾਲ ਬਹੁਤ ਸੰਗਤ ਕੱਠੀ ਹੋ ਰਹੀ ਸੀ—  
 ਗੁਰੂ ਆਖਿਆ ਜੇ ਮੈਂ ਇੱਕ ਨੂੰ ਗੱਦੀ ਦੇ ਦਿੰਦਾ ਤਾਂ ਚਾਰੇ ਭਾਈ ਆ-  
 ਪਸ ਵਿੱਚੀਂ ਕੱਟਕੇ ਮਰ ਰਹਿੰਦੇ—ਉਹ ਕਿਸ ਤਰ੍ਹਾਂ ਬਚ ਰਿਹਾ—ਨਾਨਕ  
 ਮਸਤਾਨਾ ਹੋਇਕੇ ਪੈ ਰਿਹਾ—ਨਾਨਕ ਚੁੱਪ ਕਰ ਰਹਿਆ ਮਹੀਨੇ ਤਿੰਨ  
 —ਸੰਸਾਰ ਪਾਪ ਨੂੰ ਲੱਗ ਰਹਿਆ ਹੈ—ਮੈਂ ਨੂੰ ਤ੍ਰਿਸਨਾ ਲੱਗ ਰਹੀ ਹੈ—  
 ਤਾਂ ਗੁਰੂ ਨਾਨਕ ਜੰਗਲ ਬਾਰ ਵਿੱਚ ਬਹਿ ਰਿਹਾ—ਇੱਕ ਸਮਯ ਉਹ  
 ਬੈਠਾ ਭੀਰ ਬਲਾ ਰਿਹਾ ਸੀ—ਪੁੜ ਨੂੰ ਮੁਠਾ ਸੁਨੀਤਿ ਬੀ ਜੋ ਰਹੀ—  
 ਭੋਜਨ ਪਾਕੇ ਪ੍ਰਹਲਾਦ ਜੋ ਰਿਹਾ—ਫੁਲੀਆਂ ਬੈਠੀਆਂ ਖੇਡ ਰਹੀਆਂ  
 ਸੀਆਂ—ਏਹ ਗੱਲਾਂ ਹੋ ਹੀ ਰਹੀਆਂ ਸੀਆਂ ਕਿ ਇਤਨੇ ਨੂੰ ਇੱਕ ਭੁੱਢਾ  
 ਆਇਆ—ਮੈਂ ਬੈਠਾ ਵੇਖ ਰਿਹਾ ਸਾ—ਇਹ ਬੈਠਾ ਘੁੰਗਲੀਆਂ ਬੇਚ  
 ਜਿਹਾ ਸੀ—ਜੇ ਕੋਈ ਮਨੁੱਖ ਉਨਾਂ ਗੱਲਾਂ ਪੁਰ ਲੋਕ ਬੰਨ ਬੈਠੇ\* ਤਾਂ  
 ਕਦਾਂ ਖਤਾ ਨਾ ਖਾਵੇ—ਭੇਰੇ ਨਾਲ ਕੀ ਜਾਲਿਯੇ ਉਹ ਕਿੱਕਰ ਬਿਗੜ  
 ਬੈਠ. —ਗਤੀ ਮੈਂ ਇੱਕ ਸਾਹੁਕ ਸੱਕੁ ਤਾਂ ਚਾਉਣਾਂ ਦੀ ਖਾ ਬੈਠਾ  
 —ਅਸੀਂ ਮੁਰਖ ਸੇ ਜੋ ਤੈ ਨੂੰ ਕੁੰਹ ਆਖ ਬੈਠੇ—ਕਾਇਬ ਅਰ ਭਾਬਜੇ  
 ਆਦਿਕ ਜਾਤਾਂ ਓਹ ਬੀ ਆਪਣੇ ਜਾਲੇ ਵੈਸ ਹੀ ਬਲੇ ਬੈਠੇ ਹਨ—  
 ਉਹ ਸਾਧਾਂ ਸੰਤਾਂ ਨੂੰ ਆਪਣਾ ਸਾਗ ਮਾਲ ਦੇ ਬੈਠਾ ਸਾ—ਉਸੇ ਦਿਨ  
 ਤੇ ਲੋਕ ਉਨਾਂ ਨਾਲ ਮਿਲਣਾ ਛੱਡ ਬੈਠੇ—ਇਹ ਲੋਕਾਂ ਨਾਲ ਅਜਿ-  
 ਹਾ ਹੱਸ ਹੱਸਕੇ ਗੱਲਾਂ ਕਰਦਾ ਸਾ ਕਿ ਉਹ ਦੇ ਪ੍ਰੇਮ ਵਿੱਚ ਦੱਬੇ ਹੋਏ  
 ਲੋਕ ਆਪਣੇ ਦਿਲ ਦੇ ਭੇਤ ਬੀ ਪਰਗਟ ਕਰ ਬੈਠਦੇ ਸੇ—ਜੇ ਹੀਰਾ

\* ਲੋਕ ਬੰਨਣਾ, 'to gird the loins,' here signifies 'to obey' or 'to observe.'

ਸਿੰਘ ਉਸ ਦੇ ਮਰਨੇ ਦਾ ਨਾਉਂ ਲੈ ਬੈਠਦਾ \* ਭਾਂ ਉਹ ਉਸ ਨੂੰ ਵੱਡ  
ਸੁੱਟਦੇ—ਏਹ, ਪਰਮੇਸੁਰ ਬਲ ਬੈਠੇ ਹਨ—ਜੇ ਕੋਈ ਤਲਾ ਮਾਲਮ ਕੇ-  
ਈ ਚੋਟਾ ਕੰਮ ਜਾਣ ਬੁੱਝਕੇ ਕਰ ਬੈਠੇ—ਮੈਂ ਦੱਖਣਾ ਵੀ ਆਮ ਰੱਖੀ  
ਬੈਠਾ ਹਾਂ—ਲੋਕਾਂ ਨੂੰ ਟੋਸ ਲਾਕੇ ਉਹ ਆਪ ਸੱਚੀ ਬਲ ਬੈਠਦੀ ਹੈ  
—ਕਿਸੇ ਨੂੰ ਨਾ ਛੇੜ ਬੈਠਿਓ.

(*Compounds with ਸੁੱਟਣਾ.*)

Take the bricks off the cart.—He tore my clothes.  
Some one has cut (*cut off*) the roots of this shrub.—  
They broke in pieces all the images.—Throw this earth  
into some pit.—The horse upset the carriage —A flood  
came and washed down (*threw down*) several houses.  
—The robbers looted several villages.—They burnt  
down eight or ten houses too.

(*Compounds with ਪੈਣਾ.*)

A girl fell into the well.—When did you start from  
Lahaur?—When he spoke the people all began to  
laugh. (*fell to laughing*)—Now the fire has begun to  
burn.—The eyes of the blind (man) were opened.  
(*ਖੋਲ੍ਹਣਾ*)—Come down off the house.—When I asked  
him he denied (it).—The branches are bending down  
with (*on-account of*) the weight of the oranges.

(*Compounds with ਰਹਿਣਾ.*)

Who is that going along on the road?—What was  
he saying?—I am listening.—The fire is burning.

---

\* ਕਾਮੇ ਦਾ ਨਾਉਂ ਲੈਣਾ, 'to take the name of a thing' means to mention it.

What are you doing?—What is going on here? (*what is happening?* **ਜੋੜਾ**)—The gardener is planting trees.—I was wandering idly about.—When you came I was writing a letter.—What are you making?

(*Compounds with ਚੈਠਲਾ.*)

I have washed my hands of him.—He pretends to be very wise. My brother has seized-upon my land.—Do not tease the child.—He probably asked you for something.—How has he fallen-out with you?



## CHAPTER I.

INTENSIVE COMPOUNDS WITH **ਆਉਣਾ, ਜਾਣਾ, ਉੱਠਣਾ,**  
**ਰੱਖਣਾ, AND ਛੱਡਣਾ.**

372. **ਆਉਣਾ**, 'to come,' is employed as an ancillary with the conjunctive participle of another verb in two or three different senses.

(1) Most frequently it is used to express what in English we should express by the phrase 'go and do' so and so, but only when it is meant to be implied that the person denoted by the subject returns after having gone on his errand.

Ex. **ਚੱਲੇ ਗੰਗਾ ਜੀ ਨਾ ਆਇਯੇ**, 'come let us go and bathe in the Ganges,' lit., 'come having bathed in the Ganges let us come'; **ਅਸੀਂ ਪਿੰਡ ਦੇਖ ਆਏ ਜਾਂ**, 'I have been to see the village,' lit., 'having seen the village I have come.'

a. In a sense the direct opposite of this **ਜਾਣਾ** is used in the same construction. It implies the departure of the person denoted by the subject after having accomplished his errand or purpose, and must often, though not always, be rendered 'come and do' so and so.

Ex. **ਤੂੰ ਅਸਾਂ ਨਾਲ਼ ਇੱਕ ਵਾਰੀ ਮੁਲਾਕਾਤ ਕਰ ਜਾਹ**, 'come and visit me once,' lit., 'having visited me once go'; **ਕਦੇ ਮੇਰਾ ਬਾਗ਼ ਬੀ ਦੇਖ ਜਾਣਾ**, 'come and see my garden too some time'; **ਕਾਸਿਮ ਨੂੰ ਉਸਮਾਨ ਕੋਲ਼ ਬੇਚ ਗਏ**, 'they sold Kásim (as a slave)

to Usmán'; ਉਹ ਬਹੁਤ ਮਾਲ ਛੱਡ ਗਿਆ, 'he left (at his death) much wealth'; ਉਹ ਮੈ ਨੂੰ ਇੱਕ ਰੁਪਈਆ ਦੇ ਗਿਆ, 'he gave me a rupee' (before leaving.)

(2) ਆਉਣਾ is used also with a few verbs to denote what is successfully accomplished, or more often in a potential sense, what *can* be accomplished. The subject when expressed is generally put in the Ablative case or construed with ਕੋਲੋਂ or ਪਾਸੋਂ. Sometimes however, as in two of the following examples, it is in the Dative.

Ex. ਹੁਲ ਬਲਿ ਆਇਆ, 'now it is done,' 'now I have succeeded'; ਅਜੇ ਨਹੀਂ ਬਲਿ ਆਇਆ, 'it is not accomplished yet'; ਮੇ ਤੇ ਨਹੀਂ ਬਲਿ ਆਉਂਦਾ, 'I cannot accomplish it,' lit., 'by me it does not be accomplished'; ਉਨਾਂ ਨੂੰ ਰੋਟੀ ਬੀ ਨਹੀਂ ਜੁੜ ਆਉਂਦੀ, 'they cannot even earn (their) bread'; ਤੀਰਥ ਆਉਣੇ ਦਾ ਤਾ ਇਹੋ ਫਲ ਹੈ ਕਿ ਕਿਸੇ ਨੂੰ ਫਲ ਹੱਥੋਂ ਸਰਿ ਆਵੇ, 'the advantage of coming to a place of pilgrimage is just this that one may be able to accomplish something with his hand,' i. e., have the opportunity of acquiring merit by giving alms to the crowds of faqirs and such like who frequent these places.

(3) There are a few phrases in which compounds with ਆਉਣਾ occur which can scarcely be classified; as, ਦਿਸ ਆਉਣਾ, 'to appear,' 'to be seen,' 'to come in sight'; ਝੁਕ ਆਉਣਾ, 'to bend,' perhaps with a suggestion that the inclination is toward the speaker.

373. The verb ਉੱਠਣਾ, 'to rise,' in these compounds generally denotes suddenness of action.

Ex. ਮਨ ਵਿੱਚ ਰੋਧ ਭੜਕ ਉੱਠਿਆ, 'in (his) heart anger flared up'; ਉਹ ਚੌਕ ਉੱਠਿਆ, 'he was startled,' or 'he started up'; ਉਹ ਬੋਲ ਉੱਠਿਆ, 'he spoke up.'

374. ਰੱਖਣਾ, 'to keep,' implies continuity, but with more of an active sense than is implied by ਰਹਿਣਾ.\*  
 Ex. ਭਰਨਾ, 'to fill,' ਭਰ ਰੱਖਣਾ, 'to store up,' 'to fill for the purpose of keeping,' lit., 'having filled to keep'; ਫਕੜਨਾ, 'to take hold of,' ਫਕੜ ਰੱਖਣਾ, 'to keep hold of.'  
 Sometimes with verbs of speaking, ਰੱਖਣਾ suggests the idea of preparing the person addressed beforehand for something to follow, which may be expressed or understood. Thus, ਮੈਂ ਉਸ ਨੂੰ ਕਹਿ ਰੱਖਿਆ ਹੈ, 'I have already told him' so that, e. g., when you call him he will know what it is for; ਉਹ ਨੂੰ ਸਮਝਾ ਰੱਖਣਾ, 'admonish him beforehand.'

375. ਛੱਡਣਾ is very similar in its use to ਲੈਣਾ and ਦੇਣਾ, but is more intensive. One or other of the latter might generally be substituted for it.

Ex. ਅਸੀਂ ਫੌਜ ਨੂੰ ਤੁਹਾਡੀ ਫ਼ਕਮ ਵਾਸਤੇ ਤਿਆਰ ਕਰ ਛੱਡਿਆ ਹੈ, 'I have prepared the army for your assistance'; ਹਾਲ ਇਸ ਗੱਲ ਨੂੰ ਛਿਪਾ ਛੱਡੋ, 'for the present conceal this matter'; ਇਹ ਹੁਕਮ ਦੇ ਛੱਡਿਆ, 'he gave this order'; ਏਹ ਲੋਕ ਮੁੱਖ ਪੁਰ ਇੱਕ ਪੱਟੀ ਸਦਾ ਬੰਨ ਛੱਡਦੇ ਹਨ, 'these people

\* Taylor § 81.

always tie a bandage on their mouth'; **ਭਾਵੇਂ ਮੈ ਨੂੰ ਕੁੰਹ ਆਖ ਛੋੜੀਂ**, 'say what you please to me.' Compounds of this class are extremely common. They would appear to constitute a distinctively Panjábí idiom, as I do not find them referred to in any of the grammars of the cognate languages that I have been able to consult.

376. Intensive compounds with **ਆਉਣਾ** and **ਉੱਠਣਾ** are with rare exceptions used with intransitive, and those with **ਰੱਖਣਾ** and **ਛੱਡਣਾ**, with transitive verbs only.

#### EXERCISE.

ਉਹ ਦੇ ਮਰਨ ਕੇ ਪੰਜਾਬ ਵਿੱਚ ਸੋਗ ਅਜਿਹਾ ਵਧਿਆ ਕਿ ਮਾਨੋ ਕੰਧਾਂ ਬੀ ਰੋਂਦੀਆਂ ਦਿਸ ਆਉਂਦੀਆਂ ਸੀਆਂ—ਬੁੱਢੇ ਦੇ ਮੋਢੇ ਤੁਕ ਆਏ ਹਨ—ਬਾਹਰ ਜਾਕੇ ਮਨੁੱਖ ਭਾਵੇਂ ਕਿੰਨਾ ਹੀ ਹਿੰਦੁਸਤਾਨੀ ਬੋਲ ਆਉਣ ਪਰ ਘਰ ਜਾਕੇ ਪੰਜਾਬੀ ਹੀ ਚੇਤੇ ਆਉਂਦੀ ਹੈ—ਇਹ ਪੋਥੀ ਆਪਣੇ ਭਗਉ ਨੂੰ ਦੇ ਆਉ—ਆਪਣੇ ਘਰ ਨੂੰ ਹੋਇ ਆਉ—ਰੁਪਈਏ ਕਿੱਥੇ ਰੱਖ ਆਇਆ ਹੈ—ਚੱਲਕੇ ਉਨਾਂ ਦੀਆਂ ਸਮਾਧਾਂ ਨੂੰ ਮੱਥਾ ਟੇਕ ਆਇਏ—ਮਾਫਕ ਨੂੰ ਇਸ ਦੇ ਮਾਪਿਆਂ ਪਾਸ ਛੱਡ ਆਮਾਂਗੀ—ਜਾਓ ਤੁਸੀਂ ਨਾਇ ਆਓ—ਚੱਲੋ ਤਾਂ ਸੁਲਤਾਨ ਹਮੀਦ ਕਾਰੂ ਨੂੰ ਬੀ ਰਾਹ ਪਾ ਆਇਏ—ਉਹ ਤੈ ਨੂੰ ਕੀ ਕਹਿ ਗਿਆ—ਜੇ ਤੇਰੇ ਪਾਸੋਂ ਹੋਇ ਆਉਂਦਾ ਹੈ ਤਾਂ ਤੂੰਹੋਂ \* ਕਰ—ਜੇ ਮੇਰੇ ਪਾਸੋਂ ਹੋਇ ਆਵੇ ਤਾਂ ਮੈਂ ਕਰਾਂਗਾ—ਜਾਂ ਮਾਇਆ ਹੋਵੇ ਤਾਂ ਕੁਛ ਪੁਨ ਦਾਨ

\* ਤੂੰਹੋਂ. Emphatic form, = ਤੂੰਹੀ.

ਜੇਇ ਆਵੇ—ਮਨੁਖਾਂ ਨਾਠ ਵੇਸਤੀ ਨਹੀਂ ਜੇਇ ਆਵਦੀ ਅਤੇ ਪਰ-  
 ਮੇਸਰ ਨਾਠ ਕਿਉਕਰ ਜੇਇ ਆਵੇਗੀ—ਓੜਕ ਨੂੰ ਉਸ ਥੋਂ ਜੇਰ ਕੁਝ  
 ਨਾ ਬਣ ਆਈ। ਉੱਠਕੇ ਤੁਰ ਪਿਆ ਅਤੇ ਕਾਸਿਮ ਨੂੰ ਨਾਠ ਲੈ  
 ਤਰਾ ਵੇ ਘਰ ਜਾ ਤਰਜਾਈ ਅਤੇ ਤਿਸ ਦੀ ਭੈਲ ਨਾਲ ਬੈਠਕੇ  
 ਪੁਸਾਦ ਪਾਇਆ—ਅੰਮੇ ਅਸਾਂ ਲੋਕਾਂ ਤੇ ਕੁਝ ਬਣ ਨਹੀਂ ਆਉਂਦਾ  
 ਹੈ—ਓਹ ਵਾਹ ਵਾਹ ਕਰ ਉੱਠੇ—ਬੁਝੀ ਜਿਹੀ ਫੋਜ ਵੈਰੀਆਂ ਪੁਰ  
 ਹੱਲਾ ਕਰ ਉੱਠੀ—ਉਸ ਦੀਆਂ ਚੀਕਾਂ ਨਾਠ ਅਕਾਸ ਬੀ ਗੂੰਜ ਉੱਠਿ-  
 ਆ—ਉਹ ਕਦੇ ਹਉਕੇ ਤਰਦਾ ਕਦੇ ਰੇ ਰੇ ਉੱਠਦਾ—ਜਾਂ ਆਪਣੇ  
 ਤਰਾ ਨੂੰ ਰੋਂਦਾ ਢਿੱਠਾ ਤਾਂ ਅੱਗ ਤੜਕ ਉੱਠੀ\*—ਰਾਖਸ ਨੂੰ ਦੇਖਕੇ  
 ਉਹ ਕੰਬ ਉੱਠਿਆ—ਲੋਕ ਵਡੀ ਡੰਡ ਪਾ ਉੱਠੇ—ਬਹਿਜ਼ੇ ਨੂੰ ਬੰਨ  
 ਰੱਖ—ਮੇਰੇ ਆਉਣ ਥੋਂ ਪਹਿਲਾਂ ਉਸ ਨੂੰ ਮਮਣਾ ਰੱਖੀ—ਮੈਂ ਉਸ ਨੂੰ  
 ਰੋਕ ਰੱਖਿਆ—ਵਡਿਆਂ ਲਈ ਕੋਈ ਜੇਰ ਥਾਂ ਥਾਪ ਰੱਖੀ ਹੈ—  
 ਸੁਣ ਮੈਂ ਤੈ ਨੂੰ ਜੇਰ ਗੱਲ ਦੱਸ ਛੱਡਾਂ—ਸੁਣ ਮੈਂ ਤੈ ਨੂੰ ਸਿਖਾਲ ਛੱਡਾਂ  
 —ਓਨ ਪਿੰਡ ਨੂੰ ਐਹਾ ਜਿੱਚ ਕਰ ਛੱਡਿਆ ਹੈ ਕਿ ਨਾ ਪੁੱਛ †—ਚਾਰ  
 ਰੁਪਈਏ ਉਨਾਂ ਦੀ ਬੀ ਨਜਰ ਕਰ ਛੱਡੋ—ਤੁਸੀਂ ਗੰਗਾ ਜੀ ਨੂੰ ਤੁਰ  
 ਪਓ ਅਸੀਂ ਪਿੱਛੋਂ ਤੇਲ ਤੁਹਾਡਾ ਆਪੇ ਬੇਚ ਛੱਡਾਂਗੇ §—ਥਾਵਾ ਤੂੰ  
 ਬੀ ਦੱਸ ਛੱਡ ਤੇਰਾ ਕੀ ਮਨੋਰਥ ਹੈ—ਭਲਾ ਮੈਂ ਨੂੰ ਇਹ ਤਾ ਸਮਣਾ

\* ਅੱਗ ਤੜਕ ਉੱਠੀ, i. e., the fire of anger.

† ਕੋਈ ਜੇਰ ਥਾਂ, i. e., as a cemetery. The speaker had noticed from the inscriptions on the tombstones that the graves were all those of children; hence his question.

‡ ਨਾ ਪੁੱਛ, because it would be impossible to describe it; equivalent to our expression, 'I cannot tell how,' &c.

§ Said by a young man to his father an oil merchant who wished to make a pilgrimage to the Ganges but was worried to think that his shop would have to be closed if he did so.

ਛੱਡੋ ਤਈ ਭਾਰ \* ਕਿਸ ਮਤਾਲਬ ਖਾਤਰ ਤਾਲ ਛੱਡੀ ਹੈ—ਫਿਰੰਗੀ-ਆਂ ਮਾਮਲਾ ਬਹੁਤ ਕਰੜਾ ਲਾ ਛੱਡਿਆ ਹੈ—ਉਨਾਂ ਜੁਆ ਖੇਡਲ ਦੀ ਚਾਲ ਤੋਰ ਛੱਡੀ ਹੈ—ਕੱਫਲ ਤਿਆਰ ਕਰ ਛੱਡੋ—ਨੂਰਤਰੀ ਨੈ ਕਹਿ ਛੱਡਿਆ ਸੀ ਕਿ ਭਾਵੇਂ ਕੋਈ ਆਵੇ ਕੁੰਡੀ ਨਹੀਂ ਖੋਲਣੀ—ਸਾ ਨੂੰ ਖਾਲ ਪਹਿਨਲ ਦੀ ਕੁਝ ਪਰਵਾਹ ਨਹੀਂ ਹਰਾਂ ਸਭ ਕੁਝ ਵੇ ਛੱਡਿਆ ਹੈ.

(Compounds with ਆਉਣਾ and ਜਾਣਾ.)

Go and ask him.—I have just been to eat (my) dinner (ਰੋਟੀ).—Go and eat (your) dinner.—Come let us go and eat (our) dinner.—Go and sell this horse in the bazar.—I will go and see the land myself.—Shall I go and tell him.—We have been to three villages today.—Go and throw these brickbats outside.—Where did you leave the boy?—Come some-time and see my horses.—What did he give you (before he left)?—Did he give any order (before he left)?—I have not yet succeeded.—If I am able I will do all the work myself.—Today the hills are visible (*appear*).

(Compounds with ਉੱਠਣਾ.)

They all started singing.—Then he spoke up.—Now the fire has blazed up.—Hearing this the child burst out crying.—Seeing the demon coming Mardáná trembled.—Both boys raised an outcry.—When they heard the report (*sound*) of the gun all three were startled.

---

\* ਭਾਰ, the telegraph wire.

*(Compounds with रोषहा.)*

I had admonished him beforehand not to do this (*this deed*).—Tie up the dog.—He detained me all day.—They have set up (*appointed*) several images of the goddess.—I have filled the box with gram (*have filled gram into the box*).—Keep in mind (रोषहा) what I have said (*what things I have said keep these in mind*).—Keep hold of the rope.

*(Compounds with हँडहा.)*

Why did you have this beam put here?—First do your work, afterwards go where you please.—Pour water into the *gharás*.—I have put manure on all the beds.—He astonished me.—I have told (a story) now you tell (one).—I have drunk all the medicine.—I have sold all my merchandize.

## CHAPTER LI.

## POTENTIAL AND COMPLETIVE COMPOUNDS.

377. The third class of compound verbs are those known as *Potentials*. These are formed by adding the verb **मँवहा**, 'to be able,' to the root form of the conjunctive participle of any other verb. The former is then conjugated as usual while the latter remains uninflected.

Ex. **मैं ना नगी मँवहा**, 'I cannot go'; **बालक पुह कु मँवहा ऐ**, 'the child is now able to walk'; **जे कुँ आ मँवे**, 'if you are able to come.' Sometimes one hears the verb **मँवहा** used with the inflected form of the infinitive; as, **मैं देखे मँवहा जं**, 'I am able to see,' but this is unidiomatic and should be avoided.

*Obs.* **मँवहा** cannot be used alone. Thus if we wish to say, 'come if you can,' or 'come if you are able,' it would not be correct to render it **जे मँवे डाँ आदी**, which would mean nothing. **मँवहा** can be used only in combination with another verb, and in this case we may slightly alter the construction and say, **जे ऐ मँवे डाँ आदी**, 'if it can be, come,' 'if it is possible come.'

378. There are other ways of expressing the idea of *potentiality*, two of which have been noted in previous Chapters, viz., (a) by the passive voice; as, **मेरे देखे ऐर रेटी नगी धाटी नादी**, 'I cannot eat this bread'; **मे छे**



ਜਾਇਆ ਨਹੀਂ ਜਾਂਦਾ, 'I cannot go'; ਮੈਂ ਚੈਂ ਜਾ ਨਾ ਹੋਇਆ, 'I was not able to go';\* (b) by the use of ਆਉਣਾ, 'to come,' combined with a conjunctive participle; as, ਜੇ ਮੇਰੇ ਪਾਸੋਂ ਹੋਇ ਆਵੇ ਤਾਂ ਕਰਾਂਗਾ, 'If I am able I will do (it).† Three other common idioms by which the same idea is expressed may conveniently be noted here.

(1) The verb ਆਉਣਾ is used in conjunction with the infinitive mood of the principal verb. Ex. ਤੈਂ ਨੂੰ ਪੜਨਾ ਆਉਂਦਾ ਹੈ, 'can you read?' lit., 'does reading come to you?' ਮੈਂ ਨੂੰ ਪੰਜਾਬੀ ਬੋਲਕੀ ਆਉਂਦੀ ਨਹੀਂ, 'I cannot speak Panjābī.' Between this idiom and that in which ਸੌਕਣਾ is used there is a difference of meaning. Thus, ਮੈਂ ਨੂੰ ਲਿਖਣਾ ਨਹੀਂ ਆਉਂਦਾ, means 'I cannot write,' because I do not know how, whereas ਮੈਂ ਲਿਖ ਨਹੀਂ ਸੌਕਦਾ, means 'I cannot write,' it may be because I do not know how, or because I have a sore hand, or for any other reason. To express the idea of not knowing how to do a thing the form with ਆਉਣਾ is the more idiomatic.

a. A construction very similar to this is that in which the verb ਆਉਣਾ follows a noun. It always denotes the possession or otherwise, according as the sentence is positive or negative, of a knowledge of the thing signified by the noun.

Ex. ਇਹ ਕੰਮ ਮੈਂ ਨੂੰ ਆਉਂਦਾ ਨਹੀਂ, 'I have no knowledge of this business,' in other words, 'I cannot do it'; ਫਾਰਸੀ ਅਤੇ ਗੁਰਮੁਖੀ ਤੇ ਬਿਨਾ ਹੋਰ ਵਿੱਦਿਆ ਤਾਂ ਇਸ ਨੂੰ ਕੋਈ ਨਹੀਂ ਆਉਂਦਾ

\* Cf. §§ 332 (3), 335, 336.

† Ch. L.

ਸੀ, 'except Persian and Gurmukhī he had no knowledge of any other learning,' lit., 'no other learning came to him.'

(2) A very idiomatic potential form is made by adding the verb **ਰੋਕਣਾ** to the stem of another verb. The subject when expressed is put in the Ablative case or construed with **ਕੋਲੋਂ** or **ਪਾਸੋਂ**.\*

Ex. **ਮੈਂ ਖੋਂ ਆ ਨਾ ਰੋਇਆ**, 'I was not able to come';  
**ਸਾ ਤੋਂ ਭੁੱਝ ਨਹੀਂ ਹੁੰਦੀ**, 'we are not able to guess'; **ਦੋ ਸਉ ਰੁਪੈਯਾ ਰੋਕ ਰੋਵੇ ਤਾਂ ਗੰਗਾ ਜੀ ਜਾ ਹੁੰਦਾ ਹੈ**, 'if one had two hundred rupees cash one might go (on a pilgrimage) to the Ganges,' lit., '(if) there were two hundred rupees, &c.'

(3) Lastly **ਬਣਨਾ**, 'to be made,' 'to become,' is sometimes added to the infinitive mood of another verb, in the same sense; as, **ਮੇਰਾ ਇੱਥੇ ਰਹਿਣਾ ਬਣਦਾ ਨਹੀਂ**, 'I cannot stay here,' lit., 'my staying here does not become'; **ਜਿੰਉ ਤੁਹਾ ਖੋਂ ਬਣੇ ਦਾਨ ਕਰੋ**, 'give alms as you are able.' This construction would be used chiefly in the negative form to denote an inability to do a thing owing to the inconvenience of it, or the difficulty of making suitable arrangements.

379. *Completive* compounds are formed by adding to a conjunctive participle in its short form, the verb **ਚੁੱਕਣਾ**, 'to finish,' or **ਹਟਣਾ**, 'to depart,' 'to cease.' They denote the completion of the action expressed by

---

\* This, it will be observed, is identical with the third form of the passive voice, noted in § 382 (3). The connection will always make it clear which idea is intended to be expressed.

the first member of the compound. Thus, **ਮੈਂ ਕੰਮ ਕਰ ਚੁੱਕਿਆ ਹਾਂ**, 'I have finished the work'; **ਅਸੀਂ ਠੋਟੇ ਖਾ ਹਟੇ**, 'we have finished eating (our) dinner.' With regard to this compound observe :—

(1) **ਚੁੱਕਣਾ** and **ਹਟਣਾ** in the sense of 'finishing' are never used alone. Thus, we cannot say **ਮੈਂ ਚੁੱਕਿਆ ਹਾਂ**, 'I have finished.' They must always be used in combination with the conjunctive participle of a verb denoting what is finished.\*

(2) **ਚੁੱਕਣਾ** and **ਹਟਣਾ** may be combined with verbs both transitive and intransitive, but the resultant compound is always treated as intransitive and must have its subject in the Nominative case throughout all its tenses.

(3) The tenses of the imperfect participle are seldom if ever used.

(4) We must often render it into English by the use of the word 'already.' Ex. **ਮੈਂ ਉਹ ਨੂੰ ਕਹਿ ਹਟਿਆ ਹਾਂ**, 'I have already told him'; **ਉਹ ਤਾਂ ਪਹੁੰਚ ਚੁੱਕਿਆ ਹੋਣਾ**, 'he has probably already arrived.' Sometimes the sense can scarcely be distinguished from that of the perfect participle, except that it expresses with somewhat more emphasis the idea of completion. Thus, **ਮੈਂ ਕਈਫ਼ ਦੇਸਾਂ ਦਾ ਮੈਲ ਕਰ ਚੁੱਕਿਆ ਹਾਂ**, 'I have visited several lands.'

---

\* There is however an intransitive verb **ਚੁੱਕਣਾ**, 'to be finished,' 'to forget,' 'to err,' which must not be confounded with **ਚੁੱਕਣਾ**, 'to finish,' as used in the completive compounds. An example of its use is the following; **ਅੱਜ ਦਾਣਾ ਚੁੱਕ ਗਿਆ**, 'today the gram is finished.'

(5) In the Absolute future it is often equivalent to the English future perfect. Ex. ਜਦ ਉਹ ਖਾ ਚੁੱਕੇਗਾ, 'when he shall have eaten'; ਜਦ ਉਹ ਆ ਚੁੱਕੇਗਾ, 'when he shall have come.'

## EXERCISE.

ਮੈਂ ਇਕੱਲਾ ਨਹੀਂ ਜਾ ਸੱਕਦਾ—ਮੈਂ ਕੁਝ ਕਹਿ ਨਹੀਂ ਸੱਕਦਾ—  
ਜਿਤਨੀਕੁ ਚੇ ਸੱਕੇ ਸਾਧਾਂ ਸੰਤਾਂ ਦੀ ਟਹਿਲ ਕਰਨੀ—ਉਹ ਕੁਝੀ ਖੁਸ਼ੀ  
ਦੀ ਮਾਗੀ ਕੁਝ ਕਹਿ ਨਾ ਸੱਕੀ—ਸਾ ਤੇ ਕਬੀਲਦਾਰਾਂ ਤੇ ਏਹ ਗੱਲਾਂ \*  
ਕਦ ਛੁੱਟ ਸੱਕਦੀਆਂ ਹਨ—ਸਾ ਤੇ ਜੱਟਾਂ ਤੇ ਇਹ ਗੱਲ ਕਦੇ ਨਹੀਂ ਚੇ  
ਸੱਕਦੀ ਹੈ—ਅਸੀਂ ਤੁਹਾਡਿਆਂ ਸਿਆਲਿਆਂ ਨਾਲ ਜਾਕੇ ਨਾ ਤਾ  
ਉੱਚੀ ਤੇ ਕੁਝ ਗੱਲ ਹੀ ਕਰ ਸੱਕੀ ਅਰ ਨਾ ਕਿਤੇ ਮੇਲਾ ਹੀ ਵੇਖ ਸੱਕੀ-  
ਯੇ।—ਬਾਲਕ ਅਤੇ ਬਾਲਕੀ ਬਹੁਤ ਬੋਲ ਨਹੀਂ ਸੱਕਦੇ—ਅਸੀਂ ਜੋ  
ਵਖੀ ਚੇ ਰਹੇ ਹਾਂ ਕੀ ਕੋਈ ਸਾਡੇ ਵੱਖ ਨੂੰ ਵੁਰ ਨਹੀਂ ਕਰ ਸੱਕਦਾ ਹੈ—  
ਇਸ ਵਿੱਚਿਆ ਵਾ ਜਾਨੁ ਜਦ ਚਾਹੇ ਆਪਣੇ ਆਤਮਾ ਨੂੰ ਇੱਕ  
ਸਰੀਰ ਵਿੱਚੋਂ ਕੱਢ ਵੁਜੇ ਸਰੀਰ ਵਿਖੇ ਪਾ ਸੱਕਦਾ ਹੈ—ਜੇ ਕੁਝ ਚੇ  
ਸੱਕੇ ਤਾਂ ਹੁਲ ਉਪਾਉ ਕਰ ਲੈ ਫਰ ਕੁਝ ਨਹੀਂ ਚੇ ਸੱਕਦਾ—ਮੈਂ ਨੂੰ

\* ਏਹ ਗੱਲਾਂ, 'these things,' i. e., lying, dishonesty, &c. It is a favourite maxim with the Hindús that a life of moral rectitude is incompatible with worldly success. To expect a family man to be honest and truthful is a utopian dream, to be realized only by the abandonment on his part of the world, and the adoption of the ascetic life.

† The speaker is a girl who having accompanied her parents to the mela at Hardwar begged to be allowed to go with some others of her own age to bathe in the river, but was discreetly told by her mother that she must wait and go with the elder women. This very naturally did not fall in with the girl's views, as the passage quoted shows. It is common for women in speaking of themselves in the plural to use the masculine form of the verb.

ਲਿਖਣਾ ਪੜ੍ਹਨਾ ਫੁੜ ਵੀ ਨਹੀਂ ਆਉਂਦਾ—ਉਹ ਨੂੰ ਬੋਲਣਾ ਹੀ ਨਹੀਂ ਆਉਂਦਾ ਹੈ—ਭੈ ਨੂੰ ਗਾਉਣਾ ਆਉਂਦਾ ਹੀ ਨਹੀਂ—ਜੇ ਇਸ ਪਰਕਾਰ ਦੀ ਜੁੱਤੀ ਬਣਾਉਣੀ ਭੈ ਨੂੰ ਆਉਂਦੀ ਹੋਵੇ ਤਾਂ ਮੇਰੇ ਲਈ ਇੱਕ ਜੋੜਾ ਬਣਾ ਛੱਡੀ—ਮੈਂ ਨੂੰ ਫੁੜ ਇਲਮ ਨਹੀਂ ਆਉਂਦਾ—ਲੁਹਾਰ ਦਾ ਕੰਮ ਮੈਂ ਨੂੰ ਨਹੀਂ ਆਉਂਦਾ—ਲੋਕਾਂ ਦੀ ਸਾਰੀ ਗਤ ਜਾਗ ਨਹੀਂ ਹੁੰਦਾ—ਮੈਂ ਥੋਂ ਵੀ ਰਹਿ ਨਾ ਹੋਇਆ—ਜੇ ਪਾਧੇ ਤੇ ਆਪਣੀ ਬਾਲ ਹੀ ਨਹੀਂ ਹਟਾ ਹੁੰਦੀ ਤਾਂ ਹੋਰਨਾਂ ਨੂੰ ਵੀ ਮੱਤ ਦੇਉਗਾ—ਮੇ ਤੇ ਅੱਜ ਨਹੀਂ ਜਾ ਹੁੰਦਾ—ਇਹ ਮੇਰੇ ਕੋਲੋਂ ਚੁੱਕ ਨਹੀਂ ਹੁੰਦਾ—ਜਦ ਕੰਮ ਹੋ ਚੁੱਕੇ ਤਾਂ ਮੈਂ ਨੂੰ ਖਬਰ ਕਰ ਦੇਈ—ਮੈਂ ਬੁਟੇ ਸਤ ਲਾ ਚੁੱਕਿਆ ਹੁਲ ਕੀ ਕਰਾਂ—ਜਦ ਨਾ ਹੋ ਚੁੱਕੇ ਤਾਂ ਘਰ ਗਏ—ਜਦ ਖਾ ਪੀ ਹਟੇ ਤਾਂ ਉੱਠਕੇ ਤੁਰ ਪਏ—ਮੂੰਡੇ ਪੜ੍ਹ ਹਟੇ—ਅਸੀਂ ਨਾਲੇ ਕਲਕੱਤੇ ਦਾ ਨਾਲੇ ਬੰਬਈ ਦਾ ਵੀ ਸੈਲ ਕਰ ਚੁੱਕੇ ਹਾਂ—ਉਹ ਤਾਂ ਕਦੇ ਦਾ ਮਰ ਚੁੱਕਿਆ ਹੋਣਾ—ਮੈਂ ਕਈ ਵਾਰੀ ਉਹ ਨੂੰ ਸਮਝਾ ਹਟਿਆ ਹਾਂ ਪਰ ਉਹ ਇੱਕ ਵੀ ਨਹੀਂ ਮੰਨਦਾ—ਲਹੌਰ ਦੀਆਂ ਸਾਰੀਆਂ ਮਸੀਤਾਂ ਅਸੀਂ ਵੇਖ ਚੁੱਕੇ ਹਾਂ—ਜਦ ਕੰਮ ਹੋ ਚੁੱਕੇਗਾ ਤਾਂ ਅਸੀਂ ਜਾ ਸੱਕਾਂਗੇ—ਜਦੋਂ ਅਸੀਂ ਗਤਰੁ ਹੁੰਦੇ ਮੇ ਤਾਂ ਸਾ ਥੋਂ ਪੰਜ ਮਲ ਤਾਰ ਚੁੱਕ ਹੋ ਜਾਂਦਾ ਸੀ.

Can you go with me today?—I cannot lift so-great a weight.—Can you lend me a rupee?—I cannot give you anything.—Do your boys know how to read at all? (*anything*)—Have you any knowledge of accounts?—If you are able to come tomorrow we will go together.—If I can I will come.—If you can, come early.—If I can (i. e., if I can arrange for it) I too will go and see the *melá*.—I have no knowledge whatever of Persian.

—I know how to read and write only a little.—You are not able to do this work well. (*this work does not come to you well\**)—I cannot drink this medicine.—I cannot wake early.—I was not able to go to Jalandhar today.—He is not able to tell the truth.—I have read the story of a boy who did not even know how to tell a lie.—If you are able make one like-this for me too.—How-great a weight can you lift?—When will you be able to come?—When will this work be finished?—I have finished reading both books.—The gram is all finished.—Has the horse finished eating his gram?—I have already been (*gone*) to his house three times.—Put manure on the beds.—I have already put (it).

---

\* 'Well,' **ਓਗੋ ਤਰਾਂ**, lit., 'in a good way.'

## CHAPTER LII.

## FREQUENTATIVE AND DESIDERATIVE COMPOUNDS.

380. *Frequentative* compounds are employed when speaking of an act as being performed not once, but frequently, or habitually. They correspond generally to our expression, 'to make a practice of,' though often this phrase would not be suitable in translating. They are formed in two ways.

(1) The verb **ਕਰਨਾ**, 'to do,' is added to a gerund. The former is conjugated throughout, while the latter generally remains uninflected.

Ex. **ਉਥੇ ਨਾ ਜਾਇਆ ਕਰ**, 'do not go there,' i. e., do not make a practice of going there; **ਮੈਂ ਰੋਜ ਪੜ੍ਹਿਆ ਕਰਦਾ ਹਾਂ**, 'I am in the habit of reading every day'; **ਸਾਠੇ ਘਰ ਆਇਆ ਕਰੋ**, 'come to my house' (now and then, or frequently).

a. When it is remembered that the gerund is in reality a noun which denotes in the abstract the act expressed by the verb from which it is derived, it is evident that this construction does not differ grammatically from that of those nominal compounds in which **ਕਰਨਾ** is used in conjunction with a noun; as, e. g., **ਬਿਚਾਰ ਕਰਨਾ**, 'to consider,' lit., 'to do consideration.' So also **ਆਇਆ ਕਰਨਾ**, means literally 'to do the act of coming.' The only thing peculiar about the use of **ਕਰਨਾ** with

the gerund is that repeated action is denoted, whereas this is not the case when it is combined with other nouns.\*

b. Sometimes, though I think rarely, the gerund is inflected to agree in gender and number with the subject of the verb. Thus, **ਮੈਂ ਹੋਇਆ ਕਰਾਂਗਾ**, 'I shall be in the habit of being'; **ਅਸੀਂ ਹੋਏ ਕਰਾਂਗੇ**, 'we shall be, &c.'; **ਫੁੜੀ ਹੋਈ ਕਰੇਗੀ**, 'the girl will be, &c.'; **ਫੁੜੀਆਂ ਹੋਈਆਂ ਕਰਨਗੀਆਂ**, 'the girls will be, &c.'†

(2) In the tenses of the imperfect participle a frequentative compound is formed by adding **ਹੁੰਦਾ**, 'being' to the participle. Ex., **ਮੈਂ ਉੱਥੇ ਬਹੁਤ ਜਾਂਦਾ ਹੁੰਦਾ ਸੀ**, 'I used to go there often'; **ਉਹ ਨਦੀ ਨਾਉਣ ਲਿਆਉਂਦੀਆਂ ਹੁੰਦੀਆਂ ਸਨ**, 'they (fem.) were in the habit of coming to bathe in the river.' **ਹੁੰਦਾ** may in this construction follow **ਹੁੰਦਾ** just as it does any other imperfect participle, though it is somewhat redundant, and such a form of expression is rather unusual. Examples are, **ਉਹ ਜਗਾ ਜਿੱਥੇ ਨਾਟਕ ਹੁੰਦਾ ਹੁੰਦਾ ਹੈ ਰੰਗ ਭੂਮੀ ਕਹਾਉਂਦੀ ਹੈ**, 'the place where sports are accustomed to be (held) is called the *rang bhūmī*'; **ਤਾਂ ਪੂਰ ਨੈ ਜਾਂਤਾ ਕਿ ਪਿਤਾ ਬੀ ਹੁੰਦਾ ਹੁੰਦਾ ਹੈ**, 'then Dhruv knew that there was such a thing as a father also,' (as well as a mother).‡ In all these examples the gerund with **ਕਰਨਾ** might be used, but in the tenses

---

\* Compare the English expressions, 'he does washing,' 'she does sewing' &c.

† Bihārī Lal, *Panjābī Bākarān*, p.p. 62, 65, 69.

‡ Lit., 'that a father was accustomed to be,' i. e., that it was the usual thing for boys to have a father. He had never seen his own or heard of him, and was not aware that there was such a thing till he formed the acquaintance of other boys and heard them speak of their fathers.



to which it is applicable, viz., those formed from the imperfect participle, the other construction is more in accordance with popular usage.

**381.** *Desiderative* compounds are made by adding the verb **ਚਾਹੁਣਾ**, 'to wish,' to the gerund or infinitive mood of another verb. Both the gerund and the infinitive are generally used in the uninflected form, except that, following the usual rule, the infinitive when derived from a transitive verb must agree in gender and number with its object, if that is in the Nominative case. Primarily this compound denotes the *wish* to do the act signified by the first member, but when the gerund occurs it is also often employed as a proximate future tense to denote an action or event as about to occur. Ex. **ਮੈਂ ਜਾਇਆ ਚਾਹੁੰਦਾ ਹਾਂ**, 'I wish to go,' or 'I am about to go'; **ਮੈਂ ਸੌਇਆ ਚਾਹੁੰਦਾ ਸੀ**, 'I was wishing to sleep'; **ਉਸ ਨੇ ਪੁੱਛਣਾ ਚਾਹਿਆ**, 'he wanted to ask'; **ਜੇ ਤੂੰ ਰੋਟੀ ਖਾਲੀ ਚਾਹੋ ਤਾਂ ਹੁਣ ਜਾਹ**, 'if you want to eat your dinner go now'; **ਗੱਡੀ ਤੁਰਿਆ ਚਾਹੁੰਦੀ ਹੈ**, 'the train is about to start.' In practice there is seldom or never any difficulty in distinguishing in any particular case whether the expression is used in its primary or secondary sense. When the latter is meant the gerund is used, and it is generally in cases where the idea of *wishing* or *desiring* would be incongruous, as in the last example given. When it is

intended to express a *wish* the infinitive is more commonly employed.

(1) Occasionally the gerund is inflected to agree with the object in the Nominative case.

Ex. ਮੇਰਾ ਭਰਾਉ ਮੇਰੀ ਜਮੀਨ ਉੱਤੇ ਹਵੇਲੀ ਪਾਈ ਚਾਹੁੰਦਾ ਹੈ, 'my brother wishes to build (put) a house on my land.' So also in the following example the gerund of the substantive verb agrees with the subject in the plural; **ਤੁਸੀਂ ਉਹ ਦੇ ਸਿੱਖ ਹੋਏ ਚਾਹੁੰਦੇ ਹੋ**, 'do you want to be his disciples'?

(2) When the infinitive is used it is sometimes put in the Accusative case with the case sign usually, though not always, unexpressed.

Ex. ਉਹ ਉੱਠਕੇ ਚਾਹੁੰਦਾ ਸਾ, 'he wanted to get up'; ਮੈਂ ਵੇਖਣ ਨੂੰ ਚਾਹੁੰਦਾ ਹਾਂ, 'I want to see.'

382. In these compounds the infinitive which is a verbal noun is to be regarded as the object of the verb with which it is combined, and like nouns in general when employed as the object of a verb it is put sometimes in the Nominative and sometimes in the Accusative case. In the dialect of Bhojpur there is the same choice between these two constructions, either the Nominative or the Accusative being permissible, the latter with or without the case sign **ਕੇ** or **ਲਾ**=Panj. ਨੂੰ. The following examples from Grierson are interesting ;

ਉ ਬੋਲਲ ਚਾਹਤ ਬਾ=Panj. ਉਹ ਬੋਲਣਾ ਚਾਹੁੰਦਾ ਹੈ, 'he wishes to speak.'

ਘੜੀ ਬਾਜੇ ਚਾਹਤ ਰਹੇ=ਘੜੀ ਬਜਣੇ ਚਾਹੁੰਦੀ ਸੀ, 'the clock was about to strike.'

ਉ ਬੋਲੇ ਕੇ ਚਾਹਲਾ=ਉਹ ਬੋਲਣੇ ਨੂੰ ਚਾਹੁੰਦਾ, 'he wishes to speak.'

ਭੇਜੇ ਲਾ ਚਾਹੀਲਾ=ਭੇਜਣੇ ਨੂੰ ਚਾਹੁੰਦਾ, 'I wish to send'.\*

The Accusative with the case sign is used in the same way also in the Oriyá language; as ਮਾਰਿਬਾ ਫੁ ਚਾਹਿ,=Panj. ਮਾਰਨੇ ਨੂੰ ਚਾਹੁੰਦਾ†

#### EXERCISE.

ਮੈਂ ਪੰਡਤ ਹੋਰੀ ਕੋਲ ਪੜਿਆ ਕਰਦਾ ਹਾਂ—ਜੇ ਅੱਖਾਂ ਵੁਖਦੀਆਂ ਹੋਣ ਤਾਂ ਬਹੁਤਾ ਨਾ ਪੜਿਆ ਕਰ—ਝੂਠ ਨਾ ਬੋਲਿਆ ਕਰੇ—ਰੋਜ ਘੜਿਆਂ ਵਿੱਚ ਪਾਲੀ ਭਰ ਦਿਆ ਕਰੇ—ਮੈਂ ਕਦੇ ਕਦੇ ਜਾਇਆ ਕਰਦਾ ਹਾਂ—ਫੇਰ ਕਦੀ ਨਾ ਜਾਇਆ ਕਰਾਂਗੇ—ਸੋਚ ਸੋਚਕੇ ਬੋਲਿਆ ਕਰੇ—ਕੰਮ ਅਸੀਂ ਤਿੰਨੇ ਕੰਠੇ ਕਰਿਆ ਕਰਾਂਗੇ—ਗੁਰੂ ਦਾ ਸਿੱਖ ਤਾ ਕੋਈ ਤਮਾਖੂ ਨਹੀਂ ਪੀਤਾ ਕਰਦਾ—ਬਖੇੜਾ ਨਾ ਕਰਿਆ ਕਰੇ—ਇਹ ਵੇ ਨਾਣ ਚਾਰਫੁ ਹਜਾਰ ਅਸਵਾਰ ਰਹਿੰਦਾ ਹੁੰਦਾ ਸਾ—ਨੀ ਬੋਥੇ ਚੰਦ ਕੋਰੇ ਤੂੰ ਤਾ ਸਿਆਲੀ ਬਿਆਲੀ ਨਗੋ ਸਾ ਨੂੰ ਮੱਠਾਂ ਟਿੰਦੀ ਹੁੰਦੀ ਸੀ ਅੱਜ ਤੇਰੀ ਮੱਠ ਨੂੰ ਕੀ ਹੋ ਗਿਆ †—ਉਹ ਸਾਭੇ ਵਡੇਰਿਆਂ ਨੂੰ ਖੇਤਾਂ ਵੇ ਖੇਤ ਬਖਸਦਾ ਹੁੰਦਾ ਸਾ—ਅਸੀਂ ਖੰਭੇ ਦਾ

\* Grierson, ii. 145.

† Hoernle, § 539.

‡ The speaker is endeavouring to pacify Chandkor who is engaged in a fierce battle of words with a neighbour.

ਵਟਕਾ ਕੀਤਾ ਹੋਇਆ ਮਹਾਂ ਪਰਸਾਦ \* ਛੱਕਦੇ ਹੁੰਦੇ ਹੈਂ।—ਗਾਈ-  
ਆਂ ਰੰਭਦੀਆਂ ਹੁੰਦੀਆਂ ਹਨ—ਕਦੀ ਗੱਦੇ ਬੀ ਰੰਭਦੇ ਹੁੰਦੇ ਹਨ।  
ਇਨ੍ਹਾਂ ਦੀ ਬੋਲੀ ਨੂੰ ਹੀਂਗਲਾ ਸੱਦੀਦਾ ਹੈ—ਸੁਲ ਮੈਂ ਤੈ ਨੂੰ ਸਿਖਾਲ  
ਛੱਡਾਂ ਡੁੰਗਰਾਂ ਦੀ ਬੋਲੀ ਦੇ ਨਾਉਂ ਜੁਦੇ ਜੁਦੇ ਹੁੰਦੇ ਹਨ ਜਿਹਾੜ ਗਊ  
ਬੱਛੀ ਬੋਲਦ ਰੰਭਦਾ ਹੈ ਸੰਢਾ ਬੜਕਦਾ ਹੈ ਮੈਂਹ ਅਰ ਝੋਟਾ ਰਿੰਗਦਾ  
ਹੈ ਘੋੜਾ ਹਿਲਕਦਾ ਅਰ ਗੱਦੇ ਹੀਂਗਦਾ ਹੈ। ਬੱਕਰੀ ਮਿਲਕਦੀ ਅਰ  
ਭੰਡਾ ਡੋਂਕਦਾ ਅਰ ਡੁੰਗਰਾ ਟੋਂਕਦਾ ਹੈ। ਬਿੱਲੀ ਮਿਆਉਂਦੀ ਹੈ—  
ਪੰਡਤ ਬੋਲਿਆ ਨਾਨਕ ਜੀ ਕਿਸੇ ਦਾ ਆਖਿਆ ਮੰਨੀਦਾ ਹੁੰਦਾ ਹੈ  
—ਅੱਗੇ ਅਸੀਂ ਸਕਾਰ ਬਹੁਤ ਖੇਡਦੇ ਹੁੰਦੇ ਸਾਂ—ਸਾਡੇ ਮੁੰਡੇ ਸਰਕਾਰੀ  
ਮਦਰਸੇ ਪੜਦੇ ਹੁੰਦੇ ਹਨ—ਤੂੰ ਕਦੋਂ ਜਾਇਆ ਚਾਹੁੰਦਾ ਹੈਂ—ਤੈਂ ਕ-  
ਦੋਂ ਜਾਣਾ ਹੈ—ਮੈਂ ਉਸ ਨੂੰ ਮਿਲਿਆ ਚਾਹੁੰਦਾ ਹਾਂ—ਦੇਖਿਯੋ ਹੁਲ  
ਕੀ ਹੋਇਆ ਚਾਹੁੰਦਾ ਹੈ—ਮੈਂ ਬੀ ਜਾਣਾ ਚਾਹੁੰਦਾ ਹਾਂ—ਮੈਂ ਬੀ  
ਜਾਣਾ ਹੈ—ਮੈਂ ਤੇ ਤੇ ਇੱਕਗੱਲ ਪੁੱਛਲੀ ਚਾਹੁੰਦਾ ਸੀ—ਘੜੀ ਬੱਜਿਆ  
ਚਾਹੁੰਦੀ ਹੈ—ਦੁਪਹਿਰ ਬੱਜਿਆ ਚਾਹੁੰਦੀ ਹੈ—ਦੋ ਬੱਜੇ ਚਾਹੁੰਦੇ ਹਨ  
—ਢਾਈ ਬੱਜੇ ਚਾਹੁੰਦੇ ਹਨ—ਪੈਲੇ ਚਾਰ ਬੱਜੇ ਚਾਹੁੰਦੇ ਹਨ—ਦਿਨ  
ਛਿਪਿਆ ਚਾਹੁੰਦਾ ਹੈ—ਮੈਂ ਇੱਕ ਚਿੱਠੀ ਲਿਖਲੀ ਚਾਹੁੰਦਾ ਹਾਂ.

Do not go (*make a practice of going*) into the sun.  
—We do not draw (*fill*) water from this well.—I used  
to write many letters every-day.—Keep your books  
clean.—What work do you do?—I always rise early.—

\* ਮਹਾਂ ਪਰਸਾਦ, 'great food,' a euphemism for 'meat,' 'flesh.'  
A pious Sikh will eat meat only when slaughtered in the way men-  
tioned.

† ਹੈ, the Hindi for ਹਾਂ.

Formerly I used to get fever (every) third day.—In the winter there is little rain here.—Do not eat opium.—I was wanting to go home.—Where did you want to go.—The *Tahsildár* wishes to speak (ਗੱਲ ਕਰਨੀ) to you.—I was wishing to ask him something. The train is now due (*is about to come*).—It is nearly six o'clock (*about to strike six*).—It is nearly a quarter past four (*four and a quarter*).—It is nearly daybreak (*the day is about to rise*).

---

NOTE.

383. In connection with the use of the desiderative compound to denote the immediate futurity of an action Beames points out the interesting fact that in the Gipsy language the future is formed by prefixing to the present tense of a verb the noun *Káma*, 'desire,' (Panj., ਕਾਮ). Thus, *keráwa*, 'I do,' *kama keráwa*, 'I will do,' lit., 'I wish to do,' (Panj., ਮੈਂ ਕਰਿਆ ਚਾਹੁੰਦਾ ਹਾਂ). Also that in modern Greek a process analogous to this is followed, the verb *thelo*, 'I desire,' contracted to *tha* and *thá* being prefixed in the same way; as, e. g., *hupago*, 'I go,' *tha hupago*, 'I will go,' (Panj., ਮੈਂ ਜਾਇਆ ਚਾਹੁੰਦਾ ਹਾਂ).

## CHAPTER LIII.

## INCEPTIVE, PERMISSIVE, AND ACQUISITIVE COMPOUNDS.

384. *Inceptive* compounds, or as they are called by Hoernle *Inchoatives*, are formed by adding ਲੱਗਣਾ, 'to be attached,' &c., ਭਰਿਣਾ, 'to be occupied,' or ਪੈਣਾ, 'to fall,' to the inflected infinitive of another verb. They denote the action of the infinitive as *beginning*.

Ex. ਬਾਲਕ ਰੋਣੇ ਲੱਗਾ, 'the child began to cry'; ਦਰ-ਵੱਜੇ ਬਹਿਕੇ ਉਹ ਮੇਲੇ ਦੀਆਂ ਗੱਲਾਂ ਕਰਨ ਲੱਗੇ, 'sitting at the gate (of the village) they began to talk of the *melá*.'

(1) The use of ਲੱਗਣਾ in this construction is confined for the most part to the perfect tenses, though it occurs also in the future absolute and contingent. In the tenses of the imperfect participle it is comparatively rare, but it may be expressed in the form of an intensive compound with ਜਾਣਾ or ਪੈਣਾ, and can then be used as freely in the imperfect tenses as in any others.

Ex. ਜੇ ਕਦੇ ਖੁੱਪੇ ਜਾਵਾਂ ਤਾਂ ਮੇਰਾ ਸਿਰ ਦੁਖਲ ਲੱਗ ਜਾਂਦਾ ਹੈ, 'if ever I go into the sun my head begins to ache'; ਮੌਤ ਦਾ ਡਰ ਚੇਤੇ ਆਉਣ ਲੱਗ ਪੈਂਦਾ ਹੈ, 'the fear of death begins to come to mind.' In the following sentence we have a combination of the *intensive*, *frequentative*, and *inceptive* compounds; ਤਾਂ ਉਸ ਨੂੰ ਸੁਦਾਈ ਆਖਣ ਲੱਗ ਜਾਇਆ ਕਰਦੇ ਹਨ, 'then they begin to call him a mad-man.'

(2) This compound is often used when the action denoted has not actually begun, but is only about to do so.

Ex. ਜਦ ਮੈਂ ਸ਼ੁਰੂ ਕਰਨ ਲੱਗਾ, 'when I was about to start';  
ਮੈਂ ਕੁਝ ਹੋਰ ਕਹਿਣ ਲੱਗਾ ਸੀ, 'I was about to say something else.'

(3) It is also frequently heard in the account of a conversation or discourse when the words of a speaker are introduced, though English idiom would admit of no corresponding word.

Ex. ਜਾਂ ਮੈਂ ਉਸ ਨੂੰ ਸੋਚਿਆ ਤਾਂ ਉਹ ਕਹਿਣ ਲੱਗਾ ਮੈਂ ਨਹੀਂ ਆਉਣਾ, 'when I called him he said he would not come,'  
lit., 'began to say I will not come.'

(4) Colloquially the order is very frequently reversed, ਲੱਗਣਾ being made to precede the word with which it is combined.

Ex. ਤਾਂ ਅਸੀਂ ਲੱਗੇ ਖਾਣ,\* 'then we began to eat';  
ਸ੍ਰੀ ਗੁਰੂ ਜੀ ਅਤੇ ਮਰਦਾਨਾ ਲੱਗੇ ਪਾਦਸਾਹ ਦਾ ਦਰਬਾਰ ਪੁੱਛਣ,  
'the *Gurú* and *Mardáná* began to inquire for the king's audience chamber.'

(5) Sometimes instead of the infinitive, the imperfect participle is used with ਲੱਗਣਾ in these compounds. I do not remember ever to have heard this form of expression, but have noted several instances of it in Pundit Sardhá Rám's *Panjábi Bāt Chit*, and elsewhere.

---

\* ਖਾਣੁਲ=ਖਾਣ.

Thus, ਇਹ ਡਾ ਲੰਬਰਦਾਰ ਲੱਗ ਆਉਂਦਾ ਈ,\* 'this is the *lambardár* coming, (about to come)'; ਇਹ ਡਾਇਆ ਲੱਗ ਆਉਂਦਾ ਈ, 'this is (my) uncle coming'; ਇਹ ਮੁਲਖ ਡਿਨਾਂ ਦੇ ਹੱਥੋਂ ਜਾਂਦਾ ਲੱਗਾ, 'this country began to go out of their hand'.†

(6) ਡਹਿਲਾ when used instead of the much more common ਲੱਗਣਾ occurs generally in the compound form ਡਹਿ ਪਿਆ.

(7) ਪੈਣਾ also is less frequently used in this construction than ਲੱਗਣਾ. When employed it usually precedes the infinitive with which it is connected; as, ਲੋਕਾਂ ਵਿੱਚ ਗੱਲਾਂ ਪਈਆਂ ਹੋਣ, 'people began to talk,' lit., 'among the people there began to be words.'

385. *Permissives* and *acquisitives* are formed respectively by adding ਦੇਣਾ, 'to give,' and ਪਾਉਣਾ, 'to receive,' to the infinitive of another verb. They denote *permission* to perform the act signified by the primary verb; the former meaning to *give* permission, and the latter, to *receive* it. With ਦੇਣਾ the infinitive must be in the inflected form. With ਪਾਉਣਾ it is often uninflected.

\* ਈ=ਹੈ. See the additional forms of the present tense of the substantive verb in § 30.

† There is a construction of the desiderative and potential compounds analogous to this in Bengálí. Thus, ਮਾਰਿਤੇ ਚਾਹਿ=Panj. ਮਾਰਦੇ ਚਾਹੁੰਦਾ=ਮਾਰਿਆ ਚਾਹੁੰਦਾ, 'wishes to strike.' Again, ਕਰਿਤੇ ਪਾਰਿ=Panj ਕਰਦੇ ਸਕਦਾ=ਕਰ ਸਕਦਾ, 'can do.' Hoernle, § 539.



Ex. ਮੈਂ ਉਸ ਨੂੰ ਜਾਣੇ ਦਿੱਤਾ, 'I let him go,' lit., 'I gave to him to go'; ਉਹ ਸਦਾਕਾਲ ਨਹੀਂ ਰਹਿਣਾ ਪਾਉਗਾ, 'he will not be allowed to remain always,' lit., 'he will not receive to remain,' &c., or if it is *circumstances* that do not permit it, we render, 'he will not be able to remain always.' So also, ਉਹ ਜਾਣੇ ਨਹੀਂ ਪਾਏਗਾ, 'he will not be allowed to go,' or 'he will not be able to go.' In this construction ਪਾਉਣਾ is treated as an intransitive verb, taking its subject in the Nominative case throughout all the tenses, so that we must say ਉਹ ਜਾਣੇ ਨਹੀਂ ਪਾਇਆ, 'he was not allowed to go,' not ਉਸ ਨੇ, &c.

(1) Note ਜਾਣ ਦਿਓ, 'let (it) go'—'let it pass,' 'never mind.'

ਮੈਂ ਇਸ ਗੱਲ ਨੂੰ ਬਣੇ ਨਹੀਂ ਜਾਣ ਦਿਅਾਂਗਾ, 'I will never let this matter pass.'

ਰਹਿਣ ਦਿਹ, 'let (it) alone,' 'let stay,' 'leave.'

(2) In the acquisitive compound ਮਿਲਣਾ is sometimes substituted for ਪਾਉਣਾ. The subject is then put in the Dative case. Ex. ਉਸ ਨੂੰ ਘਰ ਵਿੱਚ ਦੜਨਾ ਨਾ ਮਿਲਿਆ, 'he was not allowed to enter the house.'

#### EXERCISE.

ਉਸ ਨੂੰ ਆਉਣੇ ਨੂੰ ਦੇਖ ਬ੍ਰਾਹਮਣ ਥਰ ਥਰ ਕੰਬਣ ਲੱਗਿਆ—  
ਲੋਕ ਨਾਨਕ ਦੀ ਵਲ ਮੂੰਹ ਕਰੀ ਆਉਣ ਲੱਗੇ—ਜਾਂ ਵਜਾ ਦਿਨ  
ਚੋਇਆ ਤਾਂ ਭੜਕੇ ਜੀ ਆਪਣੇ ਗੱਠੇ ਜੋੜਕੇ ਤੁਰਨ ਲੱਗੇ—ਜਾਂ ਸਤ  
ਭੰਗ ਸੁਆਰਕੇ ਤੁਰਨ ਲੱਗੇ ਤਾਂ ਕੰਧ ਨਾਲ ਬੱਜਕੇ ਗੱਠੇ ਵਾ ਪਹੀਆ  
ਟੁੱਟ ਗਿਆ—ਜਾਂ ਕੈਠਕੇ ਖਾਲ ਲੱਗੇ ਤਾਂ ਸੁਮ ਸਿੰਧੁ ਆਖਿਆ ਸੀ—

ਧਰ ਪਹਾੜ ਕੰਨੀ ਘਰਾਟਾਂ ਦਾ ਪੀਠਾ \* ਚੋਇਆ ਆਟਾ ਬਾਹਲਾ  
 ਬਰੀਕ ਹੁੰਦਾ ਹੈ—ਖੁੱਲ੍ਹ ਆਖਿਆ ਦੇਵੀ ਦੀ ਸੋਹੀ ਜਿੰਦਿਨ ਦਾ ਇਹ  
 ਆਟਾ ਆਪਾਂ † ਖਾਲ ਲੱਗੇ ਹੈ ਢਿੱਡ ਵਿੱਚ ਪੀੜਾਂ ਉੱਠਦੀਆਂ ਹਨ  
 —ਅੱਗੇ ਇੱਕ ਹਲਵਾਈ ਦੀ ਹੱਟੀ ਪੁਰ ਸੇਦਾ ਦੇਖਕੇ ਪੁੱਛਣ ਲੱਗੇ ਕੀ  
 ਭਾਉ ਦੇਂਗਾ ਲਾਲਾ ਰੇਉੜੀਆਂ—ਦੇਹਾਂ ਧਿਰਾਂ ਤੇ ਲੱਤ ਮੁੱਕੀ ਲਾਠੀ  
 ਸੇਟਾ ਚੱਲਣ ਲੱਗਾ—ਲਹਿਣਾ ਉੱਥੇ ਰਹਿਕੇ ਨਾਨਕ ਦੀ ਟਹਿਲ ਸੇਵਾ  
 ਕਰਨ ਲੱਗਾ—ਅਸੀਂ ਤੁਰਦੇ ਤੁਰਦੇ ਗੱਲ ਬਾਤ ਕਰਨ ਲੱਗੇ—ਉਹ ਉੱਚੀ  
 ਉੱਚੀ ਫੁਕਾਂ ਮਾਰ ਮਾਰ ਲੱਗੀ ਰੋਲ—ਝੀਮਤਾਂ ਅਤੇ ਫੁੜੀਆਂ ਉਸ ਨੂੰ  
 ਜੱਫੜੀ ਪਾਕੇ ਰੋਲ ਲੱਗੀਆਂ—ਫੁੜੀਆਂ ਬੈਠਕੇ ਪਹੇਲੀਆਂ ਪਾਉਣ  
 ਲੱਗੀਆਂ—ਜੇ ਚੋਧਰੀ ਹੀ ਪਿੰਡ ਨੂੰ ਉਜਾੜਨ ਲੱਗ ਜਾਲ ਤਾਂ ਉਸ ਨੂੰ  
 ਕੋਈ ਬਲਾਇ ਨਹੀਂ ਸੱਕਦਾ—ਉਹ ਇਸ ਪਰਥਾਰ ਖੁੰਮਲ ਅਤੇ ਚੁਫੇਰੇ  
 ਤੱਕਣ ਲੱਗਾ ਕਿ ਜਾਣੇ ਉਸ ਦੀ ਕੋਈ ਵਸਤੁ ਗੁਆਚ ਗਈ ਹੈ—ਉਸ  
 ਮੁੰਡੇ ਦਾ ਰੋਲਾ ਸੁਣ ਉਸ ਵੇਲੇ ਕੰਪਾਂ ਵੇਲਾਂ ਬੂਟੇ ਬੀ ਵਿਰਲਾਪ ਕਰਨ  
 ਲੱਗੇ—ਬ੍ਰਾਹਮਣ ਲੱਗਾ ਜਨੇਉ ਪਾਉਣ—ਤਾਂ ਉਹ ਲੱਗਾ ਕਿਰਤ ਕਰਨ  
 —ਉਨ ਮੈਂ ਨੂੰ ਜਾਣੇ ਨਾ ਦਿੱਤਾ—ਕਈਫ਼ ਦਿਨ ਸਾ ਨੂੰ ਇੱਥੇ ਟਿਕਣ  
 ਦਿਹ—ਅਸੀਂ ਤੈ ਨੂੰ ਬਹੁਤ ਦਿਨ ਸਹੁਰੀਂ ਨਹੀਂ ਰਹਿਣ ਦੇਂਦੇ—ਹੁਣ ਮੈਂ  
 ਫੁੱਕ ਖਾਹਦੇ ‡ ਸਿਵਾ ਤੈ ਨੂੰ ਨਹੀਂ ਜਾਲ ਵੇਲਾ—ਇਹ ਜਦੋਂ ਦਾ ਪਿੜ  
 ਵਿੱਚ ਬੜਿਆ ਕਿਸੇ ਵੁੱਜੇ ਨੂੰ ਬੋਲਣ ਦਿੱਤਾ ਹੈ §—ਪਰਮੇਸੁਰ ਉਨਾਂ

\* ਪੀਠਾ, Perf. part. of ਪੀਹਣਾ, 'to grind.' See Table of Irregular verbs.

† ਆਪਾਂ=ਅਸੀਂ. See § 62.

‡ ਖਾਹਦੇ=ਖਾਏ, from ਖਾਲਾ, 'to eat.'

§ ਕਿਸੇ ਵੁੱਜੇ ਨੂੰ ਬੋਲਣ ਦਿੱਤਾ ਹੈ, 'has he let any one else speak?'  
 i. e., 'has he not carried everything before him?'

ਨੂੰ ਕਦੀ ਭੁੱਖੇ ਨਹੀਂ ਰਹਿਣ ਦਿੰਦਾ—ਘੋੜੇ ਨੂੰ ਸਾਹ ਲੈਣ ਦਿਹ—ਇੱਕ ਵਾਰ ਇਨ੍ਹਾਂ ਨਾਲ ਮੈਂ ਨੂੰ ਜਾਇ ਆਉਣ ਦਿਹ—ਤੇ ਨੂੰ ਜਾਲ ਕਿੱਤਰ ਨਾ ਦਿਆਂਗਾ—ਉਹ ਮੈਂ ਨੂੰ ਗੱਲ ਨਹੀਂ ਕਰਨ ਦਿੰਦਾ—ਮੈਂ ਅੰਦਰ ਨਹੀਂ ਜਾਣੇ ਪਾਇਆ—ਛੇ ਅਰਦਾਸਾਂ ਸਾਡੇ ਪਾਸ ਪਹੁੰਚਣੀਆਂ ਨਹੀਂ ਪਾਈਆਂ\*—ਜੇ ਸੀਡਲਾ ਤੇ ਬਚ ਜਾਏਗਾ ਤਾਂ ਗੁਰਿਆਈ ਕਰਨੀ ਪਾਵੇਗਾ—ਕਿਲੇ ਦੇ ਅੰਦਰ ਜਾਣੇ ਨਹੀਂ ਪਾਵੋਂਗੇ—ਉਹ ਜਾਣੇ ਨਾ ਪਾਉਣ—ਉਹ ਚਾਹੁੰਦਾ ਸੀ ਭਈ ਕਿਤੇ ਭੀੜ ਨਾ ਹੋਣੀ ਪਾਵੇ—ਕੋਈ ਰਾਤ ਨੂੰ ਨਾਉਣੇ ਨਾ ਪਾਵੇ.

It has begun to rain.—The fever has now begun to subside.—I am beginning to get fever.—As I was coming home today I began to get fever.—At first I did not know how to read or write at all † (*anything even*), but now I have begun to read the second book.—When I rose and was about to go he detained me.—If it should begin to rain leave off working (*leave off work*) and go home.—What were you about to say?—The police did not allow the people to go (*enter*) inside.—I will let you go tomorrow.—Let these books alone.—He was to have gone to Multán yesterday but for some reason he was not able (*was not permitted*) to go.—You will not be able to go today on-account-of the rain.—We were not allowed to stay there.

\* The speaker has discovered that a number of written petitions addressed to him have been intercepted by a rival of the petitioner.

† In Panjabi the order is generally inverted. Say 'write and read.'

## CHAPTER LIV.

## CONTINUATIVE AND PROGRESSIVE COMPOUNDS.

386. *Continuative* compounds are formed by adding ਰਹਿਣਾ, 'to remain,' to an imperfect participle, which latter must agree with the subject of the verb in gender and number. They denote an action as going on continuously; as, ਗੱਦੇਂ ਹੋਂਗਦਾ ਰਹਿੰਦਾ ਹੈ, 'the ass continues braying'; ਫੁੜੀਆਂ ਹੋਸਦੀਆਂ ਰਹਿੰਦੀਆਂ ਹਨ, 'the girls keep laughing.'

(1) The phrase ਜਾਂਦਾ ਰਹਿਣਾ, means 'to be lost,' 'to disappear,' or 'to die'; as, ਮੇਰੀ ਪੋਥੀ ਜਾਂਦੀ ਰਹੀ, 'my book is lost'; ਸਭ ਫੁਫ ਜਾਂਦਾ ਰਿਹਾ, 'everything has disappeared,' or 'is gone'; ਮੇਰਾ ਪਿਤਾ ਜਾਂਦਾ ਰਿਹਾ ਹੈ, 'my father has passed away,' 'is dead.' Again the phrase ਚੱਲਦਾ ਰਹਿਣਾ, signifies, 'to depart,' 'to go away'; as, ਉਹ ਉੱਥੋਂ ਚੱਲਦਾ ਰਿਹਾ, 'he went away from there.'

(2) The continuative compound differs from the frequentative in that it implies *continuance* of the action, while the latter implies *repetition*. Ex., ਫੁੜੀ ਗਾਇਆ ਕਰਦੀ ਹੈ (or ਗਾਉਂਦੀ ਹੁੰਦੀ ਹੈ), 'the girl sings,' 'is in the habit of singing,' but ਫੁੜੀ ਗਾਉਂਦੀ ਰਹਿੰਦੀ ਹੈ, 'the girl continues singing.' Again as regards the difference between the continuative and the intensive with ਰਹਿਣਾ, both imply continuance of the act, but the former does

so with much more distinctness and emphasis than the latter. Thus, **मैं मेच रिग** or **मैं मेच रिग सी**, 'I was (engaged in) thinking,' but **मैं मेचदा रिग**, 'I kept thinking.'

**387.** *Progressives* are formed in two ways. (1) Instead of **रहिहा**, as in the continuative compounds, **नाहा** is employed with an imperfect participle. (2) **नाहा** is connected with a perfect participle in the feminine form singular. There is little difference of meaning between these and the continuatives. Indeed sometimes they may be used interchangeably, and by most grammarians they have been classed together, but Kellogg is undoubtedly right in drawing a distinction between them. Thus, while **रहिहा** suggests the idea of *continuance*, **नाहा** suggests that of steady progress toward an end, or, to put it differently, **रहिहा** expresses continuance in the state denoted by the participle; **नाहा**, progress in that state.

Ex. **डूडा डैबदा ररिदा रै**, 'the dog keeps on barking,' but, **मरिउर उँनरुदा नरिदा रै**, 'the city goes on falling to ruin,' and **रुग पन बंठा बरी नरिदा रै**, 'he goes on accumulating wealth.' Again, **अर बरुदे ररिदे रन**, 'houses continue to be built,' or 'are continually being built,' but, **अर बरुदा नरिदा रै** (or **बरुदी नरिदा रै**), 'the house is being built,' 'the building of the house goes forward' (toward completion). Perhaps a clearer illustration still of the distinction between these two

forms of expression is seen in the two sentences, **ਅੱਗ ਬਲਦੀ ਰਹਿੰਦੀ ਹੈ**, and **ਅੱਗ ਬਲਦੀ ਜਾਂਦੀ ਹੈ**. The former signifies that the fire continues burning; the latter, that it is gradually kindling and blazing up higher and higher. Nevertheless it must be confessed that this distinction is not always kept in view, and that, as stated above, the two are sometimes used interchangeably.

(1) When the feminine form\* of the perfect participle is used it is sometimes written with a *bindī*; as, **ਉਹ ਉਸ ਵੇ ਪੁੱਛੀਂ ਗਏ**, 'they went on asking him.'

388. A common construction is that formed by placing before **ਆਉਣਾ** or **ਜਾਣਾ** the perfect participle of a verb of motion. It denotes that the person or thing signified by the subject comes or goes under the conditions represented by the participle. The latter must agree in gender and number with the subject.

Ex. **ਉਹ ਵਗਿਆ ਜਾਂਦਾ ਹੈ**, 'he is running along,' 'he is going running'; **ਉਹ ਵਗਿਆ ਆਉਂਦਾ ਹੈ**, 'he is running along,' 'he is coming running'; **ਉਹ ਕੋਲ ਲੰਘਿਆ ਜਾਂਦਾ ਹੈ**, 'who is that passing along'?

(1) Note the difference between these compounds with the perfect participle, and those in which **ਜਾਣਾ** occurs with the conjunctive participle, (Intensives).

---

\* I am not sure that this is not after all in appearance only, the participle feminine. It is not unlikely that the ending **ਈ** is the emphatic particle added to the stem of the verb, so that, e. g., in the sentence **ਉਹ ਮੈ ਨੂੰ ਮਾਰੀ ਜਾਂਦਾ ਹੈ**, 'he goes on beating me,' **ਮਾਰੀ** may be for **ਮਾਰ ਹੀ**.

ਉਹ ਭੱਜ ਗਿਆ, 'he ran away.'

ਉਹ ਭੱਜਿਆ ਗਿਆ, 'he went running,' 'he ran along.'

ਕਬੂਤਰ ਉਡ ਗਿਆ, 'the pigeon flew away.'

ਕਬੂਤਰ ਉਡਿਆ ਗਿਆ, 'the pigeon flew along.'

ਉਹ ਮੁੜ ਜਾਂਦਾ ਹੈ, 'he turns,' 'returns.'

ਉਹ ਮੁੜਿਆ ਜਾਂਦਾ ਹੈ, 'he is returning,' (in the act of doing so).

The one expresses simply the action of the participle, the other presents it in progress.

(2) The phrase **ਚੱਲਿਆ ਜਾਣਾ** in the tenses of the imperfect participle denotes 'to go,' 'to move along,' but in the other tenses, 'to go away.' Ex., ਉਹ ਚੱਲਿਆ ਜਾਂਦਾ ਸੀ, 'he was going along,' but ਉਹ ਚੱਲਿਆ ਗਿਆ, 'he went away,' and ਮੈਂ ਚੱਲਿਆ ਜਾਵਾਂਗਾ, 'I shall go away.' Even with the imperfect participle however when used for the immediate future (see § 314) it signifies 'to go away.' Ex., ਅੱਡਾ ਜੀ ਮੈਂ ਚੱਲਿਆ ਜਾਂਦਾ ਹਾਂ, 'well Sir I will go away.'

(3) This combination of the perfect participle with **ਆਉਣਾ** and **ਜਾਣਾ**, may again have another participle, perfect or imperfect, also in agreement with the subject, prefixed to it. This denotes some action as being performed by the subject as he moves along, or more clearly defines the character of the motion. It is often difficult to render this literally into English.

Ex. ਮੱਖੀਆਂ ਮਖੀਰ ਲਾਉਂਦੀਆਂ ਚੱਲੀਆਂ ਜਾਂਦੀਆਂ ਸਨ.  
'the bees went along making combs,' lit., 'attaching

(to the trees, &c.) combs.' This represents the bees as attaching honey combs to the trees as they passed on from place to place ; ਹਰ ਘੜੀ ਉਹ ਦੀ ਅਵਸਥਾ ਵੱਟਦੀ ਚੱਲੀ ਜਾਂਦੀ ਹੈ, 'every hour his circumstances go on changing'; ਸੈਨਾ ਬੀ ਮਗਰ ਲੱਗੀ ਚੱਲੀ ਆਉਂਦੀ ਸੀ, 'the army too was coming along following,' lit., 'was coming along attached behind.

#### EXERCISE.

ਤੁਸੀਂ ਕਾਹ ਨੂੰ ਹੱਸਦੇ ਰਹਿੰਦੇ ਹੋ—ਤੀਮੀਆਂ ਸਾਰੀ ਗਤ ਗਾਉਂਦੀਆਂ ਰਹੀਆਂ—ਗਜੇ ਦੇ ਨਾਲ ਸਦਾ ਸੱਤ ਅੱਠ ਹਜ਼ਾਰ ਅਸਵਾਰ ਰਹਿੰਦਾ ਰਿਹਾ—ਤਾਂ ਇਹ ਆਖਕੇ ਉਹ ਚੱਲਦਾ ਰਹਿਆ—ਸੰਸਾਰ ਦੇ ਸੁਖ ਦੀ ਆਸ ਜਾਂਦੀ ਰਹੀ—ਮੈਂ ਸਾਰਾ ਦਿਨ ਆਪਣਾ ਪੱਟ ਫੇਰਦਾ \* ਰਹਿੰਦਾ ਹਾਂ—ਗੱਡੇ ਦੀ ਪਿੰਜਲੀ ਚੀਹੜੀ ਚੀਹੜੀ ਕਰਦੀ ਰਹਿੰਦੀ ਹੈ—ਅਸੀਂ ਜਿੱਕੂਲ ਆਪਣੀਆਂ ਵਡੀਆਂ ਨੂੰ ਵੇਵੀਦੇ ਮੁਹਰੇ ਮੱਥਾ ਟੇਕਦੀਆਂ ਵੇਖਦੀਆਂ ਰਹੀਆਂ ਉਸੇ ਤਰਾਂ ਅੱਗੇ ਕਰਨ ਲੱਗ ਪਈਆਂ—ਕਰਤਾਰ ਦੇ ਰੰਗ ਤਮਾਸੇ ਵੇਖਦਾ ਜਾਹ—ਮੁੰਡੇ ਦੀ ਬੁੱਧ ਦਿਨੇ ਦਿਨ ਵੱਧਦੀ ਜਾਂਦੀ ਹੈ—ਅਸੀਂ ਸਵੇਰ ਦੇ ਉੱਪ ਕਰਦੇ ਜਾਂਦੇ ਹਾਂ—ਤੇਰਾ ਤਗਉ ਮੁੰਡਿਆਂ ਨੂੰ ਮਾਰੀ ਜਾਂਦਾ ਹੈ—ਗਾਈ ਜਾਹ—ਓਹ ਖਾਈ ਜਾਂਦਾ ਹੈ—ਓਹ ਕੰਮ ਕਰੀ ਗਏ—ਕੰਮ ਕਰੀ ਜਾਹ—ਮੁੰਡੇ ਸਿਖਦੇ ਜਾਂਦੇ ਹਨ—ਕੁੜੀਆਂ ਸਿਖਦੀਆਂ ਜਾਂਦੀਆਂ ਹਨ—ਬਾਹਰ ਕੋਈ ਹਾਕ ਮਾਰੀ ਜਾਂਦਾ ਹੈ—ਮਾਲ ਥੋੜਾ ਥੋੜਾ ਬਿਕਦਾ ਜਾਂਦਾ ਹੈ—ਕੋਈ ਰਾਹ ਤੇ ਚੱਲਿਆ ਆਉਂਦਾ ਹੈ—ਉਹ ਕੋਲ ਚੱਲੀ ਆਉਂਦਾ ਹੈ—

\* ਪੱਟ ਫੇਰਨਾ, 'to embroider in silk.



ਦੀ ਹੈ—ਇੱਕ ਬੁੱਢਾ ਚੱਲਿਆ ਜਾਂਦਾ ਸਾ—ਉਹ ਕਦੋਂ ਚੱਲਿਆ  
 ਗਿਆ—ਤੂੰ ਕਦ ਚੱਲਿਆ ਜਾਏਂਗਾ—ਕੋਈ ਪੰਡਤ ਉਸ ਰਾਹ ਉੱਤ-  
 ਰਿਆ ਜਾਂਦਾ ਸਾ—ਉਪਮ ਸਿੰਹ ਉਹ ਦੇ ਨਾਲ ਭੱਜਿਆ ਆਉਂਦਾ  
 ਸੀ—ਤੂੰ ਮੇਰੇ ਵਲ ਕਿੰਉ ਵਗਿਆ ਆਉਂਦਾ ਹੈ—ਗਡ ਚੱਲੀ ਆ-  
 ਉਂਦੀ ਹੈ—ਪਿੱਛਾ ਵਰ ਅਤੇ ਅੱਗ ਨੇੜੇ ਢੁੱਕਦਾ ਚੱਲਿਆ ਆਉਂਦਾ  
 ਹੈ\*—ਧੁਵ ਮਾਡਾ ਦੇ ਪਾਸ ਟੋੜਿਆ ਆਇਆ—ਉਹ ਹਰਿ ਦਾ  
 ਨਾਉਂ ਗਾਉਂਦੀ ਗਾਉਂਦੀ ਚੱਲੀ ਆਉਂਦੀ ਹੈ—ਇੱਕ ਜਲਾ ਪੋਲ ਵਾਂਙੁ  
 ਟੋੜਿਆ ਮੇਰੇ ਮਗਰ ਚੱਲਿਆ ਆਉਂਦਾ ਸਾ—ਕਾਉਂ ਉਡਿਆ  
 ਜਾਂਦਾ ਹੈ—ਉਹ ਉਮੇ ਦਿਨ ਘਰ ਬਾਰ ਛੱਡਕੇ ਚੱਲਿਆ ਗਿਆ—  
 ਇੱਕ ਵਾਰ ਗਡ ਦੇ ਵੇਲੇ ਉਹ ਭਜਨ ਲਈ ਜੋ ਚੱਲਿਆ ਜਾਂਦਾ ਸਾ  
 ਰਾਹ ਵਿੱਚ ਉਸ ਨੂੰ ਇੱਕ ਵਡਾ ਡਰਾਉਲਾ ਗਕਸ ਮਿਲਿਆ—ਕੋਈ  
 ਘੋੜੇ ਉੱਪਰ ਚੜਿਆ ਆਉਂਦਾ ਹੈ—ਕਾਸਿਮ ਰੁਪਏ ਲਈ ਚੱਲਿਆ  
 ਆਉਂਦਾ ਸਾ.

The current of the river keeps flowing on.—The river flows away.—The birds keep flying (about) all day.—I kept awake (*remained waking*) all night.—Why do you keep on asking?—Iron sinks but wood remains floating.—The stars kept shining the whole night.—(ਗਡ ਭਰ or ਸਾਰੀ ਗਡ)—It continued raining for three days.—When they had heard and seen everything they departed.—I have lost my dog. (*my dog is lost somewhere*)—When did your bracelets disappear?—The heat goes on increasing day by day.—(ਦਿਨ ਦਿਨ,

\* In this sentence no verb is expressed with the first clause. Something like ਹਟਦਾ ਜਾਂਦਾ must be supplied.

दिने दिन or तेज) — The water in the river is subsiding. — Thousands die every day. — Their wealth goes on diminishing day by day. — He grows (*becomes*) continually weaker. — Go on throwing earth into the pit. — Who is that coming running from the *tháná*? — The sardár is coming along mounted on an elephant. — Where are you running to? — When the boys saw the policemen they all ran away. — Yesterday as (*when*) I was returning home I met your brother at the pond. — As I was coming along from the village I saw someone grazing cattle in your field. — Someone was just-now passing along.

## CHAPTER LV.

**ਪਿਆ** PREFIXED TO A VERB IN AN INTENSIVE OR A  
 FREQUENTATIVE SENSE.—STATICAL AND  
 REITERATIVE COMPOUNDS.

389. A common construction is that in which the perfect participle of the verb **ਪੈਣਾ**, 'to fall,' is prefixed to another verb, the participle being made to agree in gender and number with the subject of the latter. This in general denotes that the action is in progress. It is then equivalent to those *intensive* compounds in which **ਰਹਿਣਾ** constitutes the second member, and has the force of the English phrase, 'to be engaged in,' though English idiom would not always admit of its being so translated. This idiom is also often used in place of the *frequentative* compound, denoting habitual or customary action. Examples are as follows :—

*For the Intensive Compound.*

ਅਸਾਂ ਤੁਹਾਡੇ ਮੂੰਹ ਵਲ ਪਏ ਵੇਖਦੇ ਹਾਂ (=ਵੇਖ ਰਹੇ ਹਾਂ), 'I am looking toward your face.'

ਭੇਰਾ ਭਰਾ ਪਿਆ ਬੁਲਾਂਦਾ\* ਹੈ (=ਬੁਲਾ ਰਿਹਾ ਹੈ), 'your brother is calling.' [eating.]

ਉਹ ਪਿਆ ਖਾਂਦਾ ਹੈ (=ਖਾ ਰਿਹਾ ਹੈ), 'he is engaged in

---

\* ਬੁਲਾਂਦਾ for ਬੁਲਾਉਂਦਾ.

*For the Frequentative Compound.*

ਕਈ ਅੱਸੀਆਂ ਦੀ ਅਵਸਥਾ ਨੂੰ ਟੱਪਕੇ ਬੀ ਪਏ ਏੜਦੇ ਫਿਰਦੇ ਹਨ  
(=ਏੜਦੇ ਫਿਰਦੇ ਹੁੰਦੇ ਹਨ), 'some having passed the  
age of eighty even, run about,' i. e., remain active.

ਉਹ ਸੁਦਾਇਲਾਂ ਦੀ ਤਰਾਂ ਪਈ ਇੱਧਰ ਉੱਧਰ ਫਿਰਦੀ ਸੀ (=ਫਿ-  
ਰਿਆ ਕਰਦੀ ਸੀ), 'she used to wander hither and  
thither like a mad woman.'

ਦੇਖਣਾ ਚਾਹੀਦਾ ਹੈ ਕਿ ਧਰਮ ਸਾਸਤ੍ਰ ਕੀ ਕਹਿੰਦਾ ਹੈ ਅਤੇ ਅਸੀਂ  
ਪਏ ਕੀ ਕਰਦੇ ਹਾਂ (=ਅਸੀਂ ਕੀ ਕਰਦੇ ਹੁੰਦੇ ਹਾਂ), 'one ought  
to see what the sacred *Shástar* says, and what we  
are in the habit of doing,' i. e., how our actions  
compare with the teachings of the *Shástar*.

Other examples, all of which are taken from native  
sources, will be given in the Exercise.

(1) Occasionally ਪਿਆ is prefixed for emphasis to  
compounds with ਰਹਿਣਾ.

Ex. ਜਿੱਧਰ ਪਿਆਨ ਕਰੇ ਉੱਧਰ ਸੁੰਦਰਤਾ ਹੀ ਸੁੰਦਰਤਾ ਪਈ  
ਚਮਕ ਦਮਕ ਰਹੀ ਹੈ, 'whichever way you look nothing  
but beauty shines'.\* ਉਹ ਸਾਰਾ ਦਿਨ ਮੁੰਡੇ ਨੂੰ ਕੁੱਛੜ ਲਈ  
ਗਲੀ ਕੂਚੇ ਪਈ ਫਿਰਦੀ ਰਹਿੰਦੀ ਹੈ, 'all day she goes about  
the lanes and streets with the boy on her hip'.†

(2) In the following it is prefixed to the frequenta-  
tive ਕੀਤਾ ਕਰਨਾ which here however has the force of  
the simple verb ਕਰਨਾ. ਉਹ ਕਿਸੇ ਮਨੁੱਖ ਨਾਲ ਕੁਝ ਗੱਲਾਂ  
ਬਾਤਾਂ ਪਿਆ ਕੀਤਾ ਕਰਦਾ ਸਾ, 'he was engaged in holding

\* Said with reference to the beauty of nature.

† After the manner in which women carry their children in this  
country.

a conversation with some man'; **ਮੈਂ ਪਿਆ ਕਸ਼ਮੀਰੀਆਂ ਦੇ ਨਾਲ਼ ਕੁਝ ਹਿਸਾਬ ਕੀਤਾ ਕਰਦਾ ਸਾ,** 'I was engaged in doing an account with (some) Kashmírís.'

(3) This idiom, when the verb is in the imperative or contingent future, has an entirely different meaning, **ਪਿਆ** then being used in a sense very similar to **ਤਾਵੇਂ**, 'if you,' or 'he, please,' or to express doubt or incredulity.

Ex. **ਪਿਆ ਕਰਨ ਦਿਹ,** 'let him do (it) if he likes'; **ਪਿਆ ਕੁਛ ਚੇਵੇ ਨਿਸਤਾਰਾ,** 'it may be that there will be some salvation'; **ਉਹ ਪਿਆ ਪਾਰ ਲਖਾਵੇ,** it may be that he will carry (us) across' (the gulf that separates this world from the next).

**390.** In the so-called *Statical* compounds an imperfect participle in the masculine inflected form singular or plural is prefixed to a verb of motion. The participle denotes something as occurring during the action of the verb.

Ex. **ਉਹ ਨੱਚਦੇ ਟੱਪਦੇ ਚੱਲਿਆ ਆਉਂਦਾ ਸੀ,** 'he was coming along dancing and jumping'; **ਇੱਕ ਕੁੜੀ ਗਾਉਂਦੇ ਚੱਲੀ ਜਾਂਦੀ ਹੈ,** 'a girl is going along singing'; **ਉਹ ਹੱਸਦਿਆਂ ਚੱਲਿਆ ਗਿਆ,** 'he went away laughing.' This is merely a special application of the use of the imperfect participle absolute as explained in Chapter xxxviii, and does not need further illustration.

**391.** A class of compounds known as *Reiteratives* is formed by uniting and conjugating together two

verbs of identical or similar meaning, for the sake of emphasis ; as, **ਮਾਰਨਾ ਫੁੱਟਣਾ**, 'to beat severely,' 'to give a pommeling'; or verbs which denote actions which commonly accompany one another, with a view of expressing the ideas of both in close connection. Both are conjugated regularly throughout, except that,

(1) In the periphrastic tenses the auxiliary is attached to the second member only ; as **ਉਹ ਮੁੰਡੇ ਨੂੰ ਮਾਰਦਾ ਫੁੱਟਦਾ ਸੀ**, 'he was giving the boy a great beating.'

(2) When verbs of this class are compounded with other verbs, such as **ਢੁੱਕਣਾ, ਜਾਣਾ, ਸੌਂਕਣਾ, &c.**, the latter occurs only once ; as **ਜਾਂ ਉਹ ਖਾ ਪੀ ਢੁੱਕੇ ਸਨ**, 'when they had finished eating and drinking'; **ਅਸੀਂ ਸਭੇ ਫੁੱਛ ਖਾ ਪੀ ਗਏ**, 'we ate and drank up everything.'

EXERCISE.

ਉਹ ਨਹੀਂ ਆਉਂਦਾ ਅਰ ਮੈਂ ਪਈ ਉਡੀਕਦੀ ਹਾਂ—ਇੱਕ ਤਪਸ-  
ਵੀ ਪਿਆ ਫਿਰਦਾ ਹੈ—ਬਹੁਤ ਆਪਣੀ ਜਾਨ ਤੇ ਵੁਖੀ ਹੋਕੇ ਪਏ  
ਮੋਤ ਦੀ ਗਹ ਤੱਕਦੇ ਹਨ—ਉਹ ਦੀ ਕੀਰਤਿ ਅਤੇ ਸੋਭਾ ਸੰਸਾਰੀ ਲੋਕ  
ਪਏ ਉੱਚੇ ਉੱਚੇ ਗਾਉਂਦੇ ਹਨ—ਕੋਈ ਜੱਟ ਕੋਈ ਪੱਟ ਕੋਈ ਕਾਰ ਕੋਈ  
ਬੁਪਾਰ ਆਪੇ ਆਪਣੇ ਠਿਕਾਲੇ ਸਿਰ ਪਏ ਕਰਦੇ ਹਨ—ਸੱਸ ਨੂਹੀ  
ਦੀ ਲੜਾਈ \* ਨਾਲ ਨਵੇਂ ਵਿਵਾਹ ਪਏ ਹੁੰਦੇ ਹਨ—ਉਸ ਦੀ ਮਾਂ ਜਾ-  
ਉਕੇ ਲੈ ਲੈ ਪਈ ਰੋਂਦੀ ਹੈ—ਸੁਨੀਤਿ ਅਤੇ ਧੂਵ ਦੇਵੇਂ ਪਏ ਫੁੱਕਾਂ ਮਾਰ  
ਮਾਰ ਰੋਂਦੇ ਹਨ—ਇਸੇ ਪਰਕਾਰ ਸੁਦਾਇਕਾਂ ਅਤੇ ਝੁਲੀਆਂ ਦੀ

\* This is stated as one among several reasons why a man sometimes finds it necessary to contract a new marriage.

ਭਰਾਂ ਉਹ ਪਈ ਬਿਲਕਵੀ ਸੀ—ਇਕੱਲਾ ਖੂਫ ਨਿੱਕਲ ਵਗਿਆ ਪਇਆ  
 ਆ ਡੁਕੇ ਰੇ ਹਰਿ ਦੀਨਦਯਾਲ ਦਯਾਮਯ ਹਰਿ ਕਿੱਥੇ ਹੈਂ ਆਪਣੇ  
 ਬੱਚੇ ਨੂੰ ਦਰਸਕ ਵਿਹ \*—ਅੱਖਾਂ ਤੇ ਅੰਤ੍ਰ ਪਏ ਵਗਏ ਹਨ—ਚਾਰੇ  
 ਪਾਸਿਆਂ ਤੇ ਸਾਂ ਸਾਂ ਦੀ ਅਵਾਜ ਪਈ ਆਉਂਦੀ ਸੀ—ਇਸ ਪਰਕਾਰ  
 ਗਲੀ ਪਈ ਬਿਰਲਾਪ ਕਰਦੀ ਸੀ—ਐਛਾ ਸਿਆਲਾ ਹੋਕੇ ਮੂੰਹ  
 ਕੇਹੀਆਂ ਗੱਲਾਂ ਪਿਆ ਆਖਦਾ ਹੈ—ਇਹ ਲੱਕੜਾਂ ਜੱਟ ਉੱਤੇ  
 ਬੈਠਾ ਅੱਗੋਂ ਗਿਆਨ ਪਿਆ ਸੁਲਾਉਂਦਾ ਜੇ †—ਤੇਰਾ ਪਿਉ ਗੁੱਸੇ  
 ਪਿਆ ਹੁੰਦਾ ਜੇ—ਇਹ ਤੇ ਤੂੰ ਸਭੇ ਸੱਚ ਪਿਆ ਆਖਦਾ ਹੈ—  
 ਇਮਾਮ ਦੇ ਪਿੱਛੇ ਖੜੋਕੇ ਨੁਆਜ ਪਏ ਪੜਦੇ ਸਨ—ਲੋਕ ਰੋਜ  
 ਆਇਆ ਜਾਇਆ ਕਰਦੇ ਹਨ—ਮੈਂ ਵੇਖਿਆ ਸੁਣਿਆ ਚਾਹੁੰਦਾ  
 ਹਾਂ—ਅਸੀਂ ਘੜੀਫ਼ ਬਾਹਰ ਤੁਰ ਫਿਰਕੇ ਮੁੜਿ ਆਵਾਂਗੇ.

---

\* Separated from its context the meaning of this sentence may be somewhat obscure. It represents Dhruv, a pious child, who had heard from his mother Sunīti the praises of Hari, leaving his home and going out into the forest in search of him. ਪਇਆ ਡੁਕੇ = ਡੁਕਦਾ ਰਿਹਾ. The Contingent Future, ਡੁਕੇ, is here used as a historical present. Cf. § 136 and the examples there given.

† ਇਹ ਲੱਕੜਾ, 'this old stick,' said contemptuously.

‡ ਜੇ = ਹੈ. See § 34. The words are spoken by a rude boy with regard to a respectable old shopkeeper who has been giving him some wholesome admonition on account of his misconduct.

CHAPTER LXI.

DERIVATIVE AND COMPOUND NOUNS.

392. In conclusion it will be useful to indicate the usual methods by which derivative and compound words are formed. In general the formation of one word from another is effected by changing the last vowel, or by prefixing or adding one or more syllables, with sometimes a slight internal change.

393. Derivation of *Feminine* from *Masculine* nouns.

(1) From masculine nouns in **भा** feminines are formed by substituting **यी** for **भा**. In the case of inanimate things these have a diminutive sense.

घेडा, 'a horse,'	घेडी, 'a mare.'	टेडा, 'a basket,'	टेडी, 'a small basket.'
बैडा, 'a he-goat,'	बैडी, 'a she-goat.'	गंडा, 'a cart,'	गंडी, 'a small cart.'
डूंडा, 'a dog,'	डूंडी, 'a bitch.'	रौंसा, 'a rope,'	रौंसी, 'a small rope.'
घुण्डा, 'a sweeper,'	घुण्डी, 'a sweeper's wife.'	धुण, 'a well,'	धुणी, 'a small well.'
भण्डा, 'a water-carrier,'	भण्डी, 'the wife of a water-carrier.'	भैजा, 'a bedstead,'	भैनी, 'a small bedstead.'

(2) Masculines ending in **म, ट, ठ, ड, ढ, ङ, म, ङ**.



generally add **ਈ** to form the feminine.\*

**ਦਾਸ**, 'a slave,' **ਦਾਸੀ**, 'a female slave.'

**ਜੱਟ**, 'a Jat,' **ਜੱਟੀ**, 'the wife of a Jat.'

**ਤਖਾਲ**, 'a carpenter,' **ਤਖਾਲੀ**, 'the wife of a carpenter.'

(3) Masculines ending in **ਉ**, **ੳ**, **ਖ**, **ਗ**, **ਘ**, **ਚ**, **ਛ**, **ਜ**, **ਝ**, **ਠ**, **ਠ**, **ਡ**, **ਡ**, **ਢ**, **ਢ**, **ਲ**, and also in **ਛ** when it denotes a person, form their feminines by adding **ਲੀ** or **ਨੀ**.

**ਕਾਉਂ**, 'a crow,' **ਕਾਉਂਲੀ**, 'a female crow.'

**ਮਲਾਹ**, 'a boatman,' **ਮਲਾਹਲੀ**, 'the wife of a boatman.'

**ਸਿੱਖ**, 'disciple,' **ਸਿੱਖਲੀ**, 'a female disciple.'

**ਰਾਗ**, 'a tune,' **ਰਾਗਲੀ**, **ਰਾਗਨੀ**, 'a tune' (of a class distinct from the *rāgs*.)

**ਬਾਘ**, 'a tiger,' **ਬਾਘਲੀ**, 'a tigress.'

**ਲੁੱਚ**, 'a profligate,' **ਲੁੱਚਲੀ**, 'a profligate woman.'

**ਭੱਠ**, 'an oven,' **ਭੱਠੀ**, 'a small oven.'

**ਟਿੱਡ**, 'a locust,' **ਟਿੱਡੀ**, 'a grasshopper.'

**ਬਖਿਆੜ**, 'a wolf,' **ਬਖਿਆੜੀ**, 'a she wolf.'

**ਰਿੱਛ**, 'a bear,' **ਰਿੱਛਲੀ**, 'a female bear.'

**ਬਜਾਜ**, 'a cloth merchant,' **ਬਜਾਜਲੀ**, 'the wife of a cloth merchant.'

**ਰੋੜ**, 'a species of antelope,' **ਰੋੜਲੀ**, 'a female of the same species.'

**ਤਗਤ**, 'a worshipper,' **ਤਗਤਲੀ**, 'a female worshipper.'

**ਮਾਧ**, 'a fakeer,' **ਮਾਧਲੀ**, 'the wife of a fakeer.'

**ਜਜਮਾਨ**, 'a client,' **ਜਜਮਾਨੀ**

\* The rules for the formation of feminines from masculine nouns ending in a consonant hold good in general, but there are exceptions to them. I have in the main followed *Bihārī Lāl*.

नली, 'a female client.'	मेर, 'a tiger,' मेरनी, 'a tigress.'
मराढ, 'a money changer,'	
मराढली, 'the wife of a money changer.'	छंडाल, 'a low person,' छंडालली, 'a low woman.'
पधीर, 'a fakeer,' पधीरनी, 'a female fakeer.'	डंड, 'an actor,' डंडली, 'an actress.'

(4) Masculines ending in **यी** preceded by a consonant generally form the feminine by changing **यी** to **ली**. If however **यी** is preceded by a vowel, it is shortened to **ि** and **ली** is added.

पेधी, 'a washerman,' पे-धल, 'a washerwoman.'	बमायी, 'a butcher,' बमा-धिल, 'the wife of a butcher.'
गुभांडी, 'a neighbour,' गुभांडल, 'a female neighbour.'	नायी, 'a barber,' नाधिल, 'the wife of a barber.'
मुत्तायी, 'a madman,' मुत्ता-धिल, 'a mad woman.'	डायी, 'a brother,' डील (= डाधिल), 'a sister.'

(5) Some masculines in **ल** add **नी** to form the feminine.

बाल, 'a child,'* बालनी, 'a little girl.'	बेल, 'an opening,' बेलनी, 'a small opening.'
डाल, 'a tank,' डालनी, 'a small tank.'	डाल, 'a small red bird,' डालनी, 'a female of the same species.†'

\* Both masc. and fem.

† Masculine diminutives are sometimes formed in **न** and **नी** with corresponding feminines in **नी**. Thus, from बग, 'a crow,' बगनी

(6) Masculine names of castes, nationalities, &c., when ending in a consonant sometimes add **ਆਣੀ** to form the feminine. If the ending be in a vowel, that is dropped or changed to its corresponding semivowel.

**ਮਿਸਰ**, 'a brahman,' **ਮਿਸਰਾਣੀ**, 'a brahman woman.'

**ਮਿਹਤਰ**, 'a sweeper,' **ਮਿਹਤਰਾਣੀ**, 'a woman of the sweeper caste.'

**ਪੰਡਤ**, 'a pundit,' **ਪੰਡਤਾਣੀ**,

'a female pundit,' 'the wife of a pundit.'

**ਹਿੰਦੂ**, 'a Hindú,' **ਹਿੰਦਵਾਣੀ**, 'a Hindú woman.'

**ਖੱਤਰੀ**, 'a *Khattrí*,' **ਖੱਤਰਾਣੀ**, 'a woman of the *Khattrí* caste.'

### 394. Derivation of *Abstract* nouns from *Verbal Roots*.

(1) Many verbal roots are used as abstract nouns. If the root contains a short vowel it is usually lengthened. Thus;

**ਮਾਰਨਾ**, 'to beat,' **ਮਾਰ**, 'a beating,' 'a blow.'

**ਲਿੰਪਣਾ**, 'to plaster,' 'to smear,' **ਲੇਪ**, 'ointment.'

**ਬੋਲਣਾ**, 'to speak,' **ਬੋਲ**,

'voice,' 'manner of speaking.'

**ਚੱਲਣਾ**, 'to go,' **ਚਾਲ**, 'walk,' 'behaviour.'

**ਮਿਲਣਾ**, 'to meet,' **ਮੇਲ**,

(*m*) and **ਬਾਂਗੜੀ** (*f*), 'a young crow,' from **ਖੋਲ**, 'a hide,' **ਖੋਲੜ**, 'a piece of leather,' and **ਖਲੜੀ**, 'the foreskin.' Also, as a term of contempt, from **ਫਰੰਗੀ**, 'a European,' occurs **ਫਰੰਗੜਾ**, 'a little European,' and in the following sentence a woman abusing another speaks scornfully of her husband in this way; **ਆਉ ਤਾ ਤੇਰੇ ਖਸਮੜੇ ਨੂੰ ਪਿਟਿਆ**, 'come then I beat your little husband,' **ਖਸਮੜਾ** being the diminutive of **ਖਸਮ**, 'a husband.'

'harmony,' 'agreement.'	ਖੇਡਣਾ, 'to play,' ਖੇਡ, 'a
ਕਰਨਾ, 'to do,' ਕਾਰ, 'work.'	game' †
ਛੁਰਨਾ, 'to go,' 'to move,'	ਲਪੇਟਣਾ, 'to fold,' ਲਪੇਟ,
ਫੈਰ, 'gait,' 'movement.'*	'a fold,' 'a twist.'

(2) From some monosyllabic roots containing a short vowel nouns are formed by lengthening the vowel and adding ਆ or ਈ.

ਸੁੱਕਣਾ, 'to dry,' ਸੋਕਾ, 'dry- ness,' 'drought.'	'an account.'
ਫੁੱਲਣਾ, 'to err,' ਭੋਲਾ, 'an error.'	ਰੱਖਣਾ, 'to keep,' ਰੱਖੀ, 'protection.'
ਲਿਖਣਾ, 'to write,' ਲੇਖਾ,	ਛੁੱਟਣਾ, 'to loot,' ਲੋਟੀ, 'looting.'

(3) Causal roots are also used as abstract nouns.

ਬਚਾਉਣਾ, 'to deliver,' ਬ- ਚਾਉ, 'deliverance.'	ਵਰਤਾਉਣਾ, 'to cause to be used,' 'to distribute,'
ਚੜ੍ਹਾਉਣਾ, 'to lift,' ਚੜ੍ਹਾਉ, 'ascent.'	ਵਰਤਾਉ, 'use.'
ਲੁਕਾਉਣਾ, 'to hide,' ਲੁਕਾਉ, 'hiding,' 'concealment.'	ਫਿਜ਼ਕਾਉਣਾ, 'to cause to be sprinkled,' ਫਿਜ਼ਕਾਉ, 'sprinkling.'

(4) A large number of nouns are formed from causal roots by dropping the final ਉ and substituting for it ਈ. These generally have two distinct meanings. They denote (a) abstractly the action signified by the verb, and (b) the price paid for the same.

\* ਜੇ ਸਾਰੇ ਲੋਕ ਚੁੱਪ ਕਰਕੇ ਬੈਠੇ ਰਹਿਣ ਤਾਂ ਸੰਸਾਰ ਦਾ ਫੈਰ ਕਿੰਨਾ ਛੁਰੇ, 'If all men sat quietly (i. e., did no work) how would the world move forward?' lit., 'how would the movement of the world move?'

† ਕੋਈ ਹੋਰ ਖੇਡ ਖੇਡਿਯੋ, 'let us play some other game.'

**लिपाउरिहा**, 'to have plastered,' **लिपाएी**, 'plastering,'  
'the cost of having plastered.'

**रंगिउरिहा**, **रंगदाउरिहा**, 'to have dyed,' or 'painted,' **रंगिआएी**,  
**रंगदाएी**, 'dyeing,' 'painting,' 'the cost of dyeing,'  
&c.

**बुलाउरिहा**, **बुलदाउरिहा**, 'to have carried,' **बुलाएी**, **बुल-**  
**दाएी**, 'carrying,' 'compensation for carrying.'

**बलदाउरिहा**, 'to have made,' **बलदाएी**, 'the cost of hav-  
ing made'.\*

**हलाउरिहा**, 'to have sifted,' **हलाएी**, 'sifting,' 'compen-  
sation for sifting.'

**बमाउरिहा**, 'to earn,' **बमाएी**, 'what is paid for what is  
earned,' i. e., 'earnings'.†

**मिलाउरिहा**, 'to have sewed,' **मिलाएी**, 'sewing,' 'compen-  
sation for sewing.'

(5) **उ**, **उट**, or **उ** is added to causal roots to form  
abstract nouns. Sometimes **उ** of the root is elided,  
or changed to its cognate semivowel **ह**.

**बलाउरिहा**, 'to make,' **बलाउरिउ**, **बलाहउ**, 'make,' 'manu-  
facture'; 'a fabrication,' 'a sham.'

**मनाउरिहा**, 'to ornament,' **मनाउरिउ**, **मनाहउ**, 'ornamen-  
tation.'

**लिधाउरिहा**, 'to have written,' **लिधाउरिउ**, **लिधाहउ**, 'writ-  
ing,' 'penmanship.'

\* I am not aware that **बलदाएी** is ever used in the abstract sense  
of 'making.'

† **बमाउरिहा** is not a causal verb, but it resembles one in form.

चरचराउहा, 'to tremble',\* चरचराउट, चरचराट, 'tremor,'  
'trembling.'

चमकाउहा, 'to make shine,' चमकाउट, चमकाट, 'glitter,'  
'splendour.'

इरलाउहा, 'to weep,' 'to shriek',\* इरलाउट, इरलाट,  
'lamentation.'

बगउहा, 'to cause to be spoken,' 'to be called,' बगउउट,  
'a saying,' 'a maxim.'

(6) A few abstract nouns are formed by adding डी  
or टी to a causal root, the vowels आउ of the termi-  
nation being first contracted to ओ.

समहाउहा, 'to exhort,' समहैडी, 'exhortation.'

सिधाउहा, 'to teach,' सिधेडी, सिधेटी, 'teaching,' 'instruc-  
tion.'

(7) In the same way आ is added to the causal  
root, उ of the termination being first hardened to द.

दिखलाउहा, 'to show,' दिखलादा, 'show,' 'ostentation.'

समहाउहा, 'to exhort,' समहादा, 'exhortation.'

395. Derivation from *Verbs*, of nouns denoting  
*Agency*.

(1) By adding दाहा, गउ, or गग to the inflected  
infinitive. This has been fully illustrated in the  
Chapter on the Noun of Agency, and needs no further  
remark.

(2) By adding उ to the root.

खाहा, 'to eat,' खाउ, 'an eater,' 'a glutton'; नाहना, 'to

\* Formed on the analogy of causals.

know,' **ज्ञातृ**, 'one who knows,' 'an acquaintance'.\*

(3) By adding **ष्टी** to the root, and lengthening the preceding vowel, if short.

**पालना**, 'to nourish,' 'to feed,' **पाली**, 'a herdsman,' 'one who feeds cattle.'

**बैठना**, 'to cut,' **बाँधी**, 'a carpenter,' lit., 'one who cuts.'

(4) By adding to the root the suffix **हंजा** or **हैजा**, and shortening the preceding vowel if it is long.

**देखना**, 'to see,' **दिखहंजा**, **दिखहैजा**, 'a beholder.'

**बजाइना**, 'to play' (on an instrument) **बजहंजा**, 'a musician.'

**गाइना**, 'to sing,' **गहंजा**, 'a singer.'

**टूटना**, 'to break,' **टूटहंजा**, 'one who breaks,' 'a breaker.'

**396.** Derivation of *Abstract Nouns* from *Adjectives*, and from other *Nouns*.

(1) **पुहा**, **पुह**, **पहा**, or **पह**, is added to a noun to form one denoting the character or quality which distinguishes the person or thing signified by the noun to which it is added. It usually corresponds to the English suffix 'ishness.'

**बालक**, 'a child,' **बालकपुहा**, 'childhood,' childishness.'

**भूतध**, 'a fool,' **भूतधपुहा**, 'folly,' foolishness.'

---

\* It is interesting to note that this form, like the Noun of Agency in **हाला** sometimes denotes what is about to be (cf. § 301). Thus, e. g., from **निवेदना**, 'to settle,' 'to decide,' is derived **निवेदु**, 'ready to pay,' 'about to decide.'

मडान, 'Satan,' मडानपुहा, 'devilishness.'

राधस, 'a demon,' राधसपुहा, 'deeds worthy of a *rākhas*,'  
'barbarity,' 'cruelty.'

बेरा, 'a child,' बचपह, 'childhood.'

The same suffix added to an adjective converts it into a noun signifying the abstract quality denoted by the adjective. A final vowel is dropped before the suffix.

सुखल, 'elegant,' सुखलपुहा, 'elegance.'

बेगल, 'poor,' बेगलपुहा, 'poverty.'

सिमाहा, 'discreet,' सिमाहपुहा, 'discretion.'

कुरा, 'profligate,' कुरपुहा, 'profligacy.'

(2) Abstract nouns are formed from other nouns by adding *ही*. Often these denote an occupation.

पधीर, 'a fakeer,' पधीरी, 'fakeerhood,' 'the manner of life of a fakeer.'

ठग, 'a cheat,' ठगी, 'cheating'

लंबरदार, 'a head man of a village,' लंबरदारी, 'the office of *lambardār*.'

ठाहदार, 'a head of police,' ठाहदारी, 'the office of *thānedār*.'

नादुगर, 'a juggler,' नादुगरी, 'jugglery,' 'the business of a juggler.'

The same suffix added to an adjective transforms it into a noun.

अगिआबार, 'obedient,'  
अगिआबारी, 'obe-  
dience.'

बुपमान, 'wise,' बुपमारी,  
'wisdom.' [ness.]  
दलेर, 'bold,' दलेरी, 'bold-



ਲਚਾਰ, 'helpless,' ਲਚਾਰੀ, | ਗਰਮ, 'hot,' ਗਰਮੀ, 'heat.'  
'helplessness.'

(3) Many abstract nouns are formed by the suffix **ਆਈ** added to a noun or adjective. Final **ਆ** is generally changed to **ਇ**. A preceding *adhik* is dropped, and a preceding long vowel is shortened. These too, when formed from nouns, often denote rank, office, or occupation.

ਭਰਜਮ, 'relation by marriage,' ਭਰਜਮਾਈ, 'betrothal.'

ਪੰਡਤ, 'a pundit,' ਪੰਡਤਾਈ, 'the office or rank of a pundit.'

ਗੁਰੂ, 'a teacher,' ਗੁਰਿਆਈ, 'the office of teacher,' 'guruship.'

ਗਰਮ, 'hot,' ਗਰਮਾਈ, 'heat.'

ਕਠਨ, 'hard,' ਕਠਨਾਈ, 'hardness.' [dity.]

ਖੱਟਾ, 'sour,' ਖਟਿਆਈ, 'aci-

ਉੱਚਾ, 'high,' ਉਚਿਆਈ, 'height.'

ਗੋਲ, 'round,' ਗੋਲਾਈ, ਗੋਲਿਆਈ, 'roundness.'

ਬੁਰਾ, 'bad,' ਬੁਰਿਆਈ, 'badness.'

ਤਲਾ, 'good,' ਤਲਿਆਈ, 'goodness.'

ਚਿਕਨਾ, 'greasy,' ਚਿਕਨਾਈ, 'grease,' 'greasiness.'

ਛੋਟਾ, 'small,' ਛੋਟਿਆਈ, 'smallness.'

(4) Another numerous class of abstract nouns is derived in the same way from concrete nouns, but chiefly from adjectives, by adding the suffix **ਤਾਈ** or **ਤਾ**. These are interchangeable, and in any of the following examples the latter may be substituted for the former.

ਮਿਝ, 'a friend,' ਮਿਝਤਾਈ, 'friendship.' [‘folly.’	ਉੱਤਮ, 'excellent,' ਉੱਤਮ- ਤਾਈ, 'excellence.'
ਮੂਰਖ, 'a fool,' ਮੂਰਖਤਾਈ, ਮਲੀਨ, 'filthy,' ਮਲੀਨਤਾਈ, 'filthiness.'	ਨਿਰਮਲ, 'transparent,' ਨਿਰਮਲਤਾਈ, 'transpa- rency.'
ਦੁਸਟ, 'wicked,' ਦੁਸਟਤਾਈ, 'wickedness.'	ਅਪੀਨ, 'submissive,' ਅ- ਪੀਨਤਾਈ, 'submissive- ness.'
ਪਵਿਤ੍ਰ, 'pure,' ਪਵਿਤ੍ਰਤਾਈ, 'purity.'	ਪਰਸਿੰਨ, 'pleased,' ਪਰਸਿਨ- ਤਾਈ, 'pleasure.'
ਸੁੰਦਰ, 'beautiful,' ਸੁੰਦਰਤਾ- ਈ, 'beauty.'	

(5) Some abstract nouns are formed by adding ਪ, ਪਾ, or ਪਤ, to a noun or adjective. The word to which the suffix is added usually suffers some internal change.

ਸਿਆਲਾ, 'discreet,' ਸਿਆ- ਲਪ, ਸਿਆਲਪਾ, ਸਿਆਲ- ਪਤ, 'discretion.'	ਛੋਟਾ, 'small,' ਛੋਟੇਪਾ, 'small- ness.'
ਬੁੱਢਾ, 'old,' ਬੁਢਾਪਾ, ਬੁਢੇਪਾ, ਬੁਢੱਪਾ, 'old age.'	ਰੰਡ, 'a widow,' ਰੰਡੇਪਾ, 'widowhood.'

(6) A few abstract nouns are formed by adding ਉ to an adjective.

ਲੰਬਾ, 'long,' ਲੰਬਾਉ, 'leng- th.'	ਚੌੜਾ, 'wide,' ਚੜਾਉ, 'wid- th.'
-------------------------------------	-----------------------------------

(7) A few also are formed by adding to the stem of another word the suffix ਆਂਧ, ਆਰਨ, ਆਨ, or ਹਾਨ. These derivatives denote a *smell* arising from the thing

or state denoted by the word to whose stem they are attached. Thus, from मड़ना, 'to rot,' मड़िआंप, मड़िआहन, मड़िआन, or मड़िगान, 'a stink.' From खँटा, 'sour,' खँटिआंप, खँटिआहन, &c., 'a sour smell.'

**397.** Derivation of *Concrete Nouns* from other *Nouns*.

(1) The termination आर or आरा generally denotes *occupation*.

सेना, 'gold,'	सुनिआर,	बहन,	'trade,' बहनारा, 'a
'a goldsmith.'	[smith.'		trader.'
लेग, 'iron,'	लुगार,	रंम,	'leather,' रंमिआर, 'a
'an earthen vessel,'			tanner.*
रुमगार,	धुमिआर,	उँडिआ,	'crime,' उँडिआरा,
'a	'a		'a criminal.'
potter.'			

(2) दाळा (fem. दाली) affixed to the oblique form of a noun forms a derivative which denotes primarily the possessor of the thing signified by the noun to which it is affixed, and hence secondarily the seller of it, or one who deals in it. These words may be regarded as either nouns or adjectives since they are used in both ways. (cf. § 303).

येना, 'a horse,' येनेदाळा, 'a man with a horse,' 'a man who has a horse for sale.'

---

\* The word रंमिआर though denoting primarily a tanner, or a worker in leather, is applied colloquially only to a low caste many of whom are so engaged, while others are employed as farm labourers, weavers, &c.

ਲੱਕੜੀ, 'a stick,' 'wood,' ਲੱਕੜੀਵਾਲਾ, 'a man with a stick,' 'a dealer in wood.'

ਦੁੱਧ, 'milk,' ਦੁੱਧਵਾਲਾ, 'a milkman.'

ਟਹਿਲ, 'service,' ਟਹਿਲਵਾਲਾ, 'a servant.'

ਘਰ, 'a house,' ਘਰਵਾਲੀ, 'the lady of the house.'

ਪਨ, 'wealth,' ਪਨਵਾਲਾ, 'possessed of wealth,' e. g., ਤਾਵੇਂ  
ਕੇਡੀਆਂ ਪਨਵਾਲੀਆਂ ਹੋਣ, 'however wealthy women  
they may be.'

(3) The suffix ਦਾਰ denotes office, position, rank.

ਸੂਬਾ, 'a province,' ਸੂਬੇਦਾਰ, 'the chief of a province.'\*

ਰਸਾਲਾ, 'a cavalry company,' ਰਸਾਲਦਾਰ, 'an officer in  
command of a *rasála*.'

ਠਾਣਾ, 'a police station,' ਠਾਣੇਦਾਰ, 'the officer in charge  
of the *tháná*.'

ਤਹਸੀਲ, 'a subordinate court,' ਤਹਸੀਲਦਾਰ, 'the officer  
in charge of the *tahsil*.'

ਮਹੱਲਾ, 'a quarter,' or 'ward,' of a town, ਮਹੱਲੇਦਾਰ, 'a  
head man of a *mahalla*.'

ਕੁਬੀਲਾ, 'a family,' 'a wife,' ਕੁਬੀਲਦਾਰ, 'a married man.'

ਚੌਕੀ, 'a police post,' &c., ਚੌਕੀਦਾਰ, 'one posted at a  
*chaunkí*,' hence 'a watchman.'

ਲੰਬਰਦਾਰ, 'a head man of a village'.†

(4) ਈ affixed to the name of a country denotes an

\* Now usually employed to designate a military rank.

† I am not able to give the derivation of this, unless it is from  
ਲੰਬਰ, a corruption of the English word 'number,' which has been  
incorporated into Panjábí, and will be found in the Ludhiana dictionary.

inhabitant of that country, and also the language spoken in it.

**पंजाब**, 'Panjáb,' **पंजाबी**, 'a native of the Panjáb,' 'the language of the Panjáb.'

**हिंदुस्तान**, 'Hindustán,'\* **हिंदुस्तानी**, 'a native of' or 'the language of, Hindustán.'

**बंगाल**, 'Bengal,' **बंगाली**, 'a native of' or 'the language of, Bengal.'

(5) **यी** affixed to other nouns forms words denoting various relations to those from which they are derived.

**उलहा**, 'a kind of sweets,' **उलहायी**, 'a confectioner.'

**दैद**, 'imprisonment,' **दैदी**, 'a prisoner.'

**मरधप**, 'relationship,' **मरधपी**, 'a relative.'

**राग**, 'a road,' **रागी**, 'a traveler.'

**मलेडर**, 'the veterinary art,' **मलेडरी**, 'a veterinary surgeon.'

**उपदेस**, 'instruction,' **उपदेसी**, 'an instructor.'

(6) The suffix **वान** signifies 'a doer,' 'a player,' and almost always denotes the doer of something disreputable.

**जुभा**, 'gambling,' **जुटे-वान**, 'a gambler.'

**रंडी**, 'a widow,' **रंडीवान**, 'a whoremonger.'

**भंडा**, 'a boy,' **भंडेवान**, 'a sodomite.'

**डुभार**, 'dice,' 'game,' **डुभार-वान**, 'a card player.'

\* In English we are accustomed to speak of the whole of India as Hindustán. A native however does not so understand the word. To him Hindustán is the country lying to the east of the Panjáb and extending indefinitely in the direction of Allahabad.

बला, 'a trick,' बलावान, 'an acrobat,' &c.

बघुडर, 'a pigeon,' बघुडर-वान, 'one who keeps

pigeons for the purpose of using them to decoy away those belonging to other people.

All nouns of this class may be made abstract by adding टी; as, नूटेवानी, 'gambling'; रंडीवानी, 'fornication'; इभारवानी, 'card playing,' &c.

(7) The termination क् denotes agency. Before it a final vowel is dropped.

भाउ, 'murder,' भाउक, 'a murderer.'

मेहा, 'service,' मेहक, 'one who serves.'

रंहा, 'protection,' रंहाक, 'a protector.'

पूना, 'worship,' पूनाक, 'a worshipper.'

निरहाउ, 'completion,' निर-

हाउक, 'one who brings to completion.'

उपदेस, 'instruction,' उपदेसक, 'an instructor.'

निंदा, 'calumny,' निंदाक, 'a calumniator.'

उपामना, 'worship,' उपामनाक, 'a worshipper.'

This suffix is added also to verbal roots to form a noun of agency; as हाउला, 'to read,' हाउक, 'a reader'; हिचारना, 'to think,' 'to consider,' 'to judge,' हिचारक, 'a thoughtful person,' 'one who exercises his judgment.'

398. A number of inseparable prefixes are attached to nouns to modify their meaning in various ways.

(1) नि, निउ, निर, or निम, has the force of a nega-

\* Note that न् is dropped.

tive. Thus, from **ਆਦਰ**, 'honour,' is derived **ਨਿਆਦਰ** or **ਨਿਗਦਰ**, 'dishonour'; from **ਕਰਮ**, 'a deed,' 'work,' **ਨਿਹਕਰਮ**, 'cessation from all actions'; from **ਸੰਗ**, 'a member,' **ਨਿਰੰਗ**, 'one who has nothing, and is free from care,' a title assumed by the *Akālts*, a class of Sikh devotees; from **ਆਕਾਰ**, 'form,' 'shape,' **ਨਿਰੰਕਾਰ**, 'God,' lit., 'without form.' This prefix is used much more frequently in the formation of adjectives than in that of nouns, and will be further illustrated in the next Chapter.

(2) **ਦੁਰ**, **ਦੁਸ** (Greek *dus*), and **ਕੁ**, 'bad,' as also **ਅਪ**, 'away,' and **ਅਵ**, 'down,' contracted to **ਐ**, all imply detraction.

**ਬਚਨ**, 'a word,' **ਦੁਰਬਚਨ**,  
'blasphemy.'

**ਗੰਧ**, 'a smell,' **ਦੁਰਗੰਧ**, 'a  
bad smell.' [ly.]

**ਮੱਤ**, 'wisdom,' **ਦੁਰਮੱਤ**, 'fol-  
ਦਯਾ, 'mercy,' **ਦੁਰਦਯਾ**,  
'cruelty.'

**ਤਾਉ**, 'honour,' **ਦੁਰਤਾਉ**,  
'dishonour.'

**ਕਰਮ**, 'a deed,' **ਦੁਸਕਰਮ**, 'a  
bad deed.'

**ਕਰਮ**, 'a deed,' **ਕੁਕਰਮ**, 'a  
bad deed.'

**ਨਿਆਉ**, 'justice,' **ਕੁਨਿਆਉ**,  
'injustice.'

**ਸੰਗ**, 'association,' **ਕੁਸੰਗ**,  
'evil association'.\*

**ਰਾਹ**, 'a way,' **ਕੁਰਾਹ**, 'an  
evil way'.†

**ਪਰਮ**, 'righteousness,' **ਕੁਪਰਮ**,  
'unrighteousness.'

\* **ਕਿਸੇ ਦਾ ਸੰਗ ਕਰਨਾ**, 'to associate with one'; **ਕੁਸੰਗ ਕਰਨਾ**, 'to keep bad company.'

† **ਕੁਰਾਹ ਜਾਣਾ**, 'to go in an evil way'; **ਕੁਰਾਹ ਪੈਣਾ**, 'to fall into evil habits.'

**डाग**, 'fortune,' **दुडाग**, 'mis-fortune,' 'ill luck.'

**पात्र**, 'a vessel,' **दुपात्र**, 'a bad man,' lit., 'a bad vessel.'

**जस**, 'fame,' 'reputation,' **अपजस**, 'infamy.'

**मान**, 'honour,' **अपमान**, 'insult.' [bad deed.]

**कार**, 'a deed,' **अपकार**, 'a करम,' 'a deed,' **अपकरम**, 'a bad deed.'

**गुण**, 'virtue,' **ओगुण**, 'blemish,' 'vice.'

(3) **उप**, 'near to,' when prefixed to a word, has generally the opposite effect to **अप**, denoting what is commendable; as **मान**, 'honour,' **उपमान**, 'glory'; **कार**, 'a deed,' **उपकार**, 'a good deed,' 'kindness.'

(4) **सु\*** (the Greek *eu*) is the opposite of **दु**, denoting what is good.

**गंध**, 'a smell,' **सुगंध**, 'a sweet smell.'

**करम**, 'a deed,' **सुकरम**, 'a good deed.'

**अरथ**, 'intention,' **सुअरथ**, 'a good purpose.'

**पुत्र**, 'a son,' **सुपुत्र**, 'a dutiful son.'

**बुद्धि**, 'understanding,' **सुबुद्धि**, 'a good understanding.'

**वचन**, 'word,' 'speech,' **सुवचन**, 'a good word.'

**पात्र**, 'a vessel,' **सुपात्र**, 'a good man,' lit., 'a good vessel.'

**मंड**, 'prudence,' **सुमंड**, 'a good disposition,' 'a good mind.'

**देल**, 'time,' **सुदेल** (**सु + देल**), 'early morning,' lit., 'a suitable time.'

(5) **अन**, **अल**, and **अ** correspond to the Greek

\* Contracted perhaps from **सुड**, 'good.'



*alpha* privative, and denote negation, like the English prefix 'un' in 'unhappy,' &c.

ਅਮਾਦਰ, 'honour,' ਅਨਾਦਰ, 'dishonour.'

ਧਰਮ, 'righteousness,' ਅਧਰਮ, 'unrighteousness.'

ਗਿਆਨ, 'knowledge,' 'wisdom,' ਅਗਿਆਨ, 'ignorance,' 'foolishness.'

ਸੱਚ, 'truth,' ਅਸੱਚ, 'falsehood.'

ਪਰਤੀਤ, 'faith,' ਅਪਰਤੀਤ, 'unbelief.'

ਵੇਰ, 'time,' ਅਵੇਰ, 'delay,' 'lateness,' lit., 'not the time.'

(6) ਮਹਾ, ਮਹਾਂ, ਮਹਾਨ are inseparable adjectives, meaning 'great.'

ਪਾਪ, 'sin,' ਮਹਾਪਾਪ, 'a great sin.'

ਰਾਜਾ, 'a king,' ਮਹਾਰਾਜਾ, 'a great king.'

ਜਨ, 'a person,' ਮਹਾਜਨ, 'a banker,' lit., 'a great man.'

ਕਸਟ, 'affliction,' ਮਹਾਂਕਸਟ, 'great affliction.'

ਪਰਸਾਦ, 'food,' 'kindness,' ਮਹਾਂ ਪਰਸਾਦ, 'meat,' (lit., 'great food'), 'great kindness.'

(7) ਪਰਮ, 'first,' 'supreme,' is also used as an inseparable adjective to form compound nouns.

ਆਤਮਾ, 'spirit,' ਪਰਮਾਤਮਾ, 'the supreme spirit,' 'God.' [reme sin.]

ਪਾਪ, 'sin,' ਪਰਮਪਾਪ, 'sup-ਅਰਥ, 'intention,' ਪਰਮਾਰਥ, 'the chief purpose,' 'the special meaning.'

ਭਗਤਿ, 'a worshipper,' ਪਰਮ-ਭਗਤਿ, 'a great worshipper,' 'a man of eminent piety.'

ਈਸ਼ਰ, 'God,' ਪਰਮੇਸ਼ਰ (= ਪਰਮ + ਈਸ਼ਰ), 'the supreme God.'

(8) <b>ਪਰ</b> , an inseparable adjective, meaning 'other.'	
<b>ਦੇਸ</b> , 'country,' <b>ਪਰਦੇਸ</b> , 'a foreign country.'	<b>ਲੋਕ</b> , 'the world,' <b>ਪਰਲੋਕ</b> , 'the other world.'
<b>ਕਾਰਜ</b> , 'work,' <b>ਪਰਕਾਰਜ</b> , 'the business or interest of another.'	<b>ਸੁਆਰਥ</b> , 'a good intention,' <b>ਪਰਸੁਆਰਥ</b> , 'unselfishness,' lit., 'a good intention towards others'.†
<b>ਨਾਰੀ</b> , 'a woman,' <b>ਪਰਨਾਰੀ</b> , 'the wife of another man.'	<b>ਉਪਕਾਰ</b> , 'kindness,' <b>ਪਰ-ਉਪਕਾਰ</b> , 'kindness to others,' 'a good deed wrought on behalf of others.'
<b>ਬੰਧ</b> , 'control,' <b>ਪਰਬੰਧ</b> , 'the control of another'.*	
<b>ਜਾਤ</b> , 'caste,' <b>ਪਰਜਾਤ</b> , 'another caste.'	

(9) Many compounds are formed by the union of two nouns, of which the first bears a genitive relation to the second.

<b>ਸੂਰਜ</b> , 'the sun,' <b>ਗ੍ਰਹਣ</b> , 'an eclipse,' <b>ਸੂਰਜਗ੍ਰਹਣ</b> , 'an eclipse of the sun.'
<b>ਗੁਰ</b> , 'a <i>gurú</i> ,' <b>ਦੁਆਰ</b> , 'a door,' <b>ਗੁਰਦੁਆਰਾ</b> , 'the seat of a <i>gurú</i> .'
<b>ਠਾਕੁਰ</b> , 'an idol,' <b>ਦੁਆਰ</b> , 'a door,' <b>ਠਾਕੁਰਦੁਆਰਾ</b> , 'an idol temple.'
<b>ਨਾਨਕ</b> , 'Nának,' <b>ਪੰਥ</b> , 'a sect,' <b>ਨਾਨਕਪੰਥੀ</b> , 'a follower of Nának.'
<b>ਮੂਰਤਿ</b> , 'an image,' <b>ਪੂਜਾ</b> , 'worship,' <b>ਮੂਰਤਿਪੂਜਾ</b> , 'idolatry.'

\* **ਪਰਬੰਧ ਹੋਣਾ**, 'to be under the authority' or 'control, of another.'

† Whence the adjective **ਪਰਸੁਆਰਥੀ**, 'unselfish.'

ਬਾਲ, 'a child,' ਅਵਸਥਾ, 'age,' ਬਾਲ ਅਵਸਥਾ, 'childhood.'

ਜੀਵ, 'life,' ਹੱਤਿਆ, 'murder,' ਜੀਵ ਹੱਤਿਆ, 'destruction of life.'

ਸਸੜ, 'a sword,' ਵਿੱਦਿਆ, 'science,' ਸਸੜ ਵਿੱਦਿਆ, 'the science of war.'

ਗੁਰ, 'a *gurú*,' ਨਿੰਦਕ, 'a calumniator,' ਗੁਰ ਨਿੰਦਕ, 'a calumniator of the *gurú*.'

a. Under this head comes a series of compounds of which the second member is ਏਟਾ, contracted from ਬੇਟਾ, 'a son.'

ਬ੍ਰਾਹਮਣੇਟਾ, 'the son of a brahman,' 'a brahman boy.'

ਖੜੇਟਾ, 'the son of khattrí,' 'a khattrí boy.'

ਗੁੱਜਰੇਟਾ, 'the son of gujjar,' 'a gujjar boy.'

ਡੂਮੇਟਾ, 'the son of a *ḍúm*,' 'a *ḍúm* boy.'

ਤਖਣੇਟਾ, 'the son of a takhán,' or 'carpenter,' 'a takhán boy.'

These may all be made feminine by changing final ਆ to ਈ; as, ਬ੍ਰਾਹਮਣੇਟੀ, 'the daughter of a brahman,' 'a brahman girl'; ਖੜੇਟੀ, 'the daughter of a khattrí,' 'a khattrí girl,' &c.

b. Again from ਦੇਣਾ, 'to give,' is formed the noun ਦਾਤਾ, 'a giver,' (Greek *dotes*), which is used as the second member of genitive compounds.

ਜੀਉ, 'life,' ਜੀਉ ਦਾਤਾ, 'giver of life.'

ਮੁਕਤਿ, 'salvation,' ਮੁਕਤਿ ਦਾਤਾ, 'giver of salvation,' 'saviour.'

## CHAPTER LVII.

## DERIVATIVE AND COMPOUND ADJECTIVES.

399. Formation of adjectives by means of a *suffix*.

(1) **ਈ** added to a noun often converts it into an adjective.

**ਭਾਰ**, 'a load,' **ਭਾਰੀ** (and **ਭਾਰਾ**), 'heavy.'

**ਪਨ**, 'wealth,' **ਪਨੀ**, 'wealthy.'

**ਸੁਖ**, 'ease,' 'pleasure,' **ਸੁਖੀ**, 'at ease,' 'happy,' 'contented.'

**ਪ੍ਰੇਮ**, 'love,' **ਪ੍ਰੇਮੀ**, 'loving,' 'affectionate.'

**ਲੋਭ**, 'covetousness,' **ਲੋਭੀ**, 'covetous.'

**ਗੁਣ**, 'virtue,' **ਗੁਣੀ**, 'virtuous.'

**ਫਰੋਬ**, 'deceit,' 'deception,'

**ਫਰੋਬੀ**, 'deceitful.'

**ਗਿਆਨ**, 'knowledge,' 'wisdom,' **ਗਿਆਨੀ**, 'knowing,' 'wise.'

**ਪਹਾੜ**, 'a hill,' **ਪਹਾੜੀ**, 'pertaining to the hills.'

**ਦਲਿੰਦਰ**, 'poverty,' **ਦਲਿੰਦਰੀ**, 'poor.'

**ਗੁਆਰ**, 'a rustic,' **ਗੁਆਰੀ**, 'rustic.'

**ਚੰਕਾਰ**, 'pride,' **ਚੰਕਾਰੀ**, 'proud.'

(2) Many adjectives are formed by affixing **ਮਾਨ**, **ਦਾਨ**, or **ਬਾਨ** to a noun. They denote the possession of the thing signified by the noun.

**ਬੁੱਧ**, 'wisdom,' **ਬੁੱਧਮਾਨ**, 'wise.'

**ਪਨ**, 'wealth,' **ਪਨਮਾਨ**, 'wealthy.'

ਕਿਰਪਾ, 'kindness,' ਕਿਰਪਾ- ਵਾਨ, 'kind.'	ਵਾਨ, 'merciful.'
ਭੈ, 'fear,' ਭੈਮਾਨ, 'afraid.'	ਚਿੰਤਾ, 'anxiety' ਚਿੰਤਾਵਾਨ 'anxious.'
ਤੇਜ, 'splendour,' ਤੇਜਮਾਨ, 'resplendent.'	ਲੱਜਿਆ, 'shame,' ਲੱਜਿਆ- ਵਾਨ, 'ashamed.'
ਭਾਗ, 'fortune,' ਭਾਗਵਾਨ, 'fortunate.' [ 'strong.'	ਪਰਤੀਤ, 'faith,' ਪਰਤੀਤਮਾਨ, 'believing.'
ਬਲ, 'strength,' ਬਲਵਾਨ, ਦਇਆ, 'mercy,' ਦਇਆ-	ਮਿਹਰ, 'kindness,' ਮਿਹਰ- ਬਾਨ, 'kind.'

(3) The suffix ਵੰਤ or ਵੰਦ has the same force as ਵਾਨ, &c., but is less common in Panjābī than in Hindī.

ਬਲ, 'strength,' ਬਲਵੰਤ, 'strong.'	ਮੀਲ, 'amiability,' ਮੀਲਵੰਤ, 'amiable.'
ਦਇਆ, 'mercy,' ਦਇਆ- ਵੰਤ, 'merciful.'	ਖਤਾ, 'a fault,' ਖਤਾਵੰਦ, 'at fault.'
ਤੇਜ, 'splendour,' ਤੇਜਵੰਤ, 'resplendent.'	ਲੋੜ, 'need,' ਲੋੜਵੰਦ, 'needy.'

Also from ਭੁਲ, 'family,' is derived ਭੁਲਵੰਤ, 'of good family.'

(4) ਯੀਲ, 'deficiency,' has a privative sense.

ਬੁਧ, 'wisdom,' ਬੁਧੀਲ, 'unwise.'	ਬਲ, 'strength,' ਬਲੀਲ, 'weak.'
------------------------------------	----------------------------------

(5) To a few nouns ਇਕ is added to convert them into adjectives.

ਸੰਸਾਰ, 'the world,' ਸੰਸਾਰਿਕ, 'worldly,' 'pertaining to the world.'	ਸਰੀਰ, 'body,' ਸਰੀਰਿਕ, 'bodily,' 'corporeal.'
ਆਤਮਾ, 'spirit,' ਆਤਮਿਕ, 'spiritual.'	ਵੈਦ, 'a doctor,' ਵੈਦਿਕ, 'medical,' as ਵੈਦਿਕ ਵਿਦਿਆ, 'medical science.'

(6) Again ਦਾਰ is added to the oblique form of a noun to convert it into an attribute of something else.

ਫਲ, 'fruit,' ਫਲਦਾਰ, 'fruitful,' 'bearing fruit.'	'shady.'
ਛਾਉ, 'shade,' ਛਾਉਦਾਰ,	ਮਸਾਲਾ, 'spice,' ਮਸਾਲੇਦਾਰ, 'spiced.'

(7) Many postpositions and adverbs may be made into adjectives by affixing ਲਾ (*fem.* ਲੀ) to them. A final vowel is dropped before the suffix.

ਉੱਪਰ, 'on,' 'up,' ਉੱਪਰਲਾ, 'upper,' 'uppermost.'	ਬਾਹਰ, 'outside,' ਬਾਹਰਲਾ, 'outer.'
ਚੇਠ, 'under,' 'below,' ਚੇਠਲਾ, 'lowermost.'	ਮੱਠੇ, 'in the midst,' ਮੱਠਲਾ, 'middle,' 'medial.'
ਵਿੱਚ, 'in,' ਵਿਚਲਾ, 'inner.'	ਪਿੱਛੇ, 'behind,' ਪਿੱਛਲਾ, 'hindmost,' 'last.'
ਅੰਦਰ, 'within,' ਅੰਦਰਲਾ, 'innermost.'	ਅੱਗੇ, 'before,' ਅੱਗਲਾ, 'front,' 'foremost.'
ਉੱਰੇ, 'hither,' ਉੱਰਲਾ, '(the one) on this side.'	ਮੁਹਰੇ, 'before,' ਮੁਹਰਲਾ, 'front,' 'foremost.'
ਪਰੇ, 'beyond,' ਪਰਲਾ, '(the one) on the other side.'	

400. Formation of adjectives by means of a *prefix*. Most of the prefixes used for this purpose are the same as those employed in the formation of nouns.

They are placed before nouns, adjectives, and verbal roots. Examples are as follows :—

(1) नि, निर, निर, निम, privative. Adjectives formed with this prefix are exceedingly common. The word which it modifies often suffers some slight change by the elision or addition of a vowel, &c.

आसरा, 'hope,' निआसरा,  
'without hope.'

चिंता, 'anxiety,' निचिंता, 'free  
from anxiety.'

डर, 'fear,' निडर, 'fearless.'

बैम, 'work,' निबैम, 'worth-  
less,' 'useless'.\*

पन्नक, पन्नका, 'fear,' निपन्नक,  
'fearless.' [less.]

पुत्र, 'a son,' निपुत्र, 'child-

बलि, 'blemish,' निबलि, 'without  
'without blemish.'

चलहा, 'to move,' निचलहा,  
'immovable.'

बुध, 'wisdom,' निबुध,  
'unwise.'

दोष, 'fault,' निरदोष, 'fault-  
less.'

जीव, 'life,' निरजीव, 'inani-  
mate.'

भाग, 'fortune,' निरभागी,  
'unfortunate.'

पाप, 'sin,' निमपाप, 'sin-  
less.'

द्वय, 'hypocrisy,' निम-  
द्वय, 'sincere.'

फल, 'fruit,' निमफल, 'fruit-  
less,' 'barren.'

सेमटा, 'a quarrel,' निमसे-  
मटा, 'not quarrelsome,'  
'peaceable.'

(2) दु, 'bad,' used in both a depreciatory and a privative sense.

\* A man is निबैम when he is a worthless fellow, unfit for any work; a thing, when no use can be made of it. बैम signifies 'use' in the phrase, **एह बिने बैम दा नगी**, 'this is of no use,' or **एह मेरे बैम दा नगी**, 'this is of no use to me.'

डाँड़ि, 'honour,' दुरडाँड़ि,  
'affording neither hon-  
our nor profit.'

लंडहा, 'to obtain,' दुरलंड,  
'not obtainable,' 'im-  
practicable.' [ish.]

मंड, 'wisdom,' दुरमंड, 'fool-

डाल, 'fortune,' दुरडाल,  
'unfortunate.'

बल, 'strength,' दुरबल,  
'weak.'

बुँधि, 'sense,' दुरबुँधि, 'sen-  
seless.'

(3) ड, 'bad,' used in a depreciatory sense.

पड, 'honour,' डुपंडा, 'dis-  
honourable.'

नीड, 'design,' डनीड, 'hav-  
ing a bad design.'

मील, 'disposition,' डमील,  
'of a bad disposition.'

सुआद, 'taste,' डसुआद,  
'distasteful.'

रुप, 'shape,' डरुप, 'ill  
shaped.'

रंग, 'colour,' डरंग, 'of a  
bad colour.' [bred.]

हंग, 'behaviour,' डहंग, 'ill

सुपुला, 'beautiful,' डसुपुला,  
'ugly.'

सुड, 'order,' डसुड, 'out of  
order,' 'disarranged.'

चाल, 'conduct,' डचाल, 'of  
bad conduct.'

जाड, 'caste,' डजाड, 'of  
low caste.'

हंघ, 'shape,' डहंघ, 'ill  
shaped.'

मंड, 'understanding,' डमंड,  
'of a weak understand-  
ing.'

Rarely ड has a privative force ; as, डडर, 'fearless,'  
from डर, 'fear'; डलंन, 'shameless,' from लंन, 'shame.'

(4) सु, 'good,' the counterpart of ड.

चाल, 'conduct,' सुचाल, 'of  
good conduct.'

पड, 'honour,' सुपंडा, 'hon-  
ourable'



ਗੰਧ, 'odour,' ਸੁਗੰਧੀ, 'fragrant.'

ਗੁਰ, 'a *guru*,' ਸੁਗੁਰਾ, 'obedient to one's *guru*.'

ਭੋਲ, 'form,' ਸੁਭੋਲ, 'well formed.'

ਢਾਲ, 'slope,' ਸੁਢਾਲ, 'having a good slope.'

ਅੱਖ, 'eye,' ਸੁਖਖਾ, 'having beautiful eyes.\*'

ਵਾਕ, ਬਾਕ, 'word,' 'speech,' ਸੁਬਾਕ, 'having a sweet voice.'

(5) ਅਨ, ਅਲ, ਅ, privative. ਅਲ is often prefixed to verbs, especially to participles. When prefixed to a noun or adjective ਅ is used before a consonant, and ਅਲ or ਅਨ before a vowel.

ਸੁੱਧ, 'pure,' ਅਸੁੱਧ, 'impure.'

ਸੱਤ, 'true,' ਅਸੱਤ, 'untrue.'  
ਚਿੰਤਾ, 'anxiety,' ਅਚਿੰਤਾ,  
'free from anxiety.'

ਨਿਸਟ, 'destruction,' ਅਨਿਸਟ,  
'indestructible.'

ਨਿੱਤ, 'eternal,' ਅਨਿੱਤ,  
'transitory.'

ਇੱਕ, 'one,' ਅਨੇਕ (ਅਨ +  
ਇੱਕ), 'many,' 'plural,'  
lit., 'not one.'

ਅੰਤ, 'end,' ਅਨੰਤ, 'endless.'

ਅਰਥ, 'meaning,' ਅਨਰਥ,  
'meaningless.'

ਦੇਖਣਾ, 'to see,' ਅਲਦੇਖਾ,  
'unseen.'

ਗਿਣਨਾ, 'to count,' ਅਲਗਿਣਨ,  
'countless.'

ਜਾਣਨਾ, 'to know,' ਅਲਜਾਣ,  
'ignorant.'

ਧੋਣਾ, 'to wash,' ਅਲਧੋਣਾ,  
'unwashed.'

ਹੋਣਾ, 'to be,' ਅਲਹੋਣਾ,  
'impossible,' 'what cannot be.†'

\* ਲ is inserted to fill up the hiatus between the two vowels.

† ਇਸ ਦਾ ਬਣਾਉਣਾ ਬਾਲਕਾਂ ਲਈ ਅਲਹੋਣਾ ਹੈ, 'the making of this is impossible for children,' *sc.* 'it is impossible for children to

ਪੁੱਛਣਾ, 'to ask,' ਅਲਪੁੱਛਾ, 'unasked'.\*

(6) ਮਹਾ, ਮਹਾਂ, 'great,' 'very.' These are intensive.

ਨੀਚ, 'low,' ਮਹਾਂ ਨੀਚ, 'despic-  
picable.'

'extremely wicked.'

ਪਾਪੀ, 'sinful,' ਮਹਾਂ ਪਾਪੀ,

ਵਸਟ, 'wicked,' ਮਹਾਂ ਵਸਟ,

'vile,' 'a great sinner.'

(7) ਬੇ, ਬਿ, ਵਿ, are inseparable prepositions denoting negation, and may usually be rendered 'without,' or by the suffix 'less.' ਬੇ is often prefixed to an inflected gerund.

ਅਰਥ, 'meaning,' ਬੇਅਰਥ, 'meaningless.'

(also *adv.* 'in vain.')

ਪੜਕ, 'fear,' ਬੇਪੜਕ, 'fearless.'

ਚਾਰਾ, 'help,' ਵਿਚਾਰਾ, ਬਿਚਾਰਾ, 'helpless,' 'forlorn,' 'desolate.'

ਸਰਮ, 'shame,' ਬੇਸਰਮ, ਬਿਸਰਮ, 'shameless.'

ਨੈਕਰ, 'a servant,' ਬੇਨੈਕਰ, 'without a servant.'

ਸਮਝ, 'understanding,' ਬੇਸਮਝ, 'without understanding.'

ਮੋਚਲਾ, 'to think,' ਬੇਮੋਚੇ, 'without thinking,' 'without reflection'.†

ਚੈਨ, 'rest,' 'tranquility,' ਬੇਚੈਨ, 'restless.'

ਸਮਝਣਾ, 'to understand,' ਬੇਸਮਝੇ, 'without understanding,' 'without comprehending.'

ਅਰਥ, 'meaning,' ਵਿਅਰਥ, 'meaningless,' 'vain,'

make this.' ਅਲਹੋਲੀ ਬੀ ਹੋਲੀ ਹੋ ਜਾਂਦੀ ਹੈ, 'even the (thing which is) impossible becomes possible.'

\* ਪੁੱਛੀ ਹੋਈ ਗੱਲ, ਪਿਆਰੀ ਲੱਗਦੀ ਹੈ ਅਤੇ ਅਲਪੁੱਛੀ ਮਹੁਰਾ, 'a thing asked seems pleasant, and (one) unasked. poison,' i. e., information given in response to inquiry is valued, but when one volunteers information unasked he gets little thanks for it.

† ਬੇ ਮੋਚੇ ਕੰਮ ਨਾ ਕਰੋ, 'do not act without thinking.'

Nouns to which **वे** is prefixed often take a final **आ-**  
**पराडीड**, 'faith,' **वेपराडीडा**, **मघर**, 'patience,' **वेमघर**,  
 'unbelieving.' 'impatient.'  
**उबमीर**, 'fault,' **वेउबमीरा**, **ओलाह**, 'offspring,' **वेओ-**  
 'without fault.' **लाहा**, 'childless.'

(8) **म** denotes 'possessed of,' and is the counterpart of **निर-**

**गुरु**, 'attribute,' **मगुरु**, 'pos-  
 sessed of attributes,' **नीह**, 'life,' **मनीह**, 'possess-  
 ed of life,' 'animate,'  
**निरगुरु**, 'without attri-  
 butes.' **निरनीह**, 'without life,'  
 'inanimate.'

401. Compound adjectives are sometimes formed by the combination of two adjectives, an adjective and a noun, or a noun and a participle.

**द्वे**, 'two,' **दिल**, 'mind,' 'heart,' **द्वेदिला**, 'double minded.'  
**मील**, 'generosity,' 'coolness,' **मडाए**, 'disposition,' **मील-**  
**मडाए**, 'of a cool' or 'gentle, disposition.'

**दडा**, 'great,' **मुल**, 'price,' **दडमुला**, 'expensive,' 'valu-  
 able.'

**मरघ**, 'all,' **मबडभान**, 'powerful,' **मरघमबडभान**, 'at-  
 mighty.'

**मरघ**, 'all,' **गिआनी**, 'wise,' 'knowing,' **मरघगिआनी**,  
 'omniscient.'

**वंन**, 'ear,' **पाइना**, 'to tear,' **वंनपाटा**, 'having torn ears'.\*

\* The designation of a class of Hindú devotees. **पाटा** is the per-  
 fect participle of **पाइना**. See Table of Irregular Verbs.

ਕਾਲ, 'death,' ਵੱਸ, 'power,' 'control,' 'authority,' ਕਾਲ-  
ਵੱਸ, 'under the power of death,' hence 'dead'.\*  
ਕਾਲਾ, 'black,' ਮੂੰਹ, 'mouth,' ਕਾਲਮੂੰਹੀ, 'black mouthed,'  
(a term of reproach).

402. From the verb ਦੇਣਾ, 'to give,' a noun of  
agency, ਦਾਈ or ਦਾਇਕ, 'a giver,' is formed, which is  
used in composition with other nouns to form com-  
pounds which are used both as nouns and as adjectives.

ਸੁਖ, 'pleasure,' ਸੁਖਦਾਈ, 'that which gives pleasure.'

ਦੁਖ, 'pain,' ਦੁਖਦਾਈ, 'that which gives pain.'

ਫਲ, 'fruit,' ਫਲਦਾਇਕ, 'bearing fruit,' 'fruitful.'

ਫੱਲਿਆਲ, 'welfare,' 'happiness,' ਫੱਲਿਆਲਦਾਇਕ, 'that  
which promotes the welfare or happiness of one.'

403. From ਰੂਪ, 'form,' 'shape,' are derived a  
number of compound adjectives of which the first  
member is a noun, and the second ਰੂਪ or ਰੂਪੀ. These  
can hardly be rendered by any one word into English,  
but they denote *likeness*, and are used chiefly in  
allegorical descriptions when it is designed to represent  
one thing under the figure (form, ਰੂਪ) of another. The  
following examples will illustrate this :—

Ex., ਮੇਰਾ ਪੁਰਾਣਾ ਯਾਰ ਨਿਸ ਦਾ ਨਾਉਂ ਦਲਿੰਦਰ ਹੈ ਆਪ  
ਦੇ ਦਾਨ ਰੂਪ ਤਲਾਉ ਵਿਖੇ ਅਨਿਗ ਛੁੱਬਿਆ ਹੈ ਕਿ ਉਸ ਦਾ ਕੋਈ  
ਪਤਾ ਨਹੀਂ ਲੱਗਦਾ, 'my old friend whose name is *poverty*  
has so sunk in the pond of your charity (the pond

---

\* ਉਹ ਕਾਲਵੱਸ ਹੋਗਿਆ, 'he is dead.'

consisting of, or, in the form of, your charity) that no trace of it can be found.' That is, 'your charity has made me rich; my poverty is gone forever'; **ਵਿੱਦਿਆ ਰੂਪੀ ਦੀਵਾ**, 'the lamp of science,' 'in the form of science'; **ਆਪਣੇ ਭੰਡਾਰ ਨੂੰ ਵਿੱਦਿਆ ਰੂਪੀ ਰਤਨਾਂ ਨਾਲ ਭਰੇ**, 'let him fill his treasury with the jewels of knowledge,' or 'science'; **ਜੀਉਣ ਰੂਪੀ ਬੋਝੀ ਨੂੰ ਸੰਸਾਰ ਸਾਗਰ ਵਿਖੇ ਖੇਊਣਾ**, 'to row the boat of life in the sea of the world.'

## APPENDIX.

### I. THE NAMES OF THE NUMERICAL SIGNS.

Each of the numerical signs has a name, which any one who is called upon to teach Arithmetic in Panjábí will find it necessary to learn. They are as follows:—

੧ ਏਕਾ, ੨ ਦੁਆ, ੩ ਤੀਆ, ੪ ਚੇਕਾ, ੫ ਪਾਂਜਾ, ੬ ਛੱਕਾ,  
੭ ਸਾਤਾ, ੮ ਅਠਾ, ੯ ਨਾਇਆ, ਨਾਇਆਂ or ਨਉਕਾ, ੦ ਬਿੰਦੀ.

The figure ੧ is sometimes called ਇਕਾਂਕ or ਇਕਾਂਗ; the figure ੨ ਦੁਆਂਕ or ਦੁਆਂਗ; &c.

### II. THE NUMERALS.

1	੧	ਇੱਕ	16	੧੬	ਸੋਲਾਂ
2	੨	ਦੋ	17	੧੭	ਸਤਾਰਾਂ
3	੩	ਤਿੰਨ, ਤ੍ਰੈ	18	੧੮	ਅਠਾਰਾਂ
4	੪	ਚਾਰ	19	੧੯	ਉੱਨੀ
5	੫	ਪੰਜ	20	੨੦	ਬੀਹ, ਵੀਹ
6	੬	ਛੇ, ਛੀ	21	੨੧	ਇੱਕੀ
7	੭	ਸੱਤ	22	੨੨	ਬਾਈ
8	੮	ਅੱਠ	23	੨੩	ਤੇਈ, ਤ੍ਰੇਈ [ਚੱਬੀ
9	੯	ਨੌਂ, ਨਉਂ	24	੨੪	ਚੌਵੀ, ਚੱਵੀ, ਚੋਬੀ,
10	੧੦	ਦਸ	25	੨੫	ਪੰਜੀ, ਪੱਚੀ, ਪੰਝੀ
11	੧੧	ਗਿਆਰਾਂ, ਯਾਰਾਂ	26	੨੬	ਛੱਬੀ
12	੧੨	ਬਾਰਾਂ	27	੨੭	ਸਤਾਈ
13	੧੩	ਤੇਰਾਂ	28	੨੮	ਅਠਾਈ
14	੧੪	ਚੌਦਾਂ	29	੨੯	ਉਲੱਤੀ, ਉਲੱਤੀ
15	੧੫	ਪੰਦਰਾਂ	30	੩੦	ਤੀਹ, ਵੀਹ

31	੩੧	ਇਕੱਤੀ, ਅਕੱਤੀ,	57	੫੭	ਸਤਵੰਜਾ
32	੩੨	ਬੱਤੀ, ਬੱਤੀ [ਅਕੱਤੀ	58	੫੮	ਅਠਵੰਜਾ.
33	੩੩	ਭੇਤੀ, ਭੇਤੀ	59	੫੯	ਅਲਾਹਟ
34	੩੪	ਚੇਤੀ, ਚੇਤੀ	60	੬੦	ਸੱਠ
35	੩੫	ਪੈਂਤੀ, ਪੈਂਤੀ	61	੬੧	ਇਕਾਹਟ
36	੩੬	ਛੱਤੀ, ਛੱਤੀ	62	੬੨	ਬਾਹਟ
37	੩੭	ਸੈਂਤੀ, ਸੈਂਤੀ	63	੬੩	ਝੇਹਟ, ਝੇਹਟ
38	੩੮	ਅਠੱਤੀ, ਅਠੱਤੀ	64	੬੪	ਚੇਹਟ
39	੩੯	ਉਲਤਾਲੀ	65	੬੫	ਪੈਂਹਟ
40	੪੦	ਚਾਲੀ	66	੬੬	ਛਿਆਹਟ
41	੪੧	ਇਕਤਾਲੀ	67	੬੭	ਸਤਾਹਟ
42	੪੨	ਬੈਤਾਲੀ, ਬਤਾਲੀ	68	੬੮	ਅਠਾਹਟ
43	੪੩	ਤਿਤਾਲੀ, ਤੈਤਾਲੀ, ਤਿਰਤਾਲੀ, ਤੰਤਾਲੀ	69	੬੯	ਉਲਹੱਤਰ
44	੪੪	ਚੇਤਾਲੀ	70	੭੦	ਸੱਤਰ
45	੪੫	ਪੈਂਤਾਲੀ, ਪੰਤਾਲੀ	71	੭੧	ਇਕਹੱਤਰ, ਅਕਹੱਤਰ
46	੪੬	ਛਿਤਾਲੀ, ਛਤਾਲੀ	72	੭੨	ਬਹੱਤਰ
47	੪੭	ਸੈਂਤਾਲੀ, ਸੰਤਾਲੀ	73	੭੩	ਤਿਹੱਤਰ
48	੪੮	ਅਠਤਾਲੀ	74	੭੪	ਚੁਹੱਤਰ
49	੪੯	ਉਲੰਜਾ, ਉਲਵੰਜਾ	75	੭੫	ਪੰਜਹੱਤਰ
50	੫੦	ਪੰਜਾਹ	76	੭੬	ਛਿਹੱਤਰ
51	੫੧	ਇਕਵੰਜਾ	77	੭੭	ਸਤੱਤਰ
52	੫੨	ਬਵੰਜਾ	78	੭੮	ਅਠੱਤਰ
53	੫੩	ਤਿਵੰਜਾ, ਤਿਰਵੰਜਾ	79	੭੯	ਉਲਾਸੀ
54	੫੪	ਚੁਰੰਜਾ, ਚੇਰੰਜਾ	80	੮੦	ਅੰਸੀ [ਸੀ
55	੫੫	ਪਚਵੰਜਾ	81	੮੧	ਇਕਾਸੀ, ਇਕਿਆ-
56	੫੬	ਛਿਵੰਜਾ, ਛਿਪੰਜਾ	82	੮੨	ਬਿਆਸੀ
			83	੮੩	ਤਿਰਾਸੀ, ਤਿਆਸੀ

84	੯੪	ਢੁਰਾਸੀ, ਢੇਰਾਸੀ	93	੯੩	ਡਿਰਾਨਵੇਂ, ਡਿਰਾਨਮੇਂ
85	੯੫	ਪਚਾਸੀ	94	੯੪	ਢੁਰਾਨਵੇਂ, ਢੁਰਾਨਮੇਂ
86	੯੬	ਛਿਅਾਸੀ	95	੯੫	ਪਚਾਨਵੇਂ, ਪਚਾਨਮੇਂ
87	੯੭	ਸਤਾਸੀ	96	੯੬	ਛਿਅਾਨਵੇਂ, ਛਿਅਾਨਮੇਂ
88	੯੮	ਅਠਾਸੀ	97	੯੭	ਸਤਾਨਵੇਂ, ਸਤਾਨਮੇਂ
89	੯੯	ਉਠਾਨਵੇਂ	98	੯੮	ਅਠਾਨਵੇਂ, ਅਠਾਨਮੇਂ
90	੯੦	ਨਵੇਂ, ਨਵੇ	99	੯੯	ਨਤ੍ਰਿਨਵੇਂ, ਨਤ੍ਰਿਨਮੇਂ
91	੯੧	ਇਠਾਨਵੇਂ, ਇਠਾਨਮੇਂ	100	੧੦੦	ਸੈ, ਸੇ, ਸਉ, ਸੈਕ
92	੯੨	ਬਾਨਵੇਂ, ਬਾਨਮੇਂ			ਜ਼ਾ

1,000, ਹਜ਼ਾਰ, ਸਹਸਰ, ਸਹੰਸਰ.

1,00,000, ਲੱਖ.

1.00,00,000 or 100 lakhs=ten millions, ਕਰੋੜ.

### HI. DAYS OF THE WEEK

English.	Hindú.	Muhammadan.
Sunday,	ਅਮਾਇਤਵਾਰ.	ਅਮਾਇਤਵਾਰ.
Monday,	ਸੋਮਵਾਰ.	ਪੀਰ.
Tuesday,	ਮੰਗਲਵਾਰ.	ਮੰਗਲ.
Wednesday,	ਬੁੱਧਵਾਰ.	ਬੁੱਧ.
Thursday,	ਬੀਰਵਾਰ, ਵੀਰਵਾਰ.	ਜੁਮੇਰਾਤ.
Friday,	ਸ਼ੁੱਕਰਵਾਰ.	ਜੁਮਾ.
Saturday,	ਬਾਰ, ਸਨੀਛਰਵਾਰ.	ਸਨੀਛਰ, ਹਫਤਾ.



## IV. THE MONTHS.

1	ਚੇਤ, March—April.*	7	ਅੱਸੁ, September—October.
2	ਬੈਸਾਖ, April—May.	8	ਕੱਤਕ, October—November. [ber.
3	ਜੇਠ, May—June. -	9	ਮੱਘਰ, November—Decem-
4	ਗਜ਼, ਗੜ, June—July.	10	ਪੋਹ, December—January.
5	ਸਾਉਲ, July—August. [tember.	11	ਮਾਘ, January—February.
6	ਭਾਦੋਂ, ਭਾਦੋਂ, August—Sep-	12	ਫੱਗਲ, February—March.

The following remarks on the method of noting time are taken from my father's Grammar.

The civil year begins with ਚੇਤ; the astronomical with ਬੈਸਾਖ.

The months here enumerated are used, for most purposes by Hindús and Muhammadans, in common; and, as they are intended, like our own, to fill up the solar year, as nearly as possible, they in like manner, differ somewhat from each other in length.

Both Hindús and Muhammadans however, have their lunar months; the former employing them chiefly in banking business and accounts, the latter, for the regulation of their religious festivals. The religious rites of the Hindus are governed by the solar method of counting time. In naming the lunar months, the Hindus follow the common nomenclature; the Muhammadans follow the nomenclature of the Arabs, yet the names of those Arabian months only are generally known, which happen to be noted by some special observance.

Each lunar month, according to the Hindu count, is divided into two parts. The first, from new to full moon, is called ਸੁਦੀ;

\* From the middle of one month to the middle of the next.

the second, from full to new moon, is called **ਬਦੀ**. The dates, (called **ਤਿਥ** or **ਬਿਥ**.) of these divisions, are reckoned separately, the number in each being fifteen. The names of the dates are as follows:—

1	ਏਕਮ.	9	ਨੈਮੀ, ਨਉਮੀ.
2	ਦੂਜ.	10	ਦਸਮੀ.
3	ਤੀਜ.	11	ਇਕਾਦਸੀ, ਥਾਦਸੀ.
4	ਚੌਥ.	12	ਦੁਆਦਸੀ. [ਐਦਸੀ.
5	ਪਚਮੀ.	13	ਤਿਰਾਦਸੀ, ਤਿਰੈਦਸੀ, ਤ੍ਰਿ-
6	ਛਥ, ਛਟ, ਖਸਟੀ.	14	ਚੌਦੇ.
7	ਸਤੈਂ, ਸਤਮੀ.	15	{ ਪੁੰਨਿਆ, ਪੂਰਣਮਾਸੀ (for <i>Sudi.</i> ) ਮੋਸ, ਅਮੱਸਿਆ (for <i>Badi.</i> )
8	ਅਠੈਂ, ਅਠਮੀ, ਅਸਟਮੀ, ਅਠੈਂ.		

The solar months, and the Muhammadan lunar months, are counted from the beginning to the end, by the common ordinals. The common word for *date* is **ਤਰੀਕ**.

V. CONJUGATION OF THE AUXILIARY VERB **ਚੋਣਾ**,  
'TO BE,' 'TO EXIST.'

INFINITIVE, **ਚੋਣਾ**, 'to be,' 'to exist.'

IMPERFECT PARTICIPLE, **ਚੁੰਦਾ**, **ਚੌਂਦਾ**, 'being,' 'existing,' 'becoming.'

PERFECT PARTICIPLE, **ਚੋਇਆ**, **ਚੋਇਆ** **ਚੋਇਆ**, 'been,' 'having become.'

CONJUNCTIVE PARTICIPLE, **ਚੋ**, **ਚੋਇ**, **ਚੋਕੇ**, **ਚੋਇਕੇ**, **ਚੋਕਰ**, **ਚੋਇਕਰ**,  
**ਚੋ ਕਰਕੇ**, **ਚੋਇ ਕਰਕੇ**, 'having been,' 'having become.'

NOUN OF AGENCY, **ਚੋਛੇਵਾਲਾ**, **ਚੋਛਵਾਲਾ**, 'one that is to be.'

GERUND, **ਚੋਇਆ**, 'being,' 'becoming.'

---

 TENSES OF THE FUTURE. (*From the Root.*)
 

---

## CONTINGENT FUTURE.

'I may be,' &amp;c.

Sing. 1. ਮੈਂ ਹੋਵਾਂ, 2. ਤੂੰ ਹੋਵੇਂ, 3. ਉਹ ਹੋਵੇ. Pl. 1. ਅਸੀਂ ਹੋ-  
ਇਯੇ, 2. ਤੁਸੀਂ ਹੋਵੋ, 3. ਉਹ ਹੋਣ.

---

## ABSOLUTE FUTURE.

'I shall be,' &amp;c.

Sing. 1. ਮੈਂ ਹੋਵਾਂਗਾ, 2. ਤੂੰ ਹੋਵੇਂਗਾ, 3. ਉਹ ਹੋਵੇਗਾ. Pl. 1. ਅਸੀਂ  
ਹੋਵਾਂਗੇ, 2. ਤੁਸੀਂ ਹੋਵੋਗੇ, 3. ਉਹ ਹੋਣਗੇ.

---

## IMPERATIVE.

'Let me be.' &amp;c.

Sing. 1. ਮੈਂ ਹੋਵਾਂ, 2. ਤੂੰ ਹੋ, ਹੋਵੀਂ, 3. ਉਹ ਹੋਵੇ. Pl. 1. ਅਸੀਂ  
ਹੋਇਯੇ, 2. ਤੁਸੀਂ ਹੋਵੋ, ਹੋਇਯੋ, 3. ਉਹ ਹੋਣ.

---

## PARTICIPIAL TENSES.

<i>Tenses of the Imperfect Participle.</i>	<i>Tenses of the Perfect Participle.</i>
<p>INDEFINITE IMPERFECT.</p> <p>'I should be,' 'I were,' &amp;c.</p> <p>Sing. 1. ਮੈਂ ਹੁੰਦਾ, 2. ਤੂੰ ਹੁੰਦਾ, 3. ਉਹ ਹੁੰਦਾ,</p> <p>Plur. 1. ਅਸੀਂ ਹੁੰਦੇ, 2. ਤੁਸੀਂ ਹੁੰਦੇ, 3. ਉਹ ਹੁੰਦੇ.</p>	<p>INDEFINITE PERFECT.</p> <p>'I became.'</p> <p>Sing. 1. ਮੈਂ ਹੋਇਆ, 2. ਤੂੰ ਹੋਇਆ, 3. ਉਹ ਹੋਇਆ,</p> <p>Plur. 1. ਅਸੀਂ ਹੋਏ, 2. ਤੁਸੀਂ ਹੋਏ, 3. ਉਹ ਹੋਏ.</p>

---

## PRESENT IMPERFECT.

'I am existing,' 'becoming.'

S. 1. ਮੈਂ ਹੁੰਦਾ ਹਾਂ, 2. ਤੂੰ ਹੁੰਦਾ ਹੈ,  
3. ਉਹ ਹੁੰਦਾ ਹੈ,

P. 1. ਅਸੀਂ ਹੁੰਦੇ ਹਾਂ, 2. ਤੁਸੀਂ ਹੁੰਦੇ ਹੋ,  
3. ਉਹ ਹੁੰਦੇ ਹਨ.

## PAST IMPERFECT.

'I was existing.'

S. 1. ਮੈਂ ਹੁੰਦਾ ਸਾ, 2. ਤੂੰ ਹੁੰਦਾ ਸਾ,  
3. ਉਹ ਹੁੰਦਾ ਸਾ,

P. 1. ਅਸੀਂ ਹੁੰਦੇ ਸੇ, 2. ਤੁਸੀਂ ਹੁੰਦੇ ਸੇ,  
3. ਉਹ ਹੁੰਦੇ ਸੇ.

## CONTINGENT IMPERFECT.

'I may be existing.'

S. 1. ਮੈਂ ਹੁੰਦਾ ਹੋਵਾਂ, 2. ਤੂੰ ਹੁੰਦਾ ਹੋਵੇ,  
3. ਉਹ ਹੁੰਦਾ ਹੋਵੇ,

P. 1. ਅਸੀਂ ਹੁੰਦੇ ਹੋਇਯੇ, 2. ਤੁਸੀਂ ਹੁੰਦੇ ਹੋਵੇ,  
3. ਉਹ ਹੁੰਦੇ ਹੋਣ.

## FUTURE IMPERFECT.

'I shall be existing,' 'probably am,' 'shall be,' or 'may have been,' 'existing.'

S. 1. ਮੈਂ ਹੁੰਦਾ ਹੋਵਾਂਗਾ, 2. ਤੂੰ

## PRESENT PERFECT.

'I became.'

S. 1. ਮੈਂ ਹੋਇਆ ਹਾਂ, 2. ਤੂੰ ਹੋਇਆ ਹੈ,  
3. ਉਹ ਹੋਇਆ ਹੈ,

P. 1. ਅਸੀਂ ਹੋਏ ਹਾਂ, 2. ਤੁਸੀਂ ਹੋਏ ਹੋ,  
3. ਉਹ ਹੋਏ ਹਨ.

## PAST PERFECT.

'I had been,' or 'became.'

S. 1. ਮੈਂ ਹੋਇਆ ਸਾ, 2. ਤੂੰ ਹੋਇਆ ਸਾ,  
3. ਉਹ ਹੋਇਆ ਸਾ,

P. 1. ਅਸੀਂ ਹੋਏ ਸੇ, 2. ਤੁਸੀਂ ਹੋਏ ਸੇ,  
3. ਉਹ ਹੋਏ ਸੇ.

## CONTINGENT PERFECT.

'I may have become.'

S. 1. ਮੈਂ ਹੋਇਆ ਹੋਵਾਂ, 2. ਤੂੰ ਹੋਇਆ ਹੋਵੇ,  
3. ਉਹ ਹੋਇਆ ਹੋਵੇ,

P. 1. ਅਸੀਂ ਹੋਏ ਹੋਇਯੇ, 2. ਤੁਸੀਂ ਹੋਏ ਹੋਵੇ,  
3. ਉਹ ਹੋਏ ਹੋਣ.

## FUTURE PERFECT.

'I shall have become,' 'I probably have become.'

S. 1. ਮੈਂ ਹੋਇਆ ਹੋਵਾਂਗਾ, 2.

<p>ਹੁੰਦਾ ਹੋਵੇਗਾ, 3. ਉਹ ਹੁੰਦਾ ਹੋਵੇਗਾ,  P. 1. ਅਸੀਂ ਹੁੰਦੇ ਹੋਵਾਂਗੇ, 2.  ਕੁਸੀਂ ਹੁੰਦੇ ਹੋਵੋਗੇ, 2. ਉਹ ਹੁੰਦੇ ਹੋਵੋਗੇ.</p>	<p>ਹੁੰ ਹੋਇਆ ਹੋਵੇਗਾ, 3.  ਉਹ ਹੋਇਆ ਹੋਵੇਗਾ,  P. 2. ਅਸੀਂ ਹੋਏ ਹੋਵਾਂਗੇ, 2.  ਕੁਸੀਂ ਹੋਏ ਹੋਵੋਗੇ, 3. ਉਹ ਹੋਏ ਹੋਵੋਗੇ.</p>
<p>NEGATIVE CONTINGENT IMPERFECT.*  ‘(If) I were existing,’ ‘(If) I had been existing.’  S. 1. ਮੈਂ ਹੁੰਦਾ ਹੁੰਦਾ, 2. ਤੂੰ ਹੁੰਦਾ ਹੁੰਦਾ, 3. ਉਹ ਹੁੰਦਾ ਹੁੰਦਾ.  P. 1. ਅਸੀਂ ਹੁੰਦੇ ਹੁੰਦੇ, 2. ਕੁਸੀਂ ਹੁੰਦੇ ਹੁੰਦੇ, 3. ਉਹ ਹੁੰਦੇ ਹੁੰਦੇ.</p>	<p>NEGATIVE CONTINGENT PERFECT.  ‘(If) I had become.’  S. 1. ਮੈਂ ਹੋਇਆ ਹੁੰਦਾ, 2. ਤੂੰ ਹੋਇਆ ਹੁੰਦਾ, 3. ਉਹ ਹੋਇਆ ਹੁੰਦਾ,  P. 1. ਅਸੀਂ ਹੋਏ ਹੁੰਦੇ, 2. ਕੁਸੀਂ ਹੋਏ ਹੁੰਦੇ, 3. ਉਹ ਹੋਏ ਹੁੰਦੇ.</p>

VI. PARADIGM OF THE INTRANSITIVE VERB **ਆਉਣਾ**, ‘TO COME.’

(N. B. The numbers opposite the tenses, &c., refer to the Chapters in which they are treated of in full.)

INFINITIVE, <b>ਆਉਣਾ</b> , ‘to come.’	xxi.
IMPERFECT PARTICIPLE, <b>ਆਉਂਦਾ</b> , ‘coming.’	xxxvii.
PERFECT PARTICIPLE, <b>ਆਇਆ</b> , <b>ਆਇਆ ਹੋਇਆ</b> , ‘come.’	xxxviii.
CONJUNCTIVE PARTICIPLE, <b>ਆ</b> , <b>ਆਇ</b> , <b>ਆਕੇ</b> , <b>ਆਇਕੇ</b> , <b>ਆਕਰ</b> , <b>ਆਇਕਰ</b> , <b>ਆਕਰਕੇ</b> , <b>ਆਇਕਰਕੇ</b> , ‘having come.’	xxiv. xxv.
NOUN OF AGENCY, <b>ਆਉਣੇਵਾਲਾ</b> , ‘one who comes,’ or ‘is about to come.’	xxxix.

\* This tense is seldom if ever used, its place being taken by the Indefinite Imperfect.

GERUND, ਆਇਆ, 'coming.'

xxxix.

TENSES OF THE FUTURE. (*From the Root.*)

CONT. FUT., ਮੈਂ ਆਵਾਂ, 'I come,' 'may come,' &amp;c.

xvii.

ABS. FUT., ਮੈਂ ਆਵਾਂਗਾ, 'I shall come.'

xviii.

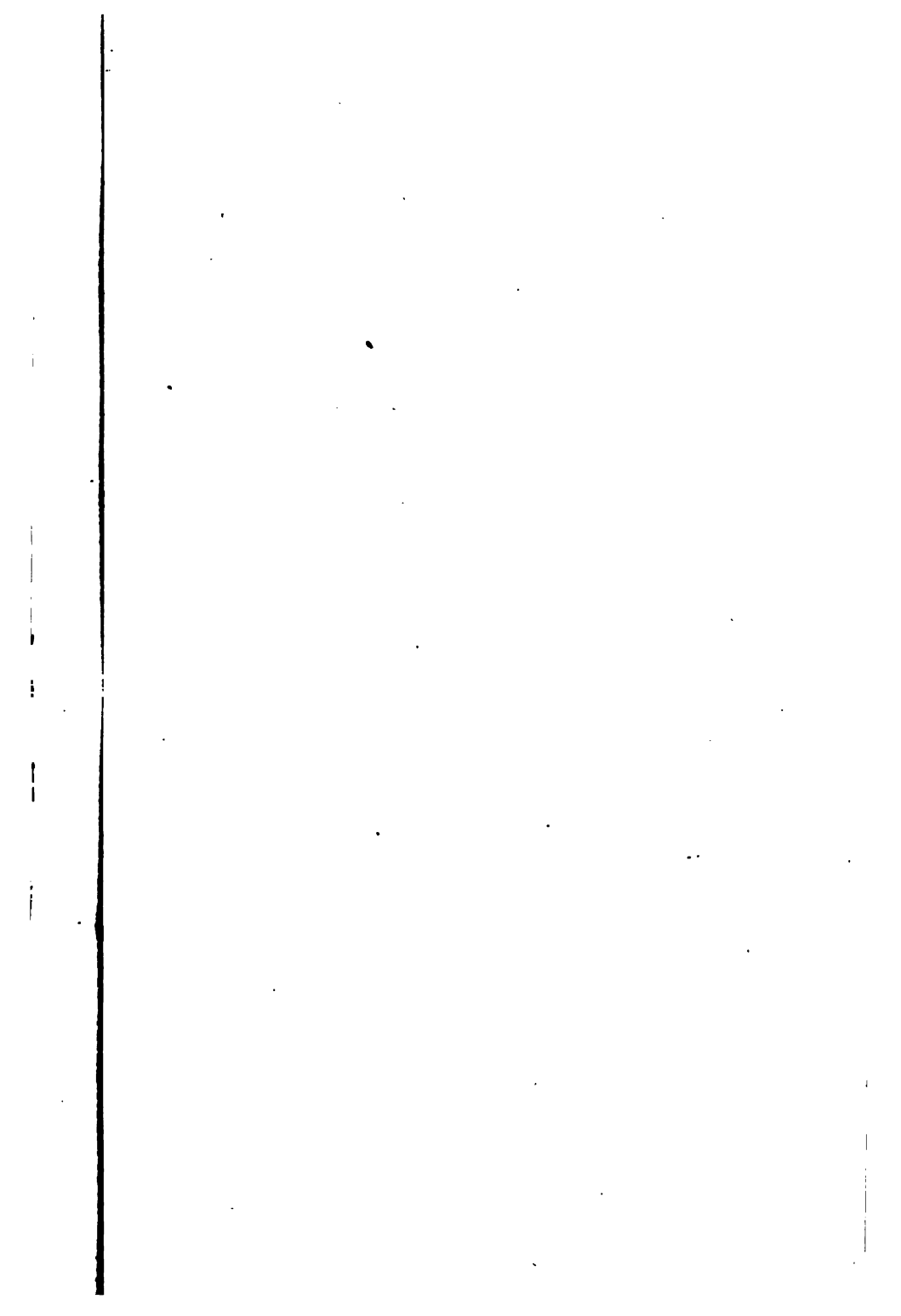
IMPER. ਮੈਂ ਆਵਾਂ, 'let me come.'

xvii.

## PARTICIPIAL TENSES.

<i>Tenses of the Imperfect Participle.</i>		<i>Tenses of the Perfect Participle.</i>	
INDEF. IMP., ਮੈਂ ਆਉਂਦਾ, 'I come,' 'should come.'	xxx.	INDEF. PERF., ਮੈਂ ਆਇਆ, 'I came.'	x.
PRES. IMP., ਮੈਂ ਆਉਂਦਾ ਹਾਂ, 'I come,' 'am coming.'	vii.	PRES. PERF., ਮੈਂ ਆਇਆ ਹਾਂ, 'I have come.'	vii.
PAST. IMP., ਮੈਂ ਆਉਂਦਾ ਸਾ, 'I was coming.'	xi.	PAST. PERF., ਮੈਂ ਆਇਆ ਸਾ, 'I had come,' 'came.'	xi.
CONT. IMP., ਮੈਂ ਆਉਂਦਾ ਰੇਵਾਂ, 'I may be coming,' &c.	xxxii.	CONT. PERF., ਮੈਂ ਆਇਆ ਰੇਵਾਂ, 'I have come,' 'should have come.'	xxxii.
FUT. IMP., ਮੈਂ ਆਉਂਦਾ ਰੇਵਾਂਗਾ, 'I shall be,' or 'probably am, &c., coming.'	xxii.	FUT. PERF., ਮੈਂ ਆਇਆ ਰੇਵਾਂਗਾ, 'I shall have' or 'probably have come.'	xxii.







'TO STRIKE.'

III.	
ੴ,	'to be struck.'
ਟ,	'being struck.'
ੲ,	'struck.'
	'having been struck.'
<i>ting.</i>	
<i>'ing.</i>	
ੴਵਾਂ,	'I may be struck.'
ੴਵਾਂਗ,	'I shall be struck.'
ੴਵਾਂ,	'let me be struck.'
ੴਵਾਂ,	'I am struck,' &c.
ੴਵਾਂ ਹਾਂ,	'I am being struck.'
ੴਵਾਂ ਸਾਂ,	'I was being struck.'
ੴਵਾਂ ਹੋਵਾਂ,	'I may be being struck.'
ੴਵਾਂ ਹੋਵਾਂਗ,	'I shall be struck,' &c.
ੴਵਾਂ ਹੁੰਦਾ,	'(If) I were being struck.'
ਵਿਆ,	'I was struck.'
ਵਿਆ ਹਾਂ,	'I have been struck.'
ਵਿਆ ਸਾਂ,	'I had been struck.'
ਵਿਆ ਹੋਵਾਂ,	'I have been struck,' &c.
ਵਿਆ ਹੋਵਾਂਗ,	'I shall have been struck,' &c.
ਵਿਆ ਹੁੰਦਾ,	'(If) I had been struck.'

PRES. IMP., <b>ਮੈਂ ਲਿਖਦਾ</b> ਹਾਂ, 'I write,' 'am writing.'	vii.	PRES. PERF., <b>ਮੈਂ ਲਿਖਿਆ ਹੈ,*</b> 'I have written.'	ix.
PAST. IMP., <b>ਮੈਂ ਲਿਖਦਾ</b> ਮਾ, 'I was writing.'	xi.	PAST PERF., <b>ਮੈਂ ਲਿਖਿਆ</b> <b>ਮਾ,*</b> 'I had written,' 'wrote.'	xi.
CONT. IMP., <b>ਮੈਂ ਲਿਖਦਾ</b> <b>ਹੋਵਾਂ,</b> 'I may be writing,' &c.	xxxii.	CONT. PERF., <b>ਮੈਂ ਲਿਖਿਆ</b> <b>ਹੋਵੇ,*</b> 'I have written,' 'should have written.'	xxxii.
FUT. IMP., <b>ਮੈਂ ਲਿਖਦਾ</b> <b>ਹੋਵਾਂਗਾ,</b> 'I shall be,' or 'probably am, &c., writing.'	xxii.	FUT. PERF., <b>ਮੈਂ ਲਿਖਿਆ</b> <b>ਹੋਵੇਗਾ,*</b> 'I shall have,' or 'probably have written.'	xxii.
NEG. CONT. IMP., <b>ਮੈਂ</b> <b>ਲਿਖਦਾ ਹੁੰਦਾ,</b> '(If) I were writing,' 'had been writing.'	xxxiii.	NEG. CONT. PERF., <b>ਮੈਂ</b> <b>ਲਿਖਿਆ ਹੁੰਦਾ,*</b> '(If) I had written.'	xxxiii.

## IX. IRREGULAR VERBS.

The following verbs are irregular in the formation of the perfect participle. The same irregular form is often used for the gerund, but more commonly the latter adheres to the regular termination in **ਇਆ**.

\* Inflected to agree with the object when that is in the Nominative case, otherwise the form given in the Table remains unchanged. whatever the gender or number of the object may be. cf. Ch. ix.

INFINITIVE.	PERF. PART.	GERUND.
ਸਿਆਣਨਾ, 'to recognize,'	ਸਿਆਣਾ,*	ਸਿਆਣਿਆ.
ਸੀਉਣਾ, 'to sew,'	ਸੀਤਾ,	ਸੀਆ.
ਸੋਣਾ, 'to sleep,'	ਸੁੱਤਾ,*	ਸੋਇਆ.
ਕਹਿਣਾ, 'to say,'	ਕਿਹਾ,*	ਕਹਿਆ.
ਕਰਨਾ, 'to do,'	ਕੀਤਾ,*	ਕਰਿਆ.
ਖਲੇਣਾ, 'to stand,'	ਖਲੇਤਾ,	ਖਲੇਇਆ.
ਖੜਨਾ, 'to stand,'	ਖੜਾ,	ਖੜਿਆ.
ਖੜੋਣਾ, 'to stand,'	ਖੜੋਤਾ,	ਖੜੋਇਆ.
ਖਾਣਾ, 'to eat,' [forth,']	ਖਾਹਦਾ, ਖਾਧਾ,	ਖਾਇਆ.
ਜਣਨਾ, 'to bear,' 'bring	ਜਾਇਆ,*	ਜਣਿਆ.
ਜਾਣਨਾ, 'to know,'	ਜਾੱਤਾ,*	ਜਾਣਿਆ.
ਜਾਣਾ, 'to go,'	ਗਿਆ, ਗਇਆ,	ਜਾਯਾ.
ਠਾਣਨਾ, 'to resolve,'	ਠਜਾ,*	ਠਾਣਿਆ.
ਫਹਿਣਾ, ਫੈਣਾ, 'to fall,'	ਫੱਠਾ,*	ਫਹਿਆ, ਫਇਆ
ਦੇਖਣਾ, 'to see,'	ਡਿੱਠਾ, ਢਿੱਠਾ,*	ਦੇਖਿਆ.
ਦੇਣਾ, 'to give,' †	ਦਿੱਤਾ,	ਦਿਆ.
ਪੋਣਾ, 'to wash,'	ਪੋਤਾ,*	ਪੋਇਆ.
ਨਹਾਉਣਾ, 'to bathe,'	ਨਹਾਤਾ,*	ਨਹਾਇਆ, ਨਹਾ-
[(clothes, &c.)		ਤਿਆ.
ਪਹਿਨਣਾ, 'to put on'	ਪੈਧਾ,*	ਪਹਿਨਿਆ.
ਪਹੁੰਚਣਾ, 'to arrive,'	ਪਹੁੰਤਾ, ਪਹੁੰਤਾ,	ਪਹੁੰਤਾ, ਪਹੁੰਤਾ.
ਪਛਾਣਨਾ, 'to recognize,'	ਪਛਾਤਾ,*	ਪਛਾਣਿਆ.

\* Also regular.

† Imp. part. ਦਿੰਦਾ; Fut., ਦਿਆਂ, ਦੇਵਾਂ; Imper. 2nd p. ਦਿਹ;  
pl. ਦਿਓ, ਦੇਵੋ.

ਪਰੇਣਾ, 'to string' (beads,	ਪਰੇਡਾ,*	ਪਰੇਇਆ.
ਪਾੜਨਾ, 'to tear,' [&c.)	ਪਾਟਾ,*	ਪਾੜਿਆ.
ਪੀਹਣਾ, 'to grind,'	ਪੀਠਾ,	ਪੀਠਾ.
ਪੀਣਾ, 'to drink,'	ਪੀਤਾ,	ਪੀਆ.
ਪਚਾਉਣਾ, 'to convey,'	ਪਚਾਤਾ,*	ਪਚਾਇਆ.
ਪੈਣਾ, ਪੈਲਾ, 'to fall,'†	ਪਿਆ, ਪਇਆ,	ਪਿਆ, ਪਇਆ.
ਫਸਣਾ, 'to stick fast,'	ਫਾਂਥਾ,*	ਫਸਿਆ.
ਬੰਨਣਾ, 'to bind,'	ਬੰਧਾ,*	ਬੰਨਿਆ.
ਬਰਸਣਾ, 'to rain,'	ਬਠਾ,*	ਬਰਸਿਆ.
ਮਰਨਾ, 'to die,'	ਮੋਇਆ,*	ਮਰਿਆ.
ਰਹਿਣਾ, 'to stay,'	ਰਿਹਾ,*	ਰਹਿਆ.
ਰਿੰਨਣਾ, 'to stew,'	ਰਿੰਧਾ,*	ਰਿੰਨਿਆ.
ਰੋਣਾ, 'to cry,'	ਰੁੰਨਾ,*	ਰੋਇਆ.
ਲਹਿਣਾ, 'to subside,'	ਲੱਥਾ,*	ਲਹਿਆ.
ਲਿਆਉਣਾ, 'to bring,'	ਲਿਆਂਦਾ, ਆਂ-	ਲਿਆਇਆ.
	ਦਾ,‡	
ਲੈਣਾ, 'to take,'§	ਲਿਆ, ਲਇਆ,	ਲਿਆ, ਲਇਆ.
	ਲੀਤਾ,	

\* Also regular.

† Fut. ਪਵਾਂ.

‡ Also regular. The verb ਲਿਆਉਣਾ is treated as intransitive, the perfect tenses formed with the regular participle ਲਿਆਇਆ taking their subject in the Nom. case. When however the irregular form ਆਂਦਾ or ਲਿਆਂਦਾ is used the subject must be in the Instr. case.

§ Fut. ਲਵਾਂ.

## VOCABULARY.

N. B. Most of the postpositions govern the Genitive case, with or without the case sign. When it is otherwise it will be indicated. The following abbreviations are used; *a.*, adjective; *ad.*, adverb; *conj.*, conjunction; *c. w.*, construed with; *dem.*, demonstrative; *f.*, feminine; *i.*, intransitive; *int.*, interjection; *inter.*, interrogative; *m.*, masculine; *n.*, noun; *pp.*, postposition; *pr.*, pronoun; *rel.*, relative; *t.*, transitive; *v.*, verb.

<b>अ</b>	<b>अक्ष</b> , <i>n. f.</i> , Eye.
<b>अक्षुडार</b> , <i>n. m.</i> , An incarnation.	<b>अक्षर</b> , <i>n. m.</i> , A letter of the alphabet.
<b>अमघान</b> , <i>n. m.</i> , Place. [tion.	<b>अक्षी</b> , <i>n. f.</i> , Eye.
<b>अमघाघ</b> , <i>n. m.</i> , Furniture, goods, chattels, baggage.	<b>अग्नि</b> , <i>n. f.</i> , Fire.
<b>अमहार</b> , <i>a.</i> , Mounted; <i>n. m.</i> , A rider, a horseman.	<b>अग्निद</b> , A man's name.
<b>अमौ</b> , <i>a.</i> , Eighty.	<b>अग्नि</b> , <i>n. m.</i> , The future; the front.
<b>अह</b> , <i>pr.</i> , This.	<b>अग्ने</b> , <i>ad.</i> , Before, formerly. <i>pp.</i> , <i>c. w.</i> , Abl. and Gen., Before, in front of.
<b>अह नह</b> , <i>a.</i> , Of such a kind, such like.	<b>अचरन</b> , <i>n. m.</i> , A wonder, a prodigy.
<b>अह</b> , <i>pr.</i> , He, she, it, that.	<b>अह्ण</b> , <i>a.</i> , Good. <i>ad.</i> , Well.
<b>अह्ण</b> , <i>v. i.</i> , To be offended, vexed. [ether.	<b>अह्ण</b> , <i>ad.</i> , Today.
<b>अह्ण</b> , <i>n. m.</i> , The sky, the	<b>अह्ण</b> , <i>a.</i> , Such, like this. <i>ad.</i> , So.
<b>अह्ण</b> , <i>n. m.</i> , A class of Sikh devotees.	<b>अह्ण</b> , <i>ad.</i> , Today.
<b>अह्ण</b> , <i>conj.</i> , Or.	

**ਅਜੇ**, *ad.*, Yet, as yet.  
**ਅਜੇਗਾ**, *a.*, and *ad.*, i. q., ਅ-  
 ਜਿਗਾ.  
**ਅੰਤ੍ਰ**, *n. m.*, A tear.  
**ਅਟਕਲਾ**, *v. i.*, To be stopped,  
 to be prevented, to stick, to  
 stop.  
**ਅੱਠ**, *a.*, Eight.  
**ਅੱਡ**, *a.*, Separate, apart.  
**ਅੰਤ**, }  
**ਅਤਿ**, } *ad.*, Very.  
**ਅਤੇ**, *conj.*, And.  
**ਅਥਵਾ**, *conj.*, Or, either.  
**ਅੰਦਰ**, *pp.*, In, within, inside.  
**ਅੱਧ**, *a.*, A half. (in comp.)  
**ਅੱਧਾ**, *a.*, Half.  
**ਅੰਨ**, *n. m.*, Grain, food.  
**ਅੰਨਾ**, *a.*, Blind.  
**ਅਨੇਗਾ**, *a.*, Dark.  
**ਅਨੰਦ**, *n. m.*, Joy, happiness.  
*a.*, Joyful, happy.  
**ਅਨੰਦਪੁਰ**, Name of a town.  
**ਅਨੇਕ**, *a.*, Many, several.  
**ਅਪਕਾਰ**, *n. m.*, Unkindness,  
 injury, an evil deed.  
**ਅਪਰ**, *conj.*, But, except.  
**ਅਪਰਾਧ**, *n. m.*, Fault, trans-  
 gression.

**ਅਫੀਮ**, *n. f.*, Opium.  
**ਅੰਬ**, *n. m.*, A mango.  
**ਅੰਬਰਤ**, *n. m.*, Nectar, amb-  
 rosia. **ਅੰਬਰਤ ਵੇਲਾ**, the  
 dawn.  
**ਅਬਾਦ**, *a.*, Founded, inhabit-  
 ed, occupied.  
**ਅੰਬਾਰਤ**, *n. f.*, A building.  
**ਅੰਬਾਲਾ**, Name of a city.  
**ਅੰਬੀਰ**, *a.*, Noble, wealthy. *n.*  
*m.*, A Noble, a rich man.  
**ਅਮਾਤਯ**, *a.*, Like us, the like  
 of us.  
**ਅਮਰ ਦਾਸ**, A man's name.  
**ਅਮਿਤ**, *n. m.*, i. q., ਅੰਬਰਤ-  
**ਅੰਮਾ**, *n. f.*, Mother.  
**ਅਮਾਲੀ**, *n. m.*, A shepherd.  
**ਅਰ**, *conj.*, And.  
**ਅਰਜ**, *n. f.*, A petition.  
**ਅਰਦਾਸ**, *n. f.*, A petition.  
**ਅਰਬੀ**, *a.*, Arabic.  
**ਅਲੋਪ**, *a.*, Invisible, concealed.  
**ਅਵਸਥਾ**, *n. f.*, Age, state,  
 condition, circumstances of  
 age or condition.  
**ਅਵਾਜ**, *n. f.*, Sound, voice.  
**ਆਉਣਾ**, *v. i.*, To come.  
**ਆਸ**, *n. f.*, Hope, expectation,

trust, reliance.  
**ਆਹੁਣਾ**, *v. t.*, To say, to speak.  
**ਆਹਮਣੇ ਸਾਹਮਣੇ**, } *ad.*, Face  
**ਆਹਮੇ ਸਾਹਮਣੇ**, } to face,  
 facing one another.  
**ਆਹੇ**, *ad.*, Yes.  
**ਆਖਣਾ**, *v. t.*, To say, to speak.  
**ਆਗਿਆ**, *n. f.*, A command,  
 an order.  
**ਆਟਾ**, *n. m.*, Coarse flour.  
**ਆਤਮ ਹੱਤਿਆ**, *n. f.*, destruc-  
 tion of life.  
**ਆਤਮਾ**, *n. m.*, Spirit.  
**ਆਬਲ**, *n. m.*, Evening, the  
 time of sunset.  
**ਆਦਮੀ**, *n. m.*, A man.  
**ਆਦਰ**, *n. m.*, Honour.  
**ਆਦਿਕ**, *a.*, And other, et  
 cetera.  
**ਆਂਨਾ**, *n. m.*, An anna, the  
 sixteenth part of a rupee.  
**ਆਪ**, *pr.*, Self.  
**ਆਪਸ**, *pr.*, One another.  
**ਆਰਜਾ**, *n. f.*, Age.  
**ਆਰਤੀ**, *n. f.*, A ceremony  
 performed in adoration of  
 the gods by moving burning  
 lamps circularly round the  
 head of the image, or before

it, accompanied by boisterous  
 music and ringing of bells;  
 name of a musical mode.  
**ਆਲੇ ਦੁਆਲੇ**, *ad.*, On all  
 sides, round about.  
**ਐਉ**, *ad.*, Thus, in this way.  
**ਐਯਾ**, *a.*, Such, like this. *ad.*,  
 So.  
**ਐਡਾ**, *a.*, So great, so long.  
*ad.*, So.  
**ਐਤਕੀ**, *ad.*, This time, on the  
 present occasion, this year.  
**ਐਤਵਾਰ**, *n. m.*, Sunday.  
**ਐਥੇ**, *ad.*, Here.  
**ਐਦਾਂ**, *ad.*, Thus, in this way.  
**ਐਧਰ**, *ad.*, Here, in this direc-  
 tion, over here, this side.  
**ਐਨਾ**, *a.*, This much, so much,  
 this size.  
**ਐਪਰ**, *conj.*, But, except.  
**ਐਸੇ**, } *ad.*, Thus, in this  
**ਐਵੇ**, } very way, gratuit-  
 ously, in vain, causelessly,  
 without effort.  
**ਐਖਤ**, } *n. f.*, Medicine.  
**ਐਖਦ**, }  
**ਐਖਾ**, *a.*, Difficult, painful.  
*ad.*, With discomfort, un-  
 comfortably.

ੲ

- ਇਉਂ, *ad.*, Thus, in this way.  
 ਇਸਨਾਨ, *n. m.*, Bathing.  
 ਇਸਤ੍ਰੀ, *n. f.*, A woman, a wife.  
 ਇਹ, *pr.*, This.  
 ਇੱਕ, *a.*, One, a, an.  
 ਇਕੱਠਾ, *a.*, Together.  
 ਇਕੱਤ, *ad.*, Alone.  
 ਇਕੱਲਾ, *a.*, Alone.  
 ਇਖਤਿਆਰ, *n. m.*, Authority.  
 ਇੱਛਿਮਾ, *n. f.*, Will, wish, desire.  
 ਇੱਟ, *n. f.*, A brick.  
 ਇਤਨਾ, *a.*, This much, so much, this size.  
 ਇਥੇ, *ad.*, Here.  
 ਇੱਧਰ, *ad.*, Hither, in this direction.  
 ਇਨਸਾਫ਼, *n. m.*, Justice.  
 ਇਮਾਮ, *n. m.*, A leader in the Muhammadan religion, a priest, one who leads in public prayer.  
 ਇਲਮ, *n. m.*, Learning.  
 ਇਵੇਂ, *ad.*, Thus, in this very way.  
 ਈਸਰ, *n. m.*, God.  
 ਏਵੇਂ, *ad.*, i. q. ਇਵੇਂ.

ੳ

- ਉਹ, *pr.*, He, she, it, that.  
 ਉਗਲਾ, *v. i.*, To spring, to spring up.  
 ਉਂਗਲ, *n. f.*, Finger.  
 ਉਚਰਨਾ, *v. t.*, To speak, to utter, to write, (as an author).  
 ਉੱਚਾ, *a.*, High, elevated, loud.  
 ਉਚਿਤ, *a.*, Right, proper.  
 ਉਚਿਰ, *ad.*, That long, so long.  
 ਉੱਜੜਨਾ, *v. i.*, To become desolate, to go to ruin.  
 ਉੱਜਾੜਨਾ, *v. t.*, To lay waste, to ruin, to depopulate.  
 ਉੱਠਲਾ, *v. i.*, To rise.  
 ਉਠਾਉਣਾ, *v. t.*, To lift, to bear.  
 ਉਡਲਾ, *v. i.*, To fly.  
 ਉਡੀਕਣਾ, *v. t.*, To expect, to look out for, to wait for.  
 ਉਤਨਾ, *a.*, That much, so much.  
 ਉਤਪਤ, *n. m. f.*, Creation.  
 ਉੱਤਮ, *a.*, Great, excellent.  
 ਉੱਤਰ, *n. m.*, reply, answer.  
 ਉੱਤਰਨਾ, *v. i.*, To descend, to come down, to subside.  
 ਉਤਾਰਨਾ, *v. t.*, To bring down, to take down, to take off.



ਉੱਤੇ, *pp.*, On, at.

ਉੱਥੇ, *ad.*, There.

ਉੱਦਮ, *n. m.*, Industry, exertion, effort, diligence.

ਉੱਦਮ, *a.*, Sad.

ਉੱਦਾਮੀ, *n. f.*, Sadness.

ਉੱਪਰ, *ad.*, In that direction, thither.

ਉੱਪਾਰ, *n. m.*, Debt.

ਉੱਨਾ, *a.*, i. q. ਉੱਡਨਾ.

ਉੱਪਕਾਰ, *n. m.*, A good deed, kindness, favour.

ਉੱਪਜਣਾ, *v. i.*, To spring up, to be produced.

ਉੱਪਜਾਉਣਾ, *v. t.*, To cause to spring up, or grow, to cause to be born.

ਉੱਪਦੇਸ਼, *n. m. f.*, Counsel, instruction, exhortation.

ਉੱਪਰ, *pp.*, On, above. *ad.*, up.

ਉੱਪਰ ਥਲੀ, *ad.*, One after the other, successively.

ਉੱਪਗਲਾ, *n. m.*, Assistance, precaution.

ਉੱਪਜਨਾ, *v. i.*, To arrive.

ਉੱਪਾਉ, *n. m.*, Remedy, contrivance, expedient.

ਉੱਮਰ, *n. f.*, Age.

ਉੱਮੈਦਾ, Proper name.

ਉੱਰੇ, *ad.*, Hither. *pp.*, *c. w.* Abl. On this side.

ਉੱਲ, *n. f.*, A sharp pain in the head or side.

ਉੱਲਾਮਾ, *n. m.*, Reproach, complaint.

ਉੱਲਟਾਉਣਾ, *v. t.*, To upset, to overturn.

ਉੱਲਾਂਡਾ, *n. m.*, i. q. ਉੱਲਾਮਾ.

ਉੱਜ, *n. f.*, Accusation of an innocent person, calumny.

ਉੱਟ, *n. f.*, Protection.

ਉੱਡਨਾ, *a.*, i. q. ਉੱਡਨਾ.

ਉੱਥੇ, *ad.*, There.

ਉੱਪਰਾ, *a.*, Strange, foreign; a stranger.

ਉੱਲਾ, *n. m.*, Hail, a hail-stone.

ਉੱਲਕ, *n. m. f.*, The end. *ad.*, at last, at length.

### ਮ

ਮਉ, *a.*, A hundred.

ਮੇਂਸ, *n. f.*, Mother-in-law.

ਮਮੜ, *n. m.*, A sword, or other weapon used in the hand.

ਮੰਮਾਰ, *n. m.*, The world.

ਮੰਮਾਰੀ, *a.*, Worldly, belonging

to the world.

[tance.

**महाष्टिडा**, *n. f.*, Help, assis-

**महिउ**, *n. f.*, Honey.

**महिउ**, *n. m.*, A city.

**मही**, *a.*, Right, correct. *ad.*,

Indeed.

**महीम**, *n. m.*, A groom.

**महुँ**, *n. f.*, An oath.

**महुरी**, *ad.*, At the house of  
one's father-in-law.

**महेली**, *n. f.*, A friend, com-  
panion.

**महला**, *v. i.*, To be able.

**मकर**, *n. f.*, A coarse brown  
sugar.

**महार**, *n. m.*, Game, prey,  
hunting.

**महग**, *n. m.*, Association; a party  
of pilgrims.

**महग**, *pp.*, With

**महगड**, *n. f.*, Company, assem-  
bly; society, association, in-  
tercourse.

**महगल**, *n. f.*, A ring, a chain.

**महदा**, *conj.*, On the contrary,  
nay more, or even.

**महगली**, *n. f.*, A ring, a bracelet.

**महो**, *conj.*, i q. महदा.

**मह**, *n. m.*, Truth. *a.*, True.

**महा**, *a.*, True.

**मना**, *n. f.*, Punishment.

**मह**, *n. f.*, Evening.

**मह**, *n. f.*, A blow, a stroke, a  
bruise.

**महा**, *n. m.*, A buffalo bull.

**मह**, *pp.*, Together with.

**मह**, *n. m.*, Truth. *a.*, True.

**मह**, *a.*, Seven.

**मह**, *n. m.*, A saint, a holy per-  
son, a devotee.

**महमा**, *a.*, The seventh.

**महलुज**, The river Satluj.

**महमह**, *a.*, Content.

**महध**, *n. m.*, Contentment.

**महदा**, *v. t.*, To call.

**महा**, *ad.*, Always, Constantly.

**महा बाल**, *ad.*, Always, for  
ever.

**महक**, *n. m.*, A box, a trunk.

**महकड़ी**, *n. f.*, A little box, or  
chest.

**महजा**, *n. f.*, Evening.

**महजामी**, *n. m.*, One who has  
abandoned the world, a  
Hindu ascetic.

**महज**, *n. m.*, Love.

**महज**, *n. m.*, A message.

**मॅप,** *n. m.*, A snake.

**महाष्टी,** *n. f.*, Cleanliness.

**महील,** *n. f.*, A wall, rampart.

**मघट,** *n. m.*, A voice, a word, a song.

**मघेच,** *n. m.*, Cause, reason.

**मड,** *a.*, All, the whole.

**ममह,** *n. f.*, Understanding, comprehension, opinion.

**ममहला,** *v. t.*, To understand, to suppose, to consider, to regard.

**ममहाष्टीला,** *v. t.*, To explain, to warn, to admonish.

**मभज,** } *n. m.*, Time, period.

**मभा,** }

**ममाप,** *n. f.*, A tomb, (of a Hindu or Sikh.)

**मरकार,** *n. f.*, The Government, head of the civil administration, proprietor of an establishment.

**मरकारी,** } *a.*, Government,

**मरकार,** }

pertaining to Government, pertaining to the proprietor of an establishment.

**मरदार,** *n. m.*, A chief, a head man.

**मरुन,** *n. f.*, Protection, defence, asylum, sanctuary.

**मरुना,** *v. i.*, To be performed, to issue, to come to a conclusion, to be completed, to suffice.

**मरभाष्टीला,** *v. i.*, To be ashamed.

**मरभिंटा,** *a.*, Ashamed.

**मराष्टी,** *n. f.*, An inn, a caravansera.

**मराघ,** *n. f.*, Alcoholic spirits, wine.

**मरिमट,** *n. f.*, Creation, the universe.

**म्री,** A term of reverence, prefixed to the name of a deity, or a *Gurú*.

**मरीर,** *n. m.*, The body.

**मलाज,** *n. f.*, Counsel, advice.

**मदट,** *n. m.*, Voice, word, song.

**महापात,** *a.*, Cautious, attentive.

**महेर,** *n. f.*, Morning, the early morning.

**मज्ञक,** *n. f.*, A made road, a high way.

**मां,** *n. m.*, The sighing of the wind, or any similar sound.

**माप्टिही**, *n. f.*, The summer crop.

**मामझ**, *n. m.*, The name of six sacred books of the Hindus; a book.

**माउ**, *n. m.*, Breath.

**माउरुख**, *n. f.*, An earthen basin.

**माउभले**, *ad.*, and *pp.*, In front, in the presence of, before, opposite.

**मारिघ**, A title of respect.

**मापुवार**, *n. m.*, A merchant, a money lender.

**मागर**, *n. m.*, The sea, the ocean.

**मांगी**, *n. m.*, A mimic, an actor.

**मान्ड**, *n. m.*, A bull, a stallion.

**मांड**, *a.*, Peaceful, comforted.

**माप**, *n. m.*, A religious person, a Hindu faqir, a saint.

**मापही**, *n. f.*, The wife of a माप, a female faqir.

**मांडला**, *v. t.*, To take care of, to look after.

**मारधा**, *a.*, Like. *ad.*, even.

**मारंग**, *n. m.*, A musical instrument like a violin.

**मारा**, *a.*, All, the whole.

**माखिग राम**, *n. m.*, A stone containing the impression of one or more ammonites, worshipped by the Hindus as a representation of Vishnu.

**मिभाहा**, *a.*, Wise, knowing, artful, of mature age or judgment.

**मिभापा**, *n. m.*, The ceremony of weeping and making lamentation for the dead, performed by women.

**मिंध**, *n. m.*, A disciple, an adherent of the Sikh religion.

**मिंधला**, *v. t.*, To learn.

**मिधाप्टिहा**, } *v. t.*, To teach.  
**मिधाळना**, }

**मिथामरु**, *n. m.*, A throne.

**मिंनहा**, *v. t.*, To water, irrigate.

**मिन्नटा**, *n. m.*, Prostration (in prayer, after the Muhammadan fashion.)

**मिंटहा**, *v. t.*, To throw.

**मिपाजी**, *n. m.*, A sepoy, a constable.

**मिभरना**, *v. t.*, To remember, to repeat (the name of God, as a meritorious act.)

**ਸਿਰ**, *n. m.*, Head.

**ਸਿਰ**, *pp.*, On, at, in. (c. w., the Obl., form of the noun, no case sign being used.)

**ਸਿਰਗਾਹਾ**, *n. m.*, A pillow, a cushion.

**ਸਿਰੀ ਚੰਦ**, A man's name.

**ਸਿਵਾ**, *pp.*, Except, in addition to, without.

**ਸਿਵਾਲਾ**, *n. m.*, A temple of Shiv.

**ਸੀਹ**, *n. m.*, A lion.

**ਸੀਤਲਾ**, *n. f.*, Smallpox, the goddess of smallpox.

**ਸੀਤਾ**, *n. f.*, The name of Rám's wife.

**ਸੁਆਦ**, *n. m.*, Taste, flavour.

**ਸੁਆਮੀ**, *n. m.*, Lord, husband.

**ਸੁਆਰ**, *a.*, Mounted. *n. m.*, A rider, a horseman.

**ਸੁਆਰਨਾ**, *v. t.*, To adjust, to adorn.

**ਸੁਹਬਤ**, *n. f.*, Company, companionship, society.

**ਸੁੱਕਣਾ**, *v. i.*, To dry, to dry up.

**ਸੁਕਰ**, *n. m.*, Thanks.

**ਸੁਖ**, *n. m.*, Ease, tranquility, pleasure, enjoyment.

**ਸੁਖਾਲਾ**, *a.*, Easy.

**ਸੁਗੰਦ**, *n. f.*, An oath.

**ਸੁਗੰਧ**, *n. f.*, A sweet smell, fragrance, perfume.

**ਸੁੰਘਣਾ**, *v. t.*, To smell.

**ਸੁਚੇਤ**, *a.*, Attentive, thoughtful, careful, cautious.

**ਸੁੱਟਣਾ**, *v. t.*, i. q. **ਸਿੱਟਣਾ**.

**ਸੁਣਨਾ**, *v. t.*, To hear, to listen.

**ਸੁਣਾਉਣਾ**, *v. t.*, To make hear, to tell, to inform, to address, to read aloud, to sing.

**ਸੁੰਦਰ**, *a.*, Beautiful.

**ਸੁੰਦਰਤਾ**, *n. f.*, Beauty.

**ਸੁੰਦਰੀ**, A woman's name.

**ਸੁਦਾਇਲ**, *n. f.*, A mad woman.

**ਸੁਦਾਈ**, *n. m.*, A madman.

**ਸੁਧ**, *n. f.*, Memory, consciousness, sensation; notice, care.

**ਸੁਨਿਆਰ**, *n. m.*, A goldsmith.

**ਸੁਨੀਤਿ**, A woman's name.

**ਸੁਭਾਉ**, *n. m.*, Temperament, disposition.

**ਸੁਰੂਚਿ**, A woman's name.

**ਸੁਰੂ**, *n. m.*, Beginning.

**ਸੁਲਤਾਨ**, *n. m.*, The Sultan.

**ਸੁਲਤਾਨਪੁਰ**, The name of a

town.

**मुखावृत्ता**, *v. t.*, To put to sleep.

**मुड**, *n. m.*, Cotton thread.

**मुवेदार**, *n. m.*, A military officer whose rank corresponds to that of a captain.

**मुर**, *n. m.*, A hog; a hero.

**मुरन**, *n. m.*, The sun.

**मेधी**, *n. f.*, Boasting.

**मेर**, *n. m.*, A tiger.

**मेर**, *n. m.*, A seer—about 2 lb., the fortieth part of a maund.

**मेहब**, *n. m.*, An attendant, servant, worshipper.

**मेदा**, *n. f.*, Service, worship.

**मै**, *a.*, A hundred.

**मैबझा**, *a.*, A hundred.

**मैना**, *n. f.*, An army.

**मैल**, *n. m.*, Perambulation, walking about for amusement or recreation, traveling about.

**मे**, *pr.*, He, she, it, that.

**मेष्टिना**, *n. m.*, Gold.

**मेग**, *n. m.*, Grief, sorrow, mourning, lamentation.

**मेचला**, *v. t.*, To consider, to think, to meditate.

**मेटा**, *n. m.*, } A cane, a walk-  
**मेटी**, *n. f.*, } ing stick.

**मेही**, *n. m.*, A class of Sikhs.

**मेना**, *n. m.*, Gold.

**मेडा**, *n. f.*, Beauty, show, reputation, a good name.

**मेभदार**, *n. m.*, Monday.

**मै**, *a.*, A hundred.

**मैर**, }  
**मैरु**, } *n. f.*, An oath.

**मैला**, }  
**मैला**, } *v. i.*, To sleep.

**मेदा**, *n. m.*, Trade, traffic, provisions.

उ

**उड्रिवा**, *n. m.*, A sigh.

**उंसला**, *v. i.*, To laugh.

**उमाड्रिवा**, *v. t.*, To make laugh.

**उंडला**, *v. t.*, To drive.

**उंडार**, *n. m.*, Pride.

**उखीबड**, *n. f.*, Truth, fact, true account.

**उत्तार**, *a.*, A thousand.

**उंट**, *n. f.*, A shop.

**उटला**, *v. i.*, To remove, to depart, to go back, to get out of the way.

**ਹਟਾਉਣਾ**, *v. t.* To put away, to remove.  
**ਹੱਟੀ**, *n. f.*, A shop.  
**ਹਠ**, *n. m.*, Persistency, obstinacy.  
**ਹੱਠ**, *n. m.*, } A bone.  
**ਹੱਡੀ**, *n. f.*, }  
**ਹੱਡਿਆਰਾ**, *a.*, Wicked, criminal.  
**ਹੱਥ**, *n. m.*, A hand, a cubit.  
**ਹਥਯਾਰ**, *n. m.*, Instrument, weapon.  
**ਹੱਦ**, *n. f.*, Boundary.  
**ਹਨੇਰਾ**, *a.*, Dark.  
**ਹਰ**, *a.*, Every.  
**ਹਰਦੁਆਰ**, Name of a city.  
**ਹਰਨ**, *n. m.*, Deer.  
**ਹਰਾ**, *a.*, Green.  
**ਹਰਿ**, A name of Krishn.  
**ਹਰੇਕ**, *a.*, Every, everyone.  
**ਹਲ**, *n. m.*, A plough.  
**ਹਲਵਾਈ**, *n. m.*, A confectioner.  
**ਹੱਲਾ**, *n. m.*, An assault, onset, attack, invasion, uproar.  
**ਹਵੇਲੀ**, *n. f.*, A tenement, a dwelling house.  
**ਹੜ**, *n. m.*, A torrent, a rush of water, a flood.  
**ਹਾਂ**, *ad.*, Yes.

**ਹਾਉਣਾ**, *n. m.*, A sigh.  
**ਹੱਸਾ**, *n. m.*, Laughter, jesting.  
**ਹਾਕ**, *n. f.*, Calling, shouting.  
**ਹਾਕਮ**, *n. m.*, A governor, a ruler.  
**ਹਾਜਰ**, *a.*, Present.  
**ਹਾਥੀ**, *n. m.*, An elephant.  
**ਹਾਲ**, *n. m.*, State, condition, circumstances.  
**ਹਾਲ**, *ad.*, At present, for the present.  
**ਹਾੜੀ**, *n. f.*, The winter crop.  
**ਹਿਸਾਬ**, *n. m.*, An account, a calculation.  
**ਹਿੱਕ**, *a.*, One.  
**ਹਿੱਕ**, *n. f.*, The breast.  
**ਹਿਲਕਣਾ**, *v. i.*, To neigh.  
**ਹਿੰਦੁਸਤਾਨੀ**, *n. f.*, The language known as Hindustání or Urdú. *n. m.*, A native of Hindustán.  
**ਹਿੰਦੂ**, *n. m.*, A Hindu.  
**ਹੀਂਗਲਾ**, *v. i.*, To bray.  
**ਹੀਲ**, *pp.*, Destitute of. (*c. w.* Abl.)  
**ਹੁਕਮ**, *n. m.*, A command, an order.  
**ਹੁੱਕਾ**, *n. m.*, A tobacco pipe.  
**ਹੁਲ**, *ad.*, Now.

**चुहे**, *ad.*, Just, just now, yet,  
as yet, directly, at once.

**घुग**, *n. m.*, The fist.

**चेठ**, *pp.*, Under. *ad.*, Below.

**चेहा**, *v. i.*, To be, to become,  
to occur.

**चेम**, *n. m.*, A burnt offering.

**चेर**, *a.* Other, more. *conj.*,  
And.

**चेरम**, *a.*, Other, more.

**चेरी**, A title of respect follow-  
ing nouns or pronouns.

**चेद**, *n. m.*, A tank, vat, re-  
servoir.

**चेले**, *ad.*, Gently, softly, slow-  
ly, deliberately.

**ख**

**खयी**, *a.*, Several, a number, a  
good many.

**खमघा**, *n. m.*, A town.

**खमार**, *n. m.*, A beard of  
wheat, barley, &c.

**खगुह्ला**, *v. i.*, To be called,  
or named.

**खगुह्रुड**, *n. f.*, A saying, a  
proverb.

**खगिहा**, *v. t.*, To say.

**खंध**, *n. m.*, Cut grass, a blade  
of grass, fodder.

**खंगाल**, *a.*, Poor, indigent.

**खंच**, *n. m.*, Glass.

**खचगिरी**, *n. f.*, A court of jus-  
tice.

**खंचा**, *a.*, Raw, unripe, inferior,  
built of sun dried bricks,  
not burnt or baked, only  
half baked (pottery, &c.)

**खड्ड**, *n. f.*, The armpit.

**खंटला**, *v. t.*, To cut; to pass  
time.

**खंटहा**, *v. i.*, To be cut.

**खटार**, *n. m.*, A dagger.

**खंठ**, *n. m.*, The windpipe,  
throat, larynx.

**खंठा**, *a.*, Together.

**खंढला**, *v. t.*, To take out,  
eject, expel, turn out.

**खंढा**, *n. m.*, Bank, shore, mar-  
gin.

**खंडला**, *v. t.*, To spin.

**खघा**, *n. f.*, A story, narrative.

**खद**, *ad.*, When ?

**खदी**, } *ad.* Some time, any  
**खदे**, } time, ever.

**खदें**, *ad.*, When ?

**खंप**, *n. f.*, A wall.

**खंपार**, The name of a city.

**खंन**, *n. m.*, Ear.



**ਕਨੇੜੀ**, *n. f.*, Shoulder.

**ਕਨਯਾ**, } *n. f.*, A girl, vir-  
**ਕੰਨਿਆ**, } gin, daughter,  
bride.

**ਕੰਨੀ**, *n. f.*, A border, margin,  
side, direction. [es.

**ਕੱਪੜਾ**, *n. m.*, Cloth, *pl.*, cloth-

**ਕਪਾਹ**, *n. f.*, Raw cotton, the  
cotton plant.

**ਕਪਾਟ**, *n. m.*, The skull.

**ਕੱਢਲ**, *n. m.*, A shroud.

**ਕੰਬਲਾ**, *v. i.*, To tremble.

**ਕਬੀਲਦਾਰ**, *n. m.*, A married  
man, a man with a family.

**ਕਬੂਤਰ**, *n. m.*, A pigeon.

**ਕੰਮ**, *n. m.*, Work, deed, em-  
ployment; use.

**ਕਮਲਾ**, *a.*, Mad, foolish, crazy.

**ਕਮਾਈ**, *n. f.*, Earnings.

**ਕਮਾਉਣਾ**, *v. t.*, To earn, gain,  
work, perform.

**ਕਮੀ**, *n. f.*, Deficiency, loss,  
abatement.

**ਕਰਤਾਰ**, *n. m.*, The creator.

**ਕਰਤਾਰਪੁਰ**, The name of a town.

**ਕਰਤਾਰਪੁਰੀ**, *n. m.*, A resident  
of Kartárpur.

**ਕਰਕੁਤ**, *n. f.*, An act, a deed.

**ਕਰਨਾ**, *v. t.*, To do, to effect,

to make.

**ਕਰਨੀ**, *n. f.*, An act, a deed.

**ਕਰਮ**, *n. m.*, An act, a deed;  
destiny.

**ਕਰੜਾ**, *a.*, Hard, severe.

**ਕਰਾਮਾਤ**, *n. f.*, A miracle.

**ਕਰੋਧ**, } *n. m.*, Anger.  
**ਕ੍ਰੋਧ**, }

**ਕਰੋੜ**, *a.*, A crore=100 lakhs,  
or 10,000,000.

**ਕਰੋੜੀ**, *n. m.*, The name of one  
of the twelve *misals* or clans  
into which the Sikhs were  
divided.

**ਕਲ**, *n. f.*, A machine, machin-  
ery, mechanism.

**ਕਲ**, *ad.*, Yesterday, tomorrow.

**ਕਲਕੱਤਾ**, The name of a city.

**ਕੱਲਾ**, *a.*, Alone.

**ਕੱਲਿਆਲ**, } *n. f.*, Welfare,  
**ਕੱਲਿਆਨ**, } happiness.

**ਕਲੇਸ**, *n. m.*, Pain, trouble,  
distress, affliction.

**ਕੜਕਲਾ**, *v. i.*, To crash, peal,  
(as thunder).

**ਕੜਾਹ**, *n. m.*, A boiler, a cal-  
dron. [dus.

**ਕਾਇਬ**, *n. m.*, A caste of Hin-

**ਕਾਊ**, *n. m.*, A crow.

**बामिभ,** A man's name.  
**बाबी,** *n. f.*, A little girl.  
**बान,** *n. m.*, Business, work, occupation.  
**बानो,** *n. m.*, A Muhammadan judge or interpreter of the law.  
**बाठो,** *n. f.*, A saddle.  
**बाला,** *a.*, One-eyed.  
**बान,** One of the names of Krishn.  
**बाबुल,** The name of a city.  
**बाम,** *n. m.*, Desire, lust.  
**बार,** *n. m.*, Business, work, occupation.  
**बारन,** *n. m.*, Business, work, occupation, affair.  
**बारह,** } *n. m.*, Cause, reason,  
**बारन,** } occasion, account.  
**बातू,** A man's name.  
**बालना,** *n. m.*, The liver.  
**बाला,** *a.*, Black.  
**बालू,** A man's name.  
**बि,** *conj.*, That.  
**बिँ,** *ad.*, Why ?  
**बिँबर,** *ad.*, How ?  
**बिँबि,** }  
**बिँबे,** } *conj.*, Because.

**बिँजा,** *pr.*, Who ? which ? what ?  
**बिँजा,** *a.*, Of what kind ? What like. Of what a kind. *ad.*, How, how ?  
**बिँ,** } *ad.*, How ?  
**बिँर,** }  
**बिँर,** *ad.*, How long ?  
**बिँ,** *a.*, Some, any, something, anything.  
**बिँडा,** *a.*, How great ? how long ?  
**बिँडे,** *ad.*, Somewhere, anywhere.  
**बिँवे,** *ad.*, Where ?  
**बिँपर,** *ad.*, Whither ?  
**बिँपरे,** *ad.*, In some direction, in any direction.  
**बिँना,** *a.*, How, how much, ever so much. *inter.*, How ? how much ?  
**बिँरड,** *n. f.*, Work, business, occupation.  
**बिँरपा,** *n. f.*, Favour, kindness, grace.  
**बिँला,** *n. m.*, A fort.  
**बिँहें,** *ad.*, How ? some how, any how.  
**बी,** *a.*, What ?

**कीरत,** } *n. f.*, Deed, fame,  
**कीरति,** } praise.  
**कुँ,** } *a.*, Some, any, some-  
**कुँ,** } thing, anything.  
**कुँला,** *a.*, Dirty, filthy.  
**कुँ,** *a.*, Some, any, something,  
 anything.  
**कुँन,** *n. m. f.*, The haunch,  
 hip, bosom, lap.  
**कुँ,** *a.*, *i. q.* कुँ.  
**कुँला,** *v. t.*, To beat, to pound.  
**कुँभा,** *n. f.*, A cottage, a hut.  
**कुँडा,** *n. m.*, An iron staple, a  
 door latch.  
**कुँडी,** *n. f.*, A chain to fasten  
 a door.  
**कुँडा,** *n. m.*, A dog.  
**कुँरा,** *n. m.*, }  
**कुँरी,** *n. f.*, } A pup.  
**कुँक,** *n. f.*, Help, assistance.  
**कुँाद,** *n. m.*, Sugar cane,  
 (commonly used in the plu-  
 ral.)  
**कुँमी,** *n. f.*, A chair.  
**कुँन,** *n. m.*, The Koran.  
**कुँल,** *n. f.*, Family, pedigree,  
 ancestry.  
**कुँभायी,** *n. f.*, Betrothal.

**कुँनी,** *n. f.*, A girl, daughter.  
**कुँक,** *n. f.*, A shriek, a cry.  
**कुँकला,** *v. i.*, To weep aloud,  
 to cry, to shriek.  
**कुँर,** *n. m.*, Marching, depar-  
 ture.  
**कुँरा,** *n. m.*, A street, a lane,  
 (of a city).  
**कुँला,** *v. i.*, To speak, to say.  
**कुँना,** *n. m.*, Sweepings, dirt,  
 rubbish.  
**कुँ,** *conj.*, Or.  
**कुँना,** *pr.*, Who? which?  
 what?  
**कुँग,** *a.*, *i. q.* कुँग.  
**कुँडा,** *a.*, *i. q.* कुँडा.  
**कुँ,** *a.*, How many?  
**कुँद,** *n. f.*, Imprisonment, cap-  
 tivity.  
**कुँयी,** *pr.*, Some, any, several,  
 someone, anyone.  
**कुँग,** } *n. m.*, A kos; a mea-  
**कुँग,** } sure of distance of  
 variable length, but usually  
 estimated at about  $1\frac{1}{4}$  mile.  
**कुँनी,** *n. f.*, A room.  
**कुँठा,** *n. m.*, A house.  
**कुँम,** *n. f.*, A tribe, nation, sect,  
 caste.

**बेरना**, *n. m.*, A whip, scourge.

**बेळ**, *pp.*, By, near; to (a person).

**बेडा**, Proper name.

**बेह**, *pr.*, Who? which? what?

**बेळना**, *v. i.*, To boil.

**बेना**, *a.*, Bitter.

**ध**

**धरग**, *n. m.*, A mule.

**धरग**, *a.*, Mulish, perverse, wicked.

**धंटा**, *a.*, Sour.

**धंङ**, *n. f.*, A coarse kind of sugar.

**धंङा**, *n. m.*, A two-edged sword, a broad straight sword, a two-edged dagger.

**धउ**, *n. m.*, A letter, handwriting.

**धउगी**, *n. m.*, The name of a Hindú caste.

**धडा**, *n. m. f.*, Fault, error, mistake.

**धधर**, *n. f.*, News, intelligence, knowledge; care.

**धरउ**, *n. m.*, Expense, expenditure, subsistence money, ready money.

**धरीदहा**, *v. t.*, To buy.

**धलेहा**, *v. i.*, To stand, to stop.

**धनखला**, *v. i.*, To rattle, to make a rattling sound.

**धनखाँरुहा**, *v. t.*, To rattle.

**धनना**, *v. i.*, To stand, to stop.

**धना**, *a.*, Standing, perpendicular, erect.

**धनेहा**, *v. i.*, To stand, to stop.

**धाद**, *n. f.*, Earth, dust, ashes.

**धाहा**, *v. t.*, To eat.

**धाहा**, *n. m.*, Food.

**धाउर**, *n. f.*, Sake, regard, consideration. *pp.*, For the sake of.

**धाँडा**, *n. m.*, A pit.

**धात**, *n. f.*, Jealousy, envy, hatred, heartburning.

**धाता**, *a.*, Brackish.

**धालमा**, *n. m.*, The nation of the Sikhs.

**धिँरुहा**, } *v. t.*, To draw, to  
**धिँनहा**, } pull, to stretch.

**धमी**, *n. f.*, Gladness, joy, happiness, pleasure. *a.*, Glad, joyful, happy.

**ध्रुलहा**, *v. t.*, To open, to spread out.

**धँडीपडाह**, *n. m.*, A game played with cowries.

**खुलना**, *v. i.*, To open, to be opened, to be loosed.

**खुला**, *a.*, Open.

**खुलावैना**, *v. t.*, To feed.

**खुण**, } *n. m.*, A well.

**खुणी**, *n. f.*, A little well.

**खेवैना**, *v. t.*, To row.

**खेडना**, *v. i.*, To play, to sport.

**खेड**, *n. m.*, A field under cultivation.

**खेलना**, *v. i.*, To play, to sport.

**खेलना**, *n. m.*, A plaything.

**खेजना**, *v. t.*, To seize and take away by force.

**खेटा**, *a.*, Faulty, adulterated, counterfeit, perfidious, bad.

**खेलना**, *v. t.*, To open, to spread out, to loose.

**खेरु**, *n. m.*, Boisterous altercation, quarreling.

### ग

**गवै**, *n. f.*, A cow.

**गमड**, *n. m.*, Going round (especially of guards patrolling), walking.

**गमी**, *n. f.*, Fainting.

**गरिना**, *n. m.*, Jewels, ornaments.

**गंगा**, *n. f.*, The Ganges.

**गना**, *n. m.*, A yard, a yard stick.

**गना**, *a.*, Bald.

**गडदी**, *n. f.*, A drinking vessel.

**गंडा**, *n. m.*, A cart.

**गंडी**, *n. f.*, A cart, (smaller than a गंडा.)

**गंटी**, *n. f.*, A cushion, pad; seat, throne, (of a *rājā* or a *gurū*.)

**गंटे**, *n. m.*, An ass, a donkey.

**गंप**, } *n. f.*, Idle talk,  
**गंप मझप**, } vain boasting.

**गडरु**, *n. m.*, A young man.

**गम**, *n. m.*, Grief, sorrow.

**गरन**, *a.*, Pained, grieved.

**गरनना**, *v. i.*, To roar.

**गर्व**, *n. m.*, A book; The name of the two sacred books of the Sikhs, usually spoken of, as a mark of respect, as the **गर्व मारिच**.

**गरव**, *n. m.*, Pride, arrogance.

**गरम**, *a.*, Hot, warm.

**गरमी**, *n. f.*, Heat.

**गराई**, *n. m.*, A village.

**गिम्ना**, *v. t.*, To seize, catch,

hold, encompass.

**ਗਰੀਬ**, *a.*, Poor, indigent, humble.

**ਗੱਲ**, *n. f.*, Word, thing.

**ਗਲਬੰਦੀ**, *n. f.*, The name of a village.

**ਗਲੀ**, *n. f.*, A hole, a perforation, a leak; a lane.

**ਗਾਈ**, *n. f.*, A cow.

**ਗਾਉਣਾ**, *v. t.*, To sing.

**ਗਾਜਰ**, *n. f.*, A carrot.

**ਗਾਲ**, } *n. f.*, Abuse, vituperation.  
**ਗਾਲੀ**, }

**ਗਿਆਨ**, *n. m.*, Knowledge, (especially religious or philosophical knowledge).

**ਗਿਆਨੀ**, *a.*, Wise, knowing, possessed of knowledge, acquainted with philosophy or science.

**ਗਿੱਦੜ**, *n. m.*, A jackal.

**ਗਿਰਦ**, *pp.*, Around, about.

**ਗਿਰਦੇ**, *pp.*, Around, about.

**ਗਿੱਲਾ**, *a.*, Wet.

**ਗੀਤ**, *n. m.*, A hymn, a song.

**ਗੁਆਉਣਾ**, *v. t.*, To lose.

**ਗੁਆਚਣਾ**, *v. i.*, To be lost.

**ਗੁਆਂਢੀ**, *n. m.*, }  
**ਗੁਆਂਢਲ**, *n. f.*, } A neighbour.

**ਗੁਆਰ**, *n. m.*, A rustic.

**ਗੁਆਰੀ**, *a.*, Rustic.

**ਗੁੱਸਾ**, *n. m.*, Anger.

**ਗੁੱਸਾ**, }  
**ਗੁੱਸੇ**, } *a.*, Angry.

**ਗੁੱਜਰ**, *n. m.*, A caste of people who tend cattle.

**ਗੁਜਰਨਾ**, *v. i.*, To pass, elapse.

**ਗੁਜਾਰਾ**, *n. m.*, A living, livelihood.

**ਗੁਣ**, *n. m.*, Virtue, quality, attribute.

**ਗੁਨਾਹ**, *n. m.*, Fault, sin.

**ਗੁਰ**, *n. m.*, i. q. ਗੁਰੂ.

**ਗੁਰਦੁਆਰਾ**, *n. m.*, The residence of a *gurú*, a place held sacred as having formerly been occupied by a *gurú*.

**ਗੁਰਿਆਈ**, *n. f.*, Guruship, office of *gurú*.

**ਗੁਰੂ**, *n. m.*, A religious teacher, a spiritual guide, a master of an art.

**ਗੂੰਜਣਾ**, *v. i.*, To roar, rumble, buzz, hum, resound, echo.

**ਗੋਂਦਾ**, *n. m.*, A marigold.

**ਗੈਲ**, *pp.*, With, accompanying.

**ਗੇਸਟ**, *n. f.*, Friendship, asso-

ciation, company.

बैड, *n. f.*, A tribe, clan.

बैद, }  
बैदी, } *n. f.*, Lap.

बैपी, A man's name.

बैद्विंदवाल, The name of a town,

### ब

बट, *a.*, Little, less, smaller.

बंटा, *n. m.*, A gong, a large bell.

बंझला, *v. t.*, To throw, to cast, to pour, to drop.

बनयोभा, A name of Krishn.

बधराईला, *v. i.*, To be troubled, to be confused, to be distressed.

बर्साड, *n. m.*, Arrogance.

बर, *n. m.*, A house.

बरघार, *n. m.*, A family.

बराट, *n. m.*, A flour mill turned by water power.

बेलाहा, *v. t.*, To send.

बेजा, *n. m.*, A *gharā*, a large earthen vessel, with a narrow mouth.

बेजाईला, *v. t.*, To have made, manufactured, (as jewelry, &c.)

बज्जी, *n. f.*, An hour of 24 minutes; a watch, a clock.

बाडु, *n. m.*, A wound, a sore.

बाग, *n. m.*, Grass.

बांटा, *n. m.*, Diminution, loss.

बिडु, *n. m.*, Ghee, clarified butter.

बुंगही, *n. f.*, Boiled grain of any kind. (used in the plural).

बुल, *n. m.*, A worm that infests wood.

बुंभला, *v. i.*, To turn, to wander about.

बुमिभार, *n. m.*, A potter.

बुमेटही, *n. f.*, } Turning ho-  
बुमेटा, *n. m.*, } rizontally  
as on a pivot, spinning round.

बुंऊ, A man's name.

बुरना, *v. t.*, To frown upon, scold, rebuke.

बेरा, *n. m.*, A circle, circumference, border, inclosure.

बेसराडा, *n. m.*, A trooper, cavalryman.

बेजा, *n. m.*, A horse.

बेजी, *n. f.*, A mare.

ਚ

ਚੱਕਲਾ, *v. t.*, To raise, to lift, to take up.

ਚਕਿਤ, *a.*, Astonished.

ਚੱਕੂ, *n. m.*, A pen knife.

ਚੱਖਲਾ, *v. t.*, To taste.

ਚੰਗਾ, *a.*, Good. *ad.*, Well.

ਚੱਟੀ, *n. f.*, A fine.

ਚੰਡਾਲ, *n. m. f.*, A low mean person, a merciless wretch.

ਚਤੁਰ, *a.*, Clever, cunning, shrewd.

ਚੰਦ, *n. m.*, The moon.

ਚੰਦਕੋਰ, A woman's name.

ਚੰਦਰਮਾ, *n. m.*, The moon.

ਚੰਦਗ, *a.*, Unfortunate, ill-fated.

ਚੰਬੋਲੀ, *n. f.*, Jasmine.

ਚਮਕ, *n. f.*, Shining, splendour, glitter.

ਚਮਕਲਾ, *v. i.*, To shine.

ਚਰਸ, *n. f.*, A preparation of hemp which is smoked in the *huggá*.

ਚਰਖਾ, *n. m.*, A spinning wheel.

ਚਰਚਾ, *n. f.*, Mention.

ਚਰਲ, }  
ਚਰਨ, } *n. m.*, The foot.

ਚਗਉਲਾ, *v. t.*, To pasture, to graze.

ਚੱਲਲਾ, *v. i.*, To move, to go, to come.

ਚਲਾਉਲਾ, *v. t.*, To make move, to make go.

ਚੱਦੀ, *a.*, Twenty-four.

ਚੜਨਾ, *v. i.*, To ascend, to mount, to rise.

ਚੜਾਈ, *n. f.*, An ascent.

ਚੜਾਉਲਾ, *v. t.*, To lift, to raise, to cause to ascend, to offer (in sacrifice).

ਚਾਉਲਾ, *v. t.*, To raise, to lift.

ਚਾਉਲ, *n. m.*, Rice, (commonly spoken in the plural).

ਚਾਹ, *n. f.*, Desire, wish.

ਚਾਹੁਲਾ, *v. t.*, To wish, to desire, to want. [like.]

ਚਾਰੇ, *conj.*, If I, you, he, &c.,

ਚਾਚਾ, *n. m.*, Uncle, (father's younger brother).

ਚਾਂਦੀ, *n. f.*, Silver.

ਚਾਰ, *a.*, Four.

ਚਾਰਨਾ, *v. t.*, To pasture, feed, (cattle, horses, &c.)

ਚਾਲ, *n. f.*, Movement, pace, step, gait; conduct, habit, custom.



**ਚਿੰਘਾਰ**, *n. f.*, A scream, screech.

**ਚਿੱਠੀ**, *n. f.*, A letter, epistle.

**ਚਿੰਤ**, *n. m.*, Mind, heart, memory.

**ਚਿੰਤਾ**, *n. f.*, Anxiety, thought.

**ਚਿਰ**, *n. m.*, Space of time, a long time, (often spoken in the plural).

**ਚਿੜਾ**, *n. m.*, } A sparrow.

**ਚਿੜੀ**, *n. f.*, }

**ਚੀਹੜੀ ਚੀਹੜੀ ਬਰਨਾ**, *v. i.*. To creak, to squeak.

**ਚੀਕ**, *n. f.*, A scream, a shriek.

**ਚੀਕ ਚਿਹਾੜਾ**, *n. m.*, Weeping, crying, an outcry.

**ਚੀਜ**, *n. f.*, A thing.

**ਚੀਬਲਨਾ**, *v. t.*, To tread under foot, to trample down, to bruise, to crush.

**ਚੁੱਕਣਾ**, *v. t.*, To raise, to lift, to take up; to finish.

**ਚੁਗਣਾ**, *v. t.*, To peck, to eat (grass, &c.) *v. i.*, To graze.

**ਚੁਗਲੀ**, *n. f.*, Backbiting, tattling, tale bearing.

**ਚੁਗਾਉਣਾ**, *v. t.*, To pasture (cattle).

**ਚੁੰਨੀ**, *n. f.*, A child's veil or *chaddar*.

**ਚੁੱਪ**, *a.*, Silent. *int.*, Hush!

**ਚੁੱਟੇਰੇ**, *ad.*, On all sides, in all directions.

**ਚੁੱਤਾ**, *n. m.*, } A dive, a dip.

**ਚੁੱਤੀ**, *n. f.*, }

**ਚੁਗਾਉਣਾ**, *v. t.*, To steal.

**ਚੁੜੀ**, *n. f.*, A bracelet.

**ਚੇਤਾ**, *n. m.*, Memory, mind, thought.

**ਚੇਲਾ**, *n. m.*, Disciple, attendant (on a *guru* or religious teacher).

**ਚੇਲਾ**, *v. i.*, To leak.

**ਚੇਰ**, *n. m.*, A thief.

**ਚੌਂਕਣਾ**, *v. i.*, To be startled.

**ਚੌਂਕਾ**, *n. m.*, A place on the ground smeared with a mixture of cowdung and mud, where Hindus eat.

**ਚੌਂਕੀਦਾਰ**, *n. m.*, A watchman.

**ਚੇਪਰੀ**, *n. m.*, A head man (in a village, a trade, &c.)

**ਚੌਂਪ**, *n. f.*, Wish, desire, strong inclination.

**ਚੋਬੀ**, *a.*, Twenty-four.

### ਛ

**ਛਕਣਾ**, *v. t.*, To eat.

**ਛੱਡਣਾ**, *v. t.*, To loose, to let go, to leave.

**ईना**, *n. m.*, A metal drinking vessel.

**इलांथ**, *n. f.*, A spring, leap, jump.

**इलीमा**, *n. m.*, A deceiver, a cheat.

**इष्टिमा**, } *n. f.*, Shade, shadow.  
**इष्टि**, }

**इष्टिहा**, *v. t.*, To cover, to overshadow.

**इष्ट**, *n. f.*, Buttermilk.

**इष्ट**, *n. f.*, A finger ring, seal, stamp.

**इष्ट**, *n. f.*, A leap.

**इष्टा**, *n. m.*, A blister.

**इष्टा**, *n. m.*, Sprinkling, splashing.

**इष्टिहा**, *v. i.*, To hide.

**इष्टिहा**, *v. t.*, To hide, to conceal.

**इष्ट**, *a.*, Six.

**इष्ट**, *v. t.*, To touch, to feel.

**इष्ट**, *v. i.*, To be freed, to escape, to get loose, to be separated.

**इष्ट**, *n. f.*, Leave, discharge.

**इष्ट**, *v. t.*, To release.

**इष्ट**, *a.*, Six.

**इष्ट**, *ad.*, Quickly.

**इष्ट**, *v. t.*, To worry, to vex, to disturb, to interfere with.

**इष्ट**, *v. t.*, To touch, to feel.

**इष्ट**, *a.*, Little, small.

**इष्ट**, *n. m.*, A kind of pulse, gram. (commonly spoken in the plural).

न

**नष्ट**, *n. m.*, Barley, (commonly spoken in the plural).

**नष्ट**, A man's name.

**नष्ट**, *n. m.*, The world.

**नष्ट**, *n. m.*, War, battle.

**नष्ट**, *n. m.*, The world.

**नष्ट**, The name of a town.

**नष्ट**, *n. m.*, Jungle, forest, any uncultivated ground.

**नष्ट**, *n. f.*, A place.

**नष्ट**, *v. t.*, To wake.

**नष्ट**, *n. f.*, A company attending the bridegroom at his wedding.

**नष्ट**, *n. m.*, A *Jaf*, (the name of a caste of farmers.)

**नष्ट**, *n. m.*, A person.

**नष्ट**, *n. m.*, Carefulness, effort.

**नष्ट**, *a.*, True. *ad.*, truly, exactly.

**नद**, *ad.*, When.

**नंदा**, *n. m.*, A padlock.

**ननम**, *n. m.*, Birth.

**ननेष्ट्र**, *n. m.*, A string worn round the neck by brahmins and khattris, as a caste sign.

**ननेड**, *n. f.*, i. q. **नंद**.

**नपला**, *v. t.*, To repeat (the name of God), to count (the beads of a rosary).

**नंदनी**, } *n. f.*, Embracing.  
**नंदा**, }

**नंभला**, *v. i.*, To be born, to germinate.

**नमाष्ट्रला**, *v. t.*, To cause to be born, to cause to germinate; to feed.

**नमादार**, *n. m.*, A military officer, in rank next below a **मुवेदार**; an overseer in charge of a gang of coolies.

**नमीन**, *n. f.*, Land, ground.

**नरुर**, *ad.*, Certainly, without fail.

**नल**, *n. m.*, Water.

**नलला**, *v. i.*, To burn, to kindle.

**नलंपर**, The name of a city.

**नलना**, *v. i.*, i. q. **नलला**.

**नलाष्ट्रला**, *v. t.*, To burn, to kindle.

**नन**, *n. f.*, A root.

**ना**, *ad.*, When. *conj.*, Or, either.

**नागर**, *a.*, Apparent, obvious, manifest.

**नागला**, *v. i.*, To wake.

**नालना**, *v. t.*, To know, to suppose, to think, to regard, to be of opinion.

**नाला**, *v. i.*, To go.

**नाल**, *n. m. f.*, One who knows, an acquaintance.

**नाड**, *n. f.*, Caste.

**नाडो**, A man's name.

**नाडो राम**, A man's name.

**नान**, *n. f.*, Life, soul.

**नापला**, *v. i.*, To seem, to appear.

**नाल**, *n. m.*, A net.

**निष्ट्र**, *ad.*, As.

**निगना**, *pr.*, Who, which, that.

**निग**, *a.*, As, such as, like. *ad.*, As it were, rather, somewhat. [as.

**निग्ल**, *ad.*, In what manner,

निंदर, } *ad.*, In what manner,  
निंदी, } *as.*  
निंद, *a.*, Troubled, perplexed,  
annoyed.

निंदिर, *ad.*, As long as.

निंदना, *a.*, As much as.

निंदे, *ad.*, Where.

निंदपर, *ad.*, Whither, in which  
direction.

निंदना, *a.*, As much as.

निमीदार, *n. m.*, A farmer.

निमीन, *n. f.*, Land, ground.

निंदे, *ad.*, As, just as.

नी, *ad.*, Sir, yes; a title of  
respect added to proper  
names, &c.

नी, } *n. m.*, Life, soul,  
नीति, } mind, heart.

नीति, *n. m.*, Life.

नीतिर, *v. i.*, To live, to be  
alive.

नीद, *n. m.*, Life, anything  
that has life.

नभान, *a.*, Young. *n. m.*, A  
young man.

नगड, } *n. f.*, Arrangement,  
नगडि, } contrivance.

नूडी, *n. f.*, A shoe.

नूदा, *a.*, Separate.

नप, *n. m.*, War, battle.

नूभेदार, *a.*, Responsible.

नूलम, *n. m.*, Oppression.

नूलाग, *n. m.*, A weaver.

नूलागी, *n. f.*, The wife of a

नूलाग.

नूतना, *v. i.*, To be joined, to  
be drawn together, to be  
collected; to be made or  
gained (as a means of liv-  
ing).

नूभा, *n. m.*, Die, dice, gam-  
bling.

नून, *n. f.*, One of the 84,00,000  
births or transmigrations to  
which men are subject.

नूष्टान, *n. m.*, A gambler.

ने, *conj.*, If.

नेरि, *v. t.*, To eat.

नेरु, *pr.*, i. q. निरु.

नेरा, *i. q.* निरा.

नेबर, *conj.*, If.

नेराम, A man's name.

ने, *pr.*, Who, which, that.

ने, *conj.*, That.

नेधा, *n. m.*, Weighing.

नेग, *a.*, Fit, proper.

नेडला, *v. t.*, To yoke, to har-  
ness.

**जोड़ना**, *v. t.*, To join, to mend, to add together; to hitch up, to harness, to yoke.

**जोड़ा**, *n. m.*, A pair, a pair of shoes.

**जौं**, *n. m.*, Barley, (commonly spoken in the plural).

### इ

**इध**, *n. f.*, Talking nonsense, prating; falsehood; a vain effort.

**इगल्ला**, *n. m.*, Wrangling, contention, quarrel.

**इंटे**, *ad.*, Immediately, at once.

**इटका**, *n. m.*, A sudden shake, a jerk; cutting off the head of an animal at a stroke.

**ईडा**, *n. m.*, A standard, flag-staff, ensign.

**इपटा**, *n. m.*, Assault, sudden attack, the spring of a tiger.

**इल**, *n. m.*, The motion or swing of a fan or *pankhá*.

**इल्ला**, *v. t.*, To suffer, to bear, to endure; to pull (a *pankhá*), to move (a fan).

**इला**, *a.*, Outrageous, mad, crazy.

**इलांगा**, *n. m.*, Morning.

**इटमझुटा**, *n. m.*, Mutual

scuffling, fighting and tearing one another's hair.

**हील**, *n. f.*, A lake, a large pond.

**झुबला**, *v. i.*, To stoop, to bow, to bend downward.

**झुबाड़ला**, *v. t.*, To bend, to bow.

**झूठ**, *n. m.*, A lie, a falsehood.

**झूठा**, *a.*, False.

**झेलम**, The river Jhelum.

**झैटा**, *n. m.*, A male buffalo.

### ट

**टगिली**, *n. f.*, A branch, a twig.

**टगिल**, *n. f.*, Service.

**टगिलुभा**, *n. m.*, A servant.

**टैक**, *n. m.*, A cut, a gash.

**टैक**, *n. f.*, Staring, fixed look, gaze.

**टैकर**, *n. f.*, Shoving, knocking against, striking a blow.

**टका**, *n. m.*, A copper coin worth half an anna.

**टींग**, *n. f.*, The leg.

**टैटू**, *n. m.*, A pony.

**टैपला**, *v. i.*, To leap, to jump, to skip, to pass over, to pass on.

**टैवला**, *v. i.*, To stop, to rest,

to remain, to lodge, to stay,  
to tarry.

**ਟਿੱਲਾ**, *n. m.*, A hillock, hill,  
mound.

**ਟੁੱਕ**, *n. m.*, A piece, a bit of  
bread.

**ਟੁਕੜਾ**, *n. m.*, A piece.

**ਟੁੱਟਣਾ**, *v. i.*, A break.

**ਟੋਕਣਾ**, *v. t.*, To rest, to place,  
to support, to prop.

**ਟੋਆ**, *n. m.*, A pit.

**ਟੋਹਣਾ**, *v. t.*, To feel, to exam-  
ine by feeling, to find out.

**ਟੋਕਣਾ**, *v. i.*, To hinder, to  
obstruct, to prevent.

**ਟੋਕਰਾ**, *n. m.*, A basket.

**ਟੋਕਰੀ**, *n. f.*, A basket, (small-  
er than a **ਟੋਕਰਾ**).

**ਟੋਪੀ**, *n. f.*, A hat, a cap.

**ਟੋਡਾ**, *n. m.*, A pond.

**ਟੋਲਣਾ**, *v. t.*, To search for,  
to seek.

**ਟੋਕਣਾ**, *v. i.*, To make a noise,  
to wail, to whine (as a pup).

**ਠ**

**ਠਠਲਾ**, *v. t.*, To fix, to deter-  
mine.

**ਠੱਠਾ**, *n. m.*, Fun, sport, ridi-  
cule, jesting.

**ਠੰਡਾ**, *a.*, Cool, cold.

**ਠਗਉਣਾ**, *v. t.*, To appoint,  
to fix.

**ਠਾਕਰ**, *n. m.*, A lord; an idol.

**ਠਾਲਾ**, *n. m.*, A police station.

**ਠਾਲੇਦਾਰ**, *n. m.*, A native offi-  
cer in charge of a police  
station known as the **ਠਾਲਾ**.

**ਠਿਕਾਲਾ**, *n. m.*, Place, station,  
residence, limit.

**ਠੀਕ**, *a.*, Exact, accurate, true,  
right. *ad.*, Accurately, tru-  
ly, &c.

**ਠੀਕਰੀ**, *n. f.*, A bit of broken  
pottery.

**ਠੇਡਾ**, *n. m.*, A blow, a stum-  
ble, a tripping of the feet.

**ਠੇਕਰ**, *n. f.*, A blow; a stroke,  
kick, tripping; a stumbl-  
ing-block.

**ਫ**

**ਫਮਲਾ**, *v. t.*, To bite, sting,  
(a reptile).

**ਫਹਿਲਾ**, *v. i.*, To be occupied,  
to be deeply engaged.

**ਫੰਗਰ**, *n. m.*, Cattle.

**ਫੰਡ**, *n. f.*, A cry, a noise.

**ਫੱਫ**, *n. f.*, }  
**ਫੱਫੂ**, *n. m.*, } A frog.

- डर**, *n. m.*, Fear.
- डरना**, *v. i.*, To fear, to be a-fraid, to dread.
- डराईला**, *v. t.*, To frighten.
- डराईला**, *a.*, Frightful, dreadful, terrifying.
- डागला**, *v. t.*, To spread or place down (a bed).
- डाम**, *n. f.*, A stick carried in the hand, a staff, a club.
- डार**, *n. f.*, The line of birds in flight, a flock, a group.
- डिमला**, *v. i.*, To fall.
- डुमबला**, *v. i.*, To sob.
- डुबकी**, *n. f.*, A dip, a dive.
- डुबला**, *v. i.*, To sink, to be drowned.
- डुबाईला**, *v. t.*, To dip, to drown. [merse.]
- डुबेला**, *v. t.*, To dip, to immerse.
- डुंधा**, *a.*, Deep.
- डुध**, *a.*, One and a half.
- डुध**, *n. m.*, A caste of Muhammadan musicians and bards.
- डेडुडी**, *n. f.*, Entry, threshold.
- डेध**, *a.*, One and a half.
- डेरा**, *n. m.*, A dwelling, a tent.

## ड

- डरिहा**, *v. i.*, To fall, to go to ruin.
- डाए**, *a.*, Two and a half.
- डाईला**, *v. t.*, To throw down, to overthrow, to raze.
- डाली**, *n. f.*, A crowd, a group.
- डिंड**, *n. m.*, The belly, the stomach.
- डींगली**, *n. f.*, A well bucket attached to a pole which works on a lever.
- डुंडला**, *v. t.*, To look for, to search for.
- डेरी**, *n. f.*, A pile, a heap.
- डेहा**, *v. i.*, To fall, to go to ruin. [den].
- डेहा**, *v. t.*, To carry, (a bur-

## ड

- डरमील**, *n. f.*, A subordinate court; the place where the village revenues, land rents, &c., are collected.
- डरमीलदार**, *n. m.*, An officer in charge of a *Tahsil*.
- डुंधला**, *v. i.*, To see, to look, to gaze; to expect.
- डुधना**, *a.*, Strong, powerful, large.

**ਤਕਾਲੀ**, *n. f.*, Evening.  
**ਤਖਤ**, *n. m.*, A throne.  
**ਤਖਾਲ**, *n. m.*, A carpenter.  
**ਤਦ**, *ad.*, Then.  
**ਤਨਖਾਹ**, *n. f.*, Wages, salary.  
**ਤਪਸਵੀ**, *n. m.*, An ascetic, one who practices austerities.  
**ਤਮਾਸਾ**, *n. m.*, A sight, a show, a spectacle, an exhibition; fun.  
**ਤਮਾਖੁ**, *n. m.*, Tobacco.  
**ਤਰਸ**, *n. m.*, Pity.  
**ਤਰਖਾਲ**, *n. m.*, A carpenter.  
**ਤਰਨਤਾਰਨ**, The name of a town. [kind.  
**ਤਰੀ**, *n. f.*, Mode, manner, way,  
**ਤ੍ਰਿਸਨਾ**, *n. f.*, Thirst, desire.  
**ਤਰੀਕ**, *n. m.*, Day of the month.  
**ਤ੍ਰੀਮਤ**, *n. f.*, A woman.  
**ਤਲਨਾ**, *v. t.*, To fry, to boil in oil.  
**ਤਲਵੰਡੀ**, The name of a town.  
**ਤਲਵਾਰ**, *n. f.*, A sword.  
**ਤਲਾਉ**, *n. m.*, A pond, a tank.  
**ਤੜਕੇ**, *ad.*, Early in the morning.  
**ਤਾ**, *ad.*, Indeed, truly.  
**ਤਾਂ**, *ad.*, Then; indeed, truly.  
*conj.*, And.

**ਤਾਇਆ**, *n. m.*, Uncle, (father's elder brother).  
**ਤਾਈਂ**, *pp.*, To, as far as, till.  
**ਤਾਲਨਾ**, *v. t.*, To pull, to stretch, to spread out.  
**ਤਾਂਘੜਨਾ**, *v. i.*, To bend, be inclined toward an object, to long.  
**ਤਾਪ**, *n. m.*, Fever.  
**ਤਾਂਬਾ**, *n. m.*, Copper.  
**ਤਾਂ ਬੀ**, } *conj.*, Nevertheless,  
**ਤਾਂ ਭੀ**, } still.  
**ਤਾਰ**, *n. f.*, A wire, the telegraph, a telegram.  
**ਤਾਰਾ**, *n. m.*, A star.  
**ਤਿਆਰ**, *a.*, Ready.  
**ਤਿੰਉ**, *ad.*, So.  
**ਤਿਹ**, *n. f.*, Thirst.  
**ਤਿਹਾ**, *a.*, So, such, like that.  
**ਤਿਹਾਇਆ**, *a.*, Thirsty.  
**ਤਿੰਕਰ**, *ad.*, So.  
**ਤਿੰਥੇ**, *ad.*, There.  
**ਤਿੰਨ**, *a.*, Three.  
**ਤਿਲ**, *n. m.*, A seed from which oil is expressed.  
**ਤੀਕੁ**, *pp.*, i. q. **ਤਾਈਂ**.  
**ਤੀਕਰ**, *pp.*, i. q. **ਤਾਈਂ**.  
**ਤੀਮੀ**, }  
**ਤੀਮੀਂ**, } *n. f.*, A woman, a wife.



**डोर**, *n. m.*, An arrow.  
**डोरव**, *n. m.*, A pilgrimage, a place of pilgrimage.  
**डोही**, *n. f.*, A woman, a wife.  
**डुमहा**, *v. i.*, To break out, (as smallpox). [once].  
**डुठ**, *ad.*, Immediately, at  
**डुठना**, *v. i.*, To go, to depart, to walk.  
**डुलमा**, A woman's name.  
**डुनाडुहा**, *v. t.*, To cause to be broken.  
**डुनी**, *n. f.*, Broken straw.  
**डे**, *conj.*, And.  
**डे**, *pp.*, By, from; also *i. q.*  
**डुडे**, *on*, &c.  
**डे**, *ad.*, Indeed, truly, *i. q.* डा.  
**डेगा**, *a.*, *i. q.* डिगा.  
**डेडो**, *a.*, Thirty-three.  
**डेल**, *n. m.*, Oil.  
**डेल**, *n. f.*, Dew.  
**डे**, *pp.*, By, from.  
**डेप**, *n. f.*, A cannon.  
**डेवा**, *n. f.*, Repentance. *int.*, An exclamation of strong negation or disapproval.  
**डेरना**, *v. t.*, To dispatch, to dismiss, to set going, to start.

**डेना**, *v. t.*, To break.  
**डेनी**, *pp.*, *i. q.* डाटी.

घ

**घंक्हा**, *v. i.*, To tire, to be wearied.  
**घवेहा**, *n. m.*, Weariness.  
**घक्लाडुहा**, *v. i.*, To stammer, to stutter.  
**घर घर बंधहा**, } To tremble,  
**घर घर बरना**, } to quiver.  
**घा**, *n. m. f.*, Place, room.  
**घाडु**, *n. m. f.*, Place, room.  
**घापहा**, *v. t.*, To appoint, to establish, to set up.  
**घा**, *pp.*, From, by.  
**घुणुना**, *a.*, A little, little, too little.  
**घे**, *pp.*, From, by.  
**घेना**, *a.*, *i. q.* घुणुना.  
**घेना**, *n. m.*, An earthen water vessel.

द

**दडिमा**, *n. f.*, Mercy, kindness, compassion, pity.  
**दस**, *a.*, Ten.  
**दसदिगा**, *n. m.*, The name of a Hindú festival.  
**दसहा**, *v. t.*, To tell, to relate.

**ਦੱਖਲ**, *n. m.*, The south.  
**ਦੱਖਲਾ**, *n. f.*, A reward given to a brahman for performing religious ceremonies, a fee.  
**ਦੱਗਲਾ**, *v. i.*, To be fired, (a gun).  
**ਦੰਡ**, *n. f.*, Punishment.  
**ਦਫਤਰ**, *n. m.*, A book, record, register; an office.  
**ਦੱਬਲਾ**, *v. t.*, To press, to press down, to bury.  
**ਦਬਲਾ**, *v. i.*, To be pressed down, to be buried.  
**ਦੁਮ**, *n. m.*, Breath.  
**ਦੁਮਕ**, *n. f.*, Glitter.  
**ਦੁਮਕਲਾ**, *v. i.*, To shine, to glitter.  
**ਦੁਆ**, *n. f.*, Mercy, kindness, compassion, pity.  
**ਦੁਆਮੁਖ**, *a.*, Merciful, gracious, kind, compassionate.  
**ਦੁਰਸਲ**, *n. m.*, Sight, interview.  
**ਦੁਰਖਡ**, *n. m.*, A tree.  
**ਦੁਆਰ**, } *n. f.*, A royal presence; a shrine.  
**ਦੁਆਰਿ**, }  
**ਦੁਰਦ**, *n. m.*, Pain.  
**ਦੁਰਦੰਨਾ**, *n. m.*, A door.

**ਦੁਰਬਾਰ**, *n. m.*, Court, court ceremony, hall of audience.  
**ਦੁਰਿਆਉ**, } *n. m.*, A river.  
**ਦੁਰਿਆਇ**, }  
**ਦੁਲਿੰਦਰ**, *n. m.*, Poverty.  
**ਦੁਲੀਲ**, *n. f.*, Purpose.  
**ਦੁੱਲ**, A man's name.  
**ਦੁਲਾਈ**, *n. f.*, Medicine.  
**ਦੁਲਾਡ**, *n. f.*, An inkstand.  
**ਦਾ**, *pp.*, Of.  
**ਦਾਰੁਜੀ**, *n. f.*, Beard.  
**ਦਾਲਾ**, *n. m.*, A grain, grain, gram.  
**ਦਾਡ**, *n. f.*, A gift, bountifulness, generosity.  
**ਦਾਦੁ ਗਮ**, A man's name.  
**ਦਾਨ**, *n. m.*, A gift, alms, charity.  
**ਦਾਰੂ**, *n. m.*, Spirits, medicine.  
**ਦਿਸਲਾ**, *v. i.*, To be seen, to be visible.  
**ਦਿਹਲੀ**, The name of a city.  
**ਦਿਹਾੜਾ**, *n. m.*, A day.  
**ਦਿਨ**, *n. m.*, A day.  
**ਦਿਲ**, *n. m.*, Heart, mind.  
**ਦਿਦਾਨ**, *n. m.*, A steward.  
**ਦੀਨ**, *n. m.*, Religion.  
**ਦੀਨ**, *a.*, Poor, humble.

**ਦੀਨਦਯਾਲ**, *a.*, Compassionate to the poor; a title of God.  
**ਦੀਵਾ**, *n. m.*, A lamp.  
**ਦੁਆ**, *n. f.*, Prayer, blessing, benediction.  
**ਦੁਆਰੇ**, *pp.*, Round about.  
**ਦੁਸਮਰ**, *n. m.*, An enemy.  
**ਦੁਖ**, *n. m.*, Pain, sorrow.  
**ਦੁਖਾਣਾ**, *v. i.*, To pain, to ache, to smart.  
**ਦੁਖੀ**, *a.*, Suffering pain, afflicted, sorrowful, grieved.  
**ਦੁੱਧ**, *n. m.*, Milk.  
**ਦੁਪਹਿਰ**, *n. f.*, } Noon. (lit.,  
**ਦੁਪਹਿਰਾ**, *n. m.*, } 'the second watch.'  
**ਦੁਸ਼**, *n. m.*, An imprecation, a curse.  
**ਦੁਆ**, } *a.*, Second, other, an-  
**ਦੁਆ**, } other.  
**ਦੂਰ**, *a.*, Far, distant. *n. f.*, Distance.  
**ਦੇਉਤਾ**, *n. m.*, A god, a divinity.  
**ਦੇਸ**, *n. m.*, Country, region.  
**ਦੇਰਾ**, *n. m.*, A *gurú's* seat, a temple, a shrine.  
**ਦੇਖਣਾ**, *v. t.*, To see, to look

at, to look.

**ਦੇਣਾ**, *v. t.*, To give.  
**ਦੇਰ**, *n. f.*, Delay.  
**ਦੇਵਤਾ**, *n. m.*, A god, a divinity.  
**ਦੇਵੀ**, *n. f.*, A goddess.  
**ਦੇਵੀ ਨਾਮ**, A man's name.  
**ਦੋ**, *a.*, Two.  
**ਦੋਸ**, *n. m.*, Fault, vice, sin, blemish.  
**ਦੋਸਤੀ**, *n. f.*, Friendship.  
**ਦੋੜਨਾ**, *v. i.*, To run.

### ਪ

**ਪੱਕਾ**, *n. m.*, Pushing, shoving.  
**ਪਨ**, *n. m.*, Wealth.  
**ਪੰਨ**, *a.*, Blessed.  
**ਪੰਨਤਾਗ**, *a.*, Fortunate.  
**ਪਨਵਾਨ**, } *a.*, Rich, wealthy.  
**ਪਨੀ**, }  
**ਪੱਪਾ**, } *n. m.*, A slap, a blow.  
**ਪੱਠਾ**, }  
**ਪਰਤੀ**, *n. f.*, The earth, land.  
**ਪਰਨਾ**, *v. t.*, To put, to place.  
**ਪਰਮ**, *n. m.*, Justice, righteousness, religion, a religious observance.  
**ਪਰਮ**, *a.*, Sacred, (in comp. only).

**परममाला**, *n. f.*, A rest house for travelers.

**परमी**, *a.*, Righteous, virtuous.

**पूद**, A boy's name.

**पारना**, *v. t.*, To resolve; to take, to assume, to gird on.

**पात्रही**, *n. m.*, A robber.

**पात्रा**, *n. m.*, Plunder, banditti.

**पिआन**, *n. m.*, Contemplation, meditation, reflection; attention.

**पिगाला**, *n. m.*, Wrong, injustice, oppression, force, compulsion.

**पिर**, *n. f.*, A side, a party.

**पिरवार**, *n. m.*, A curse, an anathema.

**पी**, *n. f.*, A daughter.

**पीरन**, *n. m. f.*, Patience, firmness, gentleness, comfort.

**पीरमली**, *n. m.* A person of the family or clan of **पीर मल**. (a man's name).

**पीरे**, *ad.*, Slowly, gently, deliberately.

**पुंस**, *n. f.*, A push, a shove.

**पुखला**, *v. i.*, To ignite, to smoulder.

**पुंय**, *n. f.*, The sun. (i. e. the

sunshine).

**पेधा**, *n. m.*, Fraud, cheat, deceit.

**पेला**, *v. t.*, To wash.

**पेबल**, *n. f.*, A washerwoman.

**पेबी**, *n. m.*, A washerman.

**न**

**न**, *ad.*, Not, no.

**नमीरा**, A man's name.

**नाडुला**,  
**नगडुला**, } *v. i.*, To bathe.

**नरि**, *n. f.*, A canal.

**नरी**, *ad.*, Not, no.

**नख**, *n. m.*, The nose.

**नगर**, *n. m.*,  
**नगरी**, *n. f.*, } A town.

**नंगा**, *a.*, Naked, bare.

**नखला**, *v. i.*, To pass, to pass by or over.

**नंचला**, *v. i.*, To dance.

**नजर**, *n. f.*, A sight, a glance; a gift, an offering.

**नजर आडुला**,  
**नजरी आडुला**, } *v. i.*, to be seen, to be visible; to seem.

**नजुमी**, *n. m.*, An astrologer.

**नट**, *n. m.*, The name of a tribe who are generally

jugglers, rope dancers, &c.

**ਨਈ**, *n. f.*, A female **ਨਟ**, *q. v.*

**ਨੌਠਣਾ**, *v. i.*, To run.

**ਨੌਝ**, A man's name.

**ਨਦੀ**, *n. f.*, A river.

**ਨਨਕਾਣਾ**, *n. m.*, The name of a village.

**ਨਬਾਬ**, *n. m.*, A nabob, title of a governor or ruler.

**ਨਵੀ**, *a.*, New.

**ਨਵਾਬ**, *n. m.*, *i. q.* **ਨਬਾਬ**.

**ਨਾ**, *ad.*, Not, no.

**ਨਾਈ**, *n. m.*, A barber.

**ਨਾਉ**, *n. m.*, Name.

**ਨਾਮ**, *n. m.*, Annihilation, destruction, perdition.

**ਨਾਮਭਿੰਨ**, *n. m.*, An atheist.

**ਨਾਂਹ**, *n. f.*, } Refusal, denial.  
**ਨਾਹ**, *n. m.*, }

**ਨਾਹੀ**, *ad.*, Not, no.

**ਨਾਗ**, *n. m.*, A serpent.

**ਨਾਟਕ**, *n. m.*, A play, sports.

**ਨਾਨਕ**, A man's name; the founder of the Sikh religion.

**ਨਾਨਕੀ**, A woman's name; the sister of Nának.

**ਨਾਨਕੇ**, *n. m.*, The members of a mother's family. *Loc.*,

**ਨਾਨਕੀ**, the residence of a mother's family.

**ਨਾਂਨੀ**, *n. f.*, A maternal grandmother.

**ਨਾਡਾ**, The name of a town.

**ਨਾਮ**, *n. m.*, Name.

**ਨਾਲ**, *pp.*, With, by.

**ਨਾਲ**, } *n. m.*, A horse shoe.  
**ਨਾਲ**, }

**ਨਾਲਬੰਦ**, *n. m.*, A farrier.

**ਨਾਲੇ**, *conj.*, Also, besides.

**ਨਿਆਈ**, *pp.*, Like.

**ਨਿਆਈ**, } *a.*, Just, righte-

**ਨਿਆਈ**, } *ous. n. m.*, A judge.

**ਨਿਆਉ**, *n. m.*, Justice, right, equity.

**ਨਿਆਣਾ**, *a.*, Young, under age, of immature judgment.

**ਨਿਸੰਗ**, *ad.*, Certainly, without doubt, unhesitatingly.

**ਨਿਸਤਾਰ**, *n. m.*, Release, salvation.

**ਨਿਚਾ**, *n. f.*, Faith, trust, belief.

**ਨਿਕਲਨਾ**, *v. i.*, To come or go out, to leave, go forth.

**ਨਿਕਾ**, *a.*, Small, little.

**ਨਿਕਾਹ**, *n.*, Marriage, wedding,

(according to Muhammadan rites).

**ਨਿਚੋੜਨਾ**, *v. t.*, To squeeze, wring, press out.

**ਨਿੱਤ**, *ad.*, Constantly, always.

**ਨਿੰਦਿਆ**, *n. f.*, Slander, evil speaking.

**ਨਿਬੜਨਾ**, *v. i.*, To be brought to an issue, to be settled, decided; to be spent, finished.

**ਨਿੰਬੂ**, *n. m.*, A lime.

**ਨਿਰਮਪਰਾਧ**, *a.*, Faultless, guiltless.

**ਨਿਰੰਕਾਰ**, *n. m.*, A title of God.

**ਨਿਰਲਯ**, *n. m. f.*, Exposition, explanation, settlement, distinction.

**ਨਿਰਭਾਗੀ**, *a.*, Ill fated, unlucky, unfortunate.

**ਨਿਰਾ**, *ad.*, Only, merely.

**ਨਿਵਾਜ**, *n. f.*, Prayer (according to Muhammadan rites).

**ਨੀ**, *int.*, O! (used only in addressing a woman or girl).

**ਨੀਉਂ**, *n. f.*, Foundation.

**ਨੀਂਗਰ**, *n. m.*, A boy.

**ਨੀਂਦ**, *n. f.*, Sleep.

**ਨੀਂਗ**, *n. m.*, Fodder.

**ਨੀਵੀਂ**, *a.*, Low.

**ਨੁਆਜ**, *n. f.*, i. q. **ਨਿਵਾਜ**  
**ਨੂੰ**, *pp.*, To.

**ਨੁਰੁੰ**, *n. f.*, A daughter in law.

**ਨੁਰਤਰੀ**, A woman's name.

**ਨੇਉਂਦਾ**, *n. m.*, -An invitation to a feast; a feast or entertainment; a contribution given by the guests at a wedding to defray the expenses of the festival.

**ਨੇਕ**, *a.*, Good, virtuous.

**ਨੇਕ**, *n. m.*, Eye.

**ਨੇਜੇ**, *pp.*, Near.

**ਨੌ**, *a.*, Nine.

**ਨੇਕਰ**, *n. m.*, A servant.

ਪ

**ਪਗ**, *n. m.*, Way, road, path.

**ਪਗੜ**, *n. m.*, A hill, a mountain.

**ਪਹਿਨਣਾ**, *v. t.*, To put on, (clothing).

**ਪਹਿਰ**, *n. m.*, A watch consisting of the eighth part of the day and night.

**ਪਹਿਲਾ**, *a.*, First.

**ਪਹਿਲਾਂ**, } *ad.*, First, at first.  
**ਪਹਿਲੇ**, }

**पुष्पा**, *n. m.*, A wheel.  
**पुर्वरहा**, *v. i.*, To reach, arrive.  
**पुसेली**, *n. f.*, A riddle.  
**पुकेला**, *v. i.*, To ripen, to cook, to be cooked.  
**पुकेना**, *v. t.*, To catch, to see, to take hold of.  
**पुका**, *a.*, Ripe, cooked, strong, firm, true, thorough, kiln burnt (bricks).  
**पुकावृहा**, *v. t.*, To cook, to bake.  
**पुकीर**, *n. m.*, A faqir.  
**पुहतावृहा**, *v. i.*, To repent, to regret, (with Abl., of the thing regretted).  
**पुहालना**, *v. t.*, To recognize.  
**पुन**, *a.*, Five.  
**पुन्नी**, *a.*, Twenty-five.  
**पुटे**, *n. m.*, Silk; the thigh; digging.  
**पुटेहा**, *v. t.*, To dig, to dig up, to uproot.  
**पुटहारी**, *n. m.*, An official who keeps the land accounts of a village.  
**पुटी**, *n. f.*, A bandage; a wooden slate.

**पुंठा**, *n. m.*, A young cock.  
**पुंठाह**, *n. m.*, A caste of Muhammadans.  
**पुंडर**, } *n. m.*, A pandit, a  
**पुंडित**, } brahman.  
**पुड**, *n. f.*, Honour, good name.  
**पुडा**, *n. m.*, A mark, sign, trace, hint, address.  
**पुडोनहा**, *v. i.*, To believe, trust in, confide in.  
**पुंथ**, *n. m.*, Path, sect, religious denomination.  
**पुंथर**, *n. m.*, A stone.  
**पुंदरां**, *a.*, Fifteen.  
**पुं**, *conj.*, But, yet.  
**पुंसाह**, } *n. m.*, Food offered to a deity,  
**पुंसाह**, } food in general; kindness, favour.  
**पुंमिन्**, *a.*, Pleased, glad, happy.  
**पुंमै**, *ad.*, The day before yesterday, the day after tomorrow.  
**पुंरलाह**, A boy's name.  
**पुंरार**, *n. m.*, Manner, method, kind, way.  
**पुंरगट**, *a.*, Obvious, notorious,

well known, apparent, manifest.

**परचाਉहा**, *v. t.*, To amuse, entertain, divert.

**परउंध**, *a.*, Apparent, evident, present.

**परडोड**, *n. f.*, Faith, belief.

**परंड**, *conj.*, But.

**परदेस**, *n. m.*, A foreign country.

**परदेसी**, *n. m.*, A foreigner, stranger.

**परभेसुर**, *n. m.*, God.

**परलै**, *n. m. f.*, Universal destruction, the consummation of all things, the flood. Several such events are said to have occurred already, and several more are yet expected.

**परलैक**, *n. m.*, The next world, the future state.

**परहार**, *n. f.*, Care, concern.

**परगुहा**, *n. m.*, A guest.

**प्रापड**, *n. m.*, Gain, income, acquisition.

**परगजा**, *a.*, Of another family or connection; belonging to another.

**पिडभा**, *n. f.*, An image.

**प्रीड**, } *n. f.*, Love.  
**प्रीडि**, }

**परुं**, *ad.*, Last year, next year.

**प्रेम**, *n. m.*, Love.

**परेजन**, *n. m.*, Purpose, use, need.

**पल**, *n. m. f.*, A moment. (about  $2\frac{1}{2}$  *pals* = one minute).

**पलटल**, *n. f.*, A regiment of foot.

**पडना**, *v. t.*, To read!

**पडाਉहा**, *v. t.*, To teach, to teach to read.

**पडैमी**, *n. m.*, A neighbour.

**पाਉ**, *n. m.*, A quarter.

**पाਉहा**, *v. t.*, To obtain, to receive, to find; to put, to put on, to throw, to pour.

**पाम**, *pp.*, Near, by.

**पामा**, *n. m.*, Side, direction.

**पाउ**, *pp.*, i. q. **पाम**.

**पाली**, *n. m.*, Water.

**पाडमार**, } *n. m.*, A king.  
**पादमार**, }

**पापा**, } *n. m.*, A brahman  
**पांपा**, } school master, a teacher of arithmetic, a family priest.



- पाप**, *n. m.*, Sin, crime.  
**पापक**, *n. f.*, A sinner, a criminal.  
**पापी**, *a.*, Sinful. *n. m.*, a sinner, a criminal.  
**पार**, *ad.*, Across, on the other side, (of a river, valley, &c.)  
**पालना**, *v. t.*, To nourish, to feed, to support, to bring up. [serving.  
**पालना**, *n. f.*, Keeping, ob-  
**पाला**, *n. m.*, Cold.  
**पाखी**, *n. m.*, A herdsman.  
**पाङ्गना**, *v. t.*, To tear.  
**पिभाटा**, *n. m.*, An infantry soldier.  
**पिभार**, *n. m.*, Love.  
**पिउ**, *n. m.*, A father.  
**पिरंघर**, *n. m.*, A prophet.  
**पिहला**, *a.*, Last, hinder.  
**पिंढा**, *n. m.*, Past time, following, pursuit, the rear.  
**पिंढे**, *ad.*, and *pp.*, After, afterwards, behind, in lieu of. (c. w. Gen. and Abl.)  
**पिनखी**, *n. f.*, The outer piece of timber by which the wheels of a cart are secured.  
**पिनगर**, *n. m.*, A cage.
- पिंटेला**, *v. t.*, To beat.  
**पिंठ**, *n. m.*, A village.  
**पिंठा**, *n. m.*, The body.  
**पिंउल**, *n. m.*, Brass.  
**पिंठा**, *n. m.*, Father.  
**पिंपल**, *n. m.*, The name of a tree, the *pípal*.  
**पिरची भंल**, A man's name.  
**पिंला**, *a.*, Yellow; half burnt (bricks).  
**पिंन**, *n. m.*, A threshing floor, a place where grain is stacked up; a place where men wrestle or play, or where animals are fought.  
**पीला**, *v. t.*, To drink; to smoke.  
**पीला**, } *a.*, Yellow.  
**पीला**, }  
**पीन**, *n. f.*, Pain.  
**पुमउक**, *n. m.*, A book.  
**पुंढला**, *v. t.*, To ask, to inquire.  
**पुंन**, *n. m.*, Treasury.  
**पुंउ**, } *n. m.*, A son.  
**पुंइ**, }  
**पुंन**, *n. m.*, Alms, virtue in giving alms, merit acquired by almsgiving, a meritorious deed.

**पुत्र**, *pp.*, On, at. (c. w. a noun in the Obl. form without the use of a case sign.)

**पुत्रध**, *n. m.*, A man (as distinguished from woman, **मनुष्य** being the generic term for both.)

**पुत्राहा**, *a.*, Old.

**पुल**, *n. m.*, A bridge.

**पुनला**, *v. t.*, To worship.

**पुजा**, *n. f.*, Worship, (especially of material objects.)

**पुली**, *n. f.*, A roll of cotton prepared for spinning.

**पुनभासी**, *n. m.*, The full moon.

**पुग**, *a.*, Complete, perfect.

**पुंके**, *n. m.*, A father's family.

**पेट**, *n. m.*, Stomach, belly.

**पेत्त**, *n. m.*, A tree.

**पेत्ता**, *n. m.*, A lump (of dough, clay, &c.)

**पैसा**, *n. m.*, A pice, the fourth part of an anna.

**पैठे धां**, A man's name.

**पैला**, *v. i.*, To fall, to lie, to happen.

**पैठी**, *a.*, Thirty-five. *n. f.*, The alphabet.

**पैदा**, *n. f.*, Production, that which is created, profit in business.

**पैदाहाती**, *n. f.*, Production (especially in relation to agriculture.)

**पैर**, *n. m.*, Foot.

**पैची**, *n. f.*, A book.

**पैल**, *n. f.*, Air, wind.

**पैला**, *v. i.*, To fall, to lie, to happen.

**ढ**

**ढमला**, *v. i.*, To stick fast, to be caught, to be ensnared, to be entangled.

**ढकलना**, *v. t.*, To catch, to seize, to take hold of, to hold.

**ढंका**, *n. m.*, A mouthful.

**ढकीर**, *n. m.*, A faqir.

**ढंगल**, *n. m.*, The month from the middle of Feb. to the middle of March.

**ढनर**, *n. f.*, Morning.

**ढंट**, *n. m.*, A board, a plank.

**ढल**, *n. m.*, The hood or flattened head of a snake.

**ढडे**, *n. f.*, Victory.

**ढरेष**, *n. m.*, Deceit.

**फल**, *n. m.*, Fruit, reward, advantage, result.

**उलाँच**, *n. f.*, A jump, a leap.

**उल्लाना**, *v. t.*, To catch, to seize, to take hold of, to hold.

**उहाड़ना**, *v. t.*, To hand (a thing to anyone).

**उाट्टा**, *n. m.*, Advantage, use.

**उारमी**, *a.*, Persian.

**उरंगी**, *n. m.*, A Frenchman, a European.

**उरना**, *v. i.*, To turn, to return, to go about, to ramble.

**उमारा**, *n. m.*, A fountain, a jet.

**उटना**, *v. i.*, To burst, to break.

**उमली**, *n. f.*, A kind of rustic dance.

**उल**, *n. m.*, A flower.

**उलेर**, The name of a town.

**उखना**, *v. t.*, To blow; to burn.

**उेर**, *ad.*, Again, afterwards. *conj.*, Then, moreover.

**उेरना**, *v. t.*, To turn, to make revolve, to give back. **पुखम**

**उेरना**, to turn off a command, i. e., to disobey it.

**उेरग**, *n. m.*, A revolution, a

circuit, a round, a trip.

**उैन**, *n. f.*, Army.

### ब

**बमला**, To dwell, to reside; to be inhabited, to be built.

**बमइ**, } *n. m.*, Clothes.  
**बमडर**, }

**बमाड़ना**, *v. t.*, To people, to colonize, to found (a town, &c.) to settle (a country). to cause to dwell.

**बरिस**, *n. f.*, Discussion, debate.

**बरिसा**, *v. i.*, To sit.

**बरिजा**, *n. m.*, A bullock, a young bull.

**बगुड**, } *a.*, Much, enough,  
**बगुडा**, } too much. *ad.*,  
Very.

**बकरी**, *n. f.*, A goat.

**बखमला**, *v. t.*, To give, to grant, to bestow; to forgive.

**बखेजा**, *n. m.*, Wrangling, disputing, contention.

**बंगा**, *a.*, White.

**बगाना**, *a.*, Strange, of another family or connection, belonging to another. [saved.

**बचला**, *v. i.*, To escape, to be

**वचन**, *n. m.*, A word, discourse, promise.

**बच्चा**, *n. m. f.*, A child, the young of any animal.

**बचाਉला**, *v. t.*, To save, to rescue.

**बच्ची**, *n. f.*, A female child, the female young of any animal.

**बछ्हा**, *n. m.*, } A young calf.  
**बछ्ही**, *n. f.*, }

**बजना**, *v. i.*, To sound, to ring, to strike.

**बजाਉला**, *v. t.*, To play on (an instrument), to ring, to cause to sound.

**बजार**, *n. m.*, A bázár, market, business street.

**बटाला**, The name of a city.

**बट्टी**, *n. f.*, A five seer weight, a pill.

**बठावना**, *v. t.*, To cause to sit, to seat, to settle.

**बडिभाष्टी**, *n. f.*, Greatness, praising.

**बड्डी**, *n. f.*, A bribe, bribery.

**बल**, *n. m.*, A wilderness, forest. [become.

**बलना**, *v. i.*, To be made, to

**बलाउला**, *v. t.*, To make, to construct, to build.

**बत्ती**, *a.*, Thirty-two.

**बबेरा**, *a.*, Much, enough. *ad.*, Very.

**बंद**, *a.*, Closed, shut, stopped.

**बंदल**, *n. m.*, A cloud.

**बदला**, *n. m.*, Exchange, stead; recompense; revenge.

**बट्टक**, } *n. f.*, Rifle, musket,  
**बंदक**, } fowling piece.

**बन्ना**, *v. t.*, To tie, fasten, shut, fold (the hands); to construct.

**बंबई**, The name of a city, Bombay.

**बरस**, *n. m. f.*, A year.

**ब्राम्हण**, *n. m.*, A brahman.

**बरषा**, *n. f.*, Rain.

**बरबरा**, *a.*, Even. *ad.*, Constantly, without cessation.

**ब्राम्हण**, *n. m.*, A brahman.

**बराबरी**, *n. f.*, Equality.

**बिप**, *a.*, Aged.

**बरोबर**, *a.*, Fine.

**बरेटा**, *n. m.*, A young banyan tree.

**बलक**, *conj.*, On the contrary,

may more, or even.

**बल्लह**, *n. m.*, An ox, a bullock.

**बल्लना**, *v. i.*, To burn, to blaze.

**बला**, } *n. f.*, Calamity,  
**बलाष्टि**, } misfortune.

**बलाष्टिड**, *n. f.*, A country, a foreign country, (generally understood to refer to England or Europe unless qualified in some way).

**बल्लबला**, *v. i.*, To roar (as a bull).

**बल्लना**, *v. i.*, To enter. i. q.

**दल्लना**.

**बाट्टिली**, *n. f.*, A walled spring, a well in which there are steps leading down to the water.

**बाट**, *n. f.*, The arm.

**बाटभल्ल**, *n. m.*, A brahman.

**बाटउर**, *p. p.*, Outside. *ad.*, Out. c. w. Gen. or Ab.

**बाटल्ला**, *a.*, Much.

**बाटुला**, *v. t.*, To wield, to use, to plough.

**बाटला**, *n. m.*, A musical instrument.

**बाटला**, *a.*, Some.

**बाट्टे**, *pp.*, Without, besides,

except. (c. w. Gen. or Abl.)

**बाट**, *n. f.*, Distance, space.

**बाल**, *n. f.*, Habit.

**बाली**, *n. f.*, The devotional service of the Sikhs as contained in the *Granth*; a portion of the *Granth*.

**बालीभा**, *n. m.*, A caste among the Hindús; a shopkeeper of that caste.

**बाड**, *n. f.*, A word, a thing.

**बाट**, *pp.*, After. (c. w. Gen. and Abl.)

**बाबा**, *n. m.*, Father; a term of respect used in addressing an old man, applied especially to Nának.

**बार**, *n. f.*, Time, occasion; a barren country, a jungle.

**बारु**, *a.*, Twelve.

**बाल**, *n. m. f.*, A child, an infant.

**बाळ**, *n. f.*, Wind, a breeze.

**बाळ**, *n. m.*, Hair; a crack in a cup, glass, &c.

**बालब**, *n. m. f.*, A child.

**बालनी**, *n. f.*, A little girl.

**बाला**, A man's name.

**बादा**, *n. m.*, i. q. **बाबा**.

**विभाङ्गल**, *a.*, Perplexed, troubled, harassed.

**विगृह्य**, *v. t.*, To pass, to spend (time). [sell.]

**विक्रय**, *v. i.*, To be sold, to

**विष**, *n. f.*, Poison.

**विगन्तना**, *v. i.*, To be spoiled, damaged; to fall out, to quarrel.

**विगान्न**, *n. m.*, Damage, injury; misunderstanding, quarrel.

**विगान्ना**, *v. t.*, To spoil.

**विचार**, *n. m.*, Thought, consideration, judgment.

**विच्छादित**, *v. t.*, To spread, to knock down.

**विजली**, *n. f.*, Lightning.

**विंदी**, *n. f.*, A cipher, a dot; the name of a vegetable.

**विन**, } *pp.*, Without, be-  
**विना**, } sides. (c. w. Gen. or Abl.)

**विपत्ता**, *n. f.*, Calamity, misfortune, distress.

**विभार**, *a.*, Ill, sick.

**विरह**, *n. m.*, A tree.

**विरलाप**, *n. m.*, Sorrow, grief, mourning.

**विलस्य**, *v. i.*, To sob, to cry bitterly.

**विलाम**, *n. m.*, Pleasure, delight, joy.

**विली**, *n. f.*, A cat.

**वी**, *ad.*, Also, too, still, even.

**वीर**, *n. m.*, Seed.

**वीचार**, *n. m.*, i. q. **विचार**.

**वीन**, *n. m.*, Seed.

**वीनला**, *v. t.*, To sow.

**वीतला**, *v. i.*, To pass, to elapse, to happen.

**वीवी**, *n. f.*, A lady, an affectionate mode of address to a little girl.

**वीर**, *n. m.*, A hero.

**वुंखला**, *v. i.*, To roar.

**वुंखला**, *v. t.*, To understand, to think, to guess.

**वुंढा**, *a.*, Old, aged. *n. m.*, An old man.

**वुंढापा**, *n. m.*, Old age.

**वुंढी**, *n. f.*, An old woman.

**वुंष**, *n. f.*, Understanding, intellect, intelligence.

**वुंषदान**, *a.*, Wise, intelligent.

**वुंषि**, }  
**वुंषी**, } *n. f.*, i. q. **वुंष**.

**बुधार**, *n. m.*, Trade, commerce.

**बुधारी**, *n. m.*, A trader, a merchant.

**बुँड**, *n. f.*, Crying, sobbing, (generally used in the plural, **बुँडां**).

**बुँडकी**, *n. f.*, A mouthful.

**बुग**, *a.*, Bad, evil.

**बुलाउला**, *v. t.*, To call, to call to, to call upon.

**बुग**, *n. m.*, A door, a gate (of a village, &c.)

**बुटा**, *n. m.*, A plant, a shrub, a tree.

**बे**, *int.*, O.

**बेष्टिनमाढी**, *n. f.*, Injustice.

**बेसरम**, *a.*, Shameless.

**बेगना**, *n. m.*, A yard, a court.

**बेगनाउ**, *a.*, Sinless, faultless, innocent.

**बेरला**, *v. t.*, To sell.

**बेना**, *n. m.*, False pretences.

**बेड**, *n. m.*, Ratan, cane.

**बेड़ी**, *n. f.*, A boat. [seat.

**बैठला**, *v. i.*, To sit, to take a

**बैँड**, *n. f.*, A couplet, verse.

**बैल**, *n. m.*, An ox, bullock.

**बेगना**, *n. f.*, The banyan tree.

**बैँडल**, *n. f.*, A bottle.

**बेबे**, *n. f.*, Sister; mother.

**बैलला**, *v. i.*, To speak, to say, to sound, emit sound.

**बैली**, *n. f.*, Language.

**बैलद**, *n. m.*, A bullock, ox.

### ड

**डही**, *conj.*, That. *int.*, I say.

**डुँ**, *n. m.*, Fear, awe.

**डगड**, *n. m.*, A worshipper.

**डगड**,  
**डगडि**,  
**डगडो**, } *n. f.*, Worship, the duties of religion.

**डगदान**, *n. m.*, God.

**डनला**, *v. i.*, To run.

**डनन**, *n. m.*, Worship.

**डंडार**, *n. m.*, Treasury, storehouse. [Khatris.

**डंडारी**, *n. m.*, A got or class of

**डडना**, *n. m.*, A brother's son.

**डडला**, *v. t.*, To break. *v. i.*, To run.

**डण**, *n. m.*, Fear, dread.

**डडनाही**, *n. f.*, A brother's wife.

**डडडा**, *n. m.*, Husband.

**डडना**, *v. t.*, To fill; to draw (water).

**डरम,** *n. m.*, Doubt, suspicion.

**डर,**  
**डरघि,** } *n. m.*, Brother.

**डिमट,** *a.*, Vile, unclean, impure.

**डरोमा,** *n. m.*, Trust, confidence, expectation.

**डरक,** *n. f.*, Tomorrow.

**डला,** *n. m.*, Benefit, good. *a.*, Good, respectable. *ad.*, Well.

**डनखला,** *v. i.*, To flame up, flare up, to burn fiercely; to fly into a rage.

**डाघी,** *n. m.*, Brother.

**डाघि,** *n. m.*, Rate, price; Respect, reverence.

**डाघिला,** *v. i.*, To be agreeable, pleasant, suitable.

**डाधा,**  
**डाधिमा,** } *n. f.*, Language.

**डाग,** *n. m.*, Fate, fortune, good fortune, portion; (used in the pl. in the sense of fortune, &c.)

**डागदान,** } *a.*, Fortunate.

**डागो,**

**डांडा,** *n. m.*, A vessel.

**डाखे,** *pp.*, In the estimation of.

**डाड,** *n. f.*, Kind, sort.

**डानी,** *n. f.*, Hindering, opposition, putting obstacles.

**डाघना,** *n. m.*, A caste of Hindus.

**डार,** *n. m.*, A load, burden.

**डारा,**  
**डारी,** } *a.*, Heavy, large.

**डाखना,** *v. t.*, To seek, to look for, to search for, to investigate.

**डादां,** } *conj.*, If I, you, he,  
**डादे,** } &c., like; although.

**डिंहा,**  
**डिंहिमा,** } *n. f.*, Alms.

**डिगघि,** *n. m.*, Brother.

**डी,** *ad.*, Also, too, still, even.

**डोड,** *n. f.*, A crowd.

**डूम,** *n. m.*, Habit.

**डुंध,** *n. f.*, Hunger.

**डुंधा,** *a.*, Hungry.

**डुंनला,** *v. i.*, To be parched, roasted, baked; to be heated with anger.

**डुंनो,** *n. f.*, Greens boiled and fried.

**डुंड,** *n. f.*, Crying violently, wailing; roaring, (as a lion, &c.)

**डुलाघिला,** *v. t.*, To forget; to



cause to forget.

**ਭੂ**, *n. f.*, Land, earth, ground.

**ਭੂਆ**, *n. f.*, A father's sister.

**ਭੂਮ**, } *n. f.*, Land, earth,  
**ਭੂਮੀ**, } ground.

**ਭੇਉਣਾ**, *v. t.*, To wet.

**ਭੇਜਣਾ**, *v. t.*, To send.

**ਭੇਟ**, *n. f.*, A sacrifice, an offering.

**ਭੇਡ**, *n. f.*, A sheep.

**ਭੇੜ**, } *n. m.*, A secret, mys-  
**ਭੇਦ**, } tery; difference.

**ਭੇੜਨਾ**, *v. t.*, To shut.

**ਭੈ**, *n. m.*, Fear, dread.

**ਭੈਲ**, *n. f.*, Sister.

**ਭੈੜਾ**, *a.*, Wicked.

**ਭੌ**, *n. f.*, Land, earth, ground.

**ਭੋਗਣਾ**, *v. t.*, To enjoy, to suffer.

**ਭੋਜਨ**, *n. m.*, Food, provisions.

**ਭੌਂ**, *n. m.*, Dizziness.

**ਭੌਂਕਣਾ**, *v. i.*, To bark. [ished.

**ਭੌਂਦਲਣਾ**, *v. i.*, To be aston-

**ਭੌਂਗ**, *n. m.*, A bumble bee.

### ਮ

**ਮਸਹੂਰ**, *a.*, Known, celebrated, noted, famous. [skin.

**ਮਸਕ**, *n. f.*, A *mashak*, a water

**ਮਸਤ**, *a.*, Intoxicated, lustful.

**ਮਸਤਾਨਾ**, *a.*, Intoxicated, lustful, in a state of mental intoxication or exaltation.

**ਮਸੰਦ**, *n. m.*, A *gurú's* priest; one who receives offerings, and presents them to the *gurú*.

**ਮਸਾਹੂਰ**, *a.*, i. q. **ਮਸਹੂਰ**.

**ਮਸੀਤ**, *n. f.*, A mosque.

**ਮਰੰਤ**, *n. m.*, The head of a college of *Sádhs*.

**ਮਰੰਤਲੀ**, *n. f.*, The wife of a *mahant*.

**ਮਹਲ**, *n. m.*; Palace.

**ਮਹਾ**, } *a.*, Great, (used in  
**ਮਹਾਂ**, } comp. only.)

**ਮਹਾਤਮਾ**, *n. m.*, A great man, one remarkable for piety.

**ਮਹਾਰਾਜ**, *n. m.*, A title given to God, or to a king; a title of respect applied to anyone in addressing him.

**ਮਹਾਰਾਜਾ**, *n. m.*, A king, (a title of higher dignity than that of **ਰਾਜਾ**.)

**ਮਹਿਮਾ**, *n. f.*, Greatness, grandeur, glory.

**ਮਹੀਂ**, *n. f.*, A buffalo cow.

**महीना**, *n. m.*, A month.  
**मयुरा**, *n. m.*, The name of a poisonous plant.  
**मैदी**, *n. f.*, Indian corn, maize.  
**मंघी**, *n. f.*, A fly, a bee.  
**मधीर**, *n. m.*, A honey bee; a honey comb.  
**मंगला**, *v. t.*, To ask for, to beg, to demand.  
**मंगडा**, *n. m.*, A beggar.  
**मंगर**, *pp.*, Behind, after. *ad.*, Afterwards. (c. w. Gen. or Abl.)  
**मंगलुला**, *v. t.*, To send for, to procure.  
**मंढी**, *n. f.*, A fish.  
**मनष**, *n. m.*, Religion.  
**मंजा**, *n. m.*, A charpoy, a cot.  
**मनाल**, *n. f.*, Power, ability.  
**मंजी**, *n. f.*, A small charpoy or cot.  
**मनुर**, *n. m.*, A labourer, coolie.  
**मनुरी**, *n. f.*, Labour, wages.  
**मंडल**, *n. m.*, A circle, an orb, the disk (of the sun or moon) circumference, enclosure.  
**मंडली**, *n. f.*, An assembly, company, crowd.

**मल**, *n. m.*, A maund=40 मेर, or about 82 lb.  
**मड**, *n. m.*, Religion, a form of religion, a religious sect.  
**मंड**, *n. f.*, Advice, counsel, instruction, wisdom, prudence.  
**मड**, *ad.*, Not.  
**मंडी**, *n. m.*, A counsellor, an adviser.  
**मडालष**, *n. m.*, Purpose.  
**मंषा**, *n. m.*, Forehead.  
**मंदर**, *n. m.*, A palace, a large building, a temple.  
**मंदरमा**, *n. m.*, A school.  
**मंदा**, *a.*, Bad.  
**मपरा**, *a.*, Of medium height, (a person).  
**मन**, *n. m.*, Mind, heart.  
**मंनला**, *v. t.*, To obey, to mind, to observe, to agree to, to acquiesce; to believe, to believe in; to regard.  
**मनालुला**, *v. t.*, To pacify, to appease, to please, to persuade.  
**मने**, *a.*, Forbidden.  
**मनेरष**, *n. m.*, Desire, wish, purpose, intention.  
**मरनी**, *n. f.*, Will, wish.

**ਮਰਦਾਨਾ**, A man's name.  
**ਮਰਨ**, *n. m.*, Dying, death.  
**ਮਰਨਾ**, *v. i.*, To die.  
**ਮਰਾਮੀ**, *n. m.*, The name of a caste of Muhammadans.  
**ਮਰੇੜਨਾ**, *v. t.*, To twist.  
**ਮਰਨਾ**, *v. t.*, To rub, to wring (the hands). [waterman.  
**ਮਠਾਰ**, *n. m.*, A boatman, a  
**ਮਲੂਮ**, *a.*, Known, perceived.  
**ਮਾਂ**, *n. f.*, Mother.  
**ਮਾਇਆ**, *n. f.*, Error, delusion, wealth, money.  
**ਮਾਈ**, } *n. f.*, Mother.  
**ਮਾਉ**, }  
**ਮਾਸ**, *n. m.*, Meat, flesh.  
**ਮਾਛੀਵਾੜਾ**, The name of a town.  
**ਮਾਲਮ**, *n. m.*, A man.  
**ਮਾਲਕ**, A boy's name.  
**ਮਾਡਾ**, *n. f.*, Mother; the goddess of smallpox, smallpox.  
**ਮਾਪੇ**, *n. m.*, Parents, (pl. only).  
**ਮਾਮਲਾ**, *n. m.*, Revenue, land rent or tax.  
**ਮਾਜਾ**, *n. f.*, i. q. ਮਾਇਆ.  
**ਮਾਰ**, *n. f.*, A stroke, blow, stripe. [to kill.  
**ਮਾਰਨਾ**, *v. t.*, To strike, to beat,

**ਮਾਰੇ**, *pp.*, By reason of.  
**ਮਾਲ**, *n. m.*, Property, merchandize, wealth, goods; cattle.  
**ਮਾਲਕ**, *n. m. f.*, Owner, master, mistress.  
**ਮਾੜਾ**, *a.*, Bad.  
**ਮਿਆਉਣਾ**, *v. i.*, To *miaun* (like a cat).  
**ਮਿਹਨਤ**, *n. f.*, Labour, toil.  
**ਮਿਹਰਵਾਨ**, *a.*, Kind, gracious.  
**ਮਿੱਟੀ**, *n. f.*, Earth, dust.  
**ਮਿੱਠਾ**, *a.*, Sweet.  
**ਮਿਠਿਆਈ**, *n. f.*, Sweets.  
**ਮਿਲਕਣਾ**, *v. i.*, To bleat.  
**ਮਿਤ੍ਰ**, *n. m. f.*, A friend.  
**ਮਿਰਾਸੀ**, *n. m.*, The name of a caste of Muhammadans. i. q. ਮਰਾਮੀ.  
**ਮਿਲਨਾ**, *v. i.*, To meet; to agree, to tally, to correspond, to be like; to be united, to be mixed, to be joined; to be found, to come to hand, to be got, to be attained; to visit.  
**ਮੀਂਹ**, *n. m.*, Rain.  
**ਮੀਛਲ**, *n. f.*, The ordure of the goat, hare, rat, &c.

ਮੀਚਲਾ, } *v. t.*, To close (the  
ਮੀਟਲਾ, } eyes), to shut  
(the hand or mouth).

ਮੁਆਤਾ, *n. m.*, A wisp of  
straw, coarse grass, &c.,  
used as a torch.

ਮੁਸਲਮਾਨ, *n. m.*, } A Mu-  
ਮੁਸਲਮਾਨੀ, *n. f.*, } hamma-  
dan.

ਮੁਹਰੇ, *ad.*, Before, in front.

ਮੁੱਕਲਾ, *v. i.*, To fail, to cease,  
to come to an end, to be  
used up.

ਮੁਕਤ, } *n. f.*, Release, salva-  
ਮਕਤਿ, } tion, deliverance  
from transmigration.

ਮੁੱਕਰਨਾ, *v. i.*, To deny, to re-  
fuse. [the fist.

ਮੁੱਕੀ, *n. f.*, The fist, a blow with

ਮੁੱਖ, *n. m.*, The mouth, the face.

ਮੁਖ, } *a.*, Principal, chief,

ਮੁੱਖ, } first, most important.

ਮੁੱਠੀ, *n. f.*, A handful.

ਮੁੱਡਾ, *n. m.*, A boy, a son.

ਮੁੱਢ, } *n. m.*, The beginning,

ਮੁੱਢ, } origin, root, *ad.*,

*pp.*, Near, by, beside.

ਮੁਨਿ, *n. m.*, A devotee, a saint,  
a sage.

ਮੁਰਗਾਈ, } *n. f.*, A water  
ਮੁਰਗਾਬੀ, } fowl, a wild  
duck.

ਮੁਰਦਾ, *n. m.*, A corpse.

ਮੁੱਲ, *n. m.*, Price.

ਮੁਲਖ, *n. m.*, A country.

ਮੁਲਤਾਨ, The name of a city.

ਮੁੱਲੀ, *n. m.*, A Muhammadan  
priest.

ਮੁਲਾਕਾਤ, *n. f.*, Meeting, ac-  
quaintance.

ਮੁੜ, *ad.*, Again.

ਮੁੜਨਾ, *v. i.*, To turn, to re-  
turn. [face.

ਮੂੰਹ, *n. m.*, The mouth, the

ਮੂੰਹਕਾਲਖ, *n. f.*, Shame, dis-  
grace. (lit., blackness of  
face.)

ਮੁਜਬ, *pp.*, According to.

ਮੁਰਖ, *n. m.*, } A fool.

ਮੁਰਖਲੀ, *n. f.*, }

ਮੁਰਛਾ, *n. f.*, Fainting.

ਮੁਰਤ, *n. f.*, An image, a pic-  
ture, an idol.

ਮੁਰਤੀ, *n. f.*, An idol.

ਮੇਲਾ, *n. m.*, A fair, a collec-  
tion of people at a shrine,  
bathing place, &c., a crowd,  
a multitude.

- भैंस**, *n. f.*, A buffalo cow.  
**मैल**, *n. f.*, Filth, impurity.  
**मैला**, *a.*, Dirty.  
**मेची**, *n. m.*, A shoemaker.  
**मेढा**, *n. m.*, The shoulder.  
**मेर**, *n. m.*, A peacock.  
**मेड़ना**, *v. t.*, To turn, to turn back, to return, to twist, to bend.  
**मेड**, *n. f.*, Death.  
**मेलदी**, *n. m.*, A Muhammadan priest; one proficient in Arabic and Persian.

### ज

- जा**, *conj.*, Or, either.  
**जाद**, *n. f.*, Memory.  
**जात**, *n. m.*, A friend.  
**जातों**, *a.*, Eleven.

### उ

- उमना**, *n. f.*, The tongue.  
**उमा**, *n. m.*, A rope.  
**उमालदार**, *n. m.*, A native cavalry officer commanding a उमाला.  
**उमाला**, *n. m.*, A cavalry company.  
**उमी**, *n. f.*, A rope, (smaller than a उमा.

- उमेष्टी**, *n. f.*, Food, victuals.  
**उगड़ल**, The name of a village.  
**उरिहा**, *v. i.*, To stay, to continue, to live, to dwell.  
**उरिड**, *a.*, Free, exempt.  
**उंधला**, *v. t.*, To put, to place, to keep.  
**उंग**, *n. m.*, Colour, paint, dye-stuff; manner, method, sort; amusement, merriment; pleasure; purpose will, (of God).  
**उंचला**, *v. t.*, To make, to create, to compose.  
**उंनहा**, *v. i.*, To be satisfied, satiated.  
**उडन**, *n. m.*, A gem, a jewel, a precious stone.  
**उंन**, *n. f.*, A woman, wife.  
**उंष**, *n. m.*, God.  
**उंडहा**, *v. i.*, To low, (as a cow).  
**उमहा**, *v. i.*, To go about, to wander about, to make a circuit.  
**उळना**, *v. i.*, To meet, to be joined, to be united, to be mixed.

**मल्लोत्सवा**, *v. t.*, To mingle, to join, to unite.

**राष्ट्रि**, *n. m.*, A title among Rájputés.

**राह**, *n. m. f.*, A road, way, means.

**रात्री**, *n. m.*, A traveler.

**रात्री**, *pp.*, By means of. (Strictly this is the Loc. of राह.)

**राक्षस**, } *n. m.*, A demon.  
**राधस**, }

**राक्षी**, *n. f.*, Protection, watching, keeping.

**राग**, *n. m.*, A tune, musical mode; music.

**राज**, *n. m.*, Kingdom, rule, dominion; a mason, a brick layer.

**राजपुत्र**, *n. m.*, The name of a caste or tribe.

**राजा**, *n. m.*, A king, a rájá.

**राज्ञी**, *a.*, Pleased, happy, contented; in health, well.

**राज्ञी**, *n. f.*, A queen.

**रात्र**, *n. f.*, Night.

**राज**, *n. m.*, Name of the rájá of Ajodhiá.

**राज नाम**, A man's name.

**राज नाम**, A man's name.

**राज नाम**, A man's name.

**रिधि**, } *n. m.*, A sage.  
**रिधी**, }

**रिंगला**, *v. i.*, To low, (as a buffalo).

**रीत**, *n. f.*, Rite, ceremony, custom, method, habit, way.

**रुहला**, *v. i.*, To be occupied, to be engaged, to be busy.

**रुत**, *n. f.*, Season.

**रुपला**, *v. t.*, i. q. **रुहला**.

**रुपटीभा**, *n. m.*, A rupee, money.

**रुपा**, *n. m.*, Silver (of an inferior quality).

**रुपैया**, *n. m.*, A rupee, money.

**रुप**, *n. m.*, Form, shape.

**रुपदडी**, A woman's name.

**रे**, *int.*, O. (implies disrespect).

**रेड्डी**, *n. f.*, A kind of sweets.

**रेड**, *n. f.*, Sand.

**रेगी**, *n. f.*, A desert, a wilderness, a solitary place.

**रेख**, *n. m.*, Cash, ready money.

**रेख**, *n. f.*, Hinderance, obstacle, check, interruption.

**रेखला**, *v. t.*, To prevent, to

restrain, to hinder, to block up, to obstruct.

**रोग**, *n. m.*, Sickness, disease.

**रोज**, *n. m.*, A day. *ad.*, Daily.

**रोजा**, *n. m.*, Fasting, (according to Muhammadan rites).

**रोटी**, *n. f.*, Bread, a loaf, a *chapáti*, food in general, any meal.

**रोहा**, *v. i.*, To cry.

**रोझा**, *n. m.*, A hard clod, a brick-bat.

**रोझा**, *n. m.*, } Noise, tumult,  
**रोझी**, *n. f.*, } disorder,  
uproar.

### ल

**लटो**, *pp.*, For.

**लहिहा**, *v. i.*, To come down, to descend, to subside.

**लहिहा**, A man's name.

**लहौर**, The name of a city, Lahore.

**लंब**, *n. m.*, The loins.

**लंबड़**, *n. m. f.*, Wood, a log, a stick.

**लंबड़ी**, *n. f.*, Wood, a stick.

**लंब**, *a.*, A lac, = 100,000.

**लभहा**, *v. i.*, To pass along, to pass by or over.

**लभहा**, *v. t.*, To understand, to comprehend; to see.

**लभाड़िहा**, *v. t.*, To carry across, to cause to pass by, or to pass over.

**लग**, *pp.*, To, as far as, till. (c. w. Loc.)

**लंगहा**, *v. i.*, To be applied; to touch, to adjoin; to be connected, to be attached; to bear a relation; to seem, to appear; to be fixed; to begin; to happen, to befall; to be engaged; to take root.

**लंगहा**, *v. i.*, To limp.

**लंगड़ा**, *a.*, Lame.

**लगाड़िहा**, *v. t.*, i. q. **लाड़िहा**.

**लंथहा**, *v. i.*, To pass along, to pass by, to cross over.

**लंथाड़िहा**, *v. t.*, To carry across, to take by, or over.

**लंहा**, *a.*, Lame. [beam.

**लंठा**, *n. m.*, Longcloth; a

**लंड**, *n. f.*, A leg.

**लडाड़ना**, *v. t.*, To tread down, to trample under foot.

**लदहा**, *v. t.*, To load, to lade. *v. i.*, To be loaded.

**लंघरदार**, *n. m.*, A head man of a village.

**ਲੱਭਣਾ**, *v. t.*, To seek, to search; to find, to obtain. *v. i.*, To be found, to be obtained. (c. w. Dat. case; e. g., ਮੈਂ ਨੂੰ ਲੱਭਿਆ, 'it was found,' or 'obtained,' 'by me,' 'I found,' &c.)

**ਲੰਮਾ**, *a.*, Long, tall.

**ਲਲਚੇੜੀ**, The name of a village.

**ਲੜਕੀ**, *n. f.*, A girl.

**ਲੜਨਾ**, *v. t.*, To fight, to quarrel, to sting.

**ਲੜਾਈ**, *n. f.*, War, battle, fighting, quarrel, dispute.

**ਲਾਉਣਾ**, *v. t.*, To apply, to impose, to attach, to join; to set, to plant; to put, to place; to inflict; to shut, to fasten; to spread; to employ, to use, to set to work, to impute, to charge.

**ਲਾਗੂ**, *v. t.*, To bring down; to take down, to take off.

**ਲਾਗ**, *pp.*, Near. ਲਾਗ ਲਾਗ, All along by, parallel to.

**ਲਾਠੀ**, *n. f.*, A cane, a staff.

**ਲਾਭ**, *n. m.*, Advantage, gain, profit, benefit.

**ਲਾਭ**, *ad.*, Aside, to one side.

**ਲਾਲ**, *a.*, Red.

**ਲਾਲਚੀ**, *a.*, Covetous.

**ਲਾਲਾ**, *n. m.*, A title given to Hindú gentlemen of the Khattrí or Báníán castes; a father.

**ਲਾਲੂ**, A man's name.

**ਲਿਆਉਣਾ**, *v. t.*, To bring.

**ਲਿੱਸਾ**, *a.*, Thin, emaciated.

**ਲਿਖਣਾ**, *v. t.*, To write.

**ਲੀਨ**, *a.*, Immersed, absorbed.

**ਲੀੜਾ**, *n. m.*, Cloth, pl., clothes.

**ਲੁਹਾਰ**, *n. m.*, A blacksmith.

**ਲੁੱਟਣਾ**, *v. t.*, To loot, to rob; to plunder.

**ਲੁਢੇਗਲਾ**, The name of a city, Ludhiana.

**ਲੂ**, *n. f.*, The hot wind.

**ਲੂਣ**, *n. m.*, Salt.

**ਲੇਖ**, *n. m.*, Fate, destiny, fortune.

**ਲੇਖਾ**, *n. m.*, An account.

**ਲੈਣਾ**, *v. t.*, To take, to receive.

**ਲੋਹ**, *n. m.*, Iron.

**ਲੋਕ**, *n. m.*, A person; world.

**ਲੋਥ**, *n. f.*, A dead body, a corpse.

**ਲੋਭ**, *n. m.*, Covetousness.



लैडल, *f.*, }  
 लैडी, *m.*, } *a.*, Covetous.

लैल, *n. f.*, Need.

लैलना, *v. t.*, To desire, to want,  
 to need.

### ह

हम, *n. m.*, Power, authority,  
 control.

हमला, *v. i.*, To dwell, to re-  
 side; to be inhabited, to be  
 built.

हमड, }  
 हमडु, } *n. f.*, A thing.

हगाडुला, *v. t.*, To cause to  
 flow, to shed (tears).

हगुटी, *n. f.*, A wife.

हंथरा, *a.*, Divided, separate;  
 diverse, different.

हगला, *v. i.*, To run, to flow,  
 to blow.

हडेरा, *n. m.*, A colt.

हंटला, *v. i.*, To change, to be  
 changed.

हडा, *a.*, Great, large, aged;  
 an ancestor. *ad.*, Very.

हडेरा, *a.*, Great, large; an  
 ancestor.

हंढला, *v. t.*, To cut, to bite,  
 to reap, to kill.

हडन, *n. m.*, One's native land.

हंप, *a.*, More, greater.

हपला, *v. i.*, To increase, to  
 advance, to grow.

हपाडुला, *v. t.*, To increase,  
 to enlarge, to lengthen.

हर, *n. m.*, A blessing, a bride-  
 groom.

हरग, *n. m.*, A year.

हरधा, *n. f.*, Rain.

हरड, *n. m.*, A fast, fasting,  
 (according to Hindú rites).

हरडला, *v. i.*, To have deal-  
 ings; to occur, to happen.

हरडला, *v. t.*, To use, to spend;  
 to practice.

हल, } *n. f.*, Side, direction.

हंळ, } *pp.*, Towards.

हलना, *v. i.*, To enter.

हामडे, *pp.*, For, for the sake of.

हामना, *n. f.*, Smell, odour.

हाग, *int.*, Good! capital! bravo!

हागगुरु, *n. m.*, A title of God.

हागी, *n. f.*, Ploughing, agri-  
 culture.

हागुला, *v. t.*, To wield, to use,  
 to plough.

हाङ्ग, *pp.*, Like.

हांपा, *n. m.*, Increase, surplus.

**हार**, *n. f.*, Time, turn.  
**हारता**, *n. f.*, A narrative, relation, tale.  
**हारना**, The name of a city.  
**हारी**, *n. f.*, Time, turn.  
**हाजना**, *v. t.*, To introduce, to cause to enter, to bring in.  
**हिकला**, *v. i.*, To be sold, to sell.  
**हिषे**, *pp.*, In, in relation to, with regard to.  
**हिं**, *pp.*, In, among.  
**हिचार**, *n. m.*, Thought, consideration, judgement.  
**हिचारना**, *v. t.*, To think, to consider, to judge.  
**हिचारा**, *a.*, Helpless, forlorn, desolate.  
**हिंदिग्ना**, *n. f.*, Science, learning, knowledge.  
**हिनाम**, } *n. m.*, Annihilation,  
**हिनाग**, } tion, destruction,

perdition.  
**हिड्ड**, *n. m.*, Ashes rubbed on the body by Hindú ascetics.  
**हिरलाप**, *n. m.*, Sorrow, grief, mourning, lamentation.  
**हिहार**, *n. m.*, A marriage.  
**ही**, *a.*, Twenty.  
**हेगना**, *n. m.*, A yard, a court.  
**हेखला**, *v. t.*, To see, to look, to look at.  
**हेचला**, *v. t.*, To sell.  
**हेद**, *n. m.*, The name of four sacred books of the Hindús.  
**हेर**, *n. f.*, Time, turn.  
**हेल**, *n. f.*, A vine.  
**हेला**, *n. m.*, Time.  
**हेम**, *n. m.* The name of a Hindú caste.  
**हेद**, *n. m.*, A doctor, a physician.  
**हेर**, *n. m.*, Enmity, hatred.  
**हेरी**, *n. m.*, An enemy.

## ENGLISH VOCABULARY.

A, ਇੱਕ.

Accounts, ਹਿਸਾਬ, *m.*Ache, *v. i.*, ਦੁਖਲਾ.Admonish, *v. t.*, ਸਮਝਾਉਣਾ.Afraid, To be, *v. i.*, ਡਰਨਾ.

Afterwards, ਪਿੱਛੇ.

Again, ਫੇਰ.

Age, ਉਮਰ, *f.*Agree, *v. i.*, ਮੰਨਣਾ.Air, ਹਵਾ, *f.*Alight, *v. i.*, ਉਤਰਨਾ.

All, ਸਾਰਾ, ਸਭ.

Alone, ਛੱਲਾ, ਇਕੱਲਾ.

Always, ਨਿੱਤ, ਸਦਾ.

Among, ਵਿੱਚ, ਵਿਖੇ.

And, ਅਤੇ, ਤੇ, ਅਰ.

Anger, ਕਰੋਧ, ਰੋਧ, *m.*Anna, ਆਂਨਾ, *m.*

Another, ਹੋਰ, ਦੂਜਾ, ਦੁਆ.

Any, ਕੋਈ, ਕੁਛ, ਕੁਝ, ਕੁੱਝ, ਕੁੱਝੀ.

Anyone, ਕੋਈ.

Anyone else, ਹੋਰ ਕੋਈ.

Anything, ਕੁਛ, ਕੁਝ, ਕੁੱਝ, ਕੁੱਝੀ.

Anywhere, ਕਿਤੇ.

Appear, *v. i.*, ਦਿਸਣਾ.Appoint, *v. t.*, ਵਾਪਣਾ.Army, ਫੌਜ, *f.*Armpit, ਕੱਛ, *f.*Around, ਆਲੇ ਦੁਆਲੇ, ਲਾਂਭ  
ਛਾਂਡ, ਇਰਦਗਿਰਦ, ਗਿਰਦ.Arrive, *v. i.*, ਪਹੁੰਚਣਾ, ਅੱਪੜ-  
ਨਾ, ਉੱਪੜਨਾ.Arsenic, ਸੰਧੀਆ, *m.*

As, ਜਿਹਾ, ਜੇਹਾ.

Ask, *v. t.*, ਪੁੱਛਣਾ.Ask for, *v. t.*, ਮੰਗਣਾ.

As long as, ਜਿਚਿਰ.

Assembled, ਕੱਠੇ.

Astonish, *v. t.*, ਹੈਰਾਨ ਕਰਨਾ.

At, ਪਰ, ਉਤੇ.

At first, ਪਹਿਲਾਂ, ਪਹਿਲੇ.

Atheist, ਨਾਸਤਿਕ, *m.*

At once, ਹੁਣੇ.

Bad, ਮਾੜਾ.

Baggage, ਅਸਬਾਬ, *m.*Bake, *v. t.*, ਪਕਾਉਣਾ.Bamboo, ਬਾਂਸ, *m.*

Bank, (shore) ਕੰਢਾ, *m.*  
 Banyan tree, ਬੈਂਗਲ, *f.*  
 Bare, ਨੰਗਾ.  
 Basket, ਟੋਕਰਾ, *m.* ਟੋਕਰੀ, *f.*  
 Battle, ਲੜਾਈ, *f.*  
 Bázár, ਬਜ਼ਾਰ, *m.*  
 Be, *v. i.*, ਹੋਣਾ.  
 Beam, ਸਤੀਰ, *m.*  
 Bear, *v. t.*, ਝੱਲਣਾ.  
 Beat, *v. t.*, ਮਾਰਨਾ.  
 Beautiful, ਸੁਹਣਾ.  
 Because, ਕਿ, ਜੋ, ਕਿਉਂਕਿ, ਕਿਉਂ-  
 ਜੋ, ਇਸ ਲਈ ਜੋ, &c.  
 Become, ਹੋਣਾ, ਹੋ ਜਾਣਾ.  
 Bed, ਮੰਜਾ, *m.*, ਮੰਜੀ, *f.*  
 Bed (of a garden), ਕਿਅਮਾਰ, *m.*,  
 ਕਿਅਮਾਰੀ, *f.*  
 Before, ਅੱਗੇ.  
 Beg (alms), *v. t.*, ਮੰਗਣਾ, ਭਿੱ-  
 ਛਿਅ ਮੰਗਣਾ.  
 Begin, *v. t.*, ਸ਼ੁਰੂ ਕਰਨਾ, *v. i.*,  
 ਸ਼ੁਰੂ ਹੋਣਾ, ਲੱਗਣਾ.  
 Behind, ਪਿੱਛੇ.  
 Believe, *v. t.*, ਮੰਨਣਾ.  
 Believe in, *v. t.*, ਮੰਨਣਾ.  
 Bend down, *v. i.*, ਝੁਕਣਾ.  
 Besides, ਨਾਲੇ.

Bird, ਪੰਛੀ, ਪੰਖੇਰੂ, *m.*  
 Black, ਕਾਲਾ.  
 Blacksmith, ਲੁਹਾਰ, *m.*  
 Blaze, *v. i.*, ਬਲਨਾ, ਭੜਕਣਾ.  
 Blind, ਅੰਨਾ.  
 Blue, ਨੀਲਾ.  
 Boat, ਬੋਤੀ, *f.*  
 Book, ਪੋਥੀ, *f.*  
 Bookcase, ਅਲਮਾਰੀ, *f.*  
 Born, To be, *v. i.*, ਪੈਦਾ ਹੋਣਾ,  
 ਪੈਦੇ ਹੋਣਾ, ਜੰਮਣਾ.  
 Bottle, ਬੋਤਲ, ਸੀਸੀ, *f.*  
 Box, ਸੰਢਕ, *m.*  
 Boy, ਮੁੰਡਾ.  
 Bracelet, ਚੁੜੀ, *f.*  
 Brackish, ਖਾਰਾ.  
 Brahman, ਬ੍ਰਾਹਮਣ, ਬ੍ਰਾਮਣ,  
 ਬ੍ਰਾਹਮਣ, *m.*  
 Branch, ਟਹਿਲੀ, ਡਾਝੀ, *f.*  
 Bread, ਰੋਟੀ, *f.*  
 Break, *v. t.*, ਤੋੜਨਾ, ਭੰਨਣਾ.  
 Break, *v. i.*, ਟੁੱਟਣਾ.  
 Brick, ਇੱਟ, *f.*  
 Brickbat, ਰੋੜਾ, *m.*  
 Bridge, ਪੁਲ, *m.*  
 Bring, *v. t.*, ਲਿਆਉਣਾ, ਲੈ  
 ਆਉਣਾ.

Broad, **ਚੋੜਾ**, **ਚਉੜਾ**.  
 Brother, **ਭਾਈ**, **ਭਰਾਉ**, **ਭਰਾ**.  
 Brother in law, **ਜਵਾਈ**.  
 Buffalo, **ਮਹੀਂ**, **ਮੈਂਹ**, *f.*  
 Build, *v. t.*, **ਬਣਾਉਣਾ**.  
 Bullock, **ਬਲਦ**, **ਬੈਲਦ**, **ਬੈਲ**.  
 Burn, *v. t.*, **ਜਾਲਣਾ**, **ਜਲਾਉਣਾ**, **ਫੁਕਣਾ**, **ਮਾੜਣਾ**, **ਬਾਲਣਾ**.  
 Burn, *v. i.*, **ਜਲਣਾ**, **ਜਲਣਾ**, **ਬਲਣਾ**, **ਮੜਣਾ**, **ਫੁਕਣਾ**.  
 Bush, **ਬੂਟਾ**, *m.*  
 Business, **ਕੰਮ**, *m.*  
 But, **ਪਰ**.  
 Buttermilk, **ਛਾਹ**, *f.*  
 Buy, *v. t.*, **ਖਰੀਦਣਾ**, **ਮੁੱਲ ਲੈਣਾ**.  
 By, **ਕੇਲ**, **ਭੇ**, **ਭੇਂ**, **ਬੀਂ**.  
 By reason of, **ਮਾਰੇ**.  
 Calamity, **ਬਲਾ**, *f.*  
 Call, *v. t.*, **ਮੰਦਣਾ**, **ਬੁਲਾਉਣਾ**.  
 Call (shout) *v. i.*, **ਹਾਕ ਮਾਰਨੀ**.  
 Camel, **ਉਠ**, *m.*, **ਉਠਲੀ**, *f.*  
 Camping ground, **ਪੜਾਉ**, *m.*  
 Canal, **ਨਹਿਰ**, *f.*  
 Carpenter, **ਤਖਾਲ**, **ਤਰਖਾਲ**.

Carriage, **ਗੱਡੀ**, *f.*  
 Cart, **ਗੱਡਾ**, *m.*, **ਗੱਡੀ**, *f.*  
 Caste, **ਜਾਤ**, *f.*  
 Cat, **ਬਿੱਲਾ**, *m.*, **ਬਿੱਲੀ**, *f.*  
 Catch, *v. t.*, **ਪਕੜਨਾ**, **ਫਕੜਨਾ**, **ਫੜਨਾ**.  
 Catch fire, *v. i.*, **ਅੱਗ ਲੱਗਣੀ**.  
 Cattle, **ਝੰਗਰ**, *m.*  
 Certainly, **ਜਰੂਰ**, **ਨਿਸੰਗ**.  
 Chapáti, **ਰੋਟੀ**.  
 Charpoy, **ਚਰਪਾਈ**, **ਮੰਜੀ**, *f.*  
**ਮੰਜਾ**, *m.*  
 Child, **ਬਾਲਕ**, *m.* *f.*  
 Cholera, **ਚੈਨਾ**, *m.*  
 Circumstances, **ਹਾਲ**, *m.*  
 City, **ਸਹਿਰ**, *m.*  
 Clean, **ਸਾਫ**.  
 Cleverness, **ਚਤਰਾਈ**, *f.*  
 Closet, **ਅਲਮਾਰੀ**, *f.*  
 Cloth, **ਕੱਪੜਾ**, **ਲੀੜਾ**, *m.*  
 Clothes, **ਕੱਪੜੇ**, **ਲੀੜੇ**, **ਬਸਤ**, *m.*  
 Coal, **ਕੋਇਲਾ**, *m.*  
 Cold, *n. m.*, **ਪਾਠਾ**, **ਜਾੜਾ**.  
 Cold, *a.*, **ਠੰਡਾ**.  
 Come, *v. i.*, **ਆਉਣਾ**.  
 Come down, *v. i.*, **ਉਤਰਨਾ**.

Come out, *v. i.*, ਨਿਕਲਨਾ.  
 Complain, *v. i.*, ਸਿਖਾਇਤ ਕਰ-  
 ਨੀ.  
 Complete, *v. t.*, ਪੂਰਾ ਕਰਨਾ.  
 Complete, To be, *v. i.*, ਪੂਰਾ ਹੋ-  
 ਲਾ.  
 Condition, ਹਾਲ, *m.*  
 Confidence, ਭਰੋਸਾ, *m.*  
 Conquer, *v. t.*, ਜਿੱਤਲਾ.  
 Consider, (regard) *v. t.*, ਜਾਣ-  
 ਨਾ.  
 Consider, (think upon) *v. t.*,  
 ਮੈਚਲਾ, ਬਿਚਾਰ ਕਰਨਾ.  
 Constable, ਸਿਪਾਹੀ.  
 Cook, *v. t.*, ਪਕਾਉਲਾ.  
 Coolie, ਮਜ਼ਦੂਰ, ਕੁਲੀ.  
 Cotton (raw), ਕਪਾਹ, ਕੁਪਾਹ, *f.*  
 Country, ਦੇਸ, *m.*  
 Court (yard), ਬੇਹੜਾ, ਵੇਹੜਾ,  
*m.*  
 Cow, ਗਾਈ, ਗਊ.  
 Crazy, ਕਮਲਾ.  
 Create, *v. t.*, ਪੈਦਾ ਕਰਨਾ, ਉਤ-  
 ਪਤ ਕਰਨਾ, ਰਚਲਾ.  
 Crop, (summer) ਸਾਉਣੀ, *f.*,  
 (winter) ਹਾੜੀ, *f.*  
 Cross, *v. t.*, ਲੰਘਲਾ, ਲਖਲਾ,  
 ਨੰਘਲਾ.

Crow, ਕਾਉਂ, ਕਾਂਗ, *m.*  
 Crowd, ਭੀੜ, *f.*  
 Cry, *v. i.*, ਰੋਲਾ.  
 Cubit, ਹੱਥ, *m.*  
 Cup, ਕਟੋਰਾ, ਛੀਨਾ, *m.*  
 Cupboard, ਅਲਮਾਰੀ, *f.*  
 Current, ਪਾਰ, *f.*  
 Cut, *v. t.*, ਵੱਢਲਾ.  
 Daily, ਰੋਜ.  
 Darbār, ਦਰਬਾਰ, *m.*  
 Darkness, ਅਨੇਰਾ, ਹਨੇਰਾ, *m.*  
 Daughter, ਧੀ, ਪੁੱਤੀ.  
 Day, ਦਿਨ, *m.*  
 Day of the month, ਤਰੀਕ, *m. f.*  
 Deep, ਡੂੰਘਾ.  
 Deer, ਹਰਨ, *m.*, ਹਰਨੀ, *f.*  
 Defeat, *v. t.*, ਜਿੱਤਲਾ.  
 Demon, ਰਾਕਸ, ਰਾਖਸ, *m.*  
 Deny, *v. i.*, ਮੁਕਰਨਾ.  
 Detain, *v. t.*, ਰੋਕਲਾ, ਰੋਕ ਰੱਖ-  
 ਲਾ.  
 Die, *v. i.*, ਮਰਨਾ, ਮਰ ਜਾਣਾ.  
 Difficult, ਐਖਾ.  
 Dig, *v. t.*, ਪੱਟਲਾ, ਪੁੱਟਲਾ.  
 Diminish, *v. t.*, ਘਟਾਉਲਾ.  
 Diminish, *v. i.*, ਘਟਲਾ.  
 Dirty, ਮੈਲਾ.

- Disciple, ਸਿੱਖ, *m.*, ਸਿੱਖਣੀ, *f.*  
 Discreet, ਸਿਮਰਾਲਾ.  
 District, ਜਿਲਾ, *m.*  
 Diwálí (a Hindú festival), ਦਿ-  
 ਵਾਲੀ, *f.*  
 Do, *v. t.*, ਕਰਨਾ.  
 Dog, ਭੱਤਾ, *m.*, ਭੱਤੀ, *f.*  
 Donkey, ਗਧਾ, ਗੱਦੇ, ਖੇਤਾ, *m.*,  
 ਗਧੀ, ਖੇਤੀ, *f.*  
 Door, ਦੁਆਰਾ, ਦਰਵਾਜ਼ਾ, *m.*  
 Draw, *v. t.*, ਖਿਚਨਾ. For draw-  
 ing water from a well the  
 word ਭਰਨਾ, 'to fill' is  
 generally used.  
 Drink, *v. t.*, ਪੀਨਾ.  
 Dry, *v. t.*, ਸੁਕਾਉਣਾ.  
 Dry, *v. i.*, ਸੁੱਕਣਾ.  
 Dry, *a.*, ਸੁੱਕਾ, (as applied to  
 bread ਰੁੱਖਾ).  
 Early (in good time), ਸਾਹਰੇ,  
 (early in the morning),  
 ਤੜਕੇ, ਸਵੇਰੇ, ਸਾਹਰੇ.  
 Earring, ਬਾਲਾ, *m.*  
 Earth (the world), ਧਰਤੀ, *f.*  
 Earth (soil, dust), ਮਿੱਟੀ, *f.*  
 Eat, *v. t.*, ਖਾਲਾ, ਛਕਣਾ.  
 Eight, ਅੱਠ.  
 Eighth, ਅੱਠਵਾਂ.  
 Either, ਬੀ, ਭੀ; ਜਾਂ, ਜਾ, ਅਥ-  
 ਵਾ.  
 Elephant, ਹਾਥੀ, *m.*  
 Elephant driver, ਮਹਾਉਤ.  
 England, ਇੰਗਲੈਂਡ.  
 English, The, ਅੰਗ੍ਰੇਜ਼.  
 Entangled, To be, ਫਸਣਾ.  
 Enter, *v. i.*, ਦੜਨਾ.  
 Even, *ad.*, ਬੀ, ਭੀ, ਹੀ.  
 Evening, ਤਕਾਲਾਂ, ਸੰਝ, *f.*  
 Ever, ਕਦੇ.  
 Ever so much, ਕਿੰਨਾ. (pl. Ever  
 so many).  
 Every, ਹਰ, ਹਰੇਕ.  
 Every day, ਰੋਜ਼, ਰੋਜ਼ ਰੋਜ਼,  
 ਰੋਜ਼ ਦਿਹਾੜੇ.  
 Everyone, ਹਰੇਕ, ਹਰ ਕੋਈ.  
 Everything, ਸਭ ਕੁਝ.  
 Except, ਬਿਨਾ.  
 Eye, ਅੱਖ, ਅੱਖੀ, *f.*  
 Face, ਮੂੰਹ, ਮੁਖ, *m.*  
 Fair, *n. m.*, ਮੇਲਾ.  
 Fall, *v. i.*, ਡਿਗਣਾ, ਪੈਣਾ.  
 Fall out (quarrel), ਬਿਗੜਨਾ.  
 Far, ਦੂਰ.  
 Farmer, ਜਿਮੀਂਦਾਰ.

Father, ਪਿਉ, ਪਿਤਾ.  
 Fear, *n. m.*, ਡਰ, ਭੈ.  
 Fear, *v. i.*, ਡਰਨਾ.  
 Feed (an animal), ਚਾਰਨਾ.  
 Fever, ਤਾਪ, *m.*  
 Few, ਥੋੜੇ.  
 Field, ਖੇਤ, *m.*  
 Fierce, ਤੇਜ਼.  
 Fifty, ਪੰਜਾਹ.  
 Fill, *v. t.*, ਭਰਨਾ.  
 Filth, ਗੰਦਗੀ, *f.*  
 Find out *v. t.*, ਮਲੂਮ ਕਰਨਾ.  
 Finish, *v. t.*, ਪੂਰਾ ਕਰਨਾ, ਕਰ  
 ੇ ਲੈਣਾ.  
 Fire, (a gun) *v. i.*, ਦਗਣਾ.  
 Fire, *n. f.*, ਅੱਗ.  
 First, *a.*, ਪਹਿਲਾ.  
 First, *ad.*, ਪਹਿਲਾਂ, ਪਹਿਲੇ.  
 Fish, ਮੱਛੀ, *f.*  
 Five, ਪੰਜ.  
 Flare up, *v. i.*, ਤੜਕਣਾ.  
 Float, *v. i.*, ਤਰਨਾ.  
 Flood, ਹੜ, *m.*  
 Flow, *v. i.*, ਬਹਿਣਾ.  
 Flower, ਫੁੱਲ, *m.*  
 Fly, *v. i.*, ਉਡਣਾ.  
 Fodder, ਨੀਰਾ, *m.*

Food, ਰੋਟੀ.  
 For, ਲਈ.  
 Forgive, *v. t.*, ਬਖਸ਼ਣਾ.  
 Formerly, ਅੱਗੇ.  
 Fort, ਕਿਲਾ, *m.*  
 Forty, ਚਾਲੀ.  
 Found, *v. t.*, ਅਥਾਵ ਕਰਨਾ,  
 ਬਸਾਉਣਾ, ਵਸਾਉਣਾ.  
 Fountain, ਫੁਆਰਾ, *m.*  
 Four, ਚਾਰ.  
 Fourth, ਚੌਥਾ.  
 Friend, ਮੇਲੀ, *m.*, ਮਿਤ੍ਰ, *m. f.*,  
 ਮੇਲਨ, ਮੇਲਣ, *f.*  
 Fruit, ਮੇਵਾ, *m.*  
 Fulfil, *v. t.*, ਪੂਰਾ ਕਰਨਾ.  
 Furniture, ਅਸਥਾਵ.  
 Gamble, *v. i.*, ਜੁਆ ਖੇਡਣਾ.  
 Game, ਸਕਾਰ, *m.*  
 Game (play), ਖੇਡ, ਖੇਲ, *f.*  
 Garden, ਬਾਗ, *m.*  
 Gardener, ਮਾਲੀ.  
 Gate (of a town or village),  
 ਬੂਹਾ, ਦਰਵਾਜਾ, *m.*, (of a  
 garden or enclosure) ਡਾ-  
 ਟਕ, *m.*  
 Gather up, *v. t.*, ਕੱਠਾ ਕਰਨਾ.  
 Germinate, *v. i.*, ਜੰਮਣਾ.



- Get ready, *v. t.*, ਤਿਆਰ ਕਰਨਾ.  
 Get up, *v. i.*, ਉੱਠਣਾ.  
 Get wet, *v. i.*, ਤਿੱਜਣਾ.  
 Girl, ਝੜੀ.  
 Give, *v. t.*, ਦੇਣਾ.  
 Glad, ਪਰਸਿੰਨ.  
 Go, *v. i.*, ਜਾਣਾ, ਚੱਲਣਾ, ਤੁਰ-  
 ਨਾ.  
 Go about, *v. i.*, ਫਿਰਨਾ.  
 Goat, ਬੱਕਰਾ, *m.*, ਬੱਕਰੀ, *f.*  
 God, ਪਰਮੇਸੁਰ; a god, ਦੇਉਤਾ.  
 Goddess, ਦੇਵੀ.  
 Gold, ਸੋਨਾ, ਜੋਇਨਾ, *m.*  
 Goldsmith, ਸੁਨਿਆਰ.  
 Gong, ਘੰਟਾ, *m.*  
 Good, ਚੰਗਾ, ਅੱਛਾ.  
 Goods, ਮਾਲ, *m.*  
 Go out, *v. i.*, ਨਿੱਕਲਣਾ.  
 Government, *n.*, ਸਰਕਾਰ, *f.*; *a.*,  
 ਸਰਕਾਰੀ, ਸਰਕਾਰੂ.  
 Gram, ਢਾਲਾ, *m.*  
 Grass, ਘਾਹ, *m.*; cut grass,  
 ਕੱਖ, *m.*  
 Graze, *v. t.*, ਚਾਰਨਾ, ਚੁਗਾਉਣਾ.  
 Graze, *v. i.*, ਚਰਨਾ, ਚੁਗਣਾ.  
 Great, ਵੱਡਾ.  
 Green, ਹਰਾ.
- Groom, ਸਹੀਸ.  
 Ground, ਜਮੀਨ, ਪਰਤੀ, *f.*  
 Guava, ਅਮਰੂਦ, *m.*  
 Gun, ਬਦਕ, ਬੰਦੂਕ, *f.*; cannon  
 ਤੋਪ, *f.*  
 Habit, ਬਾਲ, *f.*  
 Hailstone, ਉੱਲਾ, ਗੜਾ, *m.*  
 Hair, ਬਾਲ, ਵਾਲ, *m.*  
 Half, ਅੱਧ, ਅੱਧਾ.  
 Hand, *n. m.*, ਹੱਥ.  
 Hand, *v. t.*, ਫੜਾਉਣਾ.  
 Happen, *v. i.*, ਹੋਣਾ, ਹੋ ਜਾਣਾ.  
 Hard, ਕਰੜਾ.  
 Hate, *v. t.*, ਵੈਰ ਰੱਖਣਾ.  
 He, ਉਹ, ਅਹੁ.  
 Head, ਸਿਰ, *m.*  
 Heap, ਢੇਰੀ, *f.*  
 Hear, *v. t.*, ਸੁਣਨਾ.  
 Heat, ਗਰਮੀ, ਤੁਲਖਾਈ, *f.*  
 Heaven, ਅਕਾਸ਼, *m.*; the abode  
 of the righteous ਸੁਰਗ, *m.*  
 Heavy, ਭਾਰਾ, ਭਾਰੀ.  
 Herdsman, ਪਾਲੀ.  
 Here, ਇੱਥੇ, ਐੱਥੇ, ਏੱਥੇ.  
 Hide, *v. t.*, ਛਿਪਾਉਣਾ, ਲੁਕਾਉ-  
 ਣਾ, ਲੁਕੋਣਾ.

Hide, *v. i.*, ਛਿਪਣਾ, ਲੁਕਣਾ.  
 High, ਉੱਚਾ.  
 Hill, ਪਹਾੜ, *m.*  
 Hither, ਉਰੇ, ਉਰੇ ਨੂੰ, ਐਥੇ ਨੂੰ.  
 Hold, *v. t.*, ਫੜਨਾ, ਫਕੜਨਾ,  
 ਪਕੜਨਾ.  
 Home, ਘਰ, *m.*  
 Horn, ਸਿੰਗ, *m.*  
 Horse, ਘੋੜਾ, *m.*; mare, ਘੋੜੀ.  
 Hospital, ਦਵਾਈਖਾਨਾ, ਹਸ-  
 ਪਿਤਾਲ, *m.*  
 Hot, ਗਰਮ, ਤੋਤਾ.  
 Hot season, ਗਰਮੀ, ਗਰਮੀਆਂ,  
 ਰੋਹੀ, *f.*  
 Hot wind, ਲੂ, *f.*  
 Hour, ਘੰਟਾ, *m.*  
 House, ਘਰ, *m.*  
 How, ਕਿਉਂਕਰ, ਕਿੰਕਰ, ਕਿੰਕੁੰ,  
 ਕਿੰਕੁਲ, ਕਿੰਦਾਂ, ਕਿੰਦੇ, ਕਿੰਡਾ,  
 ਕਿੰਨਾ, ਕਿਹਾ.  
 How great, ਕਿੰਡਾ, ਕਿੰਨਾ.  
 How long (a time), ਕਿਚਿਰ,  
 ਕਿੰਨਾ ਚਿਰ.  
 How many, ਕਿੰਨੇ, ਕੈ.  
 How much, ਕਿੰਨਾ.  
 Hundred, ਸਉ, ਸੈ, ਸੈ, ਸੈਕੜਾ.  
 Hungry, ਝੁੱਖਾ.

Idly, ਐਵੇਂ.  
 Idolator, ਮੂਰਤ ਪੂਜਕ.  
 If, ਜੇ.  
 Ill, ਬਿਮਾਰ.  
 Illiterate, ਅਲਪੜ.  
 Image, ਮੂਰਤ, *f.*  
 Immediately, ਹੁਲੇ.  
 In, ਵਿੱਚ, ਵਿਖੇ.  
 Increase, *v. i.*, ਵਧਣਾ.  
 Ink, ਸਿਆਹੀ, *f.*  
 Inkstand, ਦਵਾਡ, *f.*  
 Inside, ਅੰਦਰ.  
 Into, ਵਿੱਚ, ਵਿਖੇ.  
 Iron, ਲੋਹਾ, *m.*  
 It, ਉਹ, ਅਹੁ.  
 Jungle, ਜੰਗਲ, *m.*, ਰੋਹੀ, *f.*  
 Just now, ਹੁਲੇ.  
 Kashmir, ਕਸ਼ਮੀਰ.  
 Keep, *v. t.*, ਰੱਖਣਾ.  
 Kill, *v. t.*, ਮਾਰਨਾ.  
 Kiln, ਆਵਾ, *m.*  
 Kind, *n.*, ਪਰਕਾਰ, *m.*, ਤਰਾਂ, *f.*  
 Kindness, ਕਿਰਪਾ, *f.*  
 King, ਰਾਜਾ, ਮਹਾਰਾਜਾ, ਪਾਤ-  
 ਸਾਹ.  
 Know, *v. t.*, ਜਾਣਨਾ.

Knowledge, **ਖਬਰ**, *f.*

Known, **ਮਲੂਮ**.

Lac, (100,000) **ਲੱਖ**.

Lake, **ਹੀਲ**, *f.*

Land, **ਜਮੀਨ**, *f.*; country,

**ਦੇਸ**, *m.*

Landing place, **ਘਾਟ**, *m.*

Large, **ਵੱਡਾ**.

Last night, **ਰਾਤ**, **ਰਾਤੀਂ**.

Last year, **ਪਹਿਲੇ**.

Laugh, *v. i.*, **ਹੱਸਣਾ**.

Laundry-man, **ਪੇਈ**.

Leaf, **ਪੱਤਾ**, *m.*

Learning, **ਇਲਮ**, *m.*

Leave, *n. f.*, **ਛੱਡੋ**.

Leave, *v. t.*, **ਛੱਡਣਾ**.

Leave off, *v. t.*, **ਛੱਡਣਾ**.

Left, To be, **ਰਹਿ ਜਾਣਾ**.

Lend, *v. t.*, **ਉਪਾਰ ਦੇਣਾ**.

Letter (epistle), **ਚਿੱਠੀ**, *f.*

Letter (of the alphabet), **ਅੱਖਰ**, *m.*

Lie, *n. m.*, **ਝੂਠ**.

Lie (to speak falsely), **ਝੂਠ ਬੋਲਣਾ**.

Lie (to recline), **ਪੈਣਾ**.

Lift, *v. t.*, **ਚੁੱਕਣਾ**, **ਚੁੱਕਣਾ**.

Like, *pp.*, **ਜਿਹਾ**, **ਵਾਂਗੂ**.

Like this, **ਇਹ ਜਿਹਾ**.

Limp, *v. i.*, **ਲੰਗਣਾ**.

Listen, *v. t.*, **ਸੁਣਨਾ**.

Little (small), **ਛੋਟਾ**, **ਨਿੱਕਾ**;  
(a small quantity) **ਥੋੜਾ**.

Live, *v. i.*, (dwell) **ਰਹਿਣਾ**, (be  
alive) **ਜੀਉਣਾ**.

Living, A, **ਗੁਜਰਾਗ**, *m.*

Load, *v. t.*, **ਲੱਦਣਾ**.

Loaf, **ਰੋਟੀ**, *f.*

Lock (padlock), **ਚੰਦਾ**, *m.*

Long, **ਲੰਮਾ**.

Look, *v. t.*, **ਦੇਖਣਾ**, **ਦੇਖਣਾ**.

Loose, *v. t.*, **ਖੋਲਣਾ**.

Loot, *v. t.*, **ਲੁੱਟਣਾ**.

Lower, *v. t.*, **ਨੀਵਾਂ ਕਰਨਾ**.

Luggage, **ਅਸਥਾਵ**, *m.*

Made, To be, *v. i.*, **ਬਣਨਾ**.

Maize, **ਮੱਕੀ**, *f.*

Make, *v. t.*, **ਬਣਾਉਣਾ**, **ਕਰਨਾ**.

Make a noise, *v. t.*, **ਰੋਲਾ ਪਾਉਣਾ**.

Man, **ਮਨੁੱਖ**, **ਆਦਮੀ**, generic ;  
**ਪੁਰਖ**, **ਪੁਰਸ**, man as distinguished from woman.

Manure, **ਰੋਹ**, *f.*

Many, ਬਹੁਤ, ਬਹੁਤੇ, ਬਾਹਲੇ.  
 March, *v. i.*, ਝੁੱਚ ਕਰਨਾ.  
 Mare, ਘੋੜੀ.  
 Margin, ਕੰਢਾ, *m.*  
 Maund, (40 seers) ਮਲ, *m.*  
 Medicine, ਔਖਤ, ਦਵਾਈ, *f.*  
 Meet, *v. i.*, ਮਿਲਨਾ.  
 Merchandize, ਮਾਲ, *m.*  
 Merchant, ਸੁਦਾਗਰ, ਸਾਹੁਕਾਰ.  
 Milk, ਦੁੱਧ, *m.*  
 Monday, ਸੋਮਵਾਰ, *m.*  
 Money, ਰੁਪਈਏ, *pl. of* ਰੁਪਈ-  
 ਆ, a rupee.  
 Monkey, ਬਾਂਦਰ, *m.*  
 Month, ਮਹੀਨਾ, *m.*  
 Moon, ਚੰਦ, ਚੰਦਰਮਾ, *m.*  
 Morning, ਫਜਰ, *f.* [ਤਾ.  
 Mother, ਮਾਂ, ਮਾਉਂ, ਮਾਈ, ਮਾ-  
 Mother in law, ਸੱਸ.  
 Mount, *v. i.*, ਚੜਨਾ, ਸੁਆਰ  
 ਹੋਣਾ.  
 Mountain, ਪਹਾੜ, *m.*  
 Move, *v. i.*, ਝੁਰਨਾ.  
 Much, ਬਹੁਤ, ਬਹੁਤਾ.  
 Muhammadan, ਮੁਹੰਮਦੀ, ਮੁ-  
 ਸਲਮਾਨ, *m.*, ਮੁਸਲਮਾਨੀ,  
*f.*

Nail, ਮੋਖ, *f.*  
 Name, ਨਾਉਂ, *m.*  
 Need, ਲੋੜ, *f.*  
 Neither, ਨ, ਨਾ.  
 News, ਖਬਰ, *f.*  
 Night, ਰਾਤ, *f.*  
 Nine, ਨੌਂ.  
 No, ਨਹੀਂ.  
 Noon, ਦੁਪਹਿਰ.  
 Nor, ਨ, ਨਾ.  
 Not, ਨਹੀਂ, ਨ, ਨਾ.  
 Nourish, *v. t.*, ਪਾਲਨਾ.  
 Now, ਹੁਣ.  
 Now a days, ਅੱਜ ਕੱਲ੍ਹ.  
 Nowhere, ਕਿਤੇ ਨਹੀਂ.  
 Occur, *v. i.*, ਹੋਣਾ.  
 Odour, ਵਾਸਨਾ, *f.*  
 Of itself, ਆਪੇ.  
 Old, ਪੁਰਾਣਾ.  
 Old (man), ਬੁੱਢਾ, (woman),  
 ਬੁੱਢੀ.  
 On, ਪਰ, ਉੱਤੇ.  
 On account of, ਮਾਰੇ, ਕਰਕੇ.  
 Once, ਇੱਕ ਵਾਰ, ਇੱਕ ਵਾਰੀ.  
 One, ਇੱਕ.  
 One-eyed, ਫਾਲਾ.  
 Open, *v. t.*, ਖੋਲ੍ਹਣਾ.

- Opium, ਅਭੀਮ, *f.*  
 Or, ਯਾ, ਜਾਂ, ਅਥਵਾ.  
 Orange, ਸੰਗਤਰਾ.  
 Other, ਹੋਰ, ਦੂਆ, ਦੂਜਾ.  
 Otherwise, ਨਹੀਂ ਤਾਂ, ਨਹੀਂ ਤਾਂ.  
 Outcry, ਝੰਡ, *f.*, ਠੀਕ ਚਿਹਾੜਾ,  
*m.*  
 Outside, ਬਾਹਰ.  
 Over, (on, or to, the other side)  
 ਪਾਰ.  
 Ox, ਬਲਦ, ਕੋਲਦ, ਬੈਲ.  
 Pain, *v. i.*, ਦੁਖਲਾ.  
 Pale (ink), ਫਿੱਕਾ.  
 Pandit, ਪੰਡਤ.  
 Panjáb, ਪੰਜਾਬ.  
 Paper, ਕਾਗਤ, ਕਾਗਦ, ਕਾਗਜ,  
*m.*  
 Pass, *v. i.*, ਲੰਘਲਾ, ਲਖਲਾ,  
 ਨੰਘਲਾ.  
 Pasture, *v. t.*, ਚਾਰਨਾ, ਚੁਗਾਉ-  
 ਲਾ.  
 Pen, ਕਲਮ, *f.*  
 Penknife, ਚੱਕ੍ਰ, *m.*  
 People, ਲੋਕ.  
 Persian, ਫਾਰਸੀ.  
 Pice, ਪੈਸਾ, *m.*  
 Pick, *v. t.*, ਚੁਗਲਾ.  
 Pile, ਢੇਰੀ, *f.*  
 Pill, ਬੱਟੀ, *f.*  
 Pit, ਟੋਆ, ਖਾਂਤਾ.  
 Place, *v. t.*, ਰੱਖਲਾ.  
 Plant, *v. t.*, ਲਾਉਲਾ.  
 Plant, *n. m.*, ਬੂਟਾ.  
 Play (sport), *v. i.*, ਖੇਡਲਾ; (on  
 a musical instrument) *v. t.*,  
 ਬਜਾਉਲਾ.  
 Plough, *v. t.*, ਹਲ ਟਾਪੁਲਾ.  
 Pluck, *v. t.*, ਭੋੜਨਾ.  
 Police, ਸਿਪਾਹੀ, ਪੁਲਿਸ.  
 Policeman, ਸਿਪਾਹੀ.  
 Pond, ਟੋਡਾ, *m.*  
 Poor, ਗਰੀਬ, ਕੰਗਲ.  
 Pour, *v. t.*, ਪਾਉਲਾ.  
 Power, ਸਮਰੱਥਾ, ਸਕਤ, ਸਕਤਿ,  
*f.*  
 Press (sugar cane), *v. t.*, ਪੀੜ-  
 ਨਾ.  
 Price, ਮੁੱਲ, *m.*  
 Pride, ਅਤਮਾਨ, ਗਰਬ, *m.*  
 Promise, *n. m.*, ਵਾਇਦਾ, ਬ-  
 ਚਨ.  
 Prosperous, ਭਾਗਵਾਨ.  
 Provisions, ਸੇਵਾ, *m.*  
 Pundit, ਪੰਡਤ.  
 Purpose, ਮਨਸਾ, *f.*

Put, *v. t.*, ਰੱਖਣਾ, ਪਾਉਣਾ.

Quarrel, *n.*, ਲੜਾਈ, *f.*, ਝਗੜਾ, *m.*

Quarrel, *v. i.*, ਲੜਨਾ, ਝਗੜਨਾ; *v. t.*, ਝਗੜਾ ਕਰਨਾ.

Quarter, ਪਾਉ, *m.*

Queen, ਰਾਣੀ, ਮਹਾਰਾਣੀ.

Rain, *n.*, ਬਰਖਾ, ਵਰਖਾ, *f.*, ਮੀਂਹ, *m.*

Rain, *v. i.*, ਬਰਖਾ ਪੈਣੀ, ਮੀਂਹ ਪੈਣਾ.

Rains (rainy season), ਬਰਸਾਤ, *f.*

Rájá, ਰਾਜਾ.

Rare, ਵਿਰਲਾ.

Reach, *v. i.*, ਪਹੁੰਚਣਾ, ਅੱਪੜਨਾ, ਉੱਪੜਨਾ.

Read, ਪੜਨਾ.

Read aloud, ਸੁਣਾਉਣਾ.

Reap, *v. t.*, ਵੱਡਣਾ.

Reason, *n.*, ਸਬੰਧ, ਕਾਰਨ, ਕਾਰਣ.

Red, ਲਾਲ.

Redness, ਲਾਲੀ.

Regard, *v. t.*, ਜਾਣਨਾ.

Regiment, ਪਲਾਟਨ, *f.*

Region, ਇਲਾਕਾ, *m.*

Remain, *v. i.*, ਰਹਿਣਾ.

Reply, *n. m.*, ਉੱਤਰ.

Reply, *v. t.*, ਉੱਤਰ ਦੇਣਾ.

Return, *v. i.*, ਮੁੜਨਾ.

Revenge, *n. m.*, ਬਦਲਾ.

Rice, ਚਾਉਣ, *m.*

Rich, ਪਨਵਾਨ.

Rifle, ਬਦਕ, ਬੰਦਕ, *f.*

Ring, *v. i.*, ਬੰਨਣਾ.

Ring, *v. t.*, ਬਨਾਉਣਾ.

Ripe, ਪੱਕਾ.

Rise, *v. i.*, ਚੜਨਾ, ਉੱਠਣਾ.

River, ਦਰਿਆਉ, *m.*

Road, ਸੜਕ, *f.*, ਰਾਹ, *m. f.*

Robber, ਪਾੜਵੀ.

Rod, ਸੀਖ, *f.*

Room, ਕੋਠੜੀ.

Root, ਜੜ, *f.*

Rope, ਰੱਸਾ, *m.*, ਰੱਸੀ, *f.*

Rose, ਗੁਲਾਬ, *m.*

Run, *v. i.*, ਟੈੜਨਾ, ਭੱਜਣਾ, ਦੜਨਾ, ਨੱਠਣਾ.

Rupee, ਰੁਪਈਆ, ਰੁਪੈਯਾ, *m.*

Sage, ਰਿਖੀ, *m.*

Sand, ਰੇਤ, *f.*

Say, *v. t.*, ਆਖਣਾ, ਕਹਿਣਾ.  
 School, ਮਦਰਸਾ, *m.*  
 Seat, *v. t.*, ਬਠਾ ਲੈਣਾ.  
 Search for, *v. t.*, ਫੁੰਡਣਾ, ਭਾਲਣਾ, ਟੇਲਣਾ.  
 Second, *a.*, ਦੂਆਂ, ਦੂਜਾ.  
 See, *v. t.*, ਦੇਖਣਾ, ਵੇਖਣਾ.  
 Seed, ਬੀਉ, *m.*  
 Seem, *v. i.*, ਮਲੂਮ ਹੋਣਾ.  
 Seer, ਸੇਰ, *m.*, (about 2 lb weight).  
 Seize, *v. t.*, ਫੜਨਾ.  
 Seize upon, *v. t.*, ਮੱਲਣਾ.  
 Sell, *v. t.*, ਵੇਚਣਾ, ਬੇਚਣਾ.  
 Send, *v. t.*, ਘੱਲਣਾ, ਭੇਜਣਾ.  
 Send for, *v. t.*, ਮੰਗਾਉਣਾ.  
 Sepoy, ਸਿਪਾਹੀ.  
 Servant, ਨੌਕਰ.  
 Set on fire, *v. t.*, ਅੱਗ ਲਾਉਣੀ.  
 Seven, ਸੱਤ.  
 Several, ਕਈ.  
 Sheep, ਭੇਡ, *f.*  
 Shine, *v. i.*, ਚਮਕਣਾ.  
 Shoe, ਜੁੱਤੀ, *f.*  
 Shoemaker, ਮੋਚੀ.  
 Shop, ਹੱਟੀ, *f.*  
 Shore, ਕੰਢਾ, *m.*

Shrub, ਬੂਟਾ, *m.*  
 Shyness, ਸਰਮ, *f.*  
 Sickness, ਬਿਮਾਰੀ, *f.*  
 Sikh, ਸਿੱਖ, *m.*, ਸਿੱਖਣੀ, *f.*  
 Silver, ਚਾਂਦੀ, *f.*  
 Sing, *v. i.*, ਗਾਉਣਾ.  
 Sink, *v. i.*, ਡੁੱਬਣਾ.  
 Sister, ਭੈਣ.  
 Sister's son, ਭਲੇਵਾਂ.  
 Sit, *v. i.*, ਬੈਠਣਾ.  
 Six, ਛੇ, ਛੀ. [ਸੀ.  
 Slander, *v. i.*, ਨਿੰਦਿਆ ਕਰ-  
 Sleep, *v. i.*, ਸੌਣਾ, ਸੌਣਾ.  
 Smart, *v. i.*, ਦੁਖਣਾ.  
 Smoke, *v. t.*, ਪੀਣਾ, (always preceded by a word denoting the thing smoked, as ਤਮਾਖੂ, ਹੁੰਕਾ, &c.)  
 Snake, ਸੱਪ, ਸਰਪ, *m.*  
 So, ਤਿਹਾ.  
 Society (companionship), ਸੁਹ-ਬਤ, *f.*  
 So great, } ਐਡਾ, ਐਡਾ ਕੈਡਾ,  
 So large, } ਐਨਾ.  
 Soldier (English), ਸੋਰਾ, (native), ਸਿਪਾਹੀ.  
 So long (a time), ਤਿਓਰ.

- Some, **बाना, बेयी, बूढ, छिंक्.**  
 Somehow, **बिहें.**  
 Some one, **बेयी.**  
 Some one or other, **बेयी ना बेयी.**  
 Something, **बूढ.**  
 Something or other, **बूढ ना बूढ.**  
 Some time, **बदे.**  
 Some time or other, **बदे ना बदे.**  
 Somewhere, **बिडे.**  
 Somewhere or other **बिडे ना बिडे.**  
 So much, **बैना.**  
 Son, **पुंड, पुइ, भुंडा.**  
 Sound, **अदान, f.**  
 Sour, **पंटा.**  
 Sow, *v. t.*, **बीनहा.**  
 Speak, *v. i.*, **बेलहा.**  
 Speak of, *v. t.*, **वरिहा.**  
 Spend, *v. t.*, **खरच करना.**  
 Spirit, **आउभा, m.**  
 Spirits (alcoholic), **दारा, m., मराब, f.**  
 Split, *v. t.*, **छोरना.**  
 Sport (hunting, &c.), **मबार.**  
 Spot, **दाग, m.**  
 Staff, **मेटा, m.**  
 Stand, *v. i.*, **बनना, बना रैहा.**  
 Star, **डारा, m.**  
 Start, *v. i.*, **डुरना, डुर नाहा, डुर पैहा.**  
 Startle, *v. i.*, **छेकहा.**  
 Stay, *v. i.*, **रहिहा, टिकहा, टिक नाहा.**  
 Steal, *v. t.*, **चुराछिहा.**  
 Stick, *n. f.*, **लकड़ी.**  
 Stick, *v. i.*, **डमहा.**  
 Still, *conj.*, **डां ची, डां डी.**  
 Stone, **पंघर, m.**  
 Stool (cane), **भुजा, m.**  
 Stop, *v. t.*, **बना बरना.**  
 Story, **बचा, f.**  
 Straw, **डुनी, f.**  
 Strike, *v. t.*, **मारना; as a clock, v. i., बेंनहा.**  
 Strong, **डबना.**  
 Subadar, **सुबेदार.**  
 Subside, *v. i.*, **छुंठना, लरिहा.**  
 Such, **बैज, अनिग.**  
 Suffer abuse, *v. t.*, **मालू धाही.**  
 Sugar, **मंवर, f.**



Sugar cane, **ਬਮਾਦ, ਕੁਮਾਦ,**  
ਇੱਖ, ਈਖ, *m.*, **ਬਮਾਦੀ,**  
**ਕੁਮਾਦੀ, f.**

Sun, **ਸੂਰਜ, m.**

Sun (sunshine), **ਸੁੱਪ, f.**, often  
used in the pl., **ਸੁੱਪਾਂ.**

Suspicion, **ਤਰਮ, m.**

Sweeper, **ਧੂਹੜਾ, m., ਧੂਹੜੀ, f.**

Sweet, **ਮਿੱਠਾ.**

Sweets, **ਮਿੱਠਿਆਈ, f.**

Swell, *v. i.*, **ਸੁੱਜਲਾ.**

Sword, **ਤਲਵਾਰ, f.**

Table, **ਮੇਜ, f.**

Take, *v. t.*, **ਲੈਲਾ.**

Take hold, *v. t.*, **ਫੜਨਾ, ਫਕੜ-  
ਨਾ, ਪਕੜਨਾ.**

Take off, *v. t.*, **ਲਾਹੁਲਾ, ਲਾਹ  
ਲੈਲਾ.**

Take out, *v. t.*, **ਕੱਢਲਾ, ਕੱਢ  
ਲੈਲਾ.**

Take up, *v. t.*, **ਚੱਕਲਾ, ਚੁੱਕਲਾ.**

Talk, *v. t.*, **ਗੱਲਾਂ ਕਰਨੀਆਂ.**

Tall, **ਲੰਮਾ.**

Teach, *v. t.*, **ਪੜਾਉਲਾ.**

Tear, *v. t.*, **ਪਾੜਨਾ.**

Tease, *v. t.*, **ਛੇੜਨਾ.**

Tell, *v. t.*, **ਦੱਸਲਾ, ਕਹਿਲਾ, ਸੁ-  
ਲਾਉਲਾ.**

Ten, **ਦਸ.**

Tent, **ਠੇਗ, ਡੰਬੂ, m.**

Tenth, **ਦਸਵਾਂ.**

That, *dem. pr.*, **ਉਹ, ਅਹੁ.**

That, *rel. pr.*, **ਜੋ, ਜਿਹੜਾ, ਜਿਹ-  
ੜਾ.**

That, *conj.*, **ਕਿ, ਜੋ, ਤਈ.**

The other side, (of a river, &c.)

**ਪਾਰ.**

There, **ਉੱਥੇ, ਉੱਥੇ.**

Thick, **ਮੋਟਾ.**

Thief, **ਚੋਰ.**

Thing, **ਗੱਲ, f.**; a material  
thing **ਵਸਤ, ਵਸਤੁ, ਚੀਜ,  
f.**

Think (consider), *v. t.*, **ਮੋਚਲਾ.**

Think (suppose), *v. t.*, **ਸਮਝ-  
ਲਾ.**

Third, **ਤੀਆ, ਤੀਜਾ.**

Thirsty, **ਤਿਹਾਇਆ.**

This, **ਇਹ.**

This side (of a river, &c.), **ਉ-  
ਰਾਰ.**

This year, **ਐਤਕੀ.**

Thorn, **ਕੰਡਾ, m.**

Thousand, ਹਜ਼ਾਰ.  
 Three, ਤਿੰਨ.  
 Throw, *v. t.*, ਪਾਉਣਾ, ਸਿੱਟਣਾ,  
 ਸੁੱਟਣਾ.  
 Throw down, ਢਾਉਣਾ.  
 Thursday, ਵੀਰਵਾਰ, *m.*  
 Tie, *v. t.*, ਬੰਨਣਾ.  
 Till, ਤਾਈਂ, ਤੀਕ, ਤੀਕਰ.  
 Time, ਵੇਲਾ, *m.*, ਵਾਰ, ਵਾਰੀ,  
*f.*  
 To, ਨੂੰ, ਕੋਲ, ਪਾਹ, ਪਾਸ.  
 Tobacco, ਤਮਾਕੂ, *m.*  
 Today, ਅੱਜ, ਅੱਜ.  
 Together, ਕੱਠਾ.  
 Tomorrow, ਕੋਲ, ਭਲਕ, *f.*,  
 ਭਲਕੇ.  
 Tonight, ਰਾਤ, ਰਾਤੀਂ, ਰਾਤ ਨੂੰ,  
 ਅੱਜ ਰਾਤ ਨੂੰ.  
 Too, ਬੀ, ਡੀ.  
 Towards, ਵਲ, ਵੱਲ.  
 Train, ਗੱਡੀ, ਰੇਲ ਗੱਡੀ, ਰੇਲ, *f.*  
 Tree, ਬਿਰਛ, ਬੂਟਾ, *m.*  
 Tremble, *v. i.*, ਕੰਬਣਾ.  
 True, ਸੱਚ, ਸੱਤ.  
 Trunk (of an elephant), ਸੁੰਡ, *f.*  
 Truth, ਸੱਚ, ਸੱਤ. *m.*  
 Turn round, *v. i.*, ਖੁੰਮਣਾ.

Twelve, ਬਾਰਾਂ.  
 Twenty, ਵੀਹ, ਬੀਹ.  
 Twice, ਦੋ ਵਾਰ, ਦੋ ਵਾਰੀ.  
 Two, ਦੋ.  
 Uncomfortably, ਐਖਾ.  
 Uncover, *v. t.*, ਨੰਗਾ ਕਰਨਾ.  
 Upper, ਉੱਪਰਲਾ, ਉੱਪਰ ਦਾ.  
 Upset, *v. t.*, ਉਲਟਾਉਣਾ.  
 Very, ਬਹੁਤ, ਵੱਡਾ.  
 Vex, *v. t.*, ਐਖਾ ਕਰਨਾ.  
 Village, ਪਿੰਡ, ਗਰਾਉਂ.  
 Virtue, ਗੁਣ, *m.*  
 Virtuous act, ਪੁਨ, *m.*  
 Visit, *v. t.*, (a country or place),  
 ਸੈਲ ਕਰਨਾ; (a person),  
 ਮੁਲਾਕਾਤ ਕਰਨੀ.  
 Wages, ਮਜ਼ੂਰੀ, *f.*  
 Wage war, *v. t.*, ਲੜਾਈ ਕਰਨੀ,  
 ਜੰਗ ਕਰਨਾ.  
 Wait, *v. i.*, ਠਹਿਰਨਾ, ਠਹਿਰ  
 ਜਾਣਾ.  
 Wake, *v. i.*, ਜਾਗਣਾ.  
 Wake, *v. t.*, ਜਗਾਉਣਾ.  
 Wall, ਕੰਧ, *f.*  
 Wander, *v. i.*, ਫਿਰਨਾ, ਰਮਣਾ.

Want, *v. t.*, ਚਾਹੁਣਾ.  
 Wash, *v. t.*, ਧੋਣਾ.  
 Watch, *n. f.*, ਘੜੀ.  
 Water, ਪਾਣੀ, ਜਲ, *m.*  
 Weak, ਕਮਜ਼ੋਰ.  
 Wealth, ਧਨ, *m.*  
 Weave, *v. t.*, ਬੁਣਨਾ.  
 Weaver, ਜੁਲਾਹਾ, *m.*  
 Weight, ਭਾਰ, *m.*  
 Well, *n. m.*, ਖੂਹ, ਖੂਹ.  
 Well, *a.*, (in health) ਰਾਜੀ, ਠੀਕ.  
 Well, *ad.*, ਠੀਕ, ਭਲਾ.  
 What, *rel. pr.*, ਜੋ, ਜਿਹੜਾ, ਜਿਹੜੀ.  
 What, *int. pr.*, ਕੋਹ, ਕਿਸੇ, ਕੀ, ਕਿਹੜਾ, ਕੋਹੜੀ.  
 What, *pr. a.*, ਕਿਆ, ਕੇਹਾ.  
 Whatever, ਜੋ ਕੁਛ.  
 Wheat, ਕਣਕ, *f.*  
 Wheel, ਪਹੀਆ, *m.*  
 When, *rel. ad.*, ਜਾਂ, ਜਦ.  
 When, *int. ad.*, ਕਦ.  
 Where, *rel. ad.*, ਜਿੱਥੇ.  
 Where, *int. ad.*, ਕਿੱਥੇ.  
 Wherever, ਜਿੱਥੇ ਕਿੱਥੇ.  
 Which, *rel. pr.*, ਜੋ, ਜਿਹੜਾ,

ਜਿਹੜੀ. [ਕੋਹੜੀ-  
 Which, *int. pr.*, ਕੋਹ, ਕਿਹੜਾ,  
 Who, *rel. pr.*, ਜੋ, ਜਿਹੜਾ, ਜਿਹੜੀ-  
 ਜਾ.  
 Who, *int. pr.*, ਕੋਹ, ਕਿਹੜਾ, ਕੋਹੜੀ.  
 Whoever, ਜੋ ਕੋਈ.  
 Whole, The, ਸਾਰ.  
 Why, ਕਿਉਂ.  
 Wide, ਚੌੜਾ, ਚੌੜਿਆ.  
 Wife, ਵਹੁਟੀ, ਡੀਮੀ, ਇਸਤਰੀ.  
 Wild duck, ਮੁਰਗਾਈ, ਮੁਰਗਾਈ-  
 ਥੀ, *f.*  
 Wind, ਹਵਾ, ਵਾਊ, ਵਾਲ, ਬਾਲ, ਪੈਰ, *f.*  
 Winter, ਸਿੰਘਾਣ, *m.*  
 Wise, ਸਿਆਣੀ, ਬੁੱਧਵਾਨ, ਸਿਆਣਾ.  
 Wish, *v. t.*, ਚਾਹੁਣਾ.  
 With, ਨਾਲ.  
 Wither, ਸੁੱਕ ਜਾਣਾ.  
 Without, ਬਿਨਾ.  
 Wolf, ਬਘਿਆੜ, *m.*  
 Woman, ਡੀਮੀ, ਇਸਤਰੀ.  
 Wood, ਲੱਕੜੀ, *f.*  
 Word, ਗੱਲ, *f.*  
 Work, *n. m.*, ਕੰਮ.

Work, *v. t.*, ਕੰਮ ਕਰਨਾ.

World, ਜਗਤ, ਸੰਸਾਰ, *m.*

Worship, ਤਜਨ ਕਰਨਾ, ਪੂਜਾ  
ਕਰਨੀ.

Worthy, ਲਾਇਕ, ਜੈਗ.

Write, *v. t.*, ਲਿਖਣਾ.

Year, ਬਰਸ, *m. f.*, ਵਰਗ, *m.*

Yesterday, ਕੱਲ.

Yet, ਹੁਣੇ, ਅਜੇ.

You, ਤੂੰ.

Young man, }

Youth, } ਗੜ੍ਹ, ਜੁਆਨ.

