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## Urdu, Punjabi & Pothwari: Striking Similarities & Uniqueness of the Three Indo-Aryan Languages

### Abstract

*Urdu, Punjabi and Pothwari are the three most widely spoken languages in Pakistan and India. Historical invasions and colonization resulted in the dispersal of the local population, causing numerous dialects of each language. There are different theories and myths about the historical connection of these languages. One such theory says that Pothwari is a variant of the Punjabi language. This might be due to the perception that Pothwari has so far been unable to claim the status of an independent language and thus, has a subordinated, relegated or inferior social status. The main reason behind this might be the folk linguistic perceptions that connect this great Oriental language with the uneducated and the unrefined. Though Urdu, Punjabi and Pothwari have sprung from the same ancestral source, they have developed uniquely over centuries. This article explores how the shared features between these three languages have diverged over time, causing great linguistic diversification.*

**Key Words:** Epenthesis, Metathesis, Deixis, Honorifics, Folk Linguistics

### Introduction

Urdu, Punjabi and Pothwari are three important languages spoken in Pakistan. All three belong to the Indo-Aryan family of languages. Urdu emerged as an aftermath of the colonial era set in by the Europeans in the previously known subcontinent. This article explores the close historical ties between these three languages by discovering the similarities between the three. It also delves into the structure of these languages to find out their unique features.

### Literature Review

The estimated number of speakers of Urdu in India and Pakistan in 2011 was over 100 million. In Pakistan alone, this number exceeds over 11 million (Jerrett 2011). Punjabi is the 13<sup>th</sup> most widely spoken language (Strazny 2005) with almost 88 million speakers all over the world (Humayoun and Ranta 2010) and the most widely spoken language in Pakistan (Humayoun and Ranta n.d.). In Pakistan, Punjabi has many dialects, for example, those spoken in Lahore, Sialkot, Gujranwala, Rawalpindi, Faisalabad etc.

Pothwari is another language from the Indo-Aryan family spoken in Pakistan (Romani Language n.d.). Though it is not directly linked with the Indo-Aryan family yet, there are traces indirectly confirming its ancestral ties with this family as it has been linked with Romani and Punjabi, which are two important languages of the Indo-Aryan family. It is also speculated that the Mongolian invasion of Europe in the 13<sup>th</sup> century caused widespread dispersion of different human communities towards different continents, and one of them that moved towards Asia spoke a language close to the Pothwari language. Pothwari is sometimes considered to be a variant of the Pahari language, which itself is treated as a dialect of Punjabi (Ali and Ali 2005). Pahari is spoken on the Pothohar Plateau in Pakistan, where it is called Pothwari. In Murre, Pahari is named Dogari, and in Mirpur, it is called Mirpuri (Ali and Ali 2005). Pothwari is mostly spoken in Rawat, Mirpur, Gujarkhan, Rawalpindi, Jhelum, Chontra, Chak Dollat and Chakwal. There are many dialects of Pothwari, but the Gujarkhan dialect is generally treated as the most prestigious dialect of Pothwari in Pakistan (Lothers and Lothers 2010).

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Pothwari is spoken in the province of Punjab along with Punjabi. Usually, people in the rural areas of the Punjab province speak this language, and those living in the urban areas speak either Punjabi or Urdu. This is why Pothwari is sometimes considered to be the language of the illiterate and unsophisticated (Ali and Ali 2005). This attaches subtle derogation to the language, which, to a great extent, is responsible for the relegated status of Pothwari and for leaving this rich oriental language almost unexplored. This is why it is not included in the formal curriculum.

Closely analyzed, Urdu, Punjabi and Pothwari share striking similarities: All three share the same alphabet and the same script for writing. The writing script is right-to-left. There is no concept of capitalization of letters, and there are no spaces between words. There is only one possibility for the written script, and that is a cursive script.

In the shared alphabet for all three languages, there are 38 letters. There are 54 phonemes. Out of which, 38 are consonants, and 16 are vowels (see Annex I). Urdu is the most complicated as it uses all letters in writing and all the phonemes in speaking. Punjabi and Pothwari have the same alphabet (Punjabi/Shahmukhi/Lesson 1,2,3,5 and 9, 2015) and the phonemes with the exception of these phonemes: /q/, /jh/ and /rh/.

The phonetic representation of the Urdu sounds sometimes differs from its phonemic realization (Ejaz n. d.). This generally happens with the aspirated consonants coming in the final position of words. At times this feature can be noticed at the initial and medial positions of the words as well. At the initial position of words, this usually does not happen, at the medial position, it can happen, and at the final position of words, generally, aspiration is left out in the phonemic realization though in the phonetic representation, it is regularly exhibited. The difference between the Urdu and the English aspirated consonants is that the English classification of phonemes deals with aspirated and unaspirated consonants as allophones, whereas in the Urdu classification, they are treated as separate phonemes. According to some classifications, almost 15 aspirated consonants have been identified in Urdu (Ejaz n. d.) as far as *phonetic* representation is concerned, but only 11 have a *phonemic* realization at all positions of words, whether initial, medial or final (see the non-nasal consonants 24-34 in the phonemic chart). The main reason for that is a lot of muscular energy required to articulate as a consonant + aspiration + stress is surely a difficult combination as far as articulation in one syllable is concerned! The articulation process is eased off by certain techniques: one of them is epenthesis. That is, insertion of a vowel sound in a monosyllabic English word usually having a CC in the onset or in the coda. Insertion of a vowel or the feature of epenthesis makes it a CVC phonemic combination either at the onset or at the coda of that particular word. This not only makes the difficult sound combination easier but also helps the speaker 'naturalize' an English word into a new linguistic setting. The preferred position of inserting a vowel differs among the speakers of Urdu, Punjabi and Pothwari.

Being multilingual, the Pakistanis do a lot of code-switching and code-mixing. English words are frequently found in their speech but mostly in a hybridized form as generally the word begins like English but ends like an Urdu, Punjabi or Pothwari.

Urdu has its roots in the Arabic and Persian languages and follows a Persio-Arabic script *Nastaleeq*. Most of the speakers of the Punjabi language concentrate in the provinces of Punjab in India and Pakistan. The Indian Punjabi script is called *Gurmukhi*, which has been the script of the Sikh holy text Guru Granth Sahib (Sikhs.org. 2011). *Shahmukhi*, which is a variation of the Persio-Arabic script, is the standard script for writing Punjabi in Pakistan (Humayoun and Ranta 2010). Written texts in Pothwari are rare but whatever exists is in the Shahmukhi script because Pothwari follows the Punjabi grammatical traditions (Ali and Ali 2005).

Urdu, Punjabi, and Pothwari are highly inflected languages but do not have a strict word order. For academic discussions and descriptions, however, the "default word order" has been set as Subject-Object-Verb or SOV for short for Urdu (Strazny 2005) and Punjabi (Virg, Humayoun and Ranta 2011) and (Jacobs 1995). Pothwari depends on Punjabi a lot as it shares the grammatical system and a large number of vocabulary with this language (Romani Language n. d.). It also uses over 50-70% vocabulary from the Urdu lexicon (Lothers and Lothers 2010).

There is no strict word order in Urdu, Punjabi and Pothwari and the role of a word in the overall syntactic structure are determined by inflexions. All three languages have grammatical gender, and nouns are assigned an /aa/ sound for singular, 'male' or an /i/ sound for singular 'female' ending. Inflexions play two important functions: They aid in deciding word classes and also in determining

the number, case and gender of words. All the words in a syntactic structure, namely nouns, verbs, adjectives, adverbs etc., follow the same inflexion, and this shared inflexion is termed as the declension (Dictionary.com n. d.). Usually, nouns trigger the inflecting process, and the rest of the words follow it. This shared inflexion is termed as the declension (Merriam-Webster Dictionary n. d.)

## Methodology

It has been pointed out in the literature review section that Urdu, Punjabi and Pothwari share the same alphabet and set of phonemes (See Annex I). The data for the study were words from the Urdu, Punjabi and Pothwari languages, most of which are commonly used by the speakers of these languages in everyday life. The *functional* aspects (that is, how language is actually used), as well as the formal aspects (that is, the grammatical, orthographical rules) of all three languages, have been kept in mind ([Halliday and Matthiessen 2004](#)). The functional aspects focus on what happens in speech, whereas the formal aspects focus on what happens in writing. The spoken version of all three languages has been analyzed by picking examples from popular TV shows, and for the writing, texts have been used from the internet (links have been provided in the references section). For the written texts in Urdu and Punjabi, Urdu Wikipedia was accessed as only Wikipedia provides Urdu texts in abundance, which can be used as the data for analyses. For Urdu, four videos of the TV shows Banana News and Masti Gate (two videos of each) have been used. In both these shows, there is also shown written script under the videos. The researcher has used the written text for analyzing the formal, phonetic aspects and the audios for exploring the functional, phonemic aspects of the Urdu language. She also used the Urdu jokes and SMS images as the data. For the Pothwari texts, the researcher used Pothwari poetry, jokes and SMS images from the internet. All the links for the videos as well as written texts have been provided in the end. The researcher has also used her own observations, introspection and retrospections for data generation for examples in term of Punjabi epenthesis; she collected information from her family as she could not find any example from the texts under scrutiny. In the data analysis section below, ‘m’ appears in parenthesis for a ‘male’ noun, whereas an ‘f’ for a ‘female’ noun and a ‘p’ for the plural noun has been mentioned in parenthesis. Likewise, the word for word translation appears under each Urdu sentence in parenthesis, and the English translation at the syntactic level has also been provided for the English readers.

## Data Analysis

In Urdu, the word classes that can be inflected are nouns, verbs, adjectives, prepositions and adverbs (see Table 2).

For plural nouns in Urdu, there is usually one end, and it is /ey/, which is for both males and females. There are some examples when there exist three forms of the same noun in Urdu, one with a ‘male’ ending, another with a ‘female’ ending and yet another without any ending [such as *murghaa* (*chicken* male ending), *murghi* (*chicken* female ending), *murgh* (*chicken* neutral)], [*chamchaa* (*spoon* male ending), *chamchi* (*spoon* female ending), *chamach* (*spoon* neutral)], *batkhāa* (*duck* male ending), *batkhi* (*duck* female ending), *batakh* (*duck* neutral)]. For the neutral case, the word can be a ‘male’ or a ‘female’ depending on the context.

In Punjabi is as well, the word endings mark differences of number, case and gender ([Karamat, n.d.](#)) and nouns, pronouns, verbs, adverbs and adjectives can be inflected (see Table 3).

In Pothwari, nouns, pronouns, verbs, adverbs, adjectives, and sometimes even conjunctions are inflected (see Table 4); in Table 4, it can also be noticed that nasalized endings are a prominent feature. Almost all word classes have nasalized endings. This is the unique feature of the Pothwari language.

In Urdu and Punjabi, the noun inflexion that determines the set of declensions is sometimes not explicitly mentioned. However, it is usually mentioned in the Pothwari language (see Tables 1 and 5). The declensions in all sentences are in italics, and the noun declension is in bold + italics. English translations do not have definite articles as in Urdu, Punjabi and Pothwari; there is no definite article.

The Pakistanis are a polyglot nation, and quick switching from one to another language can be noticed in their speech (see the videos of Banana News and Masti Gate and notice the code-switching by the participants). Mostly, all Pakistanis know a regional dialect, which they use in informal,

domestic settings. In relatively formal situations, such as at the workplace, they usually speak the national language in usual communication, which in Urdu, and for the most formal situations like official correspondence and teaching, English is used. English actually is a very important part of Pakistani communication. There are numerous English words and expressions which have been borrowed from English. Sometimes the Pakistani speakers adapt the English words and hence 'naturalize' them according to the Pakistani linguistic settings. The result can be a hybrid structure like *gol market* (*round market*), *ghareyloo studio* (*home studio*), *mashshaaq driver* (*skilled driver*).

In phonetics, one of the best ways in which languages can be distinguished from each other is a distinction between stress-timed and syllable-timed languages. In a syllable-timed language, the time needed to utter each syllable is the same because all syllables are of equal length, whereas in a stress-timed language, the time taken in between the stressed syllables is equal, and the syllables are of unequal length (ideas of Peter Roach as cited in [Crystal 1982](#)). Practically, it is not that easy as categorizing languages as stress-timed or syllable-timed is not that clear-cut. However, Urdu is generally treated as a syllable-timed language ([Jerrett 2011](#)). This means that stress (at the syllable level) is not a prominent feature in Urdu as it does not affect the meaning of a word ([Strazny 2005](#)). Stress at the syllabic level can be equated with the rising intonation as whenever a linguistic component is pronounced with more stress than its neighboring structure; it will be heard easily. This means that Urdu is not a tonal language as Punjabi and Pothwari are ([Baart n. d.](#)). Intonation plays a vital role in Punjabi and Pothwari in determining the semantic role of a word. These languages are also placed among the stress-timed family of languages. Usually, the stress-timed languages distinguish between three different intonation patterns and hence a three-way contrast between a mid or level, high or high-falling and low or low-rising tones is made in stressed syllables. Consider these examples from the Punjabi language: [kɔɾi (*bitter*, level), kɔɾi (*ladder*, low-rising), kɔɾi (a female *leper*, high-rising)], [kaar (*car*, level tone), kaar (*home*, low rising tone)], [mail (*dirt*, level tone), mail (*palace*, high-falling tone)]. In Pothwari as well, there are examples of words acquiring different meanings depending on a changed intonation pattern for example: [maɾi (*weak*, level tone), maɾi (*mine*, low-rising tone)], [taɾi (*clap*, level tone), taɾi (*yours*, low-rising tone)] and chaa [(*tea*, high-rising), chaa (*pick*, level), chaa (exclamation meaning "hi", low-rising)].

The syllabic structure of a language also helps in distinguishing languages from one another ([Anonymous n.d.](#)). The closed syllables are generally understood in terms of three distinguishing parts: an *onset*, a *nucleus* and a *coda*. Onset is the consonant or consonants occurring in the beginning of a syllable ([Anonymous n. d.](#)), nucleus is the medial part of the syllable and coda is the consonant or consonants occurring at the end of the syllable. In English, maximum number of consonant phonemes at the onset and the coda position is three. This determines the syllabic structure of the English language. Urdu, Punjabi and Pothwari all have a syllabic structure different from each other, which constitutes their uniqueness.

In Urdu, consonant clusters never occur at the syllabic onset position, and this is the main reason for the insertion of vowel epenthesis in the syllable's onset position. The use of vowel epenthesis in the speech of Urdu, Punjabi and Pothwari speakers has been discussed below.

Code-switching is a common feature of Pakistani speech. Whenever the Urdu speakers switch to the English language, they add what Nancy Hall calls "vowel epenthesis" in those words having (a consonant cluster) at the CC onset of the first syllable of such words ([Hall n. d.](#)). In Pakistan, it is always /i/ or /a/ used as vowel epenthesis in the English words. The insertion of a different vowel has psychosocial reasons. Usually, a person's gender orients him/her to go for either an /i/ or /a/ vowel epenthesis, but it can also be due to the geographical background of the speaker. The Urdu, Punjabi, and Pothwari speakers in Pakistan use this phenomenon to aid themselves (rather than the listener) in the process of speaking, as the breaking of a consonant cluster sheds much of their muscular burden. This feature of their speech challenges the common view that the speakers insert vowel epenthesis to aid the listener in comprehending ([Hall n. d.](#)). Uttering consonant clusters is troublesome as compared with the utterance of words with more syllables. The Urdu speakers mispronounce those English words which have consonant clusters at this position (due to their native language speaking habits). Interestingly, one English word can have vowel epenthesis in more than one ways depending on a person's gender, geographical background, for example, the words *smart*, *school*, *station*, *smoothie*,

*sky*, *slush* and *style*, but the vowel epenthesis will happen either at the onset or at the coda at one time. The involvement of vowel epenthesis in English words has been exhibited in Table 6.

Insertion of a vowel epenthesis at the onset as well as at the coda position in a single word is very rare. The Punjabi speakers sometimes elongate the Urdu loan words by applying the feature of vowel epenthesis and hence ‘naturalize’ such words in the Punjabi setting, for example, the word *gaanjaa*, which is *ganja* (*bald*) in Urdu and *laatoo*, which is *latoo* (*plummet*) in Urdu and *jaangli* which is *jangli* in Urdu (*unrefined*).

Following the functionalist paradigm in linguistic analysis, the insertion of a vowel epenthesis in the male discourse can be analyzed as an implicit technique for keeping their “social dominance” (Dijk n.d.). Discourse is an important ingredient of the Pakistans social and cultural make-up. It helps establish and maintain one’s ethnic group membership. Vowel prothesis can be viewed as an explicit hegemonizing, discursive strategy as it helps inject, maintain and exhibit the strong, male ideology into the discourse. The Punjabi males, take themselves to be strong, independent and straight forward. This means no ambiguity in speech or actions, and it can be detected from their assertive speech. The insertion of the *zabar* vowel as a prothesis makes their domination claim explicit right at the start of a word. All the members of the male Punjabi group exercise it.

Whether it is an English or an Urdu loan word, the involvement of /a/ or /i/ has psychological reasons. The vowel /a/ has an equivalent in Urdu which is the diacritic ‘*zabar*’. It means ‘above’ and it is always placed above a letter. Urdu has a grammatical gender and the diacritic ‘*zabar*’ itself is treated as a ‘male’. The vowel /i/ has an equivalent in Urdu which is the diacritic ‘*zeir*’. It means ‘under’ or ‘below’. A ‘*zeir*’ is always placed under a letter in writing and a word with a ‘*zeir*’ is treated as a ‘female’. Insertion of an /a/ sound means that the speaker wishes to sound more masculine and strong whereas insertion of an /i/ sound makes the speech effeminate, delicate or weak. The Urdu speaking people almost always prefer an /i/ insertion. Maybe the reason is that an /i/ insertion makes speech refined and delicate whereas an /a/ ending makes it rough and unrefined. Contrarily, the speakers of the Punjabi and Pothwari languages usually go for an /a/ insertion as it sounds strong and exhibits the toughness associated with their geographical background. Thus, the demographics of the speaker are among the determinants of speech in Pakistan. The speakers whose mother tongue is Punjabi highly value physical strength and toughness and exhibit this feature by masculinizing their speech and preferring /a/ epenthesis (or the equivalent *zabar* in Urdu) in their speech as a speech rich in /i/ epenthesis effeminates the speech. On the other hand, the speakers whose first language is Urdu cherish refinement and hence prefer delicate expressions.

The graphic representation might be different, but the phonemic realization will be the same (See Annex I; the letters in 3, 5, 8, 12 and 15 ). As far as writing is concerned, short vowels in Urdu are represented through diacritics. These diacritics appear either on a letter (like a superscript) or under a letter (like a subscript). There are many diacritics in Urdu, but 6 are common. Out of these, 4 (*zabar*, *pesh*, *tashdeed*, *jazam*) are placed like superscripts (above a letter), and 2 (*zeir*, *izafat*) are placed like subscripts (under a letter). In the actual writing, the diacritics are rarely mentioned as a lot is taken for granted because the contextual clues make the sound clear.

Another common feature between Urdu, Punjabi and Pothwari is the use of the second person singular pronoun. It has three forms (See Table 8), and the sentence structure changes due to the use of one of them as the inflexions change with each form. ([Kabir, Nayyer, Zaman and Hussain n. d.](#)).

### The Uniqueness of Punjabi & Pothwari

A unique feature of the Punjabi language is the feature of metathesis, that is, reordering of sounds ([Metathesis n. d.](#)). It is a rare feature and is noticed in only the “unrefined” speech of the illiterate in words like, e.g. *buskooaa* (safety pin) which is actually *buksooa*, *kaachoo* (knife) which is actually *chakoo*, *misuk* (mix) which is actually *mikus*. In Pothwari, *jaatak* which is actually *jaakat* (boy). *Taghmaa* (medal), which is actually *tamghaa*.

In Punjabi, there are just regular plural word endings no matter whether it is animate or inanimate and what the case (except the vocative case in which it is /o/) and gender is. This regular ending is /aan/ (see Table 7).

In the Potohari language, the most promising feature is the nasal vowel inflexions. This can be

seen from Table 4. In Pothwari, nouns, pronouns, verbs, adverbs, adjectives and sometimes even conjunctions (oraan̤) and prepositions (uthaan̤, ithaan̤) can have nasalized vowel inflexions.

### Commonalities between Urdu, Punjabi and Pothwari

A common feature of Urdu, Punjabi and Pothwari are that all three have three different words for the second person singular and also for the third person singular as well as plural; there are separate words depending on the distance. The second person singular pronoun has three forms depending upon the level of formality, and the sentence structure changes due to the use of one of them as the inflexions change with each form (see Table 8). Hence, the pronoun starts the process and the rest of the words in the sentence get affected by it as all have the same set of inflexions or declensions.

Another important feature of Urdu, Punjabi and Pothwari is having aspirated consonants like /bh/, /dh/, and also retroflex sounds such as /ɽ/. All three are rhotic and each /r/ sound coming in a word at every position is pronounced. Phonetic representation and phonemic realization of /h/ is almost always different: /h/ appears in phonetic script in the initial, medial and final positions of words. It is always pronounced initially in words like har, hara, hareyaali, halakat, but rarely in words like hain, hoon, hai, hee. It is never pronounced in the final position such as in aah, thah, chah, maah, waah even in formal situations.

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## Annex I

### Non-nasal Consonants

English Equivalent Phoneme (in IPA)	Letters
/b/	ب
/p/	پ
/t/	ت
	ط
/t/	ٹ
/s/	ث
	س
	ص
/j/	ج
ch/	چ
/h/	ح
	ھ
/kh/	خ
/d/	د
/d/	ڈ
/z/	ذ
	ز
	ض
	ظ
/r/	ر
/r/	ڑ
/y/	ژ
	ی۔ے
/sh/	ش
/gh/	غ
/f/	ف
/q/	ق
/k/	ک
/g/	گ
/l/	ل
/w/	و
/bh/	بھ
/ph/	پھ
/th/	تھ
/th/	ٹھ
jh/	جھ
/ch/	چھ
/dh/	دھ
/dh/	ڈھ
/rh/	رھ

/kh/	کھ
/gh/	گھ
/mh/	مھ

### Nasal Consonants

English Equivalent Phoneme (in IPA)	Urdu letters
/m/	م
/n/	ن
/ɳ/	ں

### Non-nasal Vowels

English Equivalent Phoneme (in IPA)	Urdu letters
/a/ (short)	ا
/i/ (short)	اِ
/u / (short)	اُ
/e/ (short)	اے
/o/ (short)	او
/aa/ (long)	آ
/oo/ (long)	اُو
/ee/ (long)	یٰ
/ey/ (long)	اے
/ai/ (long)	آے

### Nasal Vowels

English Equivalent Phoneme (in IPA)	Urdu letters
/oŋ/	اون
/ooŋ /	اُون
/eyŋ/	این
/aiŋ/	آین
/een/	اِیں
/aan/	آں

## Annex II

Table 1.

Urdu Sentence	Noun	Declension	English Translation
khushi mehsoos hoti hai (happiness felt is)	khushi (f) (happiness)	/i/	Happiness is felt.
eed aai or guzar bhi geyi (Eid came and went)	eed (f) (Eid)	/i/	Eid came and went.
ehsaas nahi hogaa (sense no will be)	ehsaas (m) (sense)	/aa/	There'll be no sense.
hum aap ko khush aamdeed kehney hai (we you to welcome say)	hum (p) (we)	/ey/	We say welcome to you.
mulk kaa yey haal ho geyaa hai (country of this condition is)	mulk (m) (country)	/aa/	This has happened to the country.

Table 2.

Nouns	Verbs	Adjectives	Prepositions
bachaa (kid (m)), bachi (kid (f)) Murgha (chicken (f)), Murgha (chicken (m)) bachchey (kids (p))	Poo <u>ch</u> aa (asked (m)) poo <u>ch</u> i (asked (f)) <u>T</u> hey (were (p)) bik <u>t</u> ey (sold (p))	neyaa (new (m)), neyi (new (f)) hari (green (f)), haraa (green (m)) Iklo <u>t</u> aa (only (m)), Iklo <u>t</u> i (only (f))	kaa (of (m)), ki (of (f)) agli baar (next time (f)) Sey (from (p))

Table 3.

Nouns	Pronouns	Verbs	Adverbs	Adjectives
baa <u>th</u> roomo <u>n</u> (bathrooms (p))	<u>T</u> aadaa (yours (m))	<u>d</u> assiaan (told (f+p))	<u>th</u> oraa (a little (m)), thori (a little (f))	waddaa (big (m)), waddi (big (f))
Laeyno <u>n</u> (lines, plural)	Una <u>n</u> (them (p))	ho <u>n</u> diaan (are (f+ p))	saari (all (f))	para <u>n</u> riaan (old (f+p))
banmaansa <u>n</u> (baboons)	<u>t</u> usin (you (p))	laandiaan (having (f+p))	<u>d</u> oojey (secondly (p))	kharaa (upright (m)), khar <u>i</u> (upright (f))
barreyaazma <u>n</u> (continents, plural)	saadey (our (p))	aakheyaa (said (m))	pailey (ago (p))	gan <u>d</u> iaan (dirty (f+p))

Table 4.

Nouns	Pronouns	Verbs	Adverbs	Adjectives	Conjunctions
<u>D</u> aalaan (lentils (p))	assa <u>n</u> (we)	<u>D</u> asaan (tell)	booo <u>n</u> (a lot)	so <u>n</u> riaan (beautiful (f+p))	ora <u>n</u> (and (p))
Saagha <u>n</u> (greens (p))	<u>t</u> usaan (you (p))	Pe <u>y</u> jaan (send)	saariaan (all (f+p))	gan <u>d</u> iaan (dirty (f+p))	aalaan (although)
<u>D</u> an <u>g</u> raan (animals (p))	inna <u>n</u> (them (p))	kh <u>e</u> yraan (games (p))	tho <u>r</u> iaan some (f+p))	pakia <u>n</u> (ripe (f+p))	naalaan (despite)
Galla <u>n</u> (talks (p))	<u>t</u> oon (you, singular)	kara <u>n</u> (do)	jaddo <u>n</u> naan (since (m))	paireya <u>n</u> (bad (m+p))	jad <u>o</u> on (when)
shareeka <u>n</u> (relatives (p))	isnia <u>n</u> (his (f+p))	jaasey <u>n</u> (go)	<u>d</u> oopaireen (day time (f))		

Table 5.

Pothwari (Roman transliteration)	Noun & Declension	English Translation
skhool <u>ey</u> chale <u>y</u> gaey <u>ney</u> (school gone have to)	skhool <u>ey</u> , <u>ey</u> (school)	Have gone to school.
<u>d</u> ukaan <u>ey</u> <u>t</u> eybaith <u>ey</u> <u>ey</u> (shop on sitting are)	<u>d</u> ukaan <u>ey</u> , <u>ey</u> (shop)	Are sitting on shop.
kaar <u>ey</u> jan <u>ey</u> pey <u>ney</u> (home going are to)	kaar <u>ey</u> , <u>ey</u> (home)	Are going to home.
makaan <u>ey</u> neyageykhalt <u>ey</u> sey (home in front of standing are)	makaan <u>ey</u> , <u>ey</u> (home)	Are standing in front of home.
kaal <u>ey</u> mund <u>ey</u> neyageysaarey chup o gaey <u>ney</u> (black boy in front of all quiet have been)	mund <u>ey</u> , <u>ey</u> (boy)	All have been quiet in front of black boy.
kap <u>rey</u> shaak <u>hey</u> neyupper paey <u>sey</u>	kap <u>rey</u> , <u>ey</u>	Had hung clothes on branch.

(clothes branch on hung have)	(clothes)
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Table 6.

English words	Pronounced by the Urdu/Punjabi/Pothwari speaking people
1. Smart	/ismaart/, /samaart/
2. School	/iskool/, /sakool/
3. Blade	/bileyd/, /baleyd/
4. Plate	/pileyt/, /paley/
5. Plan	/pilain/, /palain/
6. Black	/bilaik/, /balaik/

Table 7.

English Translations (of the singular form)	Plural form	Singular form
Chairs	/kursiaan/	/kursi/
Cars	/kaarraan/	/kaar/
Buses	/basaan/	/bas/
Men	/marda <u>an</u> /	/mard/
Women	/zanaania <u>an</u> /	/zanaani/
Kid (f)	/bachiaan/	/bachi/

Table 8.

Language	Pronoun (Informal)	Pronoun (Formal)	Pronoun (Very formal)	English translation
Urdu	/t <u>oo</u> /	/t <u>um</u> /	/a <u>ap</u> /	You
Punjabi	/t <u>oo</u> /	/t <u>oon</u> /	/t <u>usi</u> /	You
Pothwari	/t <u>oo</u> /	/t <u>oon</u> /	/t <u>usaan</u> /	You