ACCENT AND INTONATION IN HINDI

WILLIAM ERIC JONES

Ph. D.

UNIVERSITY OF EDINBURGH

1978
CONTENTS

Abstract 1
Acknowledgements 11
Map of India 111
Chapter One : Introduction 1
Chapter Two : Hindi Word-Accent 14
Chapter Three : Phrases and their Structure 101
Chapter Four : Sentence Structure 111
Chapter Five : Sentence Accent 135
Chapter Six : Intonation Patterns 144
Appendix I : Words and Sentences 189
Appendix II : Folk Tales 214
Appendix III : Conversations 219
Appendix IV : Instrumental Results 261
Bibliography 304
Index 307
ABSTRACT

In Chapter One (Introduction) the language under investigation is discussed, who the people are who speak it, and the places where they live. In Chapter Two the structure of words is examined, and suggestions are made for the placing of the accent in polysyllabic words. Chapter Three considers the structure of Phrases, and Chapter Four the structure of Sentences. In Chapter Five Sentence Accent is considered. Chapter Six is concerned with the Intonation Patterns of Hindi, and seeks to show a close relationship between syntactic pieces (Phrases) and Intonational Sub-contours. Appendix I lists words and sentences which were recorded by my informants; Appendix II consists of two folktales, recorded by my informants; Appendix III has some conversations which were recorded. Finally, Appendix IV presents experimental results when some words and sentences were analysed in the laboratory.

This thesis is all my own work; the Chapters which, I suggest, offer the most notable contribution to study in the field are Chapter Two on Word-structure and Word-accentuation, and Chapter Six on Intonation Patterns.

The thesis is accompanied by recordings on cassette of material listed in Appendices I, II and III.
ACKNOWLEDGEMENTS

I wish to acknowledge my warmest thanks to the following:

To my Supervisor, Professor R. E. Asher, of the Department of Linguistics, University of Edinburgh, for his unfailing help and encouragement during the period of my research and while I was preparing this thesis.

To my informants, Mr. Ganesh Dutt Gaur, Mr. Subhash Jain and Mr. Ashok Tivari, for their readiness to answer questions and make recordings for me.

To Mr. R. Motherwell and the members of the technical staff of the Linguistics Department's Phonetics Laboratory for all their help in producing experimental results and photographs.

To Mrs. R. Somerville for typing the thesis.
CHAPTER ONE

INTRODUCTION

Descriptive Linguistics has two different but related tasks: to describe individual languages in terms of their own characteristic structure, and to develop a general theory of language structure. This second can only be done by comparing numerous languages and language-descriptions, and by abstracting from them those patterns which seem to be of interest and significance.

This project, and the thesis which presents its results, is concerned with the first of these two aims: to describe some of the features of an individual language as fully as possible. We shall begin by discussing the language generally, and then go on to examine the way in which accent-placement rules for individual words may be arrived at; finally we shall examine the way in which sentences are formed, and consider the various intonation contours and sub-contours which occur, relating them to sentence-structure.

Hindi is a modern Indo-European vernacular language, spoken chiefly in India but also in a few pockets where Indians have migrated in various parts of the world. It is one of the Indo-European sub-group of languages known as Indic or Indo-Aryan, which take their origin from Sanskrit.

The regions in India where Hindi is chiefly heard are: Uttar Pradesh, Madhya Pradesh, Bihar, Haryana, Delhi, Rajasthan (along with Rajasthani) and the Punjab (along with Punjabi). It is also heard in scattered proximate districts of West Bengal and Maharashtra. Further, it is used in various places outside India to which communities of Hindi speakers have migrated, such as East Africa and the
New Indo-Aryan emerged from about the tenth century A.D.. In its modern vernaculars it is represented by Hindi, Assamese, Bengali, Oriya, Punjabi, Sindhi, Nepali, Gujerati, Marathi and Sinhalese. The term Hindi is known from as early as the thirteenth century. Hindi has developed from Sanskrit; they use the same Devanagari script in their written form, and have in common many syntactical and phonological features. In the course of time, during which many changes have taken place, the vocabulary of Hindi has become well-established; the language, as well as having its general stock of Sanskrit words, has borrowed widely from the languages of the peoples with whom it has historically come into contact - from Arabic, Persian, Portuguese, English, and so on. This means that any word used in a Hindi sentence may have its derivation from any one of a number of other language sources.

"There is probably no dialect of Hindi, however pure, which has not received at least a few Arabic and Persian words from the Mohammedan element in the population; and through the preference given to Urdu in the governmental administration of the country, and the greatly increased facilities of internal communication, the process of change, in this respect and in others, is going on more rapidly than ever in the Hindi-speaking populations" (Kellogg, 1938, p.36).

A further division in the vocabulary of Hindi, in connection with those words which originate in Sanskrit, is made into those words whose form has changed very little from the form they had in
Sanskrit (so-called *tatsama* words, i.e. 'the same as that') and those words whose form has, over the years, been modified and usually simplified (*tadbhava* words, i.e. 'of the nature of that'). *Tatsama* words tend to be of a more complicated structure, with consonant sequences and consonant clusters; *tadbhava* words are more simple in structure, frequently having single consonants without clustering.

There is also frequently a semantic difference between pairs of similar words: e.g. *tatsama* karje means work of a high intellectual kind, academic endeavour, while *tadbhava* kam means work in the sense of labour, of manual effort.

The discussion of standard languages, and of the terminology used to refer to them, is not at all straightforward. The informants used in this project were all speakers of Western Hindi, originating in Uttar Pradesh or Madhya Pradesh; they were speakers of Hindi with some admixture of Urdu and English borrowings. Some speakers of Hindi aim at avoiding the use of any word not originating in Sanskrit, but this ultra-nationalistic style of Hindi - so-called 'pure Hindi' - has not been the subject of the present investigation. As Kellogg writes (1938, p.39): "But some foreigners (and native Indians) have gone to the extreme of denying that Hindi, properly so-called, contains any other than Sanskrit or Prakrit words; and in their zeal for what they term 'pure Hindi' scrupulously exclude from their writing, if not from their speech, all Arabic and Persian words .... and if anyone, in his zeal for 'pure Hindi' will attempt to use, instead of these, the corresponding Sanskrit words, he will find that none but a few Pandits will understand him".

There are about 322 million speakers of some New Indo-Aryan language in India, that is to say about 73% of the population. In

*1971 census*
addition, outside India, there are 50 million in Bangladesh who speak Bengali, 30 million in Pakistan who speak Punjabi and Sindhi, and 8 million in Sri Lanka who speak Sinhalese. The major New Indo-Aryan language is Hindi, spoken by some 123,025,000 speakers. It is thus, by the size of its speech-community, to be considered a world language. As a world language, it deserves to be studied; so far a certain amount of work has been done on its syntax, and on its segmental phonology (Kellogg 1938, Mehrotra 1959, Miltner 1962, Bhatia 1964, Mehrotra 1964, Kachru 1966, Kelkar 1968). Very little, however, seems to have been done on its prosodic features - on such supra-segmental features as stress and intonation, especially. It is the intention of this piece of research to try to correct this in some way.

Germane to the work of this thesis is a consideration of the difference and the relation between Hindi and Urdu (the official language of Pakistan, and the language of many of the Muslims who elected to stay in India when the sub-continent was partitioned at independence). The two languages differ in a number of respects: Hindi is written from left to right in the Devanagari script, Urdu is written from right to left in a Perso-Arabic script. They have some differences in vocabulary, and some differences in such things as greetings, farewells, and so on; but in their main features - syntactic and morphological, as well as (generally) in their pronunciation, they are very similar. They make their sentences in the same way, with the same kind of word-order, the same kind of construction for Noun Phrases, Verb Phrases, Adjective Phrases and Adverb Phrases; indeed they are so similar in these respects that some scholars regularly use the term हिंदी-उर्दू to refer to the common ground between them (Kelkar 1968, Sahai & Naqain, 1964). One
has even seen the use of the hybrid term *Hirdu* to denote the similarity between them (Ray 1968).

Most speakers of Western Hindi - apart from those who deliberately avoid the use of any borrowed word, from Urdu or English or whatever language - will regularly use borrowed (in this case, non-Sanskritic) words, as do most speakers of English, and thus the Hindi one is concerned to examine consists of sentences made up in the usual Hindi-Urdu way, with borrowed words and borrowed sounds included. Urdu words which occur in Hindi may well include sounds which do not occur in Sanskrit - such as f, x, y, z, q - and the presence of sounds of this kind is a marker of the fact that the word has been borrowed from Urdu, or perhaps (indirectly) from Persian or Arabic. (The Devanagari script uses special diacritics to denote these sounds).

Many speakers of Western Hindi, especially those from the northern and western regions who have been in closer touch with Urdu, regularly use Urdu words. This usage does not affect the build-up of their sentences, but rather determines the particular words they will use.

This kind of Hindi is usually referred to as "Khari Boli" ('current speech'); it is based on the dialect spoken around Delhi, and Urdu has been referred to as a form of Persianised Khari Boli (Kellogg 1938, McGregor 1972). Generally speaking, in colloquial situations not a great many Urdu words or sounds are used by well-educated speakers of Western Hindi; in the same way, borrowings from English may well be avoided. Ideally, Western Hindi speakers tend to use a vocabulary which has come from Sanskrit either directly or through the Prakrits. Kellogg has suggested that words of Sanskrit origin "make up not less than nine-tenths of the language" (p.41).
English borrowings and Urdu borrowings do occur, of course, especially in the speech of those who, for reasons of geography, commercial interests or administrative convenience, have come under English or Urdu influence.

The resultant 'Standard Western Hindi' (Kellogg used the term 'Standard Hindi', but changed it later to 'High Hindi') which we are investigating is thus a mixed language - as indeed are many of the languages of the world - owing its stock of words to the fortunes of history and to the variety of languages with which it has come into contact.

Informal conversation in Hindi may well include, therefore, borrowed words, most of which will have been assimilated into the language to the extent of being uttered with the phonological usage of Hindi regardless of their pronunciation in their original language. Many English words, for example, although they retain their English word-accent pattern, are pronounced in a Hindi way, with either dental or retroflex sounds, and with or without the aspiration which is phonemically significant in Hindi. For example, the English word ticket which is pronounced with aspiration on its initial plosive, and with alveolar plosives initial and final, is borrowed into Hindi and is heard as [tɪkæt] with retroflex plosives and no aspiration.

Written Hindi - which it is not our concern to consider here - may well be seen to include the use of formal and complexly-structured words of direct Sanskrit origin, known and used by well-educated speakers of the language; but the colloquial language which we are concerned with generally uses words of simpler structure which are frequent in the general store of words in Hindi and Urdu.
To sum all this up: we are concerned to examine the accentual patterns and intonation contours of a spoken language which has its roots in Sanskrit and which occasionally makes use of words borrowed from Urdu, Persian, Arabic and English. It has a certain morphology and a certain syntactic way of ordering its words into sentences. The degree to which borrowed words are, or should be, used is a matter for personal opinion and for the personal habits of the individual speaker; so one may meet speakers of Urdu-flavoured or English-flavoured Hindi who would insist that they were speakers of Standard Hindi.

The informants used in this project might be described as speakers of an Urdu-flavoured, English-flavoured Western Hindi, educated speakers who used the syntactic habits of the language without difficulty or hesitation, and whose phonology was consistently in accord with all the established features of Western Hindi.

The following is the transcription system used throughout this thesis; it uses symbols from the I.P.A. Alphabet and is in accordance with I.P.A. Principles (1967).

VOWELS

| a | e | i | o | u |

CONSONANTS

Plosives

| Velar | k | kh | g | gh |
| Palatal | c | ch | j | gh |
| Retroflex | t | th | d | dh |
| Dental | t | th | d | dh |
| Bilabial | p | ph | b | bh |
There is no use of a length mark in the notation for the vowels. They are distinguished primarily in terms of quality. The vowels ə, i, ɔ are listed as short. This means that in similar phonetic contexts they are audibly shorter in duration than the vowels a, i, u, e, ɔ, ə, ɔ. For example, compare the following pairs:  
met 'dirt', mal 'merchandise'; məl 'agree', mil 'mile'; səm 'hoof', summ 'miser'. Compare also mel 'alliance', mɛl 'defect', mol 'price'; sem 'bean', som 'moon'. Instrumental measurements of these vowel lengths confirms the difference between the long and short vowels; but the difference is so readily and so obviously audible to a listener, and is so well established in the language, that it need not be dwelt on any further here.

Although this project and this thesis are not immediately concerned with the details of segmental features, it will be convenient here to say briefly what range of sounds the various symbols refer to.

<table>
<thead>
<tr>
<th>Nasals</th>
<th>m, n, ɳ, ɲ, ŋ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sibilants</td>
<td>s, ʃ, ʂ, ʐ</td>
</tr>
<tr>
<td>Lateral</td>
<td>l</td>
</tr>
<tr>
<td>Flaps</td>
<td>r, ř</td>
</tr>
<tr>
<td>Aspirate</td>
<td>h</td>
</tr>
<tr>
<td>Semi-vowels</td>
<td>r, v, j</td>
</tr>
</tbody>
</table>

URDU SOUNDS
(in borrowed words): f, q, x, ɣ, z
This vowel figure gives some idea of the phonetic placing of the Hindi vowels, regardless of length. They are all monophthongal.

- **i**: Front, close, unrounded; very near to Daniel Jones' Cardinal Number 1; long; monophthongal.

- **I**: Front, close, slightly centralised, unrounded; Daniel Jones' Cardinal Number 1 lowered and slightly centralised; short; monophthongal.

- **e**: Front, half-close, unrounded; very near to Daniel Jones' Cardinal Number 2; long; monophthongal.

- **E**: Front, half-open, unrounded; near to Daniel Jones' Cardinal Number 3; long; monophthongal.

- **a**: Central, open, unrounded; a centralised Cardinal Number 4; long; monophthongal.

- **O**: Back, half-open, slightly centralised, slightly rounded; very near to Daniel Jones' Cardinal Number 6; long; monophthongal.
Back, half-close, very slightly centralised, rounded; very near to Daniel Jones' Cardinal Number 7; long; monophthongal.

Back, close, rather centralised, rounded; short; monophthongal.

Back, close, rounded; very near to Daniel Jones' Cardinal Number 8; long; monophthongal.

Central, half-open, unrounded; short; monophthongal.

(Some speakers of Hindi, especially older people, use, instead of monophthongal o and e, falling diphthongs of the type oe and ei; but none of my informants did).

CONSONANTS

k voiceless velar plosive, unaspirated.
kh voiceless velar plosive, aspirated.
g voiced velar plosive, unaspirated.
gh voiced velar plosive, aspirated.
c voiceless palatal plosive, unaspirated.
ch voiceless palatal plosive, aspirated.
j voiced palatal plosive, unaspirated.
jh voiced palatal plosive, aspirated.
t voiceless retroflex plosive, unaspirated.
th voiceless retroflex plosive, aspirated.
d voiced retroflex plosive, unaspirated.
dh voiced retroflex plosive, aspirated.
t  voiceless dental plosive, unaspirated.
th voiceless dental plosive, aspirated.
d  voiced dental plosive, unaspirated.
dh voiced dental plosive, aspirated.
p  voiceless bilabial plosive, unaspirated.
ph voiceless bilabial plosive, aspirated.
b  voiced bilabial plosive, unaspirated.
bh voiced bilabial plosive, aspirated.
m  voiced bilabial nasal.
n  voiced dental nasal.
ŋ  voiced velar nasal.
ɲ  voiced palatal nasal.
ɳ, voiced retroflex nasal.
s  voiceless alveolar or post-dental fricative.
f  voiceless pre-palatal fricative, unrounded.
g  voiceless retroflex fricative.
h  voiceless glottal fricative.
r  voiced alveolar or post-dental trill, sometimes uttered with a single tap when intervocalic; frequently heard as a frictionless continuant.
ɽ  voiced retroflex flap, unaspirated. This is produced by a ballistic movement of the tongue, hitting the roof of the mouth in passing.
\( \text{th} \) voiced retroflex flap, aspirated.

\( \text{l} \) voiced alveolar or post-dental lateral, palatalised (i.e. 'clear' wherever heard, in whatever position in a word).

\( \text{j} \) voiced palatal semi-vowel, fairly lax in articulation when single, but tense when occurring in consonant clusters.

\( \text{v} \) voiced labio-dental semi-vowel; phonetically \([v]\), i.e. between \([v]\) and \([w]\); tense when occurring in consonant clusters.

Most of these consonants occur single in all places in words - initially, medially and finally - with the following exceptions:

\( \eta \) only occurs in a consonant sequence when followed by a plosive with the same place (velar) of articulation; this kind of sequence is usually called 'homorganic'. It never occurs single in a word.

\( \text{n} \) only occurs in a consonant sequence when followed by a homorganic plosive.

\( \text{r} \) never occurs initially in a word, but only medially and finally; it is also heard in homorganic sequences.

\( \text{z} \) and \( \text{zh} \) only occur medially and finally.

**Urdu sounds**

Words borrowed from Urdu into Hindi frequently contain segmental sounds which do not occur in Sanskrit.

\( \text{f} \) voiceless labio-dental fricative.

\( \text{x} \) voiceless velar fricative.

\( \text{y} \) voiced velar fricative.
z  voiced alveolar or post-dental fricative.
q  voiceless post-velar or pharyngal plosive.

Nasalisation

In addition to the nasal consonants which occur single in word-structure (n, m, n̄) there are other occurrences of nasalisation:

1. 'Incidental' nasalisation, which occurs whenever there is a nasal consonant in the structure of a word. It is not marked in the script, nor is it marked in the transcription. For example, nam 'name' pronounced [n̄m]; mama 'aunt' pronounced [m̄m̄a].

2. Syllable nasalisation, which is marked over the vowel in the script and marked with a tilde in the transcription, may be applied to all syllables, whether the vowel is short or long. It is sometimes referred to as 'nasalised vowel', but it seems better (in view of the general syllabification of the language) to consider it as nasalisation of the syllable. Examples: hāsna 'to laugh', hā 'yes', nehī 'no'.

3. Nasal consonants in homorganic sequence; examples: bend 'finish', domba 'ram', reng 'colour', njēn 'engine', qēndi 'stick'.

(These cause 'incidental' nasalisation, discussed at 1. above).
CHAPTER TWO

HINDI WORD-ACCENT

It is not altogether clear what precise criteria should be used in a consideration of stress; indeed there is no general agreement among linguists and phoneticians as to what exactly stress is. Many relate it to what might be called 'syllable-distinctness' in words or 'word-distinctness' in sentences; and there is in the literature some confusion in the use of the terms stress, prominence and accent. Stress has usually been thought of in terms of loudness: "the comparative force with which the separate syllables of a sound-group are pronounced" (Sweet 1877, p.91; 1906, p.47), "the degree of force with which a sound or syllable is uttered" (Jones 1956, p.245) giving "greater amplitude of sound-waves, produced by means of more energetic movement ..." (Bloomfield 1933, p.110). For Trager & Smith (1951) stress is relative strength or loudness; for Bolinger (1958) it is perceived prominence imposed within utterances. As Crystal (1969, p.115) writes: "There is a definable correlation between perceived intensity, or loudness, and amplitude of vocal-cord vibration, but there is no identity. Many of the earlier elocutionists realised this, and Verrier (1909) certainly did; for him, change in intensity, duration, pitch, physiological movements (for example, the extent of the jaw lowering) and segmental characteristics were all potentially relevant as the basis of perceived stress. This view has been very much a minority one, however, and it is only with the progress in acoustic experimentation made over the last fifteen years that its validation has taken place. Nowadays the consensus of opinion is that stress - and relative loudness of speech utterance as a whole - is indeed a composite effect which can only be fully understood by
reference to a number of independently varying parameters". Fry (1958) takes the view that "stress differences are perceived as variations in a complex pattern bounded by four psychological dimensions, length, loudness, pitch and quality, whose physical correlates are duration, intensity, fundamental frequency and formant structure". Bolinger (1955), on the other hand, disagrees that intensity is the most important element in accent, saying that "intensity alone does not suffice to discriminate stress, and a pitch allophone of stress takes over"; later (1958) he presents evidence to show that the primary cue to stress is pitch prominence. Gimson (1956) writes that "the only realisations of stress which are linguistic, in that they are capable of creating an effect of relative prominence, of accent, in a listener's mind, are those which are effected with the complex help of pitch, quantity and quality variations". O'Connor (1973) takes much the same point of view: "The point about this combination of stress, pitch, length and vowel quality is that it can be used in the language to make some syllables stand out more than others". As Crystal puts it, in his summarising paragraph (1969, p.120): "In these terms, much of the research described above (1969, pp.113-120) into the nature of 'stress' has in fact been into the nature of accent". Lehiste (1970, p.119) when summarising work in this field, takes much the same 'overall' view of a number of contributing factors; but she concludes by saying: "I shall continue to use the term stress to refer to linguistically significant prominence ..."

Looking over these various views and approaches, it certainly does appear that the general opinion among linguists and phoneticians (whether overtly admitted or not) is to regard stress as a term
indicating prominence, or distinctness, or (as some have put it) accent, the result of the combined effect of loudness, duration, quality and intonation.

It seems to me, however, that this wealth and variety of experimentation and discussion has still not managed to lead to a detailed specification of what exactly is meant by stress, prominence or accentedness. I shall prefer to cut through this apparent confusion, and suggest a simple dichotomy between stress and prominence. In this I follow Daniel Jones (1950; 1956) and David Abercrombie (1976). In Jones' view, a syllable's prominence is its general degree of distinctness, this being the combined effect of the timbre, length, stress, and (if voiced) intonation of the syllabic sound. The term stress refers only to the degree of force of utterance; it is independent of length and intonation, although it may be combined with these. Prominence is a perceptual quality that may be decreased or increased by means of any of the sound-attributes (length, stress, pitch, timbre); stress is an articulatory gesture (cf. Lehtste 1970, p. 119). In "The Phoneme" (1950) Jones puts the case even more clearly (p. 134): "Force of utterance, abstracted from the other attributes of speech-sounds, is termed stress. Stresses are essentially subjective activities of the speaker. To the hearer, degrees of stress are often perceived as degrees of loudness .... Prominence is an effect perceived objectively by the hearer. It is thus quite a different thing from stress, which is a subjective activity on the part of the speaker. Prominence of a syllable may be due to strong stress, but it may also be due to other features of pronunciation and particularly to the inherent quality of sounds, to the length of syllables (which may be
occasioned either by the length of sounds in them or by their number) or to intonation".

Following this clear distinction by Jones, I shall propose to use the terms thus: stress will be taken to be that subjective effort of extra force, relating (in the listener) to loudness, which is one of the variety of factors which contribute to making a syllable (in a word) or a word (in a sentence) prominent; prominence will be taken to refer to the objective perception of a syllable's distinctness, to the way it seems to 'stand out' from its neighbours. In many ways the terms prominence and accentedness are synonymous.

This may seem a simplistic approach, but it has the value of cutting through much of the confusion engendered by the use of these common terms, and provides us (if we accept this point of view) with two separate and separable terms, each clearly and unambiguously defined - as indeed technical terms should be.

With these views in mind, it does indeed seem, therefore, that most discussions of stress and stressed syllables may be seen to be in effect discussions of prominence or accentedness; we are left to ask whether, in fact, the term 'stressed syllable' is an acceptable or appropriate one in the way it is usually employed. From our point of view it would doubtless be more accurate to talk regularly of 'prominent syllables' or 'accented syllables' if we bear in mind that prominence (or accent) is the resultant effect of a combination of features, including stress. However, the use of such a term as 'prominent syllable' sounds unusual in phonetic discussion. Perhaps it would be better to talk of 'accented syllables' in order to avoid any confusion with the use of the term 'stress'.
In a recent article (1976) Abercrombie has discussed these matters. He suggests that 'stress' should be confined strictly to general phonetic discussions; that it should be restricted to something which is either present or absent, and not used as a scalar or gradient term; it is "a gesture of the respiratory muscles". The speaker is aware of it kinaesthetically, and the listener may be aware of it by 'empathy'. He goes on to say: "Stress as thus defined is not as such audible; it can only be kinaesthetically perceived ... loudness is a poor clue to the presence of stress on a syllable anyway, and is probably never the only one. In any case, it cannot, at present, be measured satisfactorily". He goes on to discuss 'accent': "When I say that such-and-such a syllable of a word has an (or the) accent, or is accented (other syllables therefore being unaccented) I am not saying anything about the phonetic characteristics of that syllable. All that is being said is that in certain conditions (which must be specified) in utterances, an accented syllable will show certain characteristics which can be predicted, and these may be different from its characteristics in other conditions .... An accented syllable may be realised with stress, with various features of pitch, of syllable-length and segment-length, of loudness, and of articulatory characteristics in various combinations .... 'Accent' is more or less what many have called 'word-stress' (though others have used this to refer to the mode of realisation of accent in a citation-utterance of a word). We need another term, beside 'stress' and 'accent', for what has been called 'sentence-stress' (which also has other meanings). We need a word for the property of being the first syllable in a foot, the syllable on which the beat of the stress-timing falls. This I have
called 'salience', the first syllable in the foot being the 'salient syllable'. We can now define 'accent' as a potentiality for salience .... Thus one can say that salient syllables - and the words containing them - are prominent, i.e. particularly noticeable, to the listener; but one need not expect them to be prominent to someone who is not listening to his mother tongue."

This coincides very largely with my own view, which is a combination of Jones' and Abercrombie's; defining 'stress' as something subjective, perceived kinaesthetically by the speaker, and related to an extra effort of force in articulation; 'prominence' or 'accent' as something objectively perceived by the listener, the result of a combination of stress, length, quality and pitch. I shall propose, throughout this thesis, to confine myself to the two technical terms stress and accent for these features. This means that I shall not talk of 'stressed syllables', but of 'accented syllables', when considering a listener's response to what he hears.

It is possible to show experimentally, to some extent, the result of the extra effort that a speaker puts into the utterance of certain syllables (cf. Ladefoged 1967, pp.1-49). As we have suggested earlier, the total effect of 'accentedness' is achieved by a combination of a number of sound attributes; but 'loudness' as perceived by a listener will to some extent relate to 'extra articulatory effort', and will itself be shown in experimental results (see Plate Numbers 1 - 5). But as Daniel Jones put it (1950): "The combination of stress with appropriate intonation is a particularly effective means of rendering syllables prominent ..."

Take for example the Hindi word inam 'reward'; when it is uttered in its isolate form (its 'citation form') it is heard with an accented
second syllable. This accentuation is particularly noticeable
because the second syllable is said on a falling pitch, and pitch-
change is one of the principal features in making a syllable stand
out. Thus the pattern is \( \underline{\ldots} \) and we have no hesitation in
saying (as hearers) that the word is accented on the second syllable
(or, as it used to be described, with stress on the second syllable).
Now it is very likely that there is also stress on this syllable,
that it is said (and is felt by the speaker to be said) with a little
extra effort or 'push'; but I wish to suggest that whatever the
speaker may kinaesthetically feel about his utterance, the listener
responds to the idea of an accented second syllable, the result of a
combination of stress and pitch-change (and possibly other things).
This single example will serve to show exactly what I mean by the
terms 'stress' and 'accent' and how they are to be distinguished.
It is most important to distinguish the speaker's subjective response
and the hearer's objective response.

Hindi, like English, is a language with accented syllables -
that is, with syllables that stand out from their neighbours in the
utterance of words. It has generally been customary to distinguish,
in the marking of accent, two degrees, 'strong' and 'weak'; Jones
suggests (1950) that most languages employ two degrees of stress for
effecting differences between words. (Most American scholars,
however, when analysing English, follow Trager & Smith (1951) and
describe the language in terms of four degrees of stress - primary,
secondary, tertiary and weak). Most discussions of stress in Hindi
(which I suspect are really discussions of prominence or accent)
deal with two degrees of stress (Grahame Bailey 1938, Kelkar 1968,
McGregor 1972). This means that in transcription only one mark of
stress (accent) is used; weak is left unmarked. I have followed this fashion in my discussion of accent in Hindi words.

Like most present-day Indo-European languages, Hindi is a non-tone language, with sentence intonation and accented syllables. Accent occurs on syllables in words (word-accent) and on words in sentences (sentence-accent). It will be possible, by first confining ourselves to single-word utterances, to formulate some rules for word-accent. Hindi words are analysed according to their consonant-vowel structure, and suggestions will be made (after considering the actual placement of the accent in each word) as to how the accent placement may be predicted in any word in the language.

It will be necessary first to consider the syllabic structure of words, then to consider the various word-structures which occur, and finally to specify the actual placement of accent in the various word-structures and to seek rules to indicate how the accent should be placed.

-------------

Hindi is written in the Devanagari script. All consonant characters, whether single or conjunct, when written alone, denote a consonant sound or sounds followed by the so-called 'inherent vowel' e; this means that any consonant character represents a syllable with an initiating consonant and a vowel. Thus the character क denotes के, the character ख denotes सें, and so on. For this reason, it is customary to speak of the script as a syllabary rather than as an alphabet (Lambert 1953).

Syllable division in multi-syllabled words falls as follows:
1. Between vowels: a.o, qa.e.

2. With a single intervocalic consonant, the consonant becomes an initiating consonant: ja.na, a.na, se.den.


Single consonants occur initially, medially and finally in words, as in se.den 'house', be.sen 'flour', qa.lam 'pen'; initially they initiate syllables: se-, be-, qa-, and finally they close syllables: -den, -sen, -lem. A medial consonant is associated with the following vowel syllabically, i.e. it is syllable-initiating. Thus the syllable division in the above words: se.den, be.sen, qa.lam.

Consonant sequences occur initially, medially and finally. Initially, they form syllable-initiating clusters (sequences within the same syllable: (Abercrombie 1967, p.74)) as in the words prem 'love', krodh 'anger', dvip 'island', bjala 'snake', stri 'woman'. Finally, they form syllable-closing clusters, as in bend 'end', rang 'colour', granth 'book', gopt 'secret'. Medial sequences of two consonants are split by syllable division into -C.C- as in bhag.van 'God', bhak.ti 'devotion', bec.ca 'child', ec.cha 'good', gen.gq 'Ganges', den.qa 'stick'. This -C.C- division regularly occurs where two characters are written separately in sequence, but with no 'inherent vowel' heard between them when the word is spoken: thus metleb 'purpose' is written metelebe but is structurally CVC.CVC when spoken.

-C.C- may also be related to a two-element conjunct consonant - a single Devanagari character formed by the amalgamation (according to well-established rules: Lambert 1953) of two separate characters.
Syllable division in the spoken word cuts through this single conjunct character, which, although a written unity from the point of view of the script, represents two phonological items in speech. Examples occur in bec.ca 'child' CVC.CV:, pos.tek 'book' CVC.CVC, set.kar 'respect' CVC.CV:C, sed.gan 'virtue' CVC.CVC, ordu 'Urdu' VC.CV:, pef.cat 'afterwards' CVC.CV:C, and so on; in these examples -c.c-, -s.t-, -t.k-, -d.g-, -r.d-, and -s.c- are all written with one conjunct character.

Syllable division of this kind regularly cuts sequences of Nasal + Plosive, which are frequently referred to (erroneously) as 'homorganic clusters'. When such sequences of two consonants with the same oral articulation posture occur in the same syllable - as in bend or rang, they are properly called clusters, since they occur in the same syllable; but medially in such words as gan.gan 'Ganges' or den.qa 'stick', where the syllable division is CVC.CV:, the homorganic sequence consists of two 'abutting' consonants (Abercrombie 1967, p.76) and is not a cluster. Similar structures are found with Nasal + Sibilant, as in mon.fi 'teacher' CVC.CV:, ben.fi 'pipe' CVC.CV:, e.him.sa 'non-violence' V.CV.CV:, where again the syllable division cuts the sequence. It is interesting to note that in utterances of words of this kind, with medial sequence of Nasal + Sibilant, although very many speakers make a true nasal consonant (with tongue contact with the upper part of the mouth), other speakers make no contact at all, but instead nasalise the syllable: thus we hear either [monfi] or [mɔfi], [benfi] or [bɛfi].
Medial sequences of three consonants (-CCC-) are most frequently cut into -C.CC- as in Jas.tri 'learned man' CV:C.CCV:, can.dre.ma 'moon' CVC.CCV.CV:, man.tri 'secretary' CVC.CCV:. These are monomorphemic words, but when the word includes a verb-root ending in -CC and is therefore a verb form of some kind, the unity of the verb-root is preserved, and the syllabic division is more usually -CC.C-. Thus unc.ta from the infinitive form unc.na 'to be pulled', bendh.ta from the infinitive form bendh.na 'to be tied', reng.ta from the infinitive form reng.na 'to dye'.

Syllables in Hindi may therefore be seen to be structured as follows:

1. A vowel without initiating or arresting consonant: for example, in the two-syllabled word a.o 'come!', or in the second syllable of ga.e '(he) went'.

2. A vowel preceded by an initiating consonant or by an initiating cluster: for example, ga.na 'to go', a.na 'to come', gja.ra 'eleven', tre.pen 'fifty three', pre.nam 'salutation', stri 'woman'.

3. A vowel with both initiating and arresting consonants, either single or in sequences: for example, the syllables of the word set.kar 'respect', the monosyllable tcm 'you', the monosyllable bend 'end'.

We may now proceed to consider the word-structures which occur, using the symbols C (consonant) and V (vowel) to express the structures in formulas. (V = short vowel, V: = long vowel). Examination of a restricted but common vocabulary of about 2,000 words will give us the examples we need, considering only polysyllabic words.
(since accent-placement is no problem with monosyllables). We bear
in mind that a number of words used by educated speakers, chiefly
taken directly from Sanskrit, (tatsama words) have complicated
structures. Most of the words we consider are tadbhava words, i.e.
words not in their original Sanskrit form but modified (and often
structurally simplified) in the passage of time.

We specify the following structure patterns which all occur in
Hindi. Since initial consonants and initial consonant clusters
have no effect on the placing of accent, we bring many structures
together under a single heading by the use of brackets, which are
meant to indicate that what they enclose may or may not occur.
The accented syllables are marked for each word.
HINDI WORD-STRUCTURE PATTERNS

1. (C)VCVC 'aïgar 'if', 'fakel 'form', 'qelem 'pen', 'fesel 'harvest'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'amar</td>
<td>immortal</td>
<td>'naran</td>
<td>soft</td>
</tr>
<tr>
<td>'alag</td>
<td>separate</td>
<td>'nahar</td>
<td>canal</td>
</tr>
<tr>
<td>'asar</td>
<td>effect</td>
<td>'parat</td>
<td>layer</td>
</tr>
<tr>
<td>'udhar</td>
<td>hither</td>
<td>'porog</td>
<td>man</td>
</tr>
<tr>
<td>'opez</td>
<td>produce</td>
<td>'fesel</td>
<td>harvest</td>
</tr>
<tr>
<td>'omar</td>
<td>age</td>
<td>'becan</td>
<td>promise</td>
</tr>
<tr>
<td>'kathin</td>
<td>difficult</td>
<td>'bedal</td>
<td>change</td>
</tr>
<tr>
<td>'kamal</td>
<td>lotus</td>
<td>'belen</td>
<td>friend</td>
</tr>
<tr>
<td>'qebar</td>
<td>grave</td>
<td>'behot</td>
<td>many, very</td>
</tr>
<tr>
<td>'khabar</td>
<td>news</td>
<td>'bhejan</td>
<td>prayer, worship</td>
</tr>
<tr>
<td>'xetam</td>
<td>end</td>
<td>'metar</td>
<td>pea</td>
</tr>
<tr>
<td>'yadar</td>
<td>mutiny</td>
<td>'meded</td>
<td>help</td>
</tr>
<tr>
<td>'yalot</td>
<td>incorrect</td>
<td>'mehel</td>
<td>palace</td>
</tr>
<tr>
<td>'segah</td>
<td>place</td>
<td>'leher</td>
<td>wave</td>
</tr>
<tr>
<td>'degar</td>
<td>path</td>
<td>'vijaj</td>
<td>victory</td>
</tr>
<tr>
<td>'taraf</td>
<td>direction</td>
<td>'vijaj</td>
<td>content</td>
</tr>
<tr>
<td>'tarah</td>
<td>manner</td>
<td>'fakel</td>
<td>form</td>
</tr>
<tr>
<td>'tilak</td>
<td>mark on forehead</td>
<td>'fashad</td>
<td>honey</td>
</tr>
<tr>
<td>'daxel</td>
<td>interference</td>
<td>'fashar</td>
<td>city</td>
</tr>
<tr>
<td>'naqed</td>
<td>cash</td>
<td>'feshak</td>
<td>road</td>
</tr>
<tr>
<td>'nazer</td>
<td>sight</td>
<td>'fesbaq</td>
<td>lesson</td>
</tr>
<tr>
<td>'namak</td>
<td>salt</td>
<td>'fesamaj</td>
<td>time</td>
</tr>
<tr>
<td>Hindi</td>
<td>English</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-----------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'sareas</td>
<td>simple</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'sasor</td>
<td>father-in-law</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'sobeh</td>
<td>morning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'huran</td>
<td>deer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'hokam</td>
<td>order</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'minat</td>
<td>minute</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'misfan</td>
<td>mission</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
2. (C)V(CV)(C) e'car 'pickle', k̃̄l̃̄tab 'book',
e'lda 'payment' kela 'art'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ō'įchut</td>
<td>untouchable</td>
<td>kha'ra</td>
<td>upright</td>
</tr>
<tr>
<td>ē'įthi</td>
<td>seed</td>
<td>kha'rif</td>
<td>autumn crop</td>
</tr>
<tr>
<td>ē'įnag</td>
<td>grain</td>
<td>kho'la</td>
<td>open</td>
</tr>
<tr>
<td>ē'įnek</td>
<td>many</td>
<td>xe'įjāl</td>
<td>opinion</td>
</tr>
<tr>
<td>ē'įbir</td>
<td>red powder</td>
<td>xe'įrab</td>
<td>bad</td>
</tr>
<tr>
<td>ē'įmir</td>
<td>rich</td>
<td>xe'įrif</td>
<td>autumn crop</td>
</tr>
<tr>
<td>li'įnam</td>
<td>prize</td>
<td>xo'įjī</td>
<td>gladness</td>
</tr>
<tr>
<td>o'įdas</td>
<td>loneliness</td>
<td>ge'dha</td>
<td>donkey</td>
</tr>
<tr>
<td>o'įdhar</td>
<td>loan</td>
<td>ge'la</td>
<td>neck</td>
</tr>
<tr>
<td>kā'ra</td>
<td>sharp</td>
<td>ge'li</td>
<td>street</td>
</tr>
<tr>
<td>kā'pas</td>
<td>cotton</td>
<td>go'pha</td>
<td>cave</td>
</tr>
<tr>
<td>kā'bhī</td>
<td>ever</td>
<td>go'ru</td>
<td>teacher</td>
</tr>
<tr>
<td>kā'miz</td>
<td>shirt</td>
<td>go'įlāl</td>
<td>pink powder</td>
</tr>
<tr>
<td>kā'ror</td>
<td>crore</td>
<td>xe'rib</td>
<td>poor</td>
</tr>
<tr>
<td>kā'mal</td>
<td>special</td>
<td>ghe'ra</td>
<td>water pot</td>
</tr>
<tr>
<td>kā'vi</td>
<td>poet</td>
<td>ghe'ri</td>
<td>watch</td>
</tr>
<tr>
<td>kā'hā</td>
<td>where?</td>
<td>ghe'ha</td>
<td>thick</td>
</tr>
<tr>
<td>kā'hi</td>
<td>somewhere</td>
<td>ca'na</td>
<td>gram</td>
</tr>
<tr>
<td>kļ'сан</td>
<td>farmer</td>
<td>ca'mar</td>
<td>leatherworker</td>
</tr>
<tr>
<td>kļ'mar</td>
<td>prince</td>
<td>ĉltā</td>
<td>pyre</td>
</tr>
<tr>
<td>kļ'li</td>
<td>coolie</td>
<td>ca'nar</td>
<td>election</td>
</tr>
<tr>
<td>xe'ąmiz</td>
<td>shirt</td>
<td>che'ṭhā</td>
<td>sixth</td>
</tr>
<tr>
<td>xe'rib</td>
<td>nearly</td>
<td>che'ṭi</td>
<td>stick</td>
</tr>
<tr>
<td>Hindi</td>
<td>English</td>
<td>Hindi</td>
<td>English</td>
</tr>
<tr>
<td>--------</td>
<td>-----------</td>
<td>---------</td>
<td>---------</td>
</tr>
<tr>
<td>sa'ra</td>
<td>studded</td>
<td>nu'gah</td>
<td>glance</td>
</tr>
<tr>
<td>sa'ma</td>
<td>amount</td>
<td>pe'ta</td>
<td>direction</td>
</tr>
<tr>
<td>sa'lus</td>
<td>procession</td>
<td>pe'ti</td>
<td>husband</td>
</tr>
<tr>
<td>sa'van</td>
<td>young</td>
<td>pe'thar</td>
<td>plateau</td>
</tr>
<tr>
<td>sa'veb</td>
<td>answer</td>
<td>pe'ju</td>
<td>animal</td>
</tr>
<tr>
<td>sa'haz</td>
<td>ship</td>
<td>pe'har</td>
<td>mountain</td>
</tr>
<tr>
<td>za'min</td>
<td>ground</td>
<td>pi'ta</td>
<td>father</td>
</tr>
<tr>
<td>za'ra</td>
<td>a little</td>
<td>ba'ta</td>
<td>big</td>
</tr>
<tr>
<td>za'rur</td>
<td>certainly</td>
<td>ba'jan</td>
<td>description</td>
</tr>
<tr>
<td>za'ti</td>
<td>waterfall</td>
<td>ba'li</td>
<td>sacrifice</td>
</tr>
<tr>
<td>te'tha</td>
<td>and</td>
<td>ba'hu</td>
<td>daughter-in-law</td>
</tr>
<tr>
<td>te'laʃ</td>
<td>search</td>
<td>bi'ha</td>
<td>without</td>
</tr>
<tr>
<td>me'kha</td>
<td>tired</td>
<td>bi'mar</td>
<td>sick</td>
</tr>
<tr>
<td>de'xil</td>
<td>allowed</td>
<td>bo'khar</td>
<td>fever</td>
</tr>
<tr>
<td>de'ja</td>
<td>favour</td>
<td>bo'ra</td>
<td>bad</td>
</tr>
<tr>
<td>de'vea</td>
<td>medical treatment</td>
<td>me'kan</td>
<td>house</td>
</tr>
<tr>
<td>de'ja</td>
<td>condition</td>
<td>me'ni</td>
<td>jewel</td>
</tr>
<tr>
<td>de'hi</td>
<td>curds</td>
<td>me'han</td>
<td>great</td>
</tr>
<tr>
<td>do'kan</td>
<td>shop</td>
<td>me'hi</td>
<td>sage</td>
</tr>
<tr>
<td>de'ni</td>
<td>rich</td>
<td>je'hâ</td>
<td>here</td>
</tr>
<tr>
<td>na'di</td>
<td>river</td>
<td>je'hî</td>
<td>here</td>
</tr>
<tr>
<td>na'maz</td>
<td>muslim prayer</td>
<td>re'hî</td>
<td>spring crop</td>
</tr>
<tr>
<td>na'ja</td>
<td>new</td>
<td>la'gam</td>
<td>rein</td>
</tr>
<tr>
<td>na'veb</td>
<td>prince</td>
<td>ve'kil</td>
<td>lawyer</td>
</tr>
<tr>
<td>nu'ʃa</td>
<td>liquor</td>
<td>ve'hâ</td>
<td>there</td>
</tr>
<tr>
<td>na'hî</td>
<td>no</td>
<td>ve'hî</td>
<td>there</td>
</tr>
<tr>
<td>Hindi</td>
<td>English</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>---------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>vu'car</td>
<td>opinion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>vu'bhag</td>
<td>department</td>
<td></td>
<td></td>
</tr>
<tr>
<td>vu'rodh</td>
<td>opposition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>vu'lin</td>
<td>disappeared</td>
<td></td>
<td></td>
</tr>
<tr>
<td>se'rab</td>
<td>wine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>se'rir</td>
<td>body</td>
<td></td>
<td></td>
</tr>
<tr>
<td>si'kar</td>
<td>hunt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>so'ru</td>
<td>beginning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>se'za</td>
<td>punishment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>se'tah</td>
<td>surface</td>
<td></td>
<td></td>
</tr>
<tr>
<td>se'khi</td>
<td>friend</td>
<td></td>
<td></td>
</tr>
<tr>
<td>se'da</td>
<td>always</td>
<td></td>
<td></td>
</tr>
<tr>
<td>se'bha</td>
<td>assembly</td>
<td></td>
<td></td>
</tr>
<tr>
<td>se'man</td>
<td>equal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>se'muh</td>
<td>grove</td>
<td></td>
<td></td>
</tr>
<tr>
<td>se'val</td>
<td>question</td>
<td></td>
<td></td>
</tr>
<tr>
<td>si'tar</td>
<td>sitar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>so'dhar</td>
<td>improvement</td>
<td></td>
<td></td>
</tr>
<tr>
<td>so'khi</td>
<td>happy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>so'jil</td>
<td>well-bred</td>
<td></td>
<td></td>
</tr>
<tr>
<td>so'ba</td>
<td>district</td>
<td></td>
<td></td>
</tr>
<tr>
<td>he'zar</td>
<td>1,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>he'ra</td>
<td>green</td>
<td></td>
<td></td>
</tr>
<tr>
<td>he'va</td>
<td>wind</td>
<td></td>
<td></td>
</tr>
<tr>
<td>hi'sab</td>
<td>consultation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3. (CV)CV:(C) 'akar 'shape', 'aga 'forehead',
'khadi 'cotton stuff', 'cobis 'twenty four'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'lakaj</td>
<td>sky</td>
<td>'khana</td>
<td>dinner, food</td>
</tr>
<tr>
<td>'lage</td>
<td>ahead</td>
<td>'khali</td>
<td>empty</td>
</tr>
<tr>
<td>'lata</td>
<td>flour</td>
<td>'kheti</td>
<td>agriculture</td>
</tr>
<tr>
<td>'lathi</td>
<td>eight</td>
<td>'gari</td>
<td>carriage</td>
</tr>
<tr>
<td>'ladej</td>
<td>instruction</td>
<td>'gana</td>
<td>to sing</td>
</tr>
<tr>
<td>'ladha</td>
<td>half</td>
<td>'gana</td>
<td>song</td>
</tr>
<tr>
<td>'lana</td>
<td>to come</td>
<td>'gila</td>
<td>wet</td>
</tr>
<tr>
<td>'lana</td>
<td>anna</td>
<td>'gehū</td>
<td>wheat</td>
</tr>
<tr>
<td>'laram</td>
<td>rest</td>
<td>'gobhi</td>
<td>cauliflower</td>
</tr>
<tr>
<td>'alu</td>
<td>potato</td>
<td>'gora</td>
<td>white</td>
</tr>
<tr>
<td>'avaz</td>
<td>voice</td>
<td>'goli</td>
<td>bullet</td>
</tr>
<tr>
<td>'ūca</td>
<td>high</td>
<td>'ghati</td>
<td>mountain pass</td>
</tr>
<tr>
<td>'esa</td>
<td>such</td>
<td>'ghora</td>
<td>horse</td>
</tr>
<tr>
<td>'ese</td>
<td>thus</td>
<td>'ghorî</td>
<td>mare</td>
</tr>
<tr>
<td>'esar</td>
<td>tool</td>
<td>'caca</td>
<td>uncle</td>
</tr>
<tr>
<td>'kāta</td>
<td>ear ring</td>
<td>'caci</td>
<td>uncle's wife</td>
</tr>
<tr>
<td>'kafî</td>
<td>enough</td>
<td>'cabî</td>
<td>key</td>
</tr>
<tr>
<td>'kala</td>
<td>black</td>
<td>'calak</td>
<td>clever</td>
</tr>
<tr>
<td>'kohra</td>
<td>fog</td>
<td>'callis</td>
<td>forty</td>
</tr>
<tr>
<td>'kîla</td>
<td>fort</td>
<td>'câdi</td>
<td>silver</td>
</tr>
<tr>
<td>'kesa</td>
<td>what sort?</td>
<td>'cini</td>
<td>sugar</td>
</tr>
<tr>
<td>'kese</td>
<td>how?</td>
<td>'cûrî</td>
<td>bangle</td>
</tr>
<tr>
<td>'khana</td>
<td>to eat</td>
<td>'coti</td>
<td>peak</td>
</tr>
<tr>
<td>Hindi</td>
<td>English</td>
<td>Hindi</td>
<td>English</td>
</tr>
<tr>
<td>--------</td>
<td>----------------</td>
<td>--------</td>
<td>-------------</td>
</tr>
<tr>
<td>'cori</td>
<td>stealing</td>
<td>'tala</td>
<td>lock</td>
</tr>
<tr>
<td>'cora</td>
<td>broad</td>
<td>'tufan</td>
<td>storm</td>
</tr>
<tr>
<td>'cotha</td>
<td>fourth</td>
<td>'tezi</td>
<td>swiftness</td>
</tr>
<tr>
<td>'coda</td>
<td>fourteen</td>
<td>'tera</td>
<td>your</td>
</tr>
<tr>
<td>'c̄tis</td>
<td>thirty four</td>
<td>'terah</td>
<td>thirteen</td>
</tr>
<tr>
<td>'chana</td>
<td>to spread</td>
<td>'tētis</td>
<td>thirty three</td>
</tr>
<tr>
<td>'chaja</td>
<td>shade</td>
<td>'tota</td>
<td>parrot</td>
</tr>
<tr>
<td>'churi</td>
<td>knife</td>
<td>'thana</td>
<td>police station</td>
</tr>
<tr>
<td>'chota</td>
<td>small</td>
<td>'thala</td>
<td>flat dish</td>
</tr>
<tr>
<td>'jana</td>
<td>to go</td>
<td>'thali</td>
<td>small flat dish</td>
</tr>
<tr>
<td>'jali</td>
<td>net</td>
<td>'thela</td>
<td>bag</td>
</tr>
<tr>
<td>'jījī</td>
<td>elder sister</td>
<td>'thora</td>
<td>little</td>
</tr>
<tr>
<td>'juta</td>
<td>shoe</td>
<td>'dajā</td>
<td>right</td>
</tr>
<tr>
<td>'jēsa</td>
<td>like</td>
<td>'daga</td>
<td>riot</td>
</tr>
<tr>
<td>'žhari</td>
<td>bush</td>
<td>'dāsi</td>
<td>female slave</td>
</tr>
<tr>
<td>'žhara</td>
<td>broom</td>
<td>'divar</td>
<td>wall</td>
</tr>
<tr>
<td>'žhutha</td>
<td>false</td>
<td>'dena</td>
<td>to give</td>
</tr>
<tr>
<td>'tila</td>
<td>mound</td>
<td>'dehat</td>
<td>rural area</td>
</tr>
<tr>
<td>'tuta</td>
<td>broken</td>
<td>'donō</td>
<td>both</td>
</tr>
<tr>
<td>'topi</td>
<td>cap</td>
<td>'dhire</td>
<td>slowly</td>
</tr>
<tr>
<td>'dōra</td>
<td>thread</td>
<td>'dhoti</td>
<td>dhoti</td>
</tr>
<tr>
<td>'dhalu</td>
<td>sloping</td>
<td>'dhona</td>
<td>to wash (trans.)</td>
</tr>
<tr>
<td>'t̄ga</td>
<td>tonga</td>
<td>'dhobi</td>
<td>washerman</td>
</tr>
<tr>
<td>'taza</td>
<td>fresh</td>
<td>'nani</td>
<td>grandmother</td>
</tr>
<tr>
<td>'tara</td>
<td>star</td>
<td>'naraz</td>
<td>displeased</td>
</tr>
<tr>
<td>'talab</td>
<td>tank</td>
<td>'nice</td>
<td>down</td>
</tr>
<tr>
<td>Hindi</td>
<td>English</td>
<td>Hindi</td>
<td>English</td>
</tr>
<tr>
<td>------------</td>
<td>---------------</td>
<td>------------</td>
<td>-------------</td>
</tr>
<tr>
<td>'niti</td>
<td>policy</td>
<td>'bara</td>
<td>twelve</td>
</tr>
<tr>
<td>'nila</td>
<td>blue</td>
<td>'barat</td>
<td>procession</td>
</tr>
<tr>
<td>'neta</td>
<td>leader</td>
<td>'bahu</td>
<td>arm</td>
</tr>
<tr>
<td>'pana</td>
<td>to find</td>
<td>'bimar</td>
<td>sick</td>
</tr>
<tr>
<td>'pani</td>
<td>water</td>
<td>'bivi</td>
<td>wife</td>
</tr>
<tr>
<td>'piche</td>
<td>behind</td>
<td>'beta</td>
<td>son</td>
</tr>
<tr>
<td>'pina</td>
<td>to drink</td>
<td>'beti</td>
<td>daughter</td>
</tr>
<tr>
<td>'pila</td>
<td>yellow</td>
<td>'behof</td>
<td>stupefied</td>
</tr>
<tr>
<td>'puja</td>
<td>worship</td>
<td>'bona</td>
<td>to sow</td>
</tr>
<tr>
<td>'pura</td>
<td>whole</td>
<td>'boli</td>
<td>dialect</td>
</tr>
<tr>
<td>'puri</td>
<td>puree</td>
<td>'bhari</td>
<td>heavy</td>
</tr>
<tr>
<td>'pefa</td>
<td>profession</td>
<td>'bhukha</td>
<td>hungry</td>
</tr>
<tr>
<td>'peda</td>
<td>produced</td>
<td>'bhugol</td>
<td>geography</td>
</tr>
<tr>
<td>'pesa</td>
<td>1/64 rupee</td>
<td>'mata</td>
<td>mother</td>
</tr>
<tr>
<td>'pese</td>
<td>money</td>
<td>'matha</td>
<td>forehead</td>
</tr>
<tr>
<td>'pepis</td>
<td>thirty five</td>
<td>'mana</td>
<td>meaning</td>
</tr>
<tr>
<td>'pofak</td>
<td>dress</td>
<td>'mano</td>
<td>as if</td>
</tr>
<tr>
<td>'podha</td>
<td>plant</td>
<td>'momi</td>
<td>aunt</td>
</tr>
<tr>
<td>'phora</td>
<td>spade</td>
<td>'mala</td>
<td>gardener</td>
</tr>
<tr>
<td>'fita</td>
<td>shoelace</td>
<td>'mali</td>
<td>gardener</td>
</tr>
<tr>
<td>'baki</td>
<td>remaining</td>
<td>'malum</td>
<td>known</td>
</tr>
<tr>
<td>'baja</td>
<td>instrument</td>
<td>'mitha</td>
<td>sweet</td>
</tr>
<tr>
<td>'bazar</td>
<td>market</td>
<td>'minar</td>
<td>mineret</td>
</tr>
<tr>
<td>'bapu</td>
<td>father</td>
<td>'mela</td>
<td>fair</td>
</tr>
<tr>
<td>'babu</td>
<td>clerk</td>
<td>'medan</td>
<td>field</td>
</tr>
<tr>
<td>'bajā</td>
<td>left</td>
<td>'mela</td>
<td>dirty</td>
</tr>
<tr>
<td>Hindi</td>
<td>English</td>
<td>Hindi</td>
<td>English</td>
</tr>
<tr>
<td>--------</td>
<td>--------------</td>
<td>---------</td>
<td>-----------</td>
</tr>
<tr>
<td>'moci</td>
<td>shoemaker</td>
<td>'sathë</td>
<td>half past</td>
</tr>
<tr>
<td>'moza</td>
<td>sock</td>
<td>'sathi</td>
<td>companion</td>
</tr>
<tr>
<td>'motë</td>
<td>fat</td>
<td>'sadhu</td>
<td>holy man</td>
</tr>
<tr>
<td>'moti</td>
<td>pearl</td>
<td>'saman</td>
<td>luggage</td>
</tr>
<tr>
<td>'moka</td>
<td>opportunity</td>
<td>'sara</td>
<td>whole</td>
</tr>
<tr>
<td>'mojud</td>
<td>present</td>
<td>'sidha</td>
<td>straight</td>
</tr>
<tr>
<td>'raja</td>
<td>raja</td>
<td>'sina</td>
<td>to sew</td>
</tr>
<tr>
<td>'rana</td>
<td>prince</td>
<td>'siñhi</td>
<td>stair</td>
</tr>
<tr>
<td>'rani</td>
<td>queen</td>
<td>'simä</td>
<td>border</td>
</tr>
<tr>
<td>'rucl</td>
<td>interest</td>
<td>'sukha</td>
<td>dry</td>
</tr>
<tr>
<td>'ruñha</td>
<td>angry</td>
<td>'sena</td>
<td>army</td>
</tr>
<tr>
<td>'ruñhi</td>
<td>tradition</td>
<td>'seva</td>
<td>service</td>
</tr>
<tr>
<td>'rogi</td>
<td>sick</td>
<td>'sona</td>
<td>gold</td>
</tr>
<tr>
<td>'roti</td>
<td>flat wheaten cake</td>
<td>'sona</td>
<td>to sleep</td>
</tr>
<tr>
<td>'rona</td>
<td>to cry</td>
<td>'sëtis</td>
<td>thirty seven</td>
</tr>
<tr>
<td>'lana</td>
<td>to bring</td>
<td>'soda</td>
<td>trade</td>
</tr>
<tr>
<td>'lena</td>
<td>to take</td>
<td>'hathi</td>
<td>elephant</td>
</tr>
<tr>
<td>'lotä</td>
<td>small pot</td>
<td>'hira</td>
<td>diamond</td>
</tr>
<tr>
<td>'lova</td>
<td>fox</td>
<td>'hona</td>
<td>to be</td>
</tr>
<tr>
<td>'loha</td>
<td>iron</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'vesä</td>
<td>just so</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'jakha</td>
<td>branch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'sädi</td>
<td>wedding</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'saba</td>
<td>well done!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'sahi</td>
<td>royal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'sari</td>
<td>sari</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
4. (C)VCCV:(C) 'ək̡h̡b̡ar 'news', 'əg̡l̡a 'next',
'cem̡a 'leather', 'bettiš 'thirty two'.

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'agni</td>
<td>fire</td>
<td>'opdefj</td>
<td>instruction</td>
</tr>
<tr>
<td>'ed̡đa</td>
<td>stopping place</td>
<td>'opvas</td>
<td>fast</td>
</tr>
<tr>
<td>'elt̡is</td>
<td>thirty eight</td>
<td>'cm̡mid</td>
<td>hope</td>
</tr>
<tr>
<td>'en̡da</td>
<td>egg</td>
<td>'ol̡lekh</td>
<td>mention</td>
</tr>
<tr>
<td>'endha</td>
<td>blind</td>
<td>'kem̡ghi</td>
<td>comb</td>
</tr>
<tr>
<td>'af̡sos</td>
<td>regret</td>
<td>'kkecca</td>
<td>raw</td>
</tr>
<tr>
<td>'essi</td>
<td>eighty</td>
<td>'ket̡na</td>
<td>to be cut</td>
</tr>
<tr>
<td>'ukkis</td>
<td>twenty one</td>
<td>'kem̡da</td>
<td>dung cake</td>
</tr>
<tr>
<td>'uktis</td>
<td>thirty one</td>
<td>'kem̡ta</td>
<td>cloth</td>
</tr>
<tr>
<td>'iccha</td>
<td>wish</td>
<td>'kem̡re</td>
<td>clothes</td>
</tr>
<tr>
<td>'itna</td>
<td>this much</td>
<td>'kem̡zor</td>
<td>weak</td>
</tr>
<tr>
<td>'itvar</td>
<td>Sunday</td>
<td>'kemra</td>
<td>room</td>
</tr>
<tr>
<td>'ıŋkar</td>
<td>refusal</td>
<td>'kerna</td>
<td>to make, do</td>
</tr>
<tr>
<td>'og̡na</td>
<td>to grow (Intrans.)</td>
<td>'kem̡na</td>
<td>to say</td>
</tr>
<tr>
<td>'otna</td>
<td>that much</td>
<td>'kem̡na</td>
<td>how much?</td>
</tr>
<tr>
<td>'oth̡la</td>
<td>shallow</td>
<td>'kem̡ti</td>
<td>expensive</td>
</tr>
<tr>
<td>'ordu</td>
<td>Urdu</td>
<td>'kis̡t̡i</td>
<td>boat</td>
</tr>
<tr>
<td>'oth̡na</td>
<td>to get up</td>
<td>'kotta</td>
<td>dog</td>
</tr>
<tr>
<td>'otna</td>
<td>to fly</td>
<td>'korsi</td>
<td>chair</td>
</tr>
<tr>
<td>'ıoncéas</td>
<td>forty nine</td>
<td>'kh̡m̡b̡ha</td>
<td>pillar, post</td>
</tr>
<tr>
<td>'ıOnt̡is</td>
<td>twenty nine</td>
<td>'kh̡r̡ki</td>
<td>window</td>
</tr>
<tr>
<td>'ıOnnis</td>
<td>nineteen</td>
<td>'kh̡ol̡na</td>
<td>to be open</td>
</tr>
<tr>
<td>Hindi</td>
<td>English</td>
<td>Hindi</td>
<td>English</td>
</tr>
<tr>
<td>-----------</td>
<td>---------------------</td>
<td>-----------</td>
<td>------------------</td>
</tr>
<tr>
<td>'geiddi</td>
<td>throne</td>
<td>'chopna</td>
<td>to hide (intrans.)</td>
</tr>
<tr>
<td>'genda</td>
<td>dirty</td>
<td>'janta</td>
<td>people</td>
</tr>
<tr>
<td>'genna</td>
<td>sugar cane</td>
<td>'jeldi</td>
<td>speed</td>
</tr>
<tr>
<td>'germi</td>
<td>summer</td>
<td>'jelna</td>
<td>to burn (intrans.)</td>
</tr>
<tr>
<td>'gehna</td>
<td>jewellery</td>
<td>'jelsa</td>
<td>meeting</td>
</tr>
<tr>
<td>'gehra</td>
<td>deep</td>
<td>'jitra</td>
<td>as much</td>
</tr>
<tr>
<td>'ginna</td>
<td>to count</td>
<td>'jinda</td>
<td>live (lalv)</td>
</tr>
<tr>
<td>'girna</td>
<td>to fall</td>
<td>'jhagra</td>
<td>quarrel</td>
</tr>
<tr>
<td>'girvi</td>
<td>mortgage</td>
<td>'jhanja</td>
<td>flag</td>
</tr>
<tr>
<td>'yossa</td>
<td>anger</td>
<td>'jhokna</td>
<td>to bend, tilt</td>
</tr>
<tr>
<td>'ghetna</td>
<td>incident</td>
<td>'tattu</td>
<td>pony</td>
</tr>
<tr>
<td>'ghanta</td>
<td>ball, hour</td>
<td>'tthoka</td>
<td>piece</td>
</tr>
<tr>
<td>'cattan</td>
<td>rock</td>
<td>'thenda</td>
<td>cold</td>
</tr>
<tr>
<td>'caethna</td>
<td>to climb</td>
<td>'qarna</td>
<td>to fear</td>
</tr>
<tr>
<td>'cenda</td>
<td>contribution</td>
<td>'dubba</td>
<td>box</td>
</tr>
<tr>
<td>'cepti</td>
<td>flat</td>
<td>'teklif</td>
<td>trouble</td>
</tr>
<tr>
<td>'camri</td>
<td>leather</td>
<td>'terbuz</td>
<td>water melon</td>
</tr>
<tr>
<td>'carna</td>
<td>to graze</td>
<td>'talvar</td>
<td>sword</td>
</tr>
<tr>
<td>'carkha</td>
<td>spinning wheel</td>
<td>'tasvir</td>
<td>picture</td>
</tr>
<tr>
<td>'celna</td>
<td>to walk, travel</td>
<td>'tolna</td>
<td>to be weighed</td>
</tr>
<tr>
<td>'cockna</td>
<td>to have completed</td>
<td>'debna</td>
<td>to be pressed down</td>
</tr>
<tr>
<td>'cognna</td>
<td>to peck</td>
<td>'derzi</td>
<td>tailor</td>
</tr>
<tr>
<td>'connna</td>
<td>to elect</td>
<td>'derbar</td>
<td>court</td>
</tr>
<tr>
<td>'chettis</td>
<td>thirty six</td>
<td>'derra</td>
<td>pass</td>
</tr>
<tr>
<td>'chetri</td>
<td>umbrella</td>
<td>'desvā</td>
<td>tenth</td>
</tr>
<tr>
<td>'chebblis</td>
<td>twenty six</td>
<td>'dākkhi</td>
<td>sad</td>
</tr>
<tr>
<td>Hindi</td>
<td>English</td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>---------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'dabra</td>
<td>lean</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'dhabba</td>
<td>stain</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'dhonna</td>
<td>to card</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'neqfa</td>
<td>map</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'nezdik</td>
<td>close</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'nevve</td>
<td>ninety</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'ninda</td>
<td>abuse</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'noksan</td>
<td>disadvantage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'pokka</td>
<td>finished</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'pokna</td>
<td>to ripen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'poksi</td>
<td>bird</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'paccis</td>
<td>twenty five</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'pa\nna</td>
<td>to fall</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'pa\n\nna</td>
<td>to read</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'patta</td>
<td>leaf</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'petni</td>
<td>wife</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'patla</td>
<td>thin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'pedri</td>
<td>title</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'penna</td>
<td>page of book</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'perda</td>
<td>purdah</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'perdes</td>
<td>foreign country</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'pahna</td>
<td>to be dressed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'pahra</td>
<td>guard</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'pha\n\nna</td>
<td>to become torn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'phenda</td>
<td>snare</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'bekra</td>
<td>goat</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'bekri</td>
<td>she-goat</td>
</tr>
<tr>
<td>'becca</td>
<td>child</td>
</tr>
<tr>
<td>'be\n\nna</td>
<td>to be saved</td>
</tr>
<tr>
<td>'be\n\nra</td>
<td>calf</td>
</tr>
<tr>
<td>'be\n\nna</td>
<td>to advance</td>
</tr>
<tr>
<td>'betti</td>
<td>lamp</td>
</tr>
<tr>
<td>'bedla</td>
<td>revenge</td>
</tr>
<tr>
<td>'benna</td>
<td>to be made</td>
</tr>
<tr>
<td>'ben\n\nna</td>
<td>forest-dwelling</td>
</tr>
<tr>
<td>'berdan</td>
<td>wish</td>
</tr>
<tr>
<td>'berbad</td>
<td>wasted</td>
</tr>
<tr>
<td>'bersat</td>
<td>rainy season</td>
</tr>
<tr>
<td>'bel\n\nna</td>
<td>strong</td>
</tr>
<tr>
<td>'be\n\nna</td>
<td>to be situated</td>
</tr>
<tr>
<td>'besta</td>
<td>briefcase</td>
</tr>
<tr>
<td>'be\n\nna</td>
<td>to flow</td>
</tr>
<tr>
<td>'bikna</td>
<td>to be sold</td>
</tr>
<tr>
<td>'b\n\nli</td>
<td>electricity</td>
</tr>
<tr>
<td>'bonna</td>
<td>to knit (trans.)</td>
</tr>
<tr>
<td>'bulli</td>
<td>cat</td>
</tr>
<tr>
<td>'bodhvar</td>
<td>Wednesday</td>
</tr>
<tr>
<td>'bhakti</td>
<td>devotion</td>
</tr>
<tr>
<td>'bh\n\n\nna</td>
<td>brickmaking</td>
</tr>
<tr>
<td>'bh\n\n\nna</td>
<td>ugly</td>
</tr>
<tr>
<td>'bh\n\n\nna</td>
<td>aims</td>
</tr>
<tr>
<td>'bh\n\n\nna</td>
<td>different</td>
</tr>
<tr>
<td>Hindi</td>
<td>English</td>
</tr>
<tr>
<td>-----------</td>
<td>------------------</td>
</tr>
<tr>
<td>'bhishti</td>
<td>water carrier</td>
</tr>
<tr>
<td>'mekkhi</td>
<td>fly</td>
</tr>
<tr>
<td>'mechii</td>
<td>fish</td>
</tr>
<tr>
<td>'mezdur</td>
<td>worker</td>
</tr>
<tr>
<td>'mezbut</td>
<td>strong</td>
</tr>
<tr>
<td>'mettha</td>
<td>buttermilk</td>
</tr>
<tr>
<td>'merna</td>
<td>to plate</td>
</tr>
<tr>
<td>'mela</td>
<td>to die</td>
</tr>
<tr>
<td>'mesjid</td>
<td>to rub</td>
</tr>
<tr>
<td>'mitti</td>
<td>mosque</td>
</tr>
<tr>
<td>'mlna</td>
<td>to plate</td>
</tr>
<tr>
<td>'monji</td>
<td>teacher</td>
</tr>
<tr>
<td>'morgi</td>
<td>chicken</td>
</tr>
<tr>
<td>'morda</td>
<td>to plate</td>
</tr>
<tr>
<td>'rekhga</td>
<td>dead</td>
</tr>
<tr>
<td>'rekhna</td>
<td>protection</td>
</tr>
<tr>
<td>'rengin</td>
<td>to place</td>
</tr>
<tr>
<td>'ressa</td>
<td>coloured</td>
</tr>
<tr>
<td>'reghna</td>
<td>rope</td>
</tr>
<tr>
<td>'rikha</td>
<td>to remain</td>
</tr>
<tr>
<td>'rokna</td>
<td>rickshaw</td>
</tr>
<tr>
<td>'larka</td>
<td>large piece of wood</td>
</tr>
<tr>
<td>'lakri</td>
<td>wood, stick</td>
</tr>
<tr>
<td>'legna</td>
<td>to begin</td>
</tr>
<tr>
<td>'lettu</td>
<td>(toy) top</td>
</tr>
<tr>
<td>Hindi</td>
<td>English</td>
</tr>
<tr>
<td>-------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>'sēṣṭa</td>
<td>cheap</td>
</tr>
<tr>
<td>'sēḥna</td>
<td>to endure</td>
</tr>
<tr>
<td>'sōṇna</td>
<td>to hear</td>
</tr>
<tr>
<td>'ḥəṭṇa</td>
<td>to withdraw</td>
</tr>
<tr>
<td>'ḥəddi</td>
<td>bone</td>
</tr>
<tr>
<td>'ḥəfta</td>
<td>week</td>
</tr>
<tr>
<td>'ḥəmla</td>
<td>attack</td>
</tr>
<tr>
<td>'ḥəlka</td>
<td>light (adj.)</td>
</tr>
<tr>
<td>'hūṣa</td>
<td>part, share</td>
</tr>
<tr>
<td>'humsa</td>
<td>violence</td>
</tr>
</tbody>
</table>
Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'laxir</td>
<td>finally</td>
<td>'hires</td>
<td>dull</td>
</tr>
<tr>
<td>'ladet</td>
<td>habit</td>
<td>'noker</td>
<td>servant</td>
</tr>
<tr>
<td>'lader</td>
<td>respect</td>
<td>'nijet</td>
<td>established</td>
</tr>
<tr>
<td>'lasen</td>
<td>seat</td>
<td>'pagel</td>
<td>mad</td>
</tr>
<tr>
<td>'tidhen</td>
<td>fuel</td>
<td>'palek</td>
<td>spinach</td>
</tr>
<tr>
<td>'lret</td>
<td>woman</td>
<td>'palen</td>
<td>rearing</td>
</tr>
<tr>
<td>'kajar</td>
<td>cowardly</td>
<td>'pitel</td>
<td>brass</td>
</tr>
<tr>
<td>'kare</td>
<td>cause</td>
<td>'pureb</td>
<td>East</td>
</tr>
<tr>
<td>'kicor</td>
<td>mud</td>
<td>'foren</td>
<td>immediately</td>
</tr>
<tr>
<td>'kevel</td>
<td>only</td>
<td>'badel</td>
<td>cloud</td>
</tr>
<tr>
<td>'komel</td>
<td>gentle</td>
<td>'barif</td>
<td>rainy season</td>
</tr>
<tr>
<td>'kojij</td>
<td>attempt</td>
<td>'baven</td>
<td>fifty two</td>
</tr>
<tr>
<td>'kalis</td>
<td>pure</td>
<td>'basek</td>
<td>sixty two</td>
</tr>
<tr>
<td>'gojar</td>
<td>carrot</td>
<td>'bahar</td>
<td>outside</td>
</tr>
<tr>
<td>'gojak</td>
<td>musician</td>
<td>'begam</td>
<td>queen</td>
</tr>
<tr>
<td>'yajeb</td>
<td>vanished</td>
<td>'bethak</td>
<td>session</td>
</tr>
<tr>
<td>'ghojel</td>
<td>wounded</td>
<td>'bhogin</td>
<td>speech</td>
</tr>
<tr>
<td>'coven</td>
<td>fifty four</td>
<td>'manyav</td>
<td>human</td>
</tr>
<tr>
<td>'csesth</td>
<td>sixty four</td>
<td>'malik</td>
<td>master</td>
</tr>
<tr>
<td>'ziven</td>
<td>life</td>
<td>'malin</td>
<td>flower-seller</td>
</tr>
<tr>
<td>'tarix</td>
<td>date</td>
<td>'mosam</td>
<td>season</td>
</tr>
<tr>
<td>'dipek</td>
<td>lamp</td>
<td>'laajik</td>
<td>worthwhile</td>
</tr>
<tr>
<td>'navik</td>
<td>boatman</td>
<td>'lekun</td>
<td>but</td>
</tr>
<tr>
<td>Hindi</td>
<td>English</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>-----------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'lekhak</td>
<td>writer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'rejazm</td>
<td>silk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'vapes</td>
<td>back</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'samul</td>
<td>united</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'sajed</td>
<td>perhaps</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'semen</td>
<td>government</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'sadhen</td>
<td>means</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'surez</td>
<td>sun</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'sevaz</td>
<td>servant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'solez</td>
<td>sixteen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'halez</td>
<td>condition</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
6. (C)VCCV 'anjæ 'other', cækra 'wheel', liste 'desired', jænæ 'birth'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'cækra</td>
<td>wheel</td>
</tr>
<tr>
<td>'citre</td>
<td>picture</td>
</tr>
<tr>
<td>'cænæ</td>
<td>sign</td>
</tr>
<tr>
<td>'dæste</td>
<td>wicked</td>
</tr>
<tr>
<td>'pakæa</td>
<td>party, side</td>
</tr>
<tr>
<td>'pætre</td>
<td>page, leaf</td>
</tr>
<tr>
<td>'pætre</td>
<td>son</td>
</tr>
<tr>
<td>'ponja</td>
<td>meritorious deed</td>
</tr>
<tr>
<td>'bækte</td>
<td>devotee</td>
</tr>
<tr>
<td>'jægæe</td>
<td>religious offering</td>
</tr>
<tr>
<td>'ʃægæe</td>
<td>disciple</td>
</tr>
<tr>
<td>'ʃætæe</td>
<td>truth</td>
</tr>
</tbody>
</table>
7. (C)VCCVC 'eṛseth 'sixty eight', 'eṇder 'in',
   'keśrat 'exercise', 'pečpan 'fifty five'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'eṇter</td>
<td>difference</td>
<td>'bendhak</td>
<td>mortgage</td>
</tr>
<tr>
<td>'eṇben</td>
<td>misunderstanding</td>
<td>'barten</td>
<td>vessel, dish</td>
</tr>
<tr>
<td>'eṇfən</td>
<td>hunger</td>
<td>'blıkol</td>
<td>completely</td>
</tr>
<tr>
<td>'eṇkəth</td>
<td>sixty one</td>
<td>'bister</td>
<td>bedding</td>
</tr>
<tr>
<td>'eṇseth</td>
<td>fifty nine</td>
<td>'bolbol</td>
<td>nightingale</td>
</tr>
<tr>
<td>'kəmbəl</td>
<td>blanket</td>
<td>'bhıkfık</td>
<td>mendicant</td>
</tr>
<tr>
<td>'khəddər</td>
<td>cloth</td>
<td>'macchər</td>
<td>mosquito</td>
</tr>
<tr>
<td>'gərən</td>
<td>neck</td>
<td>'məndərp</td>
<td>pavilion</td>
</tr>
<tr>
<td>'gəmbəd</td>
<td>dome</td>
<td>'mənzıl</td>
<td>deck, storey</td>
</tr>
<tr>
<td>'ceppəl</td>
<td>sandal</td>
<td>'məndir</td>
<td>temple</td>
</tr>
<tr>
<td>'ceppən</td>
<td>fifty six</td>
<td>'məjkul</td>
<td>difficult</td>
</tr>
<tr>
<td>'jəngəl</td>
<td>jungle</td>
<td>'verənən</td>
<td>description</td>
</tr>
<tr>
<td>'deksən</td>
<td>South</td>
<td>'ʃıkək</td>
<td>teacher</td>
</tr>
<tr>
<td>'deftər</td>
<td>office</td>
<td>'setter</td>
<td>seventy</td>
</tr>
<tr>
<td>'dərəŋən</td>
<td>visit</td>
<td>'setəreh</td>
<td>seventeen</td>
</tr>
<tr>
<td>'dəʃmən</td>
<td>enemy</td>
<td>'sarseth</td>
<td>sixty seven</td>
</tr>
<tr>
<td>'nəʃcaj</td>
<td>decision</td>
<td>'səndər</td>
<td>beautiful</td>
</tr>
<tr>
<td>'pəndət</td>
<td>scholar</td>
<td>'humət</td>
<td>courage</td>
</tr>
<tr>
<td>'petθer</td>
<td>stone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'peʃcəm</td>
<td>West</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'pəstək</td>
<td>book</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'bečpən</td>
<td>childhood</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'bəndər</td>
<td>monkey</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
8. (C)V:V:(C) 'sais 'twenty two', 'bhai 'brother', 'ao 'come!', 'koi 'something'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'sais</td>
<td>syce</td>
</tr>
<tr>
<td>'gae</td>
<td>(he) went</td>
</tr>
<tr>
<td>'dhai</td>
<td>two and a half</td>
</tr>
<tr>
<td>'teis</td>
<td>twenty three</td>
</tr>
<tr>
<td>'nai</td>
<td>barber</td>
</tr>
<tr>
<td>'bheis</td>
<td>female buffalo</td>
</tr>
<tr>
<td>'ruyi</td>
<td>cotton</td>
</tr>
</tbody>
</table>
9. (C)V:CCV:(C) 'cahna 'to want to', 'mehman 'guest', 'admi 'man', 'asman 'sky'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'lakri</td>
<td>last</td>
<td>'jitna</td>
<td>to conquer</td>
</tr>
<tr>
<td>'lathvā</td>
<td>eighth</td>
<td>'gotna</td>
<td>to till</td>
</tr>
<tr>
<td>'lamla</td>
<td>olive</td>
<td>'ghorpi</td>
<td>hut</td>
</tr>
<tr>
<td>'lajna</td>
<td>mirror</td>
<td>'tuṭna</td>
<td>to break (intrans.)</td>
</tr>
<tr>
<td>'lekta</td>
<td>unity</td>
<td>'tuṭna</td>
<td>breakdown</td>
</tr>
<tr>
<td>'katna</td>
<td>to cut</td>
<td>'tokri</td>
<td>basket</td>
</tr>
<tr>
<td>'katna</td>
<td>to spin</td>
<td>'dalna</td>
<td>to drop</td>
</tr>
<tr>
<td>'kudna</td>
<td>to jump</td>
<td>'dubna</td>
<td>to sink down</td>
</tr>
<tr>
<td>'khicna</td>
<td>to drag</td>
<td>'dhudhna</td>
<td>to seek</td>
</tr>
<tr>
<td>'khodna</td>
<td>to dig</td>
<td>'tisra</td>
<td>third</td>
</tr>
<tr>
<td>'khelna</td>
<td>to play</td>
<td>'terna</td>
<td>to swim</td>
</tr>
<tr>
<td>'kholna</td>
<td>to open</td>
<td>'toṭna</td>
<td>to pluck</td>
</tr>
<tr>
<td>'ghumna</td>
<td>to walk about</td>
<td>'tolna</td>
<td>to weigh (trans.)</td>
</tr>
<tr>
<td>'ghoṣna</td>
<td>proclamation</td>
<td>'dusra</td>
<td>different</td>
</tr>
<tr>
<td>'ceṣṭa</td>
<td>attempt</td>
<td>'dekhna</td>
<td>to see</td>
</tr>
<tr>
<td>'cehra</td>
<td>face</td>
<td>'degca</td>
<td>small kettle</td>
</tr>
<tr>
<td>'cumna</td>
<td>to lick</td>
<td>'devta</td>
<td>divinity</td>
</tr>
<tr>
<td>'cśkna</td>
<td>to startle</td>
<td>'dosti</td>
<td>friendship</td>
</tr>
<tr>
<td>'chavni</td>
<td>cantonment</td>
<td>'dorña</td>
<td>to run</td>
</tr>
<tr>
<td>'chuṭna</td>
<td>to leave (intrans.)</td>
<td>'nacna</td>
<td>to dance</td>
</tr>
<tr>
<td>'choṭna</td>
<td>to give up (trans.)</td>
<td>'paltu</td>
<td>trained</td>
</tr>
<tr>
<td>'jagna</td>
<td>to get up</td>
<td>'pācvā</td>
<td>fifth</td>
</tr>
<tr>
<td>'janna</td>
<td>to know</td>
<td>'pichha</td>
<td>last</td>
</tr>
<tr>
<td>Hindi</td>
<td>English</td>
<td>Hindi</td>
<td>English</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------</td>
<td>-----------</td>
<td>----------------</td>
</tr>
<tr>
<td>'puchna</td>
<td>to ask</td>
<td>'majka</td>
<td>maternal home</td>
</tr>
<tr>
<td>'purvi</td>
<td>Eastern</td>
<td>'marna</td>
<td>to kill</td>
</tr>
<tr>
<td>'potli</td>
<td>bundle</td>
<td>'māgna</td>
<td>to ask for</td>
</tr>
<tr>
<td>'phārṇa</td>
<td>to tear</td>
<td>'mādna</td>
<td>to thresh</td>
</tr>
<tr>
<td>'phēkna</td>
<td>to throw</td>
<td>'jatra</td>
<td>travel</td>
</tr>
<tr>
<td>'phelna</td>
<td>to spread</td>
<td>'jatri</td>
<td>traveller</td>
</tr>
<tr>
<td>'fajda</td>
<td>profit, use</td>
<td>'rasta</td>
<td>way</td>
</tr>
<tr>
<td>'fesla</td>
<td>decision</td>
<td>'reśmi</td>
<td>silken</td>
</tr>
<tr>
<td>'batcit</td>
<td>conversation</td>
<td>'rokna</td>
<td>to stop</td>
</tr>
<tr>
<td>'badjah</td>
<td>emperor</td>
<td>'rozgar</td>
<td>business</td>
</tr>
<tr>
<td>'barhva</td>
<td>twelfth</td>
<td>'rośni</td>
<td>light</td>
</tr>
<tr>
<td>'balti</td>
<td>bucket</td>
<td>'leṭna</td>
<td>to lie down</td>
</tr>
<tr>
<td>'bāṭna</td>
<td>to be divided</td>
<td>'lomṛi</td>
<td>fox</td>
</tr>
<tr>
<td>'bādhna</td>
<td>to tie</td>
<td>'loṭna</td>
<td>to return</td>
</tr>
<tr>
<td>'bitna</td>
<td>to pass by</td>
<td>'virta</td>
<td>heroism</td>
</tr>
<tr>
<td>'becna</td>
<td>to sell</td>
<td>'satvā</td>
<td>seventh</td>
</tr>
<tr>
<td>'belna</td>
<td>to roll out</td>
<td>'śadgi</td>
<td>simplicity</td>
</tr>
<tr>
<td>'beṭhna</td>
<td>to sit down</td>
<td>'samne</td>
<td>in front</td>
</tr>
<tr>
<td>'bolna</td>
<td>to speak</td>
<td>'śīcna</td>
<td>to irrigate</td>
</tr>
<tr>
<td>'bhagna</td>
<td>to flee</td>
<td>'sokhna</td>
<td>to soak up</td>
</tr>
<tr>
<td>'bhavna</td>
<td>sentiment</td>
<td>'socna</td>
<td>to think</td>
</tr>
<tr>
<td>'bhulna</td>
<td>to forget</td>
<td>'somvar</td>
<td>Monday</td>
</tr>
<tr>
<td>'bhokna</td>
<td>to bark</td>
<td>'savcet</td>
<td>careful</td>
</tr>
<tr>
<td>'bhejna</td>
<td>to send</td>
<td>'savdhān</td>
<td>carefully</td>
</tr>
<tr>
<td>'manna</td>
<td>to assume</td>
<td>'sikhna</td>
<td>to learn</td>
</tr>
<tr>
<td>'mansun</td>
<td>monsoon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'mamlā</td>
<td>matter, case</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
10. CV:CCV 'karje 'work', 'jogje 'worthy', 'rajje 'empire'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'surje</td>
<td>sun</td>
</tr>
<tr>
<td>'vakje</td>
<td>sentence</td>
</tr>
</tbody>
</table>
II. (C)V:CCVC 'afra'm 'hermitage', 'janvør 'animal',
'mehtær 'sweeper'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'chorkar</td>
<td>leaving</td>
</tr>
<tr>
<td>'targhar</td>
<td>telegraph office</td>
</tr>
<tr>
<td>'dharmik</td>
<td>religious</td>
</tr>
<tr>
<td>'mehnet</td>
<td>hard work</td>
</tr>
<tr>
<td>'mehreb</td>
<td>arch</td>
</tr>
</tbody>
</table>
12. (C)V:CVC(C)VC  'akərət' 'attracted',
               'cohətər' 'seventy four'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'avəʃjək</td>
<td>necessary</td>
</tr>
<tr>
<td>'dopehər</td>
<td>noon</td>
</tr>
<tr>
<td>'mohəbbət</td>
<td>love</td>
</tr>
</tbody>
</table>
13. CCV:CVC 'trepen 'fifty three', 'gjarøh 'eleven', 'praøh 'often'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'tresøth</td>
<td>sixty three</td>
</tr>
<tr>
<td>'djøtek</td>
<td>indicative</td>
</tr>
<tr>
<td>'svøget</td>
<td>welcome</td>
</tr>
</tbody>
</table>
14. CCVCV:(C) svē'kar 'assent', kru'ji 'agriculture'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>kru'pa</td>
<td>favour</td>
</tr>
<tr>
<td>kṣe'ma</td>
<td>indulgence</td>
</tr>
<tr>
<td>pre'kar</td>
<td>kind</td>
</tr>
<tr>
<td>pre'car</td>
<td>publicising</td>
</tr>
<tr>
<td>pre'ja</td>
<td>people</td>
</tr>
<tr>
<td>pre'nām</td>
<td>salutation</td>
</tr>
<tr>
<td>pre'dhan</td>
<td>outstanding</td>
</tr>
<tr>
<td>pre'bhav</td>
<td>influence</td>
</tr>
<tr>
<td>sve'bhav</td>
<td>nature</td>
</tr>
</tbody>
</table>
15. CCV:CCV:(C) 'gjavvā 'eleventh'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'vjakhjan</td>
<td>speech</td>
</tr>
<tr>
<td>'sthapna</td>
<td>establishment</td>
</tr>
</tbody>
</table>
16. CCVCV(C)  pre'mckh 'head, chief'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>pre'tham</td>
<td>first</td>
</tr>
<tr>
<td>pre'sudh</td>
<td>famed</td>
</tr>
<tr>
<td>sva'jam</td>
<td>self</td>
</tr>
<tr>
<td>hri'daj</td>
<td>heart</td>
</tr>
</tbody>
</table>
17. CCVCCV  'drįja  'sigh'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'mrıtjo</td>
<td>death</td>
</tr>
<tr>
<td>'svıpne</td>
<td>dream</td>
</tr>
</tbody>
</table>
18. CCVCCV:(C) 'prithvi 'earth', 'vjakti 'person'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'vjakti'</td>
<td>person</td>
</tr>
<tr>
<td>'prastav'</td>
<td>proposal</td>
</tr>
</tbody>
</table>
19. CCV:CV:CV:CV:CC

'pjara 'beloved', 'pjasa 'thirsty'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'pjala</td>
<td>cup</td>
</tr>
<tr>
<td>'pראcin</td>
<td>ancient</td>
</tr>
<tr>
<td>'ṣjaḥi</td>
<td>ink</td>
</tr>
</tbody>
</table>
20. (C)V.CV:CV:(C) ke'lakar 'artisan', ghel'tana 'to subtract', e'kela 'alone'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>e'lava</td>
<td>besides</td>
<td>chl'jas</td>
<td>eighty six</td>
</tr>
<tr>
<td>o'gana</td>
<td>to grow</td>
<td>chl'pana</td>
<td>to hide</td>
</tr>
<tr>
<td>o'ghana</td>
<td>to pick up</td>
<td>ge'gana</td>
<td>to wake (someone) up</td>
</tr>
<tr>
<td>o'dasjn</td>
<td>indifferent</td>
<td>ge'lan</td>
<td>to cause to burn</td>
</tr>
<tr>
<td>ke'mana</td>
<td>to earn</td>
<td>ge'hazi</td>
<td>sailor</td>
</tr>
<tr>
<td>ke'rana</td>
<td>to cause to do</td>
<td>ze'mana</td>
<td>time</td>
</tr>
<tr>
<td>ke'hani</td>
<td>story</td>
<td>te'kavi</td>
<td>techavi</td>
</tr>
<tr>
<td>ki'nahra</td>
<td>bank, shore</td>
<td>te'razu</td>
<td>scales</td>
</tr>
<tr>
<td>ki'rana</td>
<td>to rent</td>
<td>te'rika</td>
<td>method</td>
</tr>
<tr>
<td>ki'rana</td>
<td>rent, hire</td>
<td>te'kona</td>
<td>triangular</td>
</tr>
<tr>
<td>ki'rana</td>
<td>to feed</td>
<td>te'rasi</td>
<td>eighty three</td>
</tr>
<tr>
<td>ge'vana</td>
<td>to waste (time)</td>
<td>de'bane</td>
<td>to suppress</td>
</tr>
<tr>
<td>ge'ra</td>
<td>to drop</td>
<td>de'jalu</td>
<td>kind</td>
</tr>
<tr>
<td>ge'tija</td>
<td>doll</td>
<td>de'javen</td>
<td>kind-hearted</td>
</tr>
<tr>
<td>ge'ruvar</td>
<td>Thursday</td>
<td>de'val</td>
<td>medical treatment</td>
</tr>
<tr>
<td>gho'mana</td>
<td>to spin</td>
<td>du'khana</td>
<td>to point out</td>
</tr>
<tr>
<td>ca'khanu</td>
<td>to cause to climb</td>
<td>du'lan</td>
<td>to cause to give</td>
</tr>
<tr>
<td>ca'ragah</td>
<td>grazing land</td>
<td>ne'muna</td>
<td>example</td>
</tr>
<tr>
<td>ca'lanu</td>
<td>to drive</td>
<td>ne'vabi</td>
<td>pertaining to a nawab</td>
</tr>
<tr>
<td>ca'ra</td>
<td>to steal</td>
<td>ne'vasi</td>
<td>eighty nine</td>
</tr>
<tr>
<td>chl'pana</td>
<td>to hide (trans.)</td>
<td>ne'hana</td>
<td>to take a bath</td>
</tr>
<tr>
<td>yos'sila</td>
<td>angry</td>
<td>ni'rana</td>
<td>to weed out</td>
</tr>
<tr>
<td>chl'jalis</td>
<td>forty six</td>
<td>ni'rali</td>
<td>peculiar</td>
</tr>
<tr>
<td>Hindi</td>
<td>English</td>
<td>Hindi</td>
<td>English</td>
</tr>
<tr>
<td>-----------</td>
<td>----------------</td>
<td>-----------</td>
<td>----------------</td>
</tr>
<tr>
<td>pe'kana</td>
<td>to cook</td>
<td>le'tai</td>
<td>war</td>
</tr>
<tr>
<td>pe'thana</td>
<td>to cause to read</td>
<td>ve'desi</td>
<td>foreign</td>
</tr>
<tr>
<td>pu'jana</td>
<td>to cause to drink</td>
<td>f'kari</td>
<td>hunter</td>
</tr>
<tr>
<td>pa'jari</td>
<td>priest</td>
<td>sa'jana</td>
<td>to adorn</td>
</tr>
<tr>
<td>pa'raana</td>
<td>old</td>
<td>sa'tana</td>
<td>to bother</td>
</tr>
<tr>
<td>be'cana</td>
<td>to save (trans.)</td>
<td>sa'bere</td>
<td>early in the morning</td>
</tr>
<tr>
<td>be'sana</td>
<td>to sound (intrans.)</td>
<td>sa'vera</td>
<td>dawn</td>
</tr>
<tr>
<td>be'tana</td>
<td>to tell</td>
<td>sa'vere</td>
<td>at dawn</td>
</tr>
<tr>
<td>be'nana</td>
<td>to make (trans.)</td>
<td>si'tara</td>
<td>star</td>
</tr>
<tr>
<td>be'jalis</td>
<td>forty two</td>
<td>si'pahi</td>
<td>policeman, sepoj</td>
</tr>
<tr>
<td>be'jasi</td>
<td>eighty two</td>
<td>so'nana</td>
<td>to tell (trans.)</td>
</tr>
<tr>
<td>be'sana</td>
<td>to found</td>
<td>so'lanana</td>
<td>to put to sleep</td>
</tr>
<tr>
<td>be'saja</td>
<td>founded</td>
<td>ho'tana</td>
<td>to keep back</td>
</tr>
<tr>
<td>be'sula</td>
<td>adze</td>
<td>ho'mara</td>
<td>our</td>
</tr>
<tr>
<td>bu'tana</td>
<td>to pass (time)</td>
<td>ho'mesa</td>
<td>always</td>
</tr>
<tr>
<td>be'shana</td>
<td>to extinguish</td>
<td>hu'lambda</td>
<td>to wave</td>
</tr>
<tr>
<td>bo'jana</td>
<td>to call</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bha'tija</td>
<td>paternal nephew</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bha'la</td>
<td>goodness</td>
<td></td>
<td></td>
</tr>
<tr>
<td>me'cana</td>
<td>to make noise</td>
<td></td>
<td></td>
</tr>
<tr>
<td>me'vesi</td>
<td>cattle</td>
<td></td>
<td></td>
</tr>
<tr>
<td>me'sala</td>
<td>spice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>me'hina</td>
<td>month</td>
<td></td>
<td></td>
</tr>
<tr>
<td>me'hila</td>
<td>lady</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mu'tana</td>
<td>to abolish</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mu'thai</td>
<td>candy</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
21. (C)VCCV:CCIV:CCI  kah'lanə  'to be called'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>at'jacar</td>
<td>outrage</td>
<td>per'desi</td>
<td>foreigner</td>
</tr>
<tr>
<td>en'dhara</td>
<td>darkness</td>
<td>pic'kari</td>
<td>syringe</td>
</tr>
<tr>
<td>en'guthi</td>
<td>ring</td>
<td>pil'vana</td>
<td>to cause drink to be given</td>
</tr>
<tr>
<td>at'thasi</td>
<td>eighty eight</td>
<td>fev'vara</td>
<td>fountain</td>
</tr>
<tr>
<td>at'talis</td>
<td>forty eight</td>
<td>ber'sati</td>
<td>raincoat</td>
</tr>
<tr>
<td>at'thais</td>
<td>twenty eight</td>
<td>ber'sana</td>
<td>to rain down</td>
</tr>
<tr>
<td>uk'kasi</td>
<td>eighty one</td>
<td>mez'duri</td>
<td>wages</td>
</tr>
<tr>
<td>uk'talis</td>
<td>forty one</td>
<td>mor'shana</td>
<td>to fade</td>
</tr>
<tr>
<td>on'jasi</td>
<td>seventy nine</td>
<td>leg'vana</td>
<td>to cause to be fixed</td>
</tr>
<tr>
<td>on'talis</td>
<td>thirty nine</td>
<td>le'tkana</td>
<td>to hang (trans.)</td>
</tr>
<tr>
<td>ap'zau</td>
<td>fertile</td>
<td>likh'vana</td>
<td>to cause to be written</td>
</tr>
<tr>
<td>ket'vana</td>
<td>to cause to be cut</td>
<td>ver'mala</td>
<td>garland</td>
</tr>
<tr>
<td>kah'lanə</td>
<td>to be called</td>
<td>sec'cai</td>
<td>truth</td>
</tr>
<tr>
<td>kol'harı</td>
<td>hatchet</td>
<td>set'tais</td>
<td>twenty seven</td>
</tr>
<tr>
<td>kher'buza</td>
<td>musk-melon</td>
<td>set'tasi</td>
<td>eighty seven</td>
</tr>
<tr>
<td>khod'vana</td>
<td>to cause to be dug</td>
<td>set'ravā</td>
<td>seventeenth</td>
</tr>
<tr>
<td>khol'vana</td>
<td>to cause to be opened</td>
<td>sem'ghota</td>
<td>settlement</td>
</tr>
<tr>
<td>ghebr'ana</td>
<td>to be upset</td>
<td>sar'kari</td>
<td>governmental</td>
</tr>
<tr>
<td>cap'rasi</td>
<td>orderly</td>
<td>sol'vana</td>
<td>to cause to put to sleep</td>
</tr>
<tr>
<td>cul'lanə</td>
<td>to scream</td>
<td></td>
<td></td>
</tr>
<tr>
<td>gas'vauj</td>
<td>climate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tek'rana</td>
<td>to strike against</td>
<td></td>
<td></td>
</tr>
<tr>
<td>der'vaza</td>
<td>door</td>
<td></td>
<td></td>
</tr>
<tr>
<td>neh'lanə</td>
<td>to bath (someone)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
22. **CCIVCV:CYC**  e'canak 'suddenly', ke'buter 'pigeon'

**Also:**

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>go'rukol</td>
<td>educational centre</td>
</tr>
<tr>
<td>ch'jasath</td>
<td>sixty six</td>
</tr>
<tr>
<td>ze'ruret</td>
<td>need</td>
</tr>
<tr>
<td>be'raber</td>
<td>equal</td>
</tr>
<tr>
<td>be'hador</td>
<td>brave</td>
</tr>
<tr>
<td>bhe'janak</td>
<td>dreadful</td>
</tr>
<tr>
<td>me'hajen</td>
<td>moneylender, important man</td>
</tr>
<tr>
<td>me'hajodh</td>
<td>Great War</td>
</tr>
<tr>
<td>ve'kalet</td>
<td>legal practice</td>
</tr>
<tr>
<td>vi'bhaqen</td>
<td>division</td>
</tr>
<tr>
<td>vi'bhaqit</td>
<td>divided</td>
</tr>
<tr>
<td>se'hajek</td>
<td>co-operative</td>
</tr>
<tr>
<td>he'jamed</td>
<td>shave</td>
</tr>
</tbody>
</table>
23. (C) VCCVCCV: (C)  'asnabi 'stranger', 'intezom 'arrangement'  

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>āvneti</td>
<td>downfall</td>
</tr>
<tr>
<td>īntezar</td>
<td>expectation</td>
</tr>
<tr>
<td>īkhordori</td>
<td>rough</td>
</tr>
<tr>
<td>xoṣmizāj</td>
<td>sweet-tempered</td>
</tr>
<tr>
<td>dhenjēvad</td>
<td>thank you</td>
</tr>
<tr>
<td>pētrika</td>
<td>magazine</td>
</tr>
<tr>
<td>pāṣcimī</td>
<td>western</td>
</tr>
<tr>
<td>mitreṭa</td>
<td>friendship</td>
</tr>
<tr>
<td>īṣṭēta</td>
<td>urbanity</td>
</tr>
<tr>
<td>ṣokrevar</td>
<td>Friday</td>
</tr>
<tr>
<td>sēbhjēta</td>
<td>culture</td>
</tr>
</tbody>
</table>
24. (C)V:CCV:CV: 'ütgarî 'camel cart', ḍak'xana 'post office'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ḍak'garî</td>
<td>mail train</td>
</tr>
<tr>
<td>dudh'vala</td>
<td>milkman</td>
</tr>
<tr>
<td>doh'vana</td>
<td>to repeat</td>
</tr>
<tr>
<td>bel'buta</td>
<td>embroidery</td>
</tr>
<tr>
<td>bel'garî</td>
<td>ox-cart</td>
</tr>
</tbody>
</table>
Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>निन्नन्वे</td>
<td>ninety nine</td>
</tr>
<tr>
<td>सेत्तन्वे</td>
<td>ninety seven</td>
</tr>
<tr>
<td>सेम्ब्हाल्ना</td>
<td>to control</td>
</tr>
<tr>
<td>हेस्ताक्जेप</td>
<td>interference</td>
</tr>
</tbody>
</table>
26. (C)V(C)V(CC)\(\text{ch} \text{ljanve} \ '\text{ninetynine} \,'\)
\(\text{ti} \text{ranve} \ '\text{ninetynine} \,'\)

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>do'kandar</td>
<td>shopkeeper</td>
</tr>
<tr>
<td>pe'hucna</td>
<td>to arrive</td>
</tr>
<tr>
<td>pre'dhanta</td>
<td>supremacy</td>
</tr>
<tr>
<td>o'balna</td>
<td>to boil (trans.)</td>
</tr>
<tr>
<td>ke'tavdar</td>
<td>embroidery</td>
</tr>
<tr>
<td>ch'ljanje</td>
<td>ninety six</td>
</tr>
<tr>
<td>ni'kalna</td>
<td>to subtract</td>
</tr>
<tr>
<td>fe'tabdi</td>
<td>century</td>
</tr>
</tbody>
</table>
27. (C)VCVCCV:(C)  `himsa 'non-violence',
go`zerna 'to pass by'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td><code>a</code>penjas</td>
<td>novel</td>
<td><code>l</code>kettha</td>
<td>collected</td>
</tr>
<tr>
<td>xe`tarnak</td>
<td>dangerous</td>
<td><code>o</code>tarna</td>
<td>to descend</td>
</tr>
<tr>
<td>xe`ridna</td>
<td>to buy</td>
<td>go`zerna</td>
<td>to pass by</td>
</tr>
<tr>
<td>ge<code>rega</code>na</td>
<td>to roar</td>
<td>te`pesja</td>
<td>devotion</td>
</tr>
<tr>
<td>ce`mekna</td>
<td>to shine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>the`herna</td>
<td>to stop</td>
<td></td>
<td></td>
</tr>
<tr>
<td>te`pesja</td>
<td>devotion</td>
<td>me`meste</td>
<td>hello</td>
</tr>
<tr>
<td></td>
<td></td>
<td>nu<code>keln</code>na</td>
<td>to appear</td>
</tr>
<tr>
<td></td>
<td></td>
<td>pe`kerna</td>
<td>to grab</td>
</tr>
<tr>
<td></td>
<td></td>
<td>pe`rikga</td>
<td>examination</td>
</tr>
<tr>
<td></td>
<td></td>
<td>pe`hanna</td>
<td>to dress</td>
</tr>
<tr>
<td></td>
<td></td>
<td>pl<code>gheln</code>a</td>
<td>to melt (intrans.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>phi`selna</td>
<td>to slip</td>
</tr>
<tr>
<td></td>
<td></td>
<td>be`delna</td>
<td>to change (intrans.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ma`hekna</td>
<td>to perfume</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ma<code>hang</code>a</td>
<td>expensive</td>
</tr>
<tr>
<td></td>
<td></td>
<td>mu`lensar</td>
<td>friendly</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ma`kedna</td>
<td>legal case</td>
</tr>
<tr>
<td></td>
<td></td>
<td>se<code>phel</code>ta</td>
<td>success</td>
</tr>
<tr>
<td></td>
<td></td>
<td>se<code>me</code>zhna</td>
<td>to understand</td>
</tr>
<tr>
<td></td>
<td></td>
<td>se`mesja</td>
<td>problem</td>
</tr>
<tr>
<td></td>
<td></td>
<td>se`modri</td>
<td>maritime</td>
</tr>
</tbody>
</table>
28. (C)V:CCV:CVC  an'dolən  'movement',
        xəbərsurat  'beautiful'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>veg'janık</td>
<td>scientist</td>
</tr>
</tbody>
</table>
29. (C)VCCV:CVC  bad'surat 'ugly', set'tavan 'fifty seven'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>sem'padek</td>
<td>editor</td>
</tr>
</tbody>
</table>
30. \( \text{bi'mari 'illness', a'zadi 'freedom'} \)

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>a'badi</td>
<td>population</td>
</tr>
<tr>
<td>a'sani</td>
<td>ease</td>
</tr>
<tr>
<td>ga'ryan</td>
<td>driver</td>
</tr>
<tr>
<td>ca'cera</td>
<td>related through paternal uncle</td>
</tr>
<tr>
<td>ca'paja</td>
<td>cattle</td>
</tr>
<tr>
<td>ca'rasî</td>
<td>eighty four</td>
</tr>
<tr>
<td>ca'ralîs</td>
<td>forty four</td>
</tr>
<tr>
<td>the'kedar</td>
<td>contractor</td>
</tr>
<tr>
<td>tâ'talis</td>
<td>forty three</td>
</tr>
<tr>
<td>de'hâti</td>
<td>villager</td>
</tr>
<tr>
<td>pe'davare</td>
<td>crop</td>
</tr>
<tr>
<td>pe'talis</td>
<td>forty five</td>
</tr>
<tr>
<td>ma'mera</td>
<td>related through maternal uncle</td>
</tr>
<tr>
<td>sa'lana</td>
<td>yearly</td>
</tr>
</tbody>
</table>
31. (C)VCCVCC  \( \text{fə'tran̩} \) 'chess'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ओद्देंगा</td>
<td>improper</td>
</tr>
<tr>
<td>ओप्पॉक्ट</td>
<td>fitting, useful</td>
</tr>
<tr>
<td>सॅन्तोक्ट</td>
<td>satisfied</td>
</tr>
</tbody>
</table>
32. (C)VCVCCV(C)  t'khettar 'seventy one',  
ba'hettar 'seventy two'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ad'hkter</td>
<td>mostly</td>
</tr>
<tr>
<td>o'lveʃja</td>
<td>certainly</td>
</tr>
<tr>
<td>chl'hettar</td>
<td>seventy six</td>
</tr>
<tr>
<td>ti'hettar</td>
<td>seventy three</td>
</tr>
<tr>
<td>pa'chettar</td>
<td>seventy five</td>
</tr>
<tr>
<td>pa'ranto</td>
<td>but</td>
</tr>
<tr>
<td>pa'vitra</td>
<td>pure</td>
</tr>
<tr>
<td>ba'hettar</td>
<td>seventy two</td>
</tr>
<tr>
<td>ma'nagja</td>
<td>man</td>
</tr>
<tr>
<td>ma'hetta</td>
<td>importance</td>
</tr>
<tr>
<td>le'takpen</td>
<td>boyhood</td>
</tr>
<tr>
<td>se'tetter</td>
<td>seventy seven</td>
</tr>
<tr>
<td>se'modra</td>
<td>sea, ocean</td>
</tr>
<tr>
<td>so'rakšek</td>
<td>guardian</td>
</tr>
<tr>
<td>so'gandha</td>
<td>perfume</td>
</tr>
<tr>
<td>so'rakšit</td>
<td>preserved</td>
</tr>
</tbody>
</table>
33. \((C)(C)V:CCVCV(C)\) lakṛmaṇaḥ 'attack'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>praṅkritk</td>
<td>natural</td>
</tr>
<tr>
<td>saṅhitja</td>
<td>literature</td>
</tr>
</tbody>
</table>
34. CV:CVCV: 'bherti'ja 'wolf'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'bahari'</td>
<td>foreign</td>
</tr>
<tr>
<td>rupee'ja</td>
<td>rupee</td>
</tr>
<tr>
<td>rupee'je</td>
<td>money</td>
</tr>
</tbody>
</table>
35. (C)V:CCVCV:(C) 'rajniti' 'politics'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'amdeni'</td>
<td>income</td>
</tr>
<tr>
<td>'bhagjevan'</td>
<td>lucky</td>
</tr>
</tbody>
</table>
36. CVCVCC pələŋ 'kite'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>pələŋ</td>
<td>bed</td>
</tr>
<tr>
<td>kəltəmb</td>
<td>family</td>
</tr>
</tbody>
</table>
37. CVCVCCV  sa'dasjə  'member'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>sa'modra</td>
<td>sea</td>
</tr>
</tbody>
</table>
38. (CVCCV:CV)  edmikar 'authority', partivar 'family'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>anavavad</td>
<td>translation</td>
</tr>
<tr>
<td>evetar</td>
<td>incarnation</td>
</tr>
<tr>
<td>uthas</td>
<td>history</td>
</tr>
<tr>
<td>kavita</td>
<td>poem</td>
</tr>
<tr>
<td>gorija</td>
<td>doll</td>
</tr>
<tr>
<td>jelzija</td>
<td>tax</td>
</tr>
<tr>
<td>donija</td>
<td>world</td>
</tr>
<tr>
<td>hatija</td>
<td>result</td>
</tr>
<tr>
<td>partivar</td>
<td>family</td>
</tr>
<tr>
<td>pahiya</td>
<td>wheel</td>
</tr>
<tr>
<td>maha'la</td>
<td>first</td>
</tr>
<tr>
<td>maha'le</td>
<td>at first</td>
</tr>
<tr>
<td>potela</td>
<td>loom</td>
</tr>
<tr>
<td>behotat</td>
<td>majority</td>
</tr>
<tr>
<td>bo'thija</td>
<td>little old woman</td>
</tr>
<tr>
<td>mache'la</td>
<td>fisherman</td>
</tr>
<tr>
<td>mahlisa</td>
<td>lady</td>
</tr>
<tr>
<td>jonivar</td>
<td>Saturday</td>
</tr>
</tbody>
</table>
39. (C)VCVCCV:(C) asah\'jog 'non-co-operation'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>open'jas</td>
<td>novel</td>
</tr>
<tr>
<td>'xaternak</td>
<td>dangerous</td>
</tr>
<tr>
<td>xe'ridna</td>
<td>to buy</td>
</tr>
<tr>
<td>mo'hella</td>
<td>district</td>
</tr>
</tbody>
</table>
40. (C)VCCVCV:(C)  'sokrevar  'Friday'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'henajja</td>
<td>cooking pot</td>
</tr>
<tr>
<td>'boddhumun</td>
<td>wise</td>
</tr>
<tr>
<td>xoʃmu'zaʃ</td>
<td>sweet-tempered</td>
</tr>
<tr>
<td>khor'dorI</td>
<td>rough</td>
</tr>
<tr>
<td>aste'ra</td>
<td>razor</td>
</tr>
</tbody>
</table>
Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>kar'tavja</td>
<td>duty</td>
</tr>
<tr>
<td>adh'jajan</td>
<td>study</td>
</tr>
</tbody>
</table>
42. *(C)CV.CV.CV*  prətəˈdɪn  'daily'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'hərijən</td>
<td>untouchable</td>
</tr>
<tr>
<td>pərə'caj</td>
<td>acquaintance</td>
</tr>
</tbody>
</table>
43. (C)VVC:CVV  "jazet"  'permission'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>t'marät</td>
<td>building</td>
</tr>
<tr>
<td>molsibet</td>
<td>calamity</td>
</tr>
<tr>
<td>r:ljasät</td>
<td>kingdom</td>
</tr>
</tbody>
</table>
44. CV:C(C)V:C(C)V:C(C) kajer'ta 'cowardice'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'rajkomar</td>
<td>prince</td>
</tr>
<tr>
<td>'hosijar</td>
<td>clever</td>
</tr>
<tr>
<td>'durderji</td>
<td>far-sighted</td>
</tr>
</tbody>
</table>
45. \( (C)V(C)V: (C)(C)V: (C) \) \( \) het\'jakand\', 'destruction'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>( uk'I\omega t)</td>
<td>only</td>
</tr>
<tr>
<td>( ch'jali)</td>
<td>forty six</td>
</tr>
<tr>
<td>( te'jari)</td>
<td>preparation</td>
</tr>
<tr>
<td>( be'__h)</td>
<td>carpenter</td>
</tr>
<tr>
<td>( be'__h)</td>
<td>felicitations</td>
</tr>
<tr>
<td>( vi'_se)</td>
<td>speciality</td>
</tr>
<tr>
<td>( co'ranve)</td>
<td>ninety four</td>
</tr>
</tbody>
</table>
46. CV:CCVCV:  'पुर्णिमा'  'full moon'  

Also:  

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'jogjota'</td>
<td>fitness, ability</td>
</tr>
</tbody>
</table>
47. (C)VVCV:C   ano'sar  'conformity'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ano'vad</td>
<td>translation</td>
</tr>
<tr>
<td>cil'ja</td>
<td>sparrow</td>
</tr>
</tbody>
</table>
48. CVC(C)V:CV:CV(C)  masaledar 'spicy'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>maha'raja</td>
<td>maharajah</td>
</tr>
<tr>
<td>maha'rani</td>
<td>empress</td>
</tr>
<tr>
<td>'rehnevala</td>
<td>inhabitant</td>
</tr>
<tr>
<td>'rehnevali</td>
<td>inhabitant</td>
</tr>
<tr>
<td>'sikhevala</td>
<td>writer</td>
</tr>
</tbody>
</table>
49. CV:C(C)V:CV:CV:  'tägevala  'tonga driver'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'ganevala'</td>
<td>singer</td>
</tr>
<tr>
<td>'becnevala'</td>
<td>seller</td>
</tr>
</tbody>
</table>
50. CVCCCV: 'kendra 'centre'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'mentri</td>
<td>minister</td>
</tr>
<tr>
<td>'rengna</td>
<td>to apply colour</td>
</tr>
</tbody>
</table>
51. CVCCCV(C)  'candre  'moon'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'pendrah</td>
<td>fifteen</td>
</tr>
</tbody>
</table>
52. (C)(C)VC(C)VCV:CV: kethi'naji 'difficulty'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>anaja'ni</td>
<td>follower</td>
</tr>
<tr>
<td>yose'xana</td>
<td>bathroom</td>
</tr>
<tr>
<td>tendorusti</td>
<td>bodily health</td>
</tr>
<tr>
<td>mego'zari</td>
<td>land revenue</td>
</tr>
<tr>
<td>moskarana</td>
<td>smile</td>
</tr>
<tr>
<td>grie'nuti</td>
<td>internal policy</td>
</tr>
</tbody>
</table>
53. (C)VC(C)VC(C)VC(C)V:(C) anosan'dhan 'research'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>'gerbhavati</td>
<td>pregnant</td>
</tr>
<tr>
<td>'pâ`risthitī</td>
<td>circumstance</td>
</tr>
<tr>
<td>'pâ`risrāmī</td>
<td>industrious</td>
</tr>
<tr>
<td>'adh'jākṣeta</td>
<td>leadership</td>
</tr>
</tbody>
</table>
54. CVCV:CVCCVC  manolrenjan  'entertainment'

Also:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>manolrenjak</td>
<td>interesting</td>
</tr>
</tbody>
</table>
It is clear from the list above that word-structures in Hindi are many and varied, some with very many examples and some with a few. Examination of the accent placement for each pattern allows us to make a listing of the general habit for each structure:

1. 'CVC
   as 'agar, 'qalam
2. (C)V(C)VC
   as a'car, k'l'tab
3. 'CVC
   as 'akar, 'khadi
4. 'CVC
   as 'akhbar, 'cem'ta
5. 'CV:CV
   as 'uper, 'cavel
6. 'CV:CV
   as 'enje, 'cakre
7. 'CV:CV
   as 'erseth, 'kasret
8. 'CV:CV
   as 'hrai, 'bais
9. 'CV:CV
   as 'amla, 'kudna
10. 'CV:CV
    as 'karje, 'vakje
11. 'CV:CV
    as 'a'rem, 'dhamimk
12. 'CV:CV
    as 'aker'sit, 'cohetter
13. 'CV:CV
    as 'trepen, 'prajeh
14. 'CV:CV
    as svi'kar, kri'si
15. 'CV:CV
    as 'gjarvã, 'sthapna
16. 'CV:CV
    as 'l'mokh, 'l'sidh
17. 'CV:CV
    as 'dr'sje, 'svapne
18. 'CV:CV
    as 'prõthvi, 'prestav
19. 'CV:CV
    as 'prjara, 'pracin
20. 'CV:CV
    as 'lgana, ke'lar
21. 'CV:CV
    as set'tais, gheb'ran
22. 'CV:CV
    as 'l'canek, be'hador
23. 'CV:CV
    as 'eznæbi, 'jâkrovar
24. (C)V:C.CV:CV: as दाक्ताना, दुध्वाला
25. (C)VC.CV:CCV:(C) as उक्तान्वे, चिंग्घर्मा
26. (C)(C)V:CV:CCV:(C) as दोकान्दर, पेशुच्चा
27. (C)V:CVCCV:(C) as चूह्मसा, चेतेयनक
28. (C)V:C.CV:CVC as ओन्दोलैन, छुब्सुरेत
29. (C)VC:CV:CVC as बेद'सुरेत, सेल्टेवन
30. (C)V:CV:CV:(C) as बिमारी, पेल्टालिस
31. (C)VC:CV:CCV:(C) as जल'त्रेंग, ऑंहेट्टर
32. (C)V:CVCCV:(C) as लिक्हेट्टर, सेल्टेट्टर
33. (C)(C)V:CCCV:(C) as लाक्षेन, प्राक्क्रिक
34. 'CV:CVCV: as बहेर्जा (बुत रुपाल्जा)
35. 'C)V:CVCCV:(C) as 'राजनीति, बहाग्जेवान
36. CV:CVCC as पेल्लौंग, कोंल्टॉम्ब
37. CV:CVCCV as सेल्मोद्रे, सेल्देज्जे
38. (C)V:CV:CVCCV:(C) as ओपेल्जास (बुत केरेल्डाना)
39. 'C)V:CVCCV:(C) as 'लोकर्वर, 'हेंदूर्जा
40. 'C)V:CVCCV:(C) as 'लोकसेर (बुत केरेल्डव्या)
41. (C)CV:CV:CVC as प्रेटल्डिन (बुत हरिजन)
42. (C)V:CV:CVC as लिजेन, रिजेत
43. 'C)V:CV:CVC as 'राजकोमर, 'होफिजार
44. 'C)V:CV:CVC as उक्लोता, बेल्डॉल
45. 'C)V:CVCCCV: as 'पर्पिमा, 'जोगैस्ता
46. 'C)V:CVCCCV: as 'पर्पिमा, 'जोगैस्ता
47. (C)V:CV:CVC as एनोल्सर, एनोवाद
48. CV:CV:CVC as 'मेहारजा (बुत रेह्नेवाला)
49. 'C)V:CV:CVC as 'जोगैस्ता, 'गानेवाला
50. 'C)V:CCCV: as 'कंद्रा, 'मंत्री
These words are made up of the common syllables of Hindi. Words may be of one or more than one syllable; with monosyllables there is, of course, no problem about the placement of the accent. We have therefore only listed above a collection of poly-syllabic words. There are, of course, in Hindi a number of longer and more complex words than the ones given above, many of them compounds, and most of them tātsama words; they are not listed above, but they are generally made up of the same kind of syllable-structure as denoted in our formulas above. They would usually be heard only in the speech of highly educated people and Pandits.

We may now consider specifying some tentative rules for accent-placement in single polysyllabic words. At first glance, it may seem that accent-placement is related to vowel-length, but a much more rewarding approach is by way of syllable quantity. This may be considered in terms of vowel length together with the presence or absence of an arresting consonant or consonant cluster. (As we said earlier, initial consonants, whether single or in cluster, have no bearing on syllable quantity, which is determined solely by the nature of the vowel nucleus and the final consonant or consonant cluster).

Early Sanskrit phoneticians distinguished two degrees of syllable quantity (Allen 1953, pp. 85-87), laghu 'light' and guru 'heavy'. These terms were used in discussions of the syllable for metrical
purposes; it is interesting to note that they made a distinction between vowel length and syllable quantity. We shall do the same, distinguishing two degrees of quantity, heavy and light.

Light quantified syllables are:

open, short-vowelled, un-nasalised.

Heavy quantified syllables are:

closed, or long-vowelled, or nasalised.

Thus:

**LIGHT**
1. \((C)(C)V\)
2. \((\overset{\sim}{-})(C)(C)\)
3. \((C)(C)V(C)(C)\)
4. \((C)(C)\overset{\sim}{V}\)

**HEAVY**
1. \((C)(C)V\)
2. \((C)(C)V:(C)(C)\)
3. \((C)(C)V(C)(C)\)
4. \((C)(C)\overset{\sim}{V}\)

For example:

1. *Jent* 'Saturn' CV.CV LL
   *Jen* 'Saturn' CV.CV LL

2. *jew* 'reward' V.CV:C LH
   *ram* 'reward' V.CV:C LH

3. *sed* 'house' CV.CVC LH
   *sed* 'house' CV.CVC LH

4. *kirtl* 'fame' CV:C.CV HH
   *bek* 'child' CV:C.CV HH

5. *postek* 'book' CV:C.CV HH
   *hësna* 'to laugh' CV:C.CV HH

4. *hësi* 'laugh' CV.CV HH
   *mëga* 'was cleaned' CV.CV HH
The quantitative structure of any word may be shown thus in a formula using the symbols H and L. Examination of the accent placement in the fifty four word-structure patterns listed above shows patterning to an extent which will allow us to propose rules for accent-placement.

<table>
<thead>
<tr>
<th>No.</th>
<th>Word</th>
<th>Accent Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>'iqelam</td>
<td>LH</td>
</tr>
<tr>
<td>2.</td>
<td>kultab</td>
<td>LH</td>
</tr>
<tr>
<td>3.</td>
<td>'akar</td>
<td>HH</td>
</tr>
<tr>
<td>4.</td>
<td>'ekhbar</td>
<td>HH</td>
</tr>
<tr>
<td>5.</td>
<td>'cavel</td>
<td>HH</td>
</tr>
<tr>
<td>6.</td>
<td>'ckrle</td>
<td>HL</td>
</tr>
<tr>
<td>7.</td>
<td>'kesret</td>
<td>HH</td>
</tr>
<tr>
<td>8.</td>
<td>'bais</td>
<td>HH</td>
</tr>
<tr>
<td>9.</td>
<td>'kudna</td>
<td>HH</td>
</tr>
<tr>
<td>10.</td>
<td>'vakje</td>
<td>HL</td>
</tr>
<tr>
<td>11.</td>
<td>'dharmik</td>
<td>HH</td>
</tr>
<tr>
<td>12.</td>
<td>col'hetter</td>
<td>HH</td>
</tr>
<tr>
<td>13.</td>
<td>'trepen</td>
<td>HH</td>
</tr>
<tr>
<td>14.</td>
<td>svl'kar</td>
<td>LH</td>
</tr>
<tr>
<td>15.</td>
<td>'sthapna</td>
<td>HH</td>
</tr>
<tr>
<td>16.</td>
<td>pres'idh</td>
<td>LH</td>
</tr>
<tr>
<td>17.</td>
<td>'svepne</td>
<td>HL</td>
</tr>
<tr>
<td>18.</td>
<td>pres'tav</td>
<td>HH</td>
</tr>
<tr>
<td>19.</td>
<td>'pracin</td>
<td>HH</td>
</tr>
<tr>
<td>20.</td>
<td>kel'akar</td>
<td>LHH</td>
</tr>
<tr>
<td>21.</td>
<td>set'tais</td>
<td>HHH</td>
</tr>
<tr>
<td>22.</td>
<td>beh'hador</td>
<td>LHH</td>
</tr>
<tr>
<td>23.</td>
<td>'jankrevar</td>
<td>HH</td>
</tr>
</tbody>
</table>

See p. 55 'prostav
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>24.</td>
<td>'Idudhvala</td>
<td>'HHH</td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td>'Ik'kanve</td>
<td>'HHH</td>
<td></td>
</tr>
<tr>
<td>26.</td>
<td>'Pe'hucna</td>
<td>'HHH</td>
<td></td>
</tr>
<tr>
<td>27.</td>
<td>'Xelternak</td>
<td>'HHH</td>
<td></td>
</tr>
<tr>
<td>28.</td>
<td>'Xub'suret</td>
<td>'HHH</td>
<td></td>
</tr>
<tr>
<td>29.</td>
<td>'Set'taven</td>
<td>'HHH</td>
<td></td>
</tr>
<tr>
<td>30.</td>
<td>'Bilmari</td>
<td>'HHH</td>
<td></td>
</tr>
<tr>
<td>31.</td>
<td>'An'hetter</td>
<td>'HHH</td>
<td></td>
</tr>
<tr>
<td>32.</td>
<td>'Set'tetter</td>
<td>'HHH</td>
<td></td>
</tr>
<tr>
<td>33.</td>
<td>'Prakritik</td>
<td>'HLH</td>
<td></td>
</tr>
<tr>
<td>34.</td>
<td>'Bhertja</td>
<td>'HLH</td>
<td></td>
</tr>
<tr>
<td>35.</td>
<td>'Bhagjevan</td>
<td>'HLH</td>
<td></td>
</tr>
<tr>
<td>36.</td>
<td>'Kotomb</td>
<td>'HL</td>
<td></td>
</tr>
<tr>
<td>37.</td>
<td>'Sel'desje</td>
<td>'HLH</td>
<td></td>
</tr>
<tr>
<td>38.</td>
<td>'Edhl'kar</td>
<td>'LH</td>
<td></td>
</tr>
<tr>
<td>39.</td>
<td>'Open'jas</td>
<td>'LHL</td>
<td></td>
</tr>
<tr>
<td>40.</td>
<td>'Sokrevar</td>
<td>'HLH</td>
<td></td>
</tr>
<tr>
<td>41.</td>
<td>'Dhsehe</td>
<td>'LLL</td>
<td></td>
</tr>
<tr>
<td>42.</td>
<td>'Pre'tildin</td>
<td>'LHL</td>
<td></td>
</tr>
<tr>
<td>43.</td>
<td>'Ril'jaset</td>
<td>'HHH</td>
<td></td>
</tr>
<tr>
<td>44.</td>
<td>'Rajkomar</td>
<td>'HLH</td>
<td></td>
</tr>
<tr>
<td>45.</td>
<td>'Beldhal</td>
<td>'HHH</td>
<td></td>
</tr>
<tr>
<td>46.</td>
<td>'Jogjeta</td>
<td>'HLH</td>
<td></td>
</tr>
<tr>
<td>47.</td>
<td>'Enolsar</td>
<td>'LHL</td>
<td></td>
</tr>
<tr>
<td>48.</td>
<td>'Mehal'raza</td>
<td>'LHHH</td>
<td></td>
</tr>
<tr>
<td>49.</td>
<td>'Ganevala</td>
<td>'HHHH</td>
<td></td>
</tr>
<tr>
<td>50.</td>
<td>'Mentri</td>
<td>'HH</td>
<td></td>
</tr>
<tr>
<td>51.</td>
<td>'Cendre</td>
<td>'HL</td>
<td></td>
</tr>
</tbody>
</table>
52. moske'ranan  HL'HH
53. pa'risthiti  L'LHLH
54. manol'ranjan  LH'HH

We may summarise these in terms of their HL formulas:

L'H  2, 14, 16, 18, 36.
L'LL  17.
L'HL  10, 51.
L'H'H  3, 4, 5, 7, 8, 9, 11, 13, 15, 19, 50.
H'H'H  12, 21, 25, 28, 29, 30, 31.
L'H'H  20, 22, 26, 27, 32, 43, 45.
L'H'LL  23, 33, 34, 35, 40, 44, 46.
L'L'H  38, 42, 47.
L'H'H'L  41.
L'H'L'H  48.
HL'H'H  52.

With the exception of 1. (L'H'), 24. (H'H'H), 39. (L'H'H), 49. (H'H'H'H), and 53. (L'LLH), the structures follow a consistent pattern in their accent-placement. This may be summarised as follows:

1. In a word with a single H, H is accented.
2. In a word with two or more H, the penultimate H is accented.
3. In a word without H, the penultimate syllable is accented.

We must examine the exceptions more closely. 24. 'dudhvala  HHH and 49. 'ganevala  HHHH both have well-known suffixes
-vala and it is not difficult to justify putting the accent on the 'root' part of the word - dudh and gone. I. presents a problem, since here we might expect L'H; however, my informants were quite positive about the accentuation, as I was myself when hearing these words. 39., where we might expect L'H'H, shows LH'H, and I am not able to give a satisfactory explanation for this, nor for 53. However, for the vast majority of Hindi words, the three accent-placement rules given above seem to apply.
CHAPTER THREE
PHRASES AND THEIR STRUCTURE

Since this thesis is not directly concerned with Hindi syntax, only enough will be discussed to make it possible for the reader to understand the build-up of words into phrases and of phrases into favourite sentence types. Other works may be referred to for more detailed discussion of Hindi syntax (Sharma 1958, Kachru 1966, McGregor 1972).

Apart from one-word sentences (see Chapter Four, below) Hindi sentences are usually made up of a number of words arranged into phrases which are themselves placed in appropriate phrase-order to make sentences. These phrases are joined together not only by word-order, but also by the use of conjunctions, relatives, correlative and the like. Phrases are of four kinds: Noun Phrase (NP), Adjective Phrase (AjP), Adverb Phrase (AvP) and Verb Phrase (VP). We shall examine the structure of each in turn.

NOUN PHRASE (NP)

A Noun Phrase may consist of:

1. A noun, with or without the postpositions ne, ko, or se, and with or without an intensifier hi or bhi;
2. A pronoun, with or without the postpositions ne, ko, or se, and with or without an intensifier hi or bhi;
3. An adjective functioning as a noun;
4. An infinitive form of a verb, with or without the post-position ko, functioning as a noun.
For example:

1. \texttt{ram am kha reha he}
   
   Ram is eating a mango.

\texttt{larkhe ne phel khaja}
   
   The boy ate the fruit.

\texttt{larkhe ko pjas lagi}
   
   The boy felt thirsty.

\texttt{ram sita ko khojte the}
   
   Ram was searching for Sita.

\texttt{ma larkhe ko phel deti he}
   
   The mother gives fruit to the boy.

2. \texttt{me kelketa zauqa}
   
   I shall go to Calcutta.

\texttt{osne kitab likhi}
   
   He wrote the book.

\texttt{mojhe behot xafi he}
   
   I'm delighted.

\texttt{hindi me isko kja kehte he?}
   
   What is this called in Hindi?
3. becari kja karegi?
What will the poor woman do?

hamare [jevan def kí rekṣa kare}ge
Our soldiers will defend the country.

4. jald] òthna eccha he
Rising early is good.

mē ne ose ṭopne se becaja
I saved him from drowning.

ADJECTIVE PHRASE ( AjP).

An Adjective Phrase may consist of:

1. An adjective;
2. A numeral functioning adjectively;
3. A pronoun functioning adjectively;
4. A participle functioning adjectively;
5. A noun or pronoun followed by the postpositions ka, ke, or kí (or their equivalent).

For example:

1. sita sondar he
Sita is beautiful.

sita sondar larki he
Sita is a beautiful girl.
2. *tin postek mez per hē*
   
   Three books are on the table.

   *tisra mekan kila he*
   
   The third house is red.

3. *veh admi khet mē kam ker reha he*
   
   That man is working in the field.

   *jah postek mera he*
   
   This book is mine.

4. *mē bazar zaker petr likhūga*

   I will go to the bazaar and write a letter.
   
   (lit., Having gone to the bazaar I will ...)

5. *mera gher bēra he*

   My house is big.

   *ram ka bhai seher mē he*

   Ram's brother is in the city.

A noun followed by the possessive postposition *ka, ke* or *ki*, although superficially looking like a noun phrase (noun + postposition), is here treated as an adjective phrase, since it functions in the sentence adjectivally; the same applies to pronouns so followed (*oska gher 'his house', onka gher 'their house', apka nam 'your name') or to personal pronouns which are modified to become
adjectives (मे 'I' becomes मेरा 'my', тu 'you' becomes тера 'your', том 'you' becomes томхара 'your', हम 'we' becomes हमेरा 'our').

When an adjective precedes a noun in an attributive position, they form what might be called an Extended Noun Phrase (ExNP): एक्चले का 'a good boy', एक्चले का 'a good girl', तिन मील 'three miles'.

**ADVERB PHRASE (AvP)**

An Adverb Phrase may consist of:

1. An adverb;
2. A noun followed by a postposition, making a two-word exocentric construction functioning adverbially.

For example:

1. धीरे बोलो
   Speak slowly.

2. मेरा घर शहर मे है
   My house is in the city.

   जहू किताब मे तिन दिन मे पढ़ी
   I read this book in three days.

   किताब में पर है
   The book is on the table.
VERB PHRASE (VP)

A Verb Phrase may consist of:

1. A base verb in an inflected form;
2. A base verb followed by a modifier;
3. A base verb followed by an auxiliary;
4. A base verb followed by a modifier followed by an auxiliary.

For example:

1. **khaja**
   
   (He) ate.
   
   **aja**
   
   (He) came.
   
   **bethiye**
   
   Please sit down.

2. **ram kel ajega**
   
   Ram will come tomorrow.

3. **vah geja**
   
   He went.

4. **kamla ne phal khaja**
   
   Kamala ate the fruits.

2. **vah gane laga**
   
   He started singing.
mēne caj pi li
I have taken tea.

3. tom kehā rahte ho?
Where do you live?

veh sehane mē ek bar bembel jata tha
He went to Bombay once every month.

4. veh cael rahi he
She is moving.

lē̄r ke khel rahe hē
The boys are playing.

veh likhna sikh raha he
He is learning to write.

We distinguish three Noun Phrases, two Adjective Phrases, four
Adverb Phrases, and three Verb Phrases, as follows:

NOUN PHRASE

1. Noun Phrase (Subject) (NPsub.) – a noun phrase functioning
   as the subject of a sentence:

   NPsub.
   ram kel ajega
   Ram will come tomorrow.
NPsub.

larkhe khel rehe hē

The boys are playing.

2. Noun Phrase (Direct Object) (NPob.)

(NPob.)
mā larkhe ko phal deti hē

The mother gives fruit to the boy,

(NPob.)
osne kitab likhī

He wrote the book.

3. Noun Phrase (Indirect Object) (NPind.ob.)

(NPind.ob.)
mā larkhe ko phal deti hē

The mother gives fruit to the boy

(NPind.ob.)
je pēse apki mā ko dene ke hē

This money is to be given to your mother.

ADJECTIVE PHRASE

An Adjective Phrase may be used attributively or predicatively.
The two types will be formulaically expressed as AjPatt. and AjPpred.
For example:
(AjPatt.)
sita sonder leṭki he
Sita is a beautiful girl

(AjPred.)
sita sonder he
Sita is beautiful.

ADVERB PHRASE

These phrases are conventionally classified as Adverbial Phrases of Time, Place, Manner, Degree, and may be formulaically expressed as AvPt, AvPp, AvPm, and AvPd.

For example:

(AvPt)
jah kitab mē ne tin din mē pṛeti
I read this book in three days.

(AvPp)
mera ghar jahar mē he
My house is in the city

(AvPm)
dhira bolo
Speak slowly.

(AvPd)
sita bahot sonder he
Sita is very beautiful.
VERB PHRASE

Verb Phrases are of three kinds: a Verb Phrase which consists of some form of the verb hona 'to be'; a Verb Phrase which has no object in the sentence, i.e. which is intransitive; a Verb Phrase which has a Direct Object in the sentence, i.e. which is Transitive. These Verb Phrases may be expressed formulaically as VPcop., VPintrans., and VPtrans. respectively.

Thus, in expressing sentences formulaically, we use the following:

NPcomp. (Complement)
NPsub.
NPob.
NPind.ob.
AjPatt.
AjPpred.
AvPt
AvPp
AvPm
AvPd
VPcop. (Copula)
VPintrans.
VPtrans.
CHAPTER FOUR
SENTENCE STRUCTURE

Single-word sentences frequently occur in Hindi, either as (1) single-word answers to questions, or as (2) commands, or as (3) requests, or as (4) exclamations, or as (5) greetings, or as (6) farewells, or as (7) apostrophes. For example:

1. apka nam kya he? ('What's your name?')
   hanuman
   'Hanuman'

(This question could, of course, be answered with a full sentence: mera nam hanuman he 'My name is Hanuman', but it may equally well, and equally acceptably, be answered with a single word, especially in the rapid exchange of informal conversation).

2. ao
   'Come!'
3. aije
   'Please come!'
4. jaabja
   'Well done!'
5. prarnama
   'Hallo'
6. nameaste
   'Farewell'
7. ram
   'Ram!'

These single-word utterances, although they have no phrase-structure in the terms discussed earlier, nonetheless function as sentences, and are seen to have all the prosodic features of sentence-utterances. They are therefore for our purposes treated as, and called, sentences.

Most sentences in Hindi, however, consist of a number of words, grouped into phrases, and arranged in an appropriate order. There are in the language certain 'favourite sentence types' (Bloomfield's term, 1933, 171ff.) which very frequently occur, and which may
be expressed formulaically by the use of the Phrase abbreviations listed in Chapter Three. In addition to Phrases, there may be words (conjunctions, relatives, correlatives, intensifiers, negatives) which do not regularly take part in Phrase Structure but which must be accounted for in any discussion of sentence accent and intonation.

In this chapter we shall consider the structure of some of these favourite sentence types met with in Hindi, including in our discussion these more or less unconnected words.

Word-order and Phrase-order are worth some preliminary examination, after a consideration of the various sentence-types and sentence-patterns which occur. We shall distinguish three major sentence-types: Simple, Compound, and Complex.

A Simple Sentence may be defined as being of variable length (in terms of the number of words used) and as having no more than one finite verb form (and often not even that - see p.111 above). By 'a finite verb form' is meant a form of a verb which is inflected as to person, number and tense, having changes of form in relation to concord agreements within the sentence. Such finite forms usually constitute the Verb Phrase.

In Simple Sentences which are neutral in style the subject, when it is expressed, is usually first in order, and the verb-form is usually last, in close association with any negative; objects and adverbial expressions are placed in an intervening position, in a less rigidly fixed order. Expressions of time tend to precede those of place. This general pattern may, however, be varied in order to make some particular word or phrase more prominent, or in order to make some special point - the very fact of the usual word-order
being altered drawing attention to this or that part of the sentence. These matters will be returned to later in Chapter Five ('Sentence Accent') and Chapter Six ('Intonation Patterns').

A Compound Sentence may be defined as being of variable length (in terms of the number of words used) and as a grouping together of a number of Simple Sentences (two, or three, or more) joined syntactically together by co-ordinating conjunctions such as or 'and', ja 'or', or permeo 'but'. Various rules of combination of Simple Sentences will apply, which it will not be our purpose to examine here in detail.

A Complex Sentence is defined as a grouping together of a number of Simple Sentences (usually two, but sometimes more than two) joined together syntactically by subordinating conjunctions such as sab 'when' or ager 'if'. A main characteristic of a Complex Sentence is that one of the Simple Sentences of which it is composed will be deemed to be principal, with any other or others subordinate to it. It contrasts, therefore, with a Compound Sentence, which is an association of equal, co-ordinated parts, with no feeling of principality or subordination.

In general our main concern, and our main discussion, will be with Simple Sentences, since it will usually be found that what applies to the details of Simple Sentences has application to the other sentence-types, especially where intonation patterns are concerned.

The term 'Clause' is occasionally used in discussions of sentence-structure. A Clause may be defined as a Simple Sentence which forms, or takes part in, the structure of a sentence. Thus a
Simple Sentence would be deemed to consist of a single Clause, and a Compound or Complex Sentence to consist of a number of Clauses, either equally co-ordinated or involving subordination.

A further division we might note here, is into a variety of Sentence Forms. A Sentence may be a Statement, a Question, a Command, a Request, a Greeting, a Farewell, an Exclamation or an Apostrophe.

Statement: ram accha lekha he 'Ram is a good boy'
Question: apka ram kya he? 'What's your name?'
Command: jao 'Go!'
Request: beṭhīje 'Please sit down!'
Greeting: praṇam 'Hullo'
Farewell: nameste 'Goodbye'
Exclamation: jabāj 'Well done!'
Apostrophe: ram 'Ram!'  

We may now proceed to list the common Sentence-Patterns which occur in Hindi. We shall do this by using the abbreviations S (Subject), O (Object), V (Verb), C (Complement), AjP (Adjective Phrase), AvP (Adverb Phrase), Neg. (Negative), Conj. (Conjunction), Rel. (Relative), Correl. (Correlative), Part. P. (Participial Phrase), Interr. (Interrogative Pronoun/Adjective); and when going into more detail, by using the phrase-abbreviations listed above (p.110).
SIMPLE SENTENCES

PATTERN 1.  
\[ \text{S} \quad \text{C} \quad \text{V} \]
NPsub. \hspace{1em} NPcomp. \hspace{1em} VPcop.
ram \hspace{1em} raja \hspace{1em} he
Ram \hspace{1em} king \hspace{1em} is

'Ram is a king'

PATTERN 2.  
\[ \text{S} \quad \text{C} \quad \text{V} \]
NPsub. \hspace{1em} AjPred. \hspace{1em} VPcop.
ram \hspace{1em} accha \hspace{1em} he
Ram \hspace{1em} good \hspace{1em} is

'Ram is good'

PATTERN 3.  
\[ \text{S} \quad \text{C} \quad \text{V} \]
NPsub. \hspace{1em} AjPatt. \hspace{1em} NPcomp. \hspace{1em} VPcop.
ram \hspace{1em} accha \hspace{1em} loka \hspace{1em} he
Ram \hspace{1em} good \hspace{1em} boy \hspace{1em} is

'Ram is a good boy'

PATTERN 4.  
\[ \text{S} \quad \text{V} \]
NPsub. \hspace{1em} VPIntrans.
becca \hspace{1em} khelta \hspace{1em} he
The child \hspace{1em} plays

'The child plays'
PATTERN 5.  
\[ S \quad O \quad V \]
\[ NP_{sub.} \quad NP_{ob.} \quad VP_{trans.} \]
\[ adm \quad māhe \quad dekhtā \ he \]
The man me sees
'The man sees me'

PATTERN 6.  
\[ S \quad O \quad O \quad V \]
\[ NP_{sub.} \quad NP_{ind.ob.} \quad NP_{ob.} \quad VP_{trans.} \]
\[ mē kottā ko khana dūga \]
I to the dogs food will give
'I will give food to the dogs'

PATTERN 7.  
\[ S \quad Av \quad V \]
\[ NP_{sub.} \quad AvPp \quad VP_{cop.} \]
\[ janver bay ke pas he \]
The animal near the garden is
'The animal is near the garden'

PATTERN 8.  
\[ S \quad Av \quad O \quad V \]
\[ NP_{sub.} \quad AvPp \quad NP_{ob.} \quad VP_{trans.} \]
\[ janver bay ke pas khana khata he \]
The animal near the food eats garden
'The animal eats food near the garden'

PATTERN 9.  
\[ S \quad Av \quad V \]
\[ NP_{sub.} \quad AvPp \quad VP_{intrans.} \]
\[ laṛka bay ke pas khelta he \]
The boy near the garden plays
'The boy plays near the garden'
PATTERN 10.  

\[
\begin{array}{ccc}
S & Av & V \\
\text{NPsub.} & \text{AvPm} & \text{VPintrans.} \\
\text{mē} & \text{dhire} & \text{bolūga} \\
\text{I} & \text{slowly} & \text{shall talk} \\
\end{array}
\]

'I shall talk slowly'

PATTERN 11. (a)  

\[
\begin{array}{ccc}
S & Av & V \\
\text{NPsub.} & \text{AvPm} & \text{VPimper.} \\
\text{dhire} & \text{bolo} & \text{Slowly} \\
\text{VPimper.} & \text{bolije} & \text{please speak} \\
\end{array}
\]

'Speak slowly'

PATTERN 11. (b)  

\[
\begin{array}{ccc}
S & Av & V \\
\text{NPsub.} & \text{AvPm} & \text{VPintrans.} \\
\text{mē} & \text{tin minat mē} & \text{aūga} \\
\text{I} & \text{in three minutes} & \text{will come} \\
\end{array}
\]

'I will come in three minutes'

With all the above patterns, whenever a Noun Phrase occurs, there might well be an Attributive Adjective Phrase preceding it; thus, instead of lərka 'boy' might occur eccha lərka 'good boy', instead of lərki 'girl' might occur sœnder lərki 'beautiful girl',
and so on. These sentences with attributive Adjective Phrases will not be listed as separate Sentence Patterns, but the following examples might be noted:

(a) AJP S V
AJPatt. NPsub. VPintrans.
eccha bacca khelta he
Good child plays
'The good child plays'

(b) AJP S O V
AJPatt. NPsub. NPobj. VPtrans.
jah admi mojhe dekhta he
This man me sees
'This man sees me'

(c) AJP S AvP V
AJPatt. NPsub. AvPp VPcop.
baga janvar bay ke pas he
Big animal near the garden is
'The big animal is near the garden'

(d) AJP S AvP V
AJPatt. NPsub. AvPp VPintrans.
baga janvar bay ke pas khelta he
Big animal near the garden plays
'The big animal plays near the garden'
The structure AjP + NP exemplified in examples (a) - (e) above forms, as it were, a 'Super-Noun-Phrase', which has all the possibilities of a simple Noun Phrase in terms of sentence patterning. Such a 'Super NP' may be further extended by the use of an adverb preceding the attributive adjective: thus in addition to eccha leρka 'good boy' we might meet bahot eccha leρka 'very good boy'. Throughout the examples given to illustrate sentence patterns, this kind of extension is always possible; it will be necessary later to consider the effect of this extensibility on intonation patterns. For example:

AjP S AjP o o V
AjPatt. NPsub. AjPatt. NPob. NPind.ob. VPtrans.
boρha admi tin am moρhe deta he
Old man three mangoes to me gives
'The old man gives me three mangoes'

Another extension occurs with the use of the possessive postpositions ka/ke/ki to form once again a 'Super NP'. Although the addition is usually a Noun followed by one of these postpositions - a structure which looks like an endocentric NP - it is better to deal with such additions in terms of their Adjectival function, i.e. to regard the larger structure as AjP + NP.
A noun or pronoun to which ka/ki/ke is attached assumes the nature of an adjective and qualifies the noun which follows it. The postpositional forms, therefore, change like an adjective in terms of grammatical concord with the number, gender and case of the noun qualified. Thus:

ram ka bhai  Ram's brother
ram ki behün  Ram's sister
ram ke bhai  Ram's brothers
noker ka kam  Servant's work
roti ka tokra  A piece of bread
khane ki mez  A table for eating on
mā ki memta  A mother's love

Personal pronouns have their own possessive forms:

mē 'I' becomes mera 'my'
tu 'you' becomes tera 'your'
tom 'you' becomes tomhara 'your'
ap 'you' becomes apka 'your'
vēh 'he' becomes oska 'his'
hem 'we' becomes hemara 'our'
ve 'they' becomes onka 'their'

Thus:

mera ghar  'my house'
tomhara bhai  'your brother'
apka bhai  'your brother'
apka ghora  'your horse'
A few sentences will illustrate this:

(i) \( \text{AjP} \ S \ AvP \ V \)
\( \text{AjP} \ NP_{\text{sub.}} \ AvPp \ VP_{\text{cop.}} \)
le\(\text{र} \) ke ka bhai ja\(\text{र} \) m\(\text{े} \) he
The boy's brother in the city is
'The boy's brother is in the city'

(ii) \( \text{AjP} \ S \ AvP \ O \ V \)
\( \text{AjP} \ NP_{\text{sub.}} \ AvPp \ NP_{\text{ob.}} \ VP_{\text{trans.}} \)
le\(\text{र} \) ke ka bhai ja\(\text{र} \) m\(\text{े} \) kam kerta he
Boy's brother in the city work does
'The boy's brother works in the city'

(iii) \( \text{AjP} \ S \ AvP \ V \)
\( \text{AjPatt.} \ NP_{\text{sub.}} \ AvP \ VP_{\text{cop.}} \)
m\(\text{े} \)ra g\(\text{ा} \)r ja\(\text{र} \) m\(\text{े} \) he
My house in the city is
'My house is in the city'

(iv) \( \text{AjP} \ S \ AjP \ V \)
\( \text{AjPatt.} \ NP_{\text{sub.}} \ AjP_{\text{pred.}} \ VP_{\text{cop.}} \)
ap\(\text{ा} \)ka g\(\text{ो} \)ra sonder he
Your horse beautiful is
'Your horse is beautiful'
PATTERN 13.

AjP  S  AvP  AvP  V
AJPatt.  NPsib.  AvPp  VPcop.
āskā  ghar  jāhā  he

'His house is here'

PATTERN 14.

AvP  S  V
AvP  NPsib.  VPcop.
lētkē  ke  pas  kōtta  he

'Belonging to the boy dog is'

PATTERN 15.

AvP  AjP  S  V
AvP  AJPatt.  NPsib.  VPcop.
ānke  pas  neje  rumāl  he

'Belonging to them new handkerchiefs are'

PATTERN 16.

S  AvP  O  V
NPsib.  AvP  NPsob.  VPtrans.
admi  bēre  kotomb  ke  lije  kam  kērtā  he

'Man for the large family work does'

'His house is here'

'This fisherman comes slowly from the city'

'The boy has a dog'

'They have new handkerchiefs'
PATTERN 17.  

S  AvP  AvP  V
NPsub.  AvPt  AvPp  VPcop.

mē  aj  skul mē  hūga
l  today  in school  will be

'I will be in school today'

All these sentences may include a negative, generally placed just before the Verb Phrase. Thus:

S  AjP  Neg.  V
NPsub.  AjPpred.  Neg.  VPcop.

javab  thik  nahi  he
Answer  exact  not  is

'The answer is not exact'

S  AvP  AvP  Neg.  V
NPsub.  AvPt  AvPp  Neg.  VPcop.

mē  aj  skul mē  nahi  hūga
l  today  in school  not  will be

'I will not be in school today'

COMPOUND SENTENCES

PATTERN 18.  

AjP  S  AvP  O  V  Conj.
mera  bhai  jaher  kam  kerta  he  lekin
my  brother  in  the  work  does  but
*mē  city
\[
\begin{align*}
S & \quad \text{AvP} & \quad O & \quad V \\
\text{NPsub.} & \quad \text{AvPp} & \quad \text{NPob.} & \quad \text{VPtrans.} \\
mē & \quad \text{khēt mē} & \quad \text{kam} & \quad \text{karta hū} \\
I & \quad \text{in the field} & \quad \text{work} & \quad \text{do} \\
'\text{My brother works in the city, but I work in the field}'
\end{align*}
\]

**PATTERN 19.**
\[
\begin{align*}
V & \quad \text{Conj.} & \quad V \\
\text{VPimper.} & \quad \text{Conj.} & \quad \text{VPimper.} \\
\text{aije} & \quad \text{or} & \quad \text{bethije} \\
'\text{Come and sit down}'
\end{align*}
\]

**COMPLEX SENTENCES**

**PATTERN 20.**
\[
\begin{align*}
\text{Conj.} & \quad \text{S} & \quad \text{V} & \quad \text{Conj.} & \quad \text{S} & \quad \text{V} \\
\text{Conj.} & \quad \text{NPsub.} & \quad \text{VPintrans.} & \quad \text{Conj.} & \quad \text{NPsub.} & \quad \text{VPcop.} \\
\text{jēb} & \quad \text{ag} & \quad \text{jēlti he} & \quad \text{tēb} & \quad \text{dhaā} & \quad \text{hota he} \\
'\text{When fire burns then smoke is}'
\end{align*}
\]

**PATTERN 21.**
\[
\begin{align*}
\text{Conj.} & \quad \text{S} & \quad \text{AvP} & \quad \text{V} & \quad \text{Conj.} & \quad \text{S} & \quad \text{V} \\
\text{Conj.} & \quad \text{NPsub.} & \quad \text{AvRn} & \quad \text{VPintrans.} & \quad \text{Conj.} & \quad \text{NPsub.} & \quad \text{VPintrans.} \\
\text{agar} & \quad \text{ap} & \quad \text{dhīre} & \quad \text{bolte} & \quad \text{to mē} & \quad \text{sāmeṣh sēkta hū} \\
'\text{If you speak slowly then I can understand}'
\end{align*}
\]
Patterns 21 to 25 are examples of Conditional Sentences, in which we see a variety of tenses used. 21 has Present-Present; 22 has Future-Future; 23 has Subjunctive-Future; 24 has Subjunctive-Subjunctive; 25 has Present-Imperative.
Other patterns include Relative Clauses:

**PATTERN 26.** Rel. S AvP O V S Comp. V

Rel. NPsub. AvPP NPob. VPtrans. NPsub. NPcomp. VPcop.

jo admi khet mē kam ker reha he vah kisan he

Which man in the work does he farmer is field

'The man who is working in the field is a farmer'

**PATTERN 27.** Rel. S AvP V O S Neg. V


jo pani nadi se ata he vah mē nehi pi seka

Which water from comes it I not can drink river

'I cannot drink the water which comes from the river'

**PATTERN 28.** Rel. S O V S O Neg. V


jo orat khana khaja vah osko nehi khata tha

Which woman food cooked she it not did eat

'The woman who cooked the food did not eat it'

**PATTERN 29.** AjP S Rel. AvP O V Comp. V

AjPatt. NPsub. Rel. AvPP NPob. VPtrans. NBcomp VPcop.

vah admi jo khet mē kam ker reha he kisan he

That man who in the work does farmer is field

'That man who is working in the field is a farmer'
Other patterns present directly quoted speech (Oratio Recta) or Indirect speech (Oratio Obliqua):

**PATTERN 30.** $S$ $V$ $S$ $O$ $Neg. V$

NPsub. VPIntrans. NPsub. NPop. Neg. VPtrans.

*admī ne kēha "mē apko nahi janta"

Man said I you not know

'The man said, "I do not know you"'

**PATTERN 31.** $S$ $V$ Conj. $S$ $O$ $Neg. V$


*admī ne kēha ki mē apko nahi janta

Man said that I you not know

'The man said that he didn't know me'

**PATTERN 32.** $S$ $V$ Conj. $S$ $O$ $Neg. V$


*admī ne kēha ki vēh mōhe nahi janta tha

Man said that he me not know

'The man said that he didn't know me'

In the same way, we find indirect questions and indirect commands:

**PATTERN 33.** $S$ $O$ $V$ Conj. $S$ AvP $V$

NPsub. NPop. VPtrans. Conj. NPsub. AvPm VPcop.

*āsne mōgh se pucha ki ap kēse hē

He me asked that you how are

'He asked me how I was'
PATTERN 34. S  O  V  Conj.  S  O  V
NPsub.  NPob.  VPtrans.  Conj.  NPsub.  NPob.  VPtrans.
mē ne  osse  kaha  ku  veh  kam  xatm kere
I him told that he work should stop
'I told him to stop work'

Some sentences include a participial phrase which does not make the sentence itself a Compound Sentence, although it appears so in translation:

PATTERN 35. S  Part.P  AJP  O  V
NPsub.  Part.P  AJPatt.  NPob.  VPtrans.
mē ne bazar  jaker  koch  am  xaride
I bazaar having gone some mangoes bought
'I went to the bazaar and bought some mangoes'

PATTERN 36. AJP  S  O  AvP  VP
AJP  NPsub.  NPob.  AvPp  VPtrans.
bend  keren  ke  bad  osne  telefon  ko  mez  per  rekh  dija
After finishing he telephone on the put table
'After finishing he put the telephone on the table'

PATTERN 37. S  AJP  O  V
NPsub.  AJP  NPob.  VPtrans.
ham  agre  jaker  taj  mahal  dekhē
We Agra having Taj Mahal let see
gone
'Let's go to Agra and see the Taj Mahal'
PATTERN 38. S AjP O V
NPsub. AjPatt. NPob. VPtrans.
cor ne corajihui ghar! vapes ker di
'Venditore tornato il punto venduto'

PATTERN 39. Part.P AjP S Comp. V
Part.P AjPatt. NPsub. AjPpred. VPcop.
ro rokar aski ākhē laī ho gai
'Continually crying, her eyes became red'

COMMANDS

PATTERN 40. AvP V
AvPp VPimper.
idhār ao
'Here come!'

PATTERN 41. AvP O Infin. V
AvPt NPob. Infin. VPimper.
pehile mozhē bole do
'Give me to speak first'

Thief stolen watch returned
'The thief returned the stolen watch'

Continually crying her eyes red became
'Continually crying, her eyes became red'
PATTERN 42. AjP 0 V
   AjPatt. NPob. VPimper.
apka khana khao
Your food eat
'Eat your food!'

PATTERN 43. AvP 0 V
   AvPatt. NPob. VPimper.
car beje caj benao
At four tea make
'o'clock
'Make tea at four o'clock'

REQUESTS

PATTERN 44. V
   VPimper.
bethije
Sit down
'Please sit down'

PATTERN 45. AjP 0 V
   AjPatt. NPob. VPimper.
mera saman othaje
My luggage pick up
'Please pick up my luggage'
PATTERN 46.  O  AjP  O  V  
NP[ind.ob.  AjPatt.  NPob.  VP[imp. 
le Brock  ek  kitab  dise  
To the boy one book give 
'Please give a book to the boy'

QUESTIONS

PATTERN 47.  Conj.  S  O  V  
Conj.  NP[sub.]  NPob.  VP[trans. 
kja  ap  hindi  bol  sekte  he  
Interr.  you  Hindi  can  speak  
'Can you speak Hindi?'

PATTERN 48.  Conj.  S  O  V  
Conj.  NP[sub.]  NPob.  VP[trans. 
kja  ram  apko  jante  he  
Interr.  Ram  you  knows  
'Does Ram know you?'

PATTERN 49.  AjP  S  O  V  
AjPatt.  NP[sub.]  NP[comp.  VP[co.]  
apko  nam  kja  he  
Your  name  what  is  
'What is your name?'
Now we what shall talk

'What shall we talk about now?'

Man where lives

'Where does the man live?'

Boy Hindi why speaks

'Why does the boy speak Hindi?'

Train when leaves

'When does the train leave?'
PATTERN 55.  
Interr. S AvP V  
Interr. NPsub. AvPp VPcop.  
konsa admi khet mē he  
Which man in the field is  
'Which man is in the field?'

PATTERN 56.  
S Interr. O V  
NPsub. Interr. NPob. VPtrans.  
ap kitna pani cahte hē  
You how much water want  
'How much water do you want?'

PATTERN 57.  
S Interr. O V  
NPsub. Interr. NPob. VPtrans.  
ap kesa kam karte hē  
You what sort work do  
'What sort of work do you do?'

CORRELATIVE SENTENCES

PATTERN 58.  
Rel. S V Correl. S V  
Rel. NPsub. VPcop. Correl. NPsub. VPcop.  
jehā kitabē hē vēhā dhul hoti hē  
Where books are there dust is  
'Where there are books, there is dust'
PATTERN 59.  Rel.  S  Correl.  S
Rel.  NPsub.  Correl.  NPsub.
jesa  bap  esa  beta
As  father  so  son
'As is the father, so is the son'

PATTERN 60.  S  Rel.  O  V  Correl. Intens. V
ap  jatna  kam  kerege  otna  hi  janega
You  how  much  work  do  so  much  (intens.)  know
'The more you work, the more you'll know'
CHAPTER FIVE

SENTENCE ACCENT

We considered in an earlier chapter the placing of the accent in single words, and attempted to draw up rules for word accent-placement according to syllable quantity. We now go on to consider the way in which sequences of words in sentences are accented in utterance, and how some words are made prominent.

The way in which a sentence in Hindi is uttered will depend upon a number of factors: the speaker's state of health; the speaker's state of mind; his relation to his listener(s); his relation to what he is speaking about. These factors, while being clearly separate, are nonetheless to some extent interdependent; and it will often be difficult to perceive exactly which factor is chiefly controlling the utterance. The speaker's state of mind, for example, will frequently determine how rapidly he speaks, that is to say will determine the tempo of utterance; and this in itself will determine many of the features of the utterance.

Our main concern here is to consider how some of the words in a Hindi sentence stand out from the rest: are, in fact, made prominent in the sentence. Where sentences are made up of one word only, there is no problem about deciding the placement of sentence-accent (as we shall call this feature): it falls on the single word. Thus the sentences

jao 'Go!'

bethiye 'Please sit down!'
are accented on the single word, and within the word itself according to rules presented earlier (Chapter Two). We are here more concerned with multi-word sentences, where there are sequences of words arranged into phrases and syntactically bound into sentence-patterns. We are concerned to know which words in such sequences are accented and made prominent. We shall use as examples some of the sentences given in the listing of Sentence Patterns in Chapter Four.

At the outset, a general rule might be given: the relative accentuation of words in a sequence will depend on their relative importance in the sentence: the more important a word is, the stronger will be the accent placed upon it. Note here the use of the word 'relative'; in these matters there is no question of absoluteness, we are only able to measure relative degrees of accent, of prominence, by noting how one word stands out from its neighbours. Thus words which carry the particular weight of meaning are likely to be accented; that is to say, in practice, nouns, adjectives, demonstrative and interrogative pronouns, adverbs and verbs are likely to be accented, while most postpositions, conjunctions, relatives, correlatives and intensifiers are not. Thus the sentence example of Pattern I,

\[
\text{\textit{ram raja he}} \quad \text{'Ram is a king'}
\]

has sentence-accent on \textit{ram} and \textit{raja}, since they are the meaning-bearing words in the sentence. We further note that many speakers of Hindi, in general conversation, will not accentuate the copula verb form \textit{he}; it is frequently merely 'breathed' at the end of such Simple Affirmative Sentences. This 'breathing' of the final
finite verb form (so as to be quite inaudible at any distance) may be what has given rise to the feeling expressed by some scholars that in such sentences there is no verb form at all. Close examination of such sentence-utterances, however, shows that there is at the end a voiceless exit of breath which denotes the final copula. Similarly with the sentence for Pattern 2,

\[ \text{\textit{ram accha he}} \]

'Ram is good'

where \textit{ram} and \textit{accha} are accentuated. The particular distinction we must look for is that between what Henry Sweet (1892, p.16) called HEAD-WORDS and ADJUNCT-WORDS. It is usually on Head-words that the sentence-accent falls. Thus in the sentence illustrating Pattern 3,

\[ \text{\textit{ram accha la\text{\text{"}}ka he}} \]

'Ram is a good boy'

the Head-words are \textit{ram}, \textit{accha} and \textit{la\text{\text{"}}ka}; the copula verb is, as we have seen, said very softly, frequently voicelessly, so much so as to be practically inaudible. Again, with the sentence which illustrates Pattern 4,

\[ \text{\textit{becca khelta he}} \]

'The child plays'

the Head-words are \textit{becca} 'child' and \textit{khelta} 'play', which is part of the formation of the VPintrans.; the auxiliary \textit{he} is again hardly heard.
Even these few examples of short simple sentences begin to demonstrate what is meant by the difference between 'meaning-bearing' words and those whose syntactic function it is to 'join up' the other words in the sentence. This is even more noticeable in such a sentence as that for Pattern 7,

\[ \text{janvar bay ke pas he} \]

'The animal is near the garden'

where ke pas and he are felt to be relatively unimportant in the sentence. So the sentence-accent falls on janver 'animal' and bay 'garden'. In example (d) on p.116, the important words are be\[a\] 'big', janver 'animal', bay 'garden' and khe\[ita\], part of the formation of the verb form of VPintrans.

We should not fail to notice that word-prominence in a sentence is also tied up with intonation patterns as well as with the placing of (subjective) stress; it will be particularly obvious that a word which has a falling pitch becomes thereby more prominent.

We note too that in longer sentences some of the meaning-bearing words are felt to be more important than others; nonetheless all important words of this kind are accented to some extent. We repeat that when a word is accentuated in a sentence - that is, it has sentence-accent - it is always heard with its own individual word-accent.

We can thus see that with the rules of word-accent and sentence-accent operating, a kind of spoken rhythm establishes itself in Hindi utterances. This rhythm will depend on the accented words of the sentence; generally speaking the accented words occur
Isochronously (i.e. at more or less equal intervals of time) in the sentence. Thus Hindi will be defined as a stress-timed language (to use Pike's term, 1946, p.35; see also Abercrombie 1967, pp.97-8).

The relation between accent placement and intonation patterns will be looked at more closely later (Chapter Six). Meanwhile, we might look at some longer sentences. Consider, for example, the sentence at the foot of page 120:

\[ \text{mē aj skul mē nehi hūga} \]

'I will not be in school today'.

All the words in this sentence, except the postposition mē, are meaning-bearing; it follows that all of them will be accented. We can mark the accentuation thus:

\[ 'mē 'aj 'skul mē 'nehi 'hūga \]

Not to accentuate any of these words would be to make the sentence as a whole less readily understandable, or would be to distort its meaning to some extent. Again, with the sentence illustrating Pattern 24,

\[ \text{eger ap dhire bolēge to mē samējh sekūga} \]

'If you speak slowly then I shall be able to understand'

only the conjunctions eger and to are relatively unaccented; the other words in the sentence must be made prominent. We may summarise our findings here as follows: any sequence of words which appropriately makes up a sentence in Hindi (that is, which is syntactically acceptable) will generally be uttered in such a way that the meaning-bearing words stand out prominently from the others.
by being accentuated; the accented syllables within the accented words generally occur at more or less equal intervals of time.

This applies to what we might call neutral or unemphatic utterances, when the speaker is not particularly involved emotionally. Since most speakers, when they have anything to say, are fully involved in it, it follows that unemphatic utterances are rather rare, are rather unusual; nonetheless it is useful to consider unemphatic utterances as basic, and to describe emphatic utterances as deviations from unemphatic. The voice will be moderate during unemphatic utterances, and we shall see later that pitches and pitch changes are not high or excessive.

Emphatic utterances, however, show the speaker to be very thoroughly involved in the emotion of the situation; he is much more personally involved, and shows this in the utterance in a number of ways:

1. He may say the whole utterance more loudly than usual. This would make the sentence as a whole more prominent than its surroundings, so that it became much more noticeable to the listener. In a sense, one might describe this as the crudest way of achieving emphasis - simply to shout the sentence out loudly.

2. He may say one of the words in the sentence more loudly than the others. This would make the word itself more prominent. For example, the sentence for Pattern 14,

```
1'mē 11tin 1'minēt mē 1aūga
```

'I will come in three minutes'
puts, when uttered in this way, extra pressure on tin 'three' as a way of emphasising that the idea of 'three' is important in this piece of communication.

3. He may, without any increase in loudness, widen the intonation range of the whole sentence-utterance, so that overall a wider 'intonation envelope' is used. This would have the effect of making the whole sentence prominent.

4. He may, without any increase in loudness, widen the intonation range of one particular word in the sentence; this will usually be a word on which there is a pitch-change, and the fall or rise in pitch will be either from or to a high pitch level.

Much of the discussion of unemphasis and emphasis, of prominence and so on, will relate to the speaker's state of mind or his state of health, his relation to the listener, and his relation to the things he is talking about. If, for instance, he is an excitable person, it is likely that his utterances will in general be more emphatic than those of his fellow-speakers. If he is strongly motivated politically and is talking about political matters, he is likely to become worked up about his subject-matter and will speak emphatically. All these things must be taken account of in judging a speaker's utterances; in fact, it rarely happens that speakers use unemphatic modes of utterance steadily, except, for instance, in a classroom or during a simple
exchange of information. Most speakers become emotionally involved to some degree in one way or another in what they are saying, unless they are just engaging in what has been called 'phatic communion'(Malinowski 1930, Lyons 1977, p.53).

In this way, it might almost be said that the description of 'neutral', unemphatic utterances is artificial, that all utterances will to some extent always be emphatic, because our chief reason for making them will be our own personal involvement in the situation. To a large extent this is true; it is simply a matter of descriptive convenience to start with unemphatic utterances and then to go on to consider the ways in which emphatic utterances differ.

We might note further, that when a word is unaccented in a Hindi sentence, it is nonetheless pronounced fully, without any of the weakening or 'gradation' which is so much a feature, say, of unaccented words in an English sentence. For example, the conjunction to 'then', whether accented or unaccented, will be heard with the same sequence of allophones in its utterance; the vowel does not change to something else when the word is unaccented, but remains firmly as o. Similarly the postposition mē 'in' is so pronounced whether accented or not (although usually we should expect it to be unaccented). Thus we may say that words in Hindi sentences, whether accented or unaccented, are heard very much in their isolate form (putting aside any changes which occur as the result of Assimilation).
It follows, therefore, that most words in most sentences in Hindi are accented, and this may have given rise to past statements that Hindi words "have a more level syllabic stress than English" (McGregor 1972, p.xx) or that stress in Hindi "is weaker (than in English), a stressed syllable closely resembling an unstressed one, and stressed vowels differ very little from unstressed vowels" (Grahame Bailey 1938, p.197). These comments underline the facts of the difference between English and Hindi so far as accent (McGregor's and Grahame Bailey's 'stress') is concerned. One may observe from the mistakes made by foreign learners that accentuation presents a problem; not only do Hindi-speaking learners of English make mistakes in the placement of the accent (as Grahame Bailey pointed out, 1938, p.197) but they also frequently make mistakes in the degree of accentuation. By the same token, I have frequently been told that my own pronunciation of Hindi is too vigorous, almost sounding angry; this I put down to my English habit of making vigorous distinction between accented and unaccented.

No mention has been made so far of tempo of utterance. Ideally one might have to consider a wide range of different tempos, depending upon situation, personality, subject of discourse, etc.; but out of this infinite variety of possibilities of speed of utterance, we might specify a few which will be easily recognisable. The fastest will be that used in the conversation of intimates; less fast will be the telling or reading of stories, the offering of prayers, the conversation of non-intimates; slowest of all will be the tempo used in teaching. (One is reminded of Paul Passy's "pronunciation familière ralentie, que je tiens pour spécialement convenable à l'enseignement" (1907, p.vi).
CHAPTER SIX
INTONATION PATTERNS

Apart from special linguistic occasions (for example, the intoning of prayers, or the testing of electrical announcing equipment) Hindi utterances are not made on a monotone, that is on a single fixed level of pitch. There is always some variation in the pitch of the voice during utterance; it is our hope and intention in this chapter to show how the pitch variations in Hindi may be systematised.

It should be noted at the outset that discussions of pitch variations in speech are relative rather than absolute; we are concerned with the relations between pitch-levels, rather than with the absolute measurement of the pitch-levels themselves. So we concern ourselves with the shapes of pitch-patterns and with the ways in which they combine and contrast.

The variations in pitch which we observe in utterance are most conveniently related to sentence-types; and this will constitute our definition of INTONATION: the relation between pitch-change and sentence-type. All the discussion we have had so far about the structure of sentences will lead us without difficulty into a consideration of the various sentence-types viewed in terms of pitch-levels and pitch-changes so as to lead us into a discussion of intonation.

We shall firstly consider the intonation patterns used in Simple Sentences, before going on to consider Compound Sentences and Complex Sentences. We shall find that these latter two will be seen to be intonationally (as they are syntactically) combinations of Simple Sentences and can be dealt with as such.
There have been various ways suggested of showing pitch-levels and pitch-changes in transcriptions of spoken utterances. Later we shall use a 'tonetic-accent' marking, with lines placed in the text itself (after the fashion of Kingdon's system for English: Kingdon 1958) but initially we shall show pitch variations by marking them between two parallel lines, meant to denote the top and bottom of a speaker's pitch range, as follows:

Top of range

Bottom of range

Accented syllables will be marked with lines, unaccented syllables with dots, between these parallels. Thus the sentence *Ram accha loyka he* 'Ram is a good boy' would be marked as follows:

```
Top of range

Bottom of range
```

Our first interest will be to consider the overall sentence-intonation patterns met with in Hindi. We shall refer to these total intonation-patterns as CONTOURS, and it follows therefore that contours relate to whole sentences, and that a contour may be defined as the total intonation pattern used in the utterance of a complete sentence.

The intonation contours we shall be concerned with require a systematisation of sentence-types to which reference may be made. In the telling or reading of folk-tales, the most common sentence-type is the Statement; in conversation, more Questions are heard, with an admixture of Commands and Requests; in the exchanges of everyday life
are included Greetings, Farewells, Exclamations and Apostrophes. We may thus list the possible sentence-types as follows:

Statement
Yes/No Question (one expecting 'Yes' or 'No' in reply)
Information Question (one expecting information in reply)
Command
Request
Exclamation
Greeting
Farewell
Apostrophe

Each of these sentence-types, we shall see, has a typical intonation-contour when uttered; as our first interest, we shall pay particular attention to the contour-ending.

We note that all utterances in Hindi and either with a falling pitch or with a rising pitch or on a level pitch.

**Falling Pitch**

In unemphatic utterances the pitch-fall is from a mid-point in the speaker's register, down to a low-point; there is frequently appropriate change of voice quality, for example to creak or breathiness. This may even amount to inaudiblility when the Auxiliary verb form he is involved, as was mentioned above (p.136).

In emphatic utterances, the pitch-fall is likely to be from a much higher point than mid-point, and might encompass the whole range of the speaking voice.
Rising Pitch

In unemphatic utterances, the rise may be from low to mid, or from mid to mid-high. In emphatic utterances the rise may be from mid to high or from low to high.

Level Pitch

This ending is characteristic of unfinished or interrupted sentences: when the speaker either fails to complete his utterance, or is interrupted by another speaker. It is also occasionally heard as the ending of an initial subordinate clause in a Complex Sentence, especially in fast conversational interchange.

We may diagrammatise these three possibilities as follows, using parallel lines:
Generally speaking, we may associate all the sentence-types with one or other of these endings, as follows:

**STATEMENT : FALL**

raṃ ṛāṇa he

'Ram is a king!' Appx. I No. 3

**YES/NO QUESTION : RISE**

kja ṛerta celta he?

'Does the boy walk?' Appx. I No. 107

**INFORMATION QUESTION : FALL or RISE**

vṛh admi kehā rehta he?

'Where does that man live?' Appx. I No. 114

gari kab jati he?

'When does the train leave?' Appx. I No. 13

**COMMAND : FALL**

dhīre dhīre khao

'Eat slowly!' Appx. I No. 143

**REQUEST : RISE, or FALL with 'gentle' voice quality**

hemi aj koch ropeja duiva diṣiṣye

'Please cause some money to be given to us today' Appx. I No. 88

jeldi jeldi ne caḷiṣye

'Please do not walk quickly' Appx. I No. 92
GREETING : FALL
preŋam
'Hullo!' Appx. III p. 220

FAREWELL : FALL
nemeste
'Goodbye!' Appx. III p. 247

EXCLAMATION : FALL
[abaʃ]
'Well done!'

APOSTROPHE : FALL
ram
'Ram!!'

The degree of fall or rise will depend upon whether the utterance is unemphatic or emphatic; loudness (or subjective stress) may also be involved.

Having considered endings in this brief way, it is now necessary to consider the inside of the contours, to consider how they are internally made up. We shall see that any full contour is made up of shorter sections which we shall call sub-contours. It is our intention to show a close relationship between these sub-contours and the syntactic pieces — phrases — of which the sentence is composed. We must in addition examine the effect of postpositions, conjunctions and intensifiers on these sub-contours.
As we have seen earlier, a Hindi sentence (apart from one-word sentences) consists of a sequence of words associated into phrases; a sentence is to be seen as a succession of phrases. The characteristic feature of a sub-contour is that it embodies a rise in pitch; if the phrase on which it occurs is monosyllabic, the rise will occur on that syllable, and if it is polysyllabic the rise will be by a series of jumps from a lower to a higher level. Thus in the sentence

```
ram raja he

'Ram is a king'
```

the contour would be

```
/ \   
\   \ 
```

with a rise on ram and a 'jump' on raja.

Where there are more phrases than this in the sentence, we see that the pattern of sub-contours is a series of rises, each succeeding sub-contour starting at a pitch-point a little lower than the start of its predecessor; so that although there is a sensation of rises, the pattern as a whole falls progressively lower and lower. For example, the sentence

```
ram mojhe om deta he

'Ram gives me a mango'
```

will have the intonation pattern

```
/ \ \ \ \ 
```

This pattern, of rising sub-contours on gradually lower and lower levels, runs through all utterances of Simple Sentences; so that we may say "Rise, Rise, Rise, FALL" or "Rise, Rise, Rise, RISE". All these separate sub-contours relate usually to separate phrases, and succeeding Rises occur regardless of word-order changes.*

Further examples will illustrate this general tendency.

Statement:

veh sab koch kho betha
He all something lose sat
'He lost everything'

ve ortē aksar hindi nahi boltī
Those women usually Hindi not speak
'Those women don't usually speak Hindi'

mere bhai or onki patni dilli mē rehte hē
My brother and his wife Delhi in stay are
'My brother and his wife live in Delhi'

*All phrases with an accented word, wherever placed, will have a pitch-change.
Yes/No question:

me celū
I may go
'May I go?'

kja vah kal gher per tha
Interr. he yesterday home at was
'Was he at home yesterday?'

Information Question:
ap kese hē
You how are
'How are you?'
ap kin kin se bole
You what people with spoke
'Whom did you speak to?'
The notation of these sub-contours in the transcription may now be considered. If (as has been suggested) the sub-contours are to be related specifically to Phrases, it would be possible, by marking off the phrases themselves, to indicate where the Rises and Falls should occur; alternatively, one might mark the sub-contours with "tonetic-accent marks" placed before the Phrase in question. Thus the intonation pattern shown in parallels as

```
/ · · /
```

might be indicated in a transcription either as

```
| ram | mozhe | am | deta | he |
```

or as

```
/ ram / mozhe / am / deta / he
```

The folk-tale given in Appendix II will be marked in the first way; the conversations given in Appendix III will be marked with tonetic-accent marks. All these markings are to be interpreted in terms of the gradual decline in pitch height through the sentence which has already been mentioned; so that a contour will always be declining in height, in spite of the recurrent Rises, Phrase by Phrase.

We now look a little more detail at the sub-contours themselves. We shall do this by considering each type of Phrase in turn, and considering the possibilities of monosyllables and polysyllables which occur.
NOUN PHRASE

We saw earlier (Chapter Three) that a Noun Phrase might appear as a Noun with or without a Postposition, as a Pronoun with or without a Postposition, as an adjective functioning as a noun, or as an infinitive form of a verb. The Phrase may be monosyllabic, as ram 'Ram' or am 'mango' or dudh 'milk'; or it may be polysyllabic, as laŋka 'boy' or ram ko 'Ram' (objective) or laŋke ko 'boy' (objective) or dena 'to give, giving'. When the phrase is monosyllabic, the rise is achieved by a rise in pitch on the monosyllable vowel itself; thus ram or am or dudh would be heard as:

When the phrase is polysyllabic, the rise is achieved by a jump from a lower point to a higher; thus laŋka 'boy' would be heard as:

'Ram' (objective) ram ko would be heard as:

'boy' (objective) laŋke ko would be heard as:
'to give, giving' dene would be heard as:

These polysyllabic phrases sometimes have the beginning of a rise in the first syllable, thus:

The effect of a sub-contour rise is maintained whatever the details of the polysyllabic utterance may be.

We note also that when a Noun Phrase is multi-syllabled (i.e. has more than two syllables) there is sometimes a tendency not to continue the rising process right to the end. For instance, in Recorded Sentence number 33, the Noun Phrase ḍe ḍako 'the boys' is heard as

with a jump up from syllable one to syllable two, and a jump down from syllable two to syllable three. The same pattern is seen in this sentence with the Noun Phrase bène 'the son' which has a similar "Rise-Fall" shape. The same thing is heard in sentences 36, 58, 61, 83, 89, 98 etc.

This tendency for a multi-syllabled Noun Phrase to have a drop in pitch-height is especially noticeable in faster speech; slower, more formal utterances tend to a more fixed rising pattern.
ADJECTIVE PHRASE

An Adjective Phrase consists of an Adjective, or a Numeral functioning as an Adjective, or a Noun or Pronoun followed by a possessive postposition ka/ke/ki. (We have referred earlier to this feature of Hindi, and have suggested that an Attributive Adjective Phrase followed by a Noun Phrase will constitute a 'Super NP' - see p.119).

Adjective Phrases may be Attributive or Predicative, and in the formulas given for sentence structures they appear as AjPatt. and AjPpred. respectively. An Adjective Phrase may also include a modifying adverb preceding the Adjective - thus accha lekha 'good boy' or behot accha lekha 'very good boy'. In the same way, we might find a number of adjectives in succession - as tin sondar lekujā 'three beautiful girls' or jeh boṭha admi 'this old man'. Theoretically speaking there is no limit to the number of Adjectives which may be found in succession in this way, but in practice the limits imposed in conversation keep them down usually to a few. It would be possible to add Adjective to Adjective (as it is in English - "three old, weatherbeaten, weary, Irish labourers", for example) but in the general habits of conversational interchange this would be unusual.

There is a tendency to run succeeding Adjectives together in a sub-contour. Thus the effect of a 'Super NP' is to blur the outlines of the "Rise, Rise, Rise" succession and to some extent to fuse the sub-contours into a single one. Thus instead of hearing jeh boṭha admi 'this old man' as
we might hear it as

A similar modification is frequently heard when the Adjective Phrase consists of a Noun or Pronoun followed by a possessive post- position: instead of a strict rise in the Noun Postposition or Pronoun + Postposition, we frequently hear a "levelling-off" of pitch on the Postposition itself. Thus, ram ka 'Ram's' in the Super Phrase ram ka bhai 'Ram's brother' instead of being heard as

might be heard as

This "blending" of an Adjective Phrase and a Noun Phrase into something of a unity by the modification of the sub-contours serves, of course, to bind the syntactical parts of the sentence together. It serves to show the close relationship between an Attributive AjP and its following NP. A Predicative AjP, of course, is quite separate and has its own sub-contour; thus, in the sentence sita sonder he 'Sita is beautiful' we hear:
where the AjP sender has a separate sub-contour. Similarly, in the sentence sita behot sender he 'Sita is very beautiful' we hear

---

ADVERB PHRASE

An Adverb Phrase may usually consist of an adverb alone, or of an adverb modified by a preceding adverb, or of a noun followed by such a Postposition as mē 'in' or se 'from' or ke nice 'under'. Adverb Phrases indicate verbal activity with respect to Time, Place or Manner, and are shown in our formulas as AvPₜ, AvPₚ or AvPₘ respectively. We note that the Postposition may be a single word (for example mē or se) or may be a compound Postposition of more than one word (for example ke pas 'near' or ke nice 'under').

A monosyllabic AvP would have a rise in its own vowel sound; a polysyllabic AvP will have 'jumps'. Thus:

mē keI aūga
I tomorrow will come
'I will come tomorrow'

will be heard as:

---

and the sentence
Similarly,  
mē thandē pani se nahaja  
I cold water in washed  
'I washed in cold water'  
will be heard as:  

We saw earlier, under the discussion of Noun Phrases, that a multi-syllabled Phrase might have a falling off of pitch at the end (see p.155). The same effect is frequently found in multi-syllabled Adverb Phrases, giving a "Rise-Fall" pattern. For example, in Recorded Sentence number 16,  
leke ka bhal seeh mē kom kerta he  
'The boy's brother works in the city' we hear the following intonation pattern:
where ka is lower in pitch than the last syllable of le<ke> and mē is lower in pitch than the last syllable of Jēher. Again, in Recorded Sentence number 28, admī kamre mē aje the 'The man came into the room', mē is lower in pitch than the last syllable of kamre; the intonation pattern is:

This is a general tendency with Noun Phrases and Adverb Phrases when they are multi-syllabled (i.e. of more than two syllables): to have the rise pattern at first, but to end with a drop.

VERB PHRASE

The Verb Phrase in Hindi is perhaps the most complexly structured phrase which occurs in the language. In its general form, it consists of a Main Verb alone, as jao 'Go!' or aūga '(I) will come'; or of a Main Verb followed by a Modifier, as a geja '(he) came' or veh gone lega 'he started singing'; or of a Main Verb followed by an Auxiliary, as pēra he 'has read' or khaja he 'has eaten'; or of a Main Verb followed by a Modifier followed by an Auxiliary, as in the sentence

veh khet mē kam kē raha he

He in the field work is doing

'He is working in the field'.

We shall call these Modifiers 'Operators'.

This is a general tendency with Noun Phrases and Adverb Phrases when they are multi-syllabled (i.e. of more than two syllables): to have the rise pattern at first, but to end with a drop.

VERB PHRASE

The Verb Phrase in Hindi is perhaps the most complexly structured phrase which occurs in the language. In its general form, it consists of a Main Verb alone, as jao 'Go!' or aūga '(I) will come'; or of a Main Verb followed by a Modifier, as a geja '(he) came' or veh gone lega 'he started singing'; or of a Main Verb followed by an Auxiliary, as pēra he 'has read' or khaja he 'has eaten'; or of a Main Verb followed by a Modifier followed by an Auxiliary, as in the sentence

veh khet mē kam kē raha he

He in the field work is doing

'He is working in the field'.

We shall call these Modifiers 'Operators'.

This is a general tendency with Noun Phrases and Adverb Phrases when they are multi-syllabled (i.e. of more than two syllables): to have the rise pattern at first, but to end with a drop.

VERB PHRASE

The Verb Phrase in Hindi is perhaps the most complexly structured phrase which occurs in the language. In its general form, it consists of a Main Verb alone, as jao 'Go!' or aūga '(I) will come'; or of a Main Verb followed by a Modifier, as a geja '(he) came' or veh gone lega 'he started singing'; or of a Main Verb followed by an Auxiliary, as pēra he 'has read' or khaja he 'has eaten'; or of a Main Verb followed by a Modifier followed by an Auxiliary, as in the sentence

veh khet mē kam kē raha he

He in the field work is doing

'He is working in the field'.

We shall call these Modifiers 'Operators'.

This is a general tendency with Noun Phrases and Adverb Phrases when they are multi-syllabled (i.e. of more than two syllables): to have the rise pattern at first, but to end with a drop.

VERB PHRASE

The Verb Phrase in Hindi is perhaps the most complexly structured phrase which occurs in the language. In its general form, it consists of a Main Verb alone, as jao 'Go!' or aūga '(I) will come'; or of a Main Verb followed by a Modifier, as a geja '(he) came' or veh gone lega 'he started singing'; or of a Main Verb followed by an Auxiliary, as pēra he 'has read' or khaja he 'has eaten'; or of a Main Verb followed by a Modifier followed by an Auxiliary, as in the sentence

veh khet mē kam kē raha he

He in the field work is doing

'He is working in the field'.

We shall call these Modifiers 'Operators'.

This is a general tendency with Noun Phrases and Adverb Phrases when they are multi-syllabled (i.e. of more than two syllables): to have the rise pattern at first, but to end with a drop.

VERB PHRASE

The Verb Phrase in Hindi is perhaps the most complexly structured phrase which occurs in the language. In its general form, it consists of a Main Verb alone, as jao 'Go!' or aūga '(I) will come'; or of a Main Verb followed by a Modifier, as a geja '(he) came' or veh gone lega 'he started singing'; or of a Main Verb followed by an Auxiliary, as pēra he 'has read' or khaja he 'has eaten'; or of a Main Verb followed by a Modifier followed by an Auxiliary, as in the sentence

veh khet mē kam kē raha he

He in the field work is doing

'He is working in the field'.

We shall call these Modifiers 'Operators'.

This is a general tendency with Noun Phrases and Adverb Phrases when they are multi-syllabled (i.e. of more than two syllables): to have the rise pattern at first, but to end with a drop.
Compare also the sentence

\[ \text{vēh khati cēlī jā rehī he} \]

'She is going on eating'

which is (formalistically) \[ SV000A \] (where \( O = \) Operator and \( A = \) Auxiliary).

All these sub-divisions of the Verb Phrase have their own sub-contours with rises. Thus the last sentence above would be heard as:

---

**Main Verb**

This appears as either the root form, or the participial form, or the infinitive form. It may therefore be either monosyllabic or polysyllabic.

**Operators**

These verb forms add something to the whole meaning of the Verb Phrase in terms of aspects such as completeness or suddenness or continuity.

**Auxiliary**

This is always a finite form of the verb hōna 'to be', and is always monosyllabic, being either he or hē or thā or thi or thī or the.
Main Verb as Root Form

Here the Main Verb has the Absolutive form without kar, which is identical with its root form. The Operators commonly used are as follows:

(i) ana 'to come' which indicates the completion of the action indicated by the Main Verb. It also suggests (with intransitive verbs) the idea of 'to come to' or 'to be about to':

mē khana kha aja
I meal eat came
'I come after eating the meal'

Also,

beccā so aja he
Child sleep come is
'The child is about to fall asleep'

And,

veh ro aja
He cry came
'He is about to cry'.

(We note that the past tense has the force of the present.)

(ii) jana 'to go' which indicates completion, and is also used to form passive constructions.

sīta a gaja
Sita come gone
'Sita has come'
mē sab dudh pi raūga
I all milk drink will go
'I shall drink off all the milk'

dhobi kēpṛe le gaja
Washeran clothes take went
'The washerman took away the clothes'

(iii) othna 'to arise, get up' which indicates 'suddenly start to'.

vah ga othā
He sing got up
'He [suddenly] started singing'

becca ro othā
Child cry got up
'The child [suddenly] started crying'

(iv) bhēthna 'to sit' which indicates 'to do something in desperation, without forethought, or suddenly, or forcibly'.

vah sab koch kho bhēthā
He everything lose sat
'He lost everything'

vah oth bhēthā
He get up sat
'He suddenly got up'
164

(v) lena 'to take' which indicates completion of the action, mainly in one's own interests.

mē ne kha lija
I eat took
'I have eaten, have taken my meal'

Similarly, so lena 'to finish off sleeping' and ro lena 'to finish off crying'.

(vi) dena 'to give' which indicates completion of the action, mainly for someone else.

mē apka kam ker dija
I your work do gave
'I (have) completed your work (for you).'

veh apni kitab mōjhe de dega
He his own book to me give will give
'He will give (away) his book to me'

With an intransitive verb, dena may also indicate 'to start to ...' as

veh ro dija
He cry gave
'He started crying'

(vii) peṛna 'to fall' which indicates suddenness or chance happening.

veh hēs peṛa
He laugh fell
'He burst out laughing'
mē gir peṣa
I fall fell
'I fell down (accidentally)'

(viii) ḍālṇā 'to throw' which indicates, when combined with transitive verbs, completion with vehemence and in a short time.

osne peṣ kāt ḍālṇā
He tree cut threw
'He cut away the tree'

bece ne sīṭa toṣ ḍālṇā
child mirror break threw
'The child broke the mirror to pieces'

(ix) rāḥṇā 'to remain, continue, live' which indicates the continuing of the action.

vēh kām kār rāḥṇā he
He work do continues
'He continues working'

vēh ga rāḥē he
She sing continues
'She continues singing'

(x) nīkālṇā 'to come out, emerge' which indicates 'to start to', 'to happen to'.

gāṭi cēl nīkli
Carriage move emerged
'The carriage started moving'
mera mistr udher a nikla

My friend hither come emerged

'My friend happened to come this way'

(xi) sakna 'to be able to' indicates ability to do something or complete something.

mē ga sakta hū

I sing can

'I can sing'

kja vēh a sekega

[Interr.] he come will be able

'Will he be able to come?'

(xii) cōkna 'to be finished, exhausted' which indicates completion.

kēl tek mē mē jēh kam kēr cōkūga

By tomorrow I this work do shall be finished

'I shall have finished this work by tomorrow'

(xiii) mērna 'to die' which combines with such main verbs as jēlna 'to burn' and ējōnā 'to be drowned' and indicates completion.

vēh jēl mēra

He burn died

'He burnt (himself) to death'

vēh ējōn mēra

He drown died

'He drowned himself'
(xiv) marna 'to beat or kill' which indicates thoughtlessness or carelessness.

tomne jah kja likh mara
You this what write have killed
'What nonsense have you written?'

(xv) mulna 'to meet, or to be found' which indicates 'to be able to ...'

bhai ko kai nehi a mula
Brother yesterday not come met
'Brother could not come yesterday'

moge patr nehi likh milega
me letter not write will meet.
'I shall not be able to write the letter'

(xvi) pana 'to find, to obtain' which indicates ability.

veh sam tek nehi a paega
He evening by not come will find
'He will not be able to come by this evening'

me epna kam nahi ker paja
I my own work not do found
'I could not do my work'

(xvii) celna 'to move' which indicates 'beginning'

ratē lambi ho celī
Nights long be moved
'Nights began growing longer'
(xviii) rēkhna 'to keep, to place' which indicates 'priority or precedence'.

mē petr īūkh rēkha āhu
I letter write have kept
'I have kept the letter ready (written).'

mē ne nōkar se kāh rēkha āhe
I servant to speak have kept
'I have given instructions to the servant'

**Main Verb as Infinitive**

The Main Verb, in its infinitive form, may be Direct (unmodified) or Oblique in this construction. When in the Direct form it is usually combined with cahna 'to want' which retains its meaning.

mē āna cahta āhu
I to go want
'I want to go'

des bējna cahte āhe
Ten to strike want (hours)
'It is about to strike ten'

When in the oblique form, it combines with a number of Operators:

(I) lēgna 'to be attached' which indicates 'to begin to ...'

vēh āna lēga
He to go was attached
'He began to go'
veh zamīn khedne laga
He ground to dig was attached
'He started to dig the ground'

veh gane laga
He to sing was attached
'He started to sing'

(ii) dena 'to give' which indicates 'to permit to, to allow to ...'

ram ko pēchnē do
Ram to study give
'Let Ram study'

mējhe jāne dijitē
Me to go please give
'Please allow me to go!'

(iii) pana 'to obtain' which denotes 'to be able to ..., to be permitted to ...'

mē koch nahī kerne paja
I something not to do obtained
'I was not able to do anything'

tom nahī jāne paoge
You not to go will obtain
'You will not be allowed to go'

Main Verb as Present Participle

The Main Verb as Present Participle, when it takes part in the formation of a Verb Phrase, follows concord rules according to the
number and gender of the subject or of the object (see Allen 1950-51 for a discussion of sentences with or without the agentive post-
position ne).

We note the use of four Operators with the Present Participle -
jana 'to go', rehna 'to stay', ana 'to come' and benna 'to be made'.

(i) jana which denotes 'to go on doing something'.

rog behtta jata he
illness get worse goes
'The illness goes on getting worse'

(ii) rehna which denotes 'continuance of something as a habit'.

veh severe se sam tek kam kerta rehta he
He morning from evening to work do continues
'He keeps working from morning to evening'

(iii) ana which denotes 'continuity from some past time into the present'.

ve berso se jeha rehte aje he
They years for here live have come
'They have been living here for years'

(iv) benna which denotes 'possible to do'.

mozh se veha jate nehi benta
me there go not make
'I do not find it possible to go there'.
Main Verb as Past Participle

The Main Verb as Past Participle, when it takes part in the formation of a Verb Phrase, follows concord rules according to the number and gender of the subject or of the object (Allen 1950-51). There are a number of important Operators used:

(i) "ana 'to come' which denotes 'imminence' or 'immediacy'.

badel dhire ate he
Clouds gather come are
'Clouds are fast gathering'

(jetra catha ata he
Enemy advance come is
'The enemy is advancing (on us).

(ii) "jana 'to go' which denotes 'going to ...', 'about to ...'

me dard se mara ja raha hū
I pain from die go remain am
'I am about to die from the pain'

gāri abhi aji jati he
Train just now come go is
'The train is about to come'

(iii) "pētna 'to fall down' which denotes 'about to ...', 'going to ...'

lerki giri pēti he
Girl fall fall is
'The girl is about to fall down'
मैं नदी में कुछ पर्ता हु।

I river in jump fall am

'I am going to jump into the river'.

(iv) कर्ना 'to do' which denotes 'frequency' or 'habitual action'.

धीरे पर्ता करो

Slowly to read do

'(Make it a habit to) read slowly'

(v) रहना 'to remain, stay' which denotes 'continuity of state'.

वह कह्ते पर पर्ता रहा

He bed on lie remained

'He kept lying on the bed'

किताब नीचे पर रखी रहती है

Book table on stay remains is

'The book is always lying on the table'

(vi) जाना 'to go' which denotes 'continuity' or 'imminent completion'.

अपना काम कुछ जाओ

Your own work do go

'Continue to do your work'

वह मेरी किताबें लुढ़े जाता है

He my books take go is

'He is taking away my books'
(vii) lēna 'to take' which denotes 'imminent completion of something for oneself'.

में जेह पाठ एभी पेठ हेता हूँ
I this lesson just now read take am
'I shall read this lesson immediately'

वह सेब खाना क्षाजे हेता है
He all food eat take is
'He is about to eat up all the food'

(viii) dēnā 'to give' which indicates 'imminent completion of an action for someone else'.

में अपका काम एभी कुजे देता हूँ
I your work just now do give am
'I shall do your work immediately'

(ix) ḍāīna 'to throw' which denotes 'imminent completion'.

धाकु मोठे मरे धाजेहे हे
Robbers me kill throw are
'The robbers are about to kill me'.

(x) rāhna 'to remain' which denotes continuity of a state or of a completed action.

वह सादा पुजे रहता हे
He always drink remain is
'He is always drinking (i.e. drunk).

वह कोट पहने रहता हे
He coat wear remain is
'He always wears a coat'
These constructions made up of Main Verb in some form followed by Operator (followed by Auxiliary) are usually called Compound Verbs.

Other compoundings occur, where a Noun or Adjective is combined with a Verb. When a Noun or an Adjective is used in this way to make a compound, it becomes part of the verb form, and we shall see later how this amalgamation affects the sub-contours.

Some examples of these Compound Verbs using Nouns or Adjectives are:

- kjema + karna 'forgiveness' + 'to do' = 'to forgive'
- jad + hona 'memory' + 'to be' = 'to remember'
- dikhai + dena 'view' + 'to give' = 'to be seen, come to view'
- santof + hona 'satisfaction' + 'to be' = 'to feel satisfied'
- kam + hona 'work' + 'to be' = 'to have to do'
- jad + ana 'memory' + 'to come' = 'to recall'
- pjas + legna 'thirst' + 'to be attached' = 'to feel thirsty'
- jad + rehna 'memory' + 'to remain' = 'to continue to remember'

**Passive Forms**

The formation of the Passive is regular. The verb jana 'to go' is combined with the past participle form of the Main Verb. Thus:

- khana 'to eat'  
  khaja jana 'to be eaten'
- pe^ha 'to read'  
  pe^ha jana 'to be read'
- karna 'to do'  
  kija jana 'to be done'
Many verbs occur which are passive by nature (without the help of any other verb). For example:

- katna 'to be cut'
- banna 'to be made'
- tutna 'to be broken'
- chidna 'to be pierced'
- lotna 'to be robbed'
- pisna 'to be ground'

Compare with these the related Active verbs katna 'to cut', banna 'to make', tutna 'to break', chidna 'to pierce', lotna 'to rob', pisna 'to grind'. These are not Causative Verbs, which are verbs which by a modification of form signify causation of the action; thus we compare:

- othna 'to rise'
- othana 'to raise'
- othvana 'to get raised'
- girna 'to fall'
- girana 'to fell'
- girvana 'to get felled'

These causals may combine with Operators (and Auxiliaries) in the way already mentioned. It is obvious, therefore, from this brief consideration of verb forms, that the Verb Phrase in Hindi is a complex structure, frequently carrying in it subtle nuances of meaning which are often difficult to express in translation. These nuances, together with the effect of pitch changes in the utterance, make for subtle indications of meaning, expressions of speaker-listener relationships, and so on, which are all part of the interchange of linguistic behaviour and which form part of the language behaviour which we call speaking Hindi.
VP Sub-Contours

A complex structure such as Main Verb + Operator + Auxiliary, coming at the end of the sentence as it usually does, frequently has a final fall in pitch. We see that all parts of the verb form until the last will (according to the rules already promulgated) have rises; the last will carry the fall (if the sentence is a Statement, an Information Question, a Command, or a Request with a gentle voice-quality). Thus

veh oth betha
'He suddenly got up'

will be heard as

---

veh severe se jam tek kam ker reha he
'He keeps working from morning till evening'

will be heard as

-----

mē dērd se mera ja reha hū
'I am about to die of the pain'

will be heard as

---
In the same way, when the sentence as a whole requires a Rise at the end, the final section of the Verb Phrase will carry the rise.

\[ \text{kja ʃəro ʃəha ata he?} \]

'Is the enemy advancing on us?'

will be heard as

\[ - - - - \]

\[ \text{kja ɡəɾi əbhi aji ʃəti he?} \]

'Is the train about to come?'

will be heard as

\[ - - - - \]

Discarding the parallel lines notation, we may mark this last sentence either

\[ \text{kja ɡəɾi əbhi aji ʃəti he?} \]

or

\[ \text{kja ɡəɾi əbhi aji ʃəti he?} \]

We may summarise our findings as follows:

Statements, Information Questions, Commands, Greetings, Farewells, Exclamations and Apostrophes will all tend to FALL finally; Yes/No Questions will tend to RISE. A comment on Requests is necessary here:
we have marked them earlier as having a final RISE, but occasions are found when even Requests are said with a FALL. This kind of utterance is usually made with a change of voice quality, to something gentler and more winning. The grammatical form of the imperative indicates that it is being said to an equal or to a superior, necessitating the 'request' form. So here again syntactical form and intonational form go hand in hand.

PARTICIPIAL PHRASES

These are made up of the root form of the main verb followed by kar from the verb karna 'to do'. Thus:

mē caj piker jaūga
I tea having drunk shall go
'I shall go after drinking tea'

veh dōkēr aja
He having run came
'He came after running'

Although they are formed from verbs, these participial phrases are adjectival in function, being related to the subject of the sentence, as in the two sentences above; or in the sentence

mē bazar jakēr tarkarijā xarūdūga
I bazaar having gone vegetables will buy
'I will go to the bazaar and buy vegetables'

As always, with Adjectival Phrases in an attributive position, the tempo of utterance will affect the extent to which the separateness of
the rises is heard. Thus, in a fairly slow (schoolroom) utterance, we may hear

\[ \text{मे कौं पिकर जाउगा} \]
'I shall go after drinking tea'

or we may hear

where a faster utterance has blended the two rises into one. The same thing is noted with an adjective or Adjective Phrase preceding a noun - a slow tempo will leave us with separate rises, thus:

\[ \text{रम अच्छा लड़का है} \]
'Ram is a good boy'

heard as

or when said more quickly, heard as

Tempo is thus seen to be an important factor in the utterance of Hindi sentences. It governs the extent to which the succeeding rises remain separate and separately noticeable; and of course it governs the extent to which an utterance sounds complete and unified.
This tendency to 'join up' is only found with Adjective Phrases; Noun Phrases, Adverb Phrases and Verb Phrases retain their own separateness of sub-contour whatever the tempo of utterance.

INTENSIFIERS

There are two intensifiers in Hindi: hi and bhi. They follow the word which is intensified, and take part in the sub-contour to which they are attached. Thus,

\[
\text{seb jēg jēgdī ne hi banaja he} \]

The whole world God himself made

'It was God Himself who made the whole world.'

where we hear

with a continuing rise through the NP 'God Himself'.

Again,

\[
\text{banarās ke log hindi hi bolte hē} \]

Banaras of people Hindi speak

'The people of Banaras speak only Hindi'

\[
\text{mē bhi vēhā tha} \]

I also there was

'I was there too'
COMPOUND SENTENCES

These sentences consist of two or more Simple Sentences joined together by co-ordinating conjunctions or 'and' or ja 'or' or lekin, perento 'but'. There is no question of one of the Simple Sentences being subordinate to the other; they are both (or all) of equal weight in the Compound Sentence. Generally speaking, the pitch of the voice may fall or rise at the point of junction, that is to say at the end of the first Simple Sentence (if there are two) or at the end of the first and second Simple Sentences (if there are three). Much will depend on the tempo at which the Compound Sentence is being uttered: if fast, the pitch will tend to rise at the junction(s); if slow, the pitch will tend to fall.

mē apko apna pata dūga or ap majhe apna l to you my address will give and you to me your pata dįje address please give 'I'll give you my address and please give me yours'

may be heard as:

or as:
To me some milk is wanted but some not is

'I want some milk, but there isn't any'

may be heard as:

\[\text{may be heard as:}\]

or as:

\[\text{or as:}\]

'He wasn't a good man, but he was a good lawyer'

may be heard as:

\[\text{may be heard as:}\]

or as:

\[\text{or as:}\]

COMPLEX SENTENCES

These are sentences which consist of two (or more) Simple Sentences joined together by subordinating conjunctions in such a way that one of the Simple Sentences is deemed to be principal, and is
called the Main Clause of the Complex Sentence. This feeling of subordination is an important feature of Complex Sentences.

In order to join up these Simple Sentence forms into a Complex Sentence, subordinating conjunctions are used, usually in pairs, as एगर 'if...' to 'then...' or जब 'when...' तब 'then...' or जब bhi 'whenever...' तब 'then...'

For example:

एगर आप धीरे बोलेंगे तो में समझ सकूंगा

If you slowly speak then I understand will be able

'If you speak slowly then I shall be able to understand'

which at a slow tempo will be heard as

जब आप मोझ से कहेंगे तब में जोगा

When you me tell then I shall go

'When you tell me I shall go'

जब bhi दिल्ली जाता हूँ तब हिंदी बोलता हूँ

Whenever Delhi (I) go then Hindi (I) speak

'Whenever I go to Delhi I speak Hindi'
Also, with a relative clause construction,

jo khet mē kam kerta he vah kisan he
The one who field in work does he farmer is
'The man who works in the field is a farmer'

In Complex Sentences, an initial subordinate clause tends to have a Rising ending. When the subordinate clause follows the main clause (and is itself final) as in sentences with reported speech, the final clause is said with a fall. Thus:

mē ne anse kaha ku ap ecchi hindi bolte hē
I him told that you good Hindi speak
'I told him he spoke Hindi well'

There is sometimes, at the point of juncture in a Complex Sentence, where the subordinate clause precedes the main clause, a further modification of the intonation pattern. Instead of a plain rise at the end of the first Simple Sentence, there is a Fall-Rise, as in Recorded Sentence number 53:

jab mē ne bel dekhe tab ve hē khic rahe the
When I oxen saw then they plough pull continued
'When I saw the oxen, they were pulling the plough'
The same Fall-Rise pattern is heard on the word jœ in Recorded Sentence number 75, on the word kër in Recorded Sentence number 102, and on the word bêta in Recorded Sentence number 103.

CONJUNCTIONS, RELATIVES, CORRELATIVES

These are the words which occur in Hindi sentences but which are not included in the structure of Phrases. They generally occur in pairs, and are balanced against each other in the structure of the sentence; but they do not 'belong' to any Phrase. We must therefore consider their place in the intonation patterning, and examine the extent to which they may be felt to be part of the whole contour.

Consider the sentence

eger ap dhire bolëge to më samezh sekûga

If you slowly will speak then I understand will be able to

'If you speak slowly I shall be able to understand'

which at a fairly slow tempo would be heard as

which shows eger and to on level, mid-point pitches.

Other commonly used pairs are:

jeb 'when...'  tæb 'then...'

jeb bëhi 'whenever...'  tæb 'then...'
jese hi 'as soon as' vese hi 'then'

jahā bhi 'wherever' vēhā 'there'

For example,

jab ap mojh se kahēge tab mē jauga.
When you me tell then I shall go

'When you tell me, I shall go,'

jab bhi dilli jata hū tab hindi bolta hū
Whenever Delhi am go then Hindi am speak

'Whenever I go to Delhi I speak Hindi,'

jese hi ap mojh se kahēge vese hi karūga
As soon as you me tell do then (I) shall give

'As soon as you tell me, I shall do it,'

jahā bhi jata hū vēhā ēgrezi bolta hū
Wherever go (I) am there English speak (I) am

'Wherever I go I speak English.'
We may summarise our findings concerning contours and sub-contours as follows:

1. Sentence contours fall or rise (when the utterance is completed - see p.147 for Level endings) according to the kind of sentence involved: Statements, Information Questions, Commands, Greetings, Farewells, Exclamations and Apostrophes tend to have a Falling ending; Yes/No Questions and Requests tend to rise. Requests may also be said with a Falling ending and with a gentler voice-quality.

2. Sub-contours tend generally to rise, each successive sub-contour beginning at a pitch height slightly lower than the beginning of the preceding sub-contour. This is particularly so when the Phrase has two syllables. When a Phrase is multi-syllabled (that is, has more than two syllables) there is frequently a drop on the last syllable, giving a Rise-Fall effect.

3. Compound Sentences may Rise or Fall at their points of junction, according to the tempo of utterance.

4. In Complex Sentences, when a subordinate clause precedes the main clause, the subordinate clause has a Rising ending. The Rising ending sometimes is heard as a Fall-Rise pattern. When a subordinate clause follows the main clause it usually has a Falling ending.

5. Adjective Phrases when Attributive have their own separate rising sub-contour when the tempo is slow, or may (at a faster speed) be fused with the following Noun Phrase into a single rising sub-contour.

6. Adjective Phrases when Predicative have a separate rising sub-contour.
7. Intensifiers take part in the rise of the word or phrase to which they are attached.

8. Conjunctions, relatives and correlatives at the beginning of clauses tend to be level, around mid-point in the pitch register.

9. The amount of Rise in each Sub-Contour decreases as the sentence proceeds.

We may now list the five Sub-Contours which generally occur in Hindi sentences:

1. LEVEL at the end of an interrupted sentence or an unfinished sentence.

2. RISE at the end of a non-final NP, AjP or AvP, or at the end of the Main Verb or Operator sections of a complex verb form, or at the end of an initial subordinate clause, or at the end of a Yes/No Question or a Request.

3. FALL at the end of a sentence which is a Statement, or an Information Question, or a Command, or a Greeting, or a Farewell, or an Exclamation, or an Apostrophe; or at the end of a Request said with gentle voice quality; or at the point of juncture in a Compound Sentence, in a slower tempo, where the speaker chooses to fall.

4. FALL-RISE at the end of an initial subordinate clause preceding the main clause in a Complex Sentence.

5. RISE-FALL at the end of a multi-syllabled (i.e. more than two-syllabled) Noun Phrase or Adverb Phrase.
APPENDIX I

Sentences and Word-Isolates recorded by Informants

These sentences serve to demonstrate the kinds of sentences which occur in Hindi. They are referred to in discussions of Intonation in Chapter Six. There is a mixture of Statements, Information Questions, Yes/No Questions, Commands and Requests.

Intonation is marked, using the "intonetic-accent" marks referred to earlier; the marks, and their meanings, are as follows:

\[ \text{Fall} \]
\[ \text{Rise} \]
\[ \text{Level} \]
\[ \text{Fall-Rise} \]
\[ \text{Rise-Fall} \]
1. /ram /eccha \he
   Ram good is
   'Ram is good'

2. /ram /eccha /sēkka \he
   Ram good boy is
   'Ram is a good boy'

3. /ram /raja \he
   Ram king is
   'Ram is a king'

4. /admi /nice \jata \he
   Man down goes
   'The man goes down'

5. /dobla \admi /nice \jata \he
   Lean man down goes
   'The lean man goes down'

6. /admi \kamre mē \he
   Man in the room is
   'The man is in the room'

7. /oske /nice \sōp \he
   It under snake is
   'There is a snake under it'
8. Farmer with the boys to the field goes
'The farmer goes to the field with the boys'

9. Beautiful girl cloth to buy to the bazaar goes
'The beautiful girl goes to the bazaar to buy clothes'

10. 'Does the man see the boy?'

11. 'Does the boy want to speak?'

12. 'Where does the man live?'

13. 'When does the train leave?'

14. 'The car is ours'
15. मेरा जवाब नहीं सांते  
मेरा जवाब नहीं सांते  
'the teacher doesn't hear my answer'

16. बहादुर मेरा काम करता है  
बहादुर मेरा काम करता है  
'his brother works in the city'

17. बच्चा हिंदी को परामर्श करता है  
बच्चा हिंदी को परामर्श करता है  
'he likes to speak Hindi'

18. कोई मनोरंजन के पीछे है  
कोई मनोरंजन के पीछे है  
'some men are behind the house'

19. आप नकार दे तो अच्छा सेवक मानता है  
आप नकार दे तो अच्छा सेवक मानता है  
'if you order him, the good servant obeys'

20. आप शान्त हो तो बैठ जाएं  
आप शान्त हो तो बैठ जाएं  
'if you are tired, please sit down'

21. आप गंदा पानी पी जाएं  
आप गंदा पानी पी जाएं  
'if you drink dirty water, you may become sick'
22. -aagr /khana /kherab V ho to /ap \bimar ho gaëge
If food bad should be then you sick will get
'If the food is bad, you will get sick'

23. -aagr /ap /dhire V bolëge - to /më /samej\h sekûga
If you slowly will speak then I understand will be able
'If you speak slowly, I shall be able to understand'

24. /lë\rdka /kja ciz /dekht\a he
Boy what thing sees
'What thing does the boy see?'

25. /lë\rdka /kis admi ke lije /kam /kerta he
Boy which man for work does
'For which man does the boy work?'

26. /lë\rdkij\a /\bimar /admi ko /ek /phel /deti thi
Girls sick man to one fruit were giving
'The girls were giving fruit to the sick man'

27. /\pah\\a l\a\rdka /kit\ab /pe\\a\tt\a he
First boy book reads
'The first boy reads the book'

28. /admi /kamre m\a /aje the
Man room into came
'The man came into the room'
29. To me that book to this book preferable is 'I prefer this book to that book'

30. Man than the boy big is 'The man is bigger than the boy'

31. Man of all big is 'The man is the biggest (of all)'

32. This picture of all little beautiful is 'This picture is the least beautiful (of all)'

33. Son boys saw 'The son saw the boys'

34. Son boys has seen 'The son has seen the boys'

35. 'Have you ever seen Calcutta?'
36. अधिने नक़ेर से प्लाला लूजा
Man servant from cup took
'The man took the cup from the servant'

37. कोन से अधिने जेह किजा
Which (particular) man this did
'Which man did this?'

38. मेरा एक भाई है
Of me one brother is
'I have a brother'

39. अधिने के पास दो मकन है
Man belonging to two houses are
'The man has two houses'

40. मकन मेह बहोट कमरे है
House in many rooms are
'There are many rooms in the house'

41. लेखा हिंदी बोल रहा था
Boy Hindi speak was continuing
'The boy was speaking Hindi'

42. विद्यार्थी किताब पढ़ रहा था
Student book read was continuing
'The student was reading a book'
43. admi yaher nehi ga
Man city not will go
'The man will not go to the city'

44. agar ap dhire ne bole to me nehi samajh sakuga
If you slowly not speak then I not understand will be able
'If you do not speak slowly I shall not be able to understand'

45. admi jera nehi pita tha
Man wine not was drinking
'The man was not drinking the wine'

46. becce ghar me nehi rehe the
Children at home not have remained
'The children have not remained at home'

47. kja ap ne ghore per sevari kabhi nehi ki he
Interr. you horse on ride never done
'Haven't you ever ridden a horse?'

48. 3o pani nedi se ata he vah me nehi pi seka
Which water river from comes that I not drink can
'I cannot drink water which comes from the river'

49. 3o kitab ap ne mohe vapas di vah meri nehi he
Which book you to me back gave that of me not is
'The book which you returned to me is not mine'
50. वह अद्वितियों जो क्षेत्र में कम वर रहा है किसने है
That man who field in work is doing farmer is
'The man who is working in the field is a farmer'

51. जिस अद्वितीय को मे ने पैसे दिया जाय वही है
Which man to I money gave this him is
'This is the man to whom I gave the money'

52. जही वह अद्वितीय है जिसे मे ने नम दिया
This the man is to whom I reward gave
'This is the man to whom I gave the reward'

53. जब मे हेल देखे तब वे हेल क्षेत्र रहे है
When I oxen saw, then they plough were pulling
'When I saw the oxen, they were pulling the plough'

54. जब कोई अजनात में घर में आ तथा है तब कॉटा भूकता है
When some stranger house in comes then dog barks
'When some stranger comes into the house, the dog barks'

55. जब भी अपने हिंदुस्तान जाए हिंदी बोले
Whenever you to India go Hindi speak
'Whenever you go to India, speak Hindi'

56. स्पष्ट लेकर आपको कहिए लिखिए
So much wood to you is needed please take
'Take as much wood as you need'
Boys and girls school go
'Boys and girls go to school'

I boys and girls see
'I see the boys and girls'

Elephant that man throw gives
'The elephant throws down that man'

I my own book my own friend give gave
'I gave my book to my friend'

Servant table from lamp take took
'The servant took away the lamp from the table'

The boy fell off the roof'

When his eyes had opened sun had appeared
'When his eyes had opened the sun had (already) appeared'
This man father such as is
'This man is like his father'

He one palace such as house built
'He built a palace-like house'

'Milk to drink to me for ten years liking is
'I have liked drinking milk for ten years'

'I have been living here for the past twenty years'

'Twenty years ago I here was living
'I was living here twenty years ago'

'The boy's hands became tired (continually) writing'

'I am hungry'
71. "When you get thirsty after walking"

To walk after to me thirst comes

'When you get thirsty after walking'

72. "When sunlight appears, the snow begins to melt"

When sunlight appears then snow melt begins

'When the sunlight appears, the snow begins to melt'

73. "He saw the girl running along the bank of the river"

He girl river of bank along running saw

'He saw the girl running along the bank of the river'

74. "The man keeps on listening"

Man listen continues

'The man keeps on listening'

75. "When you go to Calcutta, take me with you"

When you Calcutta should go me along with take go

'When you go to Calcutta, take me with you'

76. "The fisherman is used to walking fast"

Fisherman fast walk does

'The fisherman is used to walking fast'

77. "The man goes on giving money to the poor"

Man poor people to money give does

'The man goes on giving money to the poor'
78. अधिकः का एक बेटा वह - जो फर्दा है
Man of one son is who studies
'The man has a son who studies'

79. अधिकः को एक बेटी वह - जो गति है
Man one daughter is who sings
'The man has a daughter who sings'

80. पाँच - पाँच देस होते हैं
Five and five ten are
'Five plus five make ten'

81. दस मिनट वकः अठ है है
Ten minutes less eight is
'It's ten minutes to eight'

82. आप पाँच मिनट अदर से लाइजे
You five minutes late came
'You arrived five minutes late'

83. अधिकः ने लक्ष्मि का मका बेनवाजा
Man of wood house had made
'The man had a wooden house made'

84. इस कप्पा का रंग बदलवा लाइजे
This cloth of colour change please give
'Please have the colour of this cloth changed'
85. *be* / khet ki *taref* / do *rehe he*
   Oxen field towards run continue
   'The oxen are running towards the field'

86. *becce* / gane / son *rehe he*
   Children songs listen continue
   'The children are listening to songs'

87. *admi* / per *katvata he*
   Man tree has cut
   'The man has the tree cut'

88. *hami* / aj *koch* / ropeja / dulva / digije
   To us today some money cause to give give
   'Please cause (someone) to have some money given to us today'

89. *ma* *la*tki se *becce ko* / dudh / pavati he
   Mother from girl child milk causes to feed
   'The mother causes the girl to feed the child milk'

90. kja *ap* ke pas / puc / puc / ropeja ke / do / not he
   Interr. you belonging five five rupees two notes are
   'Have you two five-rupee notes?'

91. *mojhe* *thik thik* / kehani / sonaije
   To me exactly story please tell
   'Please tell me the story exactly'
92. /jëldi /jëldi ne /cellie
Fast fast not please walk
'Please do not walk quickly'

93. /esa /karna /accha nehi
Such to do good not
'It is not good to do this'

94. /is /bay më /tenis /khelna /mana he
This garden in tennis to play forbidden is
'Playing tennis is not allowed in this garden'

95. /më /esa kam /karna /nehi /pesand /kerta hû
I such work to do not like doing
'I don't like to do such work'

96. /ham /mez per /satre /khelne /bethe
We table at chess to play sat down
'We sat down at the table to play chess'

97. /ab /moghe /sitar /bejane /diğiye
Now to me sitar to play please give
'Please let me play the sitar now'

98. /vëh /choṭa se /kotteka /baccha /bara /sônder he
That (rather) small dog of child very pretty is
'That (rather) small puppy is very pretty'
99. /jah /kon sa /faher he
This what (specific) town is
'What (specific) town is this?'

100. /osne /kon si /kitab /peghi
He what (specific) book he read
'What (specific) book did he read?'

101. /jesa /bap /vesa /beta
As father so son
'As is the father, so is the son'

102. /jesa /kom /tom ne /mere /dost ke /lije /kija /vesa hi /mere /lije /kero
Such work you my friend for did such indeed for me do
'Do the same type of work for me as you did for my friend'

103. /jesa /apne /betaja /vese hi /osne /kija
Just you said that indeed he did
'He did just as you said'

104. /ap /kesa /kom /karte he
You what kind work do
'What kind of work do you do?'

105. /jah /kesi /patrika he
This what kind magazine is
'What magazine is this'
Now from about one year after I shall be in India.

'About a year from now I shall be in India.'

'Does the boy walk?'

'Do the women see the vegetables?'

'Are the men fat?'

'Does the boy want to speak?'

'Can you help me?'

'Am I talking too fast?'
Servant where place can
"Where can the servant place the plates?"

That man where lives
"Where does the man live?"

That man where from comes
"Where does the man come from?"

Boy why speaks
"Why does the boy speak Hindi?"

Man city why goes
"Why does the man go to the city?"

Horse why is
"Why is the horse thirsty?"

Train when back comes
"When does the train return?"
120. Hunter dreadful tiger when kill can

'When can the hunter kill the dreadful tiger?'

121. Your husband office how goes

'How does your husband go to his office?'

122. That boy Hindi why not speaks

'Why doesn't the boy speak Hindi?'

123. Train back why not comes

'Why doesn't the train return?'

124. How many hours are

'What time is it?'

125. He who is

'Who is he?'

126. You what need

'What do you need?'
127. वह लड़का किस आदमी को देख सकता है

That boy which man see can

'Which man can the boy see?'

128. वह क्या है

That what is

'What is that?'

129. वह लड़का क्या देखता है

That boy what sees

'What does the boy see?'

130. कौन सा आदमी क्षेत्र में है

Which man field in is

'Which man is in the field?'

131. कौन सी किताब लेख पर है

Which book table on is

'Which book is on the table?'

132. आप कितना पानी चाहते है

You how much water want

'How much water do you want?'

133. बेबी कितना दूध पीजेगा

Child how much milk will drink

'How much milk will the child drink?'
134. घर में कितनी वर्तेहै
House in how many women are
'How many women are there in the house?'

135. सरला केसी है
Sarla how is
'How is Sarla?'

136. क्या एन होने हिंदी ठीक बोली
Interr. they Hindi correctly spoke
'Did they speak Hindi correctly?'

137. दुधवाले का घर कहां है
Milkman of house where is
'Where is the milkman's house?'

138. आप कौन लड्डी को जांते हैं
You which girl know
'Which girl do you know?'

139. मेरे कौन कौन से वक्जे दोहराउँ
I which which sentences should repeat
'Exactly which sentences should I repeat?'

140. आप क्या करते हैं
You what kind of work do
'What kind of work do you do?'
141. ap ko kahani sonaji
He to you what story told
'What story did he tell you?'

142. mahe tik tik kahani sana
To me exactly exactly story tell
'Please tell me the story exactly'

143. dhire dhire khao
Slowly slowly eat
'Eat very slowly'

144. is kape ka reng badla
This cloth of colour change
'Please change the colour of this cloth'

145. is kape ka reng bedelva di
This cloth of colour change give
'Please have the colour of this cloth changed'

146. jini lakti ap ko cahe le
So much wood you need take take
'Please take as much wood as you need'

147. tab koi ainebigher meta he tab kotta bhukta
When any stranger to house comes then dog barks
'When any stranger comes to the house, the dog barks'
148.  
Whenever you India go Hindi speak

149.  
That man city not will go

150.  
That man belonging to two houses are

Word-Isolates recorded

151.  \teref  direction
152.  \mir  rich
153.  \alu  potato
154.  \akhbar  news
155.  \uper  up
156.  \kembel  blanket
157.  \co  Come!
158.  \admi  man
159.  \ajram  hermitage
160.  \adhonik  modern
161.  \trepan  fifty three
162.  \bhav  influence
163.  \vijakhjan  speech
164.  \mokh  chief
sight
earth
beloved
alone
outrage
suddenly
stranger
shopkeeper
non-violence
fifty seven
movement
to repeat
ninety one
freedom
sixty nine
mostly
to descend
literature
blessing
bed
authority
rough
festoon
study
permission
advance
far-sighted
only
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>193.</td>
<td><em>purnima</em></td>
<td>full moon</td>
</tr>
<tr>
<td>194.</td>
<td><em>keththa</em></td>
<td>collected</td>
</tr>
<tr>
<td>195.</td>
<td><em>jrea/dhalej</em></td>
<td>hospital</td>
</tr>
<tr>
<td>196.</td>
<td><em>umam/bara</em></td>
<td>sacred place</td>
</tr>
<tr>
<td>197.</td>
<td><em>mantri</em></td>
<td>minister</td>
</tr>
<tr>
<td>198.</td>
<td><em>cendra</em></td>
<td>moon</td>
</tr>
<tr>
<td>199.</td>
<td><em>eola/jaji</em></td>
<td>follower</td>
</tr>
<tr>
<td>200.</td>
<td><em>atmekaththa</em></td>
<td>autobiography</td>
</tr>
<tr>
<td>201.</td>
<td><em>avaj/jakta</em></td>
<td>necessity</td>
</tr>
<tr>
<td>202.</td>
<td><em>mano/anchan</em></td>
<td>entertainment</td>
</tr>
</tbody>
</table>
APPENDIX II

Folk Tales

These are two of the large collection of Folk Tales which exist in Hindi. They serve to show the methods of story-telling, which has a long tradition in Hindi. The transcription shows the division of sentences into Phrases by the use of vertical lines; a certain amount of knowledge of the language is required in order to associate particular Phrases with particular Sub-Contours.
I. A Foolish Farmer

kisi gav me ek kisan ke pas ek morgi

| certain village in one farmer belonging one hen |

thi jo pratidin sone ka ek anda duja

| was now everyday gold of one egg give |

eri thi ek din os kisan ne soca:

did was one day this farmer thought:

"jedu me is morgi ka pet cirker sabhi

| if this hen of belly cut all |

ande nikal lu to baca sonder ho"

| eggs take take then very fine will be |

jah socker os ne morgi ka pet cir dala

| this having thought he hen of belly cut |

peranto os ke pet se ek bhi anda ne nikla

| but its belly from one indeed egg not appeared |

jah dekh kar vah baca dokhi hoa or phut

| this having seen he very unhappy was and moan |

phut kar roja or pechtaja

| moan did and complained |
In a certain village, a farmer had a hen. Now everyday it laid a golden egg. One day this farmer thought: "If I were to cut open the belly of this hen and take out all the eggs, that would be very fine". After thinking this, he cut open the hen's belly, but from it not one egg appeared. When he saw this he was very unhappy, and noisily moaned and complained.

2. The boy who cried 'wolf'

kisi | gāv ka | ek | gvala | jāngal mē | bherē | cērāja.
certain village of one cowherd jungle in sheep graze

kērtā thā || as ne | ek | dūn | śhūth śhūth hi |
did was he one day false false indeed

gāv vaiō ko | pokara ||: "aṛe | dōrijo | maṃhe |
villages to shouted Oy run me

bheriṭa | khane | a geja he." || log | epni lathijā |
wolf to eat come go is people their lathis

le ker | ase | became ke lije | dōre | parento |
having taken him to defend to ran but

vēhā | jaker | dekha | to gvalo ko | hāste paja. ||
there having gone they saw that cowherd laugh obtained

as ki | jēh calaki | dekh ker | ve | lot gee || gvalo ko |
his this deceit having seen they return went cowherd
A cowherd of a certain village used to graze his sheep in the jungle. One day he shouted falsely to the villagers: "Oh, run here! A wolf has come to eat me up". Everyone picked up their lathis and ran to protect him, but when they got there they saw that the cowherd was laughing. When they realised his deceit, they went back. The cowherd was very amused at this game. In this way he made the villagers run a number of times. One day the wolf really
did come, and when the cowherd called for help the villagers didn't come. They knew that as before the cowherd was still speaking falsely. The wolf killed the cowherd.
APPENDIX III

Conversations

These are not true conversations, since they were not spontaneous and were not recorded clandestinely. They were recorded by a single voice, reading from a written text in phonetic transcription; but they reflect, I suggest, the kinds of intonation patterns used in ordinary conversation, except that these conversations were uttered generally in an unemphatic way. It proved impossible, in the time at my disposal, to record any really emphatic utterances; I have had to consider emphatic utterances on the basis of my own note-taking of Hindi speakers.

The transcription includes "tonetic-accent" marks before each Phrase, so that anyone reading them aloud (even without any knowledge of the language) could make a fair shot at reproducing an acceptable Hindi intonation.

The marks used are as follows:

LEVEL

FALL

RISE

FALL-RISE

RISE-FALL
CONVERSATION I

A Conversation between Two Farmers (after Bender 1967, p.142)

Mohan: "\manohar \caca, \\preenam \ap \kese \he?\nmanohar uncle, greetings. You how are?
"\caci \ji \or \becce \kese \he?\nAunt and children how are?

Manohar: "\xa \\reho .\sab per \bhagvan ki \\krepa \he.
Happy remain. Everybody on God's favour is.
"\tomhari \caci bhi \mere \sath \he.
Your aunt indeed with me is.
"\veh \is \vakt \\mendir m\e \\darfan \karti \he.
She this time temple in darshan does.
"\becce \gher \he. \\askel \\\thang, \\\bahot \he.
Children home are. Nowadays cold very is.
"\koho \mohen, \\tomhare \\neje \khet \kese \he?\nTell Mohan, your new fields how are?
"\kutni \\zamin \\\gotte \ho?
How much land cultivate?

Mohan: "\khet \\acche \he. \\\mere pas \\\gerib \\pandra
Fields good are. To me belonging about fifteen
221

\ekar hē. is sal mē \des \ekar hi acres are. This year in ten acres indeed

\potta hū kjōki \mere pas \kafi \pēse cultivate because me belonging enough money

\nēhi hē.
not are.

Manohar: \kon kon si \fesle \hoti hē?
What what crops are?

Mohan: \mere \khet \gehū or \ganne ke \lije \bēhot
My fields wheat and sugar cane for very

\acche hē. \pas hi \qarib \des \mil \par
good are. Near indeed just ten miles from

\ek \bātī \cīni ki \mil \bhi \he, \isse
one big sugar of mill indeed is, there

\ganne \asani se \bīkte hē.
sugar cane easily sold are.

Manohar: \tamhāre pas \kutne \janver hē?
You belonging to how many animals are?
Mohan: mere pas / ek / bhēs - or / ek / bel / hē.
Me belonging to one water and one bullock are.

/bakrijā / bhi / hē. / bakrijā / do ser / dudh
Three goats also are. Goats two seers milk

deti hē. / bhēs / pāc / ser / dudh / deti he.
give. Water five seers milk gives.

/āsse / ap / ki / bahu / ghi / banati he, - or
From it your daughter-in-law ghee makes, and

/ācce / dāhi - or / mēṭṭha / pite / hē.
children curds and buttermilk drink.

Manohar: / ek / bel / se / khet / kese / jotte ho?
One bullock with fields how cultivate?

Mohan: / caca, / jēh / behot / mōskil / he / mē / ēpne
Uncle, this very difficult is. I my

/bhai ka / bel / istemal / kerta hē. / āske pas
brother's bullock use do. Him belonging

/car / bel / hē. / is / sāl / sērkār / ēpni
four bullocks are. This year government its
मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खो�ती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंकि मशीन से एक बार खोदती है, क्योंk
Manohar: तोम्हारे क्षेत्र में इस साल कोन्सी सब्जियाँ
Your field in this year what vegetables

हें?
are?

Mohan: गोब्ही, मटर, अलू, तमाटर, गजर,
Cauliflower, peas, potatoes, tomatoes, carrots

या पालक।
and spinach.

Manohar: जेन्ना की फसल इस साल कोनसी है?
sugar cane of crop this year how is?

Mohan: इस साल जेन्ना तो बहोत आच्छा है,
This year sugar cane very good is.

पर गेहूँ आच्छा नहीं।
but what good not.

Manohar: कितने में गेहूँ है?
How many maunds wheat are?

Mohan: जरीब अपास में। चाका आज तक गेहूँ
About fifty maunds. Uncle nowadays wheat

का क्या भाव है?
what price is?
Manohar: दस रुपए का एक मौन दोकानदार
Ten rupees of one maund shopkeeper

किसन से खरीदता हैं. तों कितने फसले
farmer from buys. You how many crops

कौते हो?
reap?

Mohan: दो बड़ी फसले काट सकता हूँ, या व्हिसिस
Two big crops cut can am, and in
में कोच सेबजियाः भी पेड़ा हो खटकि हें.
between some vegetables also grow can are.

Manohar: रात्रि की फसल क्या हैं?
Spring of crops what are?

Mohan: रात्रि की फसल में गेहूँ या गंगा,
Spring of crop in wheat and gram,
खरीफ की फसल में दाल या चना काटता
autumn of crop in pulses and gram cut
हूँ. आप कोन सी फसल लेते हें?
am. Uncle, you kind crop take are?
Manohar: मेरे पास सब कावेल के क्षेत्र है।
Me belonging all rice of fields are.

कोच सेब्ज़ी भी अगाता हुं, लेकिन पास का।
Some vegetable also grow am, but near of

बाजार बेता नहीं। मेरे क्षेत्र का कावेल
bazaar big not. My field of rice

बहोत एक्चा है। एक रुपये का दो सेर
very good is. One rupee of two seers

बिक्ता है।
sell is.

Mohan: आप के क्षेत्र में पानी कहाँ से आता है?
Your field in water where from comes?

Manohar: पानी गंगा से आता है--कभी कोई
Water Ganges from comes and also well

से भी लेता हूं।
from also take am.

Mohan: आप कितनी फेसले के बाते हैं?
You how many crops cut are?
Manohar: 

To me one only good crop is. Second

mē/ tomhari/ cacī/ dal/or/ sēbziā/ peda

in your aunt pulse and vegetables grow

\karti he/or/ mē/ cini ki/mē

does and I sugar of mill in

\kam/ kerta ḫū./ cavel/or/ dal/ khane/ ke

work do. Rice and pulse eat

\lije/ kafi hē./ tekš ka/ rupeja/ mē/mē

for enough are. Tax of money mill in

\kamata ḫū./ tomhāre/ khet/ ecche hē/ beta.

earn am. Your fields good are, son.

\pure/ sal/ amdeni/ hoti ḫe.

whole year income is.

Mohan: 

\ap/ mere/ ghar/ aije.

You my house come.

Manohar: 

\holi/ ati/ ḫe./ oske/ bad/ mē/ tomhāre

Holi comes is. It after your

\khet/ dekhne/ ke/ lije/ a/ sekta ḫū.

fields see to come can am.
Mohan: caca, ap or bacce holi mē mere jahā
Uncle, you and children Holi in my place aije.
come.

Manohar: holi mē mē tomhare jahā nehi a sekta.
Holi in I your place not come can.
meri leṭki maj ke ana cahti he.
My girl home to come wants.
mē holi ke pendra din bad a sekta hū.
I Holi of fourteen days after come can am.
tomhari cacī nehī a sekti kjōki ve
Your aunt not come can because she
os vekt khet mē kam kerti he. mē
that time field in work do is. I
car hi din theher sekta hū. dal os
four indeed days stay can am. Pulses that
vekt pekti he; janvero or pekjō ka
time ripen is; animals and birds of
fear continues. Your village how far is?

I there how arrive can am?

Mohan:

My village here from ten miles far is,

but your village from 25 miles far is.

You train from Lalpur station at descend,

there from eleven hours one bus leaves is.

which Bakupura two hours in arrives is.

You to me your travelling of day write.

Bakupura from my village two miles is.
मेरी बेलगाँधि हर दूसरे दिन बकुपोरा।

My cart every second day Bakupura.

जाति है। तुम्हारे से बहत असानी से आ गये हैं। You there from very easily come.

सकते हैं।

can are.

मानोहर: अच्छा, बेटा। अब मे गंगा मे नहाना

Good, son. Now I Ganges in to bathe

- और अस्के बड़े मेला देखना चाहता हूँ।

and this after mela see want am.

मालूम नहीं तूम्हारी बैकी कहाँ है।

Know not your aunt where is.

***************

मोहन: बैकी जी, प्रणाम। मेंदिर कैसा है?

Aunt, greetings. Temple how is?

आईआई: आओ रहो, बेटा। घर में सब लोग

Happy remain, son. House in all people

कैसे हैं?

how are?
Mohan: \(\text{sab}\ \text{log}\ \text{xo}\ \text{he.}\ \text{Janti ko ke\kel\ se}\)

All people happy are. Shanti yesterday from
\bokhar\ ata\ he.
fever came is.

Manohar: \(\text{mohan,}\ \text{tom or caci bat\e\ kero. me nehane}\)

Mohan, you and aunt talk do. I bathe
ke lije \(\text{gata\ h\u00e9. me b\e\h\o\t\ bhukha\ h\u00e9.}\)
in order to go am. I very hungry am.
\(\text{is\ se jaldi khana\ khana cahta\ h\u00e9.}\)
That after quickly food to eat want am.
\(\text{dahi kitni ka he?}\)
Curds how much of is?

Mohan: \(\text{dahi p\o\c\ pese\ ka ek pav.}\)
Curds five pice of one pav.

Manohar: \(\text{Jehar m\e\ h\e\r\ ciz meh\o\g\i\ he. g\o\v\ m\e}\)
City in everything expensive is. Village in
\(\text{itna dahi\ car pese ka multa\ he.}\)
this much curds four pice gets
Mohan, water where gets is?

Mohan: Nearby one tap is. I there from water bring can am.

Aunt: I water will bring. Rains in Ganges floods is and this whole area water in is.

Manohar: This mela for special arrangement is.

Here by electricity is, cinema is, and music also electricity of loudspeaker from is.

Fire put out of also arrangement is. This all
mele ke lije he. mele ke bad jeha seb
mela for is. mela after this all

koch nah rehta. serkar jeh intazam
some not remains. Government this arrangement

jatrijō ke lije kerti he.
travellers for does is.

Aunt. jeh to behot accha he. me tin beje
This then very good is. I three hours

gāv ke lije celna cahti hū. eb celo,
village for travel want am. Now come,

seb log mela dekhē.
all people mela let see.
Free Translation

Mohan: Uncle Manohar, greetings. How are you? How are my aunt and the children?

Manohar: Be happy. Everybody is in God's hand. Your aunt is indeed with me. At the moment she is doing darshan in the Temple. The children are at home. It's very cold nowadays. Tell me, Mohan, how are your new fields? How much land do you cultivate?

Mohan: The fields are good. I have about fifteen acres. This year I am cultivating ten acres only, because I haven't enough money.

Manohar: What crops are there?

Mohan: My fields are very good for wheat and sugar cane. Just ten miles away there is a big sugar mill, where sugar cane is easily sold.

Manohar: How many animals have you?

Mohan: I have one water buffalo and one bullock. I also have three goats. The goats give two seers of milk. The water buffalo gives five seers of milk. Your daughter-in-law makes ghee from it, and the children drink curds and buttermilk.

Manohar: How do you cultivate your fields with one bullock?

Mohan: Uncle, this is very difficult. I use my brother's bullock. He has four bullocks. This year the Government digs with its machine once, because the ground is hard now. I want to buy more bullocks next year.

Manohar: What crops are in the fields?
Mohan: This year vegetables are in half my fields, and sugar cane and wheat in the other half. The town bazaar is eight miles from here, and vegetables sell well there. Vegetables don't take much work, nor much money.

Manohar: What vegetables are there in your fields this year?
Mohan: Cauliflower, peas, potatoes, tomatoes, carrots and spinach.

Manohar: How is your sugar cane crop this year?
Mohan: The sugar cane is very good this year, but wheat isn't good.

Manohar: How many maunds of wheat are there?
Mohan: About fifty maunds. Uncle, what is the price of wheat nowadays?

Manohar: The shopkeeper buys it from the farmer at ten rupees per maund. How many crops do you reap?
Mohan: I can get two big crops, and can grow some vegetables in between.

Manohar: What Spring crops have you?
Mohan: I get wheat and gram for my Spring crop, and pulses and gram in the Autumn. Uncle, what kind of crops do you have?

Manohar: All my fields grow rice. I also grow some vegetables, but there isn't a big bazaar nearby. My rice field is very good. Two seers sell for a rupee.

Mohan: Where does the water in your fields come from?
Manohar: The water comes from the Ganges, and I also take some from a well.

Mohan: How many crops do you cut?
Manohar: I only have one good crop. In the second your aunt grows pulses and vegetables and I work in the sugar mill. Rice
and pulses are enough for us to eat. I earn the money for my taxes in the mill. Your fields are good, son. You have income for the whole year.

Mohan: Please come to my house.

Manohar: Holi is coming. I can come to see your fields after it.

Mohan: Uncle, you and your children must come to my place at Holi.

Manohar: I can't come to your place at Holi. My daughter wants to come home. I can come a fortnight after Holi. Your aunt can't come because she works in the field at that time. I can stay for four days only. Pulses ripen then; there are animals and birds of prey. How far is your village? How can I get there?

Mohan: My village is ten miles distant from here, but twenty five miles from your village. You get out of the train at Lalpur station, and a bus leaves there at eleven o'clock which gets to Bakupura in two hours. Write and let me know the day you're travelling. Bakupura is two miles from my village. My ox-cart goes to Bakupura every other day. You can very easily come from there.

Manohar: Good, son. Now I want to bathe in the Ganges and afterwards see the Mela. I don't know where your aunt is.

Mohan: Greetings, aunt. How is the temple?

Aunt: Be happy, son. How is everyone at home?

Mohan: Everybody is well. Shanti had fever yesterday.

Manohar: Mohan, you and your aunt have a chat. I am going for a bathe. I am very hungry. I want to eat immediately afterwards. How much is curds?
Mohan: Five pice for one pav.
Manohar: Everything is expensive in the city. In the village this much curds costs four pice. Mohan, where do we get water?
Mohan: There's a tap nearby. I can bring water from there.
Aunt: I'll bring the water. In the rainy season the Ganges floods and this whole area is under water. How is there a tap near here?
Mohan: It's a special arrangement for the Mela. There's electricity here, and a cinema, and also music from a loudspeaker. This is all for the Mela. None of this remains after the Mela. The Government makes this arrangement for travellers.
Aunt: This is very good. I want to set off for our village at three o'clock. Now come, let us all see the Mela.

CONVERSATION II

A Trip to Bombay (after Bender 1967, p.198)

Syama: Sita behen, apki tabijet ab kesi he?
   Sita friend, your health now how is?
   
   bembai me kaha thi?
   Bombay in where were?

Sita: meri tabijet ab bulkol thik he. per
   My health now completely fine is. But
   
   abhi helka khana hi khati hu.
   now light food indeed eat am.
Syama: 'sarla kesi he? 'oska 'peti 'kja kerta he?
Sarla how is? Her husband what does is?

Sita: 'sarla 'behot \xo∫ he. 'oska 'peti 'kalej mē
Sarla very happy is. Her husband college in

'/pehtta he. 'oske 'sasor ke pas 'ath 'mekan
studies is. Her father-in-law to eight houses

-or 'kepre ka 'rozgar he. 'oske 'mekan mē
and cloth of business is. His house in

 ek 'chota 'fit 'mehmanō ke lije 'tha. 'mē
one small flat guests for was. I

'osi mē 'rahti thi. 'sarla ki sas 'behot
it in stayed. Sarla's mother-in-law very

'bhalī he. 'roz 'jam or 'sabah 'moghe
nice is. Everyday, morning and evening, me

'dekhne 'ati thi. 'moghe 'sarla ki sas 'apni
to see come was. Me Sarla's mother-in-law her

'moter mē 'roz 'jam 'copeṭi per 'le 'jati thi.
car in every evening seashore to take go was.
Syama: sita bahan, mē bāmbel dekhna cahti hū.
Sita friend, I Bombay to see want am.

Sita: bāmbel acchi ñgeh hē. Jam ke veṅk Bombay good place is. Evening of time

samodra ke kincir bahot log ghumne ko sea of shore many people to stroll

tātā hē. vahā per bāre bāre āgharō ki come are. There to big big families of

tortē bhi ati hē. ve klabō mē jati hē, women also come are. They clubs in go are,

tenis khelti hē. tennis play are.

Syama: onko klabō mē jane ka veṅk kēhā Their clubs in go of time where

mīlā hē?
find is?

Sita: on ke jēhā noker sab kām kartē hē. Their homes servants all work do are.
Syama: Yap ne bimbai me kja kja xerida?
You Bombay in what what bought?

Sita: V me ne bazar dekha. sarijha behot ecchi
I bazaar saw. Saris very good

hē vehā per moti ke gehne acche the.
are. There at pearl of jewellery good was.

mē ne ek set kamlā ke lije xerida he.
I one set Kamla for bought am.

koch kep te bhi oske lije xeridna cahti
some cloth also her for buy want

thi oski jadi bhi egle sal kerne ka
was. Her marriage too next year to do

vicar he per meri bidari me behot
arrange Is. But my illness in much

pese lege. as lije me jada elē na
money took. Thus I much things not

xerid seki.
buy could.
Syama: आपका घर से कितनी दुर था?
Your hospital house from how far was?

यूं वहाँ कैसे जाती थी?
You there how go was?

Sita: मेरा घर एक्सप्रेस ट्रेन से मिल था.
My hospital eight miles was.

Syama: तब तो आप को एनएफ फिजन में बहुत तेजस्वी?
Then you coming going of much trouble be?

Sita: नहीं. कभी कभी सरला मोटर पर जाती थी, नहीं.
No. Sometimes Sarla car on go was,

कभी रेलगाड़ी से. बांबेरी मास जहां के आगे करीब करीब
during sometimes train by. Bombay in city

और रेलगाड़ी से. बंबेरी मास जहां के आगे करीब करीब
during sometimes train by. Bombay in city

ट्रेन के इंटरियर कैंसिटी ही. एक जगह
within electric of train run is. One place

से दूसरी जगह जाना असान ही. मोटर बसी
from another place to go easy is. Buses
bhi \calti hē. 
too run are.

Syama: \motor \ basē \ dilli mē \ bhi hē. 
Buses Delhi in also are.

Sita: dilli ki \ basē \ ecchi \ nahi. \ve \ bahot 
Delhi of buses good not. They very

der se \ ati hē. \ bombai mē \ do \ mazilē 
late come are. Bombay in two decker

basē \ bhi hē, \ or \ pāc \ minēt per \ dusri 
buses also are, and five minutes in second

bas \ ati hē. \ ve. \ bahot \ sasti \ hē. dilli 
bus comes is. They very cheap are. Delhi

ki tereh \ bombai ki \ sērkō per \ ūt \ or 
of unlike Bombay streets camel and

ghoṛē \ garijā \ nahi. \ vahā per \ teksi, \ basē 
horse carts not. There for taxis, buses

or \ motrē \ hi \ dikhaji \ deti hē. 
and motor cars indeed seen give are.
Syama: तब तो वह बहुत अच्छा जाए और होगा।
Then that very good city will be.

/अप की बेटी बहूँ और भागजावन है।
Your daughter very lucky is.

Sita: बॉम्बे में बड़े बड़े घर हैं। एक एक बिल्डिंग सात या अट्ठाँ स्टोरियंस है।
Bombay in big big houses are. One one building seven or eight stories has is.

- या में छोटे कोई फ्लैट होते हैं।
and it in small some flats are.

Syama: तब तो एक बिल्डिंग एक मोहल्ले की होगी।
Then one building one neighbourhood of

terah होगी।
like will be.

Sita: जहाँ बात ठीक नहीं, सियामा। वहाँ के
This talk right not, Syama. There of

/लोग लोगें मूलसर नहीं। लोगें पास /रहते
people so friendly not. Close together live
he, per kisi se zjada nehi bolte.
are, but anyone to much not speak.

Syama: ve log kja boli bolte he?
Those people what language speak are?

Sita: vaha per marathi or gojarati do boli ja
There at Marathi and Gujarati two languages

boli jati he. lekija rekeli baisiklo per
speak go are. Girls alone bicycles on

skul jati he. bemmei me orte zjadater
school go are. Bombay in women generally

rekeli bazar jati he, or epna seb kam
alone bazaar go are, and their all work

ap hi kerti he,
they themselves do are.

Syama: jeh to serla ke lije behot accha he.
This Sarla for very good is.

veh kalej pathi he. perde me ose
She college studies is. Purdah in she
difficulty is. She food herself

prepare is?

Sita: 'nēhī. 'oske ^gher mě /tin \noker hē.
No. Her house in three servants are.

Sometimes she herself food prepares is.

Her mother- very good food prepares is.

Syama: 'ap /ose /keb bola̱gī? /mē /osse /behot
You her when will invite? I her very

to meet want am.

Sita: 'mē /ose ^germī mē \bola̱gī. ^bembei ki
I her summer in will invite. Bombay of

summer her for good not. She open
or /suki ^jeho mē ^rehti thi. /bāmba /and dry places in live was. Bombay /bahōt /nem he. /isse /oska /svasthā /thik /very damp is. Thus her health good /nāhi. /mē bhi /ēbhi /kamzor hū. /not. I also just now weak am.

Syama: /behen, /āp log /is /sal /kisi /pēhaī per /Friend, you this year some hills for /kyō nāhi jātī? /āp /bahōt /thāki hē. /why not go? You very tired are.

^bimari ke bad /hāva /bedālna /accha /hota he. /Illness after climate to change good be is.

Sita: /sērla ke /pīta bhi /jehī /kahte hē. /nēm /Sarla's father also this says is. We /log /mesuri mē ^gher ka /intezām /kērēge. /people Masuri in house of arrangement will do.

^sērla ke /pīta /ek /mēhīne ki /chōṭī lēge. /Sarla's father one month of vacation will take.
Syama: जेहां कितने दिन घरेगी? मैं ने
Sarla here how many days stay will? I

बहोत दिन से अजी कहीं देखा, अस्के अंगी
many days for her not saw. Her to come

कि आखर दिने. अच्छा, अब मैं छत्ती हूँ।
of arrival tell. Good, now I go am.

Sita: अच्छा. नमस्ते. मैं सरला को अप के घर
Good. Goodbye. I Sarla your house

लौगी। वह जेहां दिन घरेगी।
will bring. She here ten days will stay.

फिर एक महीना मसूरी रहने के बाद
Then one month Masuri to stay after

बंबई वापस जाएगी।
Bombay back will go.

Free Translation

Syama: Friend Sita, how is your health now? Where were you in
Bombay?

Sita: My health is now perfectly good. But at the moment I only
eat light food.

Syama: How is Sarla? What does her husband do?
Sita: Sarla is very well. Her husband studies in college. Her father-in-law has eight houses and a clothing business. There was a small flat in his house for guests. I stayed in it. Sarla's mother-in-law is very nice. Every day, morning and evening, she came to see me. Sarla's mother-in-law took me to the seashore every evening in her car.

Syama: Friend Sita, I want to see Bombay.

Sita: Bombay is a fine place. In the evening many people come to stroll by the seashore. There too women of very big families come. They go to their clubs, they play tennis.

Syama: Where do they find time to go into their clubs?

Sita: Servants do all the work in their homes.

Syama: What did you buy in Bombay?

Sita: I saw the bazaar there. The saris are very good. Pearl jewellery was good there too. I bought a set for Kamla. I also wanted to buy some cloth for her. Her marriage is arranged for next year. But my illness took a lot of money. For this reason I couldn't buy very much.

Syama: How far was the hospital from your house? How did you go there?

Sita: My hospital was eight miles away.

Syama: Then did you have a lot of difficulty coming and going?

Sita: No. Sometimes I went in Sarla's car, sometimes by train. Within Bombay city electric trains run. It's easy to go from one place to another. Buses run as well.

Syama: There are buses in Delhi as well.

Sita: Delhi buses aren't good. They come very late. In Bombay there are two-decker buses and a bus comes every five
minutes. They are very cheap. On the Bombay streets, unlike Delhi, there aren't any camel carts or horse carts. There taxis, buses and motor cars only can be seen.

Syama: Then that must be a very fine city. Your daughter is very lucky.

Sita: There are very big houses in Bombay. Each building has seven or eight stories and there are small flats in them.

Syama: Then one building must be like a neighbourhood.

Sita: That's not right, Syama. People are not so friendly there. They live close together, but don't speak to anyone very much.

Syama: What language do those people speak?

Sita: Two languages are spoken there, Marathi and Gujerati. Girls go alone to school on their bicycles. In Bombay women generally go alone to the bazaar, and do all their own work themselves.

Syama: This is very good for Sarla. She studies at college. She will find difficulty in purdah. Does she prepare food herself?

Sita: No. There are three servants in her house. She sometimes prepares food herself. Her mother-in-law prepares very good food.

Syama: When will you invite her? I very much want to see her.

Sita: I shall invite her in the summer. The Bombay summer is not good for her. She was accustomed to live in open and dry places. Bombay is very damp. For this reason her health is not good. I'm also weak just now.
Syama: Friend, why don't you go to the hills this year? You are very tired. After an illness it is good to have a change of climate.

Sita: Sarla's father says this as well. We shall arrange for a house in Masuri. Sarla's father will take a month of vacation.

Syama: How many days will Sarla stay here? I haven't seen her for a long time. Let me know the date of her arrival. Good, now I must go.

Sita: Good. Goodbye. I'll bring Sarla to your house. She'll be staying here ten days. Then after staying in Masuri for a month she'll go back to Bombay.
CONVERSATION III  A Farm Family's Daily Routine

Mother: "Santi, Kamla or Monna, get up; morning has come. Look Kamla water gives or dudh nikalti he. Celo, koe se pani and milk arrives. Come, well from water lāhe, tom log apna apna ghaṛa lo. let’s bring, you your your water pot take. Kamla ag jelao, or dudh as per rakho. Kamla fire light, and milk it on put. mē gaj ko khoḷūgi. Santi, tomne apne I cow will let loose. Santi, you your bister oṭhao. mē jhaṛu dūgi. bedding pick up, I sweep will give.

Santi: Monna eb tek sota he. kja ose jegaū? Munna still sleeps. Him should wake?

Mother: Osko jegaū or mōh dhoker ose dudh do. Him wake up and face having washed him milk give."
/tom or /kamla bhi /dudh pijoi.
You and Kamla also milk drink.

Kamla: /mā, /tom /kja pijogi?
Mother, you what will drink?

Mother: /me /nehakar /puja /kērūgi or /oske bad
I having washed puja will do and that after

/caj /pījūgi. /abhi /mère lije /kōch /mat
tea will drink. Now me for some not
do. /kamla, /ápne /pīta ko /dudh or /mīthaji
give. Kamla, your father to milk and sweets

do. /ve /khet me /kam /karte hē. /mōnna ko
give. He field in work does. Munna

bhi /sath /le /jao. /mē /puja /kērna /cahti
also with you take. I puja to do want

hū.
am.

/kamla, /sebzi /dhoker /kāto or /mojhe
Kamla, vegetables having washed cut and to me
do. thali mē tin pav āta lao - or

give. dish in three pavs flour take and

mojhe ek āte mē āpani bhi do.
to me one lota in water also give.

Kamla: kja ātna āta ākaf āhe? mā, āj mē
This much flour enough is? Mother, today l

roti belūgi.
rotis will roll out.

Munna: mā, mojhe bhukh legi āhe. mē khaūga.
Mother, to me hunger arrives is. l will eat.

Mother: Santi, monna ko nahlaker kepre bedlo ār
Santi, Munna having washed clothes change and

ōske lije thali do.
him for dish give.

Father: kja khana bena āhe? mē khane āqū?
Food prepared is? l to eat should come?

Kamla: hā, pitaqi. khana tejjar āhe.
Yes, father. food ready is.
Father: me des minute me 'auga. Santi, balti
I ten minutes in will come. Santi, bucket
or 'rassi /do. me 'nehauga. /meri /dhoti
and rope give. I will wash. My dhoti

kohā he?
where is?

Mother: Santi, tomhare /pita /khane \ate hē.
Santi, your father to eat comes.

/oneke /lije /asan /rekho -or /pani -or /thali
Him for seat put and water and dish

\do. /kemla, /tom /pita\i ke /lije /pan /tajjar
give. Kemla, you father for pan ready

kero.
make.

Father: monna /kohā he? /osne /abhī /khana /khaja
Munna where is? He how food eat

nehī?
not?
Mother: मुन्ना बाहर खेलता है. उसने खाना कहा.
Munna outside plays is. He food ate.

कप खाई. 
You eat.

कम्ला: आज आम को खाना पकाएगी. तम दिवाली
Kamla: Aaj sam ko khana pekaaogi. tomar divali
Today evening in food will cook. You Divali

क्यों मिठाजी बनाओ.
ki mithajii banao.
of sweets make.

Mother: अच्छा, कम्ला, सेलो, कौं से थोरा पानी और
Good, Kamla, go! well from little water more

लाओ. घर में पानी का पानी नहीं.
laao. ghar me pani ka pani nehi.
bring. House in drink water not.

***************

सुसिला: आय, जीजी, बेठो. बहोत दिनों के बाद इधर 
Susila: aay jiji beetho. behoat dinos ke bad idher
Come, Jiji, sit down. Many days after here

आजी. कम्ला, तम वेह क्या बॉंटी हो?
ajii. kamla tomar vheh kja bonti ho?
you came. Kamla, you that what knitting are?

कम्ला: मे मुन्ना के लिये वेश क्या बॉंटी हूँ.
Kamla: me munna ke liye vesh kya bonti hu.
Munna for sweater making am.
Susila: jeh to bahot acchi he. kitne adinō mē
This very good is. How many days in

ek sve par banega?
one sweater will be made?

Kamla: mē bahot dhire bonti hū. ek māhīne mē
I very slowly knit am. One month in

banega.
will be made.

Mother: kamla ko bonna bahot pasand he. per jeh
Kamla to to knit very fond is. But she

meri madad bahot kerti hē. ise vakt kam
my help much does is. This time little

mīltā hē. sośila, kja tom ādivāli par
meets is. Susila, you Divali on

maj ke jāōgi?
mother's go?

Susila: mē is bar jehī rāhūgi. mere bhai jehā
I this time here will stay. My brother here

āōge. mē onke lije acchi mīthāji banana
will come. I him for good sweets to make
want am. He first time my house
will come. Jiji, you my help do
sekti ho?
can is?

Mother: Yes, Susila, great pleasure with. You evening
at my house come. I today evening
sweets will make.

Susila: Food who will make? You night in
sweets will make?

Mother: No, Susila. Kamla today food will make.
Santi Munna will put to bed. You also my

place eat. Your brother how many days

will stay?

Susila: He ten days will stay. Very good.

i cows food having given milk having taken

your house will come.

Free translation

Mother: Santi, Kamla and Munna, get up! Morning has come. Look, Kamla is giving water and the milk is arriving. Come, let's get water from the well, take your water pots. Kamla, light the fire and put the milk on it. I shall let loose the cow. Santi, pick up your bedding. I will sweep.

Santi: Munna is still asleep. Should I wake him?

Mother: Wake him up, wash him, and give him some milk. You and Kamla drink some milk as well.
Kamla: Mother, what will you drink?

Mother: I'll do puja, then I'll wash, and after that I'll drink some tea. Don't give me anything for the moment. Kamla, give your father some milk and sweets. He's working in the field. Take Munna with you. I want to do puja.

Kamla, wash the vegetables, cut them and give them to me. Take three pavs of flour in a dish and also give me water in a lota.

Kamla: Is this much flour enough? Mother, today I will roll out the rotis.

Munna: Mother, I'm hungry. I'll eat.

Mother: Santi, wash Munna and change his clothes, and give him a dish.

Father: Is food prepared? Should I come to eat?

Kamla: Yes, Father. The food is ready.

Father: I'll come in ten minutes. Santi, give me a bucket and some rope. I'll wash. Where's my dhoti?

Mother: Santi, your father's coming to eat. Put out a seat for him and give him water and a dish. Kamla, make some pan ready for your father.

Father: Where's Munna? Hasn't he eaten yet?

Mother: Munna's playing outside. He's eaten. You must eat.

Kamla: I'll cook the food this evening. You make the Divali sweets.

Mother: Good, Kamla, go! Bring me a little more water from the well. There's no water to drink in the house.
Susila: Come, Jiji, sit down. It's many days since you came here. Kamla, what's that you're knitting?

Kamla: I'm making a sweater for Munna.

Susila: That's very good. How many days will it take to make a sweater?

Kamla: I knit very slowly. I'll make it in one month.

Mother: Kamla is very fond of knitting. But she helps me a great deal. She has very little time. Susila, will you go to your mother's for Divali?

Susila: This time I shall stay here. My brother is coming here. I want to make some good sweets for him. He will be coming to my house for the first time. Jiji, can you help me?

Mother: Yes, Susila, with great pleasure. You come to my house in the evening. I'll be making sweets this evening.

Susila: Who'll make the food? Will you make the sweets at night?

Mother: No, Susila. Kamla will make the food today. Santi will put Munna to bed. You also must eat at my place. How many days will your brother be staying?

Susila: He'll be staying for ten days. Very good. I'll feed the cows and milk them and come to your house.
APPENDIX IV

Instrumental Results

Out of all the words and sentences which were recorded by my informants (Appendix I) a number were selected to be examined experimentally. Twenty-one Plates are presented here to show the results of that examination. The informants were first recorded on high-quality tape, to provide me with a working tape against which I could check my own perceptions of my informants' speech; after a selection was made, it was applied to an electric kymograph. The Kymograms are presented here.

On each Plate, the upper line denotes intensity; the middle trace shows a drawing of Pitch; and the lower line is the overall speech envelope. The numbers refer to the list given in Appendix I.

Tonetic-accent markings are included in the transcriptions.
PLATE la

\(m\)ir 'rich'.

This shows slightly higher intensity on the second syllable. It also serves to demonstrate that there is not a great deal of difference in intensity between accented and unaccented syllables, in contrast to what is usually found, say, in English.

The Pitch trace shows a fall in pitch on the second syllable.

(APPENDIX I No. 152)

PLATE lb

\(p\)alu 'potato'.

This shows slightly more intensity on the first syllable, and a fall in pitch beginning on the first syllable.

(APPENDIX I No. 153)

PLATE lc

\(u\)par 'up'.

This shows the effect of an intervocalic plosive, clearly separating the two syllables, and showing a fall on the first syllable.

(APPENDIX I No. 155)
PLATE IIa
k̂embo 'blanket'. Here the intensity trace shows clearly the accent falling on the first syllable, where the fall in pitch also occurs. The overall speech envelope, too, shows this balance between the syllables. (APPENDIX I No. 156)

PLATE IIb
\(\text{na} \) 'Come!'. Here the relation between the two syllables (two vowels in succession) is clearly shown, with the Pitch trace showing a fall throughout the word. There seems no doubt from the intensity trace that the accent falls on the first syllable. (APPENDIX I No. 157)

PLATE IIc
\(\text{ad} \text{mi} \) 'man'. Here the intensity trace shows that the first syllable is accented and the overall speech envelope confirms this. (APPENDIX I No. 158)
PLATE IIIa

prābhav 'influence'. Here the placing of the accent is not so clear, and one has the impression of accent on the first syllable. However, listening to my informants' utterances left me in no doubt that the accent mark must be placed before the second syllable.

(APPENDIX I No. 162)

PLATE IIIb

ekela 'alone'. From both the intensity trace and the Pitch trace it is clear that the accentuation falls on the second syllable, with a fall from a fairly high pitch beginning there too. The overall speech envelope supports this.

(APPENDIX I No. 168)

PLATE IIIc

ahimsa 'non-violence'. Here the accentuation falls on the second syllable, with a fall in pitch occurring there too.

(APPENDIX I No. 173)
PLATE IVa

set\taven 'fifty seven'. Here all traces show clearly the separation between the first two syllables by the intervocalic sequence of plosives; the accentuation falls on the second syllable, and the fall in pitch occurs there too.

(APPENDIX I No. 174)

PLATE IVb

\s'ur\text{vad} 'blessing'. Here the traces show a clear separation between the first two syllables, with the accent falling on the second syllable.

(APPENDIX I No. 183)

PLATE IVc

\text{\textbackslash g\textae}zet 'permission'. The intensity trace shows an almost equal balance between the first and second syllables; the fact that the second is longer in duration has the effect of making it more prominent to the listener, and this second-syllable prominence is confirmed by the overall speech envelope.

(APPENDIX I No. 189)
Here the intensity trace distinguishes clearly between the two syllables, with the first carrying the accent. This difference can also be seen on the overall speech envelope. (APPENDIX I No. 197)

Here again both the intensity trace and the overall speech envelope show greater effort on the first syllable, which carries the accent. (APPENDIX I No. 198)
PLATE VIA

*/ram/raʃa/he 'Ram is a king'. All three words are sentence-accented, and the rise in pitch on ram is clearly shown. raʃa is shown as on a level pitch, and there is a fall in pitch on he. This is a characteristic pattern for a Statement.

(APPENDIX I No. 3)

PLATE VIB

/*admi/nice/jata/he 'The man goes down'. Here the rise on admi can be clearly seen, with a fall on the final Verb Phrase jata/he.

(APPENDIX I No. 4)
PLATE VIIa
/ədmi^kamre mē\hē 'The man is in the room'. Here we see clearly the rise in pitch on admi and the rise-fall on the Adverb Phrase kemre mē.
(APPENDIX I No. 6)

PLATE VIIb
/mōtar/ɡāṭi\hāmāri hē 'The car is ours'. Here we see rises in mōtar and gaṭi and a fall on hāmāri.
(APPENDIX I No. 14)
PLATE VIIa

/admi/kemre mē/aje the 'The man came into the room'. Here we see a rise on admi and a rise-fall on kemre mē.

(APPENDIX I No. 28)

PLATE VIIb

/admi/leṭke se/baṛa ḫe 'The man is bigger than the boy'. We see a rise on admi, a rise on leṭke se and a fall on baṛa ḫe.

(APPENDIX I No. 30)
PLATE IXa

^ bete ne ^ lekko ko ^ dekha 'The son saw the boys'. Here there is a rise-fall on bete ne, a rise-fall on lekko ko and a fall on dekha.

(APPENDIX I No. 33)

PLATE IXb

^ mekon me ^ behot ^ kame re he 'The house has many rooms'. Here there is a rise-fall on mekon me, a rise on behot and kame re and a fall on he.

(APPENDIX I No. 40)
PLATE X

'\ixer\\lekti\\apko\\cahije\\lije \textquote{Take as much wood as you need}'.

Here we see rises on \ixer, \lekti, \apko, and a rise-fall on \cahije; with a final fall on \lije.

(APPENDIX I No. 56)
\texttt{admi \textbackslash sonta \textbackslash rehta}\ he \ 'The man keeps on listening'. Here we see a rise on \texttt{admi}, a fall on \texttt{sonta} and a final fall on \texttt{rehta}\ he.

(\textsc{Appendix I No. 74})
Please take me along when you go to Calcutta'. The most notable thing about this utterance is the fall-rise on \( \text{jae} \). There are rises on \( \text{ap, kelketta, moghe sath and lete} \) and a fall on \( \text{jae} \).

(APPENDIX I No. 75)
PLATE XIII

'admi ne lækñi ka /mekan /benvaja. 'The man had a house made of wood'.

Here there is a rise-fall on admi ne ,
a rise-fall on lækñi ka and a fall on mekan .

(APPENDIX I No. 83)
PLATE XIV

mA leżki se bacce ko dudh pilvati he 'The mother has the girl feed the child milk'. A rise on mA is followed by a rise-fall on ležki se, a rise-fall on bacce ko, a rise on dudh and a final fall on pilvati.

(APPENDIX I No. 89)
'Does the boy walk?' Here kja is level, there is a rise on lərka and a final rise on cəltə he.

(APPENDIX I No. 107)

'Why is the horse thirsty?' ghořa shows a rise, as does pjasa; there is a fall on kjo.

(APPENDIX I No. 118)
PLATE XVla

/tomhare/ peti/ deftp/ kese/ gate he? 'How does your husband go to his office?' We see here rises on tomhare, peti, deftp and kese and a final fall on gate he.

(APPENDIX I No. 121)

PLATE XVlb

/veh/ kja he? 'What is that?' There is a rise on veh and a fall on kja.

(APPENDIX I No. 128)
PLATE XVIa

'kon sa \admi \khet mē \he ? 'Which man is in the field?' Here we see a rise-fall on kon sa, a rise on admi, a rise-fall on khet mē and a final fall on he.

(APPENDIX I No. 130)

PLATE XVIIb

'dhire \dhire \khao 'Eat slowly!' Here there are rises on each dhire and a final fall on khao.

(APPENDIX I No. 143)
Whenever you go to India, speak Hindi.' There are rises all along this sentence until the final fall at bolē.

(APPENDIX I No. 148)
PLATE XIXa

'admi ḍerke ko ḍekhta he? 'Does the man see the boy?' Rise on admi, rise-fall on ḍerke ko, and final rise on ḍekhta he.

(APPENDIX I No. 10)

PLATE XIXb

'admi kehā rehta he? 'Where does the man live?' Rise on admi, rise on kehā, final rise on rehta he.

(APPENDIX I No. 12)
When does the train leave? 'A rise on gari level on kəb and a final rise on ʒati he.'

What thing does the boy see? 'There is a rise on lərka, a rise on kja ciz, and a final rise on dekhta he.'
'Sarla kesi he? 'How is Sarla?' There is a rise on sarla and a final rise on kesi he.

(APPENDIX I No. 135)
Burton-Page, J. P. (1957a): 'Compound and Conjunct Verbs in Hindi' in *B.S.O.A.S.* XIX.
Firth, J. R. (1957): 'Phonological Features of Some Indian Languages' in *Papers in Linguistics.*


**INDEX**

<table>
<thead>
<tr>
<th>Term</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>abutting consonants</td>
<td>23</td>
</tr>
<tr>
<td>accent</td>
<td>14, 15, 16, 18, 19, 20, 21</td>
</tr>
<tr>
<td>accentedness</td>
<td>16, 17</td>
</tr>
<tr>
<td>accented syllable</td>
<td>17, 18, 19, 140</td>
</tr>
<tr>
<td>accent placement</td>
<td>93, 95, 97, 99</td>
</tr>
<tr>
<td>accentual patterns</td>
<td>7</td>
</tr>
<tr>
<td>adjective</td>
<td>154</td>
</tr>
<tr>
<td>adjective phrase</td>
<td>4, 101, 103, 108, 156, 157, 158, 178, 179, 180, 187</td>
</tr>
<tr>
<td>adjunct-words</td>
<td>137</td>
</tr>
<tr>
<td>adverb</td>
<td>158</td>
</tr>
<tr>
<td>adverb of manner</td>
<td>158</td>
</tr>
<tr>
<td>adverb of place</td>
<td>158</td>
</tr>
<tr>
<td>adverb of time</td>
<td>158</td>
</tr>
<tr>
<td>adverb phrase</td>
<td>4, 101, 105, 109, 158, 160, 180</td>
</tr>
<tr>
<td>answers to questions</td>
<td>111</td>
</tr>
<tr>
<td>apostrophe</td>
<td>111, 114, 146, 149, 177, 187</td>
</tr>
<tr>
<td>Arabic borrowings</td>
<td>5, 7</td>
</tr>
<tr>
<td>arresting consonant</td>
<td>95</td>
</tr>
<tr>
<td>aspirate</td>
<td>8</td>
</tr>
<tr>
<td>aspiration</td>
<td>6</td>
</tr>
<tr>
<td>Assamese</td>
<td>2</td>
</tr>
<tr>
<td>attributive adjective phrase</td>
<td>156, 157, 187</td>
</tr>
<tr>
<td>auxiliary</td>
<td>160, 161, 175, 176</td>
</tr>
<tr>
<td>Bangladesh</td>
<td>4</td>
</tr>
<tr>
<td>Bengal</td>
<td>2</td>
</tr>
</tbody>
</table>
citation form 19
citation-utterance 18
clause 113
cluster 22
colloquial language 6
command 111, 114, 129, 145, 146, 148, 177, 187
complex sentence 112, 113, 124, 144, 147, 182, 183, 184, 187
compound postposition 158
compound sentence 112, 113, 123, 144, 181, 187
compound verb 174
conditional sentence 125
conjunct consonant 22
conjunction 101, 112, 149, 185, 188
consonants 7, 8
consonant sequence 22
contours 145, 187
co-ordinating conjunction 181
correlative 101, 112, 185, 188
correlative sentence 133
dental sounds 6
descriptive linguistics 1
Devanagari script 2, 4, 5, 21
direct form 168
direct speech 127
distinctness 16, 17
duration 14, 15, 16
emphasis 141,
emphatic utterances 140, 146, 149
English 2, 5, 6, 20
English borrowings 3, 6, 7
English-flavoured Hindi 7
exclamation 111, 114, 146, 149, 177, 187
extended noun phrase 105
extra-articulatory effort 19
falling diphthongs 10
falling pitch 146, 188
fall-rise 187, 188
farewell 111, 114, 146, 149, 177, 187
favourite sentence-types 111, 112
finite verb form 112, 137
flaps 8
force of utterance 16
formant structure 15
fundamental frequency 15
greeting 111, 114, 146, 149, 177, 187
Gujerati 2
head-words 137
heavy quantity 95, 96
High Hindi 6
Hindi 1, 2, 4, 6, 20, 21, 25, 95
Hindi a non-tone language 21
Hindi consonants 10, 11, 12
Hindi sentences 101, 135
Hindi syntax 101
Hindi-Urdu 4, 5
Hindi vowels 9, 10
Hindi word-accent 14-100
Hindi word-structure patterns 26-92
Hirdu 5
homorganic clusters 23
homorganic sequence 13
incidental nasalisation 13
indirect commands 127
indirect questions 127
indirect speech 127
Indo-Aryan 1
infinitive form of the verb 154, 168
informal conversation 6
informants 7
information questions 177, 187
inherent vowel 21
intensifiers 112, 149, 180, 188
intensity 14, 15
intonation 16, 17, 112, 144
intonation contours 7
introduction 1-13
I.P.A. alphabet 7
I.P.A. Principles 7
isochronous 139
<table>
<thead>
<tr>
<th>Term</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Khari Boli</td>
<td>5</td>
</tr>
<tr>
<td>lateral</td>
<td>8</td>
</tr>
<tr>
<td>length</td>
<td>15, 16, 19</td>
</tr>
<tr>
<td>level</td>
<td>188</td>
</tr>
<tr>
<td>level pitch</td>
<td>147</td>
</tr>
<tr>
<td>light quantity</td>
<td>95, 96</td>
</tr>
<tr>
<td>long vowels</td>
<td>8</td>
</tr>
<tr>
<td>loudness</td>
<td>15, 16, 18, 19, 149</td>
</tr>
<tr>
<td>main clause</td>
<td>183, 184, 187</td>
</tr>
<tr>
<td>main verb</td>
<td>160, 161, 162, 168, 169, 171</td>
</tr>
<tr>
<td>main verb + auxiliary</td>
<td>160</td>
</tr>
<tr>
<td>main verb + modifier</td>
<td>160</td>
</tr>
<tr>
<td>main verb + modifier + auxiliary</td>
<td>160</td>
</tr>
<tr>
<td>Marathi</td>
<td>2</td>
</tr>
<tr>
<td>meaning-bearing words</td>
<td>138</td>
</tr>
<tr>
<td>monosyllabic adverb phrase</td>
<td>158</td>
</tr>
<tr>
<td>monosyllabic phrase</td>
<td>150, 154</td>
</tr>
<tr>
<td>morphological features</td>
<td>4</td>
</tr>
<tr>
<td>nasalisation</td>
<td>13</td>
</tr>
<tr>
<td>nasals</td>
<td>8</td>
</tr>
<tr>
<td>negatives</td>
<td>112, 123</td>
</tr>
<tr>
<td>Nepali</td>
<td>2</td>
</tr>
<tr>
<td>New Indo-Aryan</td>
<td>2, 4</td>
</tr>
<tr>
<td>non-Sanskritic words</td>
<td>5</td>
</tr>
<tr>
<td>noun</td>
<td>154, 157</td>
</tr>
<tr>
<td>noun phrase</td>
<td>4, 101, 107, 154, 155, 157, 159, 160, 180</td>
</tr>
<tr>
<td>Phrase focus</td>
<td>Pages</td>
</tr>
<tr>
<td>---------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>oblique form</td>
<td>168</td>
</tr>
<tr>
<td>one-word sentences</td>
<td>101, 150</td>
</tr>
<tr>
<td>operator</td>
<td>160, 161, 168, 170, 171, 175, 176</td>
</tr>
<tr>
<td>Oriya</td>
<td>2</td>
</tr>
<tr>
<td>overall sentence intonation patterns</td>
<td>145</td>
</tr>
<tr>
<td>Pakistan</td>
<td>4</td>
</tr>
<tr>
<td>participial phrase</td>
<td>114, 128, 178</td>
</tr>
<tr>
<td>passive forms</td>
<td>174</td>
</tr>
<tr>
<td>past participle</td>
<td>171</td>
</tr>
<tr>
<td>Persian borrowings</td>
<td>5, 7</td>
</tr>
<tr>
<td>Persianised Khari Boli</td>
<td>5</td>
</tr>
<tr>
<td>Perso-Arabic script</td>
<td>4</td>
</tr>
<tr>
<td>personal possessives</td>
<td>120</td>
</tr>
<tr>
<td>phatic communion</td>
<td>142</td>
</tr>
<tr>
<td>phonological features</td>
<td>4</td>
</tr>
<tr>
<td>phonological usage of Hindi phrase</td>
<td>6</td>
</tr>
<tr>
<td>phrase</td>
<td>153, 185, 187</td>
</tr>
<tr>
<td>phrase formulas</td>
<td>110</td>
</tr>
<tr>
<td>phrase-order</td>
<td>101</td>
</tr>
<tr>
<td>phrases and their structure</td>
<td>101-110</td>
</tr>
<tr>
<td>phrase structure</td>
<td>112</td>
</tr>
<tr>
<td>physiological movements</td>
<td>14</td>
</tr>
<tr>
<td>pitch</td>
<td>14, 15, 19</td>
</tr>
<tr>
<td>pitch change</td>
<td>20, 144, 145</td>
</tr>
<tr>
<td>pitch-fall</td>
<td>146</td>
</tr>
<tr>
<td>pitch levels</td>
<td>144, 145</td>
</tr>
</tbody>
</table>
pitch-patterns 144
pitch variation 144
plosives 7
polysyllabic adverb phrase 158, 159
polysyllabic noun phrase 159
polysyllabic phrase 150, 154, 155
possessive forms 120
postposition 149, 158
potentiality for salience 19
Prakrit 3
predicative adjective phrase 156, 157, 187
present participle 169, 170
principality 113
prominence 14, 15, 16, 17, 19
prominent 135
prominent syllable 17
pronoun 154, 157
Punjabi 2, 4
Pure Hindi 3
quality 8, 15, 16, 19
question 114, 131, 145, 146, 148, 151, 152
regions where Hindi is spoken 1
relative clauses 126, 184
relatives 101, 112, 185, 188
requests 111, 114, 130, 145, 146, 148, 177, 178, 187
retroflex sounds 6
rise-fall 155, 159, 187, 188
rise in pitch 150, 188
rising pitch 147
salience 19
salient syllable 19
Sanskrit 2, 3, 5, 6, 7
Sanskrit phoneticians 95
segmental features 8
semi-vowels 8
sentence-accent 11, 135-143
sentence-patterns of Hindi 114
sentence-stress 18
sentence structure 111-134
sentence-type 144
short vowels 8
sibilants 8
simple sentence 112, 115, 144, 151, 181, 182
Sindhi 2, 4
single-word sentences 111
Sinhalese 2, 4
spoken rhythm 138
Sri Lanka (Ceylon) 4
Standard Hindi 6
Standard Western Hindi 6
statement 114, 145, 146, 148, 151, 177, 187
stress 14, 15, 16, 17, 18, 19, 20, 21, 149
stressed syllable 17
stress-timed language 139
stress-timing 18
sub-contour 149, 150, 151, 153, 155, 157, 187, 188
subordinate clause 184, 187
subordinating conjunctions 182, 183
subordination 113
syllabary 21
syllabic structure of words 21
syllable division 21, 22, 23
syllable-distinctness 14
syllable nasalisation 13
syllable quantity 95, 96
syllables in Hindi 24
syntactic features 4
tadbhava words 3
tatsama words 3, 95
tempo of utterance 135, 143, 178, 179
timbre 16
tonetic-accent marking 145, 153
transcription system 7
unemphasis 141
unemphatic utterances 140, 142, 146, 149
Urdu 4, 5, 6, 7
Urdu borrowings 3, 5, 6
<table>
<thead>
<tr>
<th>Feature</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urdu-flavoured Hindi</td>
<td>7</td>
</tr>
<tr>
<td>Urdu sounds</td>
<td>5, 8, 12, 15</td>
</tr>
<tr>
<td>verb phrase</td>
<td>4, 101, 106, 110, 112, 160, 161, 169, 171, 175, 177, 180</td>
</tr>
<tr>
<td>verb phrase sub-contours</td>
<td>176</td>
</tr>
<tr>
<td>vowel figure</td>
<td>9</td>
</tr>
<tr>
<td>vowel length</td>
<td>96</td>
</tr>
<tr>
<td>vowels</td>
<td>7</td>
</tr>
<tr>
<td>Western Hindi</td>
<td>3, 5, 7</td>
</tr>
<tr>
<td>word-accent</td>
<td>21</td>
</tr>
<tr>
<td>word-distinctness</td>
<td>14</td>
</tr>
<tr>
<td>word-order</td>
<td>4, 101</td>
</tr>
<tr>
<td>word-order in sentences</td>
<td>112</td>
</tr>
<tr>
<td>word-stress</td>
<td>18</td>
</tr>
<tr>
<td>written Hindi</td>
<td>6</td>
</tr>
<tr>
<td>yes-no question</td>
<td>177, 187</td>
</tr>
</tbody>
</table>