

# Hindi

## *An Essential Grammar*

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- authentic material provided in the Appendix demonstrating grammar usage.

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**Rama Kant Agnihotri** is Professor of Linguistics at the University of Delhi. He has lectured extensively in universities across the world and his previous publications include *Noam Chomsky: The Architecture of Language* (edited with N. Mukherjee and B. N. Patnaik) and *Hindi Morphology: A Word-based Description* (with Rajendra Singh).

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# Hindi

## *An Essential Grammar*

 **Rama Kant Agnihotri**



# Contents

<b>Preface</b>	<b>xiv</b>
<b>Acknowledgements</b>	<b>xvi</b>
<b>Symbols</b>	<b>xviii</b>
<b>Abbreviations</b>	<b>xxi</b>
<b>Part I Hindi and its sentence types</b>	<b>I</b>
<hr/>	
<b>Chapter 1 Hindi: a brief introduction</b>	<b>3</b>
1.1 The Hindi area	3
1.2 The status of Hindi	3
1.3 What do we mean by 'Hindi'?	5
1.4 Hindi sounds and writing system	6
1.5 The Hindi sentence	7
1.6 The Hindi vocabulary	8
1.7 Conclusion	9
<b>Chapter 2 Hindi sentence structure</b>	<b>10</b>
2.1 Word order	10
2.2 Subject-verb agreement	11
2.3 Linear ordering of constituents	13
2.3.1 Adjectives and nouns	13
2.3.2 Nouns, postpositions and agreement	14
2.3.3 Flexibility in word order	14
2.3.4 Direct and indirect object	15
2.3.5 Marker of comparison	15
2.3.6 Adverbs	16
2.4 Types of sentences	16
2.5 Conclusion	18
<b>Chapter 3 Negatives</b>	<b>19</b>
3.1 Negation	20
3.2 The use of नहीं <i>nabīī</i> , 'not'	22

3.3	The use of <b>न</b> <i>na</i>	23
3.4	Negative polarity items	24
3.5	Conclusion	25
<b>Chapter 4</b>	<b>Questions</b>	<b>26</b>
4.1	'Yes/no' questions	26
4.2	Information questions	27
4.3	Alternative-type questions	30
4.4	Tag questions	30
4.5	Conclusion	31
<b>Chapter 5</b>	<b>Imperatives and politeness</b>	<b>32</b>
5.1	Imperatives with <b>तू</b> <i>tuu</i> , 'you' (impolite)	32
5.2	Imperatives with <b>तुम</b> <i>tum</i> , 'you'	34
5.3	Imperatives with <b>आप</b> <i>aap</i> , 'you' (honorific)	35
5.4	Conclusion	36
<b>Chapter 6</b>	<b>Exclamations</b>	<b>37</b>
6.1	Lexical resources	37
6.2	Expression of surprise	38
6.3	Expression of grief	39
6.4	Expression of approval	40
6.5	Expression of contempt	40
6.6	Use of question words	41
6.7	Conclusion	42
<b>Part II</b>	<b>Words: nouns, verbs, adjectives and adverbs</b>	<b>43</b>
<b>Chapter 7</b>	<b>Nouns</b>	<b>45</b>
7.1	Word formation strategies (WFSs)	45
7.2	Gender	46
7.3	Changing gender	48
7.4	Number and case	50
7.5	The plural marker – <b>लोग</b> <i>log</i>	56
7.6	Conclusion	56
<b>Chapter 8</b>	<b>More about nouns</b>	<b>57</b>
8.1	Nouns and nouns	57
8.2	Nouns in sentences	64
8.3	Conclusion	66
<b>Chapter 9</b>	<b>Nouns and verbs, and adjectives and adverbs</b>	<b>67</b>
9.1	Nouns and verbs	67
9.2	Nouns and adjectives	69

9.3	Nouns and adverbs	75
9.4	Conclusion	76
<b>Chapter 10</b>	<b>Verbs</b>	<b>77</b>
10.1	Tense and aspect	77
10.2	The auxiliary <b>होना</b> <i>hona</i> , 'to be'	78
10.3	The future tense	81
10.4	Some exceptions	83
10.5	Conclusion	84
<b>Chapter 11</b>	<b>More about verbs</b>	<b>85</b>
11.1	The imperative form	85
11.2	Perfective aspect	86
11.3	Imperfect	89
11.4	Conclusion	92
<b>Chapter 12</b>	<b>Verbs, adjectives and adverbs</b>	<b>93</b>
12.1	Verbs and adjectives	93
12.2	Verbs and adverbs	97
12.3	Conclusion	97
<b>Chapter 13</b>	<b>Adjectives</b>	<b>98</b>
13.1	Variable adjectives	98
13.2	Invariant adjectives	99
13.3	Adjectives in the noun and verb phrase	100
13.4	Comparative and superlative adjectives	101
13.5	Application of the WFSs	101
13.6	Conclusion	102
<b>Chapter 14</b>	<b>Adverbs</b>	<b>103</b>
14.1	Reduplicated adverbs	103
14.2	Invariant adverbs	104
14.3	Expressions for spans of time and space	105
14.4	Onomatopoeic adverbs	106
14.5	Conclusion	107
<b>Part III</b>	<b>More about words</b>	<b>109</b>
<b>Chapter 15</b>	<b>Reduplication</b>	<b>111</b>
15.1	Full reduplication	111
15.2	Partial reduplication	112
15.3	Redundant reduplication	113
15.4	Conclusion	114

<b>Chapter 16 Compounds</b>	<b>115</b>
16.1 Types of compounds	115
16.2 Contextual variability	117
16.3 Mistaken for compounds	117
16.4 Compounds	118
16.5 Conclusion	119
<b>Chapter 17 Causatives</b>	<b>120</b>
17.1 Hindi causatives	121
17.2 Verbs ending in vowels	123
17.3 Suffixation with phonetic changes	124
17.4 Exceptions	125
17.5 Conclusion	125
<b>Part IV Invariant words</b>	<b>127</b>
<b>Chapter 18 Personal pronouns</b>	<b>129</b>
18.1 First person	129
18.2 Second person	131
18.3 Third person	133
18.4 Optional deletion of pronouns	134
18.5 Pronouns as cohesive devices	135
18.6 Conclusion	135
<b>Chapter 19 Other pronouns</b>	<b>136</b>
19.1 Demonstrative pronouns	136
19.2 Definite pronouns	138
19.3 Indefinite pronouns	139
19.4 Conclusion	140
<b>Chapter 20 Postpositions</b>	<b>141</b>
20.1 The versatility of postpositions	141
20.2 Postposition <b>को</b> <i>ko</i> , 'to'	143
20.3 Postposition <b>में</b> <i>mē</i> , 'in'	144
20.4 Postposition <b>से</b> <i>se</i> , 'from'	144
20.5 Postposition <b>पर</b> <i>par</i> , 'on'	146
20.6 Conjunct and complex postpositions	147
20.7 Conclusion	148
<b>Chapter 21 Emphatic particles</b>	<b>149</b>
21.1 The <b>ही</b> <i>hii</i> / <b>भी</b> <i>bhii</i> distinction	149
21.2 <b>ही</b> <i>hii</i> and adverbs	150
21.3 Modal aspects of <b>ही</b> <i>hii</i>	151
21.4 About <b>तो</b> <i>to</i>	151
21.5 Conclusion	152

<b>Chapter 22 Other invariant words</b>	<b>153</b>
22.1 Adverbs	153
22.2 Affirmative and negative particles	154
22.3 Conjunctions	154
22.4 Interjections	154
22.5 Postpositions	154
22.6 Conclusion	154
<b>Part V More about Hindi sentences</b>	<b>157</b>
<b>Chapter 23 Habitual aspect</b>	<b>159</b>
23.1 Verbal forms of habitual aspect	159
23.2 Invoking the past	160
23.3 Universal truths	161
23.4 Lasting attributes	161
23.5 Repetitive actions	162
23.6 Immediacy	162
23.7 Habitual aspect in the presumptive	162
23.8 Subjunctive habitual	163
23.9 <b>होना</b> <i>hona</i> , 'to be' as a main verb	163
23.10 Conclusion	164
<b>Chapter 24 The progressive aspect</b>	<b>165</b>
24.1 The progressive marker	165
24.2 The present and the past progressive	166
24.3 Indications of future	169
24.4 Special focus	170
24.5 Conclusion	171
<b>Chapter 25 Passive</b>	<b>172</b>
25.1 The use of <b>जा</b> <i>jaa</i> , 'go'	172
25.2 Active and passive	173
25.3 Passive with other forms	175
25.4 Conclusion	176
<b>Chapter 26 The subjunctive and the future</b>	<b>177</b>
26.1 The subjunctive	177
26.2 The future	180
26.3 The uses of the future	180
26.4 Conclusion	181
<b>Chapter 27 The ergative pattern</b>	<b>182</b>
27.1 Ergativity in Hindi	182
27.2 Exceptions	185
27.3 Conclusion	186

<b>Chapter 28 Possession</b>	<b>187</b>
28.1 Use of का <i>kaa</i> , 'of'	187
28.2 Other indicators of possession	189
28.3 Forms of possessive pronouns	192
28.4 Conclusion	193
<b>Chapter 29 Experiencer subject</b>	<b>194</b>
29.1 Dative, experiencer and benefactor	194
29.2 Deletion of को <i>ko</i>	195
29.3 Ergative and dative	196
29.4 The range of usage	197
29.5 Conclusion	198
<b>Chapter 30 Verb चाहिए <i>caahiye</i></b>	<b>199</b>
30.1 चाहिए <i>caahiye</i> as 'want'	199
30.2 चाहिए <i>caahiye</i> as 'should/ought to'	200
30.3 Conclusion	201
<b>Chapter 31 Compound verbs</b>	<b>202</b>
31.1 Meaning of compound verbs	202
31.2 Attitudinal aspects	203
31.3 Compounds with जाना <i>jaanaa</i> , 'to go'	205
31.4 Other compound verbs	206
31.5 Conjunct verbs	207
31.6 Conclusion	209
<b>Part VI Compound and complex sentences</b>	<b>211</b>
<b>Chapter 32 Coordination and subordination</b>	<b>213</b>
32.1 Coordination	213
32.2 Disjunctive coordination	214
32.3 Subordinating conjunctions	215
32.4 Conclusion	217
<b>Chapter 33 Complex sentences</b>	<b>218</b>
33.1 Conditionals	218
33.2 Counterfactuals	220
33.3 Some other complex constructions	221
33.4 Conclusion	222
<b>Chapter 34 Relative clauses</b>	<b>223</b>
34.1 Hindi relative clauses	223
34.2 Correlatives	224
34.3 Two nouns in a sentence	227
34.4 Conclusion	228

<b>Chapter 35 Infinitive and participles</b>	<b>229</b>
35.1 The infinitive	229
35.2 Present participle	231
35.3 Past participle	233
35.4 Conclusion	235
<b>Part VII Sounds and script</b>	<b>237</b>
<b>Chapter 36 Hindi sounds and writing system: vowels</b>	<b>239</b>
36.1 Vowels	240
36.2 The vowel अ <i>a</i>	240
36.3 Other vowels	241
<b>Chapter 37 Consonantal sounds</b>	<b>244</b>
37.1 Classificatory features	244
37.1.1 Manner of articulation	244
37.1.2 Place of articulation	245
37.1.3 Aspiration	245
37.1.4 Voicing	245
37.1.5 Nasality	245
37.2 Stop consonants and nasals	245
37.3 Other consonants	246
37.4 Consonants on their way out	247
37.5 Symbols for conjuncts	248
37.6 Conclusion	248
<b>Chapter 38 Nasals and nasalisation</b>	<b>249</b>
38.1 The superscript <i>anusvaara</i>	249
38.2 The superscript <i>anunaasik</i> , the <i>candrabindu</i>	250
38.3 The superscript <i>urtmukhii</i> , the semi-circle	251
38.4 Conclusion	252
<b>Chapter 39 Syllabic structure</b>	<b>253</b>
39.1 Types of syllables	253
39.2 Rules of stress in Hindi	254
39.3 Hindi intonation	255
39.4 Conclusion	255
<b>Appendix: grammar in context</b>	<b>256</b>
<b>Glossary</b>	<b>263</b>
<b>Bibliography</b>	<b>266</b>
<b>Index</b>	<b>270</b>

# Preface

This book makes no claims to being an original piece of research. It is based on my understanding of how Hindi works and as the Acknowledgements show I owe this book to a large number of friends, teachers and scholars. I hope students and teachers who know some Hindi will find it useful. Even those who know no Hindi can use it with some effort. It should help them to appreciate the nature, structure and use of Hindi and perhaps in some ways facilitate their acquisition of Hindi.

Every grammar is presumably written with some conceptual understanding; it also has a specific design for a specific audience. At the conceptual level I strongly feel that grammar is located in sentences, and words and sounds are simply its constituents. The best way to understand the nature and structure of a language may not be to look at it in a linear and additive fashion; it may be more productive to first look at a whole and then try to deconstruct its parts. Addition of parts may in fact never equal a whole. Unlike most other grammars, *Hindi: An Essential Grammar* places 'sentence', often seen in a specific context, at the centre of the discussion of various grammatical issues. The book is divided into seven parts and has an Appendix and a Glossary. Part I deals with different types of simple sentences in Hindi in addition to briefly talking about the history and development and the geographical area in which Hindi is spoken. Part II deals with words and the ways in which they are related to each other; it deals with Nouns, Verbs, Adjectives and Adverbs and their intra- and inter-categorial relationships. Part III deals with more complex word formations such as Reduplication and Compounds. Part II and III thus deal with words which have variable forms related to each other; Part IV, on the other hand, largely deals with words that do not change their shape, for example, Pronouns, Postpositions, Emphatic Particles, Conjunctions, Interjections and many adverbs. In Part V, I turn to Tense, Aspect and Mood and such constructions as the Passive, Subjunctive and Ergative. Part VI deals with Compound and Complex sentences. It is only in

Part VII that I provide a brief description of the nature and structure of Hindi sounds and their relationship to the Devanagari writing system. The Appendix shows 'Grammar in Context'. Here I analyse a few texts in the context of the grammatical description provided in the book. The Glossary lists the technical terms used in the book. Most of these terms are also explained in the body of the text. There is thus a spiral structure to the grammar as a whole. It moves backwards and forwards. It really depends on the reader where she wishes to start. If the reader feels that the illustrated list of Symbols at the beginning is not enough to plunge into the structure of the Hindi sentence, she is free to read relevant sections of Part VII first and then return to Part I; others may like to begin with words in Part II. The basic idea is to explicate the kind of rules that govern the formation of Hindi words and sentences. A quick look at both the Contents and the Index may help a reader to identify the optimal point to start.

I have consistently used a reader-friendly Roman transcription system. Every sentence, phrase or word is first written in the Devanagari script; it is then transcribed in the Roman script and finally a gloss in English is given. I think even to learn to read and write, this is a much better approach than going through an alphabet drill. I will be amply rewarded if you enjoy reading this grammar. Your suggestions are welcome. Please email them to [agniirk@yahoo.com](mailto:agniirk@yahoo.com)

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Delhi, India, 2006

# Acknowledgements

The project of writing an elementary grammar of Hindi has been in my thoughts for a very long time. A variety of groups and individuals including, among others, school teachers, teacher trainers, Hindi language instructors at home and abroad, students learning Hindi as a first, second or foreign language and a large number of non-government voluntary organisations involved in innovative language teaching through distance, contact or distance and contact modes appeared to need it desperately. One of their major problems was that they could not find a book in which facts of grammar would be illustrated in easily accessible texts and contexts. Grammar was studied in isolation and forgotten when one turned to teaching actual texts. Among other things, this book tries to bridge that gap, in particular through an appendix where some easily accessible and frequently used text samples are analysed grammatically in some detail. It makes an attempt to describe in as simple a way as possible the basic structure of Hindi sounds, words and sentences and its writing system. Whenever possible, there is some discussion of the semantic, pragmatic and social aspects of Hindi as well.

I may never have got around to actually writing this grammar had I not completed *Hindi Morphology: A Word-based Description* (Motilal Banarsidass, Delhi, 1997) in collaboration with Rajendra Singh of the University of Montreal, Montreal. Indeed I owe this book to him in more ways than one, and it leans heavily on our 1997 book. Rajendra Singh has been a friend, a colleague and a *guru*. Even in the case of this book, he has carefully looked at several chapters and has made several useful suggestions most of which have been incorporated. I have also benefited a great deal from the work of Platts (1873), Guru (1920), Kellog (1933), Vajpayee (1958), Bahri (1960), Upreti (1964), Kachru (1966, 1980), Bahl (1967, 1974), Kelkar (1968), Srivastava (1968, 1994) Pray (1970), McGregor (1972), Hook (1974, 1979), Sharma (1978), Bahri (1981), Dimshits (1983), Subbarao (1984), Shapiro (1989), Singh (1992), Abbi (1994), Cardona and Jain (2003), Montaut (2005)

and Das (2006) among others. Part II of this book in particular leans heavily on Singh and Agnihotri (1997).

A greater part of this book was written in 2005 while I was in the United States, on sabbatical from the University of Delhi. I should like to thank Rajesh Kumar with all my heart. It was while I was staying with him in Austin, Texas for about 10 days that some chapters of the book got written. Our discussions clarified several issues of Hindi structure for us. Several chapters were also written in Southfield, Michigan and I am grateful to my daughter, Vipasha, her husband Rahul, our grand daughters Ananya and Lavanya and my wife Saroj for letting me work in peace for some part of the day at least; talking to the three-year old Ananya was indeed a joy and a source of strength. I am also grateful to Anoop and Gyanam Mahajan for not only inviting me to give a talk at UCLA but also, as in the past, looking after me with great care and warmth. They also looked at a couple of chapters and gave me very useful suggestions. Thanks are due to K. V. Subbarao who, though extremely busy, clarified certain syntactic issues. In fact, I have learnt a great deal while sitting in on his classes and teaching courses with him. The list of several other people who helped me in different ways is indeed very long but must include Rakesh Bhatt, Santosh Choudhary, Rimli Bhattacharya, Kumar Shahani, Naresh, Om and Harbir Arora, Satish, Seeta, and most of all, my son Aditya, his wife Geeta and our granddaughter Homna. I am deeply grateful to H. K. Dewan and the Vidya Bhawan Society for providing me with peace and the infrastructural facilities to finish this book. Special thanks are due to A. L. Khanna who carefully read through each chapter. I must also thank the anonymous reviewers whose critical feedback went a long way in helping me to improve some of the chapters. I am grateful to the editorial team at Routledge who were indeed very patient and consistently gave constructive feedback. However, I alone am responsible for what follows.

Rama Kant Agnihotri  
Delhi, India, 2006



# Symbols

Unlike many other Hindi grammars, I have followed a largely transparent reader-friendly system of transcription. The table here is divided into two broad sections: Vowels and Consonants. The first column provides the Roman symbol that has been used to represent Hindi sounds in the book. The next column provides full and short forms of the sound in question in the Devanagari writing system. For example, the full form of *ka* as in the Hindi word कब *kab*, 'when' is क (i.e. it has an inherent a sound in it) but its short form (i.e. the form without the inherent vowel a) is represented by क as in पक्का *pakkaa*, 'strong'. The last column illustrates the sounds and their orthographic representation in Hindi and, wherever possible, in English. It is important that you read carefully the notes given at the end. For more details about Hindi orthography, see the chapters on Hindi sounds and script in Part VII of this book.

## Vowels

Symbol	Devanagari		Examples	
	Full form	Short form	Hindi	English
a	अ <sup>1</sup>	None	अब <i>ab</i> , now	the initial sound in <i>about</i>
aa	आ	।	आज <i>aaj</i> , today	close to the vowel sound in <i>last</i>
i	इ	ि <sup>2</sup>	इस <i>is</i> , this	the initial sound in <i>it</i>
ii	ई	ी	ईमान <i>iimaan</i> , honour	the vowel sound in <i>seat</i> , <i>seed</i> etc.
u	उ	ु	उसका <i>uskaa</i> , his	the vowel sound in <i>put</i>
uu	ऊ	ू	ऊन <i>uun</i> , wool	the vowel sound in <i>shoot</i>
e	ए	े	एक <i>ek</i> , one	close to the vowel sound in <i>get</i>
ai	ऐ	ै	ऐसा <i>aisaa</i> , like this	close to the vowel sound in <i>cat</i>
o	ओ	ो	ओर <i>or</i> , towards <sup>3</sup>	—
au	औ	ौ	और <i>aur</i> , and <sup>4</sup>	close to the vowel sound in <i>short</i>

## Consonants

Symbol	Devanagari		Examples	
	Full form	Short form	Hindi	English
k	क	क्	कील <i>kiil</i> , nail	<i>kit</i> <sup>5</sup>
kh	ख	क्ख	खाना <i>khaanaa</i> , food <sup>6</sup>	—
g	ग	ग्	गली <i>galii</i> , street	<i>get</i>
gh	घ	ग्घ	घर <i>ghar</i> , house <sup>7</sup>	—
ŋ	ङ	ङ्	संगीत <i>saggiit</i> , music	last sound in <i>king church</i> <sup>8</sup>
c	च	च्	चाबी <i>caabii</i> , key	—
ch	छ	च्छ	छल <i>chal</i> , deception	—
j	ज	ज्	जल <i>jal</i> , water	<i>judge</i>
jh	झ	ज्झ	झाड़ू <i>jhaaRuu</i> , broomstick	—
ŋ	ञ	ञ्	पञ्जीकृत <i>paŋjiikrit</i> , registered	—
T	ट	ट्	टमाटर <i>TamaaTar</i> , tomatoe <sup>9</sup>	—
Th	ठ	ठ्	ठेला <i>Thelaa</i> , cart	—
D	ड	ड्	डर <i>Dar</i> , fear	—
Dh	ढ	ढ्	ढक्कन <i>Dhakkan</i> , lid	—
N	ण	ण्	ठण्डा <i>ThaNDaa</i> , cold	—
t	त	त्	ताला <i>taalaa</i> , lock <sup>10</sup>	—
th	थ	थ्	थकान <i>thakaan</i> , fatigue	—
d	द	द्	दाल <i>daal</i> , lentils	—
dh	ध	ध्	धन <i>dhan</i> , money	—
n	न	न्	नल <i>nal</i> , tap	<i>nine</i>
p	प	प्	पल <i>pal</i> , moment	—
ph	फ	फ्	फल <i>phal</i> , fruit	—
b	ब	ब्	बालक <i>baalak</i> , boy	<i>bus</i>
bh	भ	भ्	भालू <i>bhaaluu</i> , bear	—
m	म	म्	मीट <i>miiT</i> , meat	<i>meat</i>
y	य	य्	यह <i>yah</i> , this	<i>yet</i>
r	र	र्र <sup>11</sup>	रात <i>raat</i> , night	<i>rat</i>
l	ल	ल्ल	लड़की <i>laRKii</i> , girl	<i>lips</i>
v	व <sup>12</sup>	व्व	वन <i>van</i> , forest	—
sh	श	श्	शान्ति <i>shaanti</i> , peace	<i>ship</i>
S	ष <sup>13</sup>	ष्	वर्षा <i>varShaa</i> , rain	—
s	स	स्	सात <i>saat</i> , seven	<i>seven</i>
R	ड़	ड़् <sup>14</sup>	लड़का <i>laRKaa</i> , boy	—
Rh	ढ़	ढ़्	बाढ़ <i>baaRh</i> , flood	—
h	ह	ह्	हम <i>ham</i> , we	<i>house</i>
	क्ष, त्र, ज्ञ <sup>15</sup>			
	कृ <sup>16</sup>			
	~ <sup>17</sup>			
	~ <sup>18</sup>			

\* The asterisk mark.<sup>19</sup>

क q, ख x, ग γ, फ f and ज z: consonantal sounds used rather infrequently now.<sup>20</sup>

Notes

- 1 अ: All consonants in their full form contain this vowel in their pronunciation; it is, however, not pronounced at the end of words (see Section 36.3).
- 2 ि: Notice that though written before the consonant, it is pronounced after it.
- 3 ओ: English does not have a pure o-like sound. Indians tend to pronounce the set of words *know, go, no, coat* etc. using this sound. Standard British English normally has a sequence of vowel sounds in these words.
- 4 औ: This Hindi sound is quite close to the sequence of vowel sounds in words like *found, round, loud* etc.
- 5 क and प: English has consonants quite close to these sounds in *k* and *p* except that in English they are aspirated as *k<sup>h</sup>* and *p<sup>h</sup>* in stressed initial positions.
- 6 ख: The whole series of aspirated sounds namely ख, छ, ठ, थ and फ is absent in English as significant sounds.
- 7 घ: The whole series of strongly voiced and aspirated sounds namely घ, झ, ढ, ष and ष is absent from English (for details, see Part VII).
- 8 च and ज: Though the sounds in English *church* and *judge* are quite similar to the corresponding sounds in Hindi, there is an important difference. The English sounds have a strong element of friction in them.
- 9 English does not have any sound like the Hindi retroflex series ट, ठ, ड, ढ and ण. This series is produced with the tongue curled backwards.
- 10 English also does not have the dental sounds त्, थ, द and ध; the sounds closest to these are intermediate between the dental and the retroflex. The *t* of *tray* and *d* of *day* are alveolar, not dental or retroflex.
- 11 र: Hindi र appears in a variety of shapes as in प्रथा *pratha*, 'tradition'; कर्म *karm* 'deed' and ट्रक *trak*, 'truck' (for details, see the relevant chapters in Part VII).
- 12 व: The Hindi व sound is very different from its counterpart in such English words as *van* and *victory*. The English *v* has a strong element of labio-dental friction in it.
- 13 ष and श: There was in Sanskrit and perhaps earlier Hindi a distinction between ष, a retroflex sound and श *sh*, a palatal sound. But today, very few people make this distinction.
- 14 ड़ and ढ़: Rare sounds. They do not ever appear at the beginning of a word. Notice that the nasals ङ, ण and ञ also do not appear at the beginning of words. Even in other positions, they are used rather infrequently.
- 15 क्ष, त्र and ज्ञ: These symbols actually represent consonant clusters. क्ष *ksha* is a combination of क *k* and श *sh*; त्र *tra* of र *t* and र *r* and ज्ञ *gya* of ज्ञ *ya*.
- 16 ऋ: (Sanskrit *r̥*; Hindi *ri*) In Sanskrit, this was a vowel sound. There is a small set of Sanskrit words in the Hindi, that is, ऋषि *rishi*, 'saint'; ऋण *riN*, 'debt'; ऋतु *ritu*, 'season' etc. in which we do notice the letter ऋ but it is generally pronounced as रि *ri*.
- 17 ~: The symbol ~ over vowel sounds has been used to indicate vowel nasalisation.
- 18 ˘: The symbol ˘ has been incorporated into the Devanagari script to accommodate some words from English. Words like *doctor* and *hall* are written with this symbol as in डॉक्टर, हॉल etc.
- 19 \*: Ungrammatical words and sentence marked with asterisk.
- 20 क q, ख x, ग γ, फ f and ज z as in कलम *qalam* 'pen', खयाल *xayaal* 'opinion', गुम *yam* 'pain', फ़ासला *faaslaa* 'distance' and ज़िन्दा *zindaa* 'alive' respectively (see 37.4).

# Abbreviations

abs	abstract
adj	adjective
adv	adverb
ani	animate
aux	auxiliary
caus	causative
comp	comparative
dimi	diminutive
fem	feminine
fut	future
h	honorific
HD	Heuristic Device
hum	human
inani	inanimate
inf	infinitive
imper	imperative
imperf	imperfect
inten	intensive
intrans	intransitive
masc	masculine
n	noun
neg	negative
nh	non-honorific
nom	nomative
obl	oblique
opt	optative
part adj	participial adjective
perf	perfect
pl	plural
poss	possessive
pp	past participle
pres p	present participle



Abbrevia-  
tions

pres t	present tense
pt	past tense
sing	singular
trans	transitive
v	verb
vi	verb intransitive
voc	vocative
vt	verb transitive
WFS	Word Forming Strategy
I	first person
II	second person (तुम <i>tum</i> , 'you')
II(h)	second (honorific आप <i>aap</i> , 'you')
II(nh)	second person (non-honorific तू <i>tuu</i> , 'you')
III	third person

Part I

# Hindi and its sentence types

## *Hindi: a brief introduction*

This chapter provides a brief introduction to Hindi. It informs the reader about the area in which Hindi is spoken, the status of Hindi in India and the world, and what the word 'Hindi' really covers. It also introduces the reader to the nature and structure of Hindi sounds and its writing system, Hindi vocabulary and the Hindi sentence.

### **1.1** The Hindi area

Hindi is certainly one of the most widely *understood* languages of India. If you look at the map of India (p. 4), it would not be an exaggeration to say that colloquial Hindi is fairly well understood by most of the people living in the vast area bordered to the North by the Himalayas and Nepal, to the South by Maharashtra and Andhra Pradesh, to the South-east by Orissa, to the East by West Bengal and to the North-west by Punjab and Gujarat (map from: <http://sun-bin.blogspot.com/2005/11/map-indias-ethno-linguistic-map.html>).

### **1.2** The status of Hindi

Over 180,000,000 people actually claim to use Hindi in the states of Delhi, Uttar Pradesh, Bihar, Rajasthan, Punjab, Haryana, Himachal and Madhya Pradesh; it is also used in a variety of places across the world including the West Indies, South Africa, Kenya, the United Arab Emirates, Canada, Yemen, Zambia, the UK and the USA. It is not only, along with English, the official language of the Indian Union but also the official language of the states of Delhi, Uttar Pradesh, Rajasthan, Madhya Pradesh, Bihar and Himachal Pradesh. It is also a widely used language in mass media: a substantial part of films, music, newspapers and magazines, radio and television programmes, advertisements and tourism and information literature is produced in Hindi.



Map (not to scale) showing the Hindi-speaking (shaded) regions of India  
 Note: Hindi is widely used and/or understood in the areas shaded in the map, though each one of these states is multilingual. Colloquial Hindi is used/understood in varying degrees in the non-shaded states of Punjab, Gujarat, Maharashtra, Andhra Pradesh, Karnataka, Orissa, West Bengal and Arunachal Pradesh among others.  
 (For this map, thanks are due to Sanjay Tiwari, Yemuna Sunny, H. K. Dewan and C. N. Subramaniam.)

In North India, Hindi is often the medium of instruction in government schools. It is also extensively used in administration, legislature and lower judiciary.

Hindi is a very important language at local, regional, national and international levels. Over the years, it has built a very rich literary and cultural tradition in all these contexts. Above all it constitutes a lingua franca not only among the speakers of closely related languages such as Braj, Bhojpuri, Maithli, Bundeli, Maghai and a large number of languages spoken in the plains of Punjab and Haryana and the hills of Himachal and Garhwal but also quite often among the speakers of more distantly related languages such as Gujarati, Marathi, Bengali, Nepali and so on. Yet it is not appropriate to claim that Hindi has become a lingua franca for the whole country. There are large areas in the South and North-east where it is not understood at all. We may also note that despite its overwhelming presence in the country, it does not have the status and power that compares favourably with English. In fact what defines the true character of India is the multi-lingualism of both its individuals and groups. India articulates itself in a multiplicity of voices and reconstructs these voices in the process of using them.

### 1.3 What do we mean by 'Hindi'?

When one thinks of Hindi, in the sense in which most people use it today, one should think of it as an umbrella term for a large number of related languages that are all actively spoken over the vast area indicated earlier. There is a language continuum where adjacent variations entail high levels of mutual comprehensibility and where the distant ends are nearly mutually incomprehensible. This does not only apply to the four major varieties of Hindi itself, namely, High Hindi, Hindustani, Dakkhini and Urdu but also to languages like Awadhi (spoken in the Awadh region of Uttar Pradesh), Bhojpuri, Maghai, Vajjika and Maithli (spoken in different parts of Bihar), Bundeli (spoken in parts of Uttar Pradesh and Madhya Pradesh) and Braj (spoken in areas around Mathura and Brindaban in Uttar Pradesh). Each of these languages has its own rich literary tradition even though a textbook of Hindi may often present a rather awkward collection of Braj, Awadhi and standard Hindi as Hindi literature!

It is now generally accepted that Hindustani/Colloquial Hindi, though closely associated with Sanskrit and other Indo-Aryan languages such as Gujarati, Marathi, Bengali, Punjabi, Nepali and so on actually had its origins in army camps. (The literal meaning of the word *rekhta* is 'army camp' where soldiers from different backgrounds were forced

to find a common medium of communication; it is a word that was used to describe the earliest forms of *khari boli*, literally 'standing or good language', the term also used for contemporary standard Hindi.) No wonder then that even today the Hindi of the streets of North India shows strong influences not only of Sanskrit but also of Persian, Turkish, English and Portuguese. At that point in time, that is, the middle of the nineteenth century, Hindustani became the dominant medium of communication and literary activity irrespective of religion and caste. Even though many Hindi enthusiasts like to trace the beginnings of Hindi to around the tenth century AD, languages such as Apabramsha, Avahatt, Sadhukkari and Braj were also dominant at different times. Even when in the nineteenth century Hindi established itself as the language of prose, the dominant language of poetry continued to be Braj. In fact it is possible to argue that the main reason for the rise of Hindustani was the fall of Braj and the rise of the Indian national movement for freedom.

#### 1.4 Hindi sounds and writing system

Hindi consists of a total of 46 sounds, 10 vocalic and 36 consonantal. Depending on one's social and linguistic perspective, this number may range from 46 to 47 or even 52. In Part VIII of this book, we will discuss their nature, manner of articulation and orthographic representation in some detail. Hindi is written in the देवनागरी *devanaagarii*, 'Devanagari' script (often called just *naagarii*), a script which is also used to write Sanskrit, Marathi and Nepali. The writing systems for several hitherto unwritten Indian languages were also developed either in Roman or Devanagari script.

It is often claimed that the Devanagari writing system is highly phonetic in that you write exactly what you speak. This, as we will see later, is not entirely true. It is also important to point out that it is not very easy to learn the Devanagari writing system. It is extremely complex. In the Roman writing system, even though there are highly irregular correspondences between speech and writing, the writing is completely linear, left to right and except for there being upper and lower case letters, there is no need to make many modifications to the basic Roman alphabet letters in the case of, say, English. In the Nagari writing system, each letter is likely to have multiple shapes even though they are systematically associated with the corresponding sounds. Further, the Nagari writing system has been described as multi-dimensional rather than unidirectional as is the case with the Roman writing system of English. Any Hindi consonant can in principle be modified in all four directions; in many cases these modifications may

be simultaneous. For example, consider the consonantal sound *k* as it appears in the English word 'king' or the Hindi word केला *kelaa*, 'banana'. In English you will come across only two shapes, namely, *K* and *k*, the former being generally used in the sentence-initial position. In Hindi, however, you will notice the following: क *k*, क् *k*, क *ka*, का *kaa*, कि *ki*, की *kii*, कु *ku*, कू *kuu*, के *ke*, कै *kai*, को *ko* and कौ *kau*. Since 1966, although the government of India has made a series of efforts to standardise the Devanagari writing system for Hindi, there is still considerable variation in the way in which people write it. In Part VII, we will discuss all these issues in some detail. A brief introduction to the symbols and abbreviations used for transcription has already been provided immediately after the Preface.

#### 1.5 The Hindi sentence

If we focus only on the simple sentences where a subject, verb and an object are involved, the languages of the world can be divided into two broad categories on the basis of the structure of these simple sentences. We can either have the 'Object Verb' order or the 'Verb Object' order. Consider the simple English sentence:

Mohan ate an apple.

In this sentence, we have the pattern 'Verb Object' since the object 'an apple' appears after the verb 'ate'. English then is a verb-medial language. Now consider the following corresponding sentence in Hindi:

मोहन ने सेब खाया।

mohan ne seb khaayaa

Mohan ate an apple.

In this case the verb appears after the object. Hindi then is a verb-final language. Also, in English if there is no object, the verb appears in the final position as in sentences such as the following:

Mohan slept.

The queen suddenly died.

The default position for the subject appears to be the initial position in the sentence because in both English and Hindi, the subject occupies

the initial position. It is interesting to note that there are several other syntactic features which are by implication related to a language being verb-medial or verb-final. For example, verb-medial languages like English generally have prepositions in expressions such as 'on the table' ('on' appears before the table) whereas languages like Hindi which are verb-final have postpositions as in मेज़ पर *mez par*, 'on the table' (पर appears after मेज़). We will discuss the structure of Hindi sentences in future chapters.

## 1.6 The Hindi vocabulary

In the past, Hindi regularly borrowed words from a variety of sources. Today, Sanskrit is often selected as the privileged source for borrowing or coining new words. There was in effect no 'legislation' as to which words could potentially become Hindi words. It is therefore not uncommon for Hindi to have a large number of synonyms for a number of words in its lexicon. For example, for the English word 'garden', one could use बाग *baag*, बगीचा *bagiicaa* or उपवन *upvan*. One could also have 'redundant compounds' such as धन दौलत *dhan-daulat*, 'wealth', शादी विवाह *shaadii-vivaah*, 'marriage' or धर्म ईमान *dharm-iimaan*, 'religion/duty' and so on, where the two elements of the compound though drawn from different languages have similar meanings; 'redundant compounds' (see Chapter 16) in effect are really single words. They simply underscore the hitherto assimilatory nature and rich heritage of the development of Hindi.

A large number of words including for example चपरासी *capraasii*, 'peon', दरवाजा *darvaazaa*, 'door', बेकार *bekaar*, 'unemployed', लेकिन *lekin*, 'but', बीमार *biimaar*, 'ill', सिपाही *sipaahii*, 'soldier' and दीवार *diivaar*, 'wall' are from Persian; किताब *kitaab*, 'book', कलम *kalam*, 'pen', कागज *kaagaz*, 'paper', वकील *vakiil*, 'lawyer', अदालत *adaalat*, 'court' and फौज *fauz*, 'army' are from Arabic; चाकू *caakuu*, 'knife', कुर्ता *kurtaa*, 'shirt', तोप *top*, 'gun' and कुली *kulii*, 'porter' are from Turkish; कार *kaar*, 'car', बस *bas*, 'bus', फीस *fiis*, 'fees', टेलीफोन *Teliifon*, 'telephone' and hundreds of others are from English; and बाल्टी *baalTii*, 'bucket', बोटल *botal*, 'bottle', पादरी *paadrii*, 'priest', कमरा *kamraa*, 'room' and अलमारी *almaarii*, 'almirah' are from Portuguese.

Today, the processes of standardisation have all but 'legislated' that the future lexicon of Hindi will be drawn primarily from Sanskrit and to some extent from other related languages. Not only that, it has also been ensured that existing words from sources such as Persian, Turkish, Arabic and Portuguese be replaced by Sanskrit words. Only those words which have become an integral part of day-to-day life have not

been changed. Some such words have been listed earlier. A similar rigidity is also seen in the case of Urdu. Speakers of Urdu do not wish to use colloquial Hindustani words; nor do they wish to accept new words that originate primarily from Sanskrit. It is therefore not surprising to note that what was hitherto only one language, often written in two scripts, is perceived to be two different languages which at the formal level may in fact become mutually incomprehensible because of the widely differentiated lexical items used.

## 1.7 Conclusion

In this chapter we tried to understand what we mean by 'Hindi' and noted that it has a large number of varieties that are spoken not only in India but also in different parts of the world. We noted that along with English, Hindi is the official (and not the national) language of India with an overwhelming presence in different domains of activity in large parts of the country. Some basic features of the Hindi sounds, vocabulary and sentence structure were discussed. We also briefly introduced the Devanagari script that is used to write Hindi.



# Hindi sentence structure

A simple sentence consists of a Subject and a Predicate; the predicate consists of a verb and optionally of object(s). In this chapter, I discuss the order of basic constituents such as Subject (S), Object (O) and Verb (V) in Hindi; nature of agreement between different constituents of a sentence; and the properties of Noun, Verb, Adverb and Postpositional Phrases. I also introduce Declarative (affirmative and negative), Interrogative, Imperative and Exclamatory sentences.

## 2.1 Word order

I have briefly talked about the Hindi sentence in Section 1.4 in Chapter 1. In general, English is a Subject–Verb–Object (SVO) language (SV if there is no object) and Hindi a Subject–Object–Verb (SOV) language (again SV if there is no object). In the English sentence ‘Ram eats an apple’, the subject ‘Ram’ comes first, the verb ‘eats’ comes in the middle and the object ‘an apple’ comes at the end. In the corresponding Hindi sentence 1,

- 1 राम सेब खाता है।  
 raam seb khaataa hai  
 Ram eats an apple.

the subject comes first, as in English, but the order of Verb and Object are inverted from VO in English to OV in Hindi; सेब *seb*, ‘apple’ which is the object of the act of eating comes in the middle and खाता है *khaataa hai*, ‘eats’, the verb, appears at the end.

As in most other languages, Hindi sentence structure is sensitive as to whether what is involved is a simple statement, a question, a negative, an exclamation or an imperative. It is also sensitive to changes of

person, number, gender, case, aspect, tense and mood. Since questions, negatives and so on may involve minor variations, we should first discuss the structure of the simple sentence in some detail.

## 2.2 Subject–verb agreement

Though I will return to this feature again in Chapters 10 and 11, and in several chapters in Parts V and VI of this book, I will first discuss some of the most general features of the kind of agreement that is obtained between the subject and verb in a simple Hindi sentence. The general principle is that the verb will agree with a noun phrase which is not followed by an overt postposition. Unless there is a postposition after the subject of a sentence, the verb will agree with the subject in person, number and gender. Consider the following examples:

- 2 सीता रोज़ नहाती है।  
 siitaa roz nahaatii hai  
 Sita bathes everyday.
- 3 लड़कियाँ मैदान में खेल रही हैं।  
 laRkiyāā maidaan mē khel rahii hāī  
 Girls are playing in the playground.
- 4 मैं किताब पढ़ रहा हूँ।  
 māī kitaab paRh rahaa hūū  
 I am reading a book.
- 5 आप बहुत तेज़ चलती हैं।  
 aap bahut tez caltii hāī  
 You (polite) walk very fast.
- 6 तुम रोज़ मुझे परेशान करते हो।  
 tum roz mujhe paireshaan karte ho  
 You bother me every day.

7 राम ने रोटी खाई।  
raam ne roTii khaai  
Ram ate bread.

It is clear from sentences 1 to 6 that the nature of the verb changes depending on the person, number and gender of the subject. It also changes, as we have already said, to reflect different tenses, aspects and moods; but we will return to these issues later in Part V. In 1 above, the subject is third person singular masculine, namely, राम *raam*, 'Ram' and the verb accordingly is marked with -ता *-taa* (an aspect marker, see Chapter 23) whereas in 2, the subject is third person singular feminine and the verb is accordingly marked with -ती *-tii*. In 3, the subject is third person plural feminine and we notice the presence of रही हैं *rahii hāi* in the verb phrase; रही *rahii* shows that the subject is feminine (it would be रहे *rahe* if it were masculine) and the auxiliary (a tense marker) हैं *hāi* shows that the subject is plural; as in other sentences, it also shows that the event is located in the present time (i.e. it is a sentence in the present tense). In 4, the subject is first person singular; it is from the verb रहा हूँ *rahaa hūi* that we know that it is also masculine because मैं *māi* could stand for either a male or a female in Hindi. Sentences 5 and 6 involve the use of second person pronouns. As we will soon see, Hindi has three different words for the second person reflecting a politeness hierarchy. आप *aap* is the most polite form, तुम *tum* an intermediate neutral form and तू *tuu* an impolite form. And this politeness hierarchy is reflected in the verb (we will discuss this issue in detail in Chapter 18). In 6, we notice that तुम *tum* agrees with -ते हो *-te ho*; in 5, आप *aap* is second person honorific singular; once again it is from the verb that we know that the subject is a female; the -ती *-tii* in -ती हैं *-tii hāi* is marked for feminine gender. (It would be -ते हैं *-te hāi* if the subject आप *aap* were masculine.) In all these sentences, the forms of the auxiliary होना *honaa*, 'to be' tell us that all these sentences belong to the present tense. In 7, there is a postposition after the subject. So the agreement cannot be with the subject. In fact, in 7, the verb agrees with the object रोटी *roTii*, 'bread/meals', which is a feminine noun.

We will discuss the grammar of agreement in greater detail in subsequent chapters. The above discussion simply shows that unless the subject of a sentence is blocked by a postposition, it controls the agreement with the verb (see also Section 2.3.2). It also shows that some features about the subject are only recoverable from the verb. The -ता *-taa* like markings in the main verb in 2, 5 and 6 indicate the aspectual status; they show that the aspect is imperfect. The use of -रहा *-rahaa* forms in 3 and 4 shows that the aspect is progressive. They also indicate the gender of the subject.

## 2.3 Linear ordering of constituents

### 2.3.1 Adjectives and nouns

For a variety of reasons, it is important to understand the linear order of words and phrases in Hindi sentences, even though there is often considerable flexibility in word order. Adjectives, possessive pronouns and quantifiers will always precede the main noun in the noun phrase. In English, nouns are also often preceded by articles but there is nothing comparable to the English articles 'a', 'an', and 'the' in Hindi. Adjectives in Hindi may be invariant or variable. For example, the adjectives in 8 and 9 do not change even though the noun following is masculine in 8 and feminine in 9. Variable adjectives agree in number and gender with the nouns they modify as in 10 to 12 below:

- 8 लाल कपड़ा *laal kapRaa*, red cloth
- 9 लाल साड़ी *laal saaRii*, red sari
- 10 लम्बा लड़का *lambaa laRkaa*, tall boy
- 11 लम्बे लड़के *lambe laRke*, tall boys
- 12 लम्बी लड़कियाँ *lambii laRkiyāā*, tall girls
- 13 मेरा घर *meraa ghar*, my house
- 14 मेरी किताबें *merii kitaabē*, my books
- 15 दस लम्बी लड़कियाँ *das lambii laRkiyāā*, ten tall girls

It is clear from the examples 8 to 15 that adjectives, possessive pronouns and quantifiers precede the noun in a noun phrase; if both quantifier and adjective are used, the quantifier normally precedes the adjective. The normal structure of a noun phrase in a Hindi sentence then is Quantifier + Adjective + Noun as in 15. The number of adjectives that qualify the noun can always be more than one. लाल *laal*, 'red' belongs to the invariant category adjectives and does not change whether the following noun is masculine (कपड़ा *kapRaa*, 'cloth') or feminine (साड़ी *saaRii*, 'sari'); लम्बा *lambaa*, 'tall' is a variable adjective and changes its shape depending on the number and gender of the following noun; in the case of feminine nouns, singular or plural, it is लम्बी *lambii*; in the case of masculine plural nouns, it is लम्बे *lambe* as in 11. The possessive adjectives behave like adjectives; we say मेरा *meraa*, 'my' because घर *ghar*, 'house' is masculine singular (cf. 13) and मेरी *merii* because किताब *kitaab*, 'book' is feminine in 14.

**2.3.2 Nouns, postpositions and agreement**

Another important feature of linear ordering is concerned with agreement. In case the subject noun phrase is followed by a postposition, the verb agrees with the next noun which is not blocked by a postposition. In the following sentences

16 मोहन ने केले खाये ।  
mohan ne kele khaaye  
Mohan ate bananas.

17 मोहन ने चीनी खायी ।  
mohan ne ciinii khaayii  
Mohan ate sugar.

the subject noun मोहन *mohan*, 'Mohan' is followed by a postposition ने *ne*; the next available free noun in 16 is केले *kele*, 'bananas', which is masculine plural, and the verb खाये *khaaye*, 'ate' agrees with it; in 17, the noun चीनी *ciinii*, 'sugar' is feminine singular; the verb खायी *khaayii*, 'ate' reflects that fact. If all the nouns in a sentence are blocked by postpositions, Hindi uses, as we will see later, default agreement. There are some idiosyncratic lexical items that constitute exceptions to these very general rules of agreement. We turn to them in relevant chapters. Here we may note that the aspect indicated by the verb is perfective, that is, the action of eating in 16 and 17 is completed.

**2.3.3 Flexibility in word order**

The fact that noun phrases in Hindi are often clearly separated by postpositions makes it possible for Hindi to have a fairly free word order, unlike English. Thus in English if instead of saying 'Mohan hit Sita' we say 'Sita hit Mohan', the meaning is reversed; in the first sentence Sita is getting hit; in the second, Mohan. Consider examples 18 and 19 in the following sentences:

18 मोहन ने सीता को मारा ।  
mohan ne siitaa ko maaraa  
Mohan hit Sita.

19 सीता को मोहन ने मारा ।  
siitaa ko mohan ne maaraa  
Mohan hit Sita.

Notice that in 18 and 19, the nouns have been switched around along with the postpositions that follow them; yet 18 and 19 mean the same thing which is not the case in the English sentences discussed earlier.

**2.3.4 Direct and indirect object**

Another important feature of the linear ordering of constituents in a Hindi sentence is the order of direct and indirect objects. Generally, the indirect object will come before the direct object. In 20,

20 सीता ने मोहन को किताब दी ।  
siitaa ne mohan ko kitaab dii  
Sita gave a book to Mohan.

किताब *kitaab*, 'book' is the direct object and मोहन *mohan*, 'Mohan' the indirect object; the indirect object comes before the direct object. In fact, this is a property of many SOV languages.

**2.3.5 Marker of comparison**

In English, in a sentence such as 'Mohan is taller than Sohan', the marker of comparison 'than' comes before the standard of comparison, namely, 'Sohan'. This is a common feature of SVO languages such as English. Hindi is an SOV language. In Hindi, the marker of comparison comes after the standard of comparison as in 21:

21 मोहन सोहन से लम्बा है ।  
mohan sohan se lambaa hai  
Mohan is taller than Sohan.

In 21, से *se*, 'from' which is a marker of comparison comes after 'Sohan' which is the standard of comparison.



**2.3.6 Adverbs**

If you look at sentences 2, 3 and 5, you will find adverbial expressions **रोज़ roz**, 'daily' (an adverb of time, frequency), **मैदान में maidaan mē**, 'in the playground' (an adverb of place) and **तेज़ tez**, 'fast' (an adverb of manner). Notice that all these adverbs appear immediately after the subject or before the verb phrase. These are indeed the most unmarked positions of adverbs in a Hindi sentence. However, adverbs are rather free-floating expressions and can actually appear at any place in a sentence, depending on the focus you wish to accord them (see Chapters 9, 12 and 14). They often tend to gain salience at the beginning and end of sentences (see Appendix). Adverbs of time and place may be arranged in an ascending or a descending order in any language. An ascending order implies that a smaller chunk of time or place is mentioned before the bigger one; this would be reversed in a descending order. Adverbs of time tend to come before adverbs of place, but there is a descending order in the adverbs of time and place in Hindi. Let's examine 22 carefully:

- 22 वह रोज़ शाम चार बजे क्लब में होता है।  
vah roz shaam caar baje klab mē hotaa hai  
He is in the club at four in the evening every day.

The order of adverbial constituents in Hindi and English appear to be a mirror image of each other. In English we say: 'four p.m.', 'evening' and 'day' in that order, that is, the order is ascending – 4 p.m. which is a smaller chunk of time appears before evening which includes a specific hour such as 4 p.m.; in Hindi we say: **रोज़ roz**, 'daily', **शाम shaam**, 'evening' and **चार बजे caar baje**, 'four o' clock', which is in descending order. Thus the time adverbials are organised in a descending order in Hindi. The same is true of adverbials of place in general. The bigger place will be mentioned first just as the larger chunk of time will be mentioned first. As we said the placement of adverbs is flexible. If we wish to focus on the time adverbial, we could bring it to the beginning and say:

- 23 रोज़ शाम चार बजे वह क्लब में होता है।  
roz shaam caar baje vah klab mē hotaa hai  
He is in the club at four in the evening every day.

**2.4 Types of sentences**

Earlier we discussed in some detail the properties of a simple declarative sentence. We may now briefly turn to other types of sentences, each

one of which will be discussed in some detail in subsequent chapters. For obvious pedagogical reasons, our discussions will be both structural and notional. The basic purpose is to understand the nature and structure of different types of sentences. The simple imperative sentence can be used to give commands or make requests. Since these are invariably addressed to the second person and the person is encoded in the verb, expressions such as 24–26 may be said to constitute complete sentences:

- 24 जाओ। *jaao*, Go  
25 जागो। *jaago*, Wake up  
26 जाइए। *jaaiye*, Please go (polite)

Negative sentences involve the use of **नहीं nahī**, **न na** or **मत mat** particles (see Chapter 3). The most frequently used negative particle is **नहीं nahī**. Consider the negative counterparts of 2, 3 and 4 in the following examples:

- 27 सीता रोज़ नहीं नहाती है।  
siitaa roz nahīī nahaatii hai  
Sita does not bathe everyday.  
28 लड़कियां मैदान में नहीं खेल रही हैं।  
laRkiyāā maidaan mē nahīī khel rahīī hāī  
Girls are not playing in the playground.  
29 मैं किताब नहीं पढ़ रहा हूँ।  
māī kitaab nahīī paRh rahaa hūū  
I am not reading a book.

Notice that in English the negative particle 'not' is inserted between the auxiliary and the main verb; in Hindi **नहीं nahī** is inserted before the whole verb phrase.

We may now turn to interrogative sentences (see Chapter 4). As in other languages, they are of two types: 'yes/no' questions and information questions. In 'yes/no' questions, the answer to the question can be either 'yes' or 'no'; in Hindi it is **हाँ hāī**, 'yes' or **न na**, 'no'. In information questions which in English are asked with such words as 'what', 'where', 'when', 'who' and so on, the listener has to provide some information. The 'yes/no' type of questions in English are asked by inverting

the subject and the auxiliary of the main clause as in 'Are you coming to office tomorrow?' from 'You are coming to office tomorrow.' The answer can be either 'yes' or 'no'. In Hindi, 'yes/no' questions are formed by using the word क्या *kyaa* at the beginning of the sentence as in the following:

- 30 क्या आप कल दफ्तर जायेंगे?  
kyaa aap kal daftar jaayēge  
Will you go to office tomorrow?

The information questions are formed by using one of the *k*-words (like the *wh*-words in English) in Hindi, such as क्या *kyaa*, 'what', कौन *kaun*, 'who', कहां *kahāā*, 'where', कब *kab*, 'when' and so on (see Chapter 4). In 31,

- 31 आप कल कब दफ्तर जायेंगे?  
aap kal kab daftar jaayēge  
When will you go to office tomorrow?

कब *kab* indicates that it is an information question. Notice that कब *kab* does not appear at the beginning of the sentence as in English.

In this chapter we have discussed some of the most general properties of a Hindi sentence. We will return to most of them in greater detail in subsequent chapters.

## 2.5 Conclusion

Typically, a sentence in Hindi consists of a Subject and a Predicate. In this chapter, we talked about the types of sentences and the word order and agreement patterns among different constituents of a Hindi sentence. We noted that certain structural properties follow implicationaly from Hindi being an SOV language.

## Negatives

In general, there are three ways of negating a positive sentence: syntactic (indicated by the use of an explicit independent negative word in a sentence, for example, नहीं *nahī* in Hindi or 'not' in English), morphological (when we use a negative word that is clearly related to its positive counterpart as 'unkind' and 'kind') and lexical (when we use a word that has inherent negative connotations, for example, Hindi घटिया *ghaTiyaa*, 'cheap'). For example, the English sentence 'This story is true' can be negated in the following three ways:

- 1 This story is not true. (Syntactic negation)
- 2 This story is untrue. (Morphological negation)
- 3 This story is false. (Lexical negation)

In the first case, we see the presence of an 'explicit' negative marker 'not'; in the second 'true' has been replaced by a morphologically related word 'untrue' while in the third it has been substituted by an unrelated word 'false' which nearly means 'not true'. In principle, there are similar possibilities in Hindi. For example, for the sentence, यह कहानी सत्य है *yah kahaanii satya hai*, 'This story is true', we have the following negative sentences:

- 4 यह कहानी सत्य नहीं है।  
yah kahaanii satya nahī hai  
This story is not true.
- 5 यह कहानी असत्य है।  
yah kahaanii asatya hai  
This story is untrue.

- 6 यह कहानी झूठी है।  
yah kahaanii jhuuThii hai  
This story is false.

In 4, नहीं *nahī* marks explicit syntactic negation; असत्य *asatya* in 5 is a case of morphological negation and the use of झूठी *jhuuThii* in 6 is a case of lexical negation.

### 3.1 Negation

However, Hindi uses explicit negation far more frequently than other types of negation. There are at least three words that mark explicit negation in Hindi: नहीं *nahī*, न *na* and मत *mat*. All of them mean 'not' but they may not always be used interchangeably in all contexts. Like most other particles, all the three remain invariant. मत *mat* and न *na* are best used in the imperatives expressing commands, requests, warnings and advice as in sentences 7 to 12:

- 7 आप कृपया यहां पर शोर मत करें।  
aap kripyaa yahāā par shor mat karē  
Please do not make any noise here. (Request)
- 8 आप कृपया यहां पर शोर न करें।  
aap kripyaa yahāā par shor na karē  
Please do not make any noise here. (Request)
- 9 मत बोलो।  
mat bolo  
Don't speak./Don't open your mouth. (Command)
- 10 तुम यहां मत बैठो।  
tum yahāā mat baiTho  
Don't sit here. (Order)
- 11 आपको यहां सिगरेट नहीं पीनी चाहिए।  
aapko yahāā sigreT nahī piinii caahiye  
You (polite) should not smoke here. (Advice)

- 12 बिजली की नंगी तार से बचिए।  
bijlii kii nāgiī taar se baciye  
Beware of the exposed electricity wire. (Warning)

मत *mat* is used most effectively in contexts which involve a sense of immediacy. Sentences involving मत *mat* can normally be used only when there is a clear hierarchy among the interlocutors; only a person senior in age, authority or status can use such expressions with the addressee. In such contexts it appears with the infinitival form of the verb, for example:

- 13 देखो तुम वहां मत जाना।  
dekho tum vahāā mat jaanaa  
Be careful, don't go there.

The order of मत *mat* can be switched around with the word that normally follows, for example,

- 14 मत बोलो।  
mat bolo  
Don't speak.
- 15 बोलो मत।  
bolo mat  
Don't speak.

Both 14 and 15 have approximately the same meaning and illocutionary force. This for example is not true of न *na*. In fact 16 has nearly the opposite meaning of 17. In 16, it is clear that न *na* has the status of a tag-particle.

- 16 बोलो न।  
bolo na  
Please say something.
- 17 न बोलो।  
na bolo  
Don't speak.

**3.2 The use of नहीं *nahī*, 'not'**

As we said earlier, नहीं *nahī*, 'not' is the most frequently used negative particle in Hindi. In normal unmarked speech and writing, it always gets attracted to the verb. For example,

18 अब मुझसे और दर्द सही नहीं जाती।  
ab mujhse aur dard sahii nahī jaatii  
I can't bear more pain now.

19 वह कल स्कूल नहीं जायेगी।  
vah kal skuul nahī jaayegii  
She will not go to school tomorrow.

20 मुझे अभी भूख नहीं लगी।  
mujhe abhii bhuukh nahī lagii  
I am not hungry yet.

21 हम कल बाज़ार नहीं गये थे।  
ham kal baazaar nahī gaye the  
We did not go to the market yesterday.

In questions that seek information, the negative particle gets inserted between the question word and the verb:

22 आप जल्दी घर क्यों नहीं आते?  
aap jaldii ghar kyō nahī aate  
Why don't you come home early?

23 मैं तुम्हें देखने कहां कहां नहीं गया?  
māi tumhē dekhne kahāā kahāā nahī gayaa  
I went to all kinds of places looking for you.

Consider 24:

24 वह कब स्कूल नहीं जाता।  
vah kab skuul nahī jaataa  
When does he not go to school?

Depending on the context, sentence 24 can have either of the following two meanings: (a) Which days or when is it the case that he does not go to school? (The assumption is that he normally does.) (b) He always goes to school. (The assumption is that there is never an occasion when he does not go to school.)

**3.3 The use of न *na***

We may now return to the affective uses of न *na*. We noticed earlier that it could have the effect of persuasion and request. Here are some more examples:

25 दे दो न।  
de do na

Please give it to me.

26 वो जो दूर घर है न, वो मेरा है।  
vo jo duur ghar hai na vo meraa hai

That house you see in the distance is mine.

As in the case of 16, न *na* has the force of a question-tag particle in 26. It does not negate the existence of a house; it in fact confirms it by asking the listener: 'you see that house in the distance?' The mastery over the contextually appropriate use of न *na* certainly enhances one's control over colloquial Hindi. न जाने *na jaane*, 'I wonder/God knows' is a very common expression as in 27:

27 न जाने क्या बात है बच्ची रोती जा रही है।  
na jaane kyaa baat hai baccii rotii jaa rahii hai

God knows what's the matter; this girl is continuously crying.

कभी न कभी *kabhii na kabhii*, 'sometime or the other', कहीं न कहीं *kahiin na kahiin*, 'somewhere or the other', कोई न कोई *koi na koi*, 'someone or the other' etc. are very common expressions which involve the use of न *na* but do not have any negative connotations. There is a famous Hindi song sung by one of the most legendary Indian playback singers of all time, Mohammed Rafi, from the film *Sharaabii* 'Drunkard' which goes as follows:

कभी न कभी *kabhii na kabhii*, sometime or the other

कहीं न कहीं *kahiin na kahiin*, somewhere or the other

कोई न कोई तो आयेगा *koi na koi to aayegaa*, somebody or the other will come

अपना मुझे बनायेगा *apnaa mujhe banaayegaa*, make me his own

(Sometime or the other, at some place or the other, somebody will surely come and make me his own.)

As you notice, the negative particle न *na*, 'not' has no surface manifestation in the translation; it is only the meaning 'if not now, then sometime or the other', that allows us to project its logical presence.

### 3.4 Negative polarity items

We may finally turn to what are called negative polarity items, that is, words or expressions that attract negative particles and cannot in ordinary circumstances be used without explicit negative markers. In English, take the case of 'budge' or 'red cent' for example. One doesn't normally say:

- \*She budged an inch.
- \*I have a red cent.

Instead you have to say:

- She did not budge an inch.
- I don't have even a red cent.

Similarly, in Hindi, we have a number of words and expressions that tend to attract negative particles. Some of them are हर्गिज़ *hargiz*, कतई *kataii*, फूटी कौड़ी *phuuTii kauRii*, बाल बांका करना *baal bāākaa karnaa* etc. None of these expressions can normally be used without the help of an explicit negative marker.

28 मुझे आपकी बात हर्गिज़ मंज़ूर नहीं।  
*mujhe aapkii baat hargiz manzuur nahī*

I do not agree with you at all.

29 उसे यह किताब कतई पसन्द नहीं।  
*use yah kitaab kataii pasand nahī*

He does not like this book at all.

30 मेरे पास तो एक फूटी कौड़ी भी नहीं है।  
*mere paas to ek phuuTii kauRii bhii nahī hai*  
I don't have even a red cent.

31 तुम मेरा बाल भी बांका नहीं कर सकते।  
*tum meraa baal bhii bāākaa nahī kar sakte*  
You can't harm me in any way.

If you use any of the sentences from 28 to 31 without also using the negative marker, the sentences would not only become ungrammatical but also may not make any sense at all.

### 3.5 Conclusion

In this chapter, I have briefly examined the structure and use of negative elements and negative polarity items. In both Hindi and English, a given idea can be negated in three different ways: syntactically, morphologically and lexically. At the level of the sentence, Hindi uses नहीं *nahī*, न *na* and मत *mat*. The use of each one of these negative markers was discussed separately. It was also noted that न *na* in many contexts could function as a question-tag particle. I will briefly discuss morphological negation in Chapter 8.

# Questions

Generally we can say that there are two types of questions in a language: 'yes/no' questions (Hindi हाँ *hāā*, 'yes' or न/नहीं *na/nahī*, 'no') and 'information questions'. In the former, the only answer to the question can either be 'yes' or 'no', that is, affirmation or rejection of the declaration assumed by the question being asked. In the latter we always seek some new information; these are called information-seeking questions. One may also find two more types: alternative-type questions and tag-questions. In the alternative type, one generally gets a choice between two or more options. In the tag-questions, one makes a statement and at the end of it adds something to invite the listener to respond to the statement.

## 4.1 'Yes/no' questions

In English, when we say:

- Are you coming with me?

The answer can be 'yes' or 'no'; one does not have to say anything more. In English, 'yes/no' questions are created by inverting the subject and auxiliary in a simple sentence and by introducing a rising intonation towards the end of the question. Thus, the above 'yes/no' question has been formed by switching the position of the subject 'you' and the auxiliary 'are' in the sentence: 'You are coming with me.' If there is no auxiliary, we add the support of 'do' in English (which depending on the context will change to 'does' or 'did'). The question corresponding to the sentence 'You go to school everyday' is:

- Do you go to school everyday?

In Hindi, such questions generally involve the use of क्या *kyaa* (a 'yes/no' question-marker here) at the beginning of the sentence (as we will soon

see, it can also mean 'what', an indicator of an information question). Consider 1 and 2:

- 1 क्या आप मेरे साथ चल रहे हैं?  
 kyaa aap mere saath cal rahe hāi?  
 Are you coming with me?
- 2 क्या आप रोज़ स्कूल जाते हैं?  
 kyaa aap roj skuul jaate hāi?  
 Do you go to school everyday?

The answer to the sentences 1 and 2 could either be हाँ *hāā*, 'yes' or न/नहीं *na/nahī*, 'no'. Notice that it can never be मत *mat*, 'don't', even though as we saw in Chapter 3, in some contexts, न, नहीं or मत can be used interchangeably. In Hindi, we do not have anything corresponding to the rule of 'do-support' in English in the absence of an auxiliary. For example, corresponding to the simple sentence:

- 3 वह अभी बाज़ार गया।  
 vah abhii baazaar gayaa  
 He just left for the market.

we have the following 'yes/no' question:

- 4 क्या वह अभी बाज़ार गया?  
 kyaa vah abhii baazaar gayaa?  
 Did he just leave for the market?

In normal Hindi speech, क्या *kyaa* is dropped and one uses a rising intonation at the end of the sentence exactly in the way one might in English.

## 4.2 Information questions

Information questions generally involve the use of one of the *wh*-words in Hindi just as in English we need a *wh*-word to achieve similar goals. The Hindi *k*-words include कौन *kaun*, 'who', कहाँ *kahāā*, 'where', किसका *kiskaa*, 'whose', कब *kab*, 'when', क्यों *kyō*, 'why', क्या *kyaa*, 'what'



and क़िधर *kidhar*, 'which direction'. In English, *wh*-questions completely restructure the declarative sentence. The *wh*-word is put at the beginning of the sentence and the subject and auxiliary are inverted. For example, for a sentence such as 'You are going to the hospital to see a doctor', we have the following interrogative sentence, to get the reply 'to see a doctor' and so on:

- Why are you going to the hospital?

In Hindi, the *wh*-words often tend to appear exactly where the answer to that specific question normally appears. For example, consider the following sentence:

- 5 मोहन कल रात राम के साथ धीरे धीरे सोहन के घर गया।  
mohan kal raat raam ke saath dhire dhire sohan ke ghar gayaa  
Mohan slowly walked with Ram to Sohan's house last night.

We could have the following questions corresponding to 5:

- 6 कौन कल रात राम के साथ धीरे धीरे सोहन के घर गया?  
kaun kal raat raam ke saath dhire dhire sohan ke ghar gayaa  
Who walked slowly to Sohan's place with Ram last night?  
(Answer: Mohan)
- 7 मोहन कब राम के साथ धीरे धीरे सोहन के घर गया?  
mohan kab raam ke saath dhire dhire sohan ke ghar gayaa  
When did Mohan slowly walk to Sohan's house with Ram? (Answer: *kal raat*, last night)
- 8 मोहन कल रात किसके साथ धीरे धीरे सोहन के घर गया?  
mohan kal raat kiske saath dhire dhire sohan ke ghar gayaa  
With whom did Mohan slowly walk to Sohan's house last night?  
(Answer: *raam ke saath*, with Ram)
- 9 मोहन कल रात राम के साथ कैसे सोहन के घर गया?  
mohan kal raat raam ke saath kaise sohan ke ghar gayaa  
How did Mohan walk to Sohan's house with Ram last night.  
(Answer: *dhire dhire*, slowly)

- 10 मोहन कल रात राम के साथ धीरे धीरे कहाँ गया?  
mohan kal raat raam ke saath dhire dhire kahāā gayaa

Where did Mohan slowly walk to with Ram last night?  
(Answer: *sohan ke ghar*, Sohan's house)

So we put the *k*-word exactly at the place where the reply to that particular piece of information would appear. Thus, कौन *kaun*, 'who' appears where मोहन *mohan*, 'Mohan' was; कब *kab*, 'when' where कल रात *kal raat*, 'last night' was; किसके साथ *kiske saath*, 'with whom' where सोहन *sohan*, 'Sohan' was; कैसे *kaise*, 'how' where धीरे धीरे *dhire dhire*, 'slowly' was; and कहाँ *kahāā*, 'where' where सोहन के घर *sohan ke ghar* was. This is the general rule and it contrasts with the grammar of English question words in an interesting way.

However, we know that Hindi word order as compared to English word order is very flexible. In casual speech, the information question words actually tend to move as close to the verb as possible. (For transcription and glosses, see sentence 5.) Thus it would be quite acceptable to say:

- कल रात राम के साथ धीरे धीरे सोहन के घर कौन गया?
- मोहन राम के साथ धीरे धीरे सोहन के घर कब गया?
- मोहन कल रात धीरे धीरे सोहन के घर किसके साथ गया?
- मोहन कल रात राम के साथ सोहन के घर कैसे गया?
- मोहन कल रात राम के साथ धीरे धीरे कहाँ गया?

Since the Hindi word order is fairly flexible, the information question word can often appear at the beginning or end of any constituent before the main verb. Sentence 5 can be divided into the following phrases or constituents:

- मोहन | कल रात | राम के साथ | धीरे धीरे | सोहन के घर | गया।

If we wish to make a 'who-question' from this sentence, and wish to have मोहन *mohan*, 'Mohan' as the reply, any of the कौन *kaun*, 'who' questions given below will be acceptable:

- कल रात | कौन | राम के साथ | धीरे धीरे | सोहन के घर | गया?
- कल रात | राम के साथ | कौन | धीरे धीरे | सोहन के घर | गया?
- कल रात | राम के साथ | धीरे धीरे | कौन | सोहन के घर | गया?
- कल रात | राम के साथ | धीरे धीरे | सोहन के घर | कौन | गया?

**4.3 Alternative-type questions**

As we have already noticed, the question word is often omitted in Hindi speech. In alternative-type questions, this also seems to be the regular practice. For example, the following question offers a choice to the listener between eating at home or in a hotel:

11 घर चलें या होटल में ही खा लें?

ghar calē yaa hoTal mē hii khaa lē

Shall we go home or eat in a hotel?

12 तुम कल रात जयपुर जाओगे या उदयपुर?

tum kal raat jaypur jaaoge yaa udaypur

Will you go to Jaipur or Udaipur tomorrow night?

Both these sentences do not have question words; both offer a choice to the listener. Notice that in 12 the whole sequence तुम कल रात जाओगे *tum kal raat jaaoge* is omitted in the second option. It is understood that the choice is between the places. We often omit the question word from alternative-type questions in English too. For example, one could say, with rising intonation, 'Shall we go home or eat here?'

**4.4 Tag questions**

As already indicated (in Section 3.3), the negative particle न *na*, 'no' (not नहीं *nahī* or मत *mat*) is also used as a question tag (or tag question) to seek confirmation of or reaction to what has been stated earlier. For example,

13 वह कल बाज़ार गया था, है न?

vah kal baazaar gayaa thaa, hai na

He went to the market yesterday, didn't he?

14 यह संतरा अच्छा है न?

yah santraa acchaa hai na

This orange is tasty, isn't it?

15 तुम कल कर्नाल जाओगे न?

tum kal karnaal jaaoge na

You will go to Karnal tomorrow, won't you?

As we know the grammar of tag questions in English is very complex. In Hindi, it simply involves the use of *hai na* as in 13 and 14 or simply *na* as in 15. One is therefore not surprised that many speakers of English in India tend to replace the whole range of Standard English tag questions by either 'isn't it?' or just 'no?' It is not uncommon to hear 'He went to the market, isn't it?' in Indian English. There are of course many other varieties of English which adopt a similar strategy.

**4.5 Conclusion**

In this chapter I have discussed the nature and structure of different types of questions in Hindi: 'yes/no', information, alternative and tag. It was noticed that in general there was considerable flexibility in forming questions in Hindi. It was also pointed out that though the information question word tends to appear where one would expect to find the answer, it is not uncommon to see the Hindi *k*-words getting attracted to the verb.



# Imperatives and politeness

We use imperative sentences to give orders, make requests, give advice or forbid people from doing something. We also use them to make recommendations or give suggestions. Such utterances will normally be addressed to the 'second person', that is, 'you'. As we noted in Section 1.5, the most unmarked word order of Hindi is Subject-Object-Verb. This is not disturbed in imperative sentences. Since the subject is by default known to be 'you', it is normally dropped. Imperatives can often be used with emphatic particles, negatives and tag-questions. Since Hindi has at least three different second person pronouns, the verbal forms used vary according to the form of the second person pronoun (see Chapter 18).

## 5.1 Imperatives with तू *tuu*, 'you' (impolite)

In day-to-day speech in peer groups and between people of high rank talking to those who are at a lower rank in society, this is perhaps the most frequently used pronominal form. Consider the following sentences:

- 1 उठ बेटा घर जा।  
uTh beTaa ghar jaa  
Get up, son, go home.
- 2 उठ बेटी घर जा।  
uTh beTii ghar jaa  
Get up, daughter, go home.

A father could use both these sentences while talking to his son (1) or daughter (2). Notice that except for using different words for 'son' and 'daughter', both the sentences are identical. In fact, in imperative

sentences of this kind, we use the bare minimal form of the verb without marking it for tense or gender. Both the verbal forms in sentences 1 and 2, namely, उठ *uTh*, 'get up' and जा *jaa*, 'go', are in the imperative form; that is, the verb is in its barest minimal form without any extra markings on it.

This form of the verb should however be used with great care. It is most appropriately used among friends or in intimate informal relationships as in sentences 1 and 2. Sometimes, it can be used with people from lower ranks of society though this use is now on the decrease. It is also used to address animals. In some cases, it is the most commonly used form in abusive language. Most interestingly, the same form can be used to address one's mother or addressing or appealing to God(s). The following examples are illustrative:

- 3 ओ रिक्शावाले जल्दी कर।  
O rikshaavaale jaldii kar  
Hey rickshaw puller, hurry up.
- 4 अरे ऊँट अब पानी पी।  
are ūūT ab paanii pii  
O camel, drink some water now.
- 5 ओ कमीने इधर आ।  
o kamiine idhar aa  
O you mean man, come here.
- 6 हे प्रभु कृपा करो।  
he prabhu kripaa karo  
O God, have mercy.

All the verbal forms in the above sentences are the base forms and would agree with the second person impolite pronoun तू *tuu*, 'you'. As is normally the practice, the second person subject pronoun is omitted. However, it may be used in specific affective situations. It could, for example, be used when you are being very affectionate or very angry. Consider the following examples:

- 7 बेटी अब तू सो जा।  
beTii ab tuu so jaa  
Dear daughter, go to bed now.

- 8 अबे अब तू चुप रह।  
abe ab tuu cup rah  
Hey you, keep quiet now.

Sentence 7 could be used by an old person (father, mother, a relative or family friend) to a woman of much younger age (daughter or her friend) to affectionately tell her to go to bed. On the other hand, sentence 8 involves a strong element of anger, said almost with a sense of finality. In all such sentences, intonation patterns and paralinguistic features are going to be of primary importance.

### 5.2 Imperatives with तुम *tum*, 'you'

The second person pronoun तुम *tum* is far more polite than तू *tuu*; it is associated with familiarity and plural numbers. Among people well-known to each other, the use of तुम *tum* will be considered cultured and polite. In the case of plural numbers, one cannot simply use तू *tuu*. It would be ungrammatical. When we use तुम *tum*, we do not use the bare form of the verb; we add *-o* if it ends in a consonant and ओ *-o* (orthographically) if it ends in a vowel. Thus तू चल *tuu cal*, 'you walk' (very informal, not polite) but तुम चलो *tum calo*, 'you walk' (familiar, polite); or तू खा *tuu khaa*, 'you eat' but तुम खाओ *tum khaao*, 'you eat'. Consider the following sentences:

- 9 तुम सब लोग अब घर जाओ।  
tum sab log ab ghar jao  
All of you, go home now.
- 10 बेटी थोड़ा सा पानी दे दो।  
beTii thoRaa saa paanii de do  
Dear daughter, give me some water.
- 11 बेटी अब तू सो जा।  
beTii ab tuu so jaa  
Dear daughter, go to bed now.

Sentence 9 will normally be used as affectionate advice when a senior person, for example, realises that it is getting late into the night and

people (who might be working for him) should go home now; sentence 10 is a request to a daughter for a glass of water, but here the speaker has a claim because of his/her age and/or status; and sentence 11 could be used by a concerned father or mother to their daughter who has probably worked late into the night preparing for her examinations.

Often imperatives are used as warnings. Suppose it were dark or the ground were slippery because of rain, one could use 12 if one notices that somebody is likely to fall:

- 12 अरे देखकर चलो।  
are dekhkar calo  
Watch it. Walk carefully.

### 5.3 Imperatives with आप *aap*, 'you' (honorific)

Imperative sentences involving the use of आप *aap* have to be requests. Unless you wish to add a specific dimension to your discourse, such as being ironic, the unmarked use of आप *aap* suggests that you are making a polite request. In fact, it is the use of आप *aap* that can save you from performing any speech act that may offend the listener.

- 13 आप अब आराम कीजिए।  
aap ab aaraam kijiye  
Please retire now/Please relax now.

One could use 13 with a senior person who has been working for a long time. But आप can often be used with considerable irony. Imagine a senior officer who is thoroughly annoyed with the complete and persistent negligence of his/her secretary on a given day. He or she could say

- 14 अब आप आराम कीजिए।  
ab aap aaraam kijiye  
Please go away and leave me alone now.

It is understood that in normal discourse, this officer would be addressing the secretary as तुम *tum*. This switch from the normal second person pronoun to the honorific आप *aap* will make it clear to the secretary that the boss is annoyed.

## 5.4 Conclusion

In this short chapter, I described the nature of imperative sentences used as requests, orders and warnings. I also examined their use with all three forms of the second person pronoun. The ways in which the imperative verbal forms are related to each other will be discussed in Chapter 11. It appears that if you really wish to tell a stranger or wish to warn anyone of something that the listener may not be aware of, the safest thing to do is to use the honorific form **आप aap**.

# Exclamations

An exclamatory sentence generally consists of an element that expresses a strong emotional attitude of surprise, approval, praise, hatred and so on towards the statement made in the remaining part of the sentence. In writing, such sentences end with the exclamation mark '!'. In English, these elements consist of single words, for example, 'what' and 'how' as in 'How pretty!' In Hindi, these expressions can consist of one or more words. They may be onomatopoeic in character or consist of nouns, verbs, adjectives, adverbs or pronouns. The exclamation mark in Hindi may often appear immediately after the expression denoting the emotional attitude, or at the end or at both the places. Sometimes the element expressing the emotional state may be separated by a comma from the rest of the sentence. Since exclamatory sentences do not involve any significant variation from their declarative counterparts, they are best discussed in semantic/ notional terms. However, we may first discuss the lexical resources of exclamatory expressions. These sentences are essentially about using specific words rather than about using any specific syntactic patterns.

## 6.1 Lexical resources

Exclamatory expressions constitute a unique lexical category. They are unlike content words (nouns, verbs and adjectives which vary according to number, gender etc.) because they remain invariant. They also do not belong to the function word category of grammatical items (e.g. invariant words like **का kaa**, 'of', **कि ki**, 'that' etc.) because they do not express any grammatical relations. They simply constitute an affective comment on the statement encoded in the sentence. Exclamatory expressions may be onomatopoeic such as: **ओ o**, **ओह oh**, **अरे are**, **ओहो oho**, all being expressions of surprise or pain, or **हत्त hat**, **धत्त dhat** and so on, which are expressions of disapproval and contempt. Nouns such as **शाबाश shaabaash**, 'very good', **हे भगवान he bhagvaan**, 'O God', **अफ़सोस afsos**,

'*alas*' and *सच sac*, 'really' could also be used as exclamatory constituents. Verbal expressions such as *देख कर dekh kar*, 'be careful' and *देखना dekhnaa*, 'watch out', may serve as signals of warning and expressions such as *हट याar haT yaar*, 'give way; get aside' may serve as a signal for leaving the speaker alone or expressing disapproval. Adjectives like *अच्छा acchaa*, 'good', *होशियार hoshiyaar*, 'intelligent', *सावधान saavdhaan*, 'careful' and *बढ़िया baRhiyaa*, 'good' could also serve the function of appreciation and/or warning. Question words like *क्या kyaa*, 'what', *कैसा kaisaa*, 'of what kind' and *कितना kitnaa*, 'how much' are often used very effectively in exclamatory sentences.

## 6.2 Expression of surprise

There are a variety of ways in which one can express surprise in Hindi. Consider the following sentences:

- 1 अरे, तुम घर पर हो!  
are tum ghar par ho  
O! You are at home!
- 2 अच्छा! आपका हार मिल गया।  
acchaa aapkaa haar mil gayaa  
Really! You found your necklace.
- 3 वाह! आप तो बहुत समझदार निकले।  
vaah aap to bahut samajhdaar nikle.  
Great! You proved to be very clever.
- 4 देखो! दादी को क्या हो गया!  
dekho daadii ko kyaa ho gayaa  
See, what has happened to grandmother!
- 5 वह कितना भाग्यशाली है!  
vah kitnaa bhaagyashaalii hai  
How lucky he is!

In these sentences, the onomatopoeic अरे *are*, the adjective अच्छा *acchaa*, interjection वाह *vaah*, the verb देखो *dekho* and the question word कितना

*kitnaa* have been used to suggest a strong feeling of surprise on the statements that follow these expressions. We note that in addition to these words and the use of the exclamatory mark, no other change takes place in the structure of the simple sentence except that in 5, कितना *kitnaa* appears after the subject.

## 6.3 Expression of grief

Exclamatory sentences are often used to express a sense of pain, sorrow and helplessness. Consider the following examples:

- 6 हाय, वह तो बरबाद हो गई!  
haay vah to barbaad ho gaii  
Oh, she is ruined!
- 7 हे राम, बहुत दर्द है!  
he raam bahut dard hai  
O God, I am in great pain!
- 8 अफ़सोस! आपकी कार चोरी हो गई।  
afsos aapkii kaar corii ho gaii  
Sorry, you lost your car.
- 9 हे भगवान, अब और क्या होना बाकी है!  
he bhagvaan ab aur kyaa honaa baakii hai  
Oh Lord, what more is in store for me!

One would use 6 about a woman who has lost everything in a war or a natural calamity like flood, earthquake or fire. It would be common to use 7 if you are in great pain and perhaps have been suffering for a long time. Sentences such as 8 are likely to be used to express sorrow when a person dear to the speaker loses something; in this case, a car. Sentences such as 9 are frequently used in situations of utter helplessness. What the speaker, in essence, is saying is: 'The worst has already happened to me. I have lost everything. What more can happen? I am helpless.'

**6.4 Expression of approval**

Exclamatory sentences are often used to express feelings of approval and appreciation. The following examples are illustrative of this:

- 10 वाह, क्या आवाज़ पाई है!  
vaah kyaa aavaaz paaii hai  
Wonderful, what a lovely voice!
- 11 शाबाश बेटे, तुमने कमाल कर दिया!  
shaabaash beTe tumne kamaal kar diyaa  
Very good, my son, you have done very well!
- 12 सच! उमा की शादी हो गई।  
sac umaa kii shaadii ho gaii  
Really! Uma got married!

All these sentences express intense feelings of approval and appreciation. One would use sentences such as 10 to appreciate any trait or situation; in this case it is singing. A sentence like 11 could be used by a father to his son who has done extremely well in, say, his annual examinations. In 12, the assumption is that Uma's wedding was not on the cards or for some reason it did not seem likely that she would get married. But now that she has actually got married, the speaker is overwhelmed with joy. All the sentences given above could also be used with a sense of irony. So, 10 could also in appropriate contexts mean: 'What a horrible voice!'

**6.5 Expression of contempt**

In the following sentences, exclamatory expressions suggest a feeling of hatred or contempt towards the stated proposition.

- 13 छिः! अपने पिता से ऐसे बोलते हो।  
chi: apne pitaa se aise bolte ho  
Shame on you, talking to your father like that!
- 14 हट परे! तू अपने आपको क्या समझता है।  
haT pare tuu apne aapko kyaa samajhtaa hai  
Get lost, what do you think of yourself!

- 15 धत! फिर कप तोड़ दिया।  
dhat phir kap toR diyaa  
Oh no, you have broken a cup again!
- 16 उफ़! इस घर में तो मेरा दम घुटता है।  
uf! is ghar me to meraa dam ghutTaa hai  
Oh, I feel suffocated in this house!

In 13, the speaker feels that the son in question had no business to talk to his father like that; (s)he condemns such behaviour. In 14, there is a distinct feeling of indignation and challenge. In 15, it could be the housewife addressing her maid who has once again broken a cup. In 16, the speaker is completely disgusted with the way things are going in his/her house.

**6.6 Use of question words**

As noted above, question words like क्या *kyaa*, 'what' and कौन *kaun*, 'who' which are invariable and कितना *kitnaa*, 'how much' and कैसा *kaisaa*, 'of what kind' which vary in terms of number and gender can also be used to underline strong reactions. For example, if you hear a song you have really enjoyed, you could say:

- 17 क्या गाना गाया है!  
kyaa gaanaa gaayaa hai  
What a beautiful song! or How well she/he has sung that song!

Suppose somebody tells you that she/he has heard something really nasty about you, you could react by saying:

- 18 कौन कहता है!  
kaun kahtaa hai  
Who says that!

If you see a very tall man on the street, you could exclaim:

- 19 कितना लम्बा आदमी!  
kitnaa lambaa aadmii  
What a tall man!

If somebody suddenly tells you that you owe him money (and it is possible that you have actually forgotten), you could turn around and say:

20 कैसे पैसे!

kaise paise

What money?

### 6.7 Conclusion

With this chapter, we conclude Part I of this book. In this part, I have, in addition to providing a brief introduction to Hindi, talked about some of the basic structural properties of a Hindi sentence and have discussed in some detail the nature and structure of negatives, questions, imperatives and exclamations. I do hope it is clear that grammatical concepts are best understood in actual contexts of use. In the next part, I move on to words and the relations that obtain among them.

## Part II

# *Words: nouns, verbs, adjectives and adverbs*



# Nouns

In Part II (which as already pointed out leans heavily on Singh and Agnihotri 1997), I examine the nature of Hindi words and the relationships that exist among them. Words in general can be divided into two broad categories: variable and invariable. In English, 'walk' is a variable word because several other words such as 'walks', 'walking', 'walked', 'walker', 'walkman' and so on are related to it. On the other hand, 'the', 'and' or 'at' are invariable words. I will first discuss the nature of variable words in Hindi. I return to the nature and use of some important invariant words in Part IV. You will notice that variable words are generally also carriers of meaning; invariant words perform various grammatical functions. Words in the categories of nouns, verbs, adjectives and adverbs generally carry meaning and are known as content words; words that perform grammatical roles are called function words.

## 7.1 Word formation strategies (WFSs)

Variable words are best examined through WFSs that can be extracted from related sets of words. WFSs are completely transparent in their formal and semantic aspects. Generally, scholars talk of words in terms of roots, stems, morphemes and basic words, and the processes of word formation from smaller atomic units and inflection and derivation that operate on these basic units. All these concepts and operations actually obscure basic facts about words and their relation to each other and make fairly simple and transparent relationships look very complicated. We treat words as wholes and describe their relationships with each other in terms of bi-directional WFSs. We feel that the smallest possible unit of meaning that humans recognise is a word and nothing less than that. WFSs are bi-directional because it is possible to access 'complex' words from 'simple' words and vice versa. For example, if in English you know the word 'worker', it should be very simple to identify the

related word 'work' or vice versa. These WFSs can invoke three kinds of processes, namely, Identity, Substitution and Affixation with or without any change in the basic phonetic material a given word (say X) is composed of. Identity means that a given X remains an X though its category or some other feature changes. For example, in English, 'walk' can both be a noun and a verb. In Substitution, some part of X gets replaced to make a related word. Affixation can involve what are traditionally known as prefixes and suffixes.

In the analysis that follows, a WFS should be read along with the conditions and examples given as a unit, since the strategy arises out of the set of words that is illustrated through these examples. In each WFS, the total material within parentheses '( )' will always constitute a word. In this chapter, I discuss the gender, number and case of Hindi nouns and try to understand the relationships between them regarding these features. In the next few chapters, I examine the relationship of nouns with other nouns in greater detail and also with words from other categories such as verbs, adjectives and adverbs.

## 7.2 Gender

In Hindi, it is very important to know the gender of the noun. The structure of the sentence is determined by the gender of the noun in many ways. For example, the agreement patterns of the verb, adjective, quantifiers and some clitics crucially depend on the gender of the noun. The form of the noun also changes depending on the number (singular or plural) and case (nominative, oblique or vocative).

Though it is possible to formulate some guiding principles to identify the gender of the noun, the assignment of gender is often arbitrary, as for example in French. Basically, one has to learn the gender of each noun. We list here some of the Heuristic Devices (HD) that may be used as guiding principles for identifying the gender of a Hindi noun; but be aware that these HDs often have several exceptions.

### HD 1: Most males are masculine and most females are feminine.

Thus घोड़ा *ghoRaa*, 'horse' and मोर *mor*, 'peacock' are masculine and घोड़ी *ghoRii*, 'mare' and मोरनी *mornii*, 'peahen' are feminine. But चीता *ciitaa*, 'leopard' is masculine and कोयल *koyal*, 'nightingale' is feminine irrespective of whether they refer to a male or a female member of the species.

Again, collective nouns, irrespective of whether the group consists of males or females, have gender largely assigned on an arbitrary basis, for example, झुंड *jhunD*, 'crowd' and दल *dal*, 'party/group' are always masculine and भीड़ *bhiiR*, 'crowd' and टोली *Tolii*, 'group' are always feminine.

### HD 2: Most -aa ending nouns are masculine.

Thus कमरा *kamraa*, 'room', लड़का *laRkaa*, 'boy', घड़ा *ghaRaa*, 'pitcher', कपड़ा *kapRaa*, 'cloth', गाना *gaanaa*, 'song', पंखा *pākhaa*, 'fan' etc. are all masculine. But there are many आ -aa ending nouns like हवा *havaa*, 'wind' and माला *maalaa*, 'rosary/garland' that are feminine.

### HD 3: Most nouns that end in a consonantal sound are also masculine.

Thus घर *ghar*, 'house', सन्दूक *sanduuk*, 'box', पहाड़ *pahaaR*, 'mountain', देहात *dehaat*, 'rural area', अपराध *apraadh*, 'crime' and so on are masculine. But there are many like किताब *kitaab*, 'book', रात *raat*, 'night', बात *baat*, 'matter/issue/talk', चमक *camak*, 'brightness' and so on which are feminine.

### HD 4: Most -ii ending nouns are feminine.

Thus, लड़की *laRkii*, 'girl', घड़ी *ghaRii*, 'watch', छड़ी *chaRii*, 'stick', छतरी *chatrii*, 'umbrella', रस्सी *rassii*, 'rope', लकड़ी *lakRii*, 'wood', नदी *nadii*, 'river', टोपी *Topii*, 'cap' and so on are feminine. But there are many like पानी *paanii*, 'water', सिपाही *sipaahii*, 'soldier', घी *ghii*, 'clarified butter', which are masculine.

### HD 5: It is difficult to make any general rule about words ending in other vowel sounds.

Thus आलू *aaluu*, 'potatoes' is masculine but बालू *baaluu*, 'sand' is feminine; जलधि *jaladhi*, 'ocean' is masculine but निधि *nidhi*, 'treasure' is feminine.



### HD 6: In some cases semantic classification of a given object may prove useful for deciding the gender of the noun in question.

Tree and cereal names are generally masculine, for example, देवदार *devdaar*, 'cedar', पीपल *piipal*, 'fig-tree', अनार *anaar*, 'pomegranate', चावल *caaval*, 'rice', चना *canaa*, 'gram', मक्का *makkaa*, 'maize', धान *dhaan*, 'rice', नीम *niim*, 'neem tree' and so on.

Minerals and jewels such as सोना *sonaa*, 'gold', लोहा *lohaa*, 'iron', मोती *motii*, 'pearl', तेल *tel*, 'oil', हीरा *hiiraa*, 'diamond', नीलम *niilam*, 'sapphire' and so on are masculine.

River names are feminine: नर्मदा *narmadaa*, कावेरी *kaaverii*, यमुना *yamunaa*, व्यास *vyaas* and गोमती *gomati* are all feminine.

Planets and the days of the week such as शनि *shani*, 'Saturn', बुध *budh*, 'Mercury', सोमवार *somvaar*, 'Monday', वीरवार *wiirvaar*, 'Thursday' and so on are also generally masculine.

Names of languages are invariably feminine, for example, इंग्लिश *inglish*, 'English', हिन्दी *hindii*, 'Hindi', जर्मन *jarman*, 'German', and तमिल *tamil*, 'Tamil'.

Names of spices, for example, मिर्च *mirc*, 'chilli', सौंफ *sāūf*, 'fennel', हींग *hīng*, 'asafoetida', लौंग *lāūng*, 'clove', इलायची *ilaayacii*, 'cardamom', हल्दी *haldii*, 'turmeric', अजवाइन *ajvaain*, '(type of) dill' are mostly feminine.

### HD 7: Size is often important; big things are masculine and small things are feminine.

Thus, रस्सा *rassaa*, 'rope' is masculine but रस्सी *rassii*, 'thin rope' is feminine; पहाड़ *pahaaR*, 'mountain' is masculine but पहाड़ी *pahaaRii*, 'hill' is feminine.

But then ट्रेन *tren*, 'train' which is big is feminine and स्कूटर *skuuTar*, 'scooter' which is small is masculine.

It is thus clear that the assignment of gender in Hindi is largely arbitrary and has to be learnt with each new noun. The above HDs may be used as guidelines with considerable caution.

### 7.3 Changing gender

In the case of some animate nouns, there are fairly regular ways of changing the gender to show male-female contrast. One such strategy is to simply add *-in* to the masculine noun; one could as well say that

to get the male counterpart *-in* is deleted. (As noted above, the WFSs are bi-directional.) We could thus formulate a WFS that captures the relationship between the two sets of words:

WFS 7.1 (X) n, sing, masc  $\longleftrightarrow$  (Xin) n, sing, fem, *wife of X/ female X*

Condition: X ends in a consonant.

सुनार *sunaar*, goldsmith

सुनारिन *sunaarin*, wife of goldsmith

लोहार *lohaar*, ironsmith

लोहारिन *lohaarin*, wife of ironsmith

As already pointed out, WFS 7.1 should be read as a unit, that is, the bi-directional strategy, the condition and the related pairs of words that constitute the set on which the WFS is based constitute a whole. The material in italics towards the right side of the first line of the WFS provides an approximate meaning change captured in the strategy. Other words in this category include बाघ *baagh*, 'lion', साँप *sāāp*, 'snake' etc. Notice that 'Xin' in WFS 7.1 above, particularly in the case of humans, is generally not a female X but the wife of X. We may also note that in these WFSs, we are dealing with full-fledged words and not roots, stems or word parts. Notice that all the words covered by WFS 7.1 end in a consonantal sound.

It may often be important to indicate the sounds with which a word ends. Notice that in the case of pairs like घोबी *dhobii* and घोबिन *dhobin*, where घोबी *dhobii* ends in a vowel, we are talking about substituting the long *-ii* by *-in* rather than adding anything to X. In the case of घोबिन *dhobin*, 'washerwoman' or the 'wife of a washerman', नातिन *naatin*, 'granddaughter', तेलिन *telin*, 'wife of an oil trader' etc., we cannot use WFS 7.1; the male counterparts are घोबी *dhobii*, नाती *naatii* and तेली *telii*. These sets of words actually involve the substitution of *-ii* by *-in* rather than *-in* suffixation. We could thus formulate WFS 7.2 as follows:

WFS 7.2 (Xii) n, sing, masc  $\longleftrightarrow$  (Xin) n, sing, fem, *wife of X*

घोबी *dhobii*, washerman

घोबिन *dhobin*, washerwoman/ wife of X

तेली *telii*, oil trader

तेलिन *telin*, female oil trader/ wife of X

Similarly, there is a fairly productive WFS involving the substitution of *-aa* by *-ii*.

WFS 7.3 (Xaa) n, sing, masc ↔ (Xii) n, sing, fem

लड़का *laRkaa*, boyलड़की *laRkii*, girlबेटा *beTaa*, sonबेटी *beTii*, daughter

Other words that would follow the same pattern include बकरा *bakraa*, 'male goat', दादा *daadaa*, 'paternal grandfather', चेला *celaa*, 'pupil' etc., which have female counterparts in बकरी *bakrii*, दादी *daadii* and चेली *celii*. If a human noun ends in a consonant, we obtain the female counterpart by the addition of *-ii* as in कुमार *kumaar*, 'young boy'; कुमारी *kumaarii*, 'young girl' and दास *daas*, 'servant'; दासी *daasii*, 'female servant'. This, however, is a very small set of word pairs.

### 7.4 Number and case

Depending on the number (singular or plural) and case (nominative, oblique and vocative), every noun in Hindi will, in principle, have  $2 \times 3$ , that is, six forms. Some of these forms may look the same but they have different functions. The nominative case is generally associated with subject and the vocative with direct address; the oblique subsumes all other cases and is generally used before postpositions in Hindi.

- (a) Consider the paradigm for the *-aa* ending masculine noun कमरा *kamraa*, 'room':

Case	Number	
	Singular	Plural
Nominative	कमरा <i>kamraa</i>	कमरे <i>kamre</i>
Oblique	कमरे <i>kamre</i>	कमरों <i>kamrō</i>
Vocative	कमरे <i>kamre!</i>	कमरो <i>kamro!</i>

Notice that all *-aa* ending masculine nouns will have four different forms. In the case of कमरा *kamraa*, they are कमरा *kamraa*, कमरे *kamre*, कमरों *kamrō* and कमरो *kamro* serving six different functions. The word कमरे *kamre* could either be nominative plural, oblique singular or vocative singular as in sentences 1, 2 and 3 respectively.

1 कमरे गंदे हैं।

*kamre gande hāi*

The rooms are dirty. (nominative plural)

2 कमरे में गंद है।

*kamre mē gand hai*

There is garbage in the room. (oblique singular)

3 ओ कमरे! तू इतना गंदा।

*O kamre tuu itnaa gandaa*

*O room you are so dirty!* (vocative singular)

The following WFSs help us to formalise the network of relationships that are obtained between different words of the paradigm associated with *-aa* ending words in terms of number and case:

WFS 7.4 (Xaa) n, masc, ↔ (Xe) n, masc, obl sing/voc sing/nom pl

कमरा *kamraa*, room

कमरे *kamre*, rooms

लड़का *laRkaa*, boy

लड़के *laRke*, boys

बेटा *beTaa*, son

बेटे *beTe*, sons

WFS 7.5 (Xaa) n, masc, ↔ (Xo) n, masc, pl, voc sing, nom

कमरा *kamraa*, room

कमरो *kamro*, *O rooms!*

लड़का *laRkaa*, boy

लड़को *laRko*, *O boys!*

बेटा *beTaa*, son

बेटो *beTo*, *O sons!*

It is obvious that in WFS 7.4, *-aa* is replaced by *-e* and in WFS 7.5, *-aa* is replaced by *-o*. The number of words that these strategies cover is very large indeed. For example: सपना *sapnaa*, 'dream'; पैमाना *paimaanaa*, 'scale'; ईशारा *ishaaraa*, 'indication'; सहारा *sahaaraa*, 'assistance'; मामला *maamlaa*, 'issue'; फैसला *faislaa*, 'decision'; टुकड़ा *TukRaa*, 'piece'; मसाला *masaalaa*, 'spice' etc.

- (b) The paradigm for masculine nouns ending in a consonant, for example, घर *ghar*, 'house' is given as follows:

Case	Number	
	Singular	Plural
Nominative	घर <i>ghar</i>	घर <i>ghar</i>
Oblique	घर <i>ghar</i>	घरों <i>gharō</i>
Vocative	घर <i>ghar!</i>	घरो <i>gharo!</i>

Notice that the form does not change in the nominative, oblique, vocative singular or nominative plural. It remains घर *ghar*. There are two other forms. The oblique plural is घरों *gharō* and the vocative plural form is घरों *gharo*.

- (c) We should also examine the fairly productive paradigm for feminine nouns ending in *-ii* in words such as लड़की *laRkii*, 'girl' or नदी *nadii*, 'river'.

Case	Number	
	Singular	Plural
Nominative	नदी <b>nadii</b>	नदियां <b>nadiyāā</b>
Oblique	नदी <b>nadii</b>	नदियों <b>nadiyō</b>
Vocative	नदी <b>nadii!</b>	नदियो <b>nadiyo!</b>

As in the case of *-aa* ending words, we have four distinct forms distributed among six number–case pairs in the case of *-ii* ending feminine nouns as well. As in the case of consonant-ending masculine nouns, the form does not change in the nominative, oblique or vocative singular; however, significant differences in word forms are noticed in all cases in the plural. If we take नदी *nadii* which ends in *-ii* as X then the nominative plural ends in *iyāā*, the oblique plural in *iyō* and the vocative plural in *iyō*. Notice that in all these words we have a short *-i* in the plural instead of the long *-ii* in the singular. The following WFSs capture these relationships:

WFS 7.6 (Xii) n, fem, sing  $\longleftrightarrow$  (Xiyāā) n, fem, pl, nom  
 नदी *nadii*, river                      नदियां *nadiyāā*, rivers  
 लड़की *laRkii*, girl                      लड़कियां *laRkiyāā*, girls  
 छड़ी *chaRii*, stick                      छड़ियां *chaRiyāā*, sticks

WFS 7.7 (Xii) n, fem, sing  $\longleftrightarrow$  (Xiyō) n, fem, pl, obl  
 नदी *nadii*, river                      नदियों *nadiyō*, rivers  
 कुर्सी *kursii*, chair                      कुर्सियों *kursiyō*, chairs  
 घड़ी *ghaRii*, watch                      घड़िया *ghaRiyō*, watches

WFS 7.8 (Xii) n, fem, sing  $\longleftrightarrow$  (Xiyo) n, fem, pl, voc  
 नदी *nadii*, river                      नदियो *nadiyo*, rivers  
 लड़की *laRkii*, girl                      लड़कियो *laRkiyo*, O girls!  
 छड़ी *chaRii*, stick                      छड़ियो *chaRiyo*, O sticks!

Once again these two strategies account for a large number of words such as: पार्टी *paarTii*, 'party'; कहानी *kahaanii*, 'story'; कठिनाई *kaThinaaai*, 'difficulty'; गली *galii*, 'street' etc. If a feminine noun ends in only *-i* rather than long *-ii* as in तिथि *tithi*, 'date', गति *gati*, 'pace', रीति *riiti*, 'custom' etc., the nominative, oblique and vocative plural forms will end in *-yāā*, *-yō* and *-yo* respectively. Consider the following WFS:

WFS 7.9 (X) n, fem, sing  $\longleftrightarrow$  (Xyāā) n, fem, pl, nom  
 तिथि *tithi*, date                      तिथियां *tithiyāā*, dates  
 रीति *riiti*, custom                      रीतियां *riitiyāā*, customs

It should now be easy to infer the WFSs for the oblique and vocative plural for this set of words.

- (d) We may also examine the case of several nouns that end in consonants but are feminine such as किताब *kitaab*, 'book', रात *raat*, 'night' etc.

Case	Number	
	Singular	Plural
Nominative	किताब <b>kitaab</b>	किताबें <b>kitaabē</b>
Oblique	किताब <b>kitaab</b>	किताबों <b>kitaabō</b>
Vocative	किताब <b>kitaab!</b>	किताबो <b>kitaabo</b>

There are certain generalisations that we can make on the basis of these examples and the discussion of nouns so far. *Except in the case of masculine nouns that end in -aa, the form of the noun does not change in the singular irrespective of whether the case is nominative, oblique or vocative.* Nouns ending in consonants, for example, किताब *kitaab*, 'book' (feminine) or घर *ghar*, 'house' (masculine) or in vowel sounds, for example, नदी *nadii*, 'river' (feminine), कवि *kavi*, 'poet' (masculine), उल्लू *ulluu*,

'owl' (masculine) etc., all retain the same form in the singular in all the three cases.

WFS 7.10 captures this generalisation:

WFS 7.10 (X) n, nom, sing  $\longleftrightarrow$  (X) n, obl/voc, sing

Condition: X does not end in *-aa*.

किताब <i>kitaab</i> , book	किताब <i>kitaabo</i> , book/ ○ book! (fem)
नदी <i>nadii</i> , river	नदी <i>nadi</i> , river/ ○ river! (fem)
तिथि <i>tithi</i> , date	तिथि <i>tithi</i> , date/ ○ date! (fem)
घर <i>ghar</i> , house	घर <i>ghar</i> , house/ ○ house! (masc)
आदमी <i>aadmii</i> , man	आदमी <i>aadmii</i> , man/ ○ man! (masc)
वस्तु <i>vastu</i> , thing	वस्तु <i>vastu</i> , thing/ ○ thing! (fem)

This WFS states that if a Hindi noun does not end in long *-aa*, then the forms in all the three cases in the singular are identical. In the case of masculine nouns that do not end in *-aa* even the nominative plural form is the same as the singular in all the three cases. Thus a form like घर *ghar*, 'house' remains invariant across nominative, oblique and vocative singular and nominative plural.

- (e) The formation of the vocative plural is fairly regular in Hindi. If a noun does not end in *-i*, *-ii* or *-uu*, then the simple rule is to add *-o* to the nominative form irrespective of the gender of the noun. Gender is thus not mentioned as a feature in WFS 7.11:

WFS 7.11 (X) n, nom, sing  $\longleftrightarrow$  (Xo) n, voc, pl

Condition: X does not end in *-ii* or *-uu* or in *-aa*, if X is masculine.

We thus have: किताबो *kitaabo*, 'O books!' (feminine), घरों *gharo*, 'O houses!' (masculine), वस्तुओं *vastuo*, 'O things!' (masculine), कवियों *kaviyo*, 'poets' (masculine), etc.

- (f) Feminine nouns ending in consonants, for example, किताब *kitaab*, 'book' or vowels other than *-ii*, for example, माला *maalaa*, 'garland' form their plurals by adding *-ē* (nominative plural), *-ō* (oblique plural), and *-o* (vocative plural); WFSs below capture these processes:

WFS 7.12 (X) n, fem, sing  $\longleftrightarrow$  (Xē) n, fem, pl, nom

किताब <i>kitaab</i> , book	किताबें <i>kitaabē</i> , books
रात <i>raat</i> , night	रातें <i>raatē</i> , nights
माला <i>maalaa</i> , garland	मालाएँ <i>maalaayē</i> , garlands

WFS 7.13 (X) n, sing  $\longleftrightarrow$  (Xō) n, obl, pl

Condition: X does not end in *-ii* or *-uu*.  
It also does not end in *-aa* if X is masculine.

रात <i>raat</i> , night	रातों <i>raatō</i> , nights (fem)
स्कूल <i>skuul</i> , school	स्कूलों <i>skuulō</i> , schools (masc)
रीति <i>riiti</i> , custom	रीतियों <i>riitiyō</i> , customs (fem)

The number of words that belong to these four WFSs is very large indeed. Notice that WFS 7.12 is confined to the feminine gender only; the remaining three are not sensitive to gender. Some words that are subsumed by these four WFSs are: कलम *kalam*, 'pen' (fem); फ़िल्म *film*, 'film' (fem); बात *baat*, 'talk' (fem); सीट *siiT*, 'seat' (fem); सरकार *sarkaar*, 'government' (fem); सचिव *saciv*, 'minister' (masc); आधार *aadhaar*, 'base' (masc); जीवन *jiivan*, 'life' (masc); गीत *giit*, 'song' (masc); पाठक *paaThak*, 'reader' (masc); सवाल *savaal*, 'question' (masc); आरोप *aarop*, 'accusation' (masc); चीज़ *ciiz*, 'thing' (fem); ग्राम *graam*, 'village' (masc); राज्य *raajya*, 'kingdom' (masc); चुनाव *cunaav*, 'election' (masc); पत्र *patr*, 'letter' (masc); प्रदेश *pradesh*, 'state' (masc); सरोवर *sarovar*, 'lake' (masc); आकार *aakaar*, 'shape' (masc); झील *jhiil*, 'lake' (fem) etc.

But as we have already seen, feminine nouns ending in long *-ii* are related to their plural counterparts in different cases through a process of substitution of *-ii* by *-iyaā* (nominative plural), *-iyō* (oblique plural) and *-iyo* (vocative plural). Masculine nouns that end in *-aa*, for example, घड़ा *ghaRaa*, 'pitcher', change their shape even in the singular oblique and vocative cases (see the paradigm for कमरा *kamraa*, 'room' at (a)). The oblique and vocative singular of such words is formed through a process of substitution of *-aa* by *-e*; the *-e* form also functions as the nominative plural. In the case of the oblique plural, *-aa* is substituted by *-ō* and in the case of the vocative plural by *-o*.



**7.5 The plural marker – लोग *log***

The Hindi word लोग *log*, 'people' is often used as a plural marker with human nouns to indicate a group. Thus, हम लोग *ham log*, 'we people', आम लोग *aam log*, 'ordinary people', साधू लोग *saadhuu log*, 'saints', साहिब लोग *saahib log*, 'elite' and so on. Notice that though written as two words, the sequence behaves like a single word as all the number and case endings will be added to *log*, the first part remaining invariant. The word *log* cannot be used with animate non-human or inanimate nouns; the noun to which *log* attaches must be human. It cannot for example be added to चूहा *cuuhaa*, 'rat' or मेज़ *mez*, 'table'.

**7.6 Conclusion**

In this chapter, I have tried to examine the nature of Hindi nouns in terms of their gender, number and case. It is crucial to know the gender of the noun. However, except for a few broad guiding principles (which often have several exceptions), the gender of each noun has to be learnt. Once you know the gender of the noun and the sound with which it ends, it is fairly predictable what shapes it will take in different cases and numbers. In order to understand the structure of Hindi, we need to recognise three cases only, namely, Nominative, Oblique and Vocative. Oblique along with a variety of postpositions subsumes all the cases other than the Nominative and the Vocative; in the case of transitive verbs and the perfective aspect (see Section 11.2), it also subsumes the so-called Ergative case (see Chapter 27). There are two grammatical numbers, singular and plural. Each noun in principle thus has six forms, although often several forms are identical in shape. All the forms of a given set of words are related to each other through WFSs.

**More about nouns**

In this chapter, I discuss some of the ways in which nouns are related to other nouns. In the different parts of Section 8.1, you will find the WFSs that demonstrate different sets of nouns expressing relations such as 'doer/creator/maker etc. of X', 'hailing from X', 'believer in X', 'good X', 'bad X', 'opposite of X' etc. where both the words involved are nouns. In Section 8.2, I try to show some aspects of using nouns in sentences. The following chapter focuses on how nouns are related to verbs, adjectives and adverbs.

**8.1 Nouns and nouns**

Suffixation is indeed the most frequently used strategy to express relationships between different sets of words. We list here some strategies that capture differences in meaning and form among related sets of words.

- (a) Dealing in/user of/doer of/maker of X etc.: one of the most frequently used suffixes in Hindi is -वाला *-vaalaa*. It can in principle be added to any noun, say, X, to give the meaning of 'one who deals in X or has X'. Thus, we have the following extremely productive WFS in Hindi:

WFS 8.1 (X) n, sing ↔ (Xvaalaa) n, sing, masc, *dealing in/owner of X*

दूध *duudh*, milk

दूधवाला *duudhvaalaa*, milkman

अख़बार *axbaar*, newspaper

अख़बारवाला *axbaarvaalaa*,  
newspaper vendor

घर *ghar*, house

घरवाला *gharvaalaa*,  
one who has a house

कुर्सी *kursii*, chair

कुर्सीवाला *kursiiwaalaa*, one who  
repairs chairs

If there is a masculine noun that ends in *-aa* such as घोड़ा *ghoRaa*, 'horse', घड़ा *ghaRaa*, 'pitcher' etc., then before adding *-वाला -vaalaa*, *-aa* will be replaced by *-e* giving us घोड़ेवाला *ghoRevaalaa*, 'one who deals in horses', घड़ेवाला *ghaRevaalaa*, 'one who deals in pitchers' etc. If we wished to use the feminine counterparts of the above *Xvaalaa* nouns, we will use WFS 7.3 that substitutes the *-aa* of *-vaalaa* ending words by *-ii*. So we have words like दूधवाली *duudhvaalii*, 'milkwoman', घरवाली *gharvaalii*, 'female house owner', घड़ेवाली *ghaRevaalii*, 'female dealer in pitchers' etc.

In Chapter 7, we noticed that we could often add *-i* to human masculine nouns to get their female counterparts. Several other nouns are related to each other by an 'X-Xi' relationship. One such strategy gives us the meaning of 'dealing in X':

WFS 8.2 (X) n, masc, sing,  $\longleftrightarrow$  (Xii) n, masc, sing,  
inani, nom *one who deals in X*

Condition: X ends in a consonant.

शतरंज <i>shatranj</i> , chess	शतरंजी <i>shatranjii</i> , one who plays chess
तेल <i>tel</i> , oil	तेली <i>telii</i> , one who deals in oil
सन्यास <i>sanyaas</i> , renunciation	सन्यासी <i>sanyaasii</i> , saint
कबाड़ <i>kabaaR</i> , junk	कबाड़ी <i>kabaaRii</i> , one who deals in junk

WFS 8.3 (X) n, sing  $\longleftrightarrow$  (Xak) n, masc, sing, *doer of X*

Condition: X ends in a consonant.

भाव <i>bhaav</i> , emotion (masc)	भावक <i>bhaavak</i> , critic
साध <i>saadh</i> , effort (fem)	साधक <i>saadhak</i> , one who makes efforts
लेख <i>lekh</i> , essay (masc)	लेखक <i>lekhak</i> , writer
उपदेश <i>updesb</i> , sermon (masc)	उपदेशक <i>updeshak</i> , preacher

WFS 8.4 (Xaa) n, fem, sing  $\longleftrightarrow$  (Xak) n, sing, *doer of X*

रक्षा <i>rakshaa</i> , protection	रक्षक <i>rakshak</i> , protector
शिक्षा <i>shikshaa</i> , education	शिक्षक <i>shikshak</i> , educator

WFS 8.5 (X) n, fem, sing  $\longleftrightarrow$  (Xcii) n, sing, *user of X*

Condition: X ends in a consonant.

मशाल <i>mashaal</i> , light	मशालची <i>mashaalcii</i> , light bearer
तोप <i>top</i> , gun	तोपची <i>topcii</i> , gun keeper

WFS 8.6 (X) n, sing  $\longleftrightarrow$  (Xiyaa) n, sing, masc, nom,  
*dealer in X*

Condition: X ends in a consonant.

डाक <i>Daak</i> , post (fem)	डाकिया <i>Daakiyaa</i> , postman
कबाड़ <i>kabaaR</i> , junk (masc)	कबाड़िया <i>kabaaRiyaa</i> , junk dealer

WFS 8.7 (X) n, sing  $\longleftrightarrow$  (Xkaar) n, sing, masc, *creator of X*

कला <i>kalaa</i> , art	कलाकार <i>kalaakaar</i> , artist
संगीत <i>sangiit</i> , music	संगीतकार <i>sangiitkaar</i> , musician
गीत <i>giit</i> , song	गीतकार <i>giitkaar</i> , lyricist
पत्र <i>patr</i> , letter	पत्रकार <i>patrkaar</i> , journalist

WFS 8.8 (X) n, sing  $\longleftrightarrow$  (Xgar) n, sing, masc, *doer of X*

सितम <i>sitam</i> , torture (masc)	सितमगर <i>sitamgar</i> , one who inflicts torture
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जादू *jaaduu*, magic (masc)

जादूगर *jaaduugar*, magician

बाज़ी *baazii*, game (fem)

बाज़ीगर *baaziigar*, juggler

WFS 8.9 (X) n, sing, fem  $\longleftrightarrow$  (Xbaaz) n, sing, masc,  
*skilled user of X*

चाल <i>caal</i> , trick	चालबाज़ <i>caalbaaz</i> , trickster
जां <i>jaā</i> , life	जांबाज़ <i>jaābaaz</i> , brave man

WFS 8.10 (X) n,  $\longleftrightarrow$  (Xvaan) n, sing, masc, *pos-  
sessor of X*

ज्ञान *gyaan*, knowledge

ज्ञानवान *gyaanvaan*, intelligent  
person

धन *dhan*, money

धनवान *dhanvaan*, rich man

विद्या *vidyaa*, education

विद्यावान *vidyaavaan*, wise person



WFS 8.11 (X) n, sing	↔	(Xsaaz) n, sing, masc, <i>maker of X</i>
जाल <i>jaal</i> , net		जालसाज़ <i>jaalsaaz</i> , net maker
घड़ी <i>ghaRii</i> , watch		घड़ीसाज़ <i>ghaRiisaaz</i> , watch maker
WFS 8.12 (X) n, sing, masc	↔	(Xgiri) n, sing, fem, <i>what X does</i>
दादा <i>daadaa</i> , bully		दादागिरि <i>daadaagiri</i> , bullying
नेता <i>netaa</i> , leader		नेतागिरि <i>netaagiri</i> , leadership
WFS 8.13 (X) n, sing, masc	↔	(Xkartaa) n, sing, masc, <i>doer of X</i>
अनुमोदन <i>anumodan</i> , approval		अनुमोदनकर्ता <i>anumodankartaa</i> , approver
कार्य <i>karya</i> , work		कार्यकर्ता <i>karyakartaa</i> , worker
संशोधन <i>sāshodhan</i> , change		संशोधनकर्ता <i>sāshodhankartaa</i> , one who brings change
WFS 8.14 (X) n, sing, masc	↔	(Xdhaarii) n, sing, masc, <i>keeper of X</i>
केश <i>kes</i> , hair		केशधारी <i>keshdhaarii</i> , one who keeps hair
तिलक <i>tilak</i> , sacred mark on the forehead		तिलकधारी <i>tilakdhaarii</i> , one who puts on <i>tilak</i>
सत्ता <i>sattaa</i> , power		सत्ताधारी <i>sattaadhaarii</i> , one who wields power
WFS 8.15 (X) n, sing, masc	↔	(Xvaadii) n, sing, masc, <i>believer in X</i>
आतंक <i>aatāk</i> , terror		आतंकवादी <i>aatākvaadii</i> , terrorist
सुधार <i>sudhaar</i> , improvement		सुधारवादी <i>sudhaarvaadii</i> , one who believes in improvement

These *Xvaadii* nouns, very common in Hindi, can also be used as adjectives.

- (b) Hailing from X: Hindi has a word formation strategy for indicating where one comes from. Thus somebody who belongs to गुजरात

*gujraat*, 'Gujarat' is a गुजराती *gujraatii*, 'hailing from Gujarat'. WFS 8.16 formulates this relationship:

WFS 8.16 (X) n, masc, sing, inani, nom	↔	(Xii) n, masc, sing, <i>hailing from X</i>
पंजाब <i>panjaab</i> , Punjab		पंजाबी <i>panjaabii</i> , hailing from Punjab
देहात <i>dehaat</i> , rural area		देहाती <i>dehaatii</i> , villager

- (c) There are a few strategies that show the relatedness between non-abstract and abstract nouns. Consider the following:

WFS 8.17 (X) n, masc, sing, nom, hum	↔	(Xii) n, fem, sing, <i>abstract X</i>
Condition: X ends in a consonant.		
दोस्त <i>dost</i> , friend		दोस्ती <i>dostii</i> , friendship
ईमानदार <i>iimaandaar</i> , honest		ईमानदारी <i>iimaandaarii</i> , honesty
बीमार <i>bimaar</i> , sick man		बीमारी <i>bimaarii</i> , sickness
WFS 8.18 (X) n, sing	↔	(Xvaad) n, masc, sing, <i>Xism</i>
आतंक <i>aatāk</i> , terror		आतंकवाद <i>aatākvaad</i> , terrorism
मार्क्स <i>marks</i> , Marx		मार्क्सवाद <i>marksvaad</i> , Marxism
पूंजी <i>pūjii</i> , capital		पूंजीवाद <i>pūjiiivaad</i> , capitalism

- (d) Some strategies need to be formulated for the set of words that show the relationship between 'X' and 'place for X':

WFS 8.19 (X) n, sing	↔	(Xkhaanaa) n, sing, masc, <i>place for X</i>
मय <i>may</i> , liquor		मयखाना <i>maykhaanaa</i> , pub
दवा <i>davaa</i> , medicine		दवाखाना <i>davaakhaanaa</i> , medicine shop
पेशाब <i>pashaab</i> , urine		पेशाबखाना <i>pashaabkhaanaa</i> , urinal
तोप <i>top</i> , gun		तोपखाना <i>topkhaanaa</i> , place for keeping guns
बर्फ <i>barf</i> , ice		बर्फखाना <i>barfkhaanaa</i> , where ice is made

WFS 8.20 (X) n, sing	↔	(Xghar) n, sing, masc, place for X
नाच <i>naac</i> , dance		नाचघर <i>naacghar</i> , place for dancing
दवा <i>davaa</i> , medicine		दवाघर <i>davaaghar</i> , medicine shop
बन्दी <i>bandii</i> , prisoner		बन्दीघर <i>bandiighar</i> , jail
चिड़िया <i>ciRiyaa</i> , sparrow/ bird		चिड़ियाघर <i>ciRiyaaghar</i> , zoo

- (e) Diminutive X: WFS 8.21 indicates the relationship between a given set of words and their corresponding diminutives. Consider the following:

WFS 8.21 (X) n, sing ↔ (Xiyaa) n, nom, sing, *dimi of X*

Condition: If X has a long vowel in the first syllable, it becomes short; -o changes to -u and -e to -i.  
Word final -aa is deleted.

खाट <i>khaaT</i> , bed		खटिया <i>khaTiyaa</i> , small bed
बेटा <i>beTaa</i> , son		बिटिया <i>biTiyaa</i> , daughter (affectionate)
लोटा <i>loTaa</i> , round container		लुटिया <i>luTiyaa</i> , small round container
चूहा <i>cuuhaa</i> , rat		चूहिया <i>cubiyaa</i> , small or female rat
चोटी <i>coTii</i> , pony tail		चुटिया <i>cuTiyaa</i> , pony tail (small)

- (f) Good X: Hindi uses WFS 8.22 to establish the relationship between a given X and its 'good' counterpart. In these cases, some phonetic material is prefixed rather than suffixed to the word.

WFS 8.22 (X) n, sing	↔	(suX) n, sing, <i>good X</i>
पुत्री <i>putrii</i> , daughter (fem)		सुपुत्री <i>suputrii</i> , good daughter
पात्र <i>paatr</i> , recipient (masc)		सुपात्र <i>supaatr</i> , deserving recipient
मति <i>mati</i> , wisdom (fem)		सुमति <i>sumati</i> , refined wisdom

- (g) Bad X: Some strategies show the relationship 'X' and 'bad X'.

WFS 8.23 (X) n, sing	↔	(kuX) n, sing, <i>bad X</i>
पुत्र <i>putr</i> , son		कुपुत्र <i>kuputr</i> , bad son
कर्म <i>karm</i> , deed		कुकर्म <i>kukarm</i> , bad deed
मार्ग <i>maarg</i> , path		कुमार्ग <i>kumaarg</i> , bad path
प्रथा <i>prathaa</i> , tradition		कुप्रथा <i>kuprathaa</i> , bad tradition

WFS 8.24 (X) n, sing ↔ (beX) n, sing, *bad X*

अदब <i>adab</i> , civility		बेअदब <i>beadab</i> , uncouth
वफ़ाई <i>vafaaii</i> , sincerity		बेवफ़ाई <i>bevafaaii</i> , insincerity

- (h) Opposite of X: Following WFSs show the relationship between 'X' and 'opposite of X':

WFS 8.25 (X) n, sing, abs ↔ (aX) n, sing, abs,  
*opposite of X*

कीर्ति <i>kiirti</i> , fame		अकीर्ति <i>akiirti</i> , disgrace
सत्य <i>satya</i> , truth		असत्य <i>asatya</i> , untruth

WFS 8.26 (X) n, sing ↔ (viX) n, sing, *opposite of X*

माता <i>maataa</i> , mother (fem)		विमाता <i>vimaataa</i> , stepmother
कृति <i>kriti</i> , creation (fem)		विकृति <i>vikriti</i> , deformed creation
मत <i>mat</i> , opinion (masc)		विमत <i>vimat</i> , disagreement
पक्ष <i>paksh</i> , side (masc)		विपक्ष <i>vipaksh</i> , opposite side

- (i) Intensified X: The prefix *vi-* is more often used as an intensifier as in:

WFS 8.27 (X) n, sing ↔ (viX) n, sing, *opposite of X*

मुक्ति <i>mukti</i> , release (fem)		विमुक्ति <i>vimukti</i> , complete release
मोक्ष <i>moksh</i> , liberation (masc)		विमोक्ष <i>vimoksh</i> , total liberation
नम्रता <i>namrtaa</i> , modesty (fem)		विनम्रता <i>vinamrtaa</i> , utter modesty

## 8.2 Nouns in sentences

We form sentences by combining nouns, verbs, adjectives, postpositions and adverbs in a rule-governed way. In Hindi, as already pointed out, the number and gender of the nouns play important roles in determining the form of other constituents and the structure of the sentence as a whole. Consider the agreement between nouns and verbs in the following sentences:

- 1 लड़का सेब खाता है।  
laRkaa seb khaataa hai  
A boy eats an apple.

(*laRkaa* is masculine, nominative, singular; *seb* is masculine, oblique, singular but plays no role in the agreement pattern here; it is the object of the verb; the aspect-marker *-taa* in the verb agrees with the subject *laRkaa*; *hai* marks the present tense.)

- 2 लड़की सेब खाती है।  
laRkii seb khaatii hai  
A girl eats an apple.

(*laRkii* is feminine; the aspect-marker *-tii* agrees with *laRkii*, that is, third person singular)

- 3 लड़के ने सेब खाया।  
laRke ne seb khaayaa  
A boy ate an apple.

(Since it is followed by the ergative marker *ne*, *laRkaa* is in the oblique form; the verb does not agree with it now; it agrees with the object *seb* which is masculine.)

- 4 लड़की ने सेब खाया।  
laRkii ne seb khaayaa  
A girl ate an apple.

(There is no change in the verb as compared to 3 even though the subject has changed from masculine to feminine.)

- 5 लड़के ने रोटी खायी।  
laRke ne roTii khaayii  
A boy ate bread/had a meal.

(*roTii* is feminine; the aspect marker in the verb agrees with it.)

- 6 लड़की ने रोटी खायी।  
laRkii ne roTii khaayii  
A girl ate bread/had a meal.

(There is no change in the verb as compared to 5 even though the subject has changed from male to female.)

- 7 लड़की ने लड़के को मारा।  
laRkii ne laRke ko maaraa  
A girl hit a boy.

(This is a case of default agreement. The verb does not agree either with the logical subject 'girl' or the logical object 'boy'; the verb will remain the same even if the subject were the 'boy' and object the 'girl'. If the nouns are blocked by such markers/postpositions as *ne*, *ko*, *se* etc., the verb takes the form that will go with the third person masculine singular. The form of the verb does not change in 8.)

- 8 लड़के ने लड़की को मारा।  
laRke ne laRkii ko maaraa  
A boy hit a girl.

For the number of nouns, consider 9,

- 9 लड़के खेल रहे हैं।  
laRke khel rahe hāi  
Boys are playing.

(Notice the change in the verb since the subject is plural.)

It should be clear from these examples that the gender, number and case of the noun influences the structure of a Hindi sentence in very significant ways. Notice the use of *ne* after the subject (Ergative case) in sentences 3 to 8. This postposition generally appears only when the verb is transitive and the aspect is perfect. As in the case of other

postpositions, *ne* also blocks agreement of the noun preceding it with the verb. The verb instead agrees with the object; if the object is also followed by a postposition, there is default agreement. The overall structure and agreement patterns involved in Hindi are far more complex. We will return to these issues in a separate chapter.

### 8.3 Conclusion

In this chapter we tried to understand the ways in which nouns are related to other nouns in Hindi. Once you understand these WFSs, you can increase your vocabulary very quickly. Notice that these are not like the rules of mathematics which always work. They are strategies which will in most cases cover the set of words that satisfy the conditions specified in each strategy. We have also in this chapter tried to understand how nouns function in a simple sentence and how their number, gender and case influence the agreement system of a Hindi sentence.

## Nouns and verbs, and adjectives and adverbs

As we saw in Chapter 8, in Hindi, there are sets of related word pairs in which nouns are related in a systematic way to other nouns. There are other sets of related word pairs in which nouns are related to verbs, adjectives and adverbs through the processes of Identity, Substitution and Affixation (including prefixes and suffixes). In this chapter the relationship between nouns and verbs will be discussed in Section 9.1, that between nouns and adjectives in Section 9.2 and that between nouns and adverbs in Section 9.3.

### 9.1 Nouns and verbs

English has a very general WFS of Identity in which almost any noun can also be used as a verb (and since the relationship is bi-directional, we can say almost any verb can be used as a noun). Thus words like 'table', 'chair', 'talk', 'pitch', 'call', 'run' etc. can be used both as nouns and verbs. In Hindi, this freedom is highly restricted. Only a small number of nouns can be used as verbs. We have the following WFSs:

WFS 9.1 (X) n, sing  $\longleftrightarrow$  (X) v, imp, nh

दौड़ *dauR*, race (fem)      दौड़ *dauR*, run

नाच *naac*, dance (masc)      नाच *naac*, dance

मार *maar*, beating (fem)      मार *maar*, beat

खेल *khel*, game (masc)      खेल *khel*, game

WFS 9.2 (Xna) n, sing, masc  $\longleftrightarrow$  (Xna) v, inf

दौड़ना *dauRnaa*, the act of running      दौड़ना *dauRnaa*, to run

नाचना *naacnaa*, the act of dancing      नाचना *naacnaa*, to dance

Whereas WFS 9.1 is extremely restricted, WFS 9.2 subsumes all infinitival verbs in principle. All of them can be used as nouns even though they do not have all the properties of nouns. Consider the following sentence:

1 उसका नाचना सबको अच्छा लगा।  
uskaa naacnaa sabko acchaa lagaa

Everybody liked her/his act of dancing.

However, infinitives used as nouns lack at least two properties essential for being a noun. They do not have any plurals; nor do they have a vocative form. On the other hand, nouns of WFS 9.1 though limited in number function as nouns proper. WFS 9.3 follows naturally from WFSs 9.1 and 9.2. WFS 9.3 is concerned with the addition of *-naa* to a noun to make the infinitive verb:

WFS 9.3 (X) n, sing  $\longleftrightarrow$  (Xnaa) v, inf  
दौड़ *dauR*, race (fem) दौड़ना *dauRnaa*, to run  
नाच *naac*, dance (masc) नाचना *naacnaa*, to dance  
मार *maar*, beating (fem) मारना *maarna*, to beat  
खेल *khel*, game (masc) खेलना *khelnaa*, to play

There are a few other WFSs that concern related pairs of nouns and verbs. For example:

WFS 9.4 (Xan) n, sing  $\longleftrightarrow$  (X) v, imp, nh  
लगन *lagan*, dedication (fem) लग *lag*, you work  
जलन *jalan*, jealousy (fem) जल *jal*, be jealous  
मिलन *milan*, meeting (masc) मिल *mil*, meet  
WFS 9.5 (Xaan) n, sing  $\longleftrightarrow$  (X) v, imp, nh  
उड़ान *uRaan*, flight (fem) उड़ *uR*, fly  
लगान *lagan*, revenue (masc) लग *lag*, work

In WFS 9.4, *-an* and in WFS 9.5 *-aan* is omitted from the noun to make the corresponding imperative verb. Notice that these verbal forms can only be used with the non-honorific 'you' तू *tuu* and not with the more respectable तुम *tum* or आप *aap*. Some other noun-verb sets are also related through processes of omission. The following three WFSs involve the omission of *-aav*, *-vaa* and *-vaT* from nouns.

WFS 9.6 (Xaav) n, sing, masc  $\longleftrightarrow$  (X) v, imp, nh  
चुनाव *cunaav*, election चुन *cun*, elect  
गिराव *giraav*, fall गिर *gir*, fall  
उठाव *uThaav*, rise उठ *uTh*, get up

WFS 9.7 (Xvaa) n, sing, masc  $\longleftrightarrow$  (X) v, imp, nh  
चढ़ावा *caRhaavaa*, offering चढ़ा *caRhaa*, offer  
पछतावा *pachtaavaa*, repentance पछता *pachtaa*, repent

WFS 9.8 (XvaT) n, sing,  $\longleftrightarrow$  (X) v, imp, nh  
fem, abs  
थकावट *thakaavaT*, fatigue थका *thakaa*, make somebody tired  
दिखावट *dikhaavaT*, ostentation दिखा *dikhaa*, show  
बनावट *banaavaT*, affectation बना *banaa*, make

## 9.2 Nouns and adjectives

There are a large number of WFSs that capture the relationship between pairs of nouns and adjectives in Hindi. It is often the case that adjectives related to nouns can themselves be used as both adjectives and nouns. This for example is the case when *-ii* or *-aa* is suffixed to a noun:

WFS 9.9 (X) n, sing, masc  $\longleftrightarrow$  (Xii) adj  
सरकार *sarkaar*, government सरकारी *sarkaarii*, governmental  
बाज़ार *baazaar*, market बाज़ारी *baazaarii*, of the market  
बैंगन *bāigan*, egg plant बैंगनी *bāiganii*, violet  
अपराध *apraadh*, crime अपराधी *apraadhii*, criminal  
(also a noun)  
अभिमान *abhimaan*, arrogance अभिमानी *abhimaanii*, arrogant

WFS 9.10 (X) n, sing  $\longleftrightarrow$  (Xaa) adj  
भूख *bhuukh*, hunger (fem) भूखा *bhuukhaa*, hungry  
प्यार *pyaar*, love (masc) प्यारा *pyaaraa*, lovely  
प्यास *pyaas*, thirst (fem) प्यासा *pyaasaa*, thirsty

A word like अपराधी *apraadhii*, 'criminal' can be used both as a noun and as an adjective. For example in 2, it is a noun; but in 3, it is an adjective:

2 उस अपराधी को सज़ा मिली।  
us apraadhii ko sazaa mili  
That criminal was punished.

3 अपराधी व्यक्ति को सज़ा मिलनी चाहिए।  
apraadhii vyakti ko sazaa milnii caahiye  
A criminal person should be punished.

There is a group of nouns and adjectives which are related to each other through *-it* or *-iiy* suffixation to X:

WFS 9.11 (X) n, sing,  $\longleftrightarrow$  (Xit) adj  
विस्तार *vistaar*, expansion      विस्तारित *vistaarit*, expanded  
आधार *aadhaar*, base      आधारित *aadhaarit*, based  
जड़ *jaR*, root      जड़ित *jaRit*, immobilized

WFS 9.12 (X) n, sing, masc  $\longleftrightarrow$  (Xiiy) adj  
भारत *bhaarat*, India      भारतीय *bhaaratiiy*, Indian  
पर्वत *parvat*, mountain      पर्वतीय *parvatiy*, mountainous  
व्याकरण *vyaakarN*, grammar      व्याकरणीय *vyaakarNiiy*, grammatical

The suffixation of *-gat* to a noun often results in an adjective that means 'related to X', where X is the noun in question:

WFS 9.13 (X) n, sing  $\longleftrightarrow$  (Xgat) adj  
विषय *viSay*, subject (masc)      विषयगत *viSaygat*, related to the subject  
शैली *shailii*, style (fem)      शैलीगत *shailiigat*, related to style  
विन्यास *vinyaas*, analysis (masc)      विन्यासगत *vinyaasgat*, related to analysis

Noun X and adjective *Xaatmak* often constitute pairs where the adjective has the meaning 'containing X' as in:

WFS 9.14 (X) n, sing, masc  $\longleftrightarrow$  (Xaatmak) adj  
Condition: X ends in a consonant.  
प्रतीक *pratiik*, symbol      प्रतीकालक *pratiikaatmak*, symbolic  
संकेत *sāket*, indication      संकेतालक *sāketaatmak*, indicative  
विचार *vicaar*, thought      विचारालक *vicaaraatmak*, thoughtful

If X in WFS 9.14 does not end in a consonant, we need to formulate WFS 9.15:

WFS 9.15 (X) n, sing, fem  $\longleftrightarrow$  (Xtmak) adj  
Condition: X ends in *-aa*.  
कला *kalaa*, art      कलालक *kalaatmak*, artistic  
भावना *bhaavnaa*, emotion      भावनालक *bhaavnaatmak*, emotional  
सूचना *suucnaa*, information      सूचनालक *suucnaatmak*, informative

There are several other sets of related nouns and adjectives. We will ignore those sets which appear to be very small. Sets of words involving the use of *-shiil*, *-shaalii*, *-may*, *-maan* and *-vaan* are used in noun-related adjectives to indicate that the noun X exists in the adjective X with these suffixes. For example, corresponding to the noun बल *bal*, 'strength', we have the adjective बलवान *balvaan*, 'strong man'. This can also be used as a noun. Similarly, we have the pair, noun स्नेह *sneh*, 'affection' and adjective स्नेहमय *snehmay*, 'affectionate'. But these sets are very few in number. On the other hand, *-shaalii* and *-shiil* are used frequently.

WFS 9.16 (X) n, sing  $\longleftrightarrow$  (Xshaalii) adj  
प्रतिभा *pratibhaa*, wisdom (fem)      प्रतिभाशाली *pratibhaashalii*, wise  
भाग्य *bhaagya*, fate (masc)      भाग्यशाली *bhaagyashalii*, lucky  
बल *bal*, strength (masc)      बलशाली *balshaalii*, strong



WFS 9.17 (X) n, sing	←→	(Xshiiil) adj
प्रगति <i>pragati</i> , progress (fem)		प्रगतिशील <i>pragatishiiil</i> , progressive
परिवर्तन <i>parivartan</i> , change (masc)		परिवर्तनशील <i>parivartanshiil</i> , changing
सृजन <i>srijan</i> , creation (masc)		सृजनशील <i>srijanshiil</i> , creative

Some other large noun–adjective sets are represented in terms of the following WFSs. The use of a *-parak* adjective ensures that the noun it qualifies will have the appropriate features of the noun to which the adjective is related.

WFS 9.18 (X) n, sing	←→	(Xparak) adj
मूल्य <i>muulya</i> , value (masc)		मूल्यपरक <i>muulyaparak</i> , appropriate value
संगीत <i>sāgiit</i> , music (masc)		संगीतपरक <i>sāgiitparak</i> , acceptable musically
सौंदर्य <i>saundarya</i> , beauty (masc)		सौंदर्यपरक <i>saundaryaparak</i> , aesthetically acceptable
वस्तु <i>vastu</i> , thing (fem)		वस्तुपरक <i>vastuparak</i> , appropriate to the subject

The adjective in the pair ‘noun X–adjective *Xpuurvak*’ suggests that the quality indicated by the noun is being used with complete sincerity. Consider WFS 9.19:

WFS 9.19 (X) n, sing	←→	(Xpuurvak) adj
ध्यान <i>dhyaan</i> , concentration (masc)		ध्यानपूर्वक <i>dhyaanpuurvak</i> , carefully
शान्ति <i>shaanti</i> , peace (fem)		शान्तिपूर्वक <i>shaantipuurvak</i> , peacefully
विश्वास <i>vishvaas</i> , confidence (masc)		विश्वासपूर्वक <i>vishvaaspuurvak</i> , confidently

The set of noun–adjective pairs formed on the ‘X–Xjanak’ pattern is also very large. These adjectives give the meaning of ‘producing X’.

WFS 9.20 (X) n, sing	←→	(Xjanak) adj
आशा <i>aashaa</i> , hope (fem)		आशाजनक <i>aashaajanak</i> , optimistic
आपत्ति <i>aapatti</i> , objection (fem)		आपत्तिजनक <i>aapattijanak</i> , problematic
उत्साह <i>utsah</i> , enthusiasm (masc)		उत्साहजनक <i>utsahjanak</i> , encouraging

We may note a few more WFSs that capture large sets of related words.

WFS 9.21 (X) n, sing	←→	(Xdaayak) adj
लाभ <i>laabh</i> , profit (masc)		लाभदायक <i>laabhdaayak</i> , profitable
हानि <i>haani</i> , harm (fem)		हानिदायक <i>haanidaayak</i> , harmful
कष्ट <i>kaST</i> , pain (masc)		कष्टदायक <i>kaSTdaayak</i> , painful
WFS 9.22 (X) n, sing	←→	(Xnaak) adj
शर्म <i>sharm</i> , shame (fem)		शर्मनाक <i>sharmnaak</i> , shameful
दर्द <i>dard</i> , pain (fem)		दर्दनाक <i>dardnaak</i> , painful

There is a simple process of omission that connects a large number of nouns with the adjectives corresponding to them. Consider WFS 9.23:

WFS 9.23 (Xtaa) n, sing, fem	←→	(X) adj
जटिलता <i>jaTiltaa</i> , complexity		जटिल <i>jaTil</i> , complex
स्वाधीनता <i>svaadhiintaa</i> , freedom		स्वाधीन <i>svaadhiin</i> , free
चपलता <i>capaltaa</i> , restlessness		चपल <i>capal</i> , restless

There are several nouns and adjectives that are related to each other through the process of prefixation. One of the most common roles of these prefixes is to give us adjectives that are the opposite of what the noun means. These are distinct processes and many grammarians treat them as a single process, particularly in the case of *ni-*, *nir-*, *nis-* and *niS-*. Consider the following WFSs:

WFS 9.24 (X) n, sing, masc	←→	(niX) adj, <i>without X</i>
डर <i>Dar</i> , fear		निडर <i>niDar</i> , fearless
शुल्क <i>shulk</i> , fee		निशुल्क <i>nishulk</i> , without fee
बल <i>bal</i> , strength		निबल <i>nibal</i> , weak
WFS 9.25 (X) n, sing, masc	←→	(nirX) adj, <i>without X</i>
अपराधी <i>apraadhii</i> , criminal		निरपराधी <i>nirapraadhii</i> , innocent
आधार <i>aadhaar</i> , base		निराधार <i>niraadhaar</i> , baseless
WFS 9.26 (X) n, sing, masc	←→	(nisX) adj, <i>without X</i>
स्वार्थ <i>svaarth</i> , selfishness		निस्स्वार्थ <i>nissvaarth</i> , selfless
संतान <i>santaan</i> , progeny		निस्संतान <i>nissantaan</i> , childless

WFS 9.27 (X) n, sing, masc	↔	(niSX) adj, without X
पक्ष <i>paksh</i> , side		निष्पक्ष <i>niSpaksh</i> , unbiased
पाप <i>paap</i> , sin		निष्पाप <i>niSpaap</i> , innocently

It is relevant to point out here that while examining the nature of Hindi words one needs to be careful whether the word is a 'simple word' or a 'complex word'. Appearances in such cases can really be deceptive. For example, consider the following five words: (1) निर्भय *nirbhay*, 'fearless'; (2) निर्णायक *nirNaayak*, 'decisive'; (3) निष्पक्ष *niSpaksh*, 'unbiased'; (4) निर्यात *niryaat*, 'export'; (5) निवास *nivaas*, 'residence'. Here 1 and 3 are complex words; 1 belonging to WFS 9.25 and 3 to WFS 9.27. But 2, 4 and 5 are simple words even though they all begin with *ni-*. In the case of 2, Hindi has no equivalent word to \*णायक which can be turned into its opposite by the addition of *ni-*. The same is true of निर्यात since the word \*यात does not exist in Hindi. In the case of 5, although वास does exist in Hindi, निवास is not the opposite of वास; so this pair cannot belong to WFS 9.24. Another prefix commonly used to relate noun-adjective pairs where the prefix has the meaning of 'Xlessness' is *laa-*.

WFS 9.28 (X) n, sing	↔	(laaX) adj, Xless
परवाह <i>parvaah</i> , care (fem)		लापरवाह <i>laaparvaah</i> , careless
इलाज <i>ilaaaj</i> , cure (masc)		लाइलाज <i>laailaaaj</i> , incurable
पता <i>pataa</i> , address (masc)		लापता <i>laapataa</i> , lost

Finally, we turn to a very large set of words in which pairs of nouns and adjectives are related. The WFS involved in capturing this relationship can be seen in WFS 9.29:

WFS 9.29 (X) n, sing, masc	↔	(Xik) adj, related to X
Condition: the <i>a</i> of the first syllable is replaced by <i>aa</i> and <i>i</i> by <i>ai</i> .		
मानव <i>maanav</i> , human		मानविक <i>maanvik</i> , human
विचार <i>vicaar</i> , idea		वैचारिक <i>vaicaarik</i> , thoughtful
दर्शन <i>darshan</i> , philosophy		दार्शनिक <i>daarshanik</i> , philosophical
लक्षण <i>lakshaN</i> , attribute		लाक्षणिक <i>laakshaNik</i> , suggestive of the attribute
प्रथम <i>pratham</i> , first		प्राथमिक <i>praathamik</i> , important
शब्द <i>shabd</i> , word		शाब्दिक <i>shaabdik</i> , literal

### 9.3 Nouns and adverbs

Many nouns are often also used as adverbs. For example:

WFS 9.30 (X) n, sing	↔	(X) adv
रात <i>raat</i> , night (fem)		रात <i>raat</i> , night
शाम <i>shaam</i> , evening (fem)		शाम <i>shaam</i> , evening

As adverbs, these words may often be followed by postpositions such as में *mē* or को *ko*. Several nouns and adverbs are related through a process of reduplication. For example:

WFS 9.31 (X) n, sing	↔	(X-X) adv
रात <i>raat</i> , night (fem)		रात-रात <i>raat-raat</i> , all night
रोज़ <i>roz</i> , daily (masc)		रोज़-रोज़ <i>roz-roz</i> , every day

Several sets of nouns and adverbs constitute the basis for WFSs involving prefixes.

WFS 9.32 (X) n, sing	↔	(pratiX) adv
दिन <i>din</i> , day (masc)		प्रतिदिन <i>pratidin</i> , every day
माह <i>maah</i> , month (masc)		प्रतिमाह <i>pratimaah</i> , every month

WFS 9.33 (X) n, sing	↔	(baaX) adv
अदब <i>adab</i> , culture (masc)		बाअदब <i>baaadab</i> , with respect
आबरू <i>aabruu</i> , honour (fem)		बाआबरू <i>baaabruu</i> , with honour

WFS 9.34 (X) n, sing	↔	(beX) adv
असर <i>asar</i> , effect (masc)		बेअसर <i>beasar</i> , effectless
इज़्ज़त <i>izzat</i> , respect (fem)		बेइज़्ज़त <i>beizzat</i> , without respect

WFS 9.35 (X) n, sing	↔	(saX) adv
परिवार <i>parivaar</i> , family (masc)		सपरिवार <i>saparivaar</i> , with family
क्रम <i>kram</i> , order (masc)		सक्रम <i>sakram</i> , orderly

## 9.4 Conclusion

With this chapter we conclude our discussion of nouns in Hindi. We have so far discussed nouns in terms of their grammatical number, gender and case; their use in sentences and their relationship to other nouns and to verbs, adjectives and adverbs. We now turn to the nature of verbs in Hindi.

## Chapter 10

# Verbs

The verb is indeed the most central element in a sentence. It is the verb that tells us what's going on in a given sentence. It also informs us about the time of the event (i.e. present, past or future tense) and its nature (i.e. whether it is still going on or finished or only likely to happen). Further, it is the verb that determines the nature of essential nominal expressions that should appear in a sentence. For example, in the case of a verb like सोना *sonaa*, 'to sleep', we need only one nominal expression as in

- 1 मोहन सोया।  
mohan soyaa  
Mohan slept.

A verb like पीना *pinaa*, 'to drink' requires two nominal expressions as in

- 2 मोहन ने पानी पिया।  
mohan ne paanii piyaa  
Mohan drank water.

But if there is a verb like देना *denaa*, 'to give', it requires at least three nominal expressions as in

- 3 मोहन ने गीता को किताब दी।  
mohan ne giitaa ko kitaab dii  
Mohan gave a book to Geeta.

## 10.1 Tense and aspect

The burden of tense and aspect is carried by the verbal complex which may consist of main verbs and some form of auxiliary such as होना *hona*, 'to be'. It is interesting to note that in Hindi the burden of tense, that is, the process of locating an event in time is almost entirely carried

by the auxiliary; aspect and mood may be marked in the main verb. We will first discuss the nature of the auxiliary in some detail. We will then turn to the future tense. In later chapters, particularly in Part V, we will discuss different aspects, namely imperfect, perfect, infinitival and progressive, and moods such as presumptive, imperative, conditional and subjunctive.

## 10.2 The auxiliary होना *hona*, 'to be'

As in the case of English, the auxiliary in Hindi is not part of systematically related forms of words. It is just a long list of 16 unrelated words and no systematic WFS can be formed on the basis of this list. I will briefly discuss the function of each auxiliary word. The important thing to remember is that the tense is carried by the auxiliary.

- (a) है *hai*, 'is' (present tense): this form of the auxiliary is a marker of the present tense. It is used with the second person तू *tuu*, 'you' (nh) and third person singular वह *vah*, 'he'. As in the case of some other auxiliary words, it can be used as a main verb in equational sentences such as

4 वह किसान है।  
vah kisaan hai  
He is a farmer.

In 4, वह *vah*, 'he' = किसान *kisaan*, 'farmer'.

- (b) हैं *hāi*, 'are' (present tense): used with first person plural हम *ham*, 'we', second person singular and plural honorific आप *aap* 'you' (h) and third person plural वे *ve*, 'they'.
- (c) हूँ *hūi*, 'am' (present tense): exclusively used with first person singular मैं *māi*, 'I'.
- (d) हो *ho*, 'are' (present tense): agrees with the second person pronoun तुम *tum*, 'you' which is not marked for politeness. This form is also used in the subjunctive mood with the second person तू *tuu*, 'you' (nh) and तुम *tum*, 'you' and the third person वह *vah*, 'he/she'.

Notice that in the case of all the present tense auxiliary forms gender does not make any difference. The agreement is only on the basis of person, number and honorificity. However, in the case of past tense, it is number and gender which become important. The feature of person becomes unimportant.

- (e) था *thaa*, 'was' (past tense): agrees with the masculine singular forms of first person मैं *māi*, 'I', second person non-honorific तू *tuu*, 'you' (nh) and third person वह *vah*, 'he'.

- (f) थी *thii*, 'was' (past tense): agrees with the feminine singular first person, non-honorific second person and third person, that is, मैं *main*, 'I', तू *tuu*, 'you' (nh) and वह *vah*, 'he'.
- (g) थे *the*, 'were' (past tense): used when the subject is masculine plural; first person plural हम *ham*, 'we', second person तुम *tum*, 'you' or आप *aap*, 'you' or the third person plural वे *ve*, 'they'.
- (h) थीं *thūi*, 'were' (past tense): agrees with feminine plural हम *ham*, 'we', second person तुम *tum*, 'you' and आप *aap*, 'you' (h) and third person वे *ve*, 'they'.

Unlike the present and past (which as we have seen here are marked only in the auxiliary), the future tense in Hindi is marked in the main verb and is a part of the regular WFSs. We will discuss these in the next chapter. Here we will continue with other unrelated forms of the auxiliary that are used to mark the presumptive and the subjunctive moods. The imperative mood is again a part of the WFSs. For example, the simplest imperative form of the verb is regularly obtained by omitting the infinitival marker -ना *-naa* from the main verb (cf. Chapter 11).

One uses a presumptive or contingent form when one is not sure whether the event coded in a given sentence will actually take place, that is, the relationship of the verb with reality is hypothetical. In the case of the subjunctive mood the situation is also unreal; in addition it involves a strong emotional content. Unlike the present tense forms (which vary according to person and number) and the past tense forms (which vary according to gender and number), in the case of presumptive forms all three, that is, person, number and gender are relevant.

- (i) होगा *hogaa*: this form agrees with masculine second person singular non-honorific तू *tuu*, 'you' (nh) and third person masculine singular वह *vah*, 'he'.
- (j) होगी *hogii*: this is used when तू *tuu* and वह *vah* of (i) are feminine.
- (k) होंगे *hoge*: this form is used with the second person masculine तू *tuu*, 'you' (nh).
- (l) होंगे *hōge*: this form is used with the masculine first person plural हम *ham*, 'we', honorific second person आप *aap*, 'you' (h) and third person plural वे *ve*, 'they'.
- (m) होंगी *hōgii*: this form is used with feminine plurals, that is, first person हम *ham*, 'we', second person तुम *tum*, 'you' second person honorific आप *aap*, 'you' (h) and third person plural वे *ve*, 'they'.
- (n) हूँगा *hūngaa*: used with the first person masculine singular मैं *māi*, 'I'.
- (o) हूँगी *hūngii*: used with the first person feminine singular मैं *māin*, 'I'.

- (p) हों *hō*: this subjunctive form is used with the first person plural हम *ham*, 'we', second person honorific आप *aap*, 'you' (h) and third person plural वे *ve*, 'they'. The gender is not a relevant category as far as verbal forms in the subjunctive are concerned.

The auxiliary होना *hona*, 'to be' thus has 16 forms in all. The major burden of tense and mood is carried by the auxiliary except in the case of the future tense. These 16 forms are represented in the following table. The auxiliary forms are listed vertically and in each column we indicate

Hindi auxiliary				
Form of the auxiliary	Present	Past	Presumptive	Subjunctive
है <i>hai</i>	II nh, III sing	—	—	—
हैं <i>hāi</i>	I pl, II h, III pl	—	—	—
हूँ <i>hūū</i>	I sing	—	—	—
हो <i>ho</i>	II	—	—	II nh, II, III
था <i>thaa</i>	—	I, II nh, III (masc, sing)	—	—
थी <i>thii</i>	—	II, II nh, III (fem, sing)	—	—
थे <i>the</i>	—	I, II, II h, III (masc, pl)	—	—
थीं <i>thīī</i>	—	I, III, II h, III (fem, pl)	—	—
होगा <i>hogaa</i>	—	—	II nh, III (masc, sing)	—
होगी <i>hogii</i>	—	—	II nh, III (fem, sing)	—
होगे <i>hoge</i>	—	—	II (masc)	—
होंगे <i>hōge</i>	—	—	I pl, II h, III pl (masc)	—
होंगी <i>hōgii</i>	—	—	I pl, II h, III pl (fem)	—
हूँगा <i>hūūgaa</i>	—	—	I sing (masc)	—
हूँगी <i>hūūgii</i>	—	—	I sing (fem)	—
हों <i>hō</i>	—	—	—	I pl, II h, III pl

the present and past tense and the presumptive and subjunctive moods. For the abbreviations used here, please consult the list of abbreviations given at the beginning of the book.

### 10.3 The future tense

As already pointed out, the future tense in Hindi is marked by the main verb, and pairs of words involving simple verbs and verbs with the future-tense marking constitute an integral part of WFSs. For example, in the pair of words चल *cal*, 'walk' and चलेगा *calegaa*, 'he/you (nh) will walk', we notice that this relationship can be expressed as 'X-Xegaa'. An attempt is made below to list all the WFSs that account for the future-tense forms of Hindi verbs.

WFS 10.1 (X) v  $\longleftrightarrow$  (Xegaa) v, fut, masc, sing, II nh, III

Condition: if X ends in *-ii* or *-uu*, change it to *-i* or *-u* respectively.

लिख <i>likh</i> , write	लिखेगा <i>likhegaa</i> , you (nh)/he will write
पी <i>pii</i> , drink	पिएगा <i>piegaa</i> , you (nh)/he will drink
गिर <i>gir</i> , fall	गिरेगा <i>giregaa</i> , you (nh)/he will fall

WFS 10.2 (X) v  $\longleftrightarrow$  (Xegii) v, fut, fem, sing, II nh/III

Condition: if X ends in *-ii* or *-uu*, change it to *-i* or *-u* respectively.

छू <i>chuu</i> , touch	छुएगी <i>chuegii</i> , you (nh)/she will touch
भाग <i>bhaag</i> , run	भागेगी <i>bhaagegii</i> , you (nh)/she will run
रो <i>ro</i> , cry	रोएगी <i>roegii</i> , you (nh)/she will cry
मार <i>maar</i> , hit	मारेगी <i>maaregii</i> , you (nh)/she will hit

WFS 10.3 (X) v  $\longleftrightarrow$  (Xēgii) v, fut, pl, I, II h, III

Condition: if X ends in *-ii* or *-uu*, change it to *-i* or *-u* respectively.

सुन <i>sun</i> , listen	सुनेंगी <i>sunēgii</i> , we/you (h)/she will listen
कह <i>kah</i> , say	कहेंगी <i>kahēgii</i> , we/you (h)/they (fem) will say
देख <i>dekh</i> , see	देखेंगी <i>dekhēgii</i> , we/you (h)/they (fem) will see



WFS 10.4 (X) v  $\longleftrightarrow$  (Xēge) v, fut, masc, pl, I, II h, III

Condition: if X ends in *-ii* or *-uu*, change it to *-i* or *-u* respectively.

जाग *jaag*, wake up जागेंगे *jaagēge*, we/you (h)/ they will wake up  
रख *rakh*, keep रखेंगे *rakhēge*, we/you (h) / they will keep

WFS 10.5 (X) v  $\longleftrightarrow$  (Xogii) v, fut, fem, II

Condition: if X ends in *-ii* or *-uu*, change it to *-i* or *-u* respectively.

चल *cal*, walk चलोगी *calogii*, you will work  
बोल *bol*, speak बोलोगी *bologii*, you will speak  
देख *dekh*, see देखोगी *dekhogii*, you will see

WFS 10.6 (X) v  $\longleftrightarrow$  (Xoge) v, fut, masc, II

Condition: if X ends in *-ii* or *-uu*, change it to *-i* or *-u* respectively.

पी *pii*, drink पीओगे *pioge*, you will drink  
पढ़ *paRh*, read पढ़ोगे *paRhoge*, you will read  
खेल *khel*, play खेलोगे *kheloge*, you will play

WFS 10.7 (X) v  $\longleftrightarrow$  (Xūūgii) v, fut, fem, sing, I

Condition: if X ends in *-ii* or *-uu*, change it to *-i* or *-u* respectively.

कर *kar*, do करूंगी *kariūgii*, I will do  
पका *pakaa*, cook पकाऊंगी *pakaaūgii*, I will cook  
लिख *likh*, write लिखूंगी *likhiūgii*, I will write

WFS 10.8 (X) v  $\longleftrightarrow$  (Xūūgaa) v, fut, masc, sing, I

Condition: if X ends in *-ii* or *-uu*, change it to *-i* or *-u* respectively.

बोल *bol*, speak बोलूंगा *bolūgaa*, I will speak  
लड़ *laR*, fight लड़ूंगा *laRūgaa*, I will fight  
खेल *khel*, play खेलूंगा *khelūgaa*, I will play

As is clear from WFSs 10.3 and 10.4, the honorific verbal form to be used with feminine आप *aap* is *Xēgii* (WFS 10.3) and with masculine आप *aap* is *Xēge* (WFS 10.4). We illustrate these forms in the following sentences:

5 आप अब एक झील देखेंगी।  
aap ab ek jhiil dekhēgii  
You (fem) will now see a lake.

6 आप अब एक झील देखेंगे।  
aap ab ek jhiil dekhēge  
You (masc) will now see a lake.

However, there is still another verbal form that may be considered the ultimate in being polite to the person being addressed. It is invariably used with आप *aap* and is not sensitive to number and gender. Consider 7.

7 आप पहले आराम से बैठियेगा।  
aap pahale aaraam se baiThiyegaa  
You must first sit comfortably.

This is basically saying: 'other things can wait; there is no hurry; first sit comfortably and relax'. Such a sentence will normally be addressed to a highly respected and dignified person. We can thus have another WFS that illustrates this phenomenon.

WFS 10.9 (X) v  $\longleftrightarrow$  (Xiyegaa) v, fut, II h, *very polite*  
लिख *likh*, write लिखियेगा *likhiyegaa*, You (h) please write  
सोच *soc*, think सोचियेगा *sociyegaa*, You (h) please think

#### 10.4 Some exceptions

The WFSs discussed above cover a large part of the Hindi verbal forms in the future tense. Two verbs which end in *-e*, that is, दे *de*, 'give' and ले *le*, 'take' constitute minor exceptions. Since they already end in *-e*, we need to add only *-gaa* and *-gii*; in the case of WFSs 10.1 and 10.4, the *-e*



of दे *de* and ले *le* gets nasalised. In the case of WFS 10.9, the corresponding forms of these commonly used verbs are:

दीजियेगा *diijiyegaa* and

लीजियेगा *liijiyegaa*

We may also note one more phenomenon here. In some varieties of Hindi, when the vowel sounds *-aa*, *-ii* and *-e* are used, a *-य* *y*-like glide is inserted before the WFS becomes operational. Thus one may encounter alternate forms such as जाएगा *jaaegaa* and जायेगा *jaayegaa* 'he will go'. We will briefly return to the uses of the future tense in Chapter 26.

### 10.5 Conclusion

In this chapter, I have briefly examined one part of the Hindi verbal complex. I discussed in some detail the nature of the Hindi auxiliary, trying to show how it tells us whether a given event is located in the present or past. I have also pointed out the different forms of the auxiliary in the presumptive and subjunctive moods. Finally, I formulated a few WFSs that show us how future time is expressed in the Hindi verbal system.

## More about verbs

Compared to classical languages such as Sanskrit, Greek or Latin, the verbal morphology of Hindi is fairly simple. However, compared to English and other Indian languages, Hindi verbal morphology is comparatively complex. As already pointed out, except for the future tense, the primary burden of tense marking in Hindi is carried by the auxiliary होना *honaa*, 'to be'. However, the indication of person, gender, number, aspect and mood are often seen in the main verbal element of the verbal complex. In Chapter 17, we will further discuss how causatives are related to simple verbs.

### 11.1 The imperative form

The simplest verbal form in Hindi is the one that agrees with the non-honorific second person pronoun तू *tuu*, 'you' (nh). If we try to omit anything further from the verbal form, what will result will be a non-word. For example:

1 तू खेल।

*tuu khel*

You (nh, masc/fem) play.

If we omit, say, तू *t* from खेल *khel*, we will be left with just \*खे *khe* which is not a Hindi word. The non-honorific verbal form then is the simplest verbal word we have. We can, for the sake of transparency, formulate different verbal WFSs in relation to the non-honorific verbal form. The non-honorific imperative verbal form is related to the infinitival form in Hindi through a simple process of deletion as in WFS 11.1:

WFS 11.1 (Xnaa) v, inf  $\longleftrightarrow$  (X) v, imp, II nh

भागना *bhaagnaa*, to run      भाग *bhaag*, you (nh) run

रोना *ronaa*, to cry      रो *ro*, you (nh) cry

We will try to formulate all the WFSs concerning verbs in terms of the simple verbal form that agrees with the non-honorific second person pronoun तू *tuu*, 'you' (nh) on the left-hand side of any given WFS.

The following two WFSs capture the relationship that exists between different imperative verbal forms used with the three second person pronouns तू *tuu*, 'you' (nh), तुम *tum*, 'you' and आप *aap*, 'you' (h). The use of these imperative forms has already been discussed in Chapter 5.

WFS 11.2 (X) v  $\longleftrightarrow$  (Xo) v, imp, II  
भाग *bhaag*, run      भागो *bhaago*, you run  
चल *cal*, walk      चलो *calo*, you walk

WFS 11.3 (X) v  $\longleftrightarrow$  (Xiye) v, imp, II h  
भाग *bhaag*, you (nh) run      भागिए *bhaagiye*, you (h) run  
चल *cal*, you (nh) walk      चलिए *caliye*, you (h) walk

## 11.2 Perfective aspect

The WFSs that follow are based on those pairs of words that are related to each other through a process of suffixation. The more complex forms capture different person, gender, number and aspectual distinctions. On the left-hand side of the WFS we use the simplest non-honorific second person verbal form.

WFS 11.4 (X) v  $\longleftrightarrow$  (Xii) v, perf/pp, fem, sing, I, II nh, III  
भाग *bhaag*, run      भागी *bhaagii*, I/you/she ran  
बैठ *baith*, sit      बैठी *baithii*, I/you/she sat

This strategy will account for verbal forms in sentences such as

- 2 मैं भागी।  
*māi bhaagii*  
I (fem) ran.
- 3 तू बैठी।  
*tuu baiThii*  
You (fem) sat.

- 4 वह भागी।  
*vah bhaagii*  
She ran.

Verbs like भाग *bhaag*, 'run', उठ *uTh*, 'get up' and गिर *gir*, 'fall' are intransitive. These verbs do not require an object as shown by the following sentences:

- 5 तू उठ।  
*tuu uTh*  
You (nh) get up.

- 6 तू उठा।  
*tuu uThaa*  
You (nh) got up.

- 7 तू गिर।  
*tuu gir*  
You (nh) fall down.

- 8 तू गिरा।  
*tuu giraa*  
You (nh) fell down.

However, the *Xaa* forms in 6 and 8 can also be used transitively, that is, with an object. In this case, the *Xaa* verb acquires a completely different causative (see Chapter 17) meaning as in 9 and 10:

- 9 तू मेज़ उठा।  
*tuu mez uThaa*  
You (nh) lift the table.

- 10 तू पेड़ गिरा।  
*tuu peR giraa*  
You make the tree fall.

Once again we see the same form performing more than one function. The *Xaa* form is also used for the perfective aspect both in the present and past tense. Consider WFS 11.3:

WFS 11.5 (X) v  $\longleftrightarrow$  (Xaa) v, perf/pp, masc, sing, I, II nh, III

Condition: X ends in a consonantal sound.

भाग <i>bhaag</i> , run	भाग <i>bhaagaa</i> , I/you/she ran
बैठ <i>baith</i> , sit	बैठ <i>baithaa</i> , I/you/she sat.

If a verb ends in a vowel sound, we have WFS 11.6:

WFS 11.6 (X) v  $\longleftrightarrow$  (Xyaa) v, perf/pp, masc, sing, I, II nh, III

Condition: X ends in a vowel sound.

खा <i>khaa</i> , eat	खाया <i>khaayaa</i> , I/you/she ate
सो <i>so</i> , sleep	सोया <i>soyaa</i> , I/you/she slept.

WFS 11.4 shows the verbal form used for the feminine singular for the three persons: I, II (nh) and III. WFS 11.7 captures the corresponding relationship for the feminine plural.

WFS 11.7 (X) v  $\longleftrightarrow$  (Xii) v, perf, fem, pl, I, II, III

बेच <i>bec</i> , sell	बेची <i>becī</i> , we/you/they sold (something)
भाग <i>bhaag</i> , run	भागी <i>bhaagī</i> , we/you/they ran.

WFS 11.8 is concerned with the masculine plural first, second and third person:

WFS 11.8 (X) v  $\longleftrightarrow$  (Xe) v, perf, pp, masc, pl, I, II, III

नहा <i>nahaa</i> , you (nh) bathe	नहाए <i>nahaae</i> , we/you/they bathed
देख <i>dekh</i> , you (nh) see	देखे <i>dekhe</i> , we/you/they saw.

There is a small set of verbs that end in *-e* such as दे *de*, 'you give' and ले *le*, 'you take'. WFSs 11.6 and 11.7 will apply but with minor changes. In the case of WFS 11.6 which involves *-yaa* suffixation, *-e* will be substituted by *-i*; so we get दिया *diyaa*, 'gave' and लिया *liyaa*, 'took'. WFS 11.7 will apply after the omission of *-e* in the case of these verbs.

We may note that in case the verb is transitive as in बेच *bec*, 'sell' or देख *dekh*, 'see', perfective constructions will have the ergative ने *ne*

(see Chapter 27). In such cases the verb will agree with the object though the WFSs listed here will be respected. The following sentences are illustrative:

11 सीता ने किताबें बेचीं।

siitaa ne kitaabē becī

Sita sold books.

12 मोहन ने घर देखे।

mohan ne ghar dekhe

Mohan saw houses.

### 11.3 Imperfect

We have so far talked about the verbal forms that encode the perfective aspect. We now turn to the imperfective aspect and the present participle forms.

WFS 11.9 (X) v  $\longleftrightarrow$  (Xtaa) imperf, pers p, masc, sing

खा <i>kha</i> , eat	खाता <i>khaataa</i> , eating
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भाग <i>bhaag</i> , run	भागता <i>bhaagtaa</i> , running
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Notice that the *Xtaa* form will be used with the first person, second person (nh) and the third person singular but the sentence will become complete only when a suitable auxiliary is added. As they stand, *Xtaa* forms are present participles as in

13 भागता हुआ लड़का

bhaagtaa huaa laRkaa

boy who is running

In the case of the feminine we get the *-tii* suffixation:

WFS 11.10 (X) v  $\longleftrightarrow$  (Xtii) presp, imperf, fem

नहा <i>nahaa</i> , bathe	नहाती <i>nahaatii</i> , bathing
--------------------------	---------------------------------

उठा <i>uThaa</i> , lift	उठाती <i>uThaatii</i> , lifting
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चल <i>cal</i> , walk	चलती <i>caltii</i> , walking
----------------------	------------------------------

Present participle use is illustrated in 14:

14 कुर्सी उठाती हुई लड़की  
kursii uThaatii huii laRkii  
the girl who is lifting the chair

In case the noun or the pronoun with which the verb has to agree is masculine plural, we need the *Xte* form as in:

WFS 11.11 (X) v  $\longleftrightarrow$  (Xte) presp, the perf, masc, pl  
लड़ laR, fight लड़ते laRte, fighting  
रो ro, cry रोते rote, crying

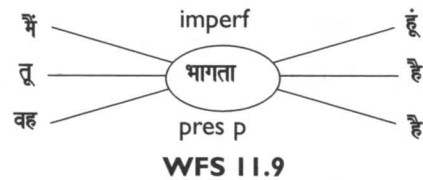
The participle used is illustrated in 15:

15 लड़ते हुए लड़के  
laRte hue laRke  
fighting boys

Examine the following table for the use of these WFSs along with the forms of the auxiliaries we discussed in the previous chapter.

**Present tense**

Masculine singular subject



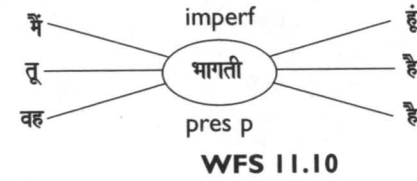
**WFS 11.9**

Masculine plural subject



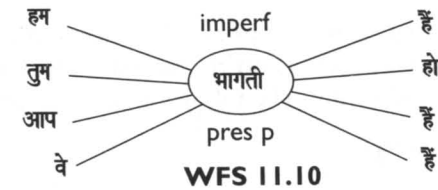
**WFS 11.11**

Feminine singular subject



**WFS 11.10**

Feminine plural subject



**WFS 11.10**

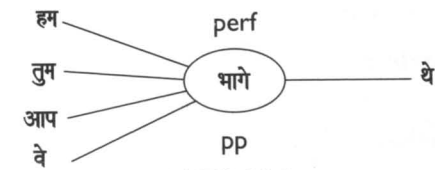
**Past tense**

Masculine singular subject



**WFS 11.5**

Masculine plural subject

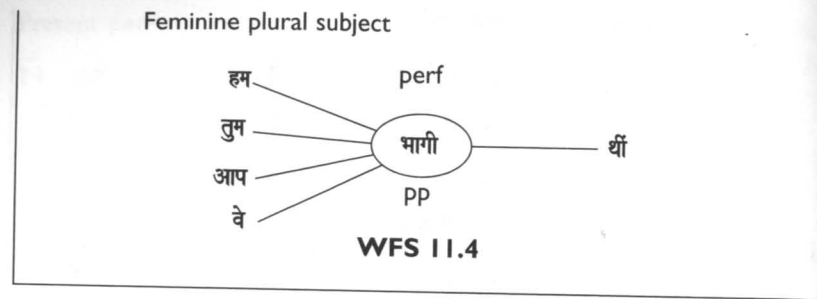


**WFS 11.8**

Feminine singular subject



**WFS 11.4**



Since the central verbal element is primarily concerned with aspect and the auxiliary with tense, there is no restriction on legitimately mixing the aspectual and tense forms. The following are thus commonly used.

16 गीता भागती है।  
giitaa bhaagtii hai  
Geeta runs.

17 गीता भागती थी।  
giitaa bhaagtii thii  
Geeta used to run.

18 मोहन सोया है।  
mohan soyaa hai  
Mohan is sleeping.

19 मोहन सोया था।  
mohan soyaa thaa  
Mohan was sleeping.

#### 11.4 Conclusion

In this chapter, I have discussed in some detail different forms of the verb. Basically I have tried to show that it is the perfect or imperfect aspect that gets marked in the main verb. I also discussed the use of different imperative verbal forms as well as the use of the present and past participle. We will return to perfective aspect verbal forms in Chapter 27 on the Ergative pattern in Hindi. We will discuss the WFSs involving the subjunctive mood in Chapter 26.

## Verbs, adjectives and adverbs

As we saw in the previous chapter, there is a fairly complex network of relationships within Hindi verbs because grammatical number, gender, person, aspect and mood are marked on the main verbs. However, across grammatical categories, that is, among verbs on the one hand and adjectives and adverbs on the other, there is minimal morphology involved. Adjectives are more closely related to nouns, and adverbs generally appear as independent invariant words or combine with other words such as postpositions. Still there are some important intercategory relationships between verbs, adjectives and adverbs. We examine them in this chapter.

### 12.1 Verbs and adjectives

Most of the related pairs of verbs and adjectives involve a process of suffixation. Some of these WFSs include the following:

WFS 12.1 (X) v  $\longleftrightarrow$  (Xaa) adj

Condition: X ends in a consonant.

रूठ *ruuTh*, sulk      रूठा *ruuThaa*, sulking

जल *jal*, burn      जला *jalaa*, burnt

फूट *phuuT*, break      फूटा *phuuTaa*, broken

In the case of a feminine noun following, we get an X-Xii relationship as in:

WFS 12.2 (X) v  $\longleftrightarrow$  (Xii) adj

Condition: X does not end in -ii or -uu.

जल *jal*, burn      जली *jalii*, burnt

फूट *phuuT*, break      फूटी *phuuTii*, broken

We may illustrate these frequently used adjectives by a few examples:

- 1 फूटा घड़ा  
phuuTaa ghaRaa  
broken pitcher
- 2 फूटी किस्मत  
phuuTii kismet  
bad luck
- 3 जला आलू  
jalaa aaluu  
burnt potato
- 4 जली रोटी  
jalii roTii  
burnt bread

If the following noun is masculine plural, we get an 'X-Xe' relationship as in

WFS 12.3 (X) v  $\longleftrightarrow$  (Xe) adj, pl

Condition: X does not end in *-ii* or *-uu*.

जल <i>jal</i> , burn	जले <i>jale</i> , burnt
फट <i>phaT</i> , tear apart	फटे <i>phaTe</i> , torn
गल <i>gal</i> , rot	गले <i>gale</i> , rotten
सड़ <i>saR</i> , decay	सड़े <i>saRe</i> , decayed
सज <i>saj</i> , get ready	सजे <i>saje</i> , decorated

They are used in expressions such as

- 5 गले आम  
gale aam  
rotten mangoes

- 6 फटे कपड़े  
phaTe kapRe  
torn clothes

If there are imperative verbs that end in *-aa*, it is common to add *-uu* to them to make adjectives as in:

WFS 12.4 (X) v  $\longleftrightarrow$  (Xuu) adj

Condition: X ends in *-aa*

चला <i>calaa</i> , make walk	चलाऊ <i>calaaau</i> , good enough
कमा <i>kamaa</i> , earn	कमाऊ <i>kamaauu</i> , earning

As we noticed in the previous chapter, *-tii*, *-taa* and *-te* are used to mark aspect on the verb. They are also used as present participle forms. However, the words involving these suffixes can also be used as adjectives.

WFS 12.5 (X) v  $\longleftrightarrow$  (Xtaa) adj

भाग <i>bhaag</i> , run	भागता <i>bhaagtaa</i> , running
खेल <i>khel</i> , play	खेलता <i>kheltaa</i> , playing

We use these forms in expressions like

- 7 भागता लड़का  
bhaagtaa laRkaa  
running boy
- 8 खेलता आदमी  
kheltaa aadmii  
playing man

In case the following noun is feminine, we need WFS 12.6:

WFS 12.6 (X) v  $\longleftrightarrow$  (Xtii) adj

भाग <i>bhaag</i> , run	भागती <i>bhaagtii</i> , running
खेल <i>khel</i> , play	खेलती <i>kheltii</i> , playing



Corresponding to 7 and 8, we have

- 9 भागती लड़की  
bhaagtii laRkii  
running girl
- 10 खेलती महिला  
kheltii mahilaa  
playing woman

The adjective will not change even if the feminine nouns in 9 and 10 were plural. But if the masculine nouns of, say, 7 and 8 are plural, we need another WFS:

WFS 12.7 (X) v  $\longleftrightarrow$  (Xte) adj

भाग <i>bhaag</i> , run	भागते <i>bhaagte</i> , running
खेल <i>khel</i> , play	खेलते <i>khelte</i> , playing

Using the plural forms of nouns in 7 and 8 we get 11 and 12:

- 11 भागते लड़के  
bhaagte laRke  
running boys
- 12 खेलते आदमी  
khelte aadmii  
playing men

Another substantially large set of words consists of verbs like खर्च *kharc*, 'spend' and adjectives like खर्चीला *kharciilaa*, 'extravagant'. The relationship is formulated in WFS 12.8.

WFS 12.8 (X) v  $\longleftrightarrow$  (Xiilaa) adj

खर्च <i>kharch</i> , spend	खर्चीला <i>kharciilaa</i> , extravagant
भड़क <i>bhaRak</i> , get agitated	भड़कीला <i>bhaRakiilaa</i> , showy
सज <i>saj</i> , decorate	सजीला <i>sajiilaa</i> , decorated

## 12.2 Verbs and adverbs

One of the most frequently used strategies to relate verbal to adverbial expression is to use the suffix *-kar*. Consider the following WFS:

WFS 12.9 (X) v  $\longleftrightarrow$  (Xkar) adv

भाग <i>bhaag</i> , run	भागकर <i>bhaagkar</i> , running
चल <i>cal</i> , walk	चलकर <i>calkar</i> , walking
हंस <i>hās</i> , laugh	हंसकर <i>hāskar</i> , laughing

Let's examine the following sentences:

- 13 वह भागकर मेरे पास आया।  
vah bhaagkar mere paas aayaa  
He came to me running, or  
Having run, he came to me.

It is only in the first reading of 13 that *Xkar* functions like an adverb, that is, tells us the manner in which the action denoted by the verb is being carried out. In the second reading, it is part of an absolutive construction.

Another productive way of obtaining adverbs from verbs is to add *-taa*, *-tii* *-te* as we do to mark tense and to make adjectives.

## 12.3 Conclusion

It is obvious that intercategory relationships that relate verbs to adjectives and adverbs is rather limited. In the next two chapters, we turn to adjectives and adverbs.

## Adjectives

Hindi nouns, as we have already seen (Chapter 7), have inherent gender, that is, they are either masculine or feminine. But Hindi adjectives do not have inherent gender. Their gender depends on the nouns they modify. Hindi adjectives have traditionally been divided into two broad categories: red (cf. लाल *laal*, 'red colour') and black (cf. काला *kaalaa*, 'black colour'). The लाल *laal* category adjectives remain invariant; the काला *kaalaa* category ones (with a few exceptions) change form according to the number, gender and case of the noun they modify. This means that adjectives that end in a long *-aa* vowel (oral or nasal) are variable while those that end in consonants or other vowels are invariant. Consider लम्बा *lambaa*, 'tall' for example (which obviously belongs to the variable category) in Section 13.1. These rules will also apply to the quantifiers such as दस *das*, 'ten' and intensifiers such as बहुत *bahut*, 'very'.

## 13.1 Variable adjectives

In the table here, we show how the adjective लम्बा *lambaa*, 'tall' varies with the following nouns लड़का *laRkaa*, 'boy' and लड़की *laRkii*, 'girl' in terms of number and case. In the oblique case we also use the postposition ने *ne* (ergative marker) to make it clearer as the oblique nominal forms are used

	masc		fem	
	sing	pl	sing	pl
nom	<b>lambaa laRkaa</b> लम्बा लड़का	<b>lambe laRke</b> लम्बे लड़के	<b>lambii laRkii</b> लम्बी लड़की	<b>lambii laRkiyāā</b> लम्बी लड़कियाँ
obl	<b>lambe laRke ne</b> लम्बे लड़के ने	<b>lambe laRkō ne</b> लम्बे लड़कों ने	<b>lambii laRkii ne</b> लम्बी लड़की ने	<b>lambii laRkiyō ne</b> लम्बी लड़कियों ने
voc	<b>lambe laRke</b> लम्बे लड़के	<b>lambe laRko</b> लम्बे लड़को	<b>lambii laRkii</b> लम्बी लड़की	<b>lambii laRkiyo</b> लम्बी लड़कियो

only when the nouns are followed by postpositions (see Chapter 27 on the ergative pattern).

Notice that variation even in the 'black' (*kaalaa*) category adjectives is rather limited. Irrespective of changes in case, *lambaa* has only two other related forms; *lambe* in the masculine gender (except in the nom sing); and *lambii* in the case of feminine gender. The form is actually invariable across case and number distinctions when the following noun is feminine. If we do not state several features that are common and understood, we really need only two WFSs:

WFS 13.1 (Xaa) adj, sing, nom  $\longleftrightarrow$  (Xe) adj, pl

काला *kaalaa*, black

काले *kaale*, black (pl)

छोटा *choTaa*, small

छोटे *choTe*, small (pl)

WFS 13.2 (Xaa) adj, sing, nom  $\longleftrightarrow$  (Xii) adj, fem

काला *kaalaa*, black

काली *kaalii*, black (fem pl)

छोटा *choTaa*, small

छोटी *choTii*, small (fem pl)

Some words such as बढ़िया *baRhiyaa*, 'good', ज़िन्दा *zindaa*, 'alive', मादा *maadaa*, 'female', सवा *savaa*, 'a quarter' (e.g. सवा चार *savaa caar*, 'quarter past four') though ending in *-aa* do not change their shape like the 'red' adjectives. In the case of ज़िन्दा आदमी *zindaa aadmii*, 'alive man' and ज़िन्दा औरत *zindaa aurat*, 'alive woman', ज़िन्दा *zindaa* remains invariant in spite of the different genders of the following nouns.

## 13.2 Invariant adjectives

In the case of the लाल *laal*, 'red' category adjectives, the number, gender and case of the following nouns are inconsequential. Consider the following table:

	masc		fem	
	sing	pl	sing	pl
nom	<b>laal kapRaa</b> लाल कपड़ा	<b>laal kapRe</b> लाल कपड़े	<b>laal saaRii</b> लाल साडी	<b>laal saaRiyāā</b> लाल साड़ियाँ
obl	<b>laal kapRe mē</b> लाल कपड़े में	<b>laal kapRō mē</b> लाल कपड़ों में	<b>laal saaRii mē</b> लाल साडी में	<b>laal saaRiyō mē</b> लाल साड़ियों में
voc	<b>laal kapRe</b> लाल कपड़े	<b>laal kapRo</b> लाल कपड़ो	<b>laal saaRii</b> लाल साडी	<b>laal saaRiyo</b> लाल साड़ियो

As you will notice in this table, the adjective लाल *laal*, 'red' does not change whatever the gender, number or case of the following noun. In this table, कपड़ा *kapRaa*, 'cloth' is masculine and साड़ी *saaRii*, 'sari' is feminine; *laal* does not change for gender, number or case. The category of invariant adjectives in Hindi is indeed large. For example, डरपोक *darpok*, 'timid', सफेद *safed*, 'white', मुश्किल *mushkil*, 'difficult', खास *khaas*, 'special', गम्भीर *gambhiir*, 'serious', कमाऊ *kamaauu*, 'earning' and आलसी *aalsii*, 'lazy' are all invariants. None of them ends in *-aa*. In fact, they end in a variety of consonantal or vowel sounds but they remain invariant in all contexts.

### 13.3 Adjectives in the noun and verb phrase

As in the case of English, adjectives may be used either attributively in the noun phrase or predicatively in the verb phrase. For example,

1 लम्बे लड़के खेल रहे हैं।  
lambe laRke khel rahe hāi  
Tall boys are playing.

2 वे लड़के लम्बे हैं।  
ve laRke lambe hāi  
Those boys are tall.

3 जो लड़के खेल रहे हैं वो लम्बे हैं।  
jo laRke khel rahe hāi vo lambe hāi  
The boys who are playing are tall.

In 1, the adjective *lambe* has been used attributively, that is, it modifies a noun in the subject-noun phrase; in 2 and 3 the same adjective has been used predicatively, that is, it forms a part of the verb phrase. In fact, 2 and 3 would be incomplete without the adjective. In 1, we may, if we so wish, omit the adjective. If we wish to qualify a noun with both an adjective and an intensifier as in 4, we notice that both the intensifier and the qualifier must agree with the noun in number and gender:

4 वे बड़े लम्बे लड़के  
ve baRe lambe laRke  
those very tall boys

### 13.4 Comparative and superlative adjectives

We generally use ज्यादा *zyaadaa*, 'more' or अधिक *adhik*, 'more' to indicate comparative degree. For example,

5 मेरा घर तुम्हारे घर से ज्यादा खुला है।  
meraa ghar tumhaare ghar se zyaadaa khulaa hai  
My house is more open than yours.

We could also use अधिक instead of ज्यादा in 5 above.

Hindi also has pairs of words that involve the use of *-tar* and *-tam* to indicate the comparative and superlative degree. The following two WFSs capture these relationships:

WFS 13.3 (X) adj  $\longleftrightarrow$  (Xtar) adj, comp  
निकट *nikaT*, close निकटतर *nikaTtar*, closer  
प्रिय *priya*, loved प्रियतर *priyatar*, more loved

WFS 13.4 (X) adj  $\longleftrightarrow$  (Xtam) adj, super  
निकट *nikaT*, close निकटतम *nikaTtam*, closest  
प्रिय *priya*, loved प्रियतम *priyatam*, most loved

From the adjective निकट *nikaT*, 'close', we have the comparative and superlative forms निकटतर *nikaTtar*, 'closer' and निकटतम *nikaTtam*, 'closest'. The number of words to which these strategies can be applied is highly limited, but includes words such as कोमल *komal*, 'delicate', सुन्दर *sundar*, 'beautiful' and अधिक *adhik*, 'more'. These strategies in Hindi are actually remnants of Sanskrit grammar in which *-तर* suggesting 'more' and *-तम* suggesting 'most' are frequently used to show different degrees of comparison in adjectives. In the case of the grammar of Hindi adjectives, WFSs 13.1 and 13.2 and the use of ज्यादा *zyaadaa*, 'more' or अधिक *adhik*, 'more' are adequate.

### 13.5 Application of the WFSs

Let us examine some more examples. The relevant analysis is given in parentheses.

- अजीब आवाज़ *ajeeb aavaaz*, 'strange noise' (fem sing noun, adj not ending in *-aa*, remains invariant)

- पतली गलियां *patlii galiyāā*, 'narrow streets' (fem pl noun, adj ending in *-ii*, remains invariant, masc adjective counterpart is पतला *patlaa*, as seen in WFS 13.2)
- कठिन रास्ते *kaThin raaste*, 'difficult paths' (masc pl noun, adj not ending in *-aa* remains invariant)
- सुखमय जीवन *sukhmay jīvan*, 'happy life' (masc sing noun, adj not ending in *-aa* remains invariant)
- लम्बे लड़के *lambe laRke*, 'tall boys' (masc pl noun, adj ending in *-aa* which is substituted by *-e*, as seen in WFS 13.1)
- बड़े लम्बे रास्ते *baRe lambe raaste*, 'very long roads' (masc pl noun, adj ending in *-aa*, the intensifier *baRaa* also ends in *-aa*; both change to their plural form to agree with the noun in number and gender).

### 13.6 Conclusion

We thus notice that in general only *-aa* ending adjectives change form in Hindi; in the masculine plural, this *-aa* is substituted by *-e* and in the feminine by *-ii*. We also notice that the form of adjectives in Hindi depends on the nature of the following noun. In many ways, Hindi pronouns also behave like Hindi adjectives. As we will see, possessive, reflexive and interrogative pronouns check the properties of the following noun and appear in a form that is consistent with it (see Chapters 18 and 19). The intensifiers and quantifiers should also agree with the gender and number of the noun.

## Adverbs

There are very few pairs of adverbs in Hindi that may be related to each other in a systematic way. In most cases, adverbs are either invariant or related to nouns, verbs and adjectives. There may be an odd related pair such as रोज़ *roz*, 'daily' and रोज़ाना *rozaanaa*, 'daily' that may exist, but in general it is difficult to find a large set of related adverb pairs out of which a suitable WFS can be formed. There are individual pairs of proximal and non-proximal adverbs. Adverbial expressions are also often created through a process of full or partial reduplication. In many cases, adverbs are formed by using postpositions after nouns, adjectives and adverbs. Sometimes onomatopoeic words are also used adverbially.

### 14.1 Reduplicated adverbs

We often see adverbial expressions that are reduplicated forms of an adverb itself. It only makes the adverbial impact more intense. Consider the following WFS:

WFS 14.1 (X) adv  $\longleftrightarrow$  (X-X) adv

धीरे *dhiire*, slowly      धीरे-धीरे *dhiire-dhiire*, very slowly

जल्दी *jaldii*, quickly      जल्दी-जल्दी *jaldii-jaldii*, very quickly

Many adverbial expressions such as:

उठते-उठते *uThte-uThte*, getting up

रोते-रोते *rote-rote*, crying

भागते-भागते *bhaagte-bhaagte*, running

are formed following WFS 14.1.

We have already noted that forms such as *Xtaa*, *Xte* and *Xtii* can be used in all three ways: adjectivally, adverbially and as participles.

In another example, we find an adverb combined with its opposite or a related word. We can formulate the following schema:

WFS 14.2 (X) adv  $\longleftrightarrow$  (X-Y) adv

Condition: Y is the opposite of X.

ऊपर <i>uupar</i> , above	ऊपर-नीचे <i>uupar-niice</i> , all around
आगे <i>aage</i> , in front of	आगे-पीछे <i>aage-piiche</i> , everywhere
यहाँ <i>yahāā</i> , here	यहाँ-वहाँ <i>yahāā-vahāā</i> , here and there

Consider the following sequence of sentences:

1 मेरा हार खो गया है।  
meraa haar kho gayaa hai  
I have lost my necklace.

2 आगे-पीछे, ऊपर-नीचे, इधर-उधर सब जगह देखो।  
*aage-piiche, uupar-niice, idhar-udhar sab jagah dekho*  
in front-back, above-below, here-there, look everywhere.

In 2, three adverbial expressions using WFS 14.2 have been used. Notice that even though two words appear to be involved in WFS 14.2, the resulting adverb is only a single word. Its meaning is not really 'X + Y' as both 'X' and 'Y' have independent status.

## 14.2 Invariant adverbs

Although some of the adverbs discussed so far may show minor variation such as नीचा *niicaa*, 'lowly' (adj) and नीचे *niice*, 'below' (adv) across categories, adverbs are mostly invariant. There is a set of proximal and non-proximal adverb pairs which is best illustrated through sentences such as the following. They are completely invariant:

3 अब जब ट्रेन रायपुर पहुंची है तब उसने चैन की सांस ली है।  
ab jab Tren raaypur pahūcī hai tab usne cain kii sās lii hai  
Now that the train has reached Raipur, he is feeling better (is heaving a sigh of relief.)

4 मेरी किताब न तो यहाँ है न वहाँ।  
merii kitaab na to yahāā hai na vahāā  
My book is neither here nor there. (I can't find it.)

5 ये दोनों साड़ियाँ मेरे काम की नहीं, न तो यह न वह।  
ye dono saariyāā mere kaam kii nahīī na to yah na vah  
Neither of these sarees is of any use to me, neither this one nor that one.

6 तुम ऐसे क्यों नाच रही हो वैसे नाचो न जैसे होमना नाचती है।  
tum aise kyō naac rahii ho vaise naco na jaise homnaa naactii hai  
Why are you dancing like this? Dance in the same way as Homna does.

Most of the adverbs used in sentences 3 to 6 constitute proximal-non-proximal pairs. Thus अब *ab*, 'now', यहाँ *yahāā*, 'here', यह *yah* 'this' and ऐसे *aise*, 'like this/in this manner' are proximal, that is, they refer to an action happening nearby; तब *tab*, 'then', वहाँ *vahāā*, 'there', वह *vah*, 'that' and वैसे *vaise*, 'like that/in that manner' are non-proximal, that is, refer to actions at a distance (see Chapter 19). As in the case of participles, if they qualify an individual word they function as adjectives; but when they tell us something about the manner in which the whole action is being executed, they are adverbial.

## 14.3 Expressions for spans of time and space

The set of postpositions से *se*, 'from' and तक *tak*, 'to' are often used in adverbial expressions that carve out a span of time and space in a given sentence. Such expressions include

7 यहाँ से वहाँ तक  
*yahāā se vahāā tak*  
from here to there

8 ऊपर से नीचे तक  
*uupar se niice tak*  
from above to below

- 9 बाहर से अन्दर तक  
baahar se andar tak  
from outside to inside
- 10 सुबह से शाम तक  
subah se shaam tak  
from morning till evening
- 11 आज से कल तक  
aaj se kal tak  
from today till tomorrow
- 12 इस साल से अगले साल तक  
is saal se agle saal tak  
from this year to the next

Expressions 7–9 demarcate specific spatial coordinates whereas 10–12 indicate temporal coordinates of time, cutting out spatial and temporal chunks from space and time.

#### 14.4 Onomatopoeic adverbs

There is a small set of onomatopoeic words that function like adverbs. For example:

- 13 वह गटागत दूध पी गया।  
vah gaTaagaT dhuudh pii gayaa  
He drank the milk in a single gulp.
- 14 राहुल सरपट भागा।  
raahul sarpaT bhaagaa  
Rahul ran quickly.
- 15 झटपट इधर आओ।  
jhaTpaT idhar aao  
Come here immediately.

Words like गटागत *gaTaagaT*, ‘gulp’ and सरपट *sarpaT*, ‘galloping’ have onomatopoeic force in Hindi.

#### 14.5 Conclusion

With this chapter we come to the end of Part II of this book. In Part II, I have basically been concerned with nouns, verbs, adjectives and adverbs from two perspectives: relationships that exist within each category and the relationships that exist between each category and all the other categories, that is, across categories. These are often referred to as intracategorical (within the category) and intercategory (across categories) relationships. In Part III we continue our discussions of Hindi words turning to reduplication, compounds and causatives.



Part III

## *More about words*

# Reduplication

One of the most productive processes in Hindi is reduplication. In principle any word from any category can actually be reduplicated. In Section 14.1, we have already seen adverbs being reduplicated. This is one feature that Hindi shares with several other Indian languages. Following Singh (1995), we recognise three kinds of reduplication: full, partial and redundant. When we talk of full reduplication, we mean we take an X and use a form X-X; partial reduplication means that we take an X and modify it partially, say, X-X' and redundant reduplication means that we take an X and add a Y to it to get X-Y, where X and Y mean approximately the same thing though historically coming from different sources.

## 15.1 Full reduplication

Consider the following examples:

- 1 राम-राम *raam-raam*, Ram-Ram (noun, human)
- 2 घर-घर *ghar-ghar*, house-house (noun, inanimate)
- 3 काला-काला *kaalaa-kaalaa*, black-black (adjective)
- 4 जल्दी-जल्दी *jaldii-jaldii*, quickly-quickly (adverb)
- 5 खा-खा *khaa-khaa*, eat-eat (verb)
- 6 न-न *na-na*, not-not (negative particle)
- 7 क्या-क्या *kyaa-kyaa*, what-what (question word)
- 8 या-या *yaa-yaa*, or-or (conjunction)
- 9 करते-करते *karte-karte*, doing-doing (present participle)

It is clear from these examples that in principle any grammatical category can be reduplicated in Hindi. Complete reduplication suggests the distributive meaning of 'every'; so घर-घर *ghar-ghar* means 'every house' in a sentence like 1 which follows:

1 अखबारवाला रोज़ घर-घर अखबार देता है।  
axbaarvaalaa roz ghar-ghar axbaar detaa hai

The newspaperman delivers newspapers everyday from house to house.

In fact, all nine reduplicated expressions mentioned earlier will fit into the following sentence frame:

2 क्या..... लगा रखा/रखी है।  
kyaa..... lagaa rakhaa/rakhii hai

What is this X-X you are doing?

Any word can then be reduplicated in Hindi.

### 15.2 Partial reduplication

In full reduplication (X-X), we get a distributive meaning of 'every X'. In partial reduplication (X-X') where only a part of a given word is repeated, we get an 'X etc.' meaning. So from the word चाय *caay*, 'tea' we get the (X-X') form चाय-वाय *caay-vaay*, 'tea etc.' It is important to note that चाय-वाय *caay-vaay* is a single word with a unique meaning. वाय *vaay* on its own does not exist as a word in Hindi. In fact, replacement of the initial consonant of the word by *v-* is the most frequently employed strategy in partial reduplication. We could formulate this WFS as follows:

WFS 15.1 (X)  $\longleftrightarrow$  (X-X').

Condition: the first consonant of X is replaced by *v-* in X'.

खाना <i>khaanaa</i> , food	खाना-वाना <i>khaanaa-vaanaa</i> , food etc.
दर्द <i>dard</i> , pain	दर्द-वर्द <i>dard-vard</i> , pain etc.
चलना <i>calnaa</i> , to walk	चलना-वलना <i>calnaa-valnaa</i> , walking etc.
जल्दी <i>jaldii</i> , quickly	जल्दी-वल्दी <i>jaldii-valdii</i> , quickly etc.
पानी <i>paanii</i> , water	पानी-वानी <i>paanii-vaanii</i> , water etc.
बर्फ <i>barf</i> , ice	बर्फ-वर्फ <i>barf-varf</i> , ice etc.

It should be clear from these examples that like full reduplication this strategy also knows no categorial boundaries.

Even in the case of words that begin with a vowel, we add the consonant *v-* at the beginning to enable them to participate in the X-X' pattern of words. For example:

खाना <i>khaanaa</i> , food	खाना-वाना <i>khaanaa-vaanaa</i> , food etc.
अकाल <i>akaal</i> , famine	अकाल-वकाल <i>akaal-vakaal</i> , famine etc.
आलू <i>aaluu</i> , potato	आलू-वालू <i>aaluu-vaaluu</i> , potato etc.
आदमी <i>aadmii</i> , man	आदमी-वादमी <i>aadmii-vaadmii</i> , man etc.
ईट <i>īiT</i> , brick	ईट-वीट <i>īiT-vīiT</i> , brick etc.
उस्तरा <i>ustraa</i> , razor	उस्तरा-वुस्तरा <i>ustraa-vustraa</i> , razor etc.
ऊंट <i>ūūT</i> , camel	ऊंट-वूंट <i>ūūT-vūūT</i> , camel etc.
एड़ी <i>eRii</i> , heel	एड़ी-वेड़ी <i>eRii-veRii</i> , heel etc.
ऐसा <i>aisaa</i> , like this	ऐसा-वैसा <i>aisaa-vaisaa</i> , like this etc.

There is a small set of words that is not covered by WFS 15.1. These are all exceptions and do not form any pattern. They are unique and have to be listed and learnt. For example, in

भाग <i>bhaag</i> , run	भागमभाग <i>bhaagambhaag</i> , rush etc.
झूठ <i>jhūTh</i> , lie	झूठ-मूठ <i>jhūTh-mūTh</i> , falsely
देख <i>dekh</i> , see	देखा-देखी <i>dekhaa-dekhi</i> , in imitation

we notice parts of words repeated in the related more complex word but there is no pattern to isolate.

### 15.3 Redundant reduplication

We have already talked about the (X-X) and (X-X') pattern. We now turn to the (X-Y) pattern. Consider the following examples:

धन <i>dhan</i> , money	धन-दौलत <i>dhan-daulat</i> , money
शादी <i>shaadii</i> , marriage	शादी-ब्याह <i>shaadii-vyaah</i> , marriage
धर्म <i>dharm</i> , religion	धर्म-ईमान <i>dharm-iimaan</i> , religion/faith

Notice that though in more complex words, we have words from two different sources, often Sanskrit and Persian, the result is a single word with a single meaning which in fact is identical to the meaning of the simple word.

#### 15.4 Conclusion

In this chapter I have discussed the nature and structure of full, partial and redundant reduplication. In Chapter 16, I turn to compound words.

## Compounds

In this chapter, I will show that though compounds do involve two independent words, say X and Y, they eventually, grammatically and semantically, constitute a single word. In Section 15.3, I showed that redundant compounds are really single words; fully or partially reduplicated words are also single words. Traditionally compounds are divided into four categories: द्वन्द्व *dvandva*, बहुव्रीहि *bahuvrihi*, अव्ययीभाव *avyayibhaav* and तत्पुरुष *tatpurusha*. It is also common to talk of endocentric (meaning found in the constituents) and exocentric (meaning found outside the constituents) compounds. I will discuss each of them one by one and then examine Hindi compounds in terms of WFSs.

### 16.1 Types of compounds

It is claimed that *bahuvrihi* compounds, like any other compound, consist of two words, X and Y, but the meaning of the compound lies outside the two words (i.e. they are exocentric). You may not be able to guess the meaning of a *bahuvrihi* compound as the parts are not constitutive of the total, that is, X and Y lead to a new meaning, Z. Thus, in English, 'cut-throat', as in 'cut-throat competition', the compound has nothing to do either with the act of cutting or the noun 'throat'. Other English *bahuvrihi* words would include 'pickpocket', 'scarecrow' and so on. Similarly, in Hindi, we have words like

- 1 दानवीर *daan-viir* = KarN
- 2 नीलकंठ *niil-kāTh* = Lord Shiva

It is clear that दान *daan*, 'to give charity' and वीर *viir*, 'strong man' are independent words in Hindi and can be so used. But in the word दानवीर *daanviir*, there is no transparent relationship between दान *daan* and वीर

*viir* which should give us the meaning 'famous and generous warrior KarN' even though with the passage of time the expression evokes his image. The same is true of नीलकंठ *niilkāTh*, where *niil* means 'blue' and *kāTh* means 'throat'. Lord Shiva, who is said to have drunk poison, has, according to Hindu mythology a blue throat. *Bahuvrihi* compounds are not really compounds then; they are new words. Z has nothing to do with X or Y.

In *avyayibhaav* compounds, of X and Y, it is the first element, that is, X that dominates the compound. These are called endocentric compounds in which the first word determines the basic meaning. They are called 'adverb determinative'. The compounds generally included in this category are

- 3 प्रति माह *pratimaah*, every month
- 4 प्रति वर्ष *prativarSh*, every year
- 5 हर साल *harsaal*, every year
- 6 समकालीन *samkaaliin*, contemporary
- 7 हमसफर *hamsafar*, co-traveller

However, the first parts of these words are actually prefixes which are invariant in nature. They are not full-fledged words and can rarely be used independently. Thus *avyayibhaav* compounds are not really compounds either. In *tatpurusha* compounds, of X and Y, it is Y which is said to be more important. For example, in

- 8 राम कहानी *raam kahaanii*, Ram's story
- 9 समाचार पत्र *samaacaarpatr*, newspaper
- 10 समाज शास्त्र *samaajshastr*, sociology

It is the second element which determines the category of the noun; thus 8 is a 'story', 9 is a 'paper' and 10 is a *shastr*, that is, 'a system of knowledge'. We may note again that grammatically 8, 9 and 10 function as single words and enter into WFSs appropriate to the elements with which they end.

In *dvandva* compounds, both X and Y are claimed to be equally important. For example,

- 11 माता-पिता *maataa-pitaa*, mother-father/parents
- 12 सीता-राम *siitaa-raam*, Sita-Ram

The *dvandva* compound is clearly a case of the omission of 'and' and there is no serious dependency relationship between X and Y.

## 16.2 Contextual variability

It is not always the case that the division of compounds into different types is easy, in spite of their near-mathematical representation in terms of X, Y and Z. The same compound word may have to be classified differently depending on how it is interpreted in a given context. Take a compound like सत्यव्रत *satyavrat* which consists of two elements सत्य *satya*, 'truth' and व्रत *vrat*, 'fast/not eating'.

If we interpret it as सत्य and व्रत it becomes a *dvandva* compound; as व्रत *vrat*, 'fast' or सत्य *satya*, 'truth' it becomes a *tatpurusha* compound and as it means a person who always stands for truth, it becomes a *bahuvrihi* compound.

## 16.3 Mistaken for compounds

The category of words which are often mistaken for compounds is in fact very large. The basic formulation that a true compound must be a concatenation of two independent words X and Y is forgotten far too easily. Many people would treat words such as

- 13 घुड़सवार *ghuRsvaar*, horse-rider
- 14 घुड़दौड़ *ghuRdauR*, horse race
- 15 चौराहा *cauraahaa*, crossroads
- 16 हथकड़ी *hathkaRii*, handcuffs

as genuine compounds. They do not realise that though घोड़ा *ghoRaa*, 'horse' is a Hindi word, \**ghuR* is not; similarly हथ *haTh*, 'hand', चार *caar*, 'four' and राह *raah*, 'road' are legitimate words of Hindi but \*हथ *haTh*, \*चौ *cau* and \*राह *raahaa* are not. Thus in 13-16, we have no X and Y. These are of course complex words but are best listed either as exceptions or as prefixes. For example, in the case of 13 and 14, we could formulate a WFS.

WFS 16.1 (X) n	←→	(ghuRX) n, involving a horse
सवार <i>savaar</i> , rider		घुड़सवार <i>ghuRsvaar</i> , horse-rider
दौड़ <i>dauR</i> , race		घुड़दौड़ <i>ghuRdauR</i> , horse race
नाल <i>naal</i> , hoof		घुड़नाल <i>ghuRnaal</i> , horse shoe
मक्खी <i>makkhii</i> , flea		घुड़मक्खी <i>ghuRmakkhii</i> , horse flea

But this is a WFS of prefixation and not of compound word formation.

## 16.4 Compounds

We will now examine some WFSs which do combine two words, X and Y. However, the resulting item still maintains the integrity of a word. Consider the following WFS:

WFS 16.2 (X) n	↔	(Xvigyaan) n, science of X
भाषा <i>bhashaa</i> , language		भाषाविज्ञान <i>bhaashaavigyaan</i> , science of language
जन्तु <i>jantu</i> , animal		जन्तुविज्ञान <i>jantuwigyaan</i> , science of animals
समाज <i>samaaj</i> , society		समाजविज्ञान <i>samaajvigyaan</i> , science of society

However, words like समाजविज्ञान *samaajvigyaan* will enter into the same WFS as विज्ञान *vigyaan* itself.

Another suffixation WFS is

WFS 16.3 (X) n	↔	(XmanDii) n, market of X
अनाज <i>anaaj</i> , grains		अनाजमंडी <i>anaajmaNDii</i> , market of grains
फल <i>phal</i> , fruit		फलमंडी <i>phalmaNDii</i> , market of fruit
सब्जी <i>sabzii</i> , vegetables		सब्जीमंडी <i>sabziimaNDii</i> , market of vegetables

Here are a couple of other WFSs:

WFS 16.4 (X) n	↔	(Xbhavan) n, office/building of X
कृषि <i>kriShi</i> , agriculture		कृषिभवन <i>kriShibhavan</i> , office of agriculture
रेल <i>rel</i> , railways		रेलभवन <i>relbhavan</i> , office of railways
सेना <i>sena</i> , army		सेनाभवन <i>senaabhavan</i> , office of the army
WFS 16.5 (X) n	↔	(Xrakshaa) n, safety of X
प्राण <i>praaN</i> , life		प्राणरक्षा <i>praaNrakshaa</i> , safety of life
देश <i>desh</i> , country		देशरक्षा <i>deshrakshaa</i> , safety of the country
धर्म <i>dharma</i> , religion		धर्मरक्षा <i>dharmrakshaa</i> , safety of religion

We may also note some WFSs involving prefixation

WFS 16.6 (X) n	↔	(nyaayX) n, related to justice
शास्त्र <i>shaastr</i> , science		न्यायशास्त्र <i>nyaayshaashtra</i> , science of justice
मूर्ति <i>murti</i> , statue		न्यायमूर्ति <i>nyaaymurti</i> , judge
शुल्क <i>shulk</i> , fee		न्यायशुल्क <i>nyaayshulk</i> , court fee
WFS 16.7 (X) n	↔	(vaayuX) n, related to air
सेना <i>sena</i> , army		वायुसेना <i>vaayusena</i> , air force
यान <i>yaan</i> , carrier		वायुयान <i>vaayuyaan</i> , aeroplane
मंडल <i>maNDal</i> , space		वायुमंडल <i>vaayumaNDal</i> , atmosphere

## 16.5 Conclusion

Compounds consist of two independent words X and Y which are combined to form a new word. One of the words in question always loses its wordhood. *Bahuvrihi* compounds are not really compounds because they do not satisfy the basic conditions of word-relatedness. X and Y should be related to Z both at the level of form and meaning. Words like घुड़सवार *ghuRsvaar* are not compounds either because they do not involve two independent words. Most *avyayibhaav* compounds again do not involve X and Y but are simple cases of affixation. *Dvandva* compounds like सीता-राम *siitaa-raam*, 'Sita-Ram', शिव-पार्वती *shiv-paarvatii*, 'Shiv and Parvati' clearly involve two words and are very commonly used. In this case X and Y really means 'X and Y'. In some cases, the *dvandva* compound may actually behave in a *bahuvrihi* way as सीता-राम *siitaa-raam*, 'Sita-Ram' may simply amount to saying 'Oh Lord'. Then there is a small set of WFSs which in the case of prefixation are *avyayibhaav* (i.e. X is dominant) and in the case of suffixation *tatpurussha* (i.e. Y is dominant). In all these cases, the so-called compounds maintain the integrity of a word.



# Causatives

It is often the case that in a sentence an actor makes somebody else do something or causes him to be in a certain state. Expressions that indicate this phenomenon are called causatives. Grammatically, they can be indicated by a specific simple verb or a causative form of a verb or by some other lexical or phrasal expression. Languages like Hindi, Sanskrit and Finnish are rich in causative verbal forms. English uses ordinary verbs like 'make', 'get' and 'have' to express such causation. For example,

- 1 She made me do her homework.
- 2 I got him to repair my car.

In both these sentences, two verbs have to be used; in 1, 'made' and 'do' and in 2, 'got' and 'repair'. The first set of verbs tells us 'who made whom do something' and the second set tells us about 'the action involved in the task to be done'. Thus in both sentences, 'she' and 'I' make somebody else, namely, 'me' and 'him' do the work.

Hindi, on the other hand, has causative forms that are systematically related to their non-causative forms. One is therefore not forced to use two verbs. For example,

- 3 राम ने मोहन से कार ठीक करवाई।  
raam ne mohan se kaar Thiik karvaaii  
Ram had Mohan repair the car.

कर *kar* is the simple verbal form for the non-honorific second person; करवाई *karvaaii*, *-ii* is used because कार *kaar*, 'car' is feminine. Since all the other nouns are blocked by postpositions (राम *raam* by ने *ne* and मोहन by से *se*), the verb must agree with कार *kaar*, 'car' which is not blocked.

## 17.1 Hindi causatives

Most grammars of Hindi make the description of Hindi causatives look very complex. However, if we keep the following three points in mind, causative morphology is fairly transparent:

- 1 Certain causal forms are unique and have to be listed separately. It does not serve any purpose to force them into a pattern where they do not actually belong.
- 2 Keep the verbal form that agrees with the non-honorific second person तू *tuu* at the centre of your attention. We have followed this pattern throughout this book.
- 3 Carefully notice the ways in which pairs in a set are related; the relationship may consist of simple concatenation or suffixation with some changes in the sounds of the non-honorific second person verbal form. One of the most common ways of getting a causal verb is simply to suffix *-aa* to the non-honorific verbal form on the left-hand side of a WFS:

WFS 17.1 (X) v, intrans  $\longleftrightarrow$  (Xaa) v, 1st caus/trans

पढ़ *paRh*, study

पढ़ा *paRhaa*, teach

गिर *gir*, fall

गिरा *giraa*, fell

तैर *tair*, swim

तैरा *tairaa*, make somebody swim

जग *jag*, wake up

जगा *jagaa*, wake somebody up

चल *cal*, walk

चला *calaa*, drive

Consider the following sentences:

4 तू पेड़ गिरा।

tuu peR giraa

You fell the tree/You cause the tree to fall.

5 तू उसको जगा।

tuu usko jagaa

You wake him up/You cause him to get up.

It should be clear that the above sentences can have both a transitive or a causal meaning. Such causatives are called First Order Causatives.

In the case of activity-oriented verbs, we can also have Second Order Causatives. Such causatives involve *-vaa* suffixation as in

WFS 17.2 (Xaa) v,  $\longleftrightarrow$  (Xvaa) v, 2nd caus  
trans

पढ़ा <i>paRhaa</i> , teach	पढ़वा <i>paRhvaa</i> , get somebody taught
चला <i>calaa</i> , drive	चलवा <i>calvaa</i> , get something driven by somebody
गिरा <i>giraa</i> , fell	गिरवा <i>girvaa</i> , get somebody to fell

WFS 17.2 involves the substitution *-aa* by *-vaa*. Consider the following sentences:

- 6 तू मोहन से होमना को पढ़वा।  
tuu mohan se homnaa ko paRhvaa  
You make Mohan teach Homna.
- 7 तू इशिका से कार चलवा।  
tuu ishikaa se kaar calvaa  
You get Ishika to drive the car.

Both these sentences involve X asking Y to get a task done. Verbs like गिरा *giraa* and गिरवा *girvaa* enter the regular verbal paradigms that govern the WFSs for *-aa* ending verbs. We can have sentences such as the following:

- 8 आप मोहन से होमना को पढ़वाइए।  
aap mohan se homnaa ko paRhvaai  
You (h) get Homna taught by Mohan.
- 9 मैं अपनी कार राजू से चलवाता हूँ।  
maãĩ apnii kaar raajuu se calvaataa hũĩ  
I have Raju drive my car.

Thus causative formation is basically a question of *-aa* or *-vaa* suffixation to the verbal form used with the second person non-honorific pronoun.

Notice that there is an important difference between sentences 4 and 5 on the one hand, and 6 and 7 on the other. In 4 and 5, though there is clear causation, the subject is still doing the action; he/she is not making somebody else do the action. That's the reason we call these verbs transitives derived from intransitive verbs. In 6 and 7, on the other hand,

X is making Y do something; in this case the verbal form is undoubtedly causal. In 6, X (तू *tuu*) makes Y (मोहन *mohan*) teach Z (होमना *homnaa*).

Consonant-ending intransitive verbs are, then, a part of the following paradigm:

Intransitive	Derived transitive	Causal
	(1st causal)	(2nd causal)
जग <i>jag</i>	जगा <i>jagaa</i>	जगवा <i>jagvaa</i>
गिर <i>gir</i>	गिरा <i>giraa</i>	गिरवा <i>girvaa</i>
चल <i>cal</i>	चला <i>calaa</i>	चलवा <i>calvaa</i>
तैर <i>tair</i>	तैरा <i>tairaa</i>	तैरवा <i>tairvaa</i>

### 17.2 Verbs ending in vowels

There is a set of verbs that end in vowels. In this case, instead of *-aa* we have *-laa* suffixation as in

WFS 17.3 (Xaa) v  $\longleftrightarrow$  (Xlaa) v, 1st caus

Condition: *ii* changes to *i*, *o* to *u* and *e* to *i*.

सी <i>sii</i> , stitch	सिला <i>silaa</i> , get stitched
पी <i>pīi</i> , drink	पिला <i>pilaa</i> , make somebody drink
दे <i>de</i> , give	दिला <i>dilaa</i> , get somebody to give

The second causal forms of these verbs are obtained again by substitution of *-aa* by *-vaa* as in WFS 17.4.

WFS 17.4 (Xaa) v, 1st causal  $\longleftrightarrow$  (Xvaa) v, 2nd causal

सिला <i>silaa</i> , get stitched	सिलवा <i>silvaa</i> , get stitched
दिला <i>dilaa</i> , get somebody to give	दिलवा <i>dilvaa</i> , get somebody to give
रूला <i>rulaa</i> , make somebody cry	रूलवा <i>rulvaa</i> , make somebody cry
सुला <i>sulaa</i> , make somebody to sleep	सुलवा <i>sulvaa</i> , have somebody put somebody else to sleep
पिला <i>pilaa</i> , make somebody drink	पिलवा <i>pilvaa</i> , make somebody make someone else have water

Although the set of verbs listed in WFS 17.4 look identical in terms of shape (i.e. substitution of *-aa* by *-vaa*), there are important semantic differences. In the case of transitive verbs like *सी sii* and *दे de* there is no semantic difference between the 1st causal and the 2nd causal. For example in

- 10 तू दर्जी से अपने कपड़े सिला/सिलवा।  
tuu darzii se apne kapRe silaa/silvaa

You get your clothes stitched by the tailor.

both *सिला silaa* and *सिलवा silvaa* forms are equally acceptable and mean the same thing.

The second set consists of such verbs as *पी pii*, 'drink', *रो ro*, 'cry', *सो so*, 'sleep' and so on. The first causal in these cases only provides a derived transitive. The action in the sentence is still done by the subject of the sentence. Consider the following sentences:

- 11 तू गीता को पानी पिला।  
tuu giitaa ko paanii pilaa

You make Geeta drink water.

- 12 तू मोहन को सुला।  
tuu mohan ko sulaa

You put Mohan to sleep.

It is only the use of *-vaa* forms that yield the meaning of 'the subject making somebody else do something'. For example,

- 13 तू गीता को सीता से पानी पिलवा।  
tuu giitaa ko siitaa se paanii pilvaa

You make Geeta drink water from Sita.

- 14 तू मोहन को सोहन से सुलवा।  
tuu mohan ko sohan se sulvaa

You ask Sohan to put Mohan to sleep.

### 17.3 Suffixation with phonetic changes

There is another set of words in which formation of causative verbs is associated with some phonetic changes along with suffixation. Consider the set

Verb	1st causal	2nd causal
भाग <i>bhaag</i> , run	भगा <i>bhagaa</i>	भगवा <i>bhagvaa</i>
घूम <i>ghuum</i> , walk	घुमा <i>ghumaa</i>	घुमवा <i>ghumvaa</i>
काट <i>kaaT</i> , cut	कटा <i>kaTaa</i>	कटवा <i>kaTvaa</i>
जीत <i>jiit</i> , win	जिता <i>jitaa</i>	जितवा <i>jitvaa</i>

We can formulate the following two WFSs as the basis of the above data:

WFS 17.5 (X) v  $\longleftrightarrow$  (Xaa) v, 1st caus

Condition: the long vowel between two consonants becomes short.

WFS 17.6 (Xaa) v  $\longleftrightarrow$  (Xvaa) v, 2nd caus

### 17.4 Exceptions

It has repeatedly been made clear that the WFSs are located in the sets of words that are listed with them. Several other words will of course fall into these sets but several others may not, even though they may appear to satisfy all the conditions of the WFS. For example, the verb *टूट TuuT*, 'get broken' could easily be a part of WFSs 17.5 and 17.6 and we could get forms such as

टूट *TuuT* \*टुटा *TuTaa* \*टुटवा *TuTvaa*

But the transitive form for the verb *टूट TuuT* is *तोड़ toR*, 'break' and the causative forms are *तुड़ा tuRaa* and *तुड़वा tuRvaa* (both meaning the same thing: to make somebody break something).

We may also note that there is a small set of verbs that do not participate in causative formation strategies at all. These include *आ aa*, 'come', *जा jaa*, 'go', *पा paa*, 'get', *हो ho*, 'be' and so on.

### 17.5 Conclusion

In general, Hindi really has only one causative form which may end in *-aa* or *-vaa*. *-aa* suffixation is often used to convert intransitive verbs into their transitive counterparts from which we then create causative forms through *-aa ~ -vaa* substitution. It is only in the case of transitive

verbs that we have the *-aa* and *-vaa* forms but they can be used interchangeably. It is only when we wish to focus on the role of the second party involved that we feel the need of using second order causatives. For example,

15 तू अपने कपड़े उसी दर्ज़ी से सिलवा।  
tuu apne kapRe usii darzii se silvaa.

You get your clothes stitched only by that tailor.

In this case, the speaker wishes to insist that 'you must get your clothes stitched by a specific tailor'; so the *-vaa* form seems more appropriate. It would of course be equally grammatical to use the *-aa* form in 15.

## Invariant words

## Personal pronouns

Personal pronouns include those words that refer to the speaker (the first person, for example, 'I'), the listener (the second person, for example, 'you') and one who is not an immediate part of the conversation (third person such as 'she/he'). They are essentially words that can be used instead of nouns. As in other languages, in Hindi this category consists of a small finite set of words. These words are not related to each other by any WFSs. It is a list every speaker learns as is the case with other unrelated finite sets such as the different forms of the auxiliary **होना** *hona*, 'to be' (see Chapter 10) or postpositions (see Chapter 20). Personal pronouns have different forms in terms of three persons, two numbers (singular and plural) and four cases (nominative, oblique, objective and possessive). Nouns are also marked for the nominative and the oblique but for the objective and possessive cases, there are no unique nominal forms. In the case of nouns, we use postpositions instead.

Pronominal forms are not sensitive to gender; the same verbal form is used for the masculine and feminine gender, except in the case of possessive forms which behave like adjectives and change form according to the following noun. Some pronominal forms also indicate different degrees of politeness (see Chapter 5).

### 18.1 First person

Consider the following sentences:

- 1 मैं सेब खा रहा हूँ।  
 māī seb khaa rahaa hūū  
 I am eating an apple.

2 मुझ में बहुत कमियां हैं।  
mujh mē bahut kamiyāā hāī  
I have several shortcomings.

3 मोहन ने मुझे एक किताब दी।  
mohan ne mujhe ek kitaab dii  
Mohan gave me a book.

4 यह मेरी किताब है।  
yah merii kitaab hai  
This is my book.

These sentences show the forms of the first person singular pronoun in all four cases (see the table below), namely, मैं *māī*, 'I', मुझ *mujh*, 'I' (obl), मुझे *mujhe*, 'to me' and मेरी *merii*, 'my/mine'. In 1, मैं *māī* could refer to either a male or a female as is the case with मुझ *mujh* and मुझे *mujhe* in 2 and 3 respectively; in 2, मुझ *mujh* is followed by the postposition में *mē*, 'in'; in 3, मुझे *mujhe* is the indirect object and in 4, मेरी *merii* is the possessive form of the pronoun and is feminine because किताब *kitaab*, 'book' is feminine, the masculine form being मेरा *meraa*. Similarly, the first person plural has four forms though these do not always look different. We can see all these forms in the following table:

	sing	pl
nom	मैं <i>māī</i>	हम <i>ham</i>
obl	मुझ <i>mujh</i> (में <i>mē</i> , in etc.)	हम <i>ham</i>
obj	मुझे <i>mujhe</i>	हमें <i>hamē</i>
poss	मेरा <i>meraa</i> (masc) मेरी <i>merii</i> (fem)	हमारा <i>hamaaraa</i> (masc) हमारी <i>hamaarii</i> (fem)

Some speakers tend to use the plural हम *ham* for first person singular ('the royal I').

5 हम आपके घर कल आयेंगे।  
ham aapke ghar kal aayēge  
I will come to your place tomorrow.

6 आप कहें और हम न आएँ।  
aap kahē aur ham na aayē  
(How is it possible) that you ask me to come and I don't.

In 5 and 6, *ham* can of course refer to several people; the verbal agreement is marked for the plural. However, in some varieties of Hindi, the singular/plural opposition does not exist. Many people use हम *ham* for both singular and plural first person.

## 18.2 Second person

The second person pronominal system is a very complex subject. I have already discussed its forms and uses in some detail in Chapter 5. Here I will briefly recapitulate that discussion and provide a list of second person pronouns in different cases and number. Hindi has not one but three distinct second person pronouns tied to the context of use and a fairly complex hierarchy of politeness. The तू *tuu* form for 'you' is indeed the most impolite and must be used with great care; if used insensitively, it can be rude. Many 'civilised' speakers of 'standard Hindi' take pride in saying that in their family, they don't use तू *tuu* at all. On the other hand, it is a mark of intimacy, love and affection, often used for one's mother, God or dear friends. It is principally used among friends in informal conversation. It can also be used to show contempt, anger and disgust. The intermediate form तुम *tum* is neutral in terms of politeness and is most safely used among equals, friends and with juniors. The most honorific form is आप *aap*, normally used with superiors and with all those people to whom you wish to show respect. In some families, parents address even their children as आप *aap* so that they learn to address everybody they talk to as आप *aap*. In terms of grammatical agreement, तू *tuu* is singular and तुम *tum* and आप *aap* plural. Suppose one gets angry with a stranger who one has been addressing with the expected आप *aap*; switching to तुम *tum* and finally to तू *tuu* will show one's level of disgust with the stranger. On the other hand, suppose a boy and a girl meet and start using आप *aap* for each other; they may soon switch to तुम *tum* if they become friendly and finally to तू *tuu* if they fall in love. One of them could say

7 आप से तुम और तुम से तू पर आ गए।  
aap se tum aur tum se tuu par aa gaye

We (almost unwittingly) switched from *aap* to *tum* and then to *tuu*.



The same sentence will be equally appropriate in the following situation: suppose two strangers start talking to each other respectfully; during their discussions they get angry and almost start shouting at each other using first तुम *tum* and then तू *tuu*. A person witnessing this scene could include 7 in his report of the incident.

The most desirable summary of the above discussion could be

- The use of तू *tuu* is highly context-sensitive and is best avoided by new learners.
- The use of तुम *tum* is most suitable for equals and inferiors.
- Elsewhere use आप *aap*.

The following table shows all the forms of the second person pronoun followed by a few examples. As you will notice, the possessive forms are sensitive to gender and number of the following noun.

	sing	pl
nom	तू <i>tuu</i>	तुम <i>tum</i> ; आप <i>aap</i>
obl	तुझे <i>tujhe</i>	तुम <i>tum</i> ; आप <i>aap</i>
obj	तुझे <i>tujhe</i>	तुम्हें <i>tumheN</i> ; आपको <i>aapko</i>
poss	तेरा <i>teraa</i> (masc); तेरी <i>terii</i> (fem)	तुम्हारा <i>tumhaaraa</i> (masc); तुम्हारी <i>tumhaarii</i> (fem); आपका <i>aapkaa</i> (masc); आपकी <i>aapkii</i>

8 अरे तू सेब क्यों खा रहा है।  
are *tuu* seb kyō khaa rahaa hai  
Hey, why are you (nh) eating an apple?

9 तुम कल जरूर आना यार।  
tum kal zaruur aanaa yaar  
You must come tomorrow, dear friend.

10 क्या आप कल दिल्ली जा रहे हैं।  
kyaa aap kal dillii jaa rahe hāi  
Are you (h) going to Delhi tomorrow?

11 मोहन ने तुम्हारी किताब गीता को दे दी।  
mohan ne tumhaarii kitaab giitaa ko de dii  
Mohan gave your book to Geeta.

Such sentences can be used in a variety of situations: 8 could be used by the owner of a house who is shocked to notice that her servant is eating an apple; 9 among friends; and 10 to ask a question with respect to a senior (notice that in 10 the verb is in the third person plural form). In 11, the possessive adjective तुम्हारी *tumhaarii*, 'yours' behaves like an adjective; it has the feminine form since किताब *kitaab*, 'book' is feminine.

### 18.3 Third person

The third person forms are shown in the following table:

	sing	pl
nom	वह <i>vah</i> यह <i>yah</i>	वे <i>ve</i> ये <i>ye</i>
obl	उस <i>us</i> इस <i>is</i>	उन <i>un</i> इन <i>in</i>
obj	उसे <i>use</i> इसे <i>ise</i>	उन्हें <i>unhē</i> इन्हें <i>inhē</i>
poss	उसका <i>uskaa</i> इसका <i>iskaa</i>	उनका <i>unkaa</i> इनका <i>inkaa</i>

The alternate forms in the singular and plural number indicate proximity. For persons or things that are distant from the site of discourse, we use the first form such as *vah*, *us* and so on, whereas for those that are close, we use *yah*, *is* and so on (see Chapter 14). If proximity is not important, the unmarked form for the third person male or female is *vah*. The plural forms are often used to indicate respect for the person being referred to as in 12 where a servant may be telling a visitor about his master.

12 आप इंतजार कीजिये; वे खाना खा रहे हैं।  
aap intazaar kiijiye; ve khaanaa khaa rahe hāi  
Please wait; he (my master) is having his meal.

- 13 मेरे पिताजी दिल्ली में रहते हैं; वे वहां हिन्दी पढ़ा रहे हैं।  
mere pitaajii dillii mē rahte hāi; ve vahāā hindii paRhaa rahe hāi  
My father lives in Delhi; he (h) is teaching Hindi there.

In both 12 and 13, *ve*, a plural form, stands for one person; in order to show respect 'he' is referred to as 'they' and the verb is accordingly marked for third person plural.

#### 18.4 Optional deletion of pronouns

In English an expression such as 14 would be ungrammatical.

- 14 \* live in Delhi.

One would have to use a subject pronoun such as 'I/you/we/they'; the pronoun cannot be recovered from the verb 'live'. In Hindi, it is often possible to drop the pronoun because it is marked in the verb. Thus if one says:

- 15 दिल्ली में रहता हूँ।  
dillii mē rahtaa hūū  
I live in Delhi.

Sentence 15 can only mean 'I live in Delhi' because the fact that the subject is first person, masculine and singular is recoverable from the verb रहता हूँ *rahtaa hūū*, 'live'. Deletion of pronouns can in fact help to hold texts/dialogue together as in 16. The deleted pronoun वह *vah*, 'he' from the second sentence refers back to Ravi.

- 16 रवि कहां है?  
ravi kahāā hai  
Where is Ravi?  
  
आ रहा है।  
aa rahaa hai  
(He) is coming.

#### 18.5 Pronouns as cohesive devices

Sentences in a text, as it will become clear in the Appendix, are not arranged at random. They are woven together by a variety of cohesive devices including the use of conjunctions and subordinators (see Chapters 22 and 32-34), lexical relationships where two different words may be used to refer to the same phenomenon; for example, the use of 'rose' and 'flower' to refer to the same object and deletions of pronouns or deletions made possible by the use of such particles as भी *bhii*, 'also' (see Section 21.1). Pronouns also help us to make a text cohesive. They can be used to refer to what has been said before or to what is to follow. Consider the following:

- 17 एक और लड़का था - जयराज। उससे सब डरते थे।  
ek aur laRkaa thaa - jayraaj usse sab Darte the  
There was one more boy, Jayraj. Everyone was scared of him.

In 17, the use of the pronoun उस *us* refers back to 'Jayraj'; this is a case of backward reference; the use of एक और *ek aur*, 'one more' has a forward reference because until we reach 'Jayraj', we have no idea of what एक और *ek aur* refers to.

#### 18.6 Conclusion

In this chapter we introduced the different forms of the first, second and third person pronouns; showed the contexts in which they can be omitted and emphasized their role as markers of cohesion in a text.

# Other pronouns

Hindi has a very large number of pronouns. They are generally classified into the following categories: personal, demonstrative, interrogative, possessive, relative, definite and indefinite. I have already discussed interrogative pronouns in Chapter 4 and personal pronouns in Chapter 18. I will discuss possessive pronouns in Chapter 28 and relative pronouns in Chapter 34. This chapter is devoted to a discussion of demonstrative, definite and indefinite pronouns. Hindi does not have any negative pronouns like the English 'nobody', 'none' etc.

## 19.1 Demonstrative pronouns

Demonstrative pronouns include: यह *yah*, 'this', ये *ye*, 'these'; वह *vah*, 'that', वे *ve*, 'those'; इतना *itnaa*, 'so much', उतना *utnaa*, 'that much'; and ऐसा *aisaa*, 'like this', वैसा *vaisaa*, 'like that'. These pronouns are used to indicate specific human beings or objects or to isolate one specific person or object from these. Their primary role is one of identification. Consider the following sentences:

- 1 यह लड़का बहादुर है।  
yah laRkaa bahaadur hai  
This boy is brave.
- 2 वह लड़का बहादुर है।  
vah laRkaa bahaadur hai  
That boy is brave.
- 3 ये लड़के बहादुर हैं।  
ye laRke bahaadur hāī  
These boys are brave.

4 वे लड़के बहादुर हैं।

ve laRke bahaadur hāī

Those boys are brave.

Thus यह *yah* (sing) and ये *ye* (pl) are used for persons or objects that are nearby or proximal; वह (sing) and वे *ve* (pl) are used for distant non-proximal persons and things. Even if we change लड़का *laRkaa*, 'boy' (masc) to लड़की *laRkii*, 'girl' (fem), the shape of these demonstrative pronouns will not change. We may note that in both colloquial and formal Hindi, this distinction is not strictly adhered to. It is common to use both, in pronunciation and writing, ये *ye* for the singular, for example. One also often hears the pronunciation वो *vo* for वह *vah*.

The important thing to note is that the forms ये *ye* and वे *ve* are often employed as politeness strategies to show respect or to skilfully wriggle out of a difficult situation. Suppose you have forgotten the name of your recently arrived guest from Germany. You could legitimately introduce him as

5 ये जर्मनी से आये हैं।

ye jarmanii se aaye hāī

He (h) has come from Germany.

This would provide your guest with an opportunity to mention his name.

The expressions इतना *itnaa* and उतना *utnaa* are often used to indicate the size or amount of proximal and non-proximal persons or objects. For example,

6 इतना बड़ा घर  
itnaa baRaa ghar

Such a big house, this

7 उतना बड़ा घर  
utnaa baRaa ghar

Such a big house, that

Whereas इतना *itnaa* and उतना *utnaa* are concerned with the size/quantity of proximal and non-proximal persons and objects, ऐसा *aisaa* and वैसा *vaisaa* are concerned with the quality. For example,

8 ऐसों को दण्ड मिलना ही चाहिए।  
aisō ko daND milnaa hii caahiye

Such people must be punished.

- 9 वैसे लोग अब कहां।  
vaise log ab kahāā

People of that kind no longer exist.

## 19.2 Definite pronouns

There is a small list of invariant words that are used to make the speaker's identity definite. This list includes खुद *xud*, 'Xself', स्वयं *swayam*, 'Xself', अपने आप *apne aap*, 'Xself', तमाम, *tamaam*, 'all', सब *sab*, 'all', समस्त *samast*, 'total' and so on. The first three are reflexive in nature and refer to whoever may be the logical subject of the sentence. Consider the following sentences:

- 10 वह यह काम खुद करेगा।  
vah yah kaam xud karega

He will do this work himself.

('x' is a uvular fricative; see Section 37.4.)

- 11 मैं स्वयं स्कूल का निरीक्षण करूंगी।  
māi swayam skuul kaa niriikshaN karūṅgii

I will myself inspect the school.

- 12 तुम अपने आप घर जाओ।  
tum apne aap ghar jao

You go home on your own.

- 13 आप अपने आप शिमला जाएं।  
aap apne aap shimlaa jaayē

You (h) go to Shimla yourself.

- 14 वे लड़कियाँ स्वयं नाचने लगीं।  
ve laRkiyāā swayam naacne lagii

Those girls started dancing themselves.

- 15 तुम लोग अपने आप ही मार-पीट करने लगे।  
tum log apne aap hii maar-piit karne lage

You people started fighting on your own.

The reflexive pronouns are thus invariant and do not show any sensitivity to number, gender or case.

For other definite pronouns consider the following examples:

- 16 सब कहां गुम हो गये।  
sab kahāā gum ho gaye

Where has everybody gone?

- 17 उसे तमाम रात नींद नहीं आई।  
use tamaam raat nīnd nahīi aaii

He could not sleep all night.

In fact 17 could have any subject, since the subject will be in the oblique form, the agreement of the verb will be with the unblocked noun नींद *nīnd*, 'sleep' and तमाम *tamaam*, 'all' remains invariant across all sentences.

## 19.3 Indefinite pronouns

Again there is a set of unrelated invariant words which render the persons or objects in question indefinite. This set includes words like अनेक *anek*, 'many', कई *kaii*, 'many' and चंद *cand*, 'some'. They are used in contexts that are quantifiable and they also have a plural interpretation. For example,

- 18 कवि सम्मेलन में अनेक लोग आए।  
kavi sammelan mē anek log aae

Many people came to the poetry recitation event.

- 19 चंद आदमियों के कारण आप कार्यक्रम स्थगित न करें।  
cand aadmiyō ke kaaraN aap kaaryakram sthagit na karē

Please don't postpone the programme because of a handful of people.

Indefinite pronouns कोई *koi*, 'someone' and कुछ *kuch*, 'something' can be used in both countable and uncountable contexts with nouns or without them. For example,

- 20 कोई कुछ तो बोले।  
koi kuch to bolo

Will somebody say something.

One could use 20 if something has gone wrong and everybody present is quiet.

21 यहाँ दूर दूर तक कोई नहीं है।  
yahāā duur duur tak koiī nahīī hai  
There is no one here for miles.

22 अब कुछ बात समझ में आई।  
ab kuch baat samajh mē aaiī  
Now (I/you/we/he/she/they) understand it to some extent.

कुछ *kuch* here refers in some sense to both the quantity and quality of understanding.

23 अब आपकी बात कुछ साफ हुई।  
ab aapkii baat kuch saaf huiī  
Now what you say has become somewhat clear.

Again कुछ *kuch*, 'somewhat' refers to the quality of clarity.

#### 19.4 Conclusion

In this chapter, I discussed the nature and use of demonstrative, definite and indefinite pronouns. It was noted that they all belong to small finite sets and are generally invariant.

## Postpositions

A small set of postpositions helps to put simple and complex Hindi words into the constituents of a sentence (Chapter 2). They establish links between nouns and between nouns and verbs. From Chapters 7 and 8, we know that every noun can in principle have six forms. Of these, two belong to the nominative case (singular and plural) and two to the vocative (singular and plural). The remaining two belong to the oblique case (singular and plural). Several relationships that can exist among nouns are expressed by postpositions; the nouns that precede the postpositions are always in the oblique case. The kind of relationships that in English are expressed through prepositions such as 'of', 'in', 'on', 'at', 'under', 'from', 'to' and so on are expressed in Hindi by postpositions such as का *kaa*, 'of', में *mē*, 'in', पर *par*, 'on/at', नीचे *niice*, 'under', से *se*, 'from', को *ko*, 'to' and so on. These postpositions are used to express case relationships that we may label as agentive, experiencer, instrumental, locative, source, goal and so on.

### 20.1 The versatility of postpositions

Though I will return to the discussion of का *ka*, 'of' and ने *ne* in the chapters on possession (Chapter 28) and ergativity (Chapter 27), I will briefly discuss here the versatile range of postpositions. Mostly postpositions appear after nouns; they also have the potential to appear after other categories of words. Consider the following:

1 सीता का मकान (n *kaa* n)

siita kaa makaan

Sita's house

2 पढ़ने का कमरा (inf (obl) *kaa* n)

paRhne kaa kamraa

Study room

- 3 बड़ों का आदर (adj (pl obl) *kaa n*)  
baRō kaa aadar  
respect for elders
- 4 मिलने की आशा (inf (obl) *kii n*)  
milne kii aashaa  
hope of meeting
- 5 राम पर गुस्सा (n *par n*)  
raam par gussaa  
angry with Ram
- 6 मेज़ में छेद (n *mē n*)  
mez mē ched  
hole in the table
- 7 बड़ों से दूर (adj *se adv*)  
baRō se duur  
away from the elders
- 8 कमीज़ को धो। (n *ko v*)  
kamiiz ko dho  
Wash (your) shirt.
- 9 कान से सुना (n *se v*)  
kaan se sunaa  
heard with (one's) ear
- 10 हिमालय से यहां तक (n *se adv tak*)  
himaalay se yahā tak  
from the Himalayas to this place

Consider the following sentence:

- 11 राम ने स्कूल में मोहन को ज़ोर से मारा।  
raam ne skuul mē mohan ko zor se maaraa  
Ram hit Mohan hard in the school.

The postposition *ने ne* marks the agent, that is, the doer of the action (agent), *में mē* helps to identify the location 'school' (locative), *को ko* identifies the patient (experiencer), that is, the person who suffered the action and *से se* helps to clarify the manner in which the action was performed.

## 20.2 Postposition को *ko*, 'to'

Several important functions are performed by the postposition *को ko* in Hindi. Consider the following examples:

- 12 सीता ने गीता को किताब दी।  
siitaa ne giitaa ko kitaab dii  
Sita gave a book to Geeta.
- 13 सुधा को बुखार है।  
sudhaa ko buxaar hai  
Sudha has fever.
- 14 मेरा झील के किनारे घूमने को मन है।  
meraa jhiil ke kinaare ghuumne ko man hai  
I feel like going for a walk by the side of the lake.
- 15 तुमने मुझे बोलने को मजबूर किया।  
tumne mujhe bolne ko mazbuur kiyaa  
You forced me to speak.
- 16 पहले आप मकान को देख लें।  
pahle aap makaan ko dekh lē  
Please see the house first.
- 17 रात को आइए।  
raat ko aaie  
Please come at night.

As in 11, *को ko* in 12 marks the recipient of the action (i.e. indirect object 'Geeta'); in 13, it marks the experiencer of fever; in 14 and 15, it is used after infinitival verbal forms, in 14 the source of



action/thought is within the speaker himself/herself but in 15 the action is forced by another agent; in 16 को *ko* is associated with a place and in 17 with time.

### 20.3 Postposition में *mē*, 'in'

We generally use में *mē* to mark locative, objective or adverbial constituents in a sentence. The following examples illustrate this:

18 सुधा घर में है।

sudhaa ghar mē hai

Sudha is at home.

19 वह परीक्षा की तैयारी में लग गया।

vah pariikshaa kii taiyaarii mē lag gayaa

He got busy in preparing for the examination.

20 पचास रुपये में तो बहुत सस्ती है कमीज़।

pacaas rupaye mē to bahut sastii hai kamiiz

For 50 rupees, this shirt is indeed very cheap.

21 जल्दी जल्दी में ठीक से काम नहीं होगा।

jaldii jaldii mē Thiik se kaam nahī hogaa

We may not do a good job in a hurry.

22 जुलाई में खूब बारिश होगी।

julaaii mē xuub baarish hogii

In July, it will rain heavily.

In 18, 21 and 22 में *mē* helps to mark place, manner and time respectively; in 19, it marks the object परीक्षा की तैयारी *pariikshaa kii taiyaarii*, 'preparation for examination' and in 20, it is used with a quantitative expression.

### 20.4 Postposition से *se*, 'from'

One of the more primary functions of से *se* is to mark the instrumental case, that is, the person or object through which an action is executed. For example,

23 दरवाजा चाबी से ही खुलेगा।

darvaajaa caabii se hii khulegaa

The door will open only with a key.

24 साधना ने नौकर से कमरा धुलवाया।

sadhnaa ne naukhar se kamraa dhulvaayaa

Sadhnaa had the servant clean the room.

There are many other functions which से *se* performs:

25 कुएं से पानी लाओ।

kuē se paanii laao

Bring water from the well.

In 25, से *se* helps to identify the source. In 26, it is used to indicate intimate association.

26 उसकी होमना से गहरी दोस्ती है।

uskii homnaa se gahrii dostii hai

He/she is a close friend of Homna.

It can also be used as a comparative marker as in 27.

27 मेरा भाई मोहन से तीन साल बड़ा है।

meraa bhaii mohan se tiin saal baRaa hai

My brother is three years older than Mohan.

Sometimes it indicates situations of helplessness:

28 शशि से अब घर का काम नहीं होता।

shashi se ab ghar kaa kaam nahī hotaa

Shashi is unable to do domestic chores now.

As already pointed out, combined with तक *tak*, से *se* can mark out chunks of time, space and quantity.

29 एक हेक्टर में बीस से चालीस कि्वंटल तक अंगूर हो सकता है।

ek hekTar mē biis se caaliis kvīTal tak āguur ho saktaa hai

One hectare can yield twenty to forty quintal of grapes.

- 30 सुबह से शाम तक यहां बहुत गर्मी पड़ती है।  
subah se shaam tak yahāā bahut garmii paRtii hai  
It is extremely hot here from morning till evening.
- 31 कालका से शिमला तक का रास्ता बहुत सुन्दर है।  
kaalkaa se shimlaa tak kaa raastaa bahut sundar hai  
The drive from Kalka to Shimla is very beautiful.

In 29, quantity is involved; in 30, time and in 31, space.

### 20.5 Postposition पर *par*, 'on'

It is primarily to mark location, literally or metaphorically, that we use पर *par*. Consider the following examples:

- 32 कलम मेज़ पर रखी है।  
kalam mez par rakhii hai  
The pen is on the table.
- 33 वह आजकल दुकान पर ही सोता है।  
vah aajkal dukaan par hii sotaa hai  
These days he sleeps only at the shop.
- 34 कनिका कार पर आई।  
kanikaa kaar par aaii  
Kanika came by the car.
- 35 संजय को अतिका की बात पर बहुत गुस्सा आया।  
sanjay ko atikaa kii baat par bahut gussaa aayaa  
Sanjay got very angry over what Atika said.
- 36 वैभव हाथ पर हाथ रखके बैठा रहता है।  
vaibhav haath par haath rakhke baiThaa rahtaa hai  
Vaibhav whiles away his time.

In fact, it is the idiomatic use of पर *par*, as in 36, that is very common. We list some of these idiomatic expressions here:

- 37 हाथ पर हाथ धरना  
haath par haath dharnaa  
to sit idle
- 38 सर पर चढ़ाना  
sar par caRhaanaa  
to spoil
- 39 आंखों पर बिठाना  
āākhō par biThaanaa  
to love deeply
- 40 जान पर बन आना  
jaan par ban aanaa  
to be in great trouble
- 41 सर पर पढ़ना  
sar par paRnaa  
to gain unwanted responsibility
- 42 रास्ते पर लाना  
raaste par laanaa  
to bring to the right path

### 20.6 Conjunct and complex postpositions

In the case of conjunct postpositions, two postpositions are combined to create new meanings. For example, में *mē*, 'in' and से *se*, 'from' may be combined as in 43 to get the meaning 'from inside'.

- 43 घर में से कुछ भी नहीं मिला।  
ghar mē se kuch bhii nahīī milaa  
Nothing could be found in the house.

44 किताब मेज़ पर से ज़मीन पर गिर गई।  
kitaab mez par se zamiin par gir gaii

The book fell from the table to the floor.

In complex postpositions, postposition के *ke* generally combines with independent content words as in

45 विपाशा के बिना बात बनती नहीं।  
vipaashaa ke binaa baat bantii nahīi

It is never the same without Vipasha.

46 उदयपुर के चारों तरफ झीलें हैं।  
udaypur ke caarō taraf jhiilē hāi

Udaipur has lakes on all sides.

Complex postpositions include: के नीचे *ke नीचे*, 'below', के उपर *ke उपर*, 'above', के अन्दर *ke अन्दर*, 'inside', के बाहर *ke बाहर*, 'outside' and so on.

## 20.7 Conclusion

Other than ergative and possessive postpositions, in this chapter I have discussed the main Hindi postpositions, covering several case relationships. I have also briefly talked about conjunct and complex postpositions.

# Emphatic particles

As we have already noted, there are several words in Hindi that remain invariant. They do not change their form under any circumstances. However, they add subtle shades of meaning to the sentences in which they are used. Three of these words include the emphatic particles ही *hii*, 'only', भी *bhii*, 'also/even/too' and तो *to*, 'so'. The first, ही *hii*, has 'exclusive' emphasis while the second one, भी *bhii*, has 'inclusive' scope. The third one तो *to* has a variety of meanings including, among others, 'then', 'so what', and 'so far as X is concerned', where X can be animate or inanimate. In this chapter, I will discuss the properties of these particles in simple sentences only. We will discuss their role in compound and complex sentences in subsequent chapters.

## 21.1 The ही *hii* / भी *bhii* distinction

Consider the following two sentences:

1 राम सेब ही खाता है।  
raam seb hii khaataa hai

Ram eats only apples.

2 राम सेब भी खाता है।  
raam seb bhii khaataa hai

Ram eats apples also/too.

In both sentences, the two particles modify the meaning of the preceding word/expression; what the speaker has in mind is the kind of fruit Ram could be eating. In the case of 1, the suggestion is that Ram eats *only* apples and no other kind of fruit. The use of ही *hii*, 'only' then has

a restrictive force. In the case of 2, the use of भी *bhii*, 'also' has the effect of inclusion, that is, Ram eats apples *also* in addition to other fruit. If we were to expand these two sentences, the appropriate expansions would be 3 and 4 corresponding to 1 and 2 respectively.

3 राम सेब ही खाता है केले नहीं।

raam seb hii khaataa hai kele nahīī

Ram eats only apples and not bananas.

4 राम सेब खाता है और केले भी।

raam seb khaataa hai aur kele bhii

Ram eats apples and bananas too.

### 21.2 ही *hii* and adverbs

ही *hii* has some unique lexical properties. It gets cliticised to some adverbs creating a new word that has an additional element of emphasis. For example,

- अब *ab*, now; अभी *abhii*, just now
- कब *kab*, when; कभी *kabhii*, sometimes
- तब *tab*, then; तभी *tabhii*, right at that time
- जब *jab*, when; जभी *jabhii*, at that time only.

This set of adverbs ends in *-b*. In Hindi, it is not easy to find the *b + h* sequences in words; so when they come together, what we get is भी *bhii*.

Another pair is

- यहां *yahāā*, here; यहीं *yahīī* at this place itself
- वहां *vahāā*, there; वहीं *vahīī*, at that place itself.

As you can see the members of this set are related to each other in a completely different way. We can say

(Xāā) adv ←→ (Xīī) adv, emphatic

Consider 5 and 6

5 सीता कभी कानपुर नहीं जायेगी।

siitaa kabhii kaanpur nahīī jaayegii

Sita will never go to Kanpur.

6 सीता अब यहीं रहेगी।

siitaa ab yahīī rahegii

Sita will now stay only here.

In 5, if we do not use the negative नहीं *nahīī*, 'not', we will get another sentence: it will mean 'Sita will sometimes go to Kanpur.' But when कभी *kabhii* is used with नहीं *nahīī*, it has the emphatic meaning of 'never'. In 6, यहीं *yahīī*, 'here only' has an exclusive connotation suggesting that 'Sita will now live only here and not anywhere else.'

### 21.3 Modal aspects of ही *hii*

Consider the following sentences:

7 राधा चीनी खा ही नहीं सकती।

raadhaa ciinii khaa hii nahīī saktii

Radha can never eat sugar.

8 आप अब मोहन की शादी कर ही दीजिए।

aap ab mohan kii shaadii kar hii diijiye

You should now get Mohan married off.

In 7, the use of ही *hii* accentuates the meaning of the possibility of Sita not eating sugar. It suggests that there is no way that Sita would eat sugar. In 8 also the use of ही *hii* accentuates the meaning of what the listener should do in the given circumstances. It suggests that the conditions now are such that the wisest thing to do would be to make sure Mohan gets married.

### 21.4 About तो *to*

One of the most important functions of तो *to* is to open a conversation. In such contexts it performs nearly the same functions as the English 'so'. If it is used with a rising intonation after somebody has made a point which you do not agree with, it could mean 'so what?' Again, if you see somebody sad or depressed and try your best to find out what

is wrong, you may get desperate and say (still trying to help): **तो भी to bhii**, 'still/even then'. Consider the following sentences:

9 तो कौन आ रहा है।  
to kaun aa rahaa hai  
So, who is coming?

10 खाना तो गरम है।  
khaanaa to garam hai  
Food is ready/served hot.

11 मेहमान तो आ गये।  
mehmaan to aa gaye  
Guests have arrived.

In 9, the use of **तो to** simply translates as 'so' as indicated. But in 10, it suggests that 'so far as the food is concerned, it has been heated and served; it is up to you to start eating now'. Similarly in 11, the use of **तो to** indicates that 'so far as the guests are concerned, they have arrived; you decide what to do next'.

All these particles may be used in the same sentence as in:

12 तो आप ही मोहन से बात भी करें।  
to aap hii mohan se baat bhii karē  
Then you alone talk to Mohan.

In 12, it is assumed that 'you' have already done other things with Mohan (e.g. writing to him etc.), so you take the responsibility of talking to him as well.

### 21.5 Conclusion

These particles add a variety of meanings to the content of the propositions that are formulated in compound or complex sentences. These we will discuss in Sections 33.3 and 35.2.

## Other invariant words

As is true of several modern languages, the vocabulary of Hindi also consists of a large number of words that do not change their form in any context except when they are reduplicated. In fact, in most cases, the reduplicated form of a word will also remain invariant. We have already talked about some invariant forms in the chapters on negation (Chapter 3), questions (Chapter 4), exclamations (Chapter 6), adverbs (Chapter 14), postpositions (Chapter 20) and emphatic particles (Chapter 21). In this chapter, we develop a comprehensive overview of these invariant words. These words do not participate in any WFS except those of reduplication (Chapter 15).

### 22.1 Adverbs

Adverbs constitute the single largest category of words and mostly remain invariant. Adverbs can potentially qualify not only verbs but also adjectives and other adverbs. We can divide adverbs into adverbs of place, manner and time and negation. Postpositions are also often invariant. Adverbs of place such as **यहां yahāā**, 'here', **वहां vahāā**, 'there', **इधर idhar**, 'this side', **उधर udhar**, 'that side', **पास paas**, 'near', **दूर duur**, 'far', **आस-पास aas-paas**, 'in the vicinity', **किधर kidhar**, 'which side', **आगे aage**, 'in front of', **पीछे piiche**, 'behind', **उपर upar**, 'above', **नीचे niice**, 'below' and so on are all invariant. They can of course all be reduplicated but the reduplicated form will again remain invariant.

Adverbs of time including **आज aaj**, 'today', **कल kal**, 'yesterday/tomorrow', **परसों parsō**, 'day after tomorrow/day before yesterday', **नरसों narsō**, 'two days before yesterday/two days after tomorrow', **रोज़ roz**, 'daily', **जब jab**, 'when', **तब tab**, 'then', **अक्सर aksar**, 'often', **आखिर aaxir**, 'finally', **कब kab**, 'when', **दिन-रात din-raat**, 'day and night', **एकदम ekdam**, 'suddenly' and so on are all invariable.

Adverbs of manner, for example, **धीरे dhiire**, 'slowly', **जल्दी jaldii**, 'quickly', **सचमुच sacmuc**, 'really' and onomatopoeic words like **फटाफट**

*phaTaaphaT*, 'without any delay', सरपट *sarpaT*, 'quickly', झटपट *jhaTpaT*, 'quickly', गटगट *gaTaagaT*, 'in one breath' and so on do not undergo any changes either.

### 22.2 Affirmative and negative particles

All affirmative particles such as जी *jii*, 'yes', हाँ *hāā*, 'yes', हूँ *hūū*, 'yes' and so on remain invariant. Similarly, all negative particles including न *na*, 'not', नहीं *nahī*, 'not' and मत *mat*, 'not' are invariant.

### 22.3 Conjunctions

All Hindi conjunctions including the coordinators और *aur*, एवं *evam*, व *va* and तथा *tathaa*, all meaning 'and', other conjunctions like पर *par*, 'but', इसलिए *isliye*, 'therefore', परन्तु *parantu*, 'but', लेकिन *lekin*, 'but', मगर *magar*, 'but', यदि *yadi*, 'if', correlatives जो *jo*, 'which', वो *vo*, 'that' and disjunctives including या *yaa* and अथवा *athvaa*, 'or' are invariant.

### 22.4 Interjections

Interjections including वाह! *vaah!*, 'great!', अरे! *are!*, 'oh!', खूब! *xuub!*, 'wonderful', आहा! *aahaa!*, 'aha!' or of pain ऊई! *uuui!*, 'ouch' or of regret ओहो! *oho!*, 'sorry' do not have any other form.

### 22.5 Postpositions

As we noticed in Chapter 20, most postpositions (except का *kaa*, 'of') remain invariant. These include में *mē*, 'in', से *se* 'from', पर *par*, 'on', को *ko*, 'to' and the ergative marker ने *ne*.

### 22.6 Conclusion

A substantial part of Hindi vocabulary is thus invariable. We should also note that these are very frequently used words, particularly postpositions, conjunctions and adverbs. If you read any text of Hindi, there is a strong possibility that over 45 per cent of the words would

belong to the category of invariant words. It is thus extremely important to understand the grammar and use of words that do not change their form. With this chapter, we conclude our discussion of variable and invariable words in Hindi. Part I provided an elementary introduction to the nature and structure of Hindi sentences. Parts V and VI provide a more detailed discussion of the grammatical aspects of Hindi sentences.



Part V

## *More about Hindi* sentences

## Habitual aspect

As we have already pointed out (Chapter 10), tense in Hindi is marked by the auxiliary except in the case of the future tense. However, aspect is marked on the main verb. In this chapter, we show the use of some verbal forms from the WFSs of Chapter 11 to indicate the habitual aspect. In general, habitual aspect is indicative of an action that happens on a regular basis. For example, in English when you say,

- 1 I go to school every day

it means that 'you have been going to school for sometime, you go to school today and you may continue going to school for some time to come'.

### 23.1 Verbal forms of habitual aspect

Strategies involved in the habitual aspect have already been formulated in WFSs 11.7, 11.8 and 11.9. They involve the forms *Xtaa*, *Xtii* and *Xte* where X is the verbal form that agrees with the non-honorific second person तू *tuu*, 'you' (II nh) in an imperative sentence. Consider the following sentences:

- 2 राम      रोज़    स्कूल    जाता    है।  
raam   roz   skuul   jaataa   hai  
Ram goes to school every day.
- 3 सुधा      रोज़    स्कूल    जाती    है।  
sudhaa   roz   skuul   jaatii   hai  
Sudha goes to school every day.

4 हम रोज़ स्कूल जाते हैं।

ham roz skuul jaate hāī

We go to school every day.

In 2, राम *raam*, 'Ram' can be substituted by masculine वह *vah*, 'he', तू *tuu*, 'you (nh)' and मैं *māī*, 'I' (है *hai*, will change to हूँ *hūū*), in 3, सुधा *sudhaa*, 'Sudha' can be replaced by feminine वह *vah*, 'she', तू *tuu*, 'you (nh)' and मैं *māī*, 'I' (है *hai* again changes to हूँ *hūū*) and in 4, हम *ham* can be replaced by वे *ve* (masc pl), तुम *tum* (masc, है *hāī* changes to हो *ho*) and आप *aap* (masc, h). In the case of feminine gender, *Xtaa* is substituted by *Xtii*. So we get sentences such as

5 तुम रोज़ स्कूल जाती हो।

tum roz skuul jaatii ho

You go to school every day.

6 आप रोज़ स्कूल जाती हैं।

aap roz skuul jaatii hāī

You (h) go to school every day.

7 मैं रोज़ स्कूल जाती हूँ।

māī roz skuul jaatii hūū

I go to school every day.

Though we have to keep track of changes to the auxiliary, so far as the main verb is concerned *Xtaa*, *Xtii* and *Xte* forms are all that is required to express the habitual aspect in Hindi.

### 23.2 Invoking the past

Sometimes the present habitual form is used to present the past more vividly. It is often called the historical present. For example,

8 अकबर लड़ाई के मैदान में उतरता है।

akbar laRaaii ke maidaan mē utartaa hai

Akbar walks into the battlefield.

9 चार साल पहले घर आता हूँ और देखता हूँ कि

caar saal pahle ghar aataa hūū aur dekhtaa hūū ki

हालत ठीक नहीं।

haalat Thiik nahī

I came home four years ago and notice that all is not well.

In such cases, even though they are rare, the present habitual forms help to recreate the past.

### 23.3 Universal truths

The present habitual is also often used to indicate what always happens. Consider the following sentences:

10 हल्की और भारी चीज़ें बराबर गति से धरती पर गिरती हैं।

halkii aaur bhaarii ciizē baraabar gati se dhartii par girti hāī

Objects of light or heavy weight fall with the same speed to the earth.

11 लकड़ी पानी पर तैरती है।

lakRii paanii par tairtii hai

Wood floats on water.

In both these sentences, the *Xtii* form helps to make the past living.

### 23.4 Lasting attributes

The habitual aspect is also used to indicate the relatively permanent states or functions of objects or persons. For example,

12 वह कपड़े धोने का काम करता है।

vah kapRe dhone kaa kaam kartaa hai

He washes clothes.

13 हम गर्मियों में अक्सर पहाड़ों पर जाते हैं।

ham garmiyō mē aksar pahaaRō par jaate hāī

In summer we often go to the hills.

- 14 वसन्त में अक्सर फूल खिलते हैं।  
vasant mē aksar phuul khilte hāi  
Flowers often bloom in the spring.

Sentence 12 indicates the profession of वह *vah*, 'he', 13 what we normally do in the summer and 14 what normally happens to flowers in the spring season.

### 23.5 Repetitive actions

The habitual aspect is also used to indicate actions that happen repeatedly, though not daily. Consider

- 15 होमना आए दिन नई नई बातें बोलती है।  
homnaa aaye din naii naii baatē boltii hai  
Homna says new things every other day.
- 16 गीता घर आती है और नहाती है।  
giitaa ghar aatii hai aur nahaatii hai  
Geeta comes home and takes a bath.

### 23.6 Immediacy

Combined with certain adverbs, the present habitual can create the impact of immediacy. For example,

- 17 मैं अभी आती हूँ।  
māi abhii aatii hūū  
I'll come right away.
- 18 वह जल्दी से दरवाजा बन्द कर नीचे आता है।  
vah jaldii se darvaajaa band kar niice aataa hai  
He locks the door and comes down quickly.

### 23.7 Habitual aspect in the presumptive

The presumptive or contingent mood assumes a hypothetical situation. The habitual aspect is often used to reinforce that situation.

- 19 वह आजकल आगरा में रहता होगा।  
vah aajkal aagraa mē rahtaa hogaa  
He may be staying in Agra these days.
- 20 पता नहीं मेरा बेटा कहां खाता होगा।  
pataa nahīi meraa beTaa kahāā khaataa hogaa  
God knows where my son might be eating his meals.

### 23.8 Subjunctive habitual

The subjunctive mood also generally assumes hypothetical situations and is frequently used with the conditional. It is not always easy to draw lines between the presumptive and the subjunctive. The important thing to note is that whereas the presumptive is marked only in the auxiliary subjunctive suffixes can be attached to the main verb as well. Consider 21 and 22.

- 21 हो सकता है तुम रोज़ चोरी करते हो।  
ho saktaa hai tum roz corii karte ho  
It is possible that you steal things every day.
- 22 श्वेता रोज़ यही कहती है मैं जाऊँ।  
shvetaa roz yahii kahtii hai māi jaaūū  
Everyday Shweta says the same thing: shall I go?

### 23.9 होना *hona*, 'to be' as a main verb

The verb होना *hona* can also be used as a main verb and when combined with the relevant auxiliary form can lead to a specific meaning in the habitual aspect. Consider

- 23 मालदा आम बहुत मीठा होता है।  
maaldaa aam bahut miiThaa hotaa hai  
Malda is a very sweet mango variety.

24 कबीर पंथी शान्त स्वभाव के होते हैं।

kabiir panthii shaant svabhaav ke hote hāī

Kabir panthis (followers of Kabir) are by temperament peaceful.

In both 23 and 24, the use of the main verb होना *honaa* 'to be' in the habitual aspect abstracts generalisations from what generally is the case, even though it may not always be true. It would be more appropriate to use the adverbial अक्सर *aksar*, 'often' than सदा *sadaa*, 'always' in these sentences.

### 23.10 Conclusion

In this chapter, the habitual aspect verbal forms from Chapter 11 were selected and a range of functions associated with them was discussed. The functions of होना *honaa*, 'to be' when it is used as a main verb in the habitual aspect were also noted.

## The progressive aspect

As already pointed out, tense refers to the point in time at which a particular action is seen to take place from the point of view of the present moment; aspect refers to the nature of that event. It can generally be captured in terms of three features, namely, habitual, progressive and perfective. We have already talked about the present and past habitual (Chapter 23). We talk of the progressive aspect when an event is seen to be happening continuously from one point to another in the dimension of time; we talk of the perfective aspect when we view an event as being complete at a given point in time. Thus when we say, 'He is eating an apple,' we mean that 'he is eating the apple at the time at which the sentence was uttered.' In English grammar, we call this tense-aspect combination the 'present progressive'. When we say 'He has eaten an apple,' we mean that 'he' started eating the apple a few moments ago and has now finished that act. This is the 'present perfect'. In this chapter, we examine the grammar and use of the progressive aspect in Hindi.

### 24.1 The progressive marker

In Hindi the progressive aspect is indicated by the use of the verb रहना *rahnaa* which when used on its own means 'to live'. Thus a sentence such as 1

1 वह दिल्ली में रहती है।

vah dillii mē rahtii hai

She lives in Delhi.

means that the person being talked about lives in Delhi. In this sentence रहना *rahnaa*, 'to live' is used as the main verb. But if we say,

- 2 वह सेब खा रही है।  
vah seb khaa rahii hai  
She is eating an apple.

it means that the female being referred to is still engaged in the act of eating an apple. Here खाना *khaanaa*, 'to eat' is the main verb; रही *rahii* is used as a progressive marker. Thus we notice that रहना *rahnaa* can function as both elements: as a main verb meaning 'to live' and as an auxiliary marking the progressive aspect. Notice that खा, *khaa* is the basic part of the verb that is left after the infinitive marker *-naa* is omitted from the infinitive खाना *khaanaa*, 'to eat'; it is actually the imperative form since *khaa* means 'you (nh) eat' (see Chapter 11); in fact, as we will soon see, it remains constant in all contexts in progressive sentences; the burden of tense, aspect and agreement is carried by the auxiliaries रहना *rahnaa* and होना *hona*. The tense marking is carried by the auxiliary होना *hona* 'to be'; the aspect marking by रहना *rahnaa*; and the person, number and gender agreement can be carried by both रहना *rahnaa* and होना *hona*.

## 24.2 The present and the past progressive

Consider the following four sentences:

- 3 राहुल सेब खा रहा है।  
raahul seb khaa rahaa hai  
Rahul is eating an apple.
- 4 गीता सेब खा रही है।  
giitaa seb khaa rahii hai  
Gita is eating an apple.
- 5 राहुल सेब खा रहा था।  
raahul seb khaa rahaa thaa  
Rahul was eating an apple.
- 6 गीता सेब खा रही थी।  
giitaa seb khaa rahii thii  
Gita was eating an apple.

In 3 and 4 we illustrate the use of the present progressive in the third person singular; the difference is that in 3 we have a masculine subject and in 4, feminine. This fact is reflected not in the main verb (which remains constant) but in the aspect auxiliary रहा/रही *rahaa/rahii*. Notice that in the past progressive, the 'past-ness' is marked only in the most peripheral auxiliary, namely, था/थी *thaa/thii*, 'was', the past tense forms of होना, 'to be'. The gender, person and number agreement is marked on both रहना *rahnaa* and होना *hona*, 'to be'. In all these sentences we have not made any changes to the forms of the verb *khaanaa*, 'to eat'. Thus present and past habitual involve simply a change in the auxiliary. If we wish to change simple present and past sentences into their progressive forms, we need to undertake two operations: remove all the suffixes from the imperative form of the main verb and change the form of the auxiliary, which as we have already noted is irregular (Chapter 10). We examine further changes in person, number and gender of the subject in the following sentences in the present and past progressive tenses:

- 7 राहुल रोटी खा रहा था।  
raahul roTii khaa rahaa thaa  
Rahul was eating food.
- 8 गीता तीन सेब खा रही थी।  
giitaa tiin seb khaa rahii thii  
Gita was eating three apples.
- 9 गीता चार गाजरें खा रही थी।  
giitaa caar gaajarē khaa rahii thii  
Gita was eating four carrots.
- 10 वे लड़के सेब खा रहे थे।  
ve laRke seb khaa rahe the  
Those boys were eating apples.

These sentences once again illustrate that in the grammar of the progressive aspect, the burden of tense, aspect and agreement is carried by the auxiliary elements. The person, gender and number of the object are irrelevant for the verb. In 7, रोटी *roTii*, 'food' is feminine; in 8, सेब *seb*, 'apples' is masculine and also plural; in 9, गाजरें *gaajarē*, 'carrots' is feminine and plural but the auxiliary verbs agree only with the subject.



The main verb खा *khaa*, 'eat' remains unchanged. In 10, we have a masculine plural subject, so the auxiliaries change accordingly to रहे थे *rahe the*. In 11, we have a third person feminine plural subject and the auxiliary changes to रही थीं *rahii thīī*.

11 वे लड़कियां सेब खा रही थीं।  
ve laRkiyāā seb khaa rahii thīī

Those girls were eating apples.

In the sentences that follow, we notice changes in the auxiliary verbs depending upon the number and gender of the first and second person subjects.

12 मैं सेब खा रहा था।  
maiN seb khaa rahaa thaa

I was eating an apple.

13 हम सेब खा रहे हैं।  
ham seb khaa rahe hāī

We are eating apples.

If in 12 the subject were female, रहा था *rahaa thaa* would change to रही थी *rahii thii* and in 13, if the हम *ham* pronoun referred to several females, रहे हैं *rahe hāī* would change to रही हैं *rahii hāī*.

14 तुम सेब खा रही हो।  
tum seb khaa rahii ho

You (fem) are eating an apple.

15 आप सेब खा रहे हैं।  
aap seb khaa rahe hāī

You (h, masc) are eating an apple.

16 तू सेब खा रहा है।  
tuu seb khaa rahaa hai

You (nh, masc) are eating an apple.

Sentences 14–16 show how the second person honorific hierarchy is reflected in the verbal elements of progressive sentences.

The non-honorific verbal form actually merges with the one used for the third person (see 3 and 16); in 14, we get *rahii/rahe* (for masc) *ho* with *tum* and in 15, *rahe/rahii* (for fem) *hāī* with the honorific *aap*.

We note the following properties of the present and past progressive:

- The main verb is always in the basic imperative form (cf. *tuu*, 'II, nh').
- The burden of agreement in terms of person, number and gender of the subject is carried by the auxiliaries *rahnaa* and *hona*.
- The three related forms are *rahaa*, *rahii*, *rahe* which can be obtained from the WFSs already discussed in Chapter 11.
- The only difference between the present and past progressive is captured through the change in the form of the second auxiliary *hona*, 'to be'. In the present progressive we get the forms *hai*, *hāī*, *hūū* and *ho*; in the past progressive, *thaa*, *the*, *thii*, *thīī*.

### 24.3 Indications of future

Both the present and the present progressive can be used for indicating future time. In some contexts, they may be used interchangeably with a slight change in meaning. For example, in a situation where a mother is asking her son to drink milk, the son could say

17 अभी पीता हूँ।  
abhii piitaa hūū

I will drink (the milk) in a moment.

18 अभी पी रहा हूँ।  
abhii pii rahaa hūū

I will drink it (the milk) in a moment.

Both sentences can be used to indicate an event in the future; it is just that the second sentence has a sense of immediacy or definiteness about it. For example, it would be normal to say

19 पहले नहा लेता हूँ फिर पीता हूँ।  
pahle nahaa letaa hūū phir piitaa hūū

I will first have a bath and then drink it (the milk).

But the following would be unacceptable:

\*20 पहले नहा लेता हूँ फिर पी रहा हूँ।  
pahle nahaa letaa hūū phir pii rahaa hūū  
(Literally) I will first have a bath and then drinking it (the milk).

[\* means ungrammatical.]

#### 24.4 Special focus

In some contexts, the progressive may be used with the negative to achieve specific intensity or a salience that contrasts with the corresponding positive statement. For example,

21 मैं कुछ नहीं कह रहा हूँ।  
māī kuch nahīī kah rahaa hūū  
I am not saying anything.

22 मैं यहीं खड़ा हूँ कहीं नहीं जा रहा हूँ।  
māī yahīī khaRaa hūū kahīī nahīī jaa rahaa hūū  
I am standing here only; I am not going anywhere.

In 21, the combination of the progressive with the negative adds special intensity to the claim that 'I am quiet; I am not saying a word'; in 22, the negative statement contrasts with the first positive clause. This could be said in anger or disgust and with a sense of firmness. In some contexts it could mean: let me see what you can do to me; I am standing here; I am not running away; do what you like. Consider 23 for the use of रहना *rahnaa* in the future.

23 यह बात पता नहीं कितने युगों तक चलती रहेगी।  
yah baat pataa nahīī kitne yugō tak caltii rahegii  
God knows for how long this will continue.

In 23, रहना *rahnaa* is a part of a verbal complex, a compound verb, where the main verb is चलना *calnaa*. The future indicator *-egii* is marked on रहना *rahnaa*. For a more detailed discussion, see Chapter 31.

#### 24.5 Conclusion

In this chapter, the form and functions of the progressive in the present, past and future were discussed. It was noted that the main verb appears in the basic imperative form and all the markers of person, number, gender and tense are marked on the auxiliaries.

# Passive

The passive in English is a fairly well-established and frequently used form. It has been analysed in great deal at the levels of both form and function. Compared to English, Hindi uses passives less frequently. Certain other forms are used in comparable situations.

In English, the passive involves a specific form of the auxiliary 'to be' and the past participle forms of the verb; it also often involves subject-object inversion and the use of 'by'. For example, corresponding to the English active voice sentence:

- 1 He is writing a book

we have the passive formed in a rule-governed way as in 2:

- 2 A book is being written by him.

The passive is important in English as it serves a variety of functions including focusing on the object, demoting the subject and handling situations where the speaker either wants to suppress information about who the doer of the action is or in reality does not know his/her identity or when the doer is either unimportant or likely to be known to most speakers/readers already. This chapter is devoted to the ways in which these functions are taken care of in Hindi. Hindi also uses the 'by X' construction along with subject-object inversion but it looks quite artificial in most situations. It is mostly found in newspaper reports where many stories/reports are often translated from the English originals.

## 25.1 The use of जा *jaa*, 'go'

It is the perfective form of the verb जा *jaa*, 'go' (irregular in Hindi as in English) which is often employed to achieve the passive effect.

Consider

- 3 हाथी पकड़ा गया है।  
haathii pakRaa gayaa hai

The elephant has been caught.

- 4 उस दिन सारी मिठाई खाई गई थी।  
us din saarii miThaaii khaaii gaii thii

That day all the sweets were consumed.

- 5 कम्बल निकाले गये।  
kambal nikaale gaye

Blankets were taken out.

We may note the following features of the Hindi passive from sentences 3 to 5.

- (a) The doer of the action is absent, either not known or suppressed.
- (b) The object of the action is in focus and mentioned first.
- (c) The verb जा *jaa*, 'go' combines with another verb, for example, पकड़ *pakaR*, 'catch' (in 3), खा *khaa*, 'eat' (in 4) and निकाल *nikaal*, 'pull out' (in 5).
- (d) It is the perfective form गया *gayaa*, 'went' that is consistently used.
- (e) The V<sub>1</sub> V<sub>2</sub> complex where V<sub>1</sub> and V<sub>2</sub> are always past and in the perfective aspect are collectively marked for person, number and gender and agree with the object (which is the subject now in terms of agreement).

## 25.2 Active and passive

As in English we have passives in Hindi that correspond to their active counterparts. However, in English, sentences with intransitive verbs cannot be passivised. For example, corresponding to the following sentences 6 and 7, there are no passives in English.

- 6 I slept all morning.
- 7 She walks very fast.

But Hindi can have passives corresponding to both intransitive and transitive verbs. Consider the following sentences:

8 सरोज ने खाना बनाया।

saroj ne khaanaa banaayaa

Saroj cooked food.

9 खाना सरोज के द्वारा बनाया गया।

khaanaa saroj ke dvaaraa banaayaa gayaa

The food was cooked by Saroj.

10 मैं कल रात छत पर सोया।

māi kal raat chat par soyaa

I slept on the roof last night.

11 कल रात छत पर सोया गया।

kal raat chat par soyaa gayaa

Slept on the roof last night. (Literally, sleeping was done on the roof last night.)

In 8, we have a transitive active sentence whose passive is provided in 9. के द्वारा *ke dvaaraa*, 'by' is comparable to the 'by' used in English passives. As in English passives, सरोज के द्वारा *saroj ke dvaaraa*, 'by Saroj' can be omitted and 12 will be a fully grammatical sentence.

12 खाना बनाया गया।

khaanaa banaayaa gayaa

Food was cooked.

We can of course add more context to it to make it sound still more natural as in 13.

13 कल रात बड़े शौक से खाना बनाया गया।

kal raat baRe shauk se khaanaa banaayaa gayaa

It was with great joy that food was cooked last night.

As in the case of English passives, we still know nothing about who cooked the food in 12 and 13, a piece of information that was

available in 8 and 9. Sentences 10 and 11 have intransitive verbs. If we try to passivise them in English, we will get ungrammatical sentences as in 14.

\*14 On the roof was slept by me last night.

But in Hindi, 11 which is a passive form of 10 is a perfectly natural sentence. Once again, we notice that the perfective participle form of the verb combines with the perfective aspect form of the verb जा *jaa*, 'go'.

### 25.3 Passive with other forms

Sometimes forms other than the perfective participle can also be used in the passive. Consider the following sentences:

15 पिताजी से तमीज़ से बात करो।

pitaajii se tamiiz se baat karo

Talk to your father with respect.

16 पिताजी से तमीज़ से बात की जाती है।

pitaajii se tamiiz se baat kii jaatii hai

(Your) father should be talked to with respect.

17 अब तो घर जाकर ही काम करूंगा।

ab to ghar jaakar hii kaam karūngaa

Now I will work only on reaching home.

18 अब तो घर जाकर ही काम किया जायेगा।

ab to ghar jaakar hii kaam kiyaa jaayegaa

Now I will work only after I have reached home.

19 काशी यह काम कर सकता है।

kaashi yah kaam kar saktaa hai

Kashi can do this job.

20 काशी के द्वारा यह काम किया जा सकता है।

kaashi ke dvaaraa yah kaam kiyaa jaa saktaa hai

This job can be done by Kashi.

- 21 सतीश के सर में दर्द है।  
satiish ke sar mē dard hai  
Satish has a headache.

In sentence 16, we have a passive corresponding to the active in 15. In this the imperfective rather than the perfective form of the verb जा *jaa*, 'go' has been used; the tense-aspect is present-habitual. Sentence 18 is a passive corresponding to the active in 17. In this case, the future tense form of जा *jaa* is used.

In Hindi passive sentences we get  $V_1, V_2$  compound verbs (see Chapter 31) where  $V_2$  is a perfective, imperfective or future form of the verb जा *jaa*, 'go'. In 19, an active sentence, we already have a compound verb in कर सकता *kar saktaa*, 'can do'. In the corresponding passive in 20, we get a  $V_1, V_2, V_3$  construction where the imperative for जा *jaa*, 'go' itself has been used. It is inserted between the original  $V_1, V_2$  of 19.

Notice that irrespective of which form of जा *jaa*, 'go' is used, the  $V_1$  verb in all the passive sentences 3, 4, 5, 9, 11, 12, 13, 16, 18 and 20 is always the perfective form of the verb.

Sentence 21 which has an experiencer subject cannot be passivised.

#### 25.4 Conclusion

Passives in Hindi use different forms of the verb जा *jaa*, 'go'. The other verbs that combine with it and जा *jaa*, 'go' are always in the perfective aspect. The imperative, perfective, imperfective and future tense forms of जा *jaa*, 'go' may also be used. Unlike English, even sentences with intransitive verbs can be passivised. Sentences with an experiencer subject cannot be passivised.

## The subjunctive and the future

In addition to tense, aspect, person, number, gender and so on, verbs often encode mood as well, that is, the attitude of the speaker towards the likelihood of what is being said. We generally recognise three kinds of mood: indicative, imperative and subjunctive. The indicative mood is used most frequently and we have seen several examples of its use in previous chapters. It is used to make statements that are located in the present, past or future. For example, to say राम सेब खा रहा है *raam seb khaa rahaa hai*, 'Ram is eating an apple,' suggests that the speaker believes that Ram is actually eating an apple. The imperative mood is used to make requests or give commands and would inevitably involve the second person as the addressee. To say खा *khaa* means 'you eat'. The subjunctive mood is used to indicate what is contingent or probable; an event that is often hypothetical or imaginary, likely to take place now or in the near future; it indicates an element of uncertainty on the part of the speaker. The future tense is also concerned with events in the future.

### 26.1 The subjunctive

Consider the following sentences:

- 1 चलें?  
calē  
Shall we go?
- 2 कहे।  
kahe  
Let him speak.

- 3 जाऊं?  
jaaūū  
Shall I go?

As already mentioned, the subject pronoun, which is encoded in the verb, can be dropped in Hindi sentences. The pronoun can always be recovered from verbal forms. Thus the subjunctive verbal forms in 1, 2 and 3 have the subject pronouns 'we, he and I' encoded in them respectively. All these sentences express a contingent situation; something that might happen; a desire, a wish. The forms used to express the subjunctive constitute a set of words that are related to each other and to other verbal forms through a variety of WFSs. We will not go into all of them. We will simply state those that relate the second person non-honorific form to the subjunctive forms. They include:

WFS 26.1 (X) v  $\longleftrightarrow$  (Xūū) v, subjunc, I, sing

Condition: if X ends in *-ii* or *-uu*, change it to *-i* or *-u* respectively.

- |                         |                                      |
|-------------------------|--------------------------------------|
| पी <i>pii</i> , drink   | पिऊं <i>piūū</i> , Shall I drink?    |
| चल <i>cal</i> , walk    | चलूं <i>calūū</i> , Shall I go?      |
| लिख <i>likh</i> , write | लिखूं <i>likhūū</i> , Shall I write? |

WFS 26.2 (X) v  $\longleftrightarrow$  (Xe) v, subjunc, I nh/III, sing

Condition: if X ends in *-ii* or *-uu*, change it to *-i* or *-u* respectively.

- |                        |  |
|------------------------|--|
| खेल <i>khel</i> , play | खेले <i>khele</i> , Shall you/he play? |
| भाग <i>bhaag</i> , run | भागे <i>bhaage</i> , Shall you/he run? |

WFS 26.3 (X) v  $\longleftrightarrow$  (Xē) v, subjunc, I/III pl, I h

Condition: if X ends in *-ii* or *-uu*, change it to *-i* or *-u* respectively.

- |                        |  |
|------------------------|--|
| उठ <i>uTh</i> , get up | उठें <i>uThē</i> , Shall we/they get up? |
| रो <i>ro</i> , cry     | रोएं <i>roē</i> , Shall we/they cry?     |

WFS 26.4 (X) v, imp  $\longleftrightarrow$  (Xo) v, subjunc, II

Condition: if X ends in *-ii* or *-uu*, change it to *-i* or *-u* respectively.

- |                         |                                    |
|-------------------------|------------------------------------|
| गिर <i>gir</i> , fall   | गिरो <i>giro</i> , You may fall.   |
| लिख <i>likh</i> , write | लिखो <i>likho</i> , You may write. |

Thus if X were चल *cal*, 'you walk/go', we get the forms चलूं *calūū*, चले *cale*, चलें *calē* and चलो *calo*; and if X were जी *ji*, 'you live', we get the forms जिऊं *jiūū*, जिए *jie*, जिएं *jiē* and जिओ *jio*. As we already know the number of verbs that belong to the first, that is, चल *cal*, category is very large. Notice that subjunctive forms are not sensitive to gender. Four strategies account for all changes of mood, person, number and honorificity. The subjunctive is often used in conjunction with the हो सकता है *ho saktaa hai*, 'it is possible' clause (notice that *ho* is already a subjunctive form) and adverbs of uncertainty such as शायद *shaayad*, सम्भव *sambhav* or सम्भवतः *sambhavtah* all meaning 'possibly'. Thus sentences such as the following will be typical examples of the use of the subjunctive.

- 4 शायद मैं कल आऊं।

shaayad māi kal aaūū

It's possible that I'll come tomorrow.

- 5 सम्भवतः आप फ्रांस में फ्रच सीखें।

sambhavtah aap frāās mē frēnc siikhē

Maybe you will learn French in France.

- 6 जाऊं?

jaaūū

Shall I go?

- 7 हो सकता है कि वो फोन करे।

ho saktaa hai ki vo fon kare

It is possible that he would call.

- 8 देखना कहीं तुम गिरो न।

dekhnaa kahin tum giro na

Watch out, you may fall.



The use of the infinitive देखना *dekhnaa* and of न *na* accentuates the subjunctive effect in 8.

### 26.2 The future

As in English, future time can be expressed in a variety of ways in Hindi including the use of simple present, present progressive and the subjunctive. However, English does not have a unique future verbal form. For example, for the verb 'to walk', we have the forms 'walk', 'walked' and 'walking'; none of these uniquely manifests future time. In Hindi, for the verb चलना *calnaa*, 'to walk', we have several forms including चल *cal*, चलता *caltaa*, चलती *caltii*, चलते *calte*, चलो *calo*, चलिए *caliye*, चला *calaa*, चली *calii*, चले *cale*, चलेगा *calegaa*, चलेगी *calegii*, चलूंगा *calūṅgaa*, चलूंगी *calūṅgii*, चलवा *calvaa* and so on among others. Whereas the suffixation of *-taa*, *-tii* and *-te* are indicative of the present imperfect and *-aa* and *-ii* of past perfect aspects, *-egaa* and *-egii* and *-ūṅgaa* are markers of future time. To recapitulate:

- राम सेब खाता है। *raam seb khaataa hai*, 'Ram eats an apple.' (Present habitual)
- राम सेब खा रहा है। *raam seb khaa rahaa hai*, 'Ram is eating an apple.' (Present progressive)
- राम सेब खाता था। *raam seb khaataa thaa*, 'Ram used to eat an apple/apples.' (Past habitual)
- राम सेब खा रहा था। *raam seb khaa rahaa thaa*, 'Ram was eating an apple.' (Past progressive)
- राम सेब खाए। *raam seb khaae*, 'Shall Ram eat an apple?' (Subjunctive)
- राम सेब खाएगा। *raam seb khaaegaa*, 'Ram will eat an apple.' (Future)

It is clear from (e) and (f) that Hindi has separate verbal markers for the future and the subjunctive. The WFSs for the future have already been discussed in WFS 10.1 to WFS 10.8 in Chapter 10.

### 26.3 The uses of the future

The future tense may be used in contexts where a complete or an incomplete time span in the future is involved. It may also be used in contexts where a future action or state may or may not take place.

- 9 मैं कल शाम पांच बजे तक तुम्हारा इन्तज़ार करूंगी।  
māi kal shaam pāāc baje tak tumhaaraa intzaar karūṅgii

I will wait for you till five tomorrow evening.

- 10 पता नहीं लोग कब तक मंत्रीजी का इन्तज़ार करते रहेंगे।  
pataa nahīi log kab tak mantrijii kaa intzaar karte rahēge  
God knows how long people will wait for the honourable minister.

- 11 तुम आओ न आओ हम तो खेलेंगे ही।  
tum aao na aao ham to khelēge hii  
Whether you come or not, we will definitely play.

- 12 मोहन इस वक्त शायद गाड़ी में बैठा होगा।  
mohan is vakt shaayad gaaRii mē baiThaa hogaa  
Mohan may be sitting on the train at the moment.

In 9, the time span is known; in 10, it is uncertain. In 11, 'playing' would definitely take place; in 12, one is not sure about where Mohan might be.

### 26.4 Conclusion

This chapter was concerned with the form and functions of the subjunctive and the future. A total of 12 WFSs account for all the subjunctive and future forms.

# The ergative pattern

We have so far talked about sentences in which there is a direct alignment between the subject and the verb in terms of person, number and gender. The subject in such sentences is said to be in the nominative case and is not explicitly marked by any postposition. Irrespective of whether the verb is transitive or intransitive, the verb agrees with the subject. However, when transitive verbs in Hindi are used in the past perfect tense, the subject is clearly marked. This is the ergative pattern; the normal regular alignment between the subject and the verb breaks down. The subject in such sentences is marked by the postposition **ने** *ne* which blocks the agreement of the verb with the subject; the verb is transitive; the tense past and the aspect perfect. Since the subject is followed by the ergative postposition **ने** *ne*, it takes the oblique case.

## 27.1 Ergativity in Hindi

Except for a few verbs, all transitive verbs when used in the past perfect follow the ergative pattern. Consider the following sentences:

- 1 राम ने सेब खाया।  
raam ne seb khaayaa  
Ram ate an apple.
- 2 सीता ने सेब खाया।  
siitaa ne seb khaayaa  
Sita ate an apple.
- 3 लड़के ने सेब खाया।  
laRke ne seb khaayaa  
The boy ate an apple.

- 4 राम ने गाजर खायी।  
raam ne gaajar khaayii  
Ram ate a carrot.
- 5 सीता ने गाजर खायी।  
siitaa ne gaajar khaayii  
Sita ate a carrot.
- 6 राम ने मोहन को सेब दिया।  
raam ne mohan ko seb diyaa  
Ram gave an apple to Mohan.
- 7 सीता ने मोहन को सेब दीया।  
siitaa ne mohan ko seb diyaa  
Sita gave an apple to Mohan.
- 8 राम ने मोहन को गाजर दी।  
raam ne mohan ko gaajar dii  
Ram gave a carrot to Mohan.
- 9 सीता ने मोहन को गाजर दी।  
siitaa ne mohan ko gaajar dii  
Sita gave a carrot to Mohan.
- 10 सीता ने मोहन को मारा।  
siitaa ne mohan ko maaraa  
Sita hit Mohan.
- 11 राम ने मोहन को सेब दिया।  
raam ne mohan ko seb diyaa  
Ram gave an apple to Mohan.
- 12 राम ने मोहन को मारा।  
raam ne mohan ko maaraa  
Ram hit Mohan.

- 13 मोहन ने राम को मारा।  
mohan ne raam ko maaraa  
Mohan hit Ram.
- 14 राम ने दस सेब खाये।  
raam ne das seb khaaye  
Ram ate ten apples.
- 15 सीता ने दस गाजरें खायीं।  
siitaa ne das gaajarē khaayī  
Sita ate ten carrots.

The verb खाया *khaayaa*, 'ate' is the past perfect form; in 1 and 2, it does not change whether Ram (masc) or Sita (fem) eats the apple; सेब *seb*, 'apple' is masculine; the verbal element agrees with *seb*, the direct object of the transitive verb खाना *khaanaa*, 'to eat'. Thus the gender of the subject is of no consequence for the verb in ergative sentences. Similarly, person and number of the subject are of no consequence for aspectual verbal agreement in the ergative pattern. Thus सेब खाया *seb khaayaa* will not change even if we had मैं *main*, 'I' / हम *ham*, 'we' / तुम *tum*, 'you' / आप *aap*, 'you' (h) / उस *us*, obl of 'he' and so on for males or females as the subjects. The verb changes form according to the object. Thus in 4 and 5 गाजर *gaajar*, 'carrot' is feminine and we therefore get खाई *khaaii*, 'ate'. Sentence number 3 shows that the subject appears in the oblique case in ergative sentences. The ergative pattern of object-verb alignment does not change even if another noun phrase is introduced as is the case with मोहन को *mohan ko*, 'to Mohan' in 6-9. It does not matter whether the agent is masculine or feminine, the verb agrees with the object, सेब *seb*, 'apple' (masculine) or गाजर *gaajar*, 'carrot' (feminine). In sentences 10-13, the verbal form remains invariant; we use मारा *maaraa* irrespective of who beats whom, that is, irrespective of the person, number and gender of the different participants in the act. Neither the subject nor the object controls the agreement pattern in the verb. This is the case in default agreement. When all the noun phrases in the sentence are blocked by different postpositions, a neutral form of the verb, that is, the one encoding third person, singular number and masculine gender is used. In English, who beats and who gets beaten is indicated by the order in which the agent and the

victim appear; in Hindi, this role is taken over by the postpositions. Thus the meaning of 10 will not change even if we say:

- 16 मोहन को सीता ने मारा।  
mohan ko siitaa ne maaraa  
Sita hit Mohan.

But if we do the same thing in English, 10 will really become 11.

Sentences 14 and 15 show that if the object is plural, masculine or feminine, the verb will encode these features and change accordingly. As we already know (Chapters 10 and 11), the main verbal elements are marked for perfective or imperfective aspects and information about the tense is carried by the auxiliary. In all these sentences, a past-tense auxiliary is assumed. Notice that all the verbs used in the above sentences are transitive; they are in their past-perfective forms which follow from WFSs 11.2, 11.3, 11.6 and 11.7 discussed in Chapter 11; intransitive verbs like सोना *sonaa*, 'to sleep', रोना *ronaa*, 'to cry', नहाना *nahaanaa*, 'to bathe', मुस्कुराना *muskuraanaa*, 'to smile' and so on do not participate in the ergative pattern.

If we have verbs like दे *de*, 'give', where the imperative form ends in *-e*, we have the following WFS in which the *-e* of the imperative is substituted by *-iyaa* in the perfective aspect which is used in the ergative pattern:

(Xe) v	←→	(Xiyaa) v, perf, masc, sing
दे <i>de</i> , give		दिया <i>diyaa</i> , gave
ले <i>le</i> , take		लिया <i>liyaa</i> , took

## 27.2 Exceptions

There are some verbs such as लाना *laanaa*, 'to bring', डरना *darna*, 'to be afraid' and भूलना *bhuulnaa*, 'to forget' that, though transitive, may avoid the ergative pattern even in the past perfect. Thus we can say:

- 17 राम किताब लाया।  
raam kitaab laayaa  
Ram brought a book.
- 18 सीता किताब लायी।  
siitaa kitaab laayii  
Sita brought a book.

19 राम अपना घर भूला।  
raam apnaa ghar bhuulaa  
Ram forgot where his house was.

20 सीता अपना घर भूली।  
siitaa apnaa ghar bhuulii  
Sita forgot where her house was.

Notice that even though the verbs are transitive and the tense past perfect, the verbs agree with the subject and not the object. However one could sometimes also say:

21 राम ने किताब लाई।  
raam ne kitaab laaii  
Ram brought a book.

22 सीता ने किताब लाई।  
siitaa ne kitaab laaii  
Sita brought a book.

The auxiliary verb चुकना *cuknaa* is also used to indicate completion of an activity. But it does not participate in the ergative pattern. Thus 23 is not an ergative sentence.

23 राधा खाना खा चुकी थी।  
raadhaa khaanaa khaa cukii thii  
Radha had finished eating her food.

### 27.3 Conclusion

Hindi is known as a split ergative language. It does not show ergativity in all tenses and aspects. It is only in the past perfect that the ergative ने *ne* is used in the case of transitive verbs. Verbal elements agree with the noun that is not followed by a postposition.

## Possession

Possession in Hindi is normally indicated by का *kaa*, 'of'. In English, we either use the preposition 'of' or the apostrophe. The English 'house of Mohan' or 'Mohan's house' would be translated into Hindi as मोहन का घर *mohan kaa ghar*. Since घर *ghar*, 'house' is masculine singular here, the form used is का *kaa*. This form will vary according to the gender, number and case of the following noun. We may say that का *kaa* actually behaves like an adjective. As we already know, most other postpositions (Chapter 20) remain invariant. There are also some other forms that participate in suggesting possession. They include the invariant के *ke*, 'of' in the sense of, for example, 'having children', को *ko*, 'to', in the sense of, for example, 'having fever' in dative constructions (Chapter 29), में *mē*, 'in' and के पास *ke paas*, 'near, in the possession of'; and अपना *apnaa*, 'own'.

### 28.1 Use of का *kaa*, 'of'

Consider the following examples:

1 राम का लड़का  
raam kaa laRkaa  
Ram's son

2 राम की लड़की  
raam kii laRkii  
Ram's daughter

3 राम के लड़के ने  
raam ke laRke ne  
Ram's son (as the subject of a sentence)

- 4 ओ राम की लड़कियो  
O! raam kii laRkiyo  
O! Ram's daughters

Since लड़का *laRkaa*, 'boy/son' is masculine singular, we get the form का *kaa*; लड़की *laRkii*, 'girl/daughter' is feminine singular, so we have की *kii* and लड़के *laRke* is masculine plural, hence के *ke*. In the last vocative example, even though the feminine noun is plural, the possessive marker remains की *kii*. This is a typical property of adjectives and all those elements that behave like adjectives.

We may display the variant forms of का *kaa* in terms of gender, number and case as follows:

		masc	
		sing	pl
nom	राम का लड़का	raam kaa laRkaa	राम के लड़के raam ke laRke
obl	राम के लड़के ने	raam ke laRke ne	राम के लड़कों ने raam ke laRkō ne
voc	राम के लड़के	raam ke laRke	राम के लड़को raam ke laRko

		fem	
		sing	pl
nom	राम की लड़की	raam kii laRkii	राम की लड़कियां raam kii laRkiyāā
obl	राम की लड़की ने	raam kii laRkii ne	राम की लड़कियों ने raam kii laRkiyō ne
voc	राम की लड़की	raam kii laRkii	राम की लड़कियो raam kii laRkiyo

We thus notice that there are three forms of the possessive postposition: का *kaa*, के *ke* and की *kii*. Irrespective of variations of number and case, we use की *kii* if the following noun is feminine. We could also say that in the case of masculine nouns, का *kaa* is used in the nominative singular; elsewhere we use के *ke*. It does not matter whether the following

noun is non-human or inanimate. For example,

- 5 राम का कुत्ता।  
raam kaa kuttaa  
Ram's dog

- 6 राम के कुत्ते  
raam ke kutte  
Ram's dogs

- 7 राम का जूता  
raam kaa juutaa  
Ram's shoe

- 8 राम के जूते  
raam ke juute  
Ram's shoes

Like the English 'of', the Hindi का *kaa* separates the possessor and the possessed but in a diametrically opposite way. In English, the possessed object comes before 'of' and the possessor after it, that is, possessed – of – possessor as in 'house of Mohan'; in Hindi, it is the other way around, that is, possessor – *kaa* – possessed as in मोहन का घर *mohan kaa ghar*, 'Mohan's house'. In the case of the use of the apostrophe in English, the order is similar to that in Hindi. Hindi itself does not use the apostrophe.

## 28.2 Other indicators of possession

We often use the invariant के *ke*, 'of' to indicate family relationships, in the sense X has 'so many children', 'two brothers', 'three sisters' and so on. For example,

- 9 राम के एक लड़की है।  
raam ke ek laRkii hai  
Ram has one daughter.



- 10 राम के चार बच्चे हैं।  
raam ke caar bacce hāī  
Ram has four children.

This use of *के ke* is often extended to include the larger family network and even friends.

We use *को ko*, 'to' in the sense of say, having fever, when what the person possesses is a physical state such as

- 11 राम को बुखार है।  
raam ko bukhaar hai  
Ram has fever.

- 12 सीता को जुकाम है।  
siitaa ko zukaam hai  
Sita has fever.

The use of *को ko* very clearly marks out the experiencer subject. We discuss this in some detail in Chapter 29.

The use of *में mē*, 'in' is restricted to specific abstract possessions such as

- 13 मोहन में बस यही एक कमी है।  
mohan mē bas yahii ek kamii hai  
This is the only drawback Mohan has.

- 14 गीता में इतना साहस नहीं।  
geetaa mē itnaa saahas nahīī  
Geeta does not have so much courage.

The possessive postposition *में mē* is often used to refer to parts of a structure or objects in a given space. Thus, we have *दीवार में खिड़की diivaar mē khiRkii*, 'window in the wall' or *कमरे में कुर्सी kamre mē kursii*, 'chair in the room'. We use *के पास ke paas*, 'near, in the possession of' when alienable objects are involved. In the case of inalienable possessions, we must use the normal Hindi marker of possession *का kaa*. It would be

ungrammatical to say 15; one would instead use 16:

- \*15 राम के पास दो कान हैं।  
raam ke paas do kaan hāī  
Ram possesses two ears.

- 16 राम के दो कान हैं।  
raam ke do kaan hāī  
Ram has two ears.

The use of *के पास ke paas*, 'near' is appropriate in the following contexts:

- 17 राम के पास दो घर हैं।  
raam ke paas do ghar hāī  
Ram has two houses.

- 18 राम के पास बहुत पैसा है।  
raam ke paas bahut paisaa hai  
Ram has a lot of money.

Sentence 17 really means that Ram actually owns two houses. We can, if we wish, use only *के ke* also, but then it would be open to all kinds of metaphorical interpretations, for example, he has a house of his own and he also treats his uncle's house as his. The second sentence, that is, 18, would actually become ungrammatical if we used *के ke* instead of *के पास ke paas*.

*अपना apnaa*, 'own' is a reflexive possessive pronoun which may be used with another possessive marker or on its own. When it is used with another possessive marker, it adds emphasis. For example,

- 19 यह सीता की अपनी किताब है।  
yah siitaa kii apnii kitaab hai  
This is Sita's own book.

It would be enough to say:

- 20 यह सीता की किताब है।  
yah siitaa kii kitaab hai  
This is Sita's book.



But that would only mean 'This is Sita's book'; the use of अपना *apnaa* (अपनी *apni* because किताब *kitaab*, 'book' is feminine) adds the emphasis 'her own'. Notice that अपना *apnaa* can be used only when the subject of the sentence is also the possessor of whatever अपना *apnaa* qualifies. Thus in

- 21 मोहन अपने घर जा रहा है।  
mohan apne ghar jaa rahaa hai  
Mohan is going to his home.

अपने *apne* qualifies घर *ghar*, 'home'; and it is this home Mohan is going to. The home belongs to Mohan and nobody else. The house in 22 is Ram's house.

- 22 राम ने मोहन को अपना घर दिखाया।  
raam ne mohan ko apnaa ghar dikhaayaa  
Ram showed Mohan his house.

### 28.3 Forms of possessive pronouns

As in the case of several other languages, when it comes to pronouns, indicating possession does not involve a simple *kaa* insertion. In fact, what we get is a fairly irregular set of forms of possessive pronouns. They may be seen in the following table:

	poss (masc)		poss (fem)	
First person				
sing	<b>māī</b>	<b>meraa</b>	<b>(mere)</b>	<b>merii</b>
pl	<b>ham</b>	<b>hamaaraa</b>	<b>(hamaare)</b>	<b>hamaarii</b>
Second person				
sing	<b>tuu</b>	<b>teraa</b>	<b>(tere)</b>	<b>terii</b>
pl	<b>tum</b>	<b>tumhaaraa</b>	<b>(tumhaare)</b>	<b>tumhaarii</b>
	<b>aap</b>	<b>aapkaa</b>	<b>(aapke)</b>	<b>aapkii</b>
Third person				
sing	<b>vah/yah</b>	<b>uskaa/iskaa</b>	<b>(uske/iske)</b>	<b>uskii/iskii</b>
pl	<b>ve/ye</b>	<b>unkaa/inkaa</b>	<b>(unke/inke)</b>	<b>unkii/inkii</b>

The first column in this table shows the form of the pronoun in the nominative case. The second column shows the masculine possessive pronominal forms; the fourth column shows the corresponding feminine forms. The third column shows the forms possessive pronouns assume in the oblique case in parentheses, that is, the form that is used when it is followed by a postpositional phrase such as घर में *ghar mē*, 'in the house' as in 23:

- 23 मेरे घर में बहुत किताबें हैं।  
mere ghar mē bahut kitaabē hāī  
There are many books in my house.

### 28.4 Conclusion

In this chapter, I discussed the use of का *kaa* and its variants to indicate possession and also provided a table consisting of different forms of the possessive pronouns in terms of variations in person, number and gender.

## Experiencer subject

The normal tendency in Hindi is to have direct agreement between the subject and the verb. However, in at least two important cases this rule breaks down: in the case of the ergative pattern (Chapter 27), when the subject is followed by **ने** *ne* and in the case of the experiencer or benefactor subject when the subject may be followed by **को** *ko*. In these cases, the burden of agreement moves to the object or any other nominal expression that is not marked by a postposition. Both these situations may be included under the oblique case, the form of the noun which regularly appears before postpositions. From a formal point of view, we can refer to the subject of such sentences as being in the non-nominative or the oblique case (see Section 7.4).

### 29.1 Dative, experiencer and benefactor

Consider the following sentences:

1 मैं बीमार हूँ।  
māi biimaar hūū  
I am ill.

2 मुझे बुखार है।  
mujhe buxaar hai  
I have a fever.

3 संजय आज बहुत खुश है।  
sājay aaj bahut xush hai  
Sanjay is very happy today.

4 संजय को आज बहुत खुशी है।  
sājay ko aaj bahut xushii hai  
Sanjay is very happy today.

5 गीता जल्दी ही सो गई।  
giitaa jaldii hii so gaii  
Geeta went to bed early.

6 गीता को जल्दी नींद आ गई।  
giitaa ko jaldii nīid aa gaii  
Sleep came to Geeta early/Geeta went to bed early.

There are three sets of sentences involved here. In sentences 1, 3 and 5, no postposition appears after the subject and therefore there is direct agreement between the subject and the verb. The subject is in the nominative case. In the corresponding sentences 2, 4 and 6, the subject is in the oblique case, either marked by **को** *ko* or having the oblique form of the pronoun. It is important to note that in all the six sentences the verb is intransitive. In fact, this is a fundamental difference between sentences with the ergative and the experiencer subjects; the former uses transitive verbs and the latter, typically, intransitives (see Section 29.3). We need to make a distinction between the experiencer and the benefactor in the sense that every subject marked by **को** *ko* may not be an experiencer. Consider 7, where Geeta 'found' something on the bus:

7 गीता को बस में घड़ी मिली।  
giitaa ko bas mē ghaRii milii  
Geeta found a watch on the bus.

In 7, Geeta is a benefactor; she gets something. She does not experience anything. It is common to include both, the experiencer and the benefactor, under dative.

### 29.2 Deletion of को *ko*

As we have already noted in Section 20.2, **को** *ko* can have a variety of functions in grammar. For example, in the following sentence, it marks the object rather than the subject:

8 गीता ने सीता को मारा।  
giitaa ne siitaa ko maaraa  
Geeta beat Sita.

If it appears with animate but non-human objects, the omission of **को** *ko* is optional which is not the case in 8. Both 9 and 10 are acceptable.

- 9 गीता ने गाय को देखा।  
giitaa ne gaay ko dekhaa  
Geeta saw a cow.
- 10 गीता ने गाय देखी।  
giitaa ne gaay dekhi  
Geeta saw a cow.

Notice that the moment *को ko* is omitted, the object is no longer blocked by a postposition and therefore controls the agreement. *देखी dekhi*, 'saw' agrees with *गाय gaay*, 'cow'. But 11 is ungrammatical:

- \*11 गीता ने सीता मारा।  
giitaa ne siitaa maaraa  
Geeta beat Sita.

However when *को ko* appears in dative constructions with the subject, it cannot be omitted. The subject will either be obligatorily followed by *को ko* as in 12 or will be in the oblique case as in 13.

- 12 राहुल को भूख लगी है।  
raahul ko bhuukh lagii hai  
Rahul is hungry.
- 13 उसे जुकाम है।  
use zukaam hai  
He has a cold.

### 29.3 Ergative and dative

The ergative is highly restricted. It has a rigid structure in that, except for a few verbs (see Section 27.3), the subject will always be marked by *ने ne* and the verb will always be in the perfective aspect, agreeing with a noun that is not blocked by a postposition. The dative construction on the other hand is far more flexible. Consider the following sentences:

- 14 लावण्या को नींद आ रही है।  
laavaNyaa ko nīd aa rahii hai  
Lavanya is feeling sleepy.

- 15 गीता को तब कार चलानी आ गई थी।  
giitaa ko tab kaar calaanii aa gaii thii  
Geeta had at that time learnt to drive.
- 16 तन्मय को इस साल कोई नया कोर्स नहीं पढ़ाना।  
tanmay ko is saal koiī nayaa kors nahīī paRhaanaa  
Tanmay doesn't have to teach any new courses this year.
- 17 सन्तोष को हर साल अपने गांव जाना होता है।  
santos ko har saal apne gāāv jaanaa hotaa hai  
Santosh has to go to his village every year.
- 18 आपको मेरी बात माननी पड़ेगी।  
aapko merii baat maannii paRegii  
You will have to agree to what I am saying.
- 19 हो सकता है मुझे फिर से उदयपुर जाना पड़े।  
ho saktaa hai mujhe phir se udaypur jaanaa paRe  
It is possible that I may have to go to Udaipur again.

Sentences 14–19 clearly show that the dative construction can be used with any aspect–tense formation, perfective, imperfective, infinitival, progressive, subjunctive or future.

There is another important difference. In the ergative, the ergative subject is still the doer of the action; the verb is transitive, it is just that the grammatical features of the subject such as person, number and gender are not reflected in the verb, that is, there is no agreement between the subject and the verb. Also in the dative construction, there is no agreement between the experiencer or the benefactor and the verb. But the meaning or result of the action is directed towards the experiencer or the benefactor subject. They are not the agents of the action. The verb is intransitive.

### 29.4 The range of usage

The experiencer-subject construction is used not only to describe physical and mental states but also to describe likes and dislikes and to

pass judgements. Consider the following sentences:

20 मुझे लगता है कि उसे दिल्ली जाना पड़ेगा।  
mujhe lagtaa hai ki use dilii jaanaa paRegaa  
I think he will have to go to Delhi.

21 मुझ को लगता है कि उसे यह पिकचर पसंद आएगी।  
mujh ko lagtaa hai ki use yah pikcar pasand aaegii  
I think he will like this film.

In both 20 and 21 the speaker is expressing what he feels; in 20, he feels that the person being referred to will have to go to Delhi. In 21, the speaker is confident that the person being referred to will like the film in question. Such sentences are very frequently used. Notice that there are two clauses involved here. It is the use of **कि ki**, 'that' which introduces the dependent clause. The subject of the main clause is in the oblique form or could be followed by **को ko**. The verb of the dependent clause agrees with the noun that is not followed by a postposition.

### 29.5 Conclusion

The dative case includes the experiencer and the benefactor cases. Typically, as distinguished from the ergative case (where one uses transitive verbs), one uses intransitive verbs in the dative case and the verb agrees with the noun phrase that is not blocked by a postposition.

## Verb चाहिए caahiye

As we have already pointed out, Hindi words can be divided into two categories: words that vary like nouns, verbs, adjectives and possessive pronouns, and words that remain invariant like adverbs, conjunctions and postpositions. But sometimes we find a verb or an adjective that does not vary and a postposition that does vary. One of the most striking and unique verbal elements in Hindi is **चाहिए caahiye**. It has two distinct meanings: 'want/need' and 'should/ought to'. It is a very frequently used verb. In this chapter, we will discuss it in some detail.

### 30.1 चाहिए caahiye as 'want'

When **चाहिए caahiye** follows a noun or a noun phrase in a sentence, it simply means 'want'. For example,

- 1 उसे पानी चाहिए।  
use paanii caahiye  
She/he wants water.
- 2 राम को एक नयी किताब चाहिए।  
raam ko ek nayii kitaab caahiye  
Ram wants/needs a new book.
- 3 मुझे अब आपका सहारा चाहिए।  
mujhe ab aapkaa sahaaraa caahiye  
I need your support now.
- 4 मेरी बेटी को दो साड़ियां चाहिए।  
merii beTii ko do saaRiyāā caahiye  
My daughter wants two saris.

In all four sentences above, the subject is either in the oblique form or is followed by a postposition; the verb must agree with the noun which is free, that is, which is not followed by a postposition. In the first sentence, पानी *paanii*, 'water' is masculine singular; in 2, किताब *kitaab*, 'book' is feminine singular; in 3, सहारा *sahaaraa*, 'support' is masculine singular and in 4, साड़ियाँ *saaRiyāā* is feminine plural. Irrespective of the changes in the noun, the verb चाहिए *caahiye* does not undergo any change.

### 30.2 चाहिए *caahiye* as 'should/ought to'

When चाहिए *caahiye* follows an infinitive verb, it generally has the meaning of 'should' or 'ought to'. For example,

5 उसे अब घर जाना चाहिए।

use ab ghar jaanaa caahiye

She/he should go home now.

6 आपको उसी समय वहां जाना चाहिए था।

aapko usii samay vahāā jaanaa caahiye thaa

You should have immediately gone there (but you did not).

7 उसे वहां पानी नहीं पीना चाहिए था।

use vahāā paanii nahīī piinaa caahiye thaa

She/he should not have drunk water there (but she/he did).

Notice that चाहिए *caahiye* once again remains invariant, irrespective of the sense in which it is used. This set of sentences involves a modal use of *caahiye* in that we get an idea of the attitude of the speaker towards the content of the sentence. In 5, it is implied that the speaker feels it is time for the person being referred to to go home; in 6, even though the speaker addresses the speaker respectfully, he feels that it was imperative for the listener to reach the specific place without any delay but the person did not and in 7, the speaker strongly feels that the listener should not have drunk water at a particular place and knows that the listener actually did.

चाहिए *caahiye* is the only verb in Hindi which does not have any related forms. It is not at all related formally to any other verb that may share its sounds and even to some extent its meaning. For example, it is not even distantly related to the verb चाहना *caahnaa* though this also

means 'to want'. When we use चाहना *caahnaa*, 'to want', it shows full agreement with the subject (where it is not blocked by a postposition) in terms of person, number and gender. For example,

8 सीमा रशीद को चाहती है।

siimaa rashiid ko caahtii hai

Sima loves Rashid.

9 मोहन सकीना को चाहता है।

mohan sakiinaa ko caahtaa hai

Mohan loves Sakina.

10 राहुल को बहुत सारी लड़कियाँ चाहती हैं।

raahul ko bahut saarii laRkiyāā caahtii hāī

Many girls love Rahul.

In 8, the subject is 'Sima'; it is not followed by any postposition and the verb agrees with it showing the ending *-tii*. In 9, the subject is masculine singular, a fact once again reflected in *-taa* in चाहता *caahtaa*. In 10, लड़कियाँ *laRkiyāā* is feminine plural and the verb चाहती हैं *caahatii hāī* encodes that information. Nothing of this kind happens when we use the verb चाहिए *caahiye*. Some speakers may use the form चाहिएँ *caahiyeē* when the preceding noun is plural but it is rare and sounds odd to many speakers.

### 30.3 Conclusion

There are several properties of चाहिए *caahiye* that we may record.

- The form of चाहिए *caahiye* remains invariant (sentences 1 to 7).
- It combines only with the past tense auxiliary *thaa* (sentences 6 and 7).
- It encodes the attitude of the speaker (sentences 6 and 7).
- When it is used with the past tense auxiliary and a negative, the inference is actually positive (sentence 7).
- If the negative is absent, the inference is negative (sentence 6).
- It has two meanings: one meaning 'want' and the other 'should'.



# Compound verbs

Compound verbs in Hindi consist of two verbal elements (the general structure being V1 V2) which combine to express a single meaning. Both verbal elements can function as independent verbs on their own. But in the case of a compound verb, it is the first verbal element that carries the primary meaning. The second element only modifies the meaning in rather subtle ways. The first element is generally in its non-honorific imperative (or stem) form and remains invariant in the compound; the second element generally carries the person, number, gender and tense markers. We notice a nice division of labour here. The first element has the semantic load and the second grammatical. The first set is very large and is open to additions; the second set, that is, the one carrying grammatical information is small and rarely allows any additions. Not every verb can function as the second element; in this sense the second set resembles the auxiliaries. Although the number of verbs that can appear as the second element in the compound is finite, it is very difficult to say what specific semantic modification a given verb will make to the first verb. Often the same sentence appears with a simple and a compound verb but that does not mean that they are interchangeable. On the contrary, they are very context-sensitive. In fact, for second- or foreign-language learners, they constitute one of the most challenging areas of Hindi.

## 31.1 Meaning of compound verbs

Consider the following examples:

- 1 वह घर आया।  
vah ghar aayaa  
He came home.

- 2 वह घर आ गया।  
vah ghar aa gayaa  
He came home.

In English, a clear distinction is made between the present perfect (where the focus is on the process, and the time of the action in the past is unspecified; in fact, it could be very close to the present) and past (where the action is complete at a point of time in the past from the present moment of speaking). It is difficult to characterise the distinction between simple and compound verbs with comparable clarity. The grammatical information contained in the verb in both sentences is same: third person, masculine, singular and past perfect tense. What is the semantic difference? Hook (1979: 231) tries to capture the difference in the following: 'An action may be thought of as consisting of a number of stages or phases. First is the stage of inaction; of intention and preparation; then comes the stage of effort; then the consummation of action leading to achievement, change or transition to something new. In most general terms, using a compound verb allows the mind to travel across the phases of an action. Using the simple verb illuminates a single stage.' The use of the compound verb tends to capture the process. But in general, 1 and 2 may be regarded similar; in 2 though गया *gayaa* means 'went', the meaning of the whole compound is 'came', determined by the first verbal element. As we will see below, it may not always be the case that the first element dominates the verbal complex of compound verbs.

## 31.2 Attitudinal aspects

In fact, compound verbs may have substantial attitudinal load on them. Thus to say the first sentence 'he came home' may be largely colourless and neutral. But to say the second sentence might for example imply any of the following:

- We had been waiting for him; he finally came home.
- We had almost given up but he came home.
- We are so happy that he came home.
- He tried everything he could but finally returned home.

Since the burden of the second element is speaker- and context-sensitive, it is very difficult to isolate a single semantic suggestion associated with each verb of the V2 class. This small category interestingly consists largely of semantic opposites, for example, जाना *jaanaa*, 'to go' and



आना *aanaa*, 'to come'; लेना *lena*, 'to take' and देना *denaa*, 'to give'; उठना *uThnaa*, 'to get up' and बैठना *baiThnaa*, 'to sit down' and मरना *marna*, 'to die' and मारना *maarna*, 'to kill/hit/beat'. However, this fact does not give us any helpful clues about the structure and meaning of compound verbs.

It is when the focus is on action and there is a sense of immediacy that we tend to use the compound verbs most frequently. Consider

3 हाय! बेचारे क्या सोचकर चले थे क्या हो गया।  
haaye becaare kyaa sockar cale the kyaa ho gayaa!

What a pity! What actually happened was so different from what they thought would happen.

One could of course say

4 हाय! बेचारे क्या सोचकर चले थे, (और) क्या हुआ।  
haaye becaare kyaa sockar cale the (aur) kyaa huua

What a pity! What actually happened was different from what they thought would happen.

But in 4, the focus is neither on action nor on immediacy but on the total result. The kind of helplessness that is suggested by the compound verb in 3 is not indicated by the simple verb in 4.

One would therefore expect that situations that naturally imply a change in state or some kind of transition from one state to another would normally be expressed through compound verbs. For example, भूल जाना *bhuul jaanaa*, 'to forget' in itself contains the meaning that there was some X in memory that was forgotten; similarly, समझ आना *samajh aanaa*, 'to understand', ले आना *le aanaa*, 'to bring', ले जाना *le jaanaa*, 'to take', खा जाना *khaa jaanaa*, 'to eat', बना देना *banaa denaa*, 'to make' and so on. Examine the following sentences:

5 वह आपकी बात समझता है।  
vah aapkii baat samajhtaa hai  
He understands what you are saying.

6 उसे आपकी बात समझ आ गई।  
use aapkii baat samajh aa gaii  
He understood what you are saying.

7 उसे आपकी बात समझ नहीं आई।

use aapkii baat samajh nahii aaii

He did not understand what you were saying.

\*8 उसे आपकी बात समझ नहीं आ गई।

use aapkii baat samajh nahii aa gaii

He did not understand what you were saying.

In sentence 5, a simple verb (with an auxiliary) has been used. Here the focus is on the general competence of the listener to understand whatever is said to him. In 6, it is both the process and the result that constitute the scope of the action of understanding. If this proposition has to be negated, we can use only 7, that is, a sentence with a simple verb. If a compound is used, as in 8, the sentence becomes ungrammatical. If both the process and completion have to remain in focus, the use of negatives would be against the nature of most compound verbs.

### 31.3 Compounds with जाना *jaanaa*, 'to go'

If you look through any Hindi text, a short story, a news item or an essay, you will notice that compounds with जाना *jaanaa* occur most frequently. For example, हो जाना *ho jaanaa*, 'to happen', लग जाना *lag jaanaa*, 'to become busy', गिर जाना *gir jaanaa*, 'to fall down', भाग जाना *bhaag jaanaa*, 'to run away', खिसक जाना *khisak jaanaa*, 'to quietly disappear', सो जाना *so jaanaa*, 'to sleep', मिल जाना *mil jaanaa*, 'to find' and so on.

Consider the following sentences:

9 वह घर आकर रोज़ सोता है।  
vah ghar aakar roz sotaa hai

He sleeps every day after he comes home.

10 वह घर आकर रोज़ सो जाता है।  
vah ghar aakar roz so jataa hai

He goes to sleep every day after he comes home.

11 भेरे आते ही वह भाग गया।  
mere aate hii vah bhaag gayaa

He ran away the moment I arrived.

- 12 मेरे देखते ही देखते वह सारी मिठाई खा गया।  
mere dekhte hii dekhte vah saarii miThaaii khaa gayaa  
He finished all the sweets in a jiffy.

Sentence 9 has an intransitive verb; in 10, the same sentence has been used with the verb जाना *jaanaa*, which adds additional force to the action being described. It does not really change the meaning. Sentence 11 describes a quick change in state and the use of जाना *jaanaa* adds to the vividness and the pace of the action. A similar impact may be noticed in 12 where the use of the compound verb captures the vividness of the event.

### 31.4 Other compound verbs

Another important verb which enters into compound-verb formations is आना *aanaa*, 'to come'. It is often used with verbs of activity and helps to determine their direction. Some of the more commonly used compound verbs include: ले आना *le aanaa*, 'to bring', भाग आना *bhaag aanaa*, 'to return running', निकल आना *nikal aanaa*, 'to get out of a situation', उठ आना *uTh aanaa*, 'to get up and return' and so on. Consider 13,

- 13 मैं तो किसी तरह से सेमिनार से निकल आया।  
māi to kisii tarah se seminaar se nikal aayaa  
I somehow managed to get out of the seminar.

The verb in 13 makes certain unstated assumptions possible, for example, 'The seminar was very boring'; 'it was very hot there'; 'I had to meet you at any cost' and so on.

Another common verb used as V2 in a compound is डालना *Daalnaa*, 'to put'. It is generally used with transitive verbs and often adds the meaning of finishing the activity in compounds such as खोल डालना *khol Daalnaa*, 'to open', तोड़ डालना *toR Daalnaa*, 'to break', चूस डालना *cuus Daalnaa*, 'to suck', मार डालना *maar Daalnaa*, 'to kill' and so on. Consider 14:

- 14 देखकर कार चलाइए साहिब। आपने तो मुझे मार  
dekhkar kaar calaaie saahib aapne to mujhe maar  
ही डाला था।  
hii Daalaa thaa  
Sir, please drive carefully. You nearly killed me.

Compounds are also formed with verbs like लेना *lenaa*, 'to take', देना *denaa*, 'to give', रखना *rakhnaa*, 'to keep', पढ़ना *paRnaa*, 'have to', उठना *uThnaa*, 'to get up' and बैठना *baiThnaa*, 'to sit', among several others. For example, मिल लेना *mil lenaa*, 'to meet', कर देना *kar denaa*, 'to do', लिख रखना *likh rakhnaa*, 'to keep written', रो पढ़ना *ro paRnaa*, 'to start crying' and उठ बैठना *uTh baiThnaa*, 'to suddenly get up'. In most of the sentences above, the compound verb can be substituted by the appropriate form of the first verbal element but not, for example, in 14. Nor will this be true for 15 or 16:

- 15 वह एकदम रोने लगा।  
vah ekdam rone lagaa  
He started crying at once.
- 16 अजय अचानक अन्दर आ बैठा।  
ajay acaanak andar aa baiThaa  
Ajay suddenly came in and sat down.

If we say only रोया *royaa*, 'cried' in 15, it would mean 'he cried at once'; we lose the element of continuity. In 16, if we say only आया *aayaa*, 'came', it would mean 'he suddenly came in'; we would lose the meaning 'sat down'. Such verbal complexes may more appropriately be called serial verbs.

### 31.5 Conjunct verbs

There is another category of verbs which we will discuss very briefly here: conjunct verbs. They consist of a noun or adjective and a verbal element. Several attempts have been made to describe the formal and semantic properties of these verbs. However, it is still not possible to state with any precision the structure and meaning of conjunct verbs. It is often suggested that they have the following structure:

Noun/Adjective + a verbal explicator

where the verbal element may be करना *karnaa*, 'to do' होना *hona*, 'to be', देना *denaa*, 'to give' and so on as in

- दान देना *daan denaa*, 'to give alms'
- अंधेरा होना *andheraa honaa*, 'to get dark'
- शादी करना *shaadii karnaa*, 'to get married'.

Most of the time scholars have tried to associate unique unitary meanings to these conjunct verbs. But their meanings can be extremely complex. Consider the following sentences:

17 उसने मरने से पहले गाय दान दी।

usne marne se pahle gaay daan dii

He (as a religious act) gifted a cow before he died.

18 कुछ दान दिया मगर श्रद्धा से नहीं।

kuch daan diyaa magar shrdhaa se nahī

He gave something in charity but not with devotion.

19 अब तो मेरा उदयपुर में दिल लग गया है।

ab to meraa udaypur mē dil lag gayaa hai

Now I feel at home in Udaipur.

20 तुम क्यों यहां दुम हिलाते घूम रहे हो।

tum kyō yahāā dum hilaate ghuum rahe ho

Who are you trying to flatter here? (Literally, why are you loitering here like a dog swinging its tail?)

The दान देना *daan denaa* as used in 17 is highly culturally loaded. It has a whole mythology hidden behind it. It cannot be translated in terms of charity, generosity or alms. In 18, the phenomenon indicated is comparable to giving something in charity. In 19, there is no way of telling the meaning of दिल लगना *dil lagnaa* from its constituents; दिल *dil* means 'heart' and लगना *lagnaa*, 'to get involved in'. The conjunct verb itself means 'to feel at home'. दुम हिलाना *dum bilaanaa* is indeed most interesting. It can be used literally as in:

21 यह कुत्ता दुम हिला रहा है।

yah kuttaa dum hilaa rahaa hai

This dog is waving its tail.

But in 20, it is actually telling somebody that he is trying to win undue favours; that he is not behaving in a dignified fashion.

In all these examples we have used nouns. We can similarly use adjectives as in लम्बा करना *lambaa karnaa*, 'to elongate', छोटा बनना *choTaa bannaa*, 'to become small', काला होना *kaalaa honaa*, 'to become black',

and लाल-पीला होना *laal-piilaa honaa*, 'to get angry' and so on. Once again, it is very difficult to say what the relationship of the constituents to the whole would be.

Sometimes a conjunct verb may appear in a context where the noun may be linked to its object by the postposition का *kaa* or its other forms. Consider the following sentence:

22 गीता ने अपनी सास का ध्यान रखा था।

giitaa ne apni saas kaa dhyaan rakhaa thaa

Gita had looked after her mother-in-law.

Notice that in sentence 22 the verb agrees with the masculine singular noun ध्यान *dhyaan*, 'care', which is the direct object of the verb रखना *rakhnaa*, 'to keep' here. However, the conjunct verb as a whole is ध्यान रखना *dhyaan rakhnaa*, 'to look after' whose logical direct object is सास *saas*, 'mother-in-law' which is feminine. If we transform this sentence into a passive as in 23,

23 इस घर में सास का ध्यान रखा जाता है।

is ghar mē saas kaa dhyaan rakhaa jaataa hai

Mother-in-law is looked after in this house.

the verbal complex रखा जाता है *rakhaa jaataa hai* agrees with ध्यान *dhyaan*.

### 31.6 Conclusion

In this chapter we have discussed the form and functions of compound verbs which consist of two verbal elements. We have also briefly discussed some conjunct verbs which consist of a noun/adjective and a verbal element.

Part VI

# Compound and complex sentences

## Coordination and subordination

Languages often use a variety of strategies to combine clauses and create longer sentences. These include coordination, disjunction, subordination, use of the conjunctive participle, complementation and relativisation. In coordination, the two clauses maintain their independent status, while in sentences using other strategies we generally have a main clause and a subordinate clause. All conjunctions belong to the invariant part of the lexicon and have no formally related forms (Chapter 22). There are many conjunctive words that often have nearly the same meaning. We will discuss coordination, disjunction and subordination in this chapter.

### 32.1 Coordination

The most commonly used additive coordination conjunction is **और** *aur*, 'and'. It can be used to combine nouns, verbs, adjectives or whole clauses. The verb tends to agree with the coordinated constituent or to the element nearest to the verb. Consider the following examples:

1 मोहन और सोहन सेब खा रहे हैं।

mohan aur sohan seb khaa rahe hē

Mohan and Sohan are eating apples.

2 सीता एक ईमानदार और समझदार लड़की थी।

siitaa ek iimaandaar aur samajhdaar laRkii thii

Sita was an honest and intelligent girl.

3 मोहन और सीता ने खाना खाया और सो गये।

mohan aur siitaa ne khaanaa khaayaa aur so gaye

Mohan and Sita ate their meals and went to bed.

- 4 वह धीरे-धीरे और ध्यान से घर के अन्दर आया।  
vah dhiire-dhiire aur dhyaan se ghar ke andar aayaa  
He entered the house slowly and carefully.

In 1, two nouns have been coordinated with और *aur*; the subject thus becomes plural and this fact is reflected in the verb. Adjectives depend on the nouns following them for their number marking; in 2 the coordinated adjectives are followed by a singular noun लड़की *laRkii*, 'girl' which stands for Sita; the verb is also singular. In 3, the verb खाना *khaanaa*, 'to eat' is transitive; so the first clause is ergative and the verb agrees with the masculine खाना *khaanaa*, 'food'; सोना *sona*, 'to sleep' is intransitive; we do not need the ergative pattern and the verb agrees with the plural coordinated subject मोहन और सीता *mohan aur siitaa*, 'Mohan and Sita'. In 3, और *aur* is used to conjoin two verbal elements whose subject is the same. In 4, और *aur* has been used to coordinate two adverbs even though this is not done very frequently in Hindi. We may note here another use of और *aur* as an important discourse constituent. It is very often used to initiate or continue informal conversations. For example,

- 5 और *aur*, What else?  
6 और सुनाईये *aur sunaaiiye*, What is new?

### 32.2 Disjunctive coordination

Just as और *aur* functions as the coordinating conjunction, या *yaa* (or sometimes अथवा *athvaa*) functions as the disjunctive coordination 'or'. When compared with English, it serves the functions of both 'or' and 'either...or'. Consider the following examples:

- 7 मोहन या सोहन सेब खा रहा था।  
mohan yaa sohan seb khaa rahaa thaa  
Mohan or Sohan was eating an apple.  
8 मुझे कुछ गरम दे दो - चाय या काफ़ी।  
mujhe kuch garam de do; caay yaa kaafii  
Give me something hot; either tea or coffee.

- 9 या तो तुम मेरी बात मान लो या घर जाओ।  
yaa to tum merii baat maan lo yaa ghar jaao  
Either you agree to what I am saying or you go home.  
10 तुम खाना खाओगी कि नहीं।  
tum khaanaa khaogii ki nahii  
Will you have food or not?

Notice that in 10, we do not even use या *yaa*; that disjunctive function has here been taken over by कि *ki*, normally meaning 'that'. In 7, या *yaa* separates मोहन *mohan* and सोहन *sohan* and makes the subject singular thereby also making the verb singular. In 8, we illustrate the most common use of या *yaa*, particularly in contexts where it is used twice and the meaning comes fairly close to 'either...or'. In 9, या *yaa* is used with तो *to*; this combination is used when you wish to focus on a specific choice in the discourse. As in the case of और *aur*, या *yaa* can also be used disjunctively between nouns, adjectives, adverbs or clauses.

### 32.3 Subordinating conjunctions

Hindi uses a large number of subordinating conjunctions. In some cases, there are near-synonymous conjunctions that can in fact be used interchangeably in many contexts though different speakers will of course make specific context-sensitive/stylistic selections. Thus for the English 'but', Hindi has at least five words, namely, लेकिन *lekin*, मगर *magar*, पर *par*, किन्तु *kintu* and परन्तु *parantu*. Some of these words have other functions also. For example, पर *par*, 'on', as we noticed in Chapter 20, is also used as a postposition with a variety of functions. Some sentences using the Hindi conjunctions for 'but' follow.

- 11 मैं घर जाना चाहता था लेकिन गीता ने जाने नहीं दिया।  
maāi ghar jaanaa caahtaa thaa lekin giitaa ne jaane nahii diyaa  
I wanted to go home but Geeta didn't let me.  
12 उसका भी पिक्चर देखने का मन था मगर कल  
uskaa bhii pikcar dekhne kaa man thaa magar kal  
उसका टेस्ट था।  
uskaa test thaa  
He also wanted to see a movie but he had an exam the following day.



In both 11 and 12, we could interchange लेकिन *lekin* and मगर *magar*; we could also substitute them by पर *par*, किन्तु *kintu* or परन्तु *parantu*.

Several near-synonymous subordinating conjunctions such as जिससे *jisse*, जो *jo* and ताकि *taaki*, 'so that' are used to suggest a contingent event. The use of any of these involves stating a possible condition that would make the activity of the dependent clause possible.

Consider the following sentences:

13 वो जल्दी आ जाये ताकि हम लोग गरम खाना खा लें।  
vo jaldii aa jaaye taaki ham log garam khaanaa khaa lē  
I wish he'd come early so that we can all eat hot food.

14 उन दिनों वह जल्दी आ जाता था ताकि हम समय पर खा लें।  
un dinō vah jaldii aa jaataa thaa taaki ham samay par khaa lē  
Those days he often used to come early so that we could eat on time.

15 मोहन ने ऐसी कौनसी बात कह दी कि तुम इतना नाराज़ हो।  
mohan ne aisii kaunsii baat kah dii ki tum itnaa naaraaz ho  
What did Mohan say that you are so angry?

In 13, the food has yet not been consumed; people (i.e. 'we') are waiting for another person (member of the family possibly, son or husband if the mother is saying this sentence) to arrive. Sentence 15 shows that these conjunctions are often replaced by कि *ki*, 'that'.

Another set of near-synonymous conjunctions introduces the clauses of reasons. These conjunctions include क्योंकि *kyōki*, 'because', चूँकि *cūki*, 'because', 'since', के कारण *ke kaaraN*, 'for the reason' and की वजह से *kii vajah se*, 'because of'. We now give some examples:

16 वह कल जल्दी घर आ गया था क्योंकि उसे पार्टी में जाना था।  
vah kal jaldii ghar aa gayaa thaa kyōki use paarTii  
mē jaanaa thaa

He came home early yesterday because he had to go to a party.

17 चूँकि मोहन का घर पास ही में था इसलिए वह  
cūki mohan kaa ghar paas hii mē thaa isliye vah  
पैदल ही चला गया।  
paidal hii calaa gayaa

Since Mohan's house was close by (therefore) he just walked home.

### 32.4 Conclusion

In this chapter we have briefly introduced conjunctive, disjunctive and subordinating conjunctions.

# Complex sentences

The number of ways in which one can combine two or more sentences in Hindi is very large indeed. We have already discussed some processes of coordination and subordination in Chapter 32. In Chapter 34, we will turn to sentences with relative clauses. In this chapter, we will discuss conditional and counterfactual sentences. We will also briefly talk about clauses of time, reason and desire, and about sentences that explicate the main clause in various ways.

## 33.1 Conditionals

A conditional sentence consists of a condition indicated generally by अगर *agar* or यदि *yadi*, 'if' and a statement of activity or state that might mature if the condition stated in the 'if' clause is met. Consider the following sentences:

- 1 अगर वह बीमार न होती तो पार्टी में जरूर आती।  
agar vah biimaar na hotii to paarTii mē zarur aatii  
If she were not ill, she would have certainly come to the party.
- 2 यदि आप कुछ पूचना चाहते हैं तो अभी पूछ लीजिए।  
yadi aap kuch puuchnaa caahate hāi to abhii pucch liijie  
If you (h) wish to ask anything else, please do so now.
- 3 अगर वह पहले ही मेहनत कर लेता तो फ़ेल ना होता।  
agar vah pahle hii mehnat kar letaa to fel na hotaa  
Had he worked hard earlier, he would not have failed.

- 4 जब तुमने जाने की ठान ही ली है तो मैं क्या कहूँ।  
jab tumne jaane kii Thaan hii lii hai to māi kyaa kahūū  
If you have already decided to go, what should I say?
- 5 यदि मोहन आए तो कह देना कि मैं घर पर नहीं हूँ।  
yadi mohan aae to kah denaa ki māi ghar par nahīi hūū  
If Mohan comes, tell him that I am not at home.
- 6 अगर दीदी समय पर आ जाए तो सब मिलकर पिक्चर देखने चलेंगे।  
agar diidii samay par aa jaaye to sab milkar pikcar dekhne calēge  
If didi (elder sister) comes in time, we will go together to see a movie.

All the verbal forms used in these sentences are already available to us through the WFSs in Chapters 11 and 26. The conditional clause is normally introduced by अगर *agar* or यदि *yadi* but it can also be introduced by words such as जब *jab*, 'when', जो *jo*, 'if' and so on.

The conditional clause always precedes the main clause. The conditional element is regularly paired with तो *to*, 'then' at the beginning of the main clause. What about the nature of the verbal elements that can appear in sentences with conditional clauses? Consider the following table based on sentences 1–6:

### Verbal elements

Conditional clause	Main clause
(1) होती <i>hotii</i>	आती <i>aatii</i>
(2) चाहते हैं <i>caahate hāi</i>	पूछ लीजिए <i>puuch liijie</i>
(3) लेता <i>letaa</i>	होता <i>hotaa</i>
(4) ली है <i>lii hai</i>	कहूँ <i>kahūū</i>
(5) आए <i>aae</i>	हूँ <i>hūū</i>
(6) जाए <i>jaae</i>	चलेंगे <i>calēge</i>

One notices a predominance of imperfective (*Xtaa*, *Xtii*, *Xte*) and subjunctive forms (*Xe*, *Xo*, *Xūū* etc.) in both clauses. However, these are not the only combinations possible; in fact, one can use the past tense and perfective aspect in the conditional.

- 7 अगर वह भाग गया था तो अब वापिस क्यों आया है।  
agar vah bhaag gayaa thaa to ab vaapis kyō aayaa hai  
If he had run away, why has he come back now?

The use of the future tense in the main clause may often indicate that, in case the condition is met, the main clause event or state is inevitable as in 8.

- 8 अगर कहीं से मुझे ग्रांट मिल गई तो मैं यॉर्क  
agar kahī se mujhe grāT mil gaii to mī yaark  
ज़रूर जाऊंगा।  
zarur jaaūgaa  
If I manage to get a grant from somewhere, I will definitely go to York.

The initial conditional word *यदि yadi* / *अगर agar* can often be dropped as in

- 9 वो आए तो बात बने।  
vo aae to baat bane  
If he comes, then we can proceed (in the right direction).

### 33.2 Counterfactuals

English has a well-known construction illustrated in 10.

- 10 If I were rich, I would go to India.

This is a counterfactual sentence. It is a hypothetical situation. The speaker 'I' is not actually rich. Hindi also has a comparable construction. It is marked by the use of the present participle in both clauses. Consider the following sentences:

- 11 अगर मां घर में होती तो यह सब नहीं होता।  
agar mā ghar mē hotii to yah sab nahī hotaa  
If mother were at home, all this wouldn't have happened.
- 12 अच्छा होता तुम आते।  
acchaa hotaa tum aate  
If you had come, it would have been nice.

- 13 मेरे पास वह किताब होती तो मैं तमहें अभी दे देता।  
mere paas vah kitaab hotii to mī tumhē abhii de detaa  
If I had that book, I would give it to you right away.

Notice that in 13, not only the conditional *अगर agar* is omitted but even the order of clause has been reversed. This helps to focus attention on the desired state or event. In 14, we notice how the main clause has been fronted and the counterfactual conditional appears in second place.

- 14 मुसीबतें और बढ़ जाती अगर बच्चे भी साथ आते।  
musiibatē aur baRh jaatii agar bacce bhii saath aate  
Our miseries would have multiplied, had the children also come with us.

There are some other ways of indicating hypothetical situations in complex sentences. Most of these sentences tend to use *कि ki* as a joining element. Consider the following sentences:

- 15 मैं चाहता हूँ कि आप मेरे घर आएँ।  
mī caahtaa hū ki aap mere ghar aā  
I wish that you would come to my place.
- 16 मैं नहीं चाहता कि आप सीता के साथ दोस्ती करें।  
mī nahī caahtaa ki aap siitaa ke saath dostii karē  
I don't want you to be friendly with Sita.

### 33.3 Some other complex constructions

Several other connectors are used to join two or more sentences. These include *फिर भी phir bhii*, 'even then', *जहां तक jahā tak*, 'so far', *जो कुछ-वह jo kuch-vah*, 'whatever-that' and so on. The following sentences illustrate their use:

- 17 जहां तक मेरा सवाल है मैं आपसे सहमत नहीं।  
jahā tak meraa savaal hai mī aapse sahamat nahī  
So far as I am concerned, I don't agree with you.

18 जो कुछ भी मेरे पास था वह मैंने आपको दे दिया।  
jo kuch bhii mere paas thaa vah maa'ne aapko de diyaa  
Whatever little I had, I have given it to you.

19 तुम इतना ऊंचा बोल रहे हो फिर भी मैं  
tum itnaa uũcaa bol rahe ho phir bhii maa'ne  
तुम्हारी बात सुन रहा हूँ।  
tumhaarī baat sun rahaa hūũ  
Even though you are talking so loudly, I am still listening to you.

There are complex sentences which involve a clause of place, time or manner.

20 जब भी तुम उन्हें देखो, भाग जाना।  
jab bhii tum unhe dekho, bhaag jaanaa  
Whenever you see him, run away.

21 जहाँ इस वक्त तुम खड़े हो वहाँ कभी एक किला था।  
jahaa' is vakt tum khaRe ho vaha' kabhii ek kilaa thaa  
There was once a fort where you are standing now.

22 जितनी धीमी गति से तुम चल रही हो हम कभी  
jitnii dhiimii gati se tum cal rahii ho ham kabhii  
घर नहीं पहुँचेंगे।  
ghar nahii pahũcẽge  
We will never reach home given the slow pace at which you are walking.

### 33.4 Conclusion

In this chapter we have dealt with complex sentences involving conditionals, counterfactuals and some other connectors which help to form complex sentences in Hindi.

## Relative clauses

One of the most important subordinate clauses is the relative clause. It is attached to a noun in a complex sentence. It either identifies the noun or gives us some additional information about the noun. In Hindi, as in many other languages, relative clauses are introduced by relative pronouns which may appear singly or in pairs. In English, the function of relative pronouns is performed by question words such as 'who', 'which', 'when' and 'where' or by 'that'. Consider the following two sentences in English:

- 1 Mohan, who is a teacher, loves to read science fiction.
- 2 Mohan built the house which you see in front of you.

In 1, 'who' is the relative pronoun and the clause 'who is a teacher' provides some additional information about Mohan. 'Mohan loves to read science fiction' is a complete sentence in itself. In 2, the relative pronoun is 'which'. The dependent clause 'which you see in front of you' helps to identify the house Mohan built. The sentence would in fact remain incomplete without this relative clause modifying the noun 'house'. Notice that in English, it would be impossible to manipulate in any way the two clauses as they are. They must appear in the order shown in 1 and 2. The relative clause in both 1 and 2 appears after the noun to which it is attached.

### 34.1 Hindi relative clauses

Let us consider two examples from Hindi comparable to 1 and 2 above.

- 3 मोहन जो एक शिक्षक है बहुत किताबें पढ़ता है।  
mohan jo ek shikshak hai bahut kitaabẽ paRhtaa hai  
Mohan, who is a teacher, reads a lot of books.

- 4 जो घर तुम अपने सामने देख रहे हो वह घर  
jo ghar tum apne saamne dekh rahe ho vah ghar  
मोहन ने बनाया है।  
mohan ne banaayaa hai  
Mohan has built the house which you see in front of you.

The relative pronoun used in both 3 and 4 is जो *jo*, 'that/which/who'. It is this relative pronoun or its variants that are most frequently used in Hindi relative clauses. As in English, in 3, the subordinate relative clause जो एक शिक्षक है *jo ek shikshak hai* provides additional information about the subject noun. In 4, जो *jo* helps to identify the house which is being referred to and this clause is an integral part of the sentences. Unlike English, it is often possible to invert the order of independent and dependent clauses in relativised sentences. For example, 5 is as grammatical as 4:

- 5 वह घर मोहन ने बनाया है जो (घर) तुम  
vah ghar mohan ne banaayaa hai jo (ghar) tum  
अपने सामने देख रहे हो।  
apne saamne dekh rahe ho  
Mohan has built the house that you see in front of you.

From 4 and 5, it is also clear that the relative clause can appear before or after the noun to which it is attached (in this case घर *ghar*, 'house').

### 34.2 Correlatives

Before we turn to a more detailed discussion of जो *jo* and its related forms, we examine the nature of correlative pairs such as जहाँ-वहाँ *jahāā-vahāā*, 'where-there', जब-तब *jab-tab*, 'when-then', तब-जब *tab-jab*, 'then-when', जैसा-वैसा *jaisaa-vaisaa*, 'like this-like that', जिधर-उधर *jidhar-udhar*, 'which side-that side', जितना-उतना *jitnaa-utnaa*, 'this much-that much' and ज्यों-ज्यों - त्यों-त्यों *tyō-tyō - tyō-tyō*, 'when-when - then-then'.

Consider the following sentences:

- 6 मैं जहाँ भी जाता हूँ तुम वहीं चली आती हो।  
māi jahāā bhii jaataa hūū tum vahīī calii aatii ho  
You come wherever I go.

- 7 जब पापा आयेंगे तब तुम्हें पता लगेगा।  
jab paapaa aayēge tab tumhē pataa lagegaa  
You will get an earful (will be set right) when father comes (home).

- 8 तब तुम्हें पता लगेगा जब पापा आयेंगे  
tab tumhē pataa lagegaa jab paapaa aayēge  
You will get an earful (will be set right) when father comes (home).

- 9 जैसा करोगे वैसा भरोगे।  
jaisaa karoge vaisaa bharoge  
You will reap what you sow.

- 10 मैं जिधर जाता हूँ यह कुत्ता उधर ही आ जाता है।  
māi jidhar jaataa hūū yah kuttaa udhar hii aa jaataa hai  
This dog follows me wherever I go.

- 11 जितना प्यार वह होमना को करती है उतना किसी और को नहीं।  
jitnaa pyaar vah homnaa ko kartii hai utnaa kisii aur ko nahīī  
The amount of love she has for Homna, she doesn't have for anyone else.

- 12 ज्यों ज्यों गर्मी बढ़ती गई त्यों त्यों मरने वालों की  
jyō jyō garmii baRhtii gaii tyō tyō marne vaalō kii  
संख्या बढ़ती गई।  
sākhyyaa baRhtii gaii

As the heat increased, so did the number of people who died (of heat stroke).

The clauses involved in sentences 6-12 can be inverted in order. Though there may not be any change in the basic meaning, the order does tend to reflect specific styles and focus, particularly if we subscribe to the principle that what appears first remains salient.

In 6, we notice a correlative pair of place; we get the form वहीं *vahīī*, 'there only' as an emphatic form of वहाँ *vahāā*, 'there'. Sentences 7 and 8, inversions of each other in terms of clause order, concern correlatives of time. Sentence 9 involves manner, 10 direction and space, 11 quantity and 12 degree of two simultaneous activities.



The set of seven correlatives mentioned earlier thus take care of relative clauses of place, manner, time, direction, quantity and degree. But it is the relative pronoun जो *jo* which is most frequently used with persons and things. It is also often paired with वह *vah*, 'he'.

13 जिन लड़कियों को इनाम मिले वे बहुत खुश थीं।  
jin laRkiyō ko inaam mile ve bahut khush thīī

The girls who got prizes were very happy.

14 जिस आदमी को तुमने मारा वह मेरा भाई था।  
jis aadmī ko tumne maaraa vah meraa bhaaii thaa

The man whom you hit was my brother.

15 जिसे बाज़ार चलना हो मेरे साथ चले।  
jise baazaar calnaa ho mere saath cale

Whoever wants to go to the market should come with me.

16 जिन्हें किताबों की ज़रूरत होगी वे खुद आएंगे।  
jinhē kitaabō kī zarurat hogī ve khud aayēge

Those who need books will come on their own.

As already pointed out (Chapter 15), any word in Hindi can be duplicated; full reduplication has a distributive meaning. All the relative pronouns can be duplicated to have the effect of distributive meaning. For example,

17 जिस जिस आदमी को बाज़ार चलना हो मेरे साथ चले।  
jis jis aadmī ko baazaar calnaa ho mere saath cale

All those who want to come to the market should come with me.

18 जहां जहां मच्छर होते हैं वहां वहां मलेरिया  
jahāā jahāā macchar hote hāī vahāā vahāā maleriyaā

फैलता है।  
phailtaa hai

Malaria spreads wherever there are mosquitoes.

### 34.3 Two nouns in a sentence

Sometimes there are two nouns in a sentence. Unless there are clear grammatical hints, we may not be able to tell to which noun the relative clause is attached. For example, in 19

19 किसी ने उस महिला के नौकर को जो गुसलखाने  
kisiī ne us mahilaa ke naukar ko jo gusalkhaane

में कपड़े धो रहा था मारा।  
mē kapRe dho rahaa thaa maaraa

Someone hit that woman's servant who was washing clothes in the bathroom.

It is clear that the relative clause after जो *jo* refers to the नौकर *naukar*, 'servant'. There is grammatical information available on the basis of which we can claim this. नौकर *naukar* is masculine singular and the verb is accordingly marked for these features. The relative clause cannot refer to महिला *mahilaa*, 'woman'. But in a sentence such as 20, it may not be easily clear to establish to which noun the relative clause is attached.

20 किसी ने उस महिला की उस नौकरानी को मारा जो  
kisiī ne us mahilaa kī us naukraanii ko maaraa jo

फ़ोन पर बात कर रही थी।  
fon par baat kar rahī thīī

Somebody hit that/the maid of the woman who was talking on the phone.

The question is: who was talking on the phone? The woman or the maid? In English, the situation is not so complex because gender is not marked in the verb. But in 20, both nouns, महिला *mahilaa*, 'woman' and नौकरानी *naukraanii*, 'maid' and the verb of the relative clause are clearly marked for feminine. So it is not easy to tell who was talking on the phone. The general tendency is to attach the relative clause to the nearest noun; in this case it is नौकरानी *naukraanii*, 'maid'.



### 34.4 Conclusion

I have briefly discussed the nature of relative clauses and relative and correlative pronouns in Hindi. I have also indicated that in sentences where there are two potential nouns, it may not always be easy to decide to which noun the relative clause may get attached. In the next chapter, we will talk about participles and see how they are related to relative clauses.

## Infinitive and participles

The relationship between the non-honorific second person imperative verbal form on the one hand and the infinitive (WFS 11.1) and the perfect (WFSs 11.2 and 11.3) and imperfect (WFSs 11.8–11.10) participles on the other has already been discussed in Chapter 11. In this chapter I examine their formal and functional aspects in greater detail.

### 35.1 The infinitive

As noticed in WFS 11.1, the infinitive belongs to the group adhering to the  $X \leftrightarrow Xnaa$  relationship. Functioning as a noun, it belongs to the *-aa* ending masculine nouns, for example, कमरा *kamraa*, 'room' (see Section 7.4) and can enter into comparable nominative and oblique singular forms. Consider the following sentences:

- 1 भागना            सेहत    के    लिए    बहुत    अच्छा    है।  
bhaagnaa    sehat    ke    liye    bahut    acchaa    hai  
Running is very good for health.
- 2 बोलने    की    तमीज़    सीखो।  
bolne    kii    tamiiz    siikho  
Learn how to talk. (Don't talk in an uncivilised way.)
- 3 अभी    तो    गीता    को    होमना    को    नहलाना    है।  
abhi    to    giitaa    ko    homnaa    ko    nahlaanaa    hai  
Geeta has still to bathe Homna.

- 4 पिताजी तुम्हारी बात माननेवाले नहीं हैं।  
pitaajii tumhaarī baat maannevaale nahī hāī  
Father is not likely to agree to your proposal.
- 5 बन्दर दिखे तो भागना मत।  
bandar dikhe to bhaagnaa mat  
If you see a monkey, don't start running.
- 6 तुम जयपुर में रोहित से जरूर मिलना।  
tum jaypur mē rohit se zarur milnaa  
You must meet Rohit in Jaipur.
- 7 आपको मेरे बोलने पर कोई आपत्ति हो तो कहिए।  
aapko mere bolne par koi aapatti ho to kahiye  
If you have any objection to my speaking, please say so.
- 8 सुधा को अपना घर बेचना पड़ा।  
sudhaa ko apnaa ghar bechnaa paRaa  
Sudha had to sell her house.
- 9 मोहन के जाने का समय होने लगा।  
mohan ke jaane kaa samay hone lagaa  
It is about time for Mohan to leave.

It is interesting to note that most of the English translations also show either the use of the infinitive or the gerundive. The form of the infinitive is either *Xnaa* or *Xne*.

In 1, the infinitive form भागना *bhaagnaa*, 'running' has been used like any other noun, the predicative adjective अच्छा *acchaa*, 'good' agrees with it and so does the verb होना *hona*, 'to be'. In 2, it is followed by a postposition की *kii*, 'of' and therefore बोलने *bolne* is in the oblique form. It also indicates how the infinitive can be used where strong displeasure is to be indicated. In 5, it has been used as a verb indicating warning to behave in a certain way in potentially threatening situations. As in 4, the oblique infinitive can be combined with *-vaalaa* to get माननेवाले *maannevaale*, 'likely to agree' (person). In 6 also the infinitive is the only verb suggesting strong advice and recommendation. Sentences 7 and 9 show that if the subject of the infinitive is present, it will be in the

oblique form when followed by a postposition: मेरे *mere* in 7 and मोहन के *mohan ke* in 9.

In 9, it combines with the verb लगना *lagnaa*, 'to get involved' and this combination suggests immediacy. In 8, the infinitive is combined with पड़ना *paRnaa*, 'has to' and suggests helplessness.

### 35.2 Present participle

Both the present and perfect participles can be used in a variety of ways functioning primarily as adjectives and adverbs. In certain contexts, they can also function as nouns. The following sentences (except 12) illustrate the use of the present participle:

- 10 रजनी को हंसते हुए लोग ही अच्छे लगते हैं।  
rajnii ko hāste hue log hii acche lagte hāī  
Rajni likes only laughing people.
- 11 गर्मी से मरते हुए लोगों को कोई सहायता नहीं मिली।  
garmii se marte hue logō ko koi sahaaytaa nahī milii  
People who were dying of heat did not receive any help.
- 12 जो लोग गर्मी से मर रहे थे उन्हें कोई सहायता नहीं मिली।  
jo log garmii se mar rahe the unhē koi sahaaytaa nahī milii  
Those people who were dying of heat did not receive any help.
- 13 ज्योति घर पहुंचते ही बीमार पड़ी।  
jyoti ghar pahūcte hii biimaar paRii  
Jyoti fell ill as soon as she arrived home.
- 14 मरतों को और मत मारो।  
martō ko aur mat maaro  
Don't inflict more pain on those who are already suffering.

In 10, the present participle हंसते हुए *hāste hue*, 'laughing', is plural in form because the following noun लोग *log*, 'people' is plural; it functions

like an adjective and agrees with the following noun in gender and number. In 13, the participle performs an adverbial function, and is combined with the emphatic *ही hii* (Chapter 21); *पहुँचते ही pahūchte hii*, 'the moment (she) arrived' works like an adverb of time. In 14, the present participle shows up as a plural noun and *मरता martaa*, 'dying' functions like any *-aa* ending noun such as *लड़का laRkaa*, 'boy'. Since it is followed by a postposition, it is in the oblique plural form. As in 10, *मरते हुए marte hue*, 'dying' functions like an adjective. However, 11 and 12 show how sentences using the present participle are related to sentences using relative clauses (Chapter 34). Thus

जो लोग गर्मी से मर रहे थे  
jo log garmii se mar rahe the  
people who were dying of heat

and

गर्मी से मरते हुए लोग।  
garmii se marte hue log  
Literally: dying from heat people.

are comparable in meaning even though they are so different in form.

Like any other Hindi word, the present participle can also be duplicated and used to intensify its adjectival or adverbial role. Consider the following sentences:

15 सीमा को इस स्कूल में पढ़ाते हुए बीस साल हो गये।  
siimaa ko is skuul mē paRhaate hue biis saal ho gaye  
Sima has been teaching in this school for twenty years.

16 सीमा को इस स्कूल में पढ़ाते पढ़ाते बीस साल  
siimaa ko is skuul mē paRhaate paRhaate biis saal  
हो गये।  
ho gaye  
Sima has been teaching in this school for twenty years.

17 लिखते लिखते मेरे हाथ थक गये हैं।  
likhte likhte mere haath thak gaye hāi  
My hands are hurting because of writing continuously.

18 सीता रोते रोते थक गई लेकिन उसकी सास कपड़े धोती रही।  
sitaa rote rote thak gaii lekin uskii saas kapRe dhotii rahii  
Sita got tired of crying but her mother-in-law continued washing clothes.

Though 15 and 16 have identical meanings, 16 might show continuity and boredom more effectively. In 17, repetition of the participle *लिखते लिखते likhte likhte* is causally related to the 'pain in my hands'. In 18, the activities of crying and washing are simultaneous.

In all the above examples, the present participle form *Xte* has been used; it is not difficult to have similar examples with *Xtaa* and *Xtii* forms as in:

भागता हुआ लड़का  
bhaagtaa huaa laRkaa  
running boy

भागती हुई लड़की  
bhaagtii huii laRkii  
running girl

### 35.3 Past participle

In Chapter 11, we noted that WFSs for the past participles in *Xii*, *Xaa* and *Xe* are available in WFSs 11.4, 11.5 and 11.8 respectively. As in the case of the present participle, the past participle can also have adjectival and adverbial functions. Consider the following sentences:

19 समाज में पढ़ी हुई लड़की की सब तारीफ करते हैं।  
samaaj mē paRhiī huii laRkii kii sab taariif karte hāi  
Everyone praises an educated girl in society.

20 घर से भागा हुआ नौकर किसी काम का नहीं।  
ghar se bhaagaa huaa naukar kisii kaam kaa nahīī  
A servant who ran away from home is of no use.

21 जले हुए चिरागों से सारा शहर जगमगा उठा था।  
jale hue ciraagō se saaraa shahar jagmagaa uThaa thaa  
The whole city was glittering with the light of lamps.

In all these three sentences, the past participle along with an appropriate form of *हो* *ho*, 'be' functions as an adjective. In 19, *पढ़ी हुई* *paRhi huii*, 'educated' modifies the feminine singular *लड़की* *laRkii*, 'girl' (Xii form); in 20, the following noun *नौकर* *naukar* 'servant' is masculine singular and is modified accordingly by *भागा हुआ* *bhaagaa huaa*, 'one who has run away' (Xaa form) and in 21, *चिरागों* *ciraagō*, 'lamps' is masculine oblique plural; so is the past participle modifier *जले हुए* *jale hue*, 'burning' (Xe form). Each one of the above sentences could be related to a corresponding sentence with a relative clause. We have 22 corresponding to 19:

22 समाज में जो लड़की पढ़ी हुई होती है, सब लोग  
samaaj mē jo laRkii paRhi hui hotii hai, sab log  
उसकी तारीफ करते हैं।  
uskii taariif karte hāī

A girl who is educated in society is praised by all.

Sentences like 22, as already discussed in Chapter 34, must find a way in which it is clear that the noun referred to in both the clauses is identical. In 22, *उसकी* *uskii*, 'her' stands for *लड़की* *laRkii*, 'girl' in the relative clause.

The past participle can also be used with adverbial force as in

23 मैं तो यहाँ लेटे लेटे बोर हो गई।  
māī to yahāā leTe leTe bor ho gaiī  
I have got bored lying here (all the time).

24 तुम थैला हाथ में उठाए किधर को चल दिए।  
tum thailaa haath mē uThaae kidhar ko cal die  
Where are you off to, carrying a bag?

A past participle can be duplicated as in 23 to add an extra emphasis to the action or state being described; in 24, *थैला हाथ में उठाए* *thailaa haath mē uThaae*, 'carrying a bag in one's hands' functions as an adverb of manner.

### 35.4 Conclusion

In this chapter, we discussed the form and functions of the infinitive, and present and past participles. With this chapter we conclude Part VI of the book. In Part VII, we will undertake an examination of the sounds and script of Hindi.

Part VII

## *Sounds and script*

## Hindi sounds and writing system: vowels

Hindi is currently written in the *Devanaagarii* (sometimes called the *naagarii*) alphabet. This was not always the case. Earlier Hindi and its varieties were also written in the *Kaithii*, *Mahaajani*, Perso-Arabic and *Shaardaa* scripts. Until the first few decades of the twentieth century, it was common for both educated people and literary scholars to write in both the Perso-Arabic and *Devanaagarii* scripts. Since India's independence in 1947, a variety of efforts have been made to ensure that people use only the *Devanaagarii* script. According to Article 343(1) of the Constitution of India, 'the official language of the Union shall be Hindi in Devanagri script'. Article 351 provides: 'It shall be the duty of the Union to promote the spread of Hindi language, to develop it so that it may serve as a medium of expression for all the elements of the composite culture of India...'

A series of efforts have been made to standardise the *Devanaagarii* alphabet and writing system for representing different Hindi sounds since the 1960s. It was in 1966 that the Ministry of Education of the Government of India published *maanak devanaagarii varNmaalaa*, that is, the Standard Devanagri Alphabet; in 1967 a booklet called *hindii vartnii kaa maanakiikaraN* (Standardisation of the Hindi Alphabet) was published and in the year 1989 the Central Hindi Directorate published *devanaagarii lipii tathaa hindii vartnii kaa maanakiikaraN*, that is, a booklet called the 'Standardisation of the Hindi Writing System and the Hindi Alphabet'. The 1989 booklet also included certain modifications to the existing writing system; it noted, with regret, variable orthographic representations in the case of certain sounds and recommended specific symbols that should be uniformly used. It in fact went to the extent of insisting on the method and direction that should be adopted in writing a given letter. Though I will introduce readers to the standard symbols suggested by the Government of India, I will also indicate wherever necessary variable orthographic representations. I also feel that different writers adopt different ways of writing the same symbol, even though most people easily recognise the end product



without making any mistakes. I will therefore not insist on the kind of rigidity proposed by the Central Hindi Directorate in writing a given alphabet.

Though it is true that to a great extent the Hindi writing system is phonetic, that is, most of the time you write what you speak, it is important to understand that when you look at the writing system as a whole it is fairly complex. In addition to several other properties which we will discuss presently, this system, as already pointed out, is not linear but multidimensional. We also notice that, depending on the environment in which it appears, the same sound may be variably represented.

### 36.1 Vowels

There are 10 short and long vowel sounds in Hindi (some who include the Sanskrit ऋ *r* as a vowel sound claim that there are 11; we will soon return to this issue). Each alphabet representing the vocalic sounds has both a full form and an alternative short form called मात्रा *maatras* (literally, 'quantity'). The full form is used at the beginning of words or when vowel sounds appear in a sequence; the alternative short form is used when the vowel sound appears after a consonant. The full forms of the vowel alphabet are used in a finite set of words. For example very few words are formed with full vowel letters like ए ऐ ओ or औ (see in the following sections). But their corresponding short मात्रा *maatras* representations are used all the time to form words.

### 36.2 The vowel अ a

Let us consider the first letter of the Hindi alphabet. It is अ *a*. When it appears at the beginning of a word as in अब *ab*, 'now' or अन्तर *antar*, 'difference', it appears, as shown here, in its full form. It does not have an alternative *maatras* representation but it is assumed to be an inherent part of the consonantal alphabet when they appear in full form in non-initial position. For example, examine the following pair:

राम raam, Ram (a name)

मरा maraa, died

Notice that the symbol म is the same at the beginning and the end of these two words. But in the case of राम where it appears at the end of the word, it has the value *m* only, while in the case of मरा where it appears word-initially, the value of म is actually *ma*. The म of मरा then has an inherent अ *a* in it. In fact, it has been suggested that the vertical bar

in most consonants is an unmarked secondary representation of the inherent अ *a*. This अ sound is not pronounced when consonants appear at the end of words as in the case of राम *raam*. There are a few other situations too where the inherent अ is not pronounced in polysyllabic words even though orthographically it is visible. In words such as कमल *kamal*, 'lotus', सफ़र *safar*, 'journey', विगत *vigat*, 'past' and so on where the last letter can have only an *a* sound (not to be pronounced as discussed earlier), the second letter does have the *a* sound. Thus *ma*, *fa* and *ga* are pronounced with the inherent अ *a*. But if the last consonant ends with any other vowel sound, the second syllable loses its inherent अ *a*. For example, in words like झगड़ा *jhagRaa*, 'quarrel', गिरता *girtaa*, 'falling', कुर्सी *kursii*, 'chair', पालतू *paaltuu*, 'domesticated', बालको *baalko*, 'Boys!' and so on, the second consonant has a full orthographic representation. But the inherent अ *a* of these graphemes is not to be pronounced.

### 36.3 Other vowels

As in the case of other languages, the oral cavity is kept open for the production of vowel sounds so that there is a free flow of the air stream. Vowel sounds as opposed to consonantal sounds can normally have a longer duration. You can produce ई *ii* for a long time but not a consonant like, say, क *k* for a long time. In the production of vowel sounds, the vocal chords generally vibrate. The vibration of the vocal chords causes the phenomenon technically known as voicing. All vowel sounds are in principle voiced though some languages do have unvoiced vowels. We will try to examine the articulation of Hindi vowel sounds in terms of three features. First the vertical position of the tongue according to which the opening of the mouth can be divided into at least three categories: High, Middle and Low. The second feature refers to the horizontal position of the tongue. Just as vertically, the tongue can be moved up and down, horizontally, it can be moved backward and forward. Horizontally also we can broadly distinguish three areas: Front, Central and Back. The third feature concerns the position of the lips. They can also have three shapes: Neutral, Spread and Rounded. We now list all the significant vowel sounds and their graphic representation in the following paragraphs.

अ *a* as in the Hindi अब *ab*, 'now' is a short vowel and is quite close to the vowel sound at the beginning of English words such as 'ago', 'about', 'abroad' and so on. It is articulated in the middle region of the mouth with the tongue slightly raised from its normal position of lying flat in the mouth. You raise the tongue to this position as you get ready to speak. The lips are in a neutral position. As already pointed out, this vowel does not have a shorter form.

आ *aa* as in आज *aaj*, 'today' is a long vowel and is similar to the vowel sound in the English words like 'last', 'fast', 'farm' and so on. It is produced in the low back region of the mouth; the lips are spread. The shorter *maatraa* representation for this vowel sound is a straight vertical line ॠ attached after the consonants. For example, in the word काला *kaalaa*, 'black', the two straight lines represent the long *aa* sound.

इ *i* as in इस *is*, 'this' is a short vowel similar to the vowel sound in English words like 'it', 'sit', 'kit', 'fit' and so on. It is pronounced in the high front region of the mouth with lips spread. The *maatraa* representation for this vowel sound is ॡ which is attached before a consonant as in कितना *kitnaa*, 'how much'. Note that the vowel sound, though orthographically represented before the consonant, is actually pronounced after it.

ई *ii* as in ईसा *iisaa* 'Christ' is a long vowel quite close to the vowel sound in English words like 'seat', 'meat', 'deed', 'treat' and so on. It is produced in the high front region, the tongue being slightly higher and more tense than in the case of इ *i*. The lips are spread. The *maatraa* representation for this vowel sound is ॢ which is attached as usual after a consonant as in कीमत *kiimat*, 'price'.

उ *u* as in उपज *upaj*, 'produce' is a short vowel quite close to the vowel sound in English words like 'book', 'could', 'foot', 'put' and so on. It is a high back vowel; the lips are rounded. The *maatraa* representation for this vowel sound is ॣ which is attached below a consonant as in कुल *kul*, 'total'.

ऊ *uu* as in ऊपर *uupar*, 'above' is a long vowel quite close to the vowel sound in English words like 'food', 'move', 'rude' and so on. It is also a high back vowel; the lips are rounded. As compared to the short *u*, the tongue is tense in the production of *uu*. The *maatraa* representation for this vowel sound is । which is attached below a consonant as in कूड़ा *kuuRaa*, 'rubbish'.

ए *e* as in एक *ek* 'one' is a short vowel quite close to the vowel sound in English words like 'set', 'head', 'bed' and so on. It is produced in the middle region of the mouth; the horizontal position of the tongue is towards the front area. The lips are spread. The *maatraa* representation for this vowel sound is ॥ which is placed above a consonant as in केवल *keval*, 'only'.

ऐ *ai* as in ऐसा *aisaa*, 'of this sort' is phonetically [æ] in most standard varieties of Hindi and is pronounced as a simple vowel, quite close to the vowel sound in English words like 'sat', 'cat', 'mat' and so on. In some varieties, particularly Eastern Hindi, it has a diphthongal pronunciation [ai] as in the English words 'time', 'fine', 'shine' and so on. The *maatraa* representation for this vowel sound is ० which is placed above a consonant as in कैसा *kaisaa*, 'of what kind'.

As already pointed out, the full forms of the vowel alphabet appear in a limited number of words. For example, the ones you are most likely

to encounter with full ऐ *ai* include ऐसा *aisaa*, 'of this sort' and its variants ऐसी *aisii*, ऐसे *aise* and ऐसों *aisō* and a few words like ऐनक *ainak*, 'spectacles' and ऐतिहासिक *aitihaasik*, 'historical'.

ओ *o* as in ओस *os*, 'dew' is a short vowel produced in the middle region with the tongue pulled back from its normal position. It sounds quite close to the way in which Indians pronounce the vowels in English words like 'goat', 'home', 'soap' and so on. In standard British English, these words will generally have a diphthong. The *maatraa* representation for this vowel sound is १ which is attached partly after and partly above a consonant as in रोकना *roknaa*, 'to stop'.

औ *au* as in और *aur*, 'and' is a short vowel produced in the lower region of the mouth (i.e. the mouth is fairly open) with the tongue pulled back from its normal position. Phonetically this vowel is a single sound in most standard varieties of Hindi; it is close to the [ɔ] sound in English words like 'caught', 'saw', 'talk' and so on. The *maatraa* representation for this vowel sound is २ which is attached partly after and partly above a consonant as in कौन *kaun*, 'who'.

ऋ [ɾ] is traditionally included in the vowel alphabet of Hindi grammar. Even the latest works on grammar continue this tradition. It is true that in Sanskrit, it was a vocalic sound. But in Hindi, it must now be regarded as representing a combination of a consonantal and vocalic sound, that is, *r* and *i*. Most people pronounce it as रि, that is, *ri*. Some in fact even write it as रि. In any case, the number of common words in Hindi which involve the use of this letter at the beginning of a word does not exceed four or five. Borrowed from Sanskrit, these words include ऋण *riN* (Sanskrit *ṛN*), 'debt', ऋतु *ritu* (Sanskrit *ṛtu*), 'season', ऋषि *rishi* (Sanskrit *ṛSi*), 'sage' and ऋषभ *rishabh* (Sanskrit *ṛSabh*), 'bull'. The *maatraa* representation for this letter is ॢ which is attached below a consonant as in कृपा *kripaa* (Sanskrit *kṛpaa*), 'grace', 'favour'. It is important to know how these words are written. These are the shapes that regularly appear in printed literature. But it is equally important to appreciate the fact that Sanskrit vocalic pronunciation is no longer in use.

All the vowel sounds also have their nasalised counterparts. We will discuss these in the chapter on Nasals and Nasalisation.

# Consonantal sounds

Most scholars agree that Hindi has a very rich and highly well-organised set of consonantal sounds. It is claimed that Hindi has 40 consonantal sounds of which 35 are inherited from Sanskrit, and 5 borrowed from languages other than Sanskrit. The consonantal sounds are represented as syllables (with their inherent vowel अ *a*) in the consonantal alphabet charts of Hindi grammars. Some educated and careful speakers of Hindi-Urdu might use all 40 consonantal sounds in their speech but most people use only 31. Twenty-five of these consonants were very elegantly and insightfully organised very early in the Indian grammatical tradition in terms of five places of articulation, and three features of aspiration, voicing and nasality (see the following section). We will first discuss these 25 consonants and then return to a discussion of the remaining 15 consonantal sounds and their orthographic representation.

## 37.1 Classificatory features

### 37.1.1 Manner of articulation

All 25 consonants we discuss in this section can be described as stop sounds, that is, all of them involve a complete closure of the airstream in the oral cavity. Thus if we wish to produce the Hindi प *p* (remember unless it appears in the final position, the value of this letter is really पा), we need to completely stop the flow of the air stream for a moment at the lips; the lips are completely closed and then suddenly opened to get a sound like *p*. These 25 sounds are thus distinguished from all the remaining consonantal and vocalic sounds of Hindi in terms of their manner of articulation; the manner of articulation for these 25 stop sounds involves a complete closure of the airstream at some point in the oral cavity.

### 37.1.2 Place of articulation

As already pointed out, this closure of the airstream can be made at five different points in the oral cavity. In the case of Hindi, the tradition is to start from the velum upward until we reach the lips. The tongue is an extremely versatile organ and is capable of making strong contact at different points in the oral cavity. The five places of articulation are velar, palatal, retroflex, dental and bilabial.

### 37.1.3 Aspiration

This is often described as an extra puff of air. For example, you hear this in the standard British pronunciation of the initial consonants of words like 'pin', 'pen', 'ten' and 'cat'. In Hindi, this feature is responsible for distinguishing sounds like प *p* and फ *ph*. In English, this feature of aspiration is not so significant as it does not help to differentiate one word from another. But in Hindi, it is an important difference. It can be the only feature distinguishing a pair of words, for example, फल *pal*, 'moment' and फल *phal*, 'fruit'.

### 37.1.4 Voicing

The phenomenon of voicing concerns the state of vocal chords while we are speaking. All other things being equal, the absence or presence of vibration in the vocal chords (i.e. 'voicing') can make highly significant differences in pairs of words. For example, consider the English pair 'pin' and 'bin'. These two words refer to two completely different objects in our lives. Notice that *-in* is common to both of them. They are different because *p* and *b* are different. Both these sounds are bilabial stops but they differ in the feature of voicing. In the case of *p*, the vocal chords are not vibrating (it is voiceless); in the case of *b*, they are vibrating (it is voiced).

### 37.1.5 Nasality

The effect of nasality is produced by lowering the velum (or soft palate) in such a way that the air is simultaneously released through the mouth and nose. This is the only feature that distinguishes *b* from *m* as in बाबा *baabaa*, 'grandfather' and मामा *maamaa*, 'maternal uncle'.

## 37.2 Stop consonants and nasals

The following table lists the 25 stop and nasal consonants of Hindi in terms of the features discussed earlier. These are often referred



to in terms of वर्ग *varga*, 'class' based on the place of articulation. Thus the velar series whose first consonant is क *k* is referred to as *k-varga*, that is, the sounds in the *k*-class. It will soon become clear that the concept of *varga* is useful in formulating some rules of Hindi pronunciation.

	Voiceless		Voiced		Nasals
	Non-aspirated	Aspirated	Non-aspirated	Aspirated	Voiced
Velar	क <i>k</i>	ख <i>kh</i>	ग <i>g</i>	घ <i>gh</i>	ङ <i>ṅ</i>
Palatal	च <i>c</i>	छ <i>ch</i>	ज <i>j</i>	झ <i>jh</i>	ञ <i>ṇ</i>
Retroflex	ट <i>T</i>	ठ <i>Th</i>	ड <i>D</i>	ढ <i>Dh</i>	ण <i>N</i>
Dental	त <i>t</i>	थ <i>th</i>	द <i>d</i>	ध <i>dh</i>	न <i>n</i>
Bilabial	प <i>p</i>	फ <i>ph</i>	ब <i>b</i>	भ <i>bh</i>	म <i>m</i>

We can thus describe क *k* as a voiceless non-aspirated velar stop. Each of the 25 consonants listed in the table can similarly be described in terms of the classificatory features we talked about earlier. The voiceless aspirated series involves the aspiration of the corresponding non-aspirated consonants. Some studies have shown that in the case of voiced aspirated consonants, a different kind of mechanism is involved. But for our purposes, these classifications will do.

The small set of minimal pairs (pairs of words that differ only in one sound and have different meanings) that follows should be enough to show that the sounds listed in the table are significant sounds of Hindi: काल *kaal*, 'time', खाल *khaal*, 'skin'; दाल *daal*, 'pulses'; गाल *gaal*, 'cheeks'; गिन *gin*, 'count', घिन *ghin*, 'aversion'; कल *kal*, 'tomorrow/yesterday', चल *cal*, 'walk'; चील *ciil*, 'eagle', छील *chiil*, 'peel'; छाल *chaal*, 'bark (of a tree)', जाल *jaal*, 'net'; जाग *jaag*, 'get up', झाग *jhaag*, 'foam'; टाल *Taal*, 'postpone', डाल *Daal*, 'put in'; टप्पा *Tappa*, 'folk song', ठप्पा *Thappa*, 'stamp'; ताली *taalii*, 'clap', थाली *thalii*, 'metal dish'; दान *daan*, 'charity', धान *dhaan*, 'paddy'; पल *pal*, 'moment', बल *bal*, 'strength'; फल *phal*, 'fruit', दल *dal*, 'party'; बीस *biis*, 'twenty', तीस *tiis*, 'thirty'; and भाई *bhaaii*, 'brother', माई *maaii*, 'mother'. This list could be much longer. It is simply meant to illustrate that all 25 consonantal sounds mentioned are significant. They distinguish one word from another.

### 37.3 Other consonants

Four consonants generally listed together in the Hindi syllabic alphabet are: य *y*, र *r*, ल *l* and व *v*. All of them are approximants in that they do

not involve complete closure of the oral cavity. य as in यात्रा *yaatraa*, 'journey' is a palatal approximant (quite similar to the English 'y') in which the sides of the tongue touch the upper teeth and there is a free flow of air in the middle groove; lips are generally neutral anticipating the shape required for the following vowel sound. व as in वायु *vaayu*, 'wind' is a labio-dental sound in which the lower lip mildly touches the upper teeth; it is very different from the English 'v' as in 'van' or 'very' where one hears a distinct friction in the articulation of the initial sound. ल as in लाना *laanaa*, 'to bring' is a lateral approximant in which the tip of the tongue touches the upper teeth ridge or front part of the hard palate allowing the air to escape from both sides along the borders of the tongue. र as in रात *raat*, 'night' is produced by a tap of the tongue against the upper teeth ridge.

Then we have three voiceless sibilants (fricative sounds in which the tip or blade of the tongue is raised near the roof of the mouth and the air is pushed past the tongue to produce hissing 's'-like sounds): a dental स *s*, a palatal श *sh* and a retroflex ष *S*. Since none of these involves complete closure of the oral cavity at any point, one always hears some friction when these sounds are produced. All three are voiceless sibilant fricatives. The dental स *s* as in सात *saat*, 'seven' is produced with the blade of the tongue mildly touching the teeth ridge and the rims of the tongue making a light contact with the upper side teeth. A similar mechanism is involved in the production of श *sh* as in शान्ति *shaanti*, 'peace' except that the blade of the tongue now touches the hard palate. In the case of retroflex sibilant ष *S* as in वर्षा *varSaa*, 'rain', the tip of the tongue is slightly curled back.

We have already introduced 32 consonants. The remaining three include the voiced glottal fricative ह *h* as in हम *ham*, 'we' and the two retroflex flaps ड *R* as in लड़का *laRkaa*, 'boy' and ढ *Rh* as in बढ़ना *baRhnaa*, 'to grow'. The two flaps are produced by curling the tongue backwards as in the case of ट-वर्ग (T-series) but without a firm contact against the roof of the mouth. The tongue curls back and flaps unto the roof of the mouth on its way to the space below the lower teeth. ड *R* is non-aspirated and ढ *Rh* is aspirated. In some words from Sanskrit, one may also come across *visarga*, denoting voiced aspiration and orthographically represented by the colon sign : as in अतः *atah*, 'hence' and प्रायः *praayah*, 'generally'.

### 37.4 Consonants on their way out

There are at least five consonants which were perhaps an integral part of Hindi speech and writing but are now neither spoken nor written often. In fact, these consonantal sounds owe their origin to Perso-Arabic sources. They were almost eliminated from the Hindi writing system

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Bilabial	प <i>p</i>	फ <i>ph</i>	ब <i>b</i>	भ <i>bh</i>	म <i>m</i>

We can thus describe क *k* as a voiceless non-aspirated velar stop. Each of the 25 consonants listed in the table can similarly be described in terms of the classificatory features we talked about earlier. The voiceless aspirated series involves the aspiration of the corresponding non-aspirated consonants. Some studies have shown that in the case of voiced aspirated consonants, a different kind of mechanism is involved. But for our purposes, these classifications will do.

The small set of minimal pairs (pairs of words that differ only in one sound and have different meanings) that follows should be enough to show that the sounds listed in the table are significant sounds of Hindi: काल *kaal*, 'time', खाल *khaal*, 'skin'; दाल *daal*, 'pulses', गाल *gaal*, 'cheeks'; गिन *gin*, 'count', घिन *ghin*, 'aversion'; कल *kal*, 'tomorrow/yesterday', चल *cal*, 'walk'; चील *ciil*, 'eagle', छील *chiil*, 'peel'; छाल *chaal*, 'bark (of a tree)', जाल *jaal*, 'net'; जाग *jaag*, 'get up', झाग *jhaag*, 'foam'; टाल *Taal*, 'postpone', डाल *Daal*, 'put in'; टप्पा *Tappa*, 'folk song', ठप्पा *Thappa*, 'stamp'; ताली *taalii*, 'clap', थाली *thaalii*, 'metal dish'; दान *daan*, 'charity', धान *dhaan*, 'paddy'; पल *pal*, 'moment', बल *bal*, 'strength'; फल *phal*, 'fruit', दल *dal*, 'party'; बीस *biis*, 'twenty', तीस *tiis*, 'thirty'; and भाई *bhaaii*, 'brother', माई *maaii*, 'mother'. This list could be much longer. It is simply meant to illustrate that all 25 consonantal sounds mentioned are significant. They distinguish one word from another.

### 37.3 Other consonants

Four consonants generally listed together in the Hindi syllabic alphabet are: य *y*, र *r*, ल *l* and व *v*. All of them are approximants in that they do

not involve complete closure of the oral cavity. य as in यात्रा *yaatraa*, 'journey' is a palatal approximant (quite similar to the English 'y' in which the sides of the tongue touch the upper teeth and there is a free flow of air in the middle groove; lips are generally neutral anticipating the shape required for the following vowel sound. व as in वायु *vaayu*, 'wind' is a labio-dental sound in which the lower lip mildly touches the upper teeth; it is very different from the English 'v' as in 'van' or 'very' where one hears a distinct friction in the articulation of the initial sound. ल as in लाना *laanaa*, 'to bring' is a lateral approximant in which the tip of the tongue touches the upper teeth ridge or front part of the hard palate allowing the air to escape from both sides along the borders of the tongue. र as in रात *raat*, 'night' is produced by a tap of the tongue against the upper teeth ridge.

Then we have three voiceless sibilants (fricative sounds in which the tip or blade of the tongue is raised near the roof of the mouth and the air is pushed past the tongue to produce hissing 's'-like sounds): a dental स *s*, a palatal श *sh* and a retroflex ष *S*. Since none of these involves complete closure of the oral cavity at any point, one always hears some friction when these sounds are produced. All three are voiceless sibilant fricatives. The dental स *s* as in सात *saat*, 'seven' is produced with the blade of the tongue mildly touching the teeth ridge and the rims of the tongue making a light contact with the upper side teeth. A similar mechanism is involved in the production of श *sh* as in शान्ति *shaanti*, 'peace' except that the blade of the tongue now touches the hard palate. In the case of retroflex sibilant ष *S* as in वर्षा *varSaa*, 'rain', the tip of the tongue is slightly curled back.

We have already introduced 32 consonants. The remaining three include the voiced glottal fricative ह *h* as in हम *ham*, 'we' and the two retroflex flaps ङ *R* as in लड़का *laRkaa*, 'boy' and ढ *Rh* as in बढ़ना *baRhnaa*, 'to grow'. The two flaps are produced by curling the tongue backwards as in the case of ट-वर्ग (T-series) but without a firm contact against the roof of the mouth. The tongue curls back and flaps unto the roof of the mouth on its way to the space below the lower teeth. ङ *R* is non-aspirated and ढ *Rh* is aspirated. In some words from Sanskrit, one may also come across *visarga*, denoting voiced aspiration and orthographically represented by the colon sign : as in अतः *atah*, 'hence' and प्रायः *praayah*, 'generally'.

### 37.4 Consonants on their way out

There are at least five consonants which were perhaps an integral part of Hindi speech and writing but are now neither spoken nor written often. In fact, these consonantal sounds owe their origin to Perso-Arabic sources. They were almost eliminated from the Hindi writing system



as it underwent processes of Standardisation and Sanskritisation in post-Independent India. These include: क *qa*, ख *xa*, ग *ya*, फ *fa* and ज *za*. Several words in which these sounds appeared are used even today but these sounds and letters are generally replaced by क *ka*, ख *kha*, ग *ga*, फ *fa* and ज *ja*. There are still some people who would use both the sets at their appropriate places. But in general these consonantal sounds and letters are on their way out. क *qa* as in कलम *qalam*, 'pen' is a non-aspirated voiceless uvular stop; several commonly used words such as क़ज़ा *qazaa*, 'fate', क़त्ल *qatl*, 'murder', क़दम *qadam*, 'step', क़रार *qaraar*, 'agreement', क़रीना *qariinaa*, 'manner', क़र्ज़ा *qarzaa*, 'debt', नक़द *naqad*, 'cash', नक़ाब *naqaab*, 'veil', and so on are frequently used even today but with a क *ka* and not a क़ *qa*. ख *x* is a voiceless velar fricative as in खयाल *xayaal*, 'opinion'. ग *a* is a voiced uvular fricative as in ग़म *gam*, 'pain'; फ़ *fa* as in फ़ासला *faaslaa*, 'distance' is a voiceless labio-dental fricative, similar to the 'f' of English in words like 'fan', 'father' and so on; and ज़ *za* as in ज़िन्दा *zindaa*, 'alive' is a voiced dental fricative. As in the case of *qa*, several words which involved these sounds and letters were an integral part of the vocabulary of day-to-day Hindi in pre-Independent India. Most of those words are still used today but the Perso-Arabic sounds and letters in them have been replaced by the sounds and letters already available in the Sanskrit-based alphabet.

### 37.5 Symbols for conjuncts

The traditional Hindi alphabet also includes three other symbols which represent some of the frequently appearing consonant clusters. The alphabet क़ *kSa* (generally pronounced as *ksha*) these days stands for the consonant cluster क *k* and ष *sa* as in words like क्षति *kSati*, 'loss'; त्र *tra* for the cluster of त *t* and र *ra* as in पत्र *patr*, 'letter'; and ज्ञ for the cluster of ग *g* and य *ya* as in ज्ञान *gyaan*, 'knowledge'.

### 37.6 Conclusion

Chapter 36 was devoted to a discussion of vowel sounds and their orthographic representation. In Chapter 37, I have discussed the nature and representation of Hindi consonantal sounds and a set of features on the basis of which we can classify them into different categories. We also briefly talked about some consonants which are on their way out.

## Nasals and nasalisation

As we have already noted, Hindi is written left to right in the *devanaagarii* script. The characters of each word hang from a straight line. Several modifications made to these characters appear before, after, above or below them. You will often notice two diacritics above the horizontal line that separates words in written Hindi. Of these superscript symbols, one is a dot '•' above the horizontal line, often referred to as अनुस्वार *anusvaara* and the other is ~ often referred to as अनुनासिक or चन्द्रबिन्दु *candrabindu* (literally the crescent moon and a dot). In this chapter we will try to understand the sounds these diacritics make. Though many scholars have formulated fairly systematic rules for their use, in practice many people often use *anusvaara* where a *candrabindu* will be appropriate.

### 38.1 The superscript *anusvaara*

Consider the following from Hindi:

- 1 गंगा *gangaa*, the Ganges river (velar nasal)
- 2 चंचल *caṅcal*, restless (palatal nasal)
- 3 पंडित *paNDit*, Pandit, wise, brahmin (retroflex nasal)
- 4 संत *sant*, sage (dental nasal)
- 5 पंप *pamp*, pump (bilabial nasal)

In 1, the dot above the line is followed by 'ग' a consonant of the *ka-varga*, that is, the velar series (see Section 37.2). The value of the dot above the line, the *anusvaara* is *ṅ*, that is, the velar nasal. The rule, as can be verified by the remaining four examples, is: the value of the *anusvaara* depends on the consonant that follows it; it represents the nasal consonant of that *varga* (series) whose consonant appears after it.

The consonants represented by the *anusvaara* are called homorganic nasals. Thus गंगा could also be written as गङ्गा, चंचल as चञ्चल, पण्डित as पण्डित, संत as सन्त and पंप as पम्प. They are very often written this way in print. We may note here that the palatal nasal is generally not used these days and is often replaced by the dental nasal ऱ *n* in the speech of many people.

### 38.2 The superscript *anusvaara*, the *candrabindu*

Whereas the superscript *anusvaara* (the dot above the line) is primarily concerned with the representation of homorganic nasal consonants, the superscript *candrabindu* above the horizontal line of a word concerns the nasalisation of vowels. It indicates that in the case of a vowel over which it has been placed, the vowel sound would be produced with both the oral and the nasal cavity open. These vowels will thus have a distinct nasal quality about them. Consider the following words from Hindi:

- 6 अँगूठी *āguuThii*, ring
- 7 आँच *āāc*, heat
- 8 उँगली *ūglii*, finger
- 9 ऊँट *ūūT*, camel
- 10 हँस *hās*, laugh

We notice the nasalisation of अ in 6, आ in 7, उ in 8, ऊ in 9 and of अ again in 10 (this is the inherent अ of ह *ha*). Notice that none of the letters carrying the *candrabindu* in the above examples has any other superscript above the horizontal line. This is the practice standard Hindi writers generally follow, that is, if the letter has no other *maatras* superscript above it, use the *candrabindu*. However, if there are other *maatras* signs above the line, the general practice is to use the *anusvaara* sign instead of the *candrabindu* to indicate vowel nasalisation. In fact the Central Hindi Directorate (1989: 14) is also of the opinion that people should be allowed to use the *anusvaara* instead of the *candrabindu* if the latter causes any problems in printing; it also suggests that care should be taken to ensure that this does not cause any confusion. Consider the following examples:

- 11 आँखें *āākhē*, eyes
- 12 ओँठ *ōTh*, lips

- 13 में *mē*, in
- 14 ऐँठना *āiThnaa*, to become stiff, rigid
- 15 औँधा *āūdhaa*, upside down

In each of these examples, we notice superscripts above the horizontal line in addition to the superscripts for vowel nasalisation. The first example here is indeed telling. In this case both the *candrabindu* and the *anusvaara* dot stand for the same process of nasalising the vowel. However, in the case of आ *aa*, since there is no other *maatras* above the line, one uses the *candrabindu* but in the case of खे *khe* where the *maatras* *e* appears above the line, one uses the *anusvaara* and not the *candrabindu*. Examples 12–15 show nasalisation of other vowels when they appear above the horizontal line. In such cases, it is the *anusvaara* dot that is used for vowel nasalisation. In fact, many writers and publishers have done away with the use of the *candrabindu* completely. There is perhaps only one pair of words (see example 16) in Hindi which is distinguished solely on the basis of *anusvaara-anunaaasik* distinction.

- 16 हँस *hans*, swan and हँस *hās*, laugh

There are of course many pairs that are distinguished on the basis of a contrast between oral and nasal vowels as in 17 to 20.

- 17 सास *saas*, mother in-law; साँस *sāās*, breath
- 18 कहा *kahaa*, said; कहाँ *kahāā*, where
- 19 बच्चो *bacco*, O children; बच्चों *baccō*, children (obl pl)
- 20 पूछ *puuch*, ask; पूँछ *pūūch*, tail

### 38.3 The superscript *vrtmukhii*, the semi-circle

Over a period of time, a new orthographic symbol has been introduced into the *devanaagari* writing system in order to accommodate some words borrowed from English. Many of these words have become an integral part of day-to-day Hindi vocabulary. The symbol also provides a useful way of transliterating new English words more accurately in *devanaagari*. This symbol can be described as a semicircle placed vertically above the line. It is used to represent the sound that appears in English words like 'hall' and 'ball' or the initial vowel sound in English words like 'doctor' and 'college'.

### 38.4 Conclusion

In the previous three chapters, we have discussed in some detail the nature of Hindi sounds and their representation in writing. There are several Hindi letters the sounds corresponding to which have either disappeared or changed. This is normal in language change where the spoken language always changes much faster than the written language. For a variety of reasons including reading of old literature, it is not always easy for the written language to keep pace with the spoken. On the other hand, writing systems do innovate to accommodate new sounds or to improve upon the existing system. The letter representing the sound *kh* used to be written as ख but is now written as ख so that the confusion between, say, words like खाना *ravaanaa*, 'to depart' and खाना *khaanaa*, 'to eat' can be avoided. There is also now a strong tendency to replace the *puurNviraam* (।) 'period' with the Roman full stop '.'. Since the distinction between vowel nasalisation and nasal consonants appearing in consonant clusters is contextually predictable, many people have switched to simply putting a dot on top of the horizontal line for both. In this book also, we have used an *annusvaara* where one would expect a *candrabindu*. In any case, the Roman transcription makes it clear whether what is involved is vowel nasalisation or a nasal consonant. In order to accommodate English words, a new semicircular symbol has been evolved.

## Syllabic structure

Stress, which may be defined as an increase in respiratory activity, is an important feature of languages. Syllables consist of a vowel (V) or a sequence of a vowel and a consonant (i.e. CV or VC) and are combined to make larger units like words.

It is customary to distinguish languages in terms of being stress-timed or syllable-timed. English is a typical example of being a stress-timed language. Change of stress can bring about a change in meaning. In a word like 'import' which consists of two syllables, it is a noun if the first syllable is stressed and a verb if the second syllable is stressed. Hindi on the other hand is a syllable-timed language. Though in each, some syllables receive more stress than the others, stress does not bring about a difference in meaning in Hindi. Whether you pronounce the adjective काला *kaalaa*, 'black' with the stress on the first syllable or the second does not really matter.

### 39.1 Types of syllables

Most Hindi words can be accommodated in the following linear template:

(C) (C) (C) (V) V (C) (C)

The parenthesised C or V element is optional. This suggests that a vocalic element is really the heart of the matter, technically called the nucleus of the syllable. We can thus have the following types:

V	:	ओ! O!
VV	:	आ aa, come
CV	:	कि ki, that
CVV	:	का kaa, of

VC	:	अब <i>ab</i> , now
VVC	:	आज <i>aaj</i> , today
CVC	:	कल <i>kal</i> , yesterday/tomorrow
CVVC	:	काल <i>kaal</i> , time
VCC	:	इश्क <i>ishk</i> , love
CCVC	:	प्रण <i>praN</i> , pledge
CCCVV	:	स्त्री <i>strii</i> , woman

Most Hindi words can be said to consist of these syllables. Almost all the invariant words, for example, जो *jo*, 'that', सो *so*, 'then', कि *ki*, 'that', की *kii*, 'of', में *mē*, 'in' and so on are of the CV type and they are extremely frequent in any spoken or written text. Other frequently appearing words are of two types: (1) CV (V) C as in चल *cal*, 'walk', लिख *likh*, 'write', नल *nal*, 'tap', घर *ghar*, 'house' or चाल *caal*, 'gait', तार *taar*, 'wire', हाथ *haath*, 'hand' etc. (2) CV (V) CVV, for example, कला *kalaa*, 'art', सिला *silaa*, 'stitched' and काला *kaalaa*, 'black', भागा *bhaagaa*, 'ran'.

It is customary to divide syllables into light, heavy and superheavy. A light syllable has a short vowel and is of CV type; a heavy syllable can be of CVV or CVC type and a superheavy syllable is of the CVCC type.

### 39.2 Rules of stress in Hindi

In fact, in most cases, stress in Hindi is highly predictable. If all the syllables in a word are light, then the penultimate syllable receives stress, marked by " ' before the stressed syllable as in

कुमति *ku'mati*, ignorant

पति *'pati*, husband

If the penultimate vowel is long (i.e. it is a heavy syllable), it receives the stress as in

चलाई *ca'laaii*, drove

मिठाई *mi'Thaaii*, sweets

If the penultimate vowel is short, then the long vowel before it receives the stress.

कहावतें *ka'haavatē*, proverbs

मुहावरा *mu'haavaraa*, idiom

Syllables involving consonant clusters are heavy and the vowel preceding such a cluster will receive stress.

कष्ट *'kaST*, pain

सक्षम *'saksham*, able

In general the right-most non-final syllable receives the stress. But in day-to-day speech speakers use stress with considerable variation, particularly when they wish to achieve specific effects such as to show anger, disgust or affection.

### 39.3 Hindi intonation

Not much work has been done on the intonation patterns that Hindi speakers use in different situations. In general, we distinguish between rising, falling and level intonation. In normal speech, intonation tends to rise on content words and fall or be level on function words. The unmarked pattern appears to be 'falling-rising-level' over a sentence.

### 39.4 Conclusion

In this chapter, we have briefly introduced the reader to the different syllable types and stress rules of Hindi.

## Grammar in context

In this Appendix, I make a modest attempt to show how some of the rules of Hindi grammar discussed in this book actually function in real-life texts. Let us begin with a newspaper headline.

1 दुकान से नकली सीडियां बरामद  
dukaan se naklii siiDiyā̄ baraamad

Fake CDs confiscated from a shop. (*Rajasthan Patrika*, 8 May 2006)

Notice how a new word 'CD', taken from English and written as *सीडी siiDii* is pluralised: it follows a very common pluralisation strategy of Hindi. HD 4 in Chapter 7 tells us that this noun ending in *-ii*, is most likely to be treated as feminine in Hindi. It follows WFS 7.6, which states that if a feminine noun ends in a long *-ii*, its plural in the nominative case will be formed by substituting *-ii* by *-iyā̄*. *सीडी siiDii*, 'CD' has thus now become a proper Hindi word. We also notice that the adjective *नकली naklii*, 'fake' remains invariant; it does not end in *-aa* (see Section 2.3 and 13.2). The postposition *से se*, 'from' indicates the source (see Section 20.4) from where the CDs were found. Since it is followed by a postposition, the noun *दुकान dukaan*, 'shop' should be in the oblique case; from WFS 7.10 and Section 7.4(b), we know that the form of such nouns remains invariant across nominative, oblique and vocative singular. For the sentence as a whole, we need to turn to Chapter 25. It is clear that the agent (perhaps 'the police') has been omitted in the headline.

Let us examine another headline.

2 ऑपरेशन सुगम का आगज़ झीलों से शुरू हो  
opreshan sugam kaa aagaaz jhiilō se shuruu ho

Let 'Operation Sugam' start from the lakes (i.e. the environmental care project should begin with the restoration of lakes in Udaipur). (*Rajasthan Patrika*, 8 May 2006)

Several lexical and grammatical points can be illustrated from this headline.

- (a) It shows how languages are enriched in the process of borrowing and accepting words from different sources, that is, the boundaries between languages are and should be porous, and even more so when it comes to the lexicon:

Word	Source
<i>opreshan</i>	: English
<i>sugam</i>	: Sanskrit
<i>aagaaz</i>	: Persian
<i>jhiil</i>	: Sanskrit
<i>shuruu</i>	: Arabic

- (b) We need the plural oblique form of झील *jhiil*, 'lake' before the postposition *से se*, 'from'. It follows from WFS 7.13.  
 (c) The form of the auxiliary used is indicated in Section 10.2(d).  
 (d) *का kaa*, 'of' has the masculine form because the following noun is masculine (see Section 28.1).

You may try to analyse the following on your own

3 बच्चों को फन्दे से लटकाकर मां ने खुदकशी की।  
baccō ko phande se laTkaakar mā̄ ne xudkashii kii

Having hanged her children, the mother committed suicide. (*Rajasthan Patrika*, 13 May 2006)

Chapters 12, 20, 27 and 31 may help you to appreciate certain syntactic nuances in 3.

Let us turn to the opening couplet of one of Dushyant Kumar's poems (from *jangeetō kaa saṅkalan*, Eklavya Prakashan, Bhopal, 1999, p. 10).

4 हो गई है पीर पर्वत सी पिघलनी चाहिए  
ho gaii hai piir parvat sii pighalnii caahiye

Pain has become intense, like a mountain, it must melt

इस हिमालय से कोई गंगा निकलनी चाहिए।  
is himaalay se koi gangaa nikalnii caahiye

Some Ganges should flow from this Himalaya.



The poet feels that the exploitation of the poor has reached a point where a revolt must begin. The suffering is so intense that it has assumed the proportions of a पर्वत *parvat*, 'mountain', that is, the Himalaya; a river of revolt, that is, गंगा *gangaa*, 'the Ganges' must burst out from it.

The whole verb phrase, that is, हो गई है *ho gaii hai*, 'has become' has been brought to the front (notice that it is the whole verb phrase as a constituent and not its parts that have been moved around); this movement brings into focus, with intense vividness, the process of years of exploitation in society. Some of the more important grammatical points we may note include

- गई *gaii* (irregular past form of the verb जाना *jaanaa*, 'to go') agrees with पीर *piir*, 'pain' ( cf. Section 2.2), which is feminine (see HD 3 in Section 7.2).
- For the force which the use of the adjectival particle सी *sii*, 'like' adds to the whole line and therefore the couplet, see Section 21.5; again it is सी *sii* because पीर *piir* is feminine (even though पर्वत *parvat*, 'mountain', according to HD 3 in 7.2, is masculine).
- पिघलनी *pighal nii*, 'melt' also agrees with पीर *piir*.
- For the use of the invariant चाहिए *caahiye* in both lines, see Chapter 30. It is used in the sense of 'must/ought to' and not 'want'.
- For the use of इस *is*, 'this', see Section 18.3. The Himalayas, the highest mountain range in the world, is itself actually far away and in normal contexts, one would use the non-proximal उस *us*, 'that'; but the use of इस *is* adds a specific force to the metaphor used here: 'the mountain of the pain of the underprivileged' is right here for us to witness.
- The verb निकलनी *nikal nii*, 'flow' agrees with the name of the river गंगा *gangaa*, which according to the HD 6 in Section 7.2 should be feminine. An indefinite pronoun कोई *koi*, 'some' has been used to qualify गंगा *gangaa*; it suggests that the reference is not necessarily to 'the Ganges' but to a river like the Ganges (see Section 19.3); however, to the extent that there is a suggestion that whatever the river be, it must be as sacred and awe-inspiring as the Ganges, the indefinite pronoun actually performs the simultaneous function of definiteness.
- For the use of the postposition से *se*, 'from', see Section 20.4. This postposition is invariant. But the variable से *se* in the sense of 'like' as in 2 in this chapter, where the form सी *sii* has been used, would be used when it agrees with a masculine plural noun, for example, लम्बे से लड़के *lambe se laRke*, 'tallish boys'.

Here is another short extract from a poem.

5 उस आदमी को देखो जो सड़क पार कर रहा है  
us aadmii ko dekho jo saRak paar kar rahaa hai

Mark the man who is crossing the road

वह कहां से आ रहा है  
vah kahāā se aa rahaa hai

Where is he coming from

मुझे मालूम नहीं  
mujhe maaluum nahīi

I don't know

कहां जाएगा  
kahāā jaaegaa

Where will he go

यह बताना कठिन है।  
yah bataanaa kaThin hai

That's difficult to tell.

Several grammatical aspects of Hindi may be illustrated from this extract from the poet Kedar Nath Singh (*Pratinidhi Kavitaayē*, Rajkamal Prakashan, New Delhi, 1985, p. 84). In very simple words, the poet captures the helplessness of human beings and the futility of our existence; we do not know where we come from or what our destination is. The poet frames this idea into his observation of a man ready to cross the road. Some of the grammatical aspects we note include

- The use of the imperative देखो *dekho*, 'you see' in the first line invites the reader to become a partner in the poet's observation. The subject with which this imperative form would agree is the neutral तुम *tum*, 'you' and not the honorific आप *aap* or the non-honorific तू *tuu*. This selection then includes almost everybody (see Section 18.2).
- In the couplet in Example 4 in this chapter, we discussed the use of the proximal इस *is*, 'this'; in this case the non-proximal उस *us*, 'that' has been used to achieve the effect of distance (see Section 18.3).



- The progressive marker रहा *rahaa* in the verbal expressions कर रहा है *kar rahaa hai* and आ रहा है *aa rahaa hai* agree with the masculine आदमी *aadmii*, 'man' (see Sections 2.2 and 24.2); जायेगा *jaaegaa*, 'will go' indicates future tense and we get this form from जा *jaa*, 'go' through WFS 10.1.
- The use of जो *jo*, 'who' begins a relative clause which qualifies the subject noun आदमी *aadmii* (see Chapter 34).
- वह *vah*, 'he' substitutes the whole sentence in the first line. Pronouns can thus be used to tie texts together (see Section 18.5).
- See Chapter 29 for the use of the experiencer subject मुझे *mujhe*.
- For the use of the explicit negative नहीं *nahī*, see Section 3.2.
- कहां *kahāā*, 'where' is an information-seeking question word in Hindi (see Section 4.2).
- For the use of the infinitive बताना *bataanaa*, 'to tell', see Section 35.1.
- For the predicative use of the adjective कठिन *kaThin*, 'difficult', see Section 13.3.

6 हमारे देश की जो हालत है उससे अधिक शोचनीय हालत  
hamaare desh kii jo haalat hai usse adhik shocniya haalat  
Our country is in a more lamentable condition than

किसी दूसरे देश की नहीं होगी।  
kisii duusre desh kii nahī hogii  
any other country would ever be in.

This piece of prose from Bhagat Singh (*Bhagat Singh ke Dastaavez*, edited by Neelima Sharma and Surindra Manan, Nishant Natya Manch, Delhi, 1991, p. 28) is indeed a complex sentence. Notice the following:

- हमारे *hamaare*, 'our' is the possessive pronoun (see Section 18.1) in the oblique form because the whole noun phrase हमारे देश *hamaare desh*, 'our country' is followed by the postposition की *kii*, 'of' (cf. Section 7.4); देश *desh*, 'country' (masculine noun ending in a consonant, see HD 3 in Chapter 7 and Section 7.4(b)) is also in the oblique form; it does not change shape in the oblique (see WFS 7.10); a similar analysis will apply to दूसरे देश की *duusre desh kii*, 'of the other country'.

- जो *jo*, 'which' introduces a relative clause (see Chapter 34); the whole noun phrase that follows could actually be substituted by the correlative वो *vo*, 'that'.
- उस *us*, 'that' followed by the postposition से *se*, 'from' (see Section 20.4) stands for the whole clause that precedes it; such expressions make a text cohesive (see Section 18.5).
- अधिक शोचनीय हालत *adhik shocniya haalat*, 'more worrying condition' is a noun phrase in which हालत *haalat*, 'condition', a feminine noun, is qualified by an invariant adjective शोचनीय *shocniya*, 'worrying/lamentable' (Section 13.2); for the comparative marker अधिक *adhik*, 'more' see Section 13.4.
- The verb होगी *hogii*, 'will be' agrees in person (III), number (sing) and gender (fem) with हालत *haalat*, 'condition'.

7 पंडित जी बड़े ही सीधे आदमी थे। दफ्तर से आये,  
pandit jii baRe hii siidhe aadmii the daftar se aaye  
Panditji was indeed a very simple man. He would come from the office,  
खाना खाया, पड़कर सो रहे।  
khaanaa khaayaa paRkar so rahe  
eat his dinner and go off to sleep.

This excerpt is from Premchand's short story सौत *saut*, 'co-wife' (*Namak Kaa Daarogaa tathaa Anya Kahaaniyāā*, Hind Pocket Books, Delhi, 1986, p. 96). This text consists of two sentences and four clauses, all woven together in a masterly fashion. The first sentence provides rather a static descriptive comment on the character of the subject, namely, पंडित जी *panditjii*, 'Respected Panditji' (the actual name of the hero of the story is Devdatt, but it is customary to refer to a Brahmin as Panditji, literally, the learned one); and the second sentence provides a very vivid portrayal of his life, blow by blow. Notice the following:

- The first sentence has markers of politeness all the way through (see Sections 5.3 and 18.2). The use of जी *jii* shows respect; in fact, in normal contexts, the word पंडित *pandit*, 'scholar' is rarely used without this honorific marker. It is imperative that the plural form of the verb be used with an honorific subject, even though it is singular. Thus we have थे *the*, 'were' rather than था *thaa*, 'was' in the first sentence (see Section 10.2). Not only that, the noun आदमी *aadmii*, 'man', since it refers back to Panditji, is treated as plural and the adjective सीधे *siidhe*, 'simple' qualifying it as well as the intensifier बड़े *baRe*, 'very' are also in the plural form.

- For the use of the emphatic particle **ही** *hii* in the sense of ‘too much’, see Section 21.3.
- The three clauses in the second sentence show that the subject, Panditji, can be omitted, as all the information needed to retrieve the subject will be marked in the verb. When one notices **आये** *aaye*, ‘came’ or **सो रहे** *so rahe*, ‘slept’, one knows that the subject is either third person plural or second person honorific. In this case, Panditji is treated as third person plural to encode politeness.
- In the case of the second clause, we get **खाया** *khaayaa*, ‘ate’ because the verb agrees with the object and the underlying sentence is in the ergative case (see Chapter 27), the sentence being **पंडितजी ने खाना खाया** *panditjii ne khaanaa khaayaa*, ‘panditji ate food’.

## Glossary

- Adjective** A type of word that qualifies a noun.
- Adverb** A type of word that qualifies a verb.
- Affixation** Includes different processes of word formation including the use of prefixes, suffixes and infixes.
- Aspect** Marked in the verb. It tells us how a speaker views the nature of the event she/he may be talking about.
- Aspiration** An extra puff of air that for example distinguishes **क** *ka* and **ख** *kha* in Hindi.
- Auxiliary** A helping verb that comes after the main verb in Hindi; in English it comes before the main verb.
- Basic word** A minimal word; if anything is taken away from it, it will no longer remain a word.
- Bilabial** A sound produced with joining both lips together.
- Causative** A form of the verb which shows that the speaker is causing somebody else to perform the action indicated in the sentence rather than doing it herself/himself.
- Clitic** A word that is often pronounced as part of another word.
- Compound verb** A verbal form which consists of two verbs.
- Conjunct verb** A verbal form which consists of a verb and a noun or an adjective preceding it.
- Consonant** A sound produced with an obstruction in the oral cavity; it cannot therefore be produced for a long time.
- Correlative** A pair of pronouns that appear in the same sentence with a relative clause.
- Default agreement** Irrespective of the changes in the person, number and gender of the nouns involved, the verb can assume an invariant default shape in sentences where all the nouns are blocked by post-positions.
- Dental** Consonantal sounds produced with the front of the tongue against one’s teeth.
- Derivation** A word formation process which produces new related words.

- Derived transitive** A transitive verb which is systematically related to an intransitive verb.
- Devanagari** The script in which Hindi, Sanskrit and many other Indian languages are written.
- Diminutive** A word indicating a smaller version of the basic word related to it through a word formation strategy. Thus 'booklet' is a diminutive of 'book'. For Hindi, see WFS 8.21.
- Ergative** In an ergative language, the subject of an intransitive verb and the object of a transitive verb may function in the same way in terms of case marking and agreement. In Hindi, the use of **ने** *ne* in sentences with transitive verbs in the perfective aspect functions as the ergative marker. The agreement in such sentences is with the object that is not blocked by a postposition; if it is so blocked, one uses default agreement.
- Experiencer** In many sentences, the subject shows case marking for being an experiencer of the activity or state expressed by the verb. In such sentences, the verb agrees with the direct object which is generally not blocked by a postposition.
- Habitual** Refers to a kind of imperfective aspect; an event that takes place regularly over a period of time.
- Heuristic devices** Commonsense rules to help understand large amounts of data easily.
- Honorific** Polite usage.
- Imperfect** We talk of the imperfect aspect when the verb shows that the action is not complete.
- Indo-Aryan** The term generally used for Aryans who settled in the Indian subcontinent in pre-historic times; Indo-Aryan languages refer to those languages that in general are descended from Sanskrit.
- Inflection** The term used to refer to changes that are introduced in the form of a word to indicate some additional grammatical information.
- Intensifier** A modifier whose basic role is to intensify the meaning of an adjective.
- Intransitive** A verb that does not require an object.
- Mood** Tense is concerned with the time of an event; aspect with its nature. Mood is concerned with the attitude of the speaker to what is said.
- Morpheme** Minimum meaningful unit of linguistic analysis; thus 's' in 'cats' is a morpheme indicating plurality.
- Morphology** The study of the relationship among words that share sounds and meaning.
- Nasalised** Sounds which are simultaneously produced through the oral and nasal cavity.
- Nominative** The case that is generally used to indicate the subject of a sentence. In Hindi, it is not overtly marked (see Ergative).

- Oblique** That form of the noun which is used before postpositions. If the noun is not in the Nominative or Vocative case, it is the Oblique form that will be used.
- Palatal** The term used to describe sounds that are produced using the front of the tongue and the hard palate.
- Particles** These are invariable words which have some grammatical function.
- Perfect** A term in the category of aspect, it refers to that form of the verb which shows that the action performed by the verb has been completed.
- Postpositions** Like prepositions in English, these mostly invariant words in Hindi show the case relationships that exist among different nouns.
- Presumptive** A type of mood in which the speaker makes counterfactual assumptions to say something.
- Progressive** A type of aspect which shows that the activity denoted by the verb is still going on.
- Quantifiers** A set of words which express amount or quantity of what they qualify.
- Redundant compounds** Hindi compounds which have two words having nearly identical meanings from two different sources.
- Reduplication** A pan-Indian linguistic feature in which a given word, say X, is reduplicated as 'X-X'.
- Retroflex** Sounds which are produced with the apex of the tongue curled against the hard palate.
- Root** The most basic element of a word; it will need a stem-forming morpheme before it can attach word-forming affixes.
- Stem** Formed from a root and affixes can be attached to it.
- Subjunctive** A type of mood in which the verb is marked to indicate doubt and tentativeness in the dependent clauses.
- Transitive** A verb which requires one or more objects in a sentence.
- Velar** Sounds which are produced by the back of the tongue as it is pressed against the soft palate.
- Vocative** A type of case in addition to the nominative and the oblique. It is used when the speaker wishes to address someone.
- Voiced** A sound which is produced with vibration in the vocal chords.
- Voiceless** A sound which is produced without any vibration in the vocal chords; 'p' is voiceless but 'b' is voiced.
- Vowel** A sound that is produced without any obstruction in the oral cavity; it can therefore be produced for a long time.
- Wh-question** A question to which the answer can not just be 'yes' or 'no'; one has to provide some information in response to such a question.
- Yes/no question** A question to which the answer can be either 'yes' or 'no'; the respondent does not need to say anything more.

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abstract nouns 61  
 active voice 173–175  
 adjectives 13, 38; application of word formation strategies 101–102; comparative 101; invariant 99–100; in noun and verb phrase 100; and nouns 69–74; and oblique nominal forms 98–99; superlative 101; variable 13, 98–99; and verbs 93–96  
 adverbial constituents, order of 16  
 adverbs 16; determinative 116; expressions of time and space 105–106; and *hii* 150–151; invariant 104–105, 153–154; in linear ordering of constituents 16; of manner 153–154; and nouns 75; onomatopoeic 106–107; of place 153; reduplicated 103–104; role in creating immediacy 162; of time 153; and verbs 97  
 affirmative particles 154  
 Apabramsha 6  
 approval, expression of 40  
 Article 343(1) of the Constitution of India 239  
 Article 351 of the Constitution of India 239  
 articulation of sounds 244–245; manner of 244; place of 245  
 aspiration of sounds 245  
 attitudinal aspects of sentences 203–205  
*aur*, use of 213–214  
 auxiliaries 78–81, 163, 167–168, 186  
*avyayibhaav* compounds 116  
 Awadhi 5

*bahuvrihi* compounds 116–117  
 Bengali 5  
 Bhojpuri 5  
 Braj 5–6  
 Bundeli 5  
*caahiye*: as should/ought to 200–201; as want 199–200  
 causatives 87; exceptions 125; Hindi 121–123; suffixation with phonetic changes 124–125; verbs ending in vowel sounds 123–124  
 colloquial Hindi 3, 137  
 comparative adjectives 101  
 comparison marker 15, 145  
 complex postpositions 147–148  
 complex sentences: conditionals 218–220; counterfactuals 220–221; other constructions 221–222  
 compounds: contextual variability 117; genuine 117; types 115–116; and word formation strategies 118–119  
 compound verb formation 206–207  
 compound verbs: attitudinal aspects 203–205; with *jaanaa* (to go) 205–206; meaning 202–203; and with other verbs 202–203  
 conditionals 218–220  
 conjunctions 154  
 conjunct postpositions 147–148  
 conjunct verbs 207–209  
 consonants 112; classificatory features 244–245; consonants on their way out 247–248; feminine nouns 55; masculine nouns ending in consonantal sounds 52;

other consonants 246–247; stop consonants and nasals 245–246; symbols 248; word formation strategies (WFSs) 58–60  
 constituents, linear ordering of:  
 adjectives and nouns 13; adverbs 16; direct and indirect objects 15; flexibility in word order 14–15; marker of comparison 15; nouns and postposition agreement 14  
 contempt, expression of 40–41  
 contextual variability 117  
 coordination 213–214; disjunctive 214–215  
 correlatives 224–226  
 countable nouns 139  
 Dakkhini 5  
 default agreement, case of 65  
 definite pronouns 138–139  
 demonstrative pronouns 136–138  
 Devanagari writing system 6–7, 239  
 direct objects 15  
 disjunctive coordination 214–215  
 distributive meaning 226  
*dvandva* compounds 116–117  
 emphatic particles: *hii* and adverbs 150–151; *hii* and *bhii* distinction 149–150; modal aspects of *hii* 151; *to* (so) 151–152  
 endocentric compounds 115–116  
 English language 6–7, 241–243, 247, 248; articles 13; causative expressions 120; compounds in 115; expression of future time 180; expression of possession 187; function of relative pronouns 223; nouns 45; object–verb alignment 184–185; passive voice in 172–175; present perfect vs past 203; present progressive in 165; as stress-timed language 253; subordinating conjunctions 215; verbal morphology 85; word order 29  
 ergativity patterns 64, 88, 182–186, 196–197  
 exclamatory expressions: of approval 40; of contempt 40–41; of grief 39; lexical category of 37–38; of question words 41–42; of surprise 38–39

exocentric compounds 115  
 experiencer subject: dative, experiencer and benefactor 194–195; deletion of *ko* 195–196; ergativity 196–197; range of usage 197–198  
 experiencer-subject construction 197  
 first order causatives 121  
 first person pronoun 129–131  
 flexibility in word order 14  
 full reduplication 111–112, 226  
 future 180–181  
 gender of nouns 46–48  
 grief, expression of 39  
 Gujarati 5  
 habitual aspects, in a sentence: *honaa* (to be) as main verb 163–164; immediacy 162; invoking the past 160–161; lasting attributes 161–162; in the presumptive 162–163; respective actions 162; subjunctive 163; universal truths 161; verbal forms of 159–160  
*hii* particle: and adverbs 150–151; and *bhii* distinction 149–150; modal aspects of 151  
 Hindi, as a language: Hindi area 3; meaning 5–6; as official language 3; and related languages 5; rules of grammar in real life context 256–262; sentence 6–7, 10–16; sounds and writing system 6–7, 239–252; status 3–5; varieties 5; as verb-final language 7; vocabulary 8–9  
 Hindustani 5–6  
 historical present 160  
 immediacy, in a sentence 21, 162  
 imperative mood 79, 85–86  
 imperative verbs 95  
 indefinite pronouns 139–140  
 indirect objects 15  
 infinitival verbal forms 143  
 infinitive and participles, in a sentence: infinitive 229–231; past participle 233–235; present participle 231–233  
 informal conversation 131



interjections 154  
 interrogative sentences 17  
 intonation patterns 255  
 intransitive verbs 173–174, 196, 206  
 invariant words: adjectives 99–100;  
 adverbs 104–105, 153–154;  
 affirmative and negative particles  
 154; conjunctions 154;  
 interjections 154; postpositions 154

*jaa*, use of 172–173  
*jaanaa*, use of 205–206

*kaa*, use of 187–189  
*kaalaa* category adjectives 98  
*ke*, use of 189–192  
*khari boli* 6  
*kintu* expression 215–216  
*ko* expressions 143–144, 189–192;  
 deletion of 195–196

*laal* category adjectives 98  
*lekin* expression 215–216  
 lexical resources 37–38

*maanaka devanaagarii*  
*varnmaalaa* 239  
*maatras*: representations  
 of 240–243  
*magar* expression 215–216  
 Maghai 5  
 Maithli 5  
 Marathi 5–6  
 masculine noun 11  
*mē* expressions 144, 190  
 morphological negation 19–20

*naa* addition to nouns 67–68  
 nasal sounds and nasalisation:  
 ‘*anunaasik*’ 250–251; ‘*anusvaara*’  
 249–250  
 negatives: connotations 19, 23;  
 markers 24; negation 20–21;  
 negative polarity items 24–25;  
 particles 17, 154; sentences 17;  
 use of *mat* (don’t) 20–21; use of  
*na* (no) 23–24; use of *nahii* (not)  
 22–23

Nepali 5–6  
 nominal expressions 77  
 non-abstract nouns 61  
 non-honorific imperative verbal  
 form 85, 229

non-honorific verbal form 85–86,  
 121, 159, 169  
 non-proximal adverb pairs 104  
 non-proximal persons/objects 137  
 nouns 13, 37; abstract 61; and  
 adjectives 69–74; and adverbs 75;  
 changing gender 48–50; ending in  
 consonants 53; ending in vowels  
 53–54; in English 45; gender  
 46–48; non-abstract 61;  
 noun-postposition agreement 14;  
 and nouns 57–63; number and  
 case 50–55; plural 56; in  
 sentences 64–66; sentences with  
 two nouns 226–227; and verbs  
 67–69; word formation strategies  
 (WFSs) 45–46

object-verb alignment 184–185  
 object verb order 7  
 oblique plurals 55  
 omission, processes of 68, 195–196  
 onomatopoeic adverbs 37, 106–107

*parantu* expression 215–216  
*par* expressions 146–147, 215–216  
 partial reduplication 112–113  
 passive voice: and active voice  
 173–175; with other forms  
 175–176; use of *jaa* (go) 172–173  
 past participle 233–235  
 past progressive sentences 166–169  
 personal pronouns: as cohesive  
 devices 135; first person 129–131;  
 optional deletion 134; second  
 person 131–133; third person  
 133–134

possession indicators: forms of  
 pronouns as 192–193; other  
 indicators 189–192; use of *kaa*  
 (of) 187–189  
 postpositions 11, 154; conjunct and  
 complex 147–148; invariant 154;  
*ko* (to) 143–144; *mē* (in) 144; *par*  
 (on) 146–147; *se* (from) 144–146;  
 versatility of 141–143  
 prefixation, process of 73, 119  
 present participle forms 95, 231–233  
 progressive aspect 165–169;  
 indication of future 169–170;  
 present and past 166–169;  
 progressive marker 165–166;  
 special cases 170

pronouns: definite 138–139;  
 demonstrative 136–138; indefinite  
 139–140; personal *see* personal  
 pronouns  
 proximal adverb pairs 104  
 proximal persons/objects 137

questions: alternative type 30;  
 information seeking 18, 22,  
 26–29; tag 30–31; words used  
 41–42; yes/no 17–18, 26–27

reduplication 75; of adverbs  
 103–104; full 111–112; partial  
 112–113; redundant 113–114  
*rekhta* 5  
 relative clauses, in a sentence  
 223–224; correlatives 224–226;  
 of two nouns 226–227  
 relative pronouns 226  
 repetitive actions 162  
 Roman writing system 6

Sadhukkari 6  
 Sanskrit 6, 8, 85, 101, 114, 240,  
 243, 247  
 second order causatives 121  
 second person honorific  
 hierarchy 168  
 second person pronoun 131–133;  
 as *aap* 35; as *tum* 34–35;  
 as *tuu* 32–34  
*se* expressions 144–146  
 sentence structure: complex  
 sentences 218–222; compound  
 verbs 202–207; conjunct verbs  
 in 207–209; coordination and  
 subordination 213–217;  
 ergative pattern 182–186,  
 196–197; experiencer subject  
 194–198; habitual aspects  
 159–164; infinitive and participles  
 229–235; linear ordering of  
 constituents 13–16; passive  
 172–176; possessive indicators  
 187–193; progressive aspects  
 165–171; relative clauses  
 223–227; subject-verb agreement  
 11–12; subjunctive and future  
 177–181; types 16; verb  
*caahiye* 199–201; word  
 order 10–11  
 serial verbs 207

sounds and scripts: consonantal  
 sounds 244–248; nasals and  
 nasalisation 249–251; syllabic  
 structure 253; vowels 240–243  
 space, expressions of 105–106  
 Standardization of the Hindi  
 Writing System and the Hindi  
 Alphabet 239  
 stop consonants 245–246  
 Subject–Object–Verb (SOV)  
 languages 10, 15, 32  
 subject-verb agreement 11–12  
 Subject–Verb–Object (SVO)  
 languages 10, 15  
 subjunctive moods 79  
 subjunctive sentences 177–180  
 subordination 215–217  
 suffixation 57, 69–71, 86, 89, 95,  
 118, 122; with phonetic changes  
 124–125  
 superlative adjectives 101  
 superscripts: ‘*anunaasik*’ 249–250;  
 ‘*anusvaara*’ 249–250;  
 ‘*vr̥tmukhii*’ 251  
 surprise, expression of 38–39  
 syllabic structure: division of 254;  
 intonation 255; nucleus of syllable  
 253; rules of stress 254–255; types  
 of 253–254

*tatpurusha* compounds 116–117  
 third person pronoun 133–134  
 time, expressions of 105–106  
 ‘*to*’, functions of 151–152  
 transitive verbs 182, 184

uncountable nouns 139  
 universal truths 161  
 Urdu 5, 9

Vajjika 5  
 variable adjectives 98–99  
 verbal morphology 85  
 verb-final languages 7–8  
 verb-medial languages 7–8  
 verb object order 7  
 verbs 38; and adjectives 93–96; and  
 adverbs 97; auxiliary ‘to be’  
 78–81; *caahiye* 199–201;  
 compound verbs 202–207;  
 conjunct 207–209; exceptions  
 83–84; future tense 81–83;  
 imperative form 85–86;

verbs (*Continued*)  
imperfect 89–92; and nouns  
67–69; perfect 86–89; serial 207;  
tense and aspects 77–78  
vocabulary of Hindi 8–9  
vocative plural 54  
voicing 241, 245  
vowels 88, 240–243; nouns ending  
in 53–54; verbs ending in  
123–124

word formation strategies (WFSs)  
45–46; abstract and non-abstract  
nouns 61; applications 101–102;  
capturing of number and case  
50–55; causatives 121–123;

of compounds 117–119; and  
consonants 58–60; ergative  
patterns in 185; expressions of  
subjunctives 178–179; future  
tense 81–84; imperfect tense  
89–92; nouns and adjectives  
69–74; nouns and adverbs 75;  
nouns and verbs 67–69; partial  
reduplication 112–113;  
productive 57; reduplicated  
adverbial expressions 103–104;  
relationship between a word and  
its diminutive 62–63; verbal to  
adverbial expressions 97  
word order 10–11; flexibility  
in 14, 29

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