This guide steers you through the main verb tenses and constructions of Hindi-Urdu. The aim is to focus on the verbs separately from the other language elements that are covered in course-books and grammars. This version shows Hindi only; an alternative edition adds the examples in calligraphed Urdu. The grammatical explanations use roman script, so as to be readable by all. Technical terminology is fully explained, or avoided whenever possible.

A broader treatment of Hindi grammar and style will be found in the Introduction to my forthcoming Reader in Hindi Autobiographical Writing; I can supply a draft if you’re interested.

English translations of the example sentences in this guide are not always literal, as there are major differences between English and Hindi-Urdu idiom, and the rhetoric of one language does not always translate straightforwardly into another.

Course-books (such as mine!) often forget to mention that Hindi-Urdu is a ‘pro-drop’ language — one that often drops pronouns when meaning is clear without them; bear this in mind when reading the examples. Person-specific verb forms such as piyogī (2nd-person feminine) and khāūgī (1st-person feminine) need no pronoun to establish who’s who:

लीना, क्या वियोगी?  
Leena, what will you drink?

पियोगी नहीं, सिर्फ़ खाजूगी!  
I won’t drink, I’ll just eat!

____________________________________________________________ ____________________________________________________________

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1. ESSENTIAL TERMS & FORMS

- Infinitive: bolnā to speak, dekhnā to see, ānā to come
- Stem: the infinite minus final -nā — bol, dekh, ā
- āp imperative (command): bolie, dekhie, āie
- tum imperative: bolo, dekho, āo
- tū imperative (= stem): bol, dekh, ā
- Imperfective participle: boltā, dekhtā, ātā (inflected for number & gender)
- Perfective participle: bolā, dekhā, āyā (ditto)
- Transitive verb: one that can take a direct object, like banānā to make, parhmā to read.
- Intransitive verb: one that takes no direct object, like jānā to go, nācnā to dance.

2. maĩ constructions versus mujhe/mujhko constructions

Every Hindi verb construction is either of the maĩ jāntā hū type or the mujhko type. (This is a rough-and-ready distinction that would offend professional linguists; but it’s still worth remembering.) In the former, which we may think of as ‘ego-based’, the verb agrees with the subject — just as it typically does in English (‘I know; she arrived; they will eat’). In the mujhko type, the ‘ego’ stands to one side and is effected, in some way, by the world around it; thus in mujhe kulfi bahut pasand hai ‘I love kulfi’, the subject of the verb is the noun kulfi, and not the greedy ‘I’. Many other constructions follow this basic pair of patterns; it’s important not to mix the two types! Cars run either on gasoline or on diesel, not on a mixture of both.

3. PRESENT IMPERFECTIVE TENSE

This tense describes actions that are done regularly, or habitually, such as to live or work in a particular place, or to follow daily routines.

It is formed by the imperfective participle (e.g. rahtā) followed by hū, hai, ho or haĩ (the auxiliary) to match the subject.

मैं अमीनाबाद में रहता हूँ।
I live in Aminabad.

तुम कहाँ काम करते हो?
Where do you work?

एक दुकान में काम करता हूँ।
I work in a shop.
My sisters study in college.

When a verb is negated, the auxiliary may be dropped. In a feminine plural verb, the nasal from the dropped *ha* jumps for its life onto the participle: *pī ha* becomes *nāh pītī*.

I don’t smoke.

My sisters don’t smoke either. ('also don’t smoke')

4. PAST IMPERFECTIVE TENSE

This is the tense for regular or habitual actions *in the past*: things that we ‘used to do’.

Form: simply change the auxiliary *hū*, *hai*, *ho* or *ha* to *thā*/*thī* or the */thī*.

We saw that the auxiliary could be dropped from a present imperfective verb, but in the past imperfective it is retained, being needed to show the ‘past’ time-frame. See the fourth example.

Many years ago my parents lives in Chennai.

In those days they called Chennai ‘Madras’. ('Chennai was called Madras')

Houses in the old city used to be quite cheap.

Mother used to stay at home, she didn’t go out.

A participle without an auxiliary (*jate* rather than *jāte the*) suggests that an action was typical and routine: English equivalents are expressed with ‘would’. This is more common in writing than in speech.

On Saturdays we would go the cinema.
The term ‘aspect’ can be useful here. The above two tenses share the same ‘aspect’ in that they are both \textit{imperfective} — they describe habitual events that are by their nature ‘incomplete’. Two other ‘aspects’ are the \textit{perfective} (describing time-bound one-off events such as ‘I ate the apple’ or ‘the car arrived’) and \textit{continuous} or \textit{progressive} (describing ongoing actions and featuring ‘-ing’ verbs in English, such as ‘I was working’ or ‘he is talking on the phone’).

5. \textbf{CONTINUOUS TENSES}

These tenses, also known as ‘progressive’, describe things that are \textit{happening currently} — equivalent to the ‘-ing’ tenses in English: ‘Leena is working’, ‘They were making dinner’.

It comprises stem, followed by \textit{rahā//raht//rahe} as a separate word, followed by the auxiliary verb: \textit{amjad so rahā hai} ‘Amjad is sleeping’. What are people doing right now? —

\begin{itemize}
  \item मैं एक कहानी लिख रहा हूँ / था | I am/was writing a story.
  \item तुम क्या कर रही हो? | What are you doing?
  \item लता जी गा रही हैं, और मैं सुन रही हूँ! | Lata ji is singing, and I’m listening!
  \item लीना और नेहा नाच रही थीं! | Leena and Neha were dancing!
\end{itemize}

Some speakers use a masculine verb for f.plural subjects, as in the last example — \textit{nāc rage the}.

6. \textbf{PERFECTIVE TENSES}

This tense, the ‘simple past’, describes one-off actions in the past — single actions that are time-bound. With intransitive verbs, the perfect participle agrees with the subject:

\begin{itemize}
  \item मैं आज ही पहुँचा | I arrived just today.
  \item लीना और नेहा कल आईं | Leena and Neha came yesterday.
\end{itemize}
Transitive verbs, by contrast, use an ‘ergative’ construction: the logical subject takes the postposition ने, and the verb agrees with the logical object: so in the equivalent to ‘My brother cooked dinner’, the verb will agree with ‘dinner’ and not with ‘my brother’.

In the first example below, the logical subject is मेरा भाई and the logical object is जालेबिया — so the verb is feminine plural, खानी. This takes some getting used to (and can cause tears at first), but soon begins to seem familiar.

When को marks a targeted item (for example, when that ‘item’ is an individual, or an individualized thing) this agreement is ‘blocked’; the verb remains in the masculine singular by default. Thus in the first example below, बुलाया does not agree with feminine लिना.

In the third example, the tablets are general (just ‘some tablets’) and are not marked with को, but in the fourth they are particularized (they are the tablets just mentioned!) and are so marked.
...and Leena ate them.

When using phrase verbs such as *ki kośiš karnā* or *kā intazār karnā*, the verb agrees with the noun embedded within that phrase — i.e. with feminine *kośiš* or masculine *intazār*. Such verbs have a literal translation of ‘to make an attempt of *X’*, ‘to do the waiting of *X’* etc., which is why they include a possessive *kā/kī*.

Leena waited for the doctor for one hour.

I tried to phone him.

Auxiliaries add new variations of tense to perfective verbs, whether transitive or intransitive: *līnā uṭāthī, līnā uṭāthī hai, līnā uṭāthī thi* ‘Leena got up, Leena has got up, Leena had got up’. More on this in section 11.

7. FUTURE TENSE

Unlike English, which uses the auxiliary ‘will’ to form its future tense, Hindi-Urdu has a single-word future: *bolāgā, bolēgā, bolōge, bolēge*, with feminine equivalents ending -*gti*.

I will arrive today.

Leena and Neha will come tomorrow.

Chacha ji will stay here for three days.

We will all sleep on the roof.
8. SUBJUNCTIVE MOOD

Subjunctive verbs, used for actions that are wished, possible, suggested, or uncertain, are identical in form to the future but with the final syllable (and therefore gender specificity) removed: bolēge > bolē.

चलें?
Shall we go?

मैं आऊँ?
May I come in?

आप उद्घाट बैठें...
Please sit over there...

...अगर आपको एतराज न हो |
...if you don’t object.

The subjunctive is used to express a wished-for or intended action, especially when one person wants another to do something:

लीना चाहती है कि मैं खाना बनाऊँ।
Leena wants me to cook.

हम चाहते हैं कि आप भी हाथ बैठाएँ!
We wanted you to help too!

The word tāki (or the phrase jis se ki) ’so that, in order that’ is followed by a subjunctive verb:

सब कुछ समझा दो ताकि कोई सलाह न हो |
Explain everything so that there’s no misunderstanding.

टीवी बंद कर दो जिस से मैं आराम से सो सकूँ।
Turn off the TV so that I can sleep comfortably.

Note that the tum form of the subjunctive (suno, dekho, baiṭho, utḥo) is the same as the imperative!
9. THE ABSOLUTIVE

This absolutely easy verb form gives the essential sense of ‘having done’ or ‘after doing’ — though these would not be the best translation equivalents in English: see some variations below. It is called ‘absolutive’ because it is independent of the surrounding syntax; linguists often favor using obscure terms for simple things. Also known as the ‘conjunctive participle’.

It is made up of stem + -kar, thus dekhkar ‘having seen’, jākar ‘having gone’. An alternative that’s heard frequently in colloquial speech is -ke, thus dekhke, jāke; and in the verb karna this -e form (karke) is the only choice available. A third alternative, more common in written prose than in speech, is the stem alone: dekh, jā. All three forms (jākar, jāke, jā) give the same meaning.

A common use is for the first of two actions in a sequence, where two serial verbs would be linked by ‘and’ in English: ‘May I sit here and work?’; maï yahā baiṭkar kām karū? — see examples 2 and 3.

महक को फोन करके तुम क्या कहोगे?
What will you say when you phone Mehek?

माफ़ी मागकर उसे सब कुछ बताओगा?
I’ll apologize and tell her everything.

अंतः, वह गुस्सा होके तुम्हें गली देगी!
What! She’ll get angry and swear at you!

नहीं, मैं मीठी-मीठी बातें कहकर उसे समझाओगा?
No, I’ll talk her round by saying sweet things.

10. PASSIVE VOICE

A passive verb focuses on the action that is done, rather than on the doer of the action. In English it is made with the verb ‘to be’ + a past participle (as in ‘it is made’); in Hindi it is formed with a past participle and the verb jānā, as in banāyā jātā hai, ‘it is made’. All parts of the verb phrase agree with the subject: thus banāyā jātā hai belongs to masculine singular subject. Any tense may be used.

यह किताब कब लिखी गई?
When was this book written?

कई साल पहले लिखी गई थी?
It was written several years ago.

सारी नई किताबें इस अलमारी में रखी जाएगी?
All the new books should be put in this cupboard.
This kind of books should be sold by post only.

Some books are being sent today.

The remaining books will be sent by next week.

When the subject is blocked with ko, the verb ceases to agree with it and falls back into the default masculine singular: kitābō ko … bhejā jātega.

Some intransitive verbs can have an inherently passive sense: biknā means ‘to be sold’ and chapnā means ‘to be printed’ so no passive verbs are involved in these sentences —

Old books don’t sell (are not sold) easily!

How many books will be printed altogether?

In a negative sentence, marking the passive agent of an action with se means that the agent can’t bear to do something, can’t bring themselves to do it.

There’s no way I can read this book!

11. ADDING AN AUXILIARY VERB

Variations in the auxiliary verb (hai, thā, hogā, ho, etc.) can yield new tenses, as in these examples:

Their sister speaks Panjabi too.

Their sister used to speak Panjabi too.

Their sister must (surely) speak Panjabi too.

Maybe their sister speaks Panjabi too.
किसी ने खिड़की खोली | Someone opened the window.
किसी ने खिड़की खोली है | Someone has opened the window.
किसी ने खिड़की खोली थी | Someone had opened the window.
किसी ने खिड़की खोली होगी | Someone will have (must have) opened the window.
किसी ने खिड़की खोली हो | Someone may have opened the window.

12. COMPULSION 1 — INFINITIVE VERB + CĀHIYE

Don’t confuse this usage with **noun + cāhiye**, as in **mujhe pāntē cāhīe** ‘I want/need water.

The sentence **mujhe jānā cāhīe** means ‘I should go’, and may have nothing to do with actual wanting, as we see in **mujhe ghar jānā cāhīe lekin maī jānā nahī cāhtā** ‘I should go home but I don’t want to.’

तुमको भी यहिं रहनार चाहिए।
You should stay right here.

महक को अब तक पहुँचना चाहिए था।
Mehek should have arrived by now.

तो हमें क्या करना चाहिए?
So what should we do?

शायद हमें किसी को फोन करना चाहिए।
Maybe we shall call someone.

The infinitive verb agrees with a direct object: so **karnā** agrees with **śikāyat**, and **karnē** with **intazār** —

तुमको धिककायत नहीं करनी चाहिए।
You shouldn’t complain.

हमें दो-तीन घटे इंतजार करना चाहिए।
We should wait two or three hours.
13. **COMPULSION 2 — INFINITIVE VERB + PARṆĀ**

Built like the *cāhie* construction, this *parṇā* usage means ‘must’ — a strong sense of compulsion, typically beyond the control of the individual concerned. Here are examples in the future tense:

हमें उस कुत्तेवाले आदमी से कुछ कहना पड़ेगा।
We’ll have to say something to that dog-owner.

हाँ, और पुलिस से भी शिकायत करनी पड़ेगी।
Yes, and we’ll have to complain to the police too.

लीना को अस्पिताल जाना पड़ेगा।
Leena will have to go to hospital.

लीना, तुम्हें ये दवायें पीनी पड़ेगी।
Leena, you will have to take these medicines.

In the imperfective tenses, this construction speaks of regular or routine commitments:

हमें सात बजे घर से निकलना पड़ता है।
We always have to leave the house at seven.

छोटू अभी छोटा है इसलिए मुझे उसकी मदद करनी पड़ती है।
Chotu is still young so I have to help him.

And in perfective tenses, the context often involves an unforeseen need or unexpected crisis:

मैं बेद र से उठी इसलिए गुड़े टेकसी से आना पड़ा।
I got up late so I had to come by taxi.

दरवाज़े पर ताला लगा था तो हमें एक खिड़की तोड़नी पड़ी।
The door was locked so we had to break a window.

मेरा हाथ कट गया। मुझे पूटी बांधनी पड़ी।
My hand got cut. I had to bandage it.
14. COMPULSION 3 — INFINITIVE VERB + HONĀ

Built like the pond construction, this pond usage gives a weaker sense of compulsion — a mention of things due to be done as a matter of course. Remember that the system of agreement remains the same as in the cahi and pond constructions: in our first example, karne hai agrees with masculine plural kām ‘jobs, tasks’.

मुझे बहुत सारे छोटे-मोटे काम करने हैं।
I have loads of odd tasks to do.

आज हमे महक से मिलना था मगर उसने फोन नहीं किया।
Today we were to meet Mehek but she hasn’t called.

लीना को भी आना था लेकिन वह नहीं आई।
Leena was to come to but she didn’t come.

कल आपको बाहर जाना है न?
Tomorrow you have to go out, don’t you?

(तुम्हें) कॉफ़ी पीनी है?
(Would you) like some coffee?

15. SAKNĀ and PANĀ

(These verbs, which express ability or its opposite, are intransitive, so there’s no ne involved.)

Verb stem + sakan gives a sense of ‘ability’ — often a physical ability to do something. It also appears in the sense of ‘may I?’ when seeking permission.

क्या तुम यह फोटो भेज सकते हो?
Can you send this photo?

नहीं, फाइल बहुत बड़ा है, मैं इसे डाउनलोड नहीं कर सकता।
No, the file is very big, I can’t download it.

महक भी इसे भेज नहीं सकी।
Mehek couldn’t send it either.

(Mehek also could not send it.)

क्या मैं वह फोटो देख सकता हूँ?
May I see that photo?
Verb stem + pānā also gives a sense of ‘ability’, but often meaning ‘to manage’ to achieve something.

वह मेरी मदद करना चाहती थी लेकिन कर नहीं पा रहा।
She wanted to help me but couldn’t.

वह भी यह नया प्रोग्राम नहीं समझ पा रही।
Even she can’t understand this new program.

16. CUKNĀ

Verb stem + cuknā means ‘having finished doing’ something, or ‘having already done’ something. This too is intransitive — no ne involved! Not used in negated sentences (if you haven’t done something, then how could you have finished doing it?)

लीना कई बार घोषणा खा चुकी है।
Leena has already been tricked many times!

हम विल दे चुके सनाम!
I’ve already given my heart away, my love.

वह कल तक भूत चुकी होगी।
She’ll have forgotten by tomorrow.

17. COMPOUND VERBS

Compound verbs have a physical structure like that of the previous item: a verb stem followed by an inflecting verb. The verb stem gives the basic meaning, and the inflecting verb adds nuance: thus kanna means ‘to do’, while kar lenā typically means ‘to do for oneself’. Generally speaking, lenā suggests a sense of self-benefit or achievement, denā suggests an outward-going action or benefit, jānā emphasizes the completion or finality suggested by the act of ‘arrival’, and ḍālnā adds vigor or violence. This is just the beginning of long list of highly expressive … er … expressions.

लीना ने चाय बना ली।
Leena made herself some tea.

फिर उसने रवि के सारे ख़त जला दिए।
Then she burned all Ravi’s letters.
When she saw that Mehek had arrived…

…she let rip about Ravi.

So much for a traditional introduction to compound verbs. What the learner really needs to learn is when not to use them. For example, they are not often used in negated sentences, or in contexts such as questions, which lack the affirmative basis for adding nuance. Compound verbs are like spices added to food: great to add subtle flavor, but not so good when wrongly applied, and useless in a ‘negative’ context where there is no food at all!

18. COUNTERFACTUALS

Counterfactuals (or, if you prefer, ‘counter-to-fact’ constructions) speak of things that could have been but weren’t or aren’t. Mehek isn’t here, but if she was….

अगर महक यहाँ होती तो वह हमारी मदद जरूर करती |
If Mehek were here she’d help us for sure.

अगर लीना भी आई होती तो क्या होता?
What would have happened if Leena had come too?

अगर ये पत्थर बोलते तो क्या कहते?
If these stones spoke what would they say?

कार्य तुहारी मैं भी यहाँ होती!
If only your mother were here too!

19. THE INFINITIVE AS A VERBAL NOUN

The infinitive form of the verb states the essential action itself: ‘to be or not to be’, honā yā na honā.

सच बोलना अच्छा होता है |
It is good to tell the truth.

कभी कभी झूठ बोलना भी जरूरी होता है |
Sometimes it’s necessary to lie also.
In the sentences above, the verbal noun *bolnā* is in its direct form because it is the subject of the verb. But elsewhere it can take a postposition, changing its -ā ending to oblique -e just like any other masculine noun:

ब्रह्म बोलने में कोई फायदा नहीं है।
There’s no point in lying.

बच्चों में सच बोलने की आवश्यकता है?
How can we instill the habit of telling the truth into our children?

20. **MILNĀ AS ‘TO GET’, or rather ‘TO BE AVAILABLE’**

When Hindi-Urdu talks about a person ‘getting’ X, it makes X the subject of the verb *milnā*, while the recipient takes *ko*. Think of *milnā* as meaning ‘to be available, to accrue’. ‘I will get a pension’, *mujhko pensān mīlēga*.

क्या हमको हिन्दुस्तान जाने का मोक्का मिलेगा?
Will we get the chance to go to India?

हाँ, आपको टिकट भी मिलेगी?
Yes, you’ll get a ticket too!

मुझे तुम्हारा ख़त मिल गया, पर लीना का नहीं मिला।
I got your letter, but I didn’t get Leena’s.

लीना से तो मलिकी ही मिलती है?
All I get from Leena is bad language.

21. **MILNĀ AS ‘TO MEET’**

The ‘to get’ structure just described is used to describe a meeting that happens by chance, when ‘coming across’ or ‘bumping into’ someone is a bit like ‘getting’ them.

मॉल में मुझे महेक मिली।
*In the mall I met Mehek.*

If however you meet Mehek *on purpose* rather than by chance, she is marked by *se* —

आज मैं महेक से मिलना चाहता हूं | उससे मॉल में मिलूंगा।
Today I want to meet Mehek. I’ll meet her in the mall..
If both parties together form the joint subject, se is not involved —

हम शाम को मिले/मिलेगे।
We met / will meet in the evening.

22. VERBS THAT TAKE SE

Here are some of there commonest verbs whose use involves the postposition se —

मिलना, to meet (with)

वह तुमसे मिलना चाहता है।
He wants to meet you.

पूछना, to ask or inquire

राम से पूछो।
Ask Ram.

कहना, to say

उससे क्या कहूँ?
What should I say to him?

इनकार करना, to refuse

राम ने हमारी मदद करने से इनकार कर दिया।
Ram refused to help us.

23. LAGNÄ

Here are some of the commonest uses of the overwhelmingly productive verb lagnä.

As ‘to seem’, or ‘it seems that…’ —

क्या हुआ महक? नाराज़ लगती हो।
What’s the matter Mehek? You seem angry.

लगता हे (कि) तुम्हें कोई लक्ष्यकः हे।
It seems (that) you’re bothered by something.
A feeling or affliction such as hunger or thirst to be felt —

राम को भूख लगी है |
Ram is feeling hungry.

हाँ और मुझे व्यास लग रही है! |
Yes and I’m getting thirsty!

As ‘to strike X as being good, bad…’

महक की बात मुझे अच्छी नहीं लगी |
I didn’t like what Mehek said.

मुझे भी काफ़ी बुरी लगी |
I didn’t like it much either.

As ‘to take a certain amount of time’, with the unit of time as grammatical subject.

ख़त लिखने में कितना वक़्त लगता है?
How long does it take to write a letter?

यह लिखने में मुझे दो पढ़े लगे!
It took me two hours to write this!

With an oblique infinitive, lagnā means ‘to start doing X’ —

मेरा भाई और महक हैं खसने लगे |
My brother and Mehek started laughing.

मैंने देखा कि बारिश होने लगी थी |
I saw it had started raining.

24. PARTICIPLES USED AS ADJECTIVES

Let’s take cooking as our context here, using the verbs ubalnā ‘to boil, be boiled’, jalnā ‘to burn, be burned, sūkhnā ‘to fry, be fried’ (these examples are all intransitive). This is how the perfective and imperfective participles can be used as adjectives, describing nouns:

उबला पानी, जला गोश्त, सूखी मछली
boiled water, burned meat, dried fish

In order to distinguish this usage of the hardworking participle from its other functions, we can add huā (the participle from honā, used as an auxiliary)
boiled water, burned meat, dried fish

This stands in contrast to use of *imperfective* participles (to which *huā* etc. can again be added) —

boiling water, burning meat, drying fish

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25. PARTICIPLES USED AS ADVERBS

When participles are used as adverbs — that is, when they describe an action rather than a thing — they normally have an invariable -e ending, as in *karte*, extended to *karte hue* as before. Typically, they refer to an action that is being done on the side, while doing something else:

दांत साफ़ करते हुए मैं रेखियों मुन रही थी।
I was cleaning my teeth as I listened to the radio.

रेखियों सुनते हुए मैं दांत साफ़ कर रही थी।
I was listening to the radio as I cleaned my teeth.

*sunte sunte* is similar to *sunte hue*, but stresses that an action is unremitting, and may lead to a consequence of some kind:

रेखियों सुनते सुनते मैं सो गई।
Listening (continuously) to the radio I fell asleep.

*sunte ht* stresses immediacy:

तुम्हारी आवाज़ सुनते ही मैं उठ गई।
As soon as I heard your voice I got up.

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26. CAUSATIVES

While *bannā* means ‘to be made’, and *banānā* means ‘to make’, *banvānā* means ‘to cause to be made, to get made (by X)’. Many sets of verbs include a causative:

- denā > dilvānā  ‘to cause to be given’
- likhnā > likhvānā  ‘to get written’
- bhejnā > bhijvānā  ‘to get sent’
The dog-owner had ₹1000 given to the doctor.

He had some medicines sent.

Leena had a tattoo made by some friend.

---

27. BRIEFLY…

(a) *binā kahe* (binā + inflected perfective participle) means ‘without saying’.

*binā kiye, binā dekh, binā sakte*
without doing, looking, thinking

---

(b) *karne lāyaq* (oblique infinitive + lāyaq) means ‘worth doing’ or ‘suitable for’.

*dekhne lāyaq, pānne lāyaq, pīne lāyaq*
worth seeing, worth reading, fit for drinking

---

(c) An oblique infinitive can show purpose or intention. An unexpressed *ke liye* haunts the phrase as a ghostposition, so the infinitive is oblique.

*तुम हिन्दुस्तान क्यों जा रहे हों? काम करने?*
Why are you going to India? To work?

*नहीं, कुछ रिश्तेदारों से मिलने जा रहा हूँ।*
No, I’m going to meet some relatives.

(d) An oblique infinitive + *denā* means ‘to allow X to do, to let X do’.

*मुझे जाने दो!*
Let me go!

*पहले अपना नाम बता, फिर हम तुझे जाने देगे।*
First tell us your name, then we’ll let you go.
(e) A perfective participle + karnā gives a habitual or recurrent sense. It can even be used with honā (nārāz huā karnā, ‘to be constantly angry’.) With jānā, the participle used is jāyā (not the usual gayā).

शाम को हम पार्क में सैर किया करते हैं | In the evening we take a walk in the park.

गुस्सा मत हुआ करो! | Don't be angry all the time!

हम सिनेमा रोज जायेगा | We’ll go to the cinema every day!

(f) A direct-case infinitive + ānā describes the possession of a skill —

मुझे बोलना आता है, लिखना-पढ़ना नहीं आता | I can speak, but I can’t read or write.

Used with a language name, ānā provides a way of saying ‘I know language X’ —

मुझे थोड़ी गुजराती भी आती है | I know a little Gujarati also.
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