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Hindustani Phonetics

**A phonetic study of Hindustani Language as
spoken by an educated person of Hyderabad Dn**

BY

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M A, Ph. D (London)

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BY THE SAME AUTHOR (IN URDU)

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The introductory portion of this book is based on the first two chapters of the writer's thesis on Urdu, approved for the degree of Ph. D. in the University of London.

INTRODUCTION

By Dr. JULES BLOCH

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University of Paris.*

The number of monographs dedicated to the phonetical description of Indian languages is still very small; to raise their number Dr. Qadri has had to quote an unpublished one. It is particularly curious that "Hindustani", which among Indian languages has especially been an object of study all over the world, should possess no description of the sort yet. Hints on pronunciation have been given many times, and often very ably, but the subject has not been taken as a whole, and this is what is needed, alike for practical purposes and for the benefit of philologists or students of linguistics. It will be appreciated that the first step in that direction has been taken by an Indian scholar, who by the way is a Muslim. It is only fitting that the sons of a land where the first known methodical observations on pronunciation have been made, and which can be said to be the founder

of phonetics, should take again a brilliant part in the same studies, which have recently been developed in the West, by the use of instrumental methods.

This part of the method is indeed most necessary. Of course the ear has to be trained first; and a refined consciousness of one's own movements of the lips, tongue, variations of breath etc. is a necessary guide to the analysis of the speech. But even the best trained ear belongs to a man liable to prejudices, to lacks of attention, of memory, or of information. Palatograms, photographs (and even X-ray photos, or cine-photos), drums on which vibrations are inscribed, giving a very direct and nice knowledge of length, breath, and other elements of speech, not to forget phonograms (of which a good number have been happily prepared under the supervision of Sir George Grierson), all these means substitute, or rather add, objective experiment and possibilities of measurements to personal appreciation. Their results are permanent, and can at any time be safely compared with others. They allow more accuracy in observations already made, they enable us to detect errors, moreover they help to discover new facts and to propose new problems.

I am proud to mention that among the works relating to Indian languages quoted

by Dr. Qadri, the only one which yet shows photos of palatograms and inscriptional records has been made in Paris; mention should be made also of the very useful X-ray photos which Dr. Bodding has appended to his Santali grammar. Dr. Qadri also has availed himself of his stay in London and Paris to take palatograms and inscriptional records, which are reproduced in the present work. Of these there are not enough yet, to my mind; and I know Dr. Qadri agrees with me, but during his short stay in Europe he could not do more. It is to be hoped that he will find in India the necessary apparatus and encouragement to further his work and to show the way to other students. The length of vowels, for instance, has to be studied afresh, in Urdu and in other languages; I should mention also the vexed question of stress, if stress were more easily measurable by instruments than it is at present.

Dr. Qadri has adopted the best method in taking as a first object of his study his own form of language. So his work will be regarded as an accurate description of the Southern and educated form of Urdu. It will however be seen that this does not differ essentially from the Northern one—at least as far as we really know the Northern in the absence of instrumental researches. Moreover Dr. Qadri has added to

the usefulness of his work by giving in his introduction a conspectus of the grammatical peculiarities of his dialect, so that it will not count only as a phonetical, but also as a general description of Deccani Urdu. But it is in phonetics that his contribution is the most original. There I wish him not only readers, but also rivals.

J. B.

*Le Bannètou, Sèvres,
Octobre 1930.*

PREFACE

Hindustani or Urdu is spoken by over a hundred million people; and it is understood in every large town of India. But owing to the different environments and influences some phonetic divergences will be found between the Hindustani dialects of nearly every province. They are, however, not so great as to create mutual unintelligibility among speakers in different parts of the country.

The forms which were used in literature belonged only to the districts in and around the Jamna-Ganges Doab, and that of the Dakhan, specially those parts of southern India which are at present included in the Hyderabad State. Both of these places were for centuries the centres of Muslim rule, and consequently nourished a common language which was one of the greatest means to unite the Hindu and Muslim populations.

It is since a hundred years that, as a result of political changes, the Dakhani form has been neglected for writing purposes, and now the language of the Jamna-Ganges Doab scholars

only is regarded all over India as a standard for literary writings.

A complete study of Hindustani phonetics should take into consideration the sounds of all the important dialects spoken in vast areas lying thousands of miles apart. Such a task is not only beyond the scope of a short preliminary sketch, it would require the life researches of more than one students of phonetics. Besides when studying a language philologically or phonetically it is always found advisable to begin with studying some dialect or other as the basis of the whole research. The writer has therefore taken up one form of Urdu only—his own, which is generally spoken in society by the modern educated persons of Hyderabad Dn. (his birth place, and also of his parents), is used for writing purposes all over India, and is understood throughout the far off Hindustani speaking parts of the country.

The writer's main object is not only to record as accurately as possible the speech sounds of the Urdu language, and to help those who want to learn it to acquire a correct pronunciation, but to direct the attention of Urdu scholars towards the importance of investigating their language scientifically, and to provide an additional material in the study of general phonetics.

The first chapter of this work will serve as a brief outline of the historical development of,

and the subsequent changes in the Hindustani language. The main linguistic divergences between the two principal forms are briefly discussed. Apart from this general classification nearly all the important differences and details are mentioned while discussing, in the following three chapters, each sound separately. In such cases, though the remarks showing the divergences generally refer to the standard Dakhani forms the writer has often styled them as "the dialectal forms", because several of these may be found in other Hindustani dialects also.

No attempt has been made anywhere in the book to discuss the general principles, methods, and terminology of the science of phonetics. Many useful books on this subject may be found in the English language also; moreover the modern phonetics methods have already been applied to some Indian languages i. e. Panjabi (by Dr. T. G. Bailey, in 1914), Sinhalese (by Messrs. H. S. Perera and D. Jones, in 1919), Bengali (by Dr. S. K. Chatterji, in 1921; by Mr. Em. Sramek and Dr. Shahidulla, in 1928), Santali (by Dr. P. O. Boddington, in 1922), the Gilgit dialect of Shina (by D. L. R. Lorimer, in 1924), the Noakhali dialect of South-Eastern Bengali (by Mr. G. Haldar, in 1929), and Awadhi (by Mr. Baburam Saksena, in the press).

The preparation for this book was begun as early as in 1927. During the writer's stay in

England Mr. A. Lloyd James (head of the phonetic department, School of Oriental Studies, London) helped him a great deal in making the plan and discussing many questions presented in this book. As far as the experimental work is concerned he is indebted to Mr. Em. Sramek of the phonetic laboratory of the Collège de France, and Miss Durand of the Institut de Phonétique, Paris. To Dr. T. G. Bailey (head of the Urdu and Hindi department, School of Oriental Studies) and Prof. R. L. Turner (professor of Sanskrit and Indo-Aryan philology in the University of London) he owes deep gratitude for many suggestions concerning the linguistic part of this work which is in fact based on the writer's thesis approved for the degree of Ph. D. in the University of London. His thanks are specially due to Dr. Jules Bloch (professor of Indo-Aryan philology, and director of studies of the "Ecole des Hautes Etudes", Paris) whose scholarly generosity in the trouble of going through the manuscript and embodying most of its pages with valuable suggestions deserves most grateful mention. The writer's acknowledgments are also due to some of his Paris friends, specially to Mr. S. Sajjad Zaheer of the New College, Oxford, who assisted him in making a revision of the whole work.

Paris, October, 1930.

..... QADRI.

CHAPTER I.

Introductory:—*a*) Historical development; *b*) The divergences between the Northern and Southern forms.

a) HISTORICAL DEVELOPMENT.

The Hindustani language grew out of the contact between Persian and the language spoken in Northern India at the time of the early Muslim conquest. Very few scholars have yet tried to make scientific research as to when and whence it obtained an independent and distinguishable form. Owing to the scantiness of the material available this task is very difficult.

The Muslims did not enter India on one occasion, or by only one route; it is obvious that whenever they entered and wherever they settled down they had to come in contact with the natives, and as a result a new inter-communal vernacular was formed. The fact that they really did settle down in more than one distant parts of India and that they wrote in Persian makes the task of research still more difficult. To make matters clear, and also to represent the many schools of opinion about the beginning of Hindustani, the different Muslim invasions with their respective linguistic effects are recorded here.

1. A large number of the Arab Muslims sailed for India in the middle of the seventh century A. D. for trade purposes, and settled down on the Malabar coast. A number Muslim families in the Madras presidency profess to be the descendents of these Arab traders, and state that their ancestors did not stop only on the Malabar coast but crossed the whole country until they reached the eastern coast of India where they had to settle down. • .

Some people are of opinion that as a result of that Hindu Muslim contact a language was formed which was the mother of the modern Urdu and in which some books were also written as early as before 1100 A. D. This opinion seems to be but little worth considering, because Urdu is an Aryan language, whereas most of the Arab emigrants settled down in a Dravidian-speaking country. Besides, if it is admitted that some of them settled in Maharaṣṭra, the outcome of such a contact would naturally have been a language based on purely Arabic and Maharaṣṭri elements, whereas Urdu is chiefly influenced by Persian and not by Arabic.

2. The second place where the Muslims settled down in India was Sindh. There also they entered by sea; this time not for trading purposes but to increase their territory. Sindh was completely conquered in 717 A. D., and was

considered a province of the eastern division of the Muslim Empire until the middle of the ninth century after which it was divided into several independent Muslim kingdoms. These were ultimately destroyed at the end of the twelfth century by the Ghor dynasty which conquered Delhi.

The fact that Muslims were prospering in Sindh for nearly four centuries has led some people to believe that they naturally formed a new language and that it was the original form of Urdu. But this conclusion is inadmissible for the same reason as already stated in regarding the first school of opinion. It is agreed that a language was certainly developing in Sindh, but it was not Urdu. It was the earlier form of language which is now called Sindhi, and which though primarily Aryan, is also influenced by Arabic.

3. The third Muslim conquest was made by Persian-speaking people (i. e. Mahmūd Ghaznawi and his followers) who invaded the Panjab which fell into their hands at the end of the tenth century A. D. The Panjab remained an independent Muslim kingdom, Lahore being its capital, until 1193 A. D., when the newly conquered city of Delhi became the capital of Muhammad Ghūri's soldiers, and thus the Panjab was turned into a province of Delhi.

But the previous two hundred years during which it was the Ghaznawi head-quarters may naturally have produced an inter-communal language, and it is on this point that some modern Urdu writers of the Panjab have recently laid stress, stating that Urdu is derived from old Panjabi rather than from Braj Bhasha. One of them, Professor Hāfiz Mahmūd Shīrānī of Islamia College Lahore, has in his valuable book "Panjāb mē Urdu" (Urdu in the Panjab) dealt with some important and interesting philological aspects of both Urdu and Panjabi. His main linguistic arguments for proving that Urdu is more closely related to Panjabi than to Braj are of two kinds.

One shows¹ that both Panjabi and Urdu follow the same rule in several grammatical and linguistic developments. The author has quoted many interesting similarities. The second line of argument shows² that Urdu possesses some elements which can be explained only by studying modern Panjabi, and that some of them do not at present exist in any other language except Panjabi. But these peculiarities belong mostly to word forms, and phonetic changes; those which are connected with the main structure of the language do not exist in modern

1. See Panjab mē Urdu, pp. 56-70.

2. See Panjab mē Urdu, pp. 71-96.

Urdu. They are found only in old Dakhani works. The material presented by Professor Shīrānī is very valuable and helps a great deal in forming some definite conclusion about the beginning of Urdu.

4. The generally accepted idea about the beginning of Urdu is connected with the conquest of the Delhi kingdom by Muhammad Ghūrī in 1193, and the subsequent long rule of the several Muslim dynasties in that part of India. Many modern writers are of opinion that Urdu is the natural out-come of the Persian-Hindi contact in Delhi, and was generally spoken in the time of Muhammad Tughlaq (1325-51) whose armies carried it into the Dakhan, and that it was derived from the language which was then spoken in and around Delhi. This opinion is not altogether correct, and requires some important emendations.

The foundation of Urdu was really laid before the Muslims captured Delhi, but it did not acquire the position of a language until they made that town their capital. It is derived from that language which was generally spoken in the early New Indo-Aryan period¹ in the

¹ S K Chatterji in his introduction to the "Origin and development of the Bengali Language", has styled the period after 1000 A D New Indo-Aryan, and

country which lies between the Modern North-West Frontier Province on one side and Allahabad on the other. It may be right to say that it is based on the language of the Panjab of the twelfth century, but it does not prove that it is not based on the language which was then spoken around Delhi and in the Jamna-Ganges Doab, because at the beginning of the Indo-Aryan period there would have been very little difference between the languages of the Panjab and of the district round Delhi. Few of the details then differentiating them have survived to the present day. It was only after the twelfth century A. D. that the modern languages began to develop the differences now distinguishing them.

At present it is rather difficult to state at what precise period the process of these linguistic changes in the Panjab and in the country around Delhi began; it must have been after the establishment of the Muslim power in Delhi. At first it was naturally a gradual change, but ultimately the cleavage between the dialects of these two places became so great that the one existed as Panjabi and the other as "Khari Boli". Urdu is derived from neither Panjabi nor "Khari Boli" but from the language

that it was during the first few centuries after 1000 A. D. that the modern Indian languages came into existence. (Vol. I, pp. 17-20.)

which was the common source of both, and it is on this account that in some respects it resembles Panjabi, and in others "Khari Boli". But Delhi and Agra being the chief Muslim capitals for centuries, it was mostly influenced by the latter. On the other hand as the Panjab was no longer the centre of Muslim court activities and it was separated from the country round Delhi, its language developed on quite different principles than those which moulded Urdu. They may in fact be called sister languages, and if one finds resemblances between modern Panjabi and Urdu it is only due to this circumstance, and not to the derivation of one from the other.

This theory is further proved by studying the Dakhani form of Urdu. When the Northern Muslims conquered the Dakhan at the end of the thirteenth century A. D., they took with them the language (i. e. Urdu) which was derived from the original source of both Panjabi and "Khari", and which was then in an early stage of development. This immature language spread through the Dakhan, and began to develop on new lines. But it was deprived of those influences which were working in the North for the moulding of Urdu, and for the widening of the differences between Panjabi and "Khari", on account of which Urdu was being brought nearer and nearer to the latter.

When Dakhani Urdu was not being influenced by "Khari", it was naturally separating itself from the northern form. Consequently it retained many peculiarities which resemble modern Panjabi rather than Urdu. This may in fact, be considered as one of the chief reasons why the Northern and Southern forms still differ in many respects, although the former has immensely changed the literary form of the latter since the downfall of the Dakhani Muslim Kingdoms in 1686 and 1687.

Before commencing to record these divergences between the Northern and Southern forms it seems advisable to present the valuable suggestion given by Dr. Jules Bloch, the wellknown French authority on Indo-Aryan Philology, in his interesting lectures on "Some problems of Indo-Aryan Philology", delivered in the School of Oriental Studies, London, in June 1929. He has discussed the geographical and historical position of Delhi, and came to the conclusion that those who "carried their language over Northern India and Dakhan, were perhaps not of the Panjab proper, as Panjabi is really distinct from Urdu—but of the districts of Eastern Panjab, of Ambala, of the Northern Doab". (See Lectures published in the "Bulletin of the School of Oriental Studies", London, vol. V, part. IV, pp. 728-730.)

This is no doubt an important working hypo-

thesis. More light would probably be thrown on the origin of Urdu if the demonstration of Professor Bloch's hypothesis were pursued farther with the help of more linguistic and historical material.

b) DIVERGENCES BETWEEN THE NORTHERN AND SOUTHERN FORMS OF URDU.

Causes:—The language spoken by the people who accompanied Sultan 'Alāuddīn Khiljī, and his famous general Malik Kāfūr in 1304, and specially Sultan Muhammad Tughlaq in 1328, to the Dakhan was in its early and transitory stages. That unsettled form of Urdu spread among those native Muslims of the Dakhan who were either converted Dakhanis or descendants of early Persian and Arabic emigrants. But when the Dakhan and the North were politically separated after the foundation of the Bahmani kingdom in 1347, the linguistic unity of these two places was disturbed; and this alienation caused quite a different kind of development in the Northern and Southern forms of Hindustani.

1. These developments mostly resulted from the influence of the non-Muslim neighbours of

both places. In the North (i. e. the Jamna-Ganges Doab—the greatest centre of Hindu-Muslim contact) the Hindus spoke only one language while in the Dakhan they had several—belonging to different linguistic families, Aryan and Dravidian.

Thus while Urdu was influenced and enriched in the North by one particular sister language, in the Dakhan it was not receiving any nourishment from its neighbours. They could not help its natural growth in the same manner as “Khari” did, they were more than one, and were not closely related to Urdu in origin. Dakhani Urdu consequently had to stand on its own feet. When it developed without help from “Khari” it retained many of those peculiarities which it had brought from the North.

2. The Dakhan was far from and had no direct connection with Persian and Turkish speaking countries, whereas the North was often invaded by foreigners. From Qutubuddin Aibak (1206-10) down to Bahādur Shāh Zafar (1837-57) nearly every ruling dynasty was foreign, and naturally its language was different from that of the subjects. But in the Dakhan nearly all founders of Muslim dynasties were those who had been for a long time either in Northern India or in the Dakhan; and most of them were acquainted with the Hindustani lan-

guage, and the local customs of the Dakhan long before they became kings.

From Muhammad Tughlaq (1325-51) down to Muhammad Shāh Akhtar (1719-48) there is not a single example of a king who wrote either prose or poetry in Urdu. On the contrary there were several Dakhani kings (like Ibrāhim, Muhammad, and Sikandar of the 'Adil Shāhis, and Quli, Muhammad, 'Abdullah, and Abul Hasan of the Qutub Shāhis), who used Hindustani in their poems.

3. Whenever there was a political change in foreign Muslim countries some of their inhabitants migrated into Northern India where their co-religionist were ever hospitable in receiving them. And these new comers often gained good posts and status in the Indian courts. Sometimes this foreign domination reached to such a point that from prime minister down to ordinary clerks nearly all government officials were selected from among the influential new-comers.

Moreover there was a continued invasion in the North of Persian-speaking people which lasted till 1761 A.D., i.e. till the fifth invasion of Admad Shāh Durrāni. This Persian influence was not only working in the political sphere, it was dominant in the literary field also. Foreign poets and scholars used to receive big salaries

and magnificent presents from the Indian courts till the time of Muhammad Shāh.

These influences were so strong that the Urdu of Northern India did not become a literary language for a long time. There was, no doubt a little foreign influence in the Dakhan also. But the foreigners in the Dakhan found that even the king and his courtiers used Urdu, they were also obliged to learn and adopt it. Moreover the Dakhan was not always dominated by foreign nobles; the natives had a strong prejudice against outsiders.

4. There were not such strong connections in the royal courts, between Hindus and Muslims of Northern India as among the Dakhanis. There was an exception to this during the reign of Akbar (1558-1605), but unfortunately it did not last long. The Dakhanis separated themselves from the North as a whole country, not only as Muslims, and for this purpose they had to form strong friendships with their neighbours which really lasted until the fall of Golconda. From the time of Hasan Gangū (1347-75) down to the imprisonment of Abul Hasan, the last independent king of the Dakhan, in 1687, there flourished many Hindu ministers and officials in the Muslim courts. This Hindu-Muslim contact also helped a great deal in the development of the Dakhani Urdu.

5. Although the Northern Hindus and Muslims did not have many chances of personal contact in the courts, palaces, and learned societies, they had to meet each other in the streets and public places on account of which the vernacular rapidly progressed, although the literary language of each community was quite separate.

The Dakhan was, in this respect, in quite a different position. In spite of the Hindu-Muslim unity, there were some hindrances in the development of Urdu there. It was not a natural growth of that country, it was an import, and was mainly based on Persian and on an early vernacular of the North; and there was no connection between the original vernaculars of the Dakhan and that of the North. Therefore the Southern Muslims had to add to their language elements from the four or five different vernaculars of their neighbours.

6. In the last days of the Mughals, i. e. in the 17th. century, when Persian influence was predominant everywhere, and the vernaculars (Urdu and Khari) of both communities in the North had almost become one through the passing of time, the Hindus of the North began to write in Persian also. On account of their Persian acquirements and writings, their

speaking knowledge of the language and vocabulary was affected.

Quite contrary to this, the Dakhani Hindus had to learn one more different language, if they were going to learn Persian, Urdu itself being considered foreign. And when they did not learn Persian, their vocabulary was wholly devoid of its influence. Owing to this, Muslims also had not only to avoid introducing new foreign words but to use as few Persian words as possible.

All these causes produced two main kinds of differences between the Northern and Southern forms of Urdu:-

a) The Northern was so much influenced by Khari, that it lost its many original characteristics, while the Dakhani retained them; consequently, the latter resembles Panjabi in some points.

b) The Northern Urdu was greatly affected by Persian; while in Dakhani some Dravidian elements were added.

Results:—The above mentioned causes which were working from 1363 to 1688 A. D., produced so many differences between Northern and Southern forms of Urdu that at last each became a separate dialect. It is probable that these changes were produced early, though it is difficult to state any exact date for their begin-

ning. It is however, certain that before 1626 A. D. (the date when Afzal composed *Bārā Māsā*), these two dialects had already become different in many respects as will be shown here:-

I. THE DIFFERENCES OF PRONOUNCIATION.

a) *Vowels and diphthongs.*

I. There is one peculiar vowel in Southern Urdu which is not used in the standard dialect, (though Professor Saksena of Allahabad points out that it exists in Awadhi also). This vowel may be recorded as *ō*; it is neither pronounced as *o* nor as *u*. It has a middle position, and is generally found in the Dakhani words of Dravidian origin; e. g.:-

1. pōṭṭa (lad); 2. tōṭṭa (heap); 3. dōbba (fat);
4. ḍōppa (cap); bōrra (belly).

II. If both syllables of a word are long the first is often pronounced short in the Dakhan.
e. g.:-

1. admī > ʌdmi (man).
2. asman > ʌsman (sky).
3. bhigna > bhigna (to become wet)
4. sūghna > sūghna (to smell).

III. Compound vowels are pronounced as diphthongs; e. g.:-

1. safai > safai (cleanliness).
2. ʌmrai > ʌmrai (mangotope).

b) *Consonants.*

I. The Arabic q sound is not pronounced by all Urdu speakers, though nearly all the Muslims of the Jamna-Ganges Doab pronounce it very nearly correct. Panjabis make no difference between the velar plosive k and the velar fricative x. Dakhanis pronounce q like a velar x.

II. When there are two retroflex consonants in one Urdu word, the first if initial, is always pronounced dental in the Dakhan:-

1. ʈaʈ	> taʈ	sack.
2. ʈuʈna	> tuʈna	breaking.
3. ʈukra	> tukra	piece.
4. ʈhiʈarna	> thiʈarna	to shiver.
5. ʈanda	> tʌnda	cold.
6. ʈurhi	> thuɖɖi	chin.
7. ɖanda	> danda	stick.
8. ɖaʈna	> daʈna	to threaten.
9. ɖerh	> der	one & a half.
10. ɖhiʈ	> dhiʈ	fearless.
11. ɖhũɖh	> dhũɖh	searching.
12. ɖhaʈa	> dhaʈa	cloth to press [the beard.

(The Dakhani form is in fact more ancient. This characteristic is preserved in Marathi and Gujrati languages also.)

III. The letters d and dh are not pronounced before n or a nasalised vowel; e. g.:-

1. candni > canni moonlight.
2. phundna > phunna tassel.
3. gūndhna > gunna to weave.
4. bāndhna' > banna to tie.

IV. The letters b and bh are not pronounced after the consonant m, or a nasalized vowel; e. g.:-

1. gumbad > gummaz tomb.
2. kambal > kammal rug.
3. sābhal-na > samal-na to protect.
4. jambya > jamya dagger.

V. The letters k, kh, and g change their sounds into x and ɣ respectively, perhaps on account of false Persianisation by uneducated people; e. g.:-

1. xak > xax soil.
2. rakh > rax ashes.
3. toʃak > toʃax quilt.
4. tarak-na > tarax-na to split.
5. begam > begam a lady.
6. dargah > darga tomb.
7. ugaldan > ugaldan spittoon.
8. barbagal > barbagal bat.

VI. Many consonants that are now found single in Northern India are double in the Dakhan. This difference helps to believe that

the tendency which was working in "Khari", and owing to its influence in Northern Urdu also, of compensatory lengthening of vowels from the original Prakritic forms (which had short vowels followed by double consonants), does not affect Dakhani-Urdu. Like Penjabi it retained the characteristics of its mother tongue¹; e. g. :-

1. *hathi* > *hatti* elephant.
2. *miṭha* > *miṭṭha* sweet.
3. *sukha* > *sukka* dry.
4. *phika* > *phikka* tasteless.
5. *kicar* > *kiccar* mud.
6. *pula* > *pulla* bundle.
7. *muli* > *mulli* a radish.
8. *culha* > *culla* kitchen
9. *cuna* > *cunna* lime.

VII. There are some other words which are pronounced with double intervocalic consonants in the Dakhan while they have a single consonant in the North, e. g.:-

1. *nadi* > *naddi* river.
2. *sadi* > *saddi* century.

1. It is not at present easy to fix the date when Urdu began to lose this characteristic. It is certain that it had occurred before 1626 A.D., when the "Bara Masa" was compiled, in which we generally find the lengthening; whereas its contemporary Dakhani works have always used the original word forms which are still preserved in Southern India.

- | | | | |
|-----|-------|----------|-----------|
| 3. | phani | > phanni | bunch. |
| 4. | namak | > nammak | salt. |
| 5. | gāla | > galla | neck. |
| 6. | gali | > galli | street. |
| 7. | ḍali | > ḍalli | a nut. |
| 8. | tala | > talla | bottom. |
| 9. | nala | > nalla | pipe. |
| 10. | tava | > tavva | pan. |
| 11. | mua | > muvva | dead. |
| 12. | jua | > juvva | gambling. |

VIII. There are more words of the above type, which are only used in the Dakhan; about some of them it is not certain whether they are Aryan or not; e. g.:-

- | | | |
|-----|---------|--------------|
| 1. | ṭappa | post. |
| 2. | chubba | cover. |
| 3. | mudda | wet. |
| 4. | gaḍḍa | an illness. |
| 5. | maḍḍi | mud. |
| 6. | phaḍḍis | dull. |
| 7. | naḥko | must not. |
| 8. | cukka | deceit. |
| 9. | cillar | one by one. |
| 10. | kalla | noise. |
| 11. | ṭhussi | an ornament. |

IX. There is a considerable difference between the two dialects as regards aspirated consonants:-

a) A medial aspirated voiced dental plosive, (dh) is pronounced as d; e. g.:-

1. bandhan > bandan tie.
2. samdhan > samdan mother of a bride
[or bridegroom.
3. samdhi > samdi father of a bride
[or bridegroom.
4. adha > ada half.
5. sidha > sida straight.
6. buddhu > buddu dull.
7. kidhar > kidar where.
8. idhar > idar here.
9. sadhu > sadu holyman.
10. gûdho > gûdo twist.

b) Aspirated voiced retroflex vibrant (ṛh) is pronounced as unaspirated ṛ in the Dakhan; e. g.:-

1. gaṛha > gara hole.
2. ṭeṛha > tera curved.
3. caṛhao > carao rise.
4. baṛhai > barai carpenter.
5. siṛhi > sirī stairs.

c) Unaspirated medial ṭ is sometimes pronounced ṭh in the Dakhan; e. g.:-

1. laṭṭu > laṭṭhu a top.
2. ulṭa > ulṭha upside down.
3. paṭṭana > paṭṭhana to turn.

d) The final *h* always disappears, and its disappearance affects the word in two ways:-

I. If *h* is preceded by the vowel *ʌ*, the vowel is pronounced as *æ*; e. g.; *sah* (lena) > *sæ* (lena) to bear; *tah* (karna) > *tæ* (karna) to pack.

II. If the word begins with a voiced unaspirated consonant the final *h* changes its place, and makes the initial consonant an aspirated one; e. g.; *bah*(na) > *bhæ*(na)-floating; *biyah* > *bhia*-marriage.

e) It is not pronounced when found between two vowels, and in this case too its disappearance affects the word in two ways:-

I. If the word begins with a voiced unaspirated consonant it is generally pronounced as an aspirated one; the word form also changes; e. g.

1. *bahu* > *bhau* daughter-in-law.
2. *bahut* > *bhot* many.
3. *bahir* > *bhar* outside.
4. *dahi* > *dhai* curd.
5. *gehû* > *ghiû* wheat.
6. *loha* > *lhava* iron.
7. *lahu* > *lhau* blood.

II. If the word begins with a voiceless unaspirated consonant the *h* sound disappears

without affecting the consonant; though it often changes the vowel; e. g.:-

1. paheli > pæli riddle.
2. kahani > kani story.
3. sahelī > sæli girl friend.
4. kahā > kâ where.
5. kahī > kâi somewhere.

f) It is not pronounced when immediately followed by a consonant. In this case the words are affected in two ways:-

I. Initial voiced unaspirated consonant becomes aspirated and the vowel changes into æ; e. g.:-

1. gahra (old: gahira) > ghæra deep.
2. bahra (old: bahira) > bhæra deaf.
3. rahta > rhæta would.
4. bahlana > bhælana to entertain.
5. nahr > nhær canal.

II. Initial voiceless consonants remain unchanged, though the vowels are affected; e. g.:-

1. tahlā > tæla walked.
2. pahla > pæla first.
3. ṣahr > ṣær town.

X. The final parts of most of the sentences are shortened in the Dakhan on account of the disappearance of the aspiration. This tendency has begun to work in the North also, because

where the auxiliary verb is not pronounced with due force; e. g.:-

1. mē laraḥa hū > mē laraḥ I am bringing.
2. ham larahe hē > ham larē we are bringing.
3. voh la raha hē > vo la rae he is bringing.
4. voh larahe hē > vo larē they are bringing.

II. THE DIFFERENCES OF STRUCTURE AND SIGNIFICANCE.

a) *Vocabulary*.—The differences of vocabulary are important as well as numerous. There are many Dakhani words and phrases that are not used or even understood in the North; whereas there are many Northern words which are either unfamiliar or foreign to the Dakhanis, or possess quite a different significance in their vocabulary. They may be divided into many categories; e. g.:-

I. Words which are derived from native languages of the Dakhan, and are to be found there in a good number; e. g.:-

1. akka aunt.
2. asal mud.
3. bandi carriage.
4. baota banner.
5. bōta quilt.
6. pantlu teacher.
7. pōṭṭa lad.
8. tōppa heap.

9. dhapra a musical instrument.
10. dōrra master.
11. gund crag.
12. ghurṣi tent.
13. raoṭi tent.

II. Words which did not bear the present meaning and form when they were originally taken from other languages, but have had a particular development in the Dakhan, and ultimately gained a special form and significance; e. g.:-

1. alkhaṭ palkhaṭ a particular position of
2. khadbagra rough [sitting]
3. maddak intoxicated
4. marak-mari tumult
5. marliṅra weak
6. lappa-ḍuppi loot
7. jhaṭka a carriage

III. Words which were derived from the same original source but received different forms; e. g.:-

1. ḡayab (Ar. ḡaib) absence
2. muṣari (Ar. muṣahirah) salary
3. hayati (Ar. hayat) age
4. fam-na (Ar. fahm) to understand

IV. Those simple and compound words that serve as idioms and proverbs; e. g.:-

1. urī par-na to get greedily
2. ag phak-na to show envy
3. perte-phir-na to disclose a secret

4. dubki-bata-na to deceive
5. garbari-kar-na to make noise
6. hap-ho-na to be angry

b) *Grammar*.—There are several weighty differences in grammar. This subject is rather wide, but avoiding as many details as possible, only a few characteristic features will be mentioned here. Although many of the differences still exist in the Dakhan in the language of the villagers (which is in fact the present standard form of Dakhani), the writer has tried to compare as far as possible the language of Dakhani prose and poetry (composed before the domination of the Northern form), now preserved in manuscripts, and that of representative Northern literature:-

I. In the North the passive construction is used, consequently the verb agrees both in number and gender with the logical object, where as in the Dakhan the subject always governs the verb, and the number and gender of the object do not affect it. For instance if the subject is masculine singular, and the logical object feminine plural, the predicate will be, in the North feminine plural, and in the Dakhan masculine singular. Thus the whole structure is changed. The following examples will give an idea how the two forms differ in a rather interesting linguistic aspect:-

SUBJECT	OBJECT	PREDICATE				MEANING
		NORTH		DAKHAN		
1. Masc.- Sing	Fem.- Sing.	larke ne roṭi khai	Masc.- Sing.	larṭka roṭi khaya	The boy ate the [bread.	
2. Masc.- Sing.	Fem.- Plur.	larke ne roṭiyâ khai	Masc.- Sing.	larṭka roṭiyâ khaya	The boy ate the [breads.	
3. Masc.- Plur.	Fem.- Sing.	larṭô ne roṭi khai	Masc.- Plur.	larṭke roṭi khæ	The boys ate the [bread.	
4. Masc.- Plur.	Fem.- Plur.	larṭô ne roṭiyâ khai	Masc.- Plur.	larṭke roṭiyâ khæ	The boys ate the [breads.	
5. Fem.- Sing.	Masc.- Sing.	larṭki ne laḍḍu khaya	Fem.- Sing.	larṭki laḍḍu khai	The girl ate the [cake.	
6. Fem.- Sing.	Masc.- Plur.	larṭki ne laḍḍu khæ	Fem.- Sing.	larṭki laḍḍûâ khai	The girl ate the [cakes.	
7. Fem.- Plur.	Masc.- Sing.	larṭkiyô ne laḍḍu khaya	Fem.- Plur.	larṭkiyâ laḍḍu khæ	The girls ate the [cake.	
8. Fem.- Plur.	Masc.- Plur.	larṭkiyô ne laḍḍu khæ	Fem.- Plur.	larṭkiyâ laḍḍuâ khæ	The girls ate the [cakes.	

II. There is a considerable difference in making the plural of substantives:-

a) To make masculine plural the nasalised vowel â is added to the singular, in the Dakhan. This rule is not applied in the standard dialect. There often the same word is used for singular as for plural; e. g.:-

STANDARD DIALECT	DAKHANI	MEANING
1. kai mard the	kai mardâ the	there were several [men]
2. dhol acche hæ	dholâ acche hæ	drum- are good
3. kitne kagaz the	kitne kagazâ the	how many papers [were there]
4. gunah baxî diye	gunahâ baxî diya	pardoned the sins

b) For the feminine plural also the nasalized â is added in the Dakhan, while in the North ê is used; e. g.:-

1. yeh kinki kitabê	ye kinki kitabâ	whose books are [hæ] [hâ] [these]
2. voh davatê hæ	voh davatâ hæ	those are inkpots
3. latê marta hæ	latâ marta hæ	is kicking
4. âkhê band ki	âkhâ band kiya	closed the eyes

c) Plural forms are not changed before prepositions in the Dakhan. This tendency also makes quite a lot of difference in the form of two dialects; e. g.:-

1. admiyô ko mara	admiyâ ko mara	killed the men
2. dholô se avaz	dholâ se avaz	a noise came from [niklî] [niklî] [the drums]

3. kagazô ki {okri kagazâ ki {okri paper-basket
4. phulô ke gajre phulâ ke gajre garland of flowers

Feminine:-

1. kitabô ke varaq kitabâ ke varaq book-pages
2. dawatô mê dawatâ me in the ink-pots
3. âkhô par rakkha âkhâ par rakkha paid much attention
4. aqlô ki tezi aqlâ ki tezi the quickness of
[mind]

d) Arabic and Persian rules are freely applied, in the Dakhan, for making the plural of Aryan and Dravidian words also; e. g.:-

SINGULAR	PLURAL
paṭṭa (contract)	paṭṭâjat
kunṭa (tank)	kunṭâjat

II. Another difference worth considering between the two forms is in making compound words and phrases. Northern Urdu observes very strict rules in this respect, it is also due to the complete Persianisation of the North:-

a) The conjunction “o” (the Persian “v”, meaning “and”, which is often pronounced as the vowel “o” in Urdu) must always be used between only the Persian and Arabic words. Whereas in the Dakhan, even the scholars and poets freely used “o” between words of different

languages. They used to join even two Aryan words with this Persian conjunction; e. g.:-

1. ghar-o-daolat (house and wealth) H. + A.
2. mah-o-suraj (the moon and the sun) P. + H.
3. bæragi-o-udasi (ascetic and lonely) H. + H.

b) In the same way no compound words could be made by joining an Indian word with an Arabic or Persian one. On the other hand, the old Dakhani writers have produced quite naturally many useful and fascinating compounds by joining words of different languages. This tendency was very valuable for the widening of Urdu vocabulary, and producing different modes of expression. The following examples are chosen only from the diwan of Vali of Aurangabad, and though their beauty cannot be duly appreciated only by reading them in the isolated form, the writer is at present content to produce the compounds only, as it would take much space to quote the full couplets; e. g.:-

1. naqş-e-carān (footmarks) A. + H.
2. surat-e-pani (like water) A. + H.
3. jogi-e-dil (ascetic heart) H. + P.
4. awaz-e-bâslî (sound of flute) A. + H.
5. manind-e-bijlî (like lightning) P. + H.
6. mudâ'a-e-sakal (aim of all) A. + H.
7. ab-e-nayan (tears) P. + H.

8. jabin-e-mohan (forehead of the beloved)
H. + P.
9. lali-e-caʃm (redness of eyes) H. + P.
10. raʃk-e-deval-e-cl (one that makes a chinese
temple jealous) A. + H. + H.

CHAPTER II.

Sounds:- *a*) Vowels and diphthongs; *b*) Nasalization.

a) VOWELS AND DIPHTONGS.

The Urdu language possesses at least nine vowels and six diphtongs. But as the script is originally Arabic in which there are not more than three letters (i. e. a-, v-, y-), for indicating vowels, these fifteen sounds have no orthographic value at all. It is mainly on account of this drawback that it is really difficult for a beginner to pronounce Urdu words correctly. The present writer has therefore, tried to adopt a particular Urdu symbol for each vowel as it will be seen in the detailed chart.

As regards the equivalent Latin symbols it is to be remarked that while representing Urdu sounds in European languages the symbols of International Phonetic Association are more suitable than the so called Roman symbols which are until now used for transcribing oriental languages. In the latter the same letter is employed (though with some additions) to represent more than one sounds, while in the chart prepared by the Int. Phonetic Association each sound is represented independently and by a separate letter. This difference can be realized by examining our vowel chart.

A DETAILED CHART OF URDU VOWELS AND DIPHTHONGS.

N°	URDU SYMBOLS	INTERNATIONAL SYMBOLS	ORDINARY ROMAN SYMBOLS	WORDS	MEANINGS
1.	ا	i	i	dhil	looseness
2.	آ	i	i	dil	heart
3.	ی	e	e	khel	play
4.	ہ	æ	æ	bhæs	buffalo
5.	اے	Λ	a	sab	all
6.	آ	a	ā	bat	speech
7.	و	o	o	cor	thief
8.	و	u	u	gul	flower
9.	و	u	ū	dur	far
10.	او	Λo	au	xaof	fear
11.	او	ao	āo	nao	boat
12.	ای	ae	āe	rae	opinion
13.	ای	ai	ai	faiyaz	generous
14.	یو	iu	iu	jiu	a name
15.	یو	eo	eo	neola	mongoose

a) VOWELS.

1. *i*. *Closed front unrounded.*

I. It is usually long, and is slightly lower than the cardinal sound (see chart).

II. It is found in all the three positions, initially, medially, and finally; e. g.:— *id* (festival), *dhīl* (looseness), *jī* (heart).

III. The tongue covers a comparatively large space while pronouncing this *i* (cf. Fig. 1).

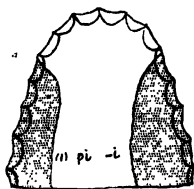


FIG. 1.

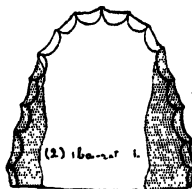


FIG. 2.

IV. It is pronounced as *i* (short), in dialectal forms, when it is found in the first syllable of a word having only two long syllables; e. g.:— *bhiga* > *bhiga* (wet), *mīḥa* > *miṭṭha* (sweet).

2. *i*. *Closed front unrounded.*

i. It is usually short. The tongue rests little lower, and is slightly drawn back (see chart).

II. It is never found in a final position, while there are innumerable words having an initial or a medial *i*; e. g.:— *ibarat* (composition), *mila* (met).

III. The sides of the tongue touch a small space on the palate (cf. Fig. 2).

IV. Besides representing its regular letter this sound is produced, in dialectal forms, for an orthographic *i* also (see *i*. IV).

3. *e*. *Half-opened front unrounded.*

I. It is generally long, and is slightly lower than the cardinal sound.

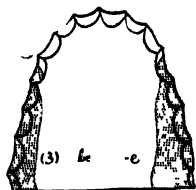


FIG. 3.

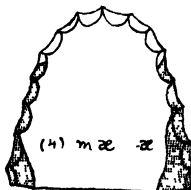


FIG. 4.

II. It is pronounced in all positions; e. g.:— *ek* (one), *tel* (oil), *le* (lake) (see Fig. 3).

4. *æ*. *Opened front, tongue raised towards back.*

I. It is slightly lower than the cardinal sound, but after or between some particular consonants like *ʃ* and *x*, it moves downwards, and even tends to become a diphthong *ai*.

II. It is found in every position; e. g.:- æb (fault), qæd (imprisonment), jæ (victory).

III. The sides of the tongue touch a very little space when compared to e and i (cf. Fig. 4).

5. *Λ Half opened centra rounded.*

I. It is more or less like an English Λ sound, and does not occur finally; e. g.:- Λb (now), man (heart).

II. This vowel takes the place of a final long "a", when it becomes intervocalic on account of some additions to the original word; e. g.:- beva + gan > bevagan (widows), gunca + ha > guncaha (flowers).

III. It replaces an initial "a", in dialectal forms, when the next syllable also contains a long vowel; e. g.:- asman > Λsman (sky), admⁱ > Λdmi (man).

6. *a. Opened, tongue raised towards back.*

I. It is always long, and is more like a



Λda



pata

cardinal "ɑ" than "a". The difference between this vowel and the half opened central one may be noticed in the inscription *ada, pata*.

II. It is found in every position; e. g.:- *aj* (today), *bat* (speak), *la* (bring).

7. **o.** *Half-closed, back, lips rounded.*

I. It is very near the cardinal sound, and is found in every position; e. g.:- *ola* (hailstone), *mor* (peacock), *do* (two).

II. There is another kind of *o* in dialectal forms, which is neither *o* nor *u*, but has a middle position; and may be written like *õ* (see chart, vowel No. 10). It is always found in medial position; e. g.:- *põtta* (lad), *dõppa* (cap).

8. **u.** *Closed, back rounded, the tongue little lower and further back.*

I. There is no difference between the palatogram impressions of this short *u* and that of the long *u* (see Fig. 5).

II. Is not found finally; the examples of the other two positions:- *udhar* (loan), *subuk* (light).

III. Besides representing its regular letter this sound is produced in dialectal forms for an orthographic *u* also; e. g.:- *cuna* > *cunna* (lime), *bund* > *bun(d)* (drop).

9. **u.** *Closed, back, rounded.*

I. The tongue is slightly lower than for the cardinal sound.

II. It is always long and has the same palatogram as for a short u (see Fig. 5).

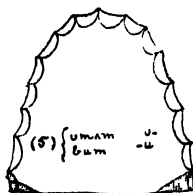


FIG. 5.

III. It is found in every position; e. g.:— uda (blue-black), dur (far), tu (thou).

b) DIPHTHONGS.

10. **ao.** Begins as a half-opened central vowel but ends as half-opened rounded.

I. It is found in every position, though there are very few Urdu words with a final ao; e. g.:— aor (and), taor (manner), sao (hundred).

II. **ao.** Begins as an opened back vowel but ends as rounded half-opened towards back.

It is never followed by a consonant; e. g.:— ao (come), nao (boat).

SOUNDS

12. **æ**. Begins as an opened back vowel but ends as half-opened front unrounded.

I. It does not leave much impression on the palate (see Fig. 6).

II. It is found only in final position; e. g.:
rae (opinion).

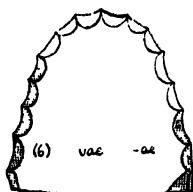


FIG 6

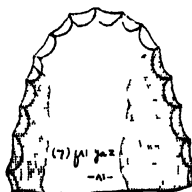


FIG 7

III. It may be noticed that if ao or ae are followed by consonants in the same syllable they no longer remain diphthongs; they will be pronounced as a compound of two separate independent vowels.

13. **ai**. Begins as a half-opened central vowel, but ends as closed front unrounded.

I. The sides of the tongue leave a comparatively large impression on the palate. One side presses more than the other (see Fig. 7).

II. It is found only initially and medially; e. g.:
aiyar (cunning), faiyaz (generous).

14. **iu.** Begins as a closed front unrounded but ends as a closed back rounded vowel.

I. There are a few slight differences between palate impressions of *ai* (Fig. 7), *iu* (Fig. 8), and *i* (Fig. 1).

Figure No. 7 has large impression on one side, though the other side is slightly pressed. Figure 8 resembles Fig. 1 but the tongue is not fully pressed (cf. Fig. 1, 7 and 8).

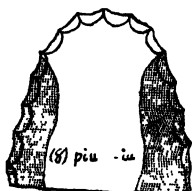


FIG. 8.

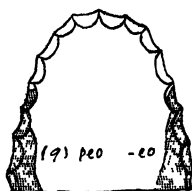


FIG. 9.

II. This diphthong is found only in final position; e. g.:- *jiu* (a word attached to proper names to show respect), *ṣiu* (a proper name).

15. **eo.** Begins as a half-opened front unrounded vowel but ends as half-closed back rounded.

I. The sides of the tongue touch a smaller space when compared to that of *iu* (see Fig. 8 and 9). It is not so forward as that for the vowel *e* (see Fig. No. 3).

II. This diphthong is found only medially and finally; e. g.:- *beopar* (business), *deo* (God).

b) NASALIZATION.

All Urdu vowels can be nasalized, though not in every position. Short nasalized vowels like \hat{i} , \bar{a} , and \hat{u} do not occur finally, while others like \hat{e} , $\hat{æ}$, and \hat{o} , are rarely found initially. Most of the diphthongs have no nasalized forms at all. Two of them i. e. $a\hat{o}$, and $a\hat{e}$, however, are found only in final position.

1. \hat{i} . It is nasalized in every position, initially, medially and finally; e. g.:- \hat{it} (brick), $n\hat{it}$ (sleep), $na\hat{it}$ (no).

II. There is a general tendency among illiterate people, not to pronounce this nasal when it is immediately followed by a voiceless consonant, or when the following syllable begins with a voiceless consonant; e. g.:- $\hat{it} > i\hat{t}$ (brick), $ch\hat{it}$ $>$ $chi\hat{t}$ (a kind of cloth), $ch\hat{it}\bar{a}$: $chi\hat{t}\bar{a}$ (drop).

2. \hat{i} . It is generally nasalized in medial position but in foreign words, an initial nasal is also pronounced; e. g.:- $\hat{i}n\bar{l}istan$ (England), $s\hat{i}ghar$ (toilet).

II. This vowel is mostly pronounced before the nasal consonant η .

3. **ê**. It is not pronounced initially. In final position it is generally found in plural verbs. It is not often found in medial position also; e. g.:- *phêka* (threw), *mê* (in) *dekhê-ge* (will see).

II. Illiterate people do not pronounce it, when immediately followed by a voiceless consonant, or when it is final; e. g.:- *bhêṭ* > *bheṭ* (sacrifice), *calê* > *cale* (manners), *batê* > *bate* (speech).

4. **ǣ**. It is not found initially, and seldom occurs in other positions also; e. g.:- *bhǣs* (buffalo), *hǣ* (are).

5. **ā̄**. It is not found finally, and in other positions, it is mostly nasalized before *ṇ*; e. g.:- *angoṭhī* (ring), *gaṅga* (the Ganges), *raṇ* (colour).

6. **â**. It is nasalized in every position; e. g.:- *âkh* (eye), *pâc* (five), *hâ* (yes).

II. Illiterate people do not pronounce 'it before a voiceless consonant in monosyllabic words, and in disyllabic words when the second syllable begins with a voiceless consonant; e. g.:- (a) *sâp* > *sap* (serpent), *ḍâṭ* > *ḍaṭ* (abuse), *phâk* > *phak* (slice). (b) *kâṭa* > *kaṭa* (thorn). *ḍhâpa*: *ḍhapa* (covered).

III. An orthographic ordinary *a* is pronounced as a nasal sound before nasal consonants;

e. g.:- (a) before m : am > âm (mango), gulam > gûlâm (slave), şam > şâm (night). (b) before u : an > ân (moment), naşan > naşân (sign), pan > pân (betel-leaf).

IV. An orthographic ordinary a is nasalized even when it is preceded by an aspirated nasal sound; e. g.:- see Iusc. tumhara.



tumhara

7. ô. It is not found initially. Final ô occurs mostly in plural nouns followed by prepositions; it is rarely found in other words; e. g.:- sôl (ginger), laṛkô ko (to the boys).

II. Illiterate people do not pronounce it when it is followed by a syllable begun with a voiceless consonant, or when it is preceded by a voiceless consonant in an unstressed syllable. e. g.:-

- a) jhôka > jhoka (wave), sôla > soṭa (stick),
- b) ratôrat: ratorat (during the night).

8. û. It is not found finally; and in other positions it is generally nasalized before ŋ; e. g.:- (finger), cûṅgi (a kind of tax).

II. In dialectal forms an orthographic \hat{u} , when it occurs in the first syllable of a bi-syllabic word, is pronounced a short \hat{u} ; e. g.:-
 $\hat{u}\eta na > \hat{u}\eta na$ (to become drowsy); $s\hat{u}\eta na > s\hat{u}\eta na$ (to smell).

9. \hat{u} . It is nasalized in each position; e. g.:-
 $\hat{u}\eta$ (camel), $\eta\hat{u}\eta da$ (searched), $h\hat{u}$ (am).

II. An orthographic \hat{u} is pronounced \hat{u} , in dialectal forms (see U. No. II).

III. It is not pronounced by illiterate people when:-

a) Followed immediately by a voiceless consonant; e. g.:- $gh\hat{u}\eta > gh\eta$ (gulp), $ph\hat{u}k > phuk$ (blow with breath, puff).

b) Followed by a syllable begun with a voiceless consonant; e. g.:- $kh\hat{u}\eta < kh\eta$ (peg), $ph\hat{u}ko < phuko$ (blow, puff).

DIPHTHONGS.

10. $\bar{a}o$. It is nasalized in every position, but there are very few examples having a nasalized $\bar{a}o$ in Urdu; e. g.:- $\bar{a}o\eta da$ (up side down). $bh\bar{a}o\eta al$ (earthquake), $d\bar{a}o$ (fire).

11. $\hat{a}o$. It is found only in final position; e. g.:- $ch\hat{a}o$ (shade).

CHAPTER III.

Sounds (*continued*):-a) Consonants;
b) Assimilation.

a) CONSONANTS.

Urdu has a strange combination of various consonants derived from different linguistic branches. As the script is originally Arabic it contains all the 29 Arabic letters though some of them (c. g. *t̤*, *θ*, *s̤*, *ḏ*, *z̤*, *z̤*) do not represent their real Arabic sounds. They are replaced by the ordinary sounds of the letters *t*, *s*, and *z*, respectively. Thus in written Urdu there are four letters for *z*, three for *s*, and two for *t*.

The sounds other than Arabic have no special orthographic symbols. Eighteen Prakritic sounds (i. e. *p*, *ph*, *bh*, *th*, *dh*, *ṭ*, *ṭh*, *ḍ*, *ḍh*, *kh*, *g*, *gh*, *c*, *ch*, *jh*, *ṇ*, *ṛ*, *ṛh*) are represented in orthography by adding something on or after the original Arabic letters as will be shown when discussing the consonants in detail. Among these 18 sounds there are four (i. e. *p*, *g*, *c*, and *ṇ*) which occur in Urdu words of Persian origin also. There is one sound *z̤* which is only found in Persian words rarely used in ordinary Urdu speech. The total number of Urdu consonants is 45, they can be arranged in tabular form as follows:-

URDU CONSONANTS.

	BI-LABIAL	DENTO-LABIAL	DENTAL	ALVEOLAR	PRE-PALATAL	PALATAL	RETRO-FLEX	VELAR	UVULAR	GLOTTAL
Plosive	p, ph b, bh		t, th d, dh		c, ch j, jh		t, th ḍ, ḍh	k, kh g, gh	q	
Affricate . . .										
Nasal	m, mh			n, nh			ṇ	ŋ		
Lateral				l, lh						
Flapped				r, rh			r, ṛh			
Fricative . . .		v, vh f			s, ṣ z, zh 3			x, ɣ		h
Semivowel .						y				

1. **p.** *Unaspirated voiceless bilabial plosive.*

I. It is pronounced with very little puff of breath unlike an ordinary unstressed English p.

II. It is a regular sound of letter p, as in words *pani* (water), *apna* (our), *ap* (you); but is pronounced on account of assimilation, for some other letters like b and bh also (see Ass. a) III, and 2).

III. When followed by a voiced consonant an orthographic p is pronounced as b (see Ass. a) I, 1).

2. **ph.** *Aspirated voiceless bilabial plosive.*

I. It is strongly aspirated; though sometimes, in medial position, it is pronounced more or less like the English unstressed p.

II. A final ph is not found in Urdu, and it rarely occurs in medial position also.

III. There is no particular symbol in Urdu orthography for this sound. It is however represented by adding h after the letter p. In Hindi character it has a different independent symbol, and as a matter of fact, this sound always occurs in words of Sanskrit origin.

IV. It is sometimes replaced by f, owing perhaps to false Persianisation, in uneducated dialectal speech; e. g.:-

sitaphal > *silafal* (a kind of fruit), *phir* > *fir* (again).

3. **b.** *Unaspirated voiced bilabial plosive.*

I. It is the regular sound of the letter b, as in words hap (father), nabī (prophet), ab (now); but owing to assimilation, it is pronounced for an orthographic p̣ also (see Ass. a, I, 1).

II. The letter b do not represent its real sound in the following cases:

a) When followed by a voiceless consonant



tab



dhāb

it is pronounced as p (for examples see Ass. a, III, 1).

b) When preceded by m it changes into a nasal bilabial in uneducated speech (for examples see Ass. b).

c) When preceded by a nasalized vowel it changes into an m; e. g.:- sābosa > sāmōsa (a kind of cake), nību > nīmu (lemon).

III. A final b is generally followed by a small vowel; e. g.:- Insc. tab, dhāb (I, 14).

4. **bh.** *Aspirated voiced bilabial plosive.*

I. It is fully aspirated and voiced; and is more breathed than the ordinary English b.

II. It has no particular symbol in orthography, and is therefore represented like ph, by adding the letter h after b. It is found only in words of Sanskritic origin, and seldom occurs in final position.

III. It is pronounced as b when final, or immediately followed by a consonant; e. g.:- cubh > cub (to prick), cubhla > cubta (pricking).

IV. It is pronounced as p (see Ass. a, III, 2).

5. **t.** *Unaspirated voiceless dental plosive.*

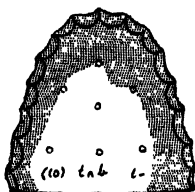


FIG. 10.

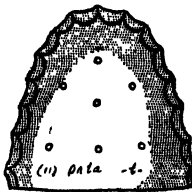


FIG. 11.

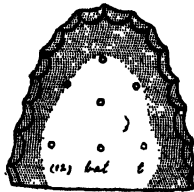


FIG. 12.

1. It is formed by the close contact of the tip of the tongue with the upper teeth as well as the teeth ridge (see Fig. 10), and not by its touching only the teeth-ridge as it happens while pronouncing an English t.

II. It is not accompanied with any puff of breath (see Insc. tab, page 66; pata, page 52, bat).

III. An initial t is pronounced with greater force when compared to a final or a medial one; and while producing it the tongue touches a greater part of the teethridge (cf. Figs 10, 11,



bat

and 12). It is longer than the medial one (cf. Insc. tab, pata).

IV. It is the regular sound of the letter t, as in words t'n (three), pata (address), bat (speech); but some other letters like d, dh, and th, are also pronounced like t:-

a) d and dh > t: when followed by voiceless consonants (see Ass. a, III, 3).

b) th > t: when it is final, or is immediately followed by a consonant; e. g.:- sath > sat (with), hathpar > hatpar (on the hand).

c) th > t: in dialectal forms, even when it is followed by a vowel; e. g.:- hathi > hati (elephant), sathi > sati (companion).

V. In the following cases the orthographic t does not produce its regular sound, it changes

according to the following consonant. It becomes:-

a) d: when followed by a voiced consonant (see Ass. a, I, 2).

b) c and j: when followed by them (see Ass. c, I, 2).

c) θ: when followed by a voiceless velar fricative (see Ass. c, 3).

6. **th.** *Aspirated voiceless dental plosive.*

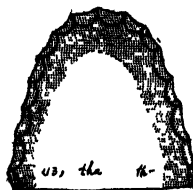


FIG. 13.

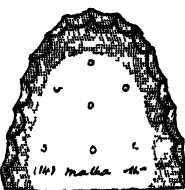


FIG. 14.

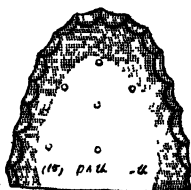


FIG. 15.

I. It is formed in the same manner like t, but is fully breathed (cf. Insc. tab and tha), and is pronounced with less force (see Fig. 13).



(a) tha

(b) dhava

II. For a medial th the tip of the tongue touches a less space on the teeth ridge (cf. Figs. 13-14).

III. A medial *th* has less aspiration than an initial one (cf. Insc. *tha* and *matha*).



matha

IV. For a final *th* the line does not come down for aspiration but remains nearly on the same level; e. g.:- Insc. *path*.



path

V. It has no particular symbol in Urdu orthography, and is therefore represented like *ph*, and *bh*, by adding the letter *h*. after *t*. It is found only in words of Sanskrit origin and seldom occurs in final position.

VI. An orthographic *th* is pronounced *t* (see *t*, IV, *b*) and *c*).

7. **d.** *Unaspirated voiced dental plosive.*

I. The point of articulation is about the same as fort *t*, but *d* is pronounced with a greater force (cf. Figs 10, page 67, and 16).

II. The tongue is less pressed for a medial or final *d*. than for an initial one (cf. Figs. 16, 17 and 18).

III. For an initial *d* the tongue touches a comparatively greater part of the teeth ridge (see Fig. 16).

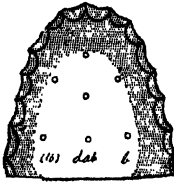


FIG. 16.

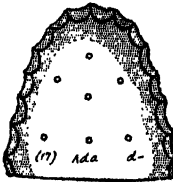


FIG. 17.

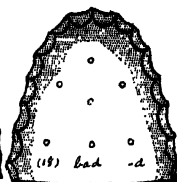


FIG. 18.

IV. It is not accompanied with any puff of breath (see Insc. *dab*, *ada*, page 52, *bad*).



dab



bad

V. It is the regular sound of the letter *d*, as in words *dil* (heart), *juda* (separate), *bad* (after), but it is pronounced for some other letters like *t* and *dh* also:-

a) $t > d$: when followed by voiced consonants (see Ass. *a*, I, 2).

b) $dh > d$: when final; e. g.:- $sudh > sud$ (sense), $dudh > dud$ (milk).

c) $dh > d$: In dialectal forms, in inter-vocalic position also; e. g.:— $sidha > sida$ (straight), $bâdho > bâdo$ (tie).

VI. It is pronounced t when followed by voiceless consonants (see Ass. *a*, III, 3).

VII. It is not pronounced before n or a nasalized vowel, in dialectal forms (see chap. I. Cons., page 31).

8. **dh.** *Aspirated voiced dental plosive.*

I. It is formed in the same manner as d , but is fully breathed (cf. Insc. *dab*, page 71; *dhava*, page 69). It is pronounced with comparatively less force (cf. Figs. 15 and 19).



FIG 19

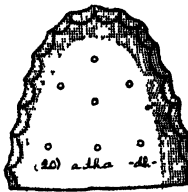


FIG 20

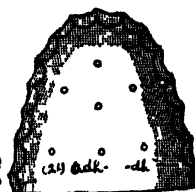


FIG 21

II. The tongue touches a very small part of the teethridge for a medial dh (see Fig. 20).

III. Final and medial dh is accompanied with remarkably less puff of breath (cf. Insc. *dhava*, page 69, *bândh*). •



bândh

IV. There is no particular symbol for this sound in Urdu. It belongs to the same category as ph, bh, and th; and seldom occurs in final position.

V. Final dh is pronounced d (see d, V, b).

VI. It disappears in dialectal forms (see chap. I).

9. *ṭ. Unaspirated voiceless retroflex plosive.*

I. There seem to be no true retroflex sounds in Urdu. They are not alveolar like the English t and d; their point of articulation is just behind the teethridge (see Figs. 22, 23 and 24). While producing them the tip of the tongue is always slightly curled up.

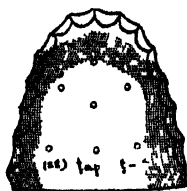


FIG 22

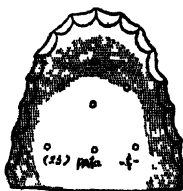


FIG 23

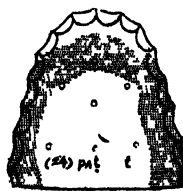


FIG 24

II. For an initial ṭ the curled up part of the tongue touches a comparatively very little space behind the teethridge (see Fig. 22).

III. Medial ṭ is pronounced with greater force, and the tongue curls more towards palate than towards teethridge (cf. Figs. 22-23).

IV. This sound, being purely Indian, has no independent symbol in Persian script.

V. It is pronounced in place of orthographic:-

a) *ḍ*: when it is followed by a voiceless consonant (see Ass. a, III, 4).

b) *ḥ*: when it is final; e. g., *ḥaḥ* > *ḥaḥ* (luxury), *jēḥ* > *jēḥ* (name of a month).

c) *ṭh*: when immediately followed by a voiceless consonant; e. g.: *bṛṭha hæ* > *bṛṭha hæ* (is sitting), *kaṭhputli* > *kaṭputli* (a wooden doll).

VI. It is pronounced as:-

a) *ḍ*: when followed by voiced consonant; (see Ass. a, I, 4).

b) *t*: In dialectal forms, when initial, and when there is another retroflex consonant in the same word (see chap. I, page 20).

10. **th.** *Aspirated voiceless retroflex plosive.*

1. It has nearly the same point of articulation



FIG. 25.

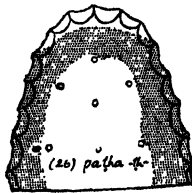


FIG. 26.

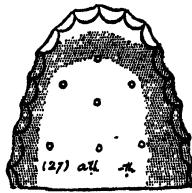


FIG. 27.

as *t*, but there is one remarkable difference. The tongue touches more in front towards the teeth (cf. Figs. 22, 23, 24, 25, 26 and 27).

II. It is fully breathed; an initial *ṭh* is more aspirated than a final one (see Insc. *ṭhath-pomp*).



ṭhath

III. The tongue position is slightly forward for an initial *ṭh* (cf. Figs. 25, 26 and 27).

IV. The tongue touches a greater space while pronouncing a medial *ṭh* (cf. Figs. 25 and 26).

V. There is no particular symbol for this sound in Urdu; it belongs to the category of letters like *ph*, *bh* and *th*.

VI. An orthographic *ṭh* is pronounced:-

a) *ṭ*: when it is final (see *ṭ*, V, *b*).

b) *ṭ*: when medial, and immediately followed by a voiceless consonant (see *t*, V, *c*).

c) *ḍ*: when followed by voiced consonants (see Ass. *a*, I, 5).

d) *th*: In dialectal forms, when it is initial, and there is another retroflex consonant in the same word (see chap. I, page 00).

11. **d.** *Unaspirated voiced retroflex plosive.*

I. For point of articulation (see Figs. 28, 29).

II. It is not accompanied with the slightest puff of breath; (see Insc. *dibya*, a small box).



dibya

III. The point of articulation is a little forward for an initial *ḍ*, though it is pronounced with greater force (see Fig. 28).



FIG 28



FIG 29

IV. A final *ḍ* is rarely found in Urdu

V. This sound belongs to the same category as *ph*, *bh*, *t* and *th*.

VI. It is pronounced in place of orthographic:-

a) *ṭ*: when it is followed by a voiced consonant (see Ass. a, I, 4)

b) *ḍh*: when it is final; e. g. *thandh* > *ṭhanḍ* (*coid*), *ḍhundh* > *ḍhunḍ* (*search*)

c) *ṭh*: when it is followed by a voiced consonant (see Ass. a, III, 5).

VII. An orthographic *ḍ* is pronounced as:-

a) *ṭ*: when followed by a voiceless consonant (see Ass. a, III, 4).

b) *d*: In dialectal forms, when initial and when there is another retroflex sound in the same word (see chap. I, page 30).

12. **dh.** *Aspirated voiced retroflex plosive.*

I. For point of articulation see *ṭh*.

II. It is fully aspirated (see Insc. *ḍhṇb*, page 66).

III. There are very few words with a final *ḍh* in Urdu, it is always pronounced as *ḍ* (see No. VI b).

IV. A medial *ḍh* is feebly pronounced; the tongue touches a very small position of the palate (see Fig. 31).

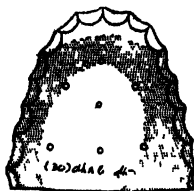


FIG. 30.



FIG. 31.

VI. It is pronounced *dh* in dialectal forms, when it is initial and there is another retroflex consonant in the same word (see chap. I, page 30).

VII. It belongs to the same category of letters as ph, bh, th and d.

13. **k.** *Unaspirated voiceless velar plosive.*

I. Point of articulation as in English, but Urdu k is not accompanied with the slightest puff of breath.

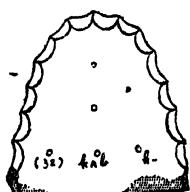


FIG. 32.

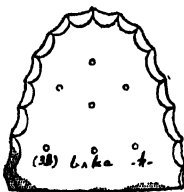


FIG. 33.

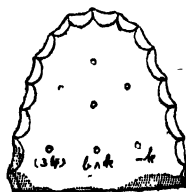


FIG. 34.

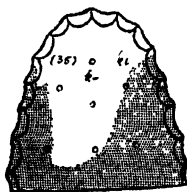


FIG. 35.

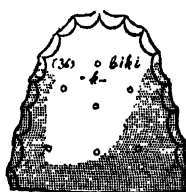


FIG. 36.

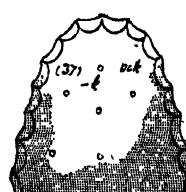


FIG. 37.

II. It is the regular sound of the letter k; as in words: kam (work), aksar (often), nak

III. The articulation changes a great deal according to the quality of the following or preceding vowels. It is far back and leaves very little trace on the artificial palate if it is

accompanied with half opened or opened back vowels (see Figs. 32-34). On the other hand if it is accompanied with front vowels the articulation is more forward, though not sufficient to produce *c* and *j*. It however leaves a large impression on the palate (see Figs 35-37).

IV. An initial *k* is fully pronounced, while for a medial or final *k* the back portion of the tongue does not touch a comparatively large space on the palate (cf. Fig. 32).

V. An orthographic *k* is replaced by:-

a, *g*: when followed by voiced consonants (see Ass. *a*, I, 6).

b) *x*: in uneducated speech; e. g. *rak* > *rax* (ashes), *toʃak* > *toʃax* (quilt).

VI. This sound is pronounced for an orthographic:-

a) *g*: when it is followed by voiceless consonant (see Ass. *a*, III, 6).

b) *kh*: when it is final, or immediately followed by a voiceless consonant e. g. *âkh* > *âk* (eye), *dukh* > *duk* (pain), *dekhkar*: *dekkar* (after having seen), *likhta hæ*: *likta hæ* (is writing).

14. **kh.** *Aspirated voiceless velar plosive.*

I. Articulation as for *k*, but it is fully aspirated.

II. It has no regular symbol in the script, and belongs to the same category of letters as ph and bh.

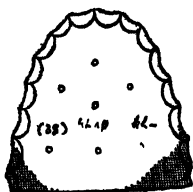


FIG. 38.

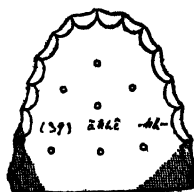


FIG. 39.

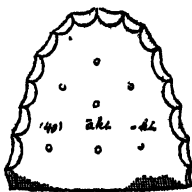


FIG. 40.

III. It rarely occurs medially and finally.

IV. It is pronounced k: when final (see k, VI, b).

15. **g.** *Unaspirated voiced velar plosive.*

I. Point of articulation is the same as for k. It is not accompanied with the slightest breath.

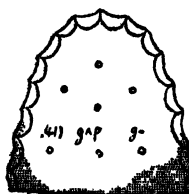


FIG. 41.

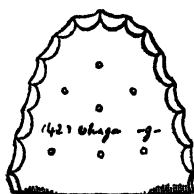


FIG. 42.

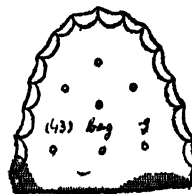


FIG. 43.

II. It is represented in orthography by putting a line over the regular Arabic letter k. It occurs only in words of Sanskritic and Persian origin; e. g.:— *garm* (hot), *magar* (but), *bag* (rein).

III. An initial *g* is fully pronounced. The articulation of a medial *g* is very feeble (cf. Figs. 41, 42, 43).

IV. An orthographic *g* is replaced by:-

a) *k*: when it is followed by a voiceless consonant (see Ass. *a*, III, 6).

b) *g*: in dialectal forms by uneducated people, e.g. *ugaldan* > *ugaldan* (spittoon), *dargah* > *darga* (tomb), *deg* > *deg* (a big vessel for cooking).

V. It is pronounced for an orthographic:-

k: when it is followed by a voiced consonant (see Ass. *a*, I, 6).

16. **gh.** *Aspirated voiced velar plosive.*

I. Articulation as for *g*, but it is fully aspirated.



FIG. 44.

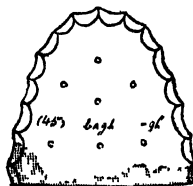


FIG. 45

II. It has no regular symbol in the script, and belongs to the same category of letters as *ph*, *bh* and *kh*.

III. It rarely occurs medially and finally.

IV. The tongue touches a larger space when compared to an unaspirated g, e. g. (cf. Figs 42 and 45).

V It is pronounced g when final.

17 **q̣.** *Unaspirated voiceless uvular plosive.*

I. This sound occurs only in words of Arabic origin, and is not pronounced correctly by all Urdu speakers (cf chap. I. Consonants, page 30).

II. It is pronounced in the Dakhan as x; e. g. *qimat* > *ximat* (price), *baqa* > *baxa* (permanence).

III. It is pronounced as g when followed by a voiced consonant; e. g. *haqdar* > *hagdar* (deserving)

18. **c.** *Unaspirated voiceless prepalatal affricate.*

I. Urdu Affricate sounds are pronounced by the pressure of the spread-out blade of the tongue against the teeth-ridge. They sometimes loose the friction to such an extent that they seem to be pronounced like stops. They are not produced by the tip of the tongue, and there is no liprounding which is present in the English *tc* and *dj*.

III. The final *c* is so feebly pronounced that sometimes it is even inaudible the tongue

impression becomes dry very soon on the artificial palate.

II. An initial *c* is pronounced with more force, and the blade of the tongue presses a larger space (see Fig. 46)

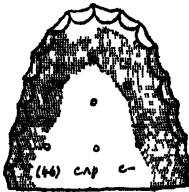


FIG 46

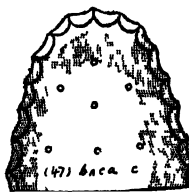


FIG 47

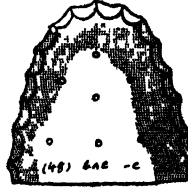


FIG 48

IV. It is represented in orthography by adding two more dots in the original Arabic letter *j*. It occurs only in words of Persian and Sanskrit origin; e. g. *cup* (silent), *bacca* (boy), and *kâc* (glass).

V. It is pronounced in place of orthographic:-

- a) *t* when it is followed by *c* (see Ass. *c*, I).
- b) *j-jh*: when they are followed by voiceless consonants (see Ass. *a*, IV, 1 and 2)
- c) *ch*: when it is final, or immediately followed by a voiceless consonant; e. g. *kuch* > *kuc* (some), *châch* > *chac* (buttermilk).

VI. An orthographic *c* is pronounced as:-

- a) *j* when followed by a voiced consonant (see Ass. *a*, II, 1).

b) *ch*: In dialects only, when *c* is preceded by *nh* sound. The *h* disappears, and *c* becomes aspirated; e. g. *pahcan* > *pachan* (recognise).

19. ***ch***. *Aspirated voiceless prepalatal affricate.*

I. For articulation see *c*.

II. It is fully breathed and has more friction.

III. Initial *ch* is vigorously pronounced (cf. Figs. 49, 50, 51).

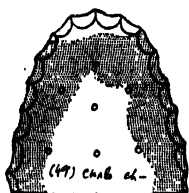


FIG. 49.

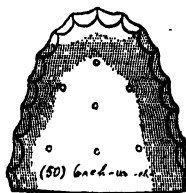


FIG. 50.

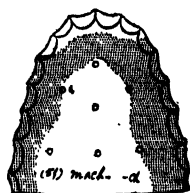


FIG. 51.

IV. The tongue pressure is very feeble for a medial *ch* (see Fig. 50), and if it is immediately followed by a consonant it loses its friction.

V. An orthographic *ch* is pronounced as:-

a) *c*: in final and medial position (see *c*, V, *c*).

b) *j*: when followed by a voiced consonant
'(see Ass. *a*, II, 2).

20. ***j***. *Unaspirated voiced prepalatal affricate.*

I. For articulation see *c*.

II. Initial *j* is fully voiced, and tongue pressure is very strong (cf. Figs. 52, 53 and 54).

III. Medial *j* is feebly pronounced (see Fig. 53).

IV. The articulation is much forward for a medial and final *j* (cf. Figs. 53 and 54).

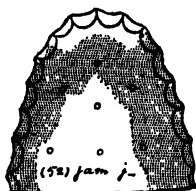


FIG. 52.

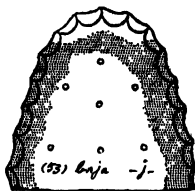


FIG. 53.

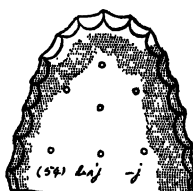


FIG. 54.

V. The friction seems to disappear very frequently in final position.

VI. Besides representing the regular letter *j*, as in words: *jab* (then), *ʌjab* (strange), *aj* (today), this sound is also pronounced for an orthographic:-

a) *t*: when it is followed by *j* or *jh* (see Ass. *c*, 2).

b) *c* and *ch*: when they are followed by voiced plosives (see Ass. *a*, II, 1, 2).

c) *jh*: when it is final; e. g. *bujh* > *buj* (put of), *tujh* > *tuj* (you).

VII. An orthographic *j* is pronounced *c* before voiceless consonants (see Ass. *a*, IV, 1).

21. **jh.** *Aspirated voiced prepalatal affricate.*

I. For articulation see ch.

II. Initial jh is feebly pronounced (see Fig. 55). The tongue impression becomes dry very soon on the artificial palate.



FIG 55



FIG 56

III. Medial jh has very feeble articulation (cf. Figs. 55-56).

IV. It belongs to the category of letters ph, bh, th and ch. It is rarely found in final position where it is often pronounced as j c j, VI, c).

V. A medial jh is pronounced c before voiceless consonants (see Ass. a, IV, 2).

22. **m.** *Unaspirated bilabial voiced nasal.*

I. It is the regular sound of the letter m, as in words: machli (fish), amal (work), kam (less); but is also pronounced as a result of the combination of a nasalised vowel and the plosives b or bh. This process is very common,

and specially worth noticing, because the resulting m sound has no orthographic representation, and a stranger is apt not to pronounce it as an m. The speakers themselves do not admit that they are producing an m sound, though they always do it. This is due to the fact that in Urdu character it is represented by the letter n; e. g.:-

AS WRITTEN	AS PRONOUNCED	MEANING
1. anbīl	ambīl	a kind of soup
2. anbar	ambar	amber
3. gunbad	gumbad	dome
4. dunbala	dumbala	behind

II. In uneducated speech it is pronounced in place of an orthographic b or bh when they are preceded by m, or by a nasalized vowel (see Ass. *b*).

23. **mh.** *Aspirated bilabial voiced nasal.*

I. This is not originally an independent sound; it is rarely found, and mostly in medial position; e. g.:- *tumhara* (your), *tumhê* (to you).

II. It has no separate symbol in orthography, and is generally produced when a final m is followed by a syllable beginning with an h sound; e. g.:- *tum hi > tumhi* (yourself).

III. In this case the aspiration as well as the following vowel both are nasalized to some

extent as may be seen in the inscriptions tumhara, page 59, tumhê.

tumhê

24. **n.** *Unaspirated voiced alveolar nasal.*

I. This is an alveolar sound ordinarily, but is cerebralised before a retroflex consonant, though not to a great extent.

II. The tongue does not press much space for a medial n (see Fig. 58).

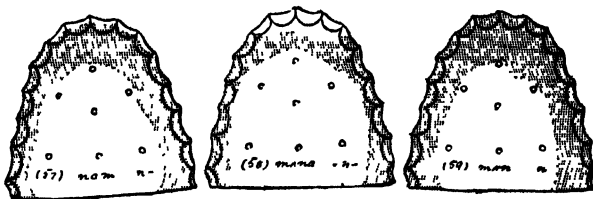


FIG. 57.

FIG. 58.

FIG. 59.

III. A final n is fully pronounced; the tongue touches the teeth also (cf. Figs. 58 and 59).

IV. It is the regular sound of the letter n and occurs in every position; e. g. nam (name), pani (water), man (heart).

25. nh. *Aspirated voiced alveolar nasal.*

I. A regular nh sound is not found in Urdu, and therefore it has no separate symbol in orthography.

II. It is generally produced when a final n is followed by a syllable beginning with h sound; e. g. unhô (they), jinhô (who or which).

III. In dialectal forms n is pronounced nh when followed by a vowel + h. The original h disappears, and n becomes aspirated; e. g. nahana > nhana (bathing), nahr > nhær (brook).

26. ŋ. *Voiced velar nasal.*

I. This sound is not considered a regular consonant in Urdu, though it is often found before k and g.

II. It is not found initially, but it is always produced (in other positions), when an orthographic n precedes velar plosives; e. g.:-

AS WRITTEN	AS PRONOUNCED	
1. rang	raŋ	(colour)
2. ang	aŋ	(body)
3. đank	đaŋ	(the sting of (a scorpion)
4. ungli	uŋli	(finger)
5. anguštari	aŋguštari	(ring)
6. nanga	naŋga	(naked)

27. **l.** *Unaspirated voiced lateral alveolar.*

I. The tip of the tongue touches a very small portion of the teeth ridge (see Figs. 60, 61, 62).

II. The tongue impression is very feeble for a medial l (cf. Figs. 61 and 60).

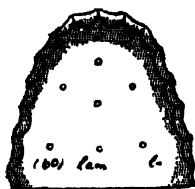


FIG 60



FIG 61

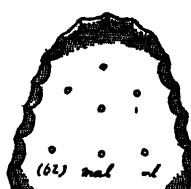


FIG 62

III. There is no cerebral l in Urdu, but the tongue moves rather back for pronouncing a l, before retroflex consonants

IV. It is the regular sound of the letter l, as in words: *likhna* (writing), *mala* (garland), *dil* (heart).

28. **lh.** *Aspirated voiced lateral alveolar.*

I. This is not an independent Urdu sound, and is rarely found, only in medial position

II. It has no separate symbol in orthography, and is generally produced when a final l, is followed by a syllable beginning with an h sound; e. g. *kal hi* > *kalhi* (only yesterday), *balhar* (a proper name).

III. In dialectal forms an orthographic l is pronounced lh when followed by a vowel + h. The original h disappears while l becomes aspirated; e. g. lahr > lhær (wave), loha > lhava (iron).

29. *r. Unaspirated voiced alveolar vibrant.*

I. Urdu r is pronounced with two or three taps of the tongue against the teeth ridge. Initial r has two flaps, while the medial has



ram



mara



mar

one flap then a small vowel, and again a small flap with a weak plosion (see Insc. mara). A final r has three flaps, last one is unvoiced, it is not followed by vibrations (see Insc. mar).

II. The tongue leaves very little impression on the teeth ridge for a medial or final r (cf. Figs. 63, 64, 65).

III. It is sometimes pronounced as a rolled r before dental plosives.

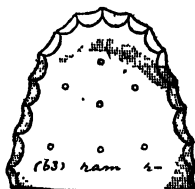


FIG. 63.

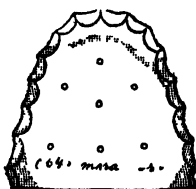


FIG. 64.



FIG. 65

IV. It is the regular sound of the letter r, as in words, ram (a proper name), garm (hôt), cor (thief).

30. **rh.** *Aspirated voiced alveolar vibrant.*

I. This is not an independent Urdu sound like lh and nh, has no separate symbol in orthography, and is generally produced when a final r is followed by a syllable beginning with an h sound: e. g. par-hezgari (piety), mar-ham (ointment).

II. In dialectal forms an orthographic r is pronounced rh when followed by a vowel + h sound. The original h disappears while r becomes aspirated, e. g. rahna > rhæna (to stay),
> rhæmat (blessing).

31. **r.** *Unaspirated voiced retroflex vibrant.*

I. It is not a strictly retroflex sound (for articulation see ʈ). The tip of the tongue is curled up and strikes against the teeth ridge.

II. It does not occur initially.

III. It is not vigorously pronounced; the inscription shows that it is just like a vowel, there are no flaps at all (see, *bara* and *bar*).



bara



bar

IV. The tongue pressure is less for a final *r* than for a medial one. The articulation of a medial *r* is slightly backwards (cf. Figs. 66 and 67).

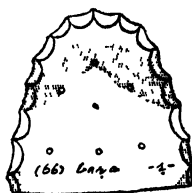


FIG. 66.

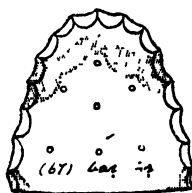


FIG. 67.

32. **rh.** *Aspirated voiced retroflex vibrant*

I. This is a regular Urdu sound, unlike *rh*; though not independently represented, like *ph*, *bh*, and *nh*, in the orthography.

II. It occurs mostly in medial position; e. g.:
terha (curved), *parhana* (teach).

III. It is not found initially, and in final position it is generally pronounced as *r*; e. g.:
parh > *par* (read), *garh* > *gar* (fort).

33. *v. Unaspirated voiced labio-dental fricative.*

I. It is the regular sound of the letter *v*; as in words:- *voh* (he), *balva* (riot), *dev* (god).

II. It disappears in final position, and is generally placed by the vowels *o* or *u*; e. g.:
bhav > *bhao* (rate), *dev* > *deo* (god), *jiv* > *jiu* (spirit). In unstressed medial position it is formed more with lips than with the contact of the upper teeth-ridge and the lower lip. It becomes nearly a vowel (see *Insc. dhava*, page 69).

III. It is not vigorously pronounced. In dialectal forms it is produced an aspirated *vh* when it is followed by a vowel + *h* sound. The original *h* sound disappears whereas *v* is pronounced as *vh*; e. g.:
vahâ > *vhâ* (there),
vahî > *vhî* (there).

34. *f. Labio-dental fricative.*

I. It is the regular sound of the letter *f*, as in words *farz* (duty), *vafa* (faithfulness), *saf* (clear).

II. The letter ph is sometimes pronounced as f, in uneducated speech, on account of false Persianisation; e. g.:- phir > fir (again), phul > ful (flower).

III. When it is followed by a voiced plosive it loses its friction, and is replaced either by a v or by a b sound; e. g.:- safdar > savdar (a proper name), taraf-dar > taravdar (partisan), kabgir > kabgir (ladle).

35. s. *Voiceless prepalatal fricative.*

I. This sound represents three orthographic letters, i. e. ś, ṣ and θ. The last two occurs only in words of Arabic origin. They represent different sounds in that language, but in Urdu they are pronounced alike.

II. The friction is not vigorous, and the tongue



FIG 68



FIG 69



FIG 70

leaves very little trace while pronouncing a final s (cf. Figs. 69, 70).

III. The tongue is less pressed for a medial s
| for an initial one (cf. Figs.

IV. It is pronounced in place of **z** when the latter is followed by a voiceless consonant (see Ass. *a*, IV, 3).

V. An orthographic **s** is pronounced **z** when followed by a voiced consonant (see Ass. *a*, II, 4).

36. **z**. *Unaspirated voiced prepalatal fricative.*

I. This sound represents four Arabic letters. They are different sounds in Arabic, but in Urdu they are all pronounced alike.

II. There is no strong friction, and the tip of the tongue does not touch at all (see Figs. 71, 72, 73).

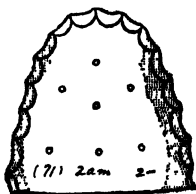


FIG. 71.

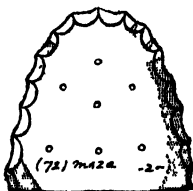


FIG. 72.

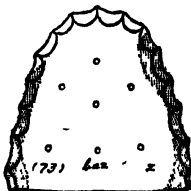


FIG. 73.

III. A medial **z** has comparatively very little trace on the palate (see Figs. 71, 72).

IV. It is pronounced in place of orthographic **s** when the latter is followed by a voiced consonant (see Ass. *a*, II, 4).

V. An orthographic **z** is pronounced:-

a) **s**: When followed by a voiceless consonant (see Ass. *a*, IV, 3).

b) zh: When it is at the end of a syllable while the next syllable begins with an h sound; e. g. izhar (show), mazhab (religion).

37. *f*. *Voiceless prepalatal fricative*.

I. It is pronounced without lip-rounding, and is more forward than an English *ʃ*.

II. It is not accompanied with much friction. Only the sides of the tongue leave trace on the palate, whereas the tongue rests behind the lower teeth (see Figs. 74, 75, 76).

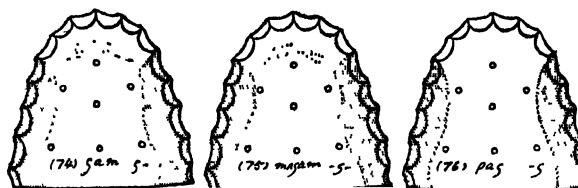


FIG. 74.

FIG. 75.

FIG. 76

III. The sides of the tongue are less pressed for a medial or final *ʃ* (cf. Figs. 75, 76).

38. *z*. *Voiced prepalatal fricative*.

I. The point of articulation is more or less like *ʃ*, though the tongue pressure is stronger (cf. Figs. 75, 77).

II. It occurs only in a few words of Persian origin; e. g. pazmurda (withered), aʒdahā (a dragon).

III. It does not occur initially, and in medial position it is always immediately followed by a consonant.

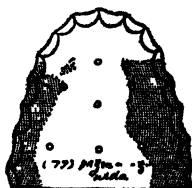


FIG. 77.

39. *x*. *Voiceless velar fricative.*

I It is the regular sound of the letter *x*; as in words: *xas* (special), *taxt* (throne), *surx* (red).

II. Besides representing its regular letter this sound is produced for an orthographic:-

a) *g*: When it is followed by a voiceless consonant (see Ass. a, IV, 4).

b) *kh*: In illiterate speech, on account of false Persianization (see Chap. I, page 31).

c) *q*: In Dakhani dialect (see *q*, II).

III. An orthographic *x* is pronounced as *g* when followed by a voiced consonant (see Ass. a, II, 5).

40. *g*. *Voiced velar fricative.*

I. It is the regular sound of the letter *g*; as in words *garib* (poor), *dāga* (deceit), *bag* (garden).

II. It replaces an orthographic :

a) x: when it is followed by a voiced consonant (see Ass. a, II, 5).

b) k: when it is followed by g (see k).

c) g: in uneducated speech, on account of false Persianisation (see g).

III. An orthographic g is pronounced as x when followed by a voiceless consonant (see Ass. a, IV, 4).

41. **h.** *Voiced glottal fricative.*

I. It is the regular sound of the letter h; as in words haṭ (hand), vaḥâ (there), ṣah (king).

II. An initial h is always pronounced, though it is often dropped when final; e. g. voh > vo (he), badṣah > badṣa (king).

III. This sound generally disappears, in final as well as medial position, in the Dakhani form; and its disappearance affects the words in many ways (see chap. I, page 35).

IV. It is nasalized when followed by a nasal consonant; e. g. see Insc. tumhara, page 59.

42. **y.** *Semicowel.*

I. It is the regular sound of the letter y; as in words yad (remembrance), baya (a kind of bird).

II. It is rarely found in final position.

III. It is fully pronounced when initial but for a medial position the sides of the tongue do

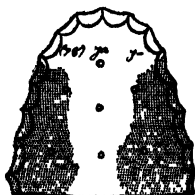


FIG. 78.



FIG. 79.

not touch a greater space on the palate (cf. Figs. 78 and 79).

IV. It is replaced by the ordinary vowel e or I, in dialectal forms (see chap. I).

b) ASSIMILATION.

Considerable difference may be noticed between spoken language and Urdu orthography on account of assimilation. It is often regressive, and can be divided into three main kinds, i. e. affecting the action of a) vocal cord, b) of soft palate, and c) of tongue.

a) *Affecting the action of vocal cord.*

This kind of assimilation is found generally in two ways:- (1) by changing voiced consonants into voiceless, and (2) voiceless into voiced. No example of progressive assimilation which concerns vocal cord has yet been found.

I. Voiceless plosives, both aspirated and unaspirated, are pronounced unaspirated voiced when followed by voiced plosives either in the same word or in the word following, e. g.

- | | | | | |
|----|---------|-------------|-----------|------------------|
| 1. | p > b: | cup-bæ̌tho | cubbæ̌tho | (keep quiet) |
| | | chap-gaya | chabgaya | (is published) |
| 2. | t > d: | katba | kadba | (inscription) |
| | | xidmatgar | xidmadgar | (servent) |
| 3. | th > d: | sath-bæ̌tho | sadbæ̌tho | (sit together) |
| | | hat-do | haddo | (give your hand) |
| 4. | t > d: | pit-gaya | pidgaya | (was beaten) |
| | | bât-do | bâddo | (divide) |

5. $\text{ʈh} > \text{ɖ}$: uʈh-gaya uɖgaya (rose up)
 aʈh-din aɖdin (eight days)
6. $\text{k} > \text{g}$: ʌkbar egdin (a name)
 ek-din ʌgbar (one day)

(k is pronounced as voiced velar fricative also when followed by it; e. g.: $\text{ek-garib} > \text{egg̃arib}$ (a poor man)).

II. Fricative and affricate voiced consonants also are pronounced voiced when followed by voiced plosives, fricatives, or affricates e. g.

1. $\text{c} > \text{j}$: pêdar pejdar (curly)
 sac-bat sajbat (truth)
2. $\text{ch} > \text{j}$: kuch-din kujdin (some days)
 bich-gaya bijgaya (spread)
3. $\text{f} > \text{v}$: safdar savdkr (a name)
 tarafdar taravdar (partisan)
4. $\text{s} > \text{z}$: ʌsbih ʌzbi (rosary)
 das-din dazdin (ten days)
5. $\text{x} > \text{g}$: muxbir mugbir (spy)
 ʃæx-daud ʃægdaud (a name)

III. Voiced plosives, both aspirated and unaspirated, are pronounced unaspirated voiceless when followed by voiceless consonants either in the same word or in the word following; e. g.

1. $\text{b} > \text{p}$: ʌbsira ʌpsira (review)
 ʌbtʌk ʌptʌk (till now)
2. $\text{bh} > \text{p}$: cubhta tha cuphta tha (was pricking)

- | | | | |
|----|--------------------|---------|-------------------|
| 3. | d > t : xadʃa | xatʃa | (fear) |
| | yad-se | yatse | (by remembrance) |
| 4. | ɖ > t : jhund-se | jhunʈse | (from the grove) |
| | mûnd-kar | mûʈkar | (having shaved) |
| 5. | ɖh > t : ʈhandh-se | ʈhanʈse | (with cold) |
| | ɖhûndh-kar | ɖhûʈkar | (having searched) |
| 6. | g > k : ag-par | akpar | (on the fire) |
| | deg-se | dekse | (from a big pot) |

IV. Fricative and affricate voiced consonants are pronounced voiceless when followed by voiceless plosives, fricatives or affricates; e. g.:-

- | | | | |
|----|-----------------------|------------|---------------------------|
| 1. | j > c : aj-kal | ackal | (in these days) |
| | sej-par | secpar | (on bed) |
| 2. | jh > c : manjhata-tha | mancta-tha | (was being po-
lished) |
| | tujh-se | tucse | (from thou) |
| 3. | z > s : muztar | mustar | (restless) |
| | mez-par | mes par | (on the table) |
| 4. | g > x : bag-se | bax se | (from garden) |
| | teg-se | tex se | (by the sword) |

b) *Affecting the action of soft palate.*

When a bilabial voiced plosive is preceded by a bilabial nasal it changes itself into an m sound in illiterate speech. This is the only example of progressive assimilation in Urdu, e. g.:-

- | | | |
|--------|--------|--------|
| kambal | kammal | (rug) |
| gumbad | gummaṣ | (dome) |

c) *Affecting the action of tongue.*

Voiceless dental plosives change their points of articulation according to the consonants following, e. g.:-

1. $t > c$: bat-cit bacct (speech)
2. $t > j$: ratjaga rajjaga (spending the whole
[night celebrating
[some feast)
patjhar pajjhar (autumn)

(in this case the assimilation affects the vocal cord as well.)

3. $t > \theta$: katxuda k Λ θ xuda (married)

A voiced alveolar vibrant is pronounced, in illiterate speech, as retroflex when followed by voiced or voiceless dental plosive, e. g.:-

- | | | | |
|------------------|-------|------------------|----------------|
| $r > \text{r}$: | parda | p Λ rda | (veil) |
| | xurda | xu r da | (money change) |
| | kurta | ku r ta | (shirt) |

CHAPTER IV

Sound Attributes:-*a*) Stress; *b*) Intonation.

a) STRESS.

The sense of Urdu words does not change by presence or absence of stress. And the stress of an isolated word often changes when it becomes a part of a sense group. Word stress is generally subsidiary to sentences stress, and in ordinary unemphatic sentences the initial and the long syllables of important words are mostly stressed. Whereas conjunction, preposition, auxiliary verbs, and other subsidiary words are not stressed.

Urdu word-stress can be discussed by classifying it into three groups; i. e.:- a) disyllabic words, b) words of three syllables, c) words of more than three syllables.

a) BISYLLABIC WORDS.

1. *The first syllable is stressed when:-*

a) Both syllables have long vowels by nature, e. g.:- 'adha (half), 'bhuka (hungry), 'khola (opened).

b)* Both syllables have long vowels by position; e. g.:- 'bilkul (quite), 'buzdil (coward), 'bandar (monkey).

In this case it is worth noticing that if the first syllable has *i* or *u*, while the second *a*, the word will be evenstressed; e. g. *bistar* (bed), *gumbad* (tomb).

c) Both syllables are long by nature as well as by position; e. g.:- '*aitab* (the sun), '*bagban* (gardener).

d) The first syllable is long by nature, while the second by position: e. g.:- '*sahab* (sir), '*malik* (master).

e) The first syllable is long by nature as well as by position, while, the second is long by nature only: e. g.:- '*rasta* (road), '*torna* (to break).

f) The first is long by nature as well as by position, while the second is long by position only; e. g.:- '*kargar* (useful), '*biṣṭar* (more).

g) The first syllable has a diphthong while the second one is long by nature; e. g.:- '*faeda* (advantage), '*baola* (half-witted).

h) The first syllable has a diphthong while the second is long by position; e. g.:- *casat* (sixty-four), '*āoran* (at once).

II. *Word will be evenstressed when:-*

a) The first syllable is long by position while the second is so by nature; e. g.:- *basta* (satchel). *bacca* (boy), *murgi* (hen).

b) Both syllables are long by position but the first syllable has a vowel i or u, while the second has ʌ (see I-b).

c) The first syllable is long by nature while the second is so by nature as well as by position; e. g.:- dīdar (sight), tarīk (dark).

d) The first syllable is long by position while the second is so by nature as well as by position; e. g.:- sanduq (box), kirdar (character).

e) First syllable has the vowel ʌ, while the second is long by position; e. g.:- baland (high), kathīn (difficult).

f) The first syllable has a diphthong while the second is long by nature as well as by position; e. g.:- paemal (destruction), paedar (strong).

III. *The final syllable will be stressed when:-*

a) The first syllable has a short vowel while the second is long by nature; e. g.:- ca'la (walked), mī'le (meet).

b) The first syllable is short while the second is long by position; e. g.:- kī'dhar (where), u'med (desire).

c) The first syllable is short while the second is long by nature as well as by position; e. g.:- ra'sid (receipt), qu'bul (accept).

b) WORDS OF THREE SYLLABLES.

I. *First syllable is stressed when:-*

a) All the syllables are long by nature; e. g.:- 'abadi (population), 'nakara (useless).

b) The first syllable is long by nature as well as by position while the other two are long by nature; e. g.:- 'kamgari (success), 'badʃahi (kingdom).

c) The first syllable is long by nature as well as by position, the second is long by nature, and the third is long by position, e. g.:- 'badʃahat (kingship).

d) The first syllable is long by nature, while the other two are long by position; e. g.:- 'xakistar (ashes).

e) All the syllables are long by position; e. g.:- 'mustaqbil (future).

II. *Second syllable is stressed when:-*

a) The first syllable is short while the other two are long by nature; e. g.:- duʃala (shawl), saʔwari (carriage).

b) The first syllable is short while the others are long by position; e. g.:- zaʔbardast (strong), muʔsallam (settled).

c) The first syllable is short while the other two are long by nature as well as by position; e. g.:- uʔgaldan (spittoon).

d) The first syllable is short, the second is long by nature, and the third is long by position; e. g.:- *ʌ'canak* (suddenly), *hi'fazat* (care).

III. *First and third syllables are stressed when:-*

a) The first syllable is long by nature, second short, and third long by nature; e. g.:- *'lahi'qa* (suffix), *'lazi'mi* (necessary).

b) The first syllable is long by nature, second short, and the third is long by position; e. g.:- *'ati'fat* (kindness), *'lazi'man* (necessarily).

c) The first syllable is long by position, second short, and the third long by nature; e. g. *'mubti'la* (involved), *'justa'ju* (search).

d) The first syllable is long by position, second short, and the third long by position; e. g.:- *'anju'man* (society), *'muzta'rib* (restless).

e) The first two syllables are long by position while the third is long by nature as well as by position; e. g.:- *'hindus'tan* (India), *'iŋlis'tan* (England).

f) The first syllable is long by position, second short, and the third long by position as well as by nature; e. g.:- *'inqi'lab* (revolution), *'imtih'an* (examination).

c) WORDS OF MORE THAN THREE SYLLABLES.

Short syllables are never stressed even when initials; and if there are two long syllables one after the other, the first one will be stressed;

e. g.:-

1. 'istɪ'raɦat (rest); 2 'ɪnɪ'radɪ (individual);
3. 'mahɪ'raɦa (expert); 4. mu'taɦɪ'ba (demand);
5. mu'rasɪ'lat (correspondance); 6. 'muztaɦɪ'baɦa (restlessly).

b) INTONATION.

Urdu intonation varies from province to province and individual to individual to such an extent that no one person can study it comprehensively. The present writer, however, has tried to illustrate some typical forms of ordinary intonation used in everyday conversation.

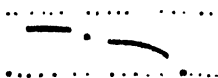
Urdu intonation may be divided into two main tunes; (a) descending, and (b) ascending.

a) DESCENDING TUNE.

In this tune the stressed syllables are in descending scale, the last stressed syllable falling; while the unstressed ones face three conditions: (1) those between the stressed syllables are near the following stressed syllables, (2) those at the end or on a low note, and (3) those at the beginning may be low level, mid level or rising.

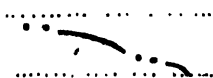
This tune is used mostly for ordinary definite statements, commands, and for questions other than those requiring the answer yes or no, e. g.:-

1. 'aj ham 'jâge



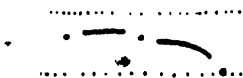
(we shall go today).

6. age 'barhte ca'lo



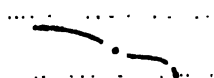
(proceed further).

2. voh 'kha ra'ha tha



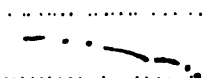
(he was eating).

7. kia karoge



(what will you do).

3. 'ham imti'han de
-
- cu'ke

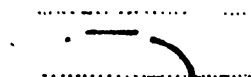
(we have appeared in
the exam.).

8. voh kab aega



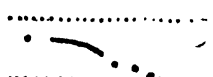
(when will-he come).

4. ni'kal 'jao



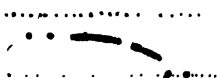
(get away).

9. ap kiu bæthe the



(why were you sitting)

5. apna kam 'xâtm kije



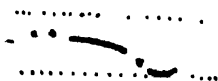
(finish your work).

b) ASCENDING TUNE.

This tune has the same characteristics as for the first one until the last stressed syllable is reached. This does not fall but remains on a low note, and the unstressed syllables that follow gradually rise. If there is no unstressed syllable following, the rise occurs within the last syllable.

This tune is used for statements that are not very definite, for requests, and for questions requiring the answer yes or no; e. g.:-

1. Abhi dās dīn hā̃



(there are still ten days).

4. khana kha cuke?



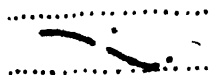
(Have you finished your dinner)

2. maē ye nahī samajhta
tha



(I did not think so).

5. bag jaoge?



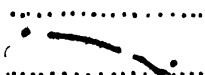
(will you go to the garden)

3. koi jaldī nahī



(there is no hurry).

6. accha am ladū?



(shall I fetch some mangoes?)

7. unse salam kahije

8. taklîf na kije

(give him my saluta- (don't worry).
tions).

