Lesson One

TOPICS COVERED IN THIS LESSON

- Basic Greetings: Hello, how are you? Fine, thanks / Not bad.
- Basic Classroom Expressions
- Names of People and Places
- Friends and Relatives
- Famous People: Where does Bill Clinton (etc.) live?
- Politeness: Please. Thank You.

RESOURCES AND BACKGROUND: INFORMATION AND ACCURACY

Phonology

Contrast of /æ/ and /a/
Contrast of vowels without glides (Persian) and vowels with glides (English)
Question intonation
Contrast of unreduced vowels (Persian) and reduced vowels (English)

Grammar Patterns to be Drilled

Verbs

Present tense of verbs (suffix): mi-
Third person singular (ending): ("He/she/it") -e

Nouns

Possessive ending: -əm "my"
Preposition of location: dær "in, at"
Optional deletion of full subject

Sentence Pattern

(subject) + location + verb

Grammar Discussion

The Persian Verb and Basic Sentence Word Order
1.1 Phonology: Contrast of /æ/ and /a/

The sounds /æ/ and /a/ must be clearly distinguished in Persian, because many words differ in meaning only on the basis of the contrast between them. Examples:

/æ/  
/chæp/ "left"  
/dæsht/ "field, plains"  
/sæb/ "line, queue"

/a/  
/chap/ "print"  
/dasht/ "had"  
/saf/ "smooth, clear"

Even though English has a sound very similar to /æ/ and another not too different from the Persian /a/, English speakers tend to confuse these two vowel sounds when speaking Persian. Because Persian makes heavy use of this vowel contrast, you will be frequently misunderstood if you don't pronounce them as clearly distinct sounds. We discuss each of these sounds separately:

/æ/: English has a near approximation of the Persian /æ/ in the vowel of words like "cat," "sack," etc. Be careful, however. The English /æ/ in most people's speech changes quality somewhat before the sounds /m/ and /n/. Compare your own usual pronunciation of "mat" vs. "man." You will also notice that for some English speakers, the quality of this vowel also changes before English "b," "d," and "g" and before "f," "s," and "sh," as in "sat" vs. "sad" or "match" vs. "mash." Do you notice a slightly different quality in the vowel of the second word in each of these pairs? The same change in quality does not occur in Persian. Listen to the following words pronounced by an Iranian and compare them to your own pronunciation of similar English words:

<table>
<thead>
<tr>
<th>Persian</th>
<th>English</th>
<th>Persian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>/chæp/</td>
<td>&quot;chap&quot;</td>
<td>/hæm/</td>
<td>&quot;ham&quot;</td>
</tr>
<tr>
<td>/æks/</td>
<td>&quot;axe&quot;</td>
<td>/mæn/</td>
<td>&quot;man&quot;</td>
</tr>
<tr>
<td>/æz/</td>
<td>&quot;as&quot;</td>
<td>/dæsht/</td>
<td>&quot;dashed&quot;</td>
</tr>
<tr>
<td>/sæbt/</td>
<td>&quot;sapped&quot;</td>
<td>/sæd/</td>
<td>&quot;sad&quot;</td>
</tr>
</tbody>
</table>
Be careful to pronounce the Persian words like the native speaker’s model and not use the equivalent English vowels.

/a/: It is harder to approximate the Persian /a/ with an English vowel. The closest English vowel is the "ah" sound of "got," "odd," or "Kahn." The Persian /a/ is pronounced farther back in the mouth and thus may sound deeper to you. If you have Iranian friends who are nonnative speakers of English, you will notice this very distinctive vowel in their English pronunciation. Listen to the following words pronounced by an Iranian and compare them with your own pronunciation of similar English words:

<table>
<thead>
<tr>
<th>Persian</th>
<th>English</th>
<th>Persian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>chap</td>
<td>&quot;chop&quot;</td>
<td>shad</td>
<td>&quot;shod&quot;</td>
</tr>
<tr>
<td>bam</td>
<td>&quot;bomb&quot;</td>
<td>jash</td>
<td>&quot;Josh&quot;</td>
</tr>
</tbody>
</table>

Alternatively, the Persian /a/ sounds a little like the "aw" sound in "paw" for some speakers. Again, this is not exactly the Persian sound. It is only an approximation. Listen to the difference in the following Persian and English words:

<table>
<thead>
<tr>
<th>Persian</th>
<th>English</th>
<th>Persian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>pa</td>
<td>&quot;paw&quot;</td>
<td>mad</td>
<td>&quot;Maude&quot;</td>
</tr>
<tr>
<td>gaz</td>
<td>&quot;gauze&quot;</td>
<td>fal</td>
<td>&quot;fall&quot;</td>
</tr>
<tr>
<td>kaf</td>
<td>&quot;cough&quot;</td>
<td>tas</td>
<td>&quot;toss&quot;</td>
</tr>
</tbody>
</table>

We introduce the /æ/ — /a/ contrast in the first lesson so that you will be able to learn the difference in pronunciation early and thus avoid numerous misunderstandings.

_Pronunciation Drill I_

næm nam bæd bad chæp chap zad zæd az æz dasht dæsht
pæs pas mad mæd bam bæm sæf saf næ na dam dæm
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Pronunciation Drill 2

kæmal  damad  sæmæd  bæradær  kæmærbænd  færiba
chæmæn  chæran  hæsæn  sælam  abadan  æbædæn

Pronunciation Drill 3 (/a/ — /o/ distinction)

mad  mod  na  no(h)  dam  dom  shad  shod  kasht  kosht

Pronunciation Drill 4 (Persian /a/ — /o/ before /l/)

bar  bor  dar  dor(r)  lar  lor  sar  sor  par  por

1.2 Glides

The element that makes the English pronunciation of "man" different from that of the Persian /æ/ in /mæn/ is called a glide. A glide is made by moving the tongue gradually from the articulation of one vowel into position for another short but different vowel. The main vowel and the following glide together are often called diphthongs. Many glides are automatic in English, and certain vowels are never pronounced without a glide. By this, we mean that although you may not realize it, /i/, /o/, and /u/, as in "read," "road," and "rude," are always pronounced /i:/, /ow/, and /uw/ /riyd/, /rowd/, /ruwd/. In addition, the /æ/ vowel in some positions in English is automatically followed by a glide, as is the case of the word "man" discussed above in section 1.1.

In some cases, of course, the English diphthong contrasts with the plain vowel, as in /met/ "met" vs. /meyt/ "mate" or /prad/ "prod" vs. /prayd/ "pride." Because of the phonetic rule of one-symbol-per-sound, diphthongs are transcribed with two separate symbols. Persian has only one commonly used diphthong, /ey/, as in /heyf/, /heys/, or /beyzi/. As in English, this sound contrasts with the unglided /e/: /heys/ vs. /hes(s)/.

Note carefully that Persian /i/, /o/, and /u/ do not include glides as English does automatically. If you pronounce these vowels with glides, you will immediately be detected as
having a foreign accent in Persian (and many other languages as well). These automatic glides of English should be "unlearned" in order to attain a good Persian accent. The lack of glide after the Persian /æ/ has already been drilled. The glided English vowels /iy/, /ow/, and /uw/ and their unglided Persian equivalents are each discussed separately below.

**English /iy/ and Persian /i/**

In English, as the /i/ is articulated, there is a slight glide to a higher tongue position (and the lower jaw may move up somewhat accordingly), producing a y-sound after the vowel.

Compare these Persian vowels with the corresponding English vowels that have glides and are often lengthened:

<table>
<thead>
<tr>
<th>Persian</th>
<th>English</th>
<th>Persian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>/bid/</td>
<td>&quot;bead&quot;</td>
<td>/niz/</td>
<td>&quot;knees&quot;</td>
</tr>
<tr>
<td>/did/</td>
<td>&quot;deed&quot;</td>
<td>/bist/</td>
<td>&quot;beast&quot;</td>
</tr>
<tr>
<td>/sin/</td>
<td>&quot;seen&quot;</td>
<td>/tiz/</td>
<td>&quot;tease&quot;</td>
</tr>
</tbody>
</table>

*Pronunciation Drill 5*

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>bid</td>
<td>did</td>
<td>sin</td>
<td>niz</td>
</tr>
<tr>
<td>pip</td>
<td>div</td>
<td>si</td>
<td>rast</td>
</tr>
<tr>
<td>ddim</td>
<td>simi</td>
<td>shimi</td>
<td>sib</td>
</tr>
<tr>
<td>vizit</td>
<td>iran</td>
<td>irani</td>
<td>mididim</td>
</tr>
</tbody>
</table>

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**English /uw/ and Persian /u/**

As the sound /u/ is articulated in English, the tongue automatically moves into position for a w-sound after the vowel, yielding a diphthong /uw/. Since this glide is made automatically or unconsciously, you are probably unaware that you make it. It will, however, become obvious to you when you contrast the pronunciation of the word "soup" (/suwp/) with the Persian equivalent /sup/, which as you see has no glide. Compare these Persian vowels with the
corresponding English vowels that have glides and are somewhat longer than in Persian.

<table>
<thead>
<tr>
<th>Persian</th>
<th>English</th>
<th>Persian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>/sup/</td>
<td>&quot;soup&quot;</td>
<td>/lus/</td>
<td>&quot;loose&quot;</td>
</tr>
<tr>
<td>/sut/</td>
<td>&quot;suit&quot;</td>
<td>/su/</td>
<td>&quot;Sue&quot;</td>
</tr>
<tr>
<td>/dud/</td>
<td>&quot;dude&quot;</td>
<td>/duz/</td>
<td>&quot;dues&quot;</td>
</tr>
</tbody>
</table>

Pronunciation Drill 6

<table>
<thead>
<tr>
<th>sup</th>
<th>sut</th>
<th>dud</th>
<th>lus</th>
<th>su</th>
<th>sud</th>
</tr>
</thead>
<tbody>
<tr>
<td>bud</td>
<td>ku</td>
<td>zud</td>
<td>buf</td>
<td>mum</td>
<td>fut</td>
</tr>
<tr>
<td>mush</td>
<td>nun</td>
<td>luti</td>
<td>sufi</td>
<td>puran</td>
<td>tu-hæm</td>
</tr>
<tr>
<td>susmar</td>
<td>doluks</td>
<td>shampu</td>
<td>liverpul</td>
<td>yuta</td>
<td></td>
</tr>
</tbody>
</table>

Imam Khomeini mosque, Tehran
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English /ow/ and Persian /o/

The glided o-sound of English is the easiest way to spot an American accent, not only in Persian but in many languages, because of two changes in the English /o/. For this reason special attention should be given to this vowel. First of all, depending on your particular dialect of English, the o-vowel of the diphthong usually sounds like the uh-sound of "up," or even like the /e/ of "met." Then, in addition, this vowel is followed by a w-glide. Very few dialects of English actually pronounce a true o-vowel, and even when they do, the vowel is still followed by the w-glide. Thus, the true o-vowel of Persian sounds quite different from the average o-sound of English, and it has no w-glide following it. Compare these Persian vowels with the corresponding English vowels, which have glides and sound somewhat longer:

<table>
<thead>
<tr>
<th>Persian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>/bot/</td>
<td>&quot;boat&quot; /bowt/</td>
</tr>
<tr>
<td>/kot/</td>
<td>&quot;coat&quot; /kowt/</td>
</tr>
<tr>
<td>/mod/</td>
<td>&quot;mode&quot; /mowd/</td>
</tr>
<tr>
<td>/bon/</td>
<td>&quot;bone&quot; /bown/</td>
</tr>
</tbody>
</table>

**Pronunciation Drill 7**

bot   kot   mod   bon   dom   kosh
kosht mosht kond post som kobra
shoma jóstid konj moc moft motor
telefon shokolat radio diplom holænd
motshækéræm

We would like to remind you that there are some glides in Persian, but they do not occur in any of the cases we have discussed here. /ey/, which was mentioned above, is the most common Persian diphthong. There are one or two others, but they need not be mentioned here.
1.3 Greetings and Cultural Expressions

1.3.1 Cultural Materials: Greetings

**tekar konid**
repeat (it)!

**sælæm**
Hello (in Arabic, literally: "Peace")

**hal**
health, condition

**chetor**
how

**häl-e shoma chetór-e?**
How are you? (literally: "How is your health?")

**mérsi**
Thanks

**motshækér-æm**
Thank you (literally: "I am thankful.")

**khub**
good, well

**bæd**
bad

**khub-e**
Fine (good) (literally: "It is good/fine.")

**bæd nist**
Not bad (literally: "It is not bad.")

**Discussion**

In glossing Persian words and phrases, we have given idiomatic equivalents where possible — what we would say in the same situation. Sometimes such idiomatic renderings differ in syntax or literal meaning from the Persian. Where this is true, a literal translation will be given in parentheses. The usual Persian greeting is /sælæm/, a word that literally means "peace" in Arabic and is a shortened form of the Arabic Islamic greeting formula /sælæm æleykom/, "Peace (be) upon you." Where Iranians would say /sælæm/, however, we would normally say "Hello" or "Hi." Similarly, when Iranians ask politely how you are, both question and reply make /hal/, "health/condition," the subject of the sentence, while in English we make the person the subject. Thus Iranians literally say the equivalent of "How is your health?" and "It is good," but this would be translated into English as, "How are you?" and "I am fine" in more normal conversation. (There is a variant form in Persian that is more similar to the
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English "How are you?" without hal, but this form is used between people with more familiar relationships. See Lesson 3 -- 3.11.2.)

You will note also from the sample greetings in section 1.3.3 below that it is perfectly acceptable — in fact quite common — to answer an inquiry about your health simply with any of the equivalents of "Thank you" (a). There is no need to include the equivalent of "Fine" as we do in English. When it is included, however, it usually comes second, not first as it does in English — see(b) and (c):

(a) hál-e shoma chetór-e?  (b) hál-e shoma chetór-e?  (c) hál-e shoma chetór-e?
mérsi  mérsi. khub-e.  mérsi. bæd nist.

In the greeting /hál-e shoma chetór-e?/, note that:

a. The major stress (i.e., sentence stress) is on the first syllable of the sentence.

b. There is a flat intonation contour for the rest of the sentence.

c. Even though the sentence is a question, there is no special question-type intonation because of the presence of a question word, /chetór/ "how":

    —

    hál

    l-e shoma chetór-e?

Note that questions with question words (who? what? etc.) in Persian — as well as in English — usually take statement intonation. As mentioned in the discussion of our transcription system in the Introduction, all questions with question words will be punctuated with the special question mark /?/ to indicate the intonation of this type of sentence. The question mark /?/ is reserved for questions with question intonation, which you will encounter in this lesson. (See also this lesson, section 1.5 for a fuller discussion of question intonation.)

Notes on alternate forms, intonation, and transcription in this text

In informal discourse, the pronunciation of /motshækkér-æm/ is as we have given it. In slower, more studied pronunciation ("recitation form"), it gains an extra syllable and the /k/ is doubled: /motæshækkér-æm/.
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Note that falling intonation is used on all complete utterances even if they consist of one word (see further discussion of intonation in section 1.5 of this lesson):

\[ \text{saél } \text{am } \text{si } \text{be } \text{motshél } \text{rem} \]

\[ \text{lál } \text{mér } \text{khúl } \text{l kél } \]

Note: In the intonation contours you see here and in future lessons, we had to split up the vowel of final stressed closed syllables, for example, the \(-lám\) of \(\text{sælám}\), in order to show you that the intonation falls on that syllable. We are not implying that there are really two vowels here, but just that in the space of time in which that vowel is pronounced, the intonation moves from high to low:

**Regular Transcription**

\[ \text{sælám} \]

**Transcription with Sentence Contour**

\[ \text{saél } \text{ám} \]

\[ \text{rál} \]

\[ \text{irán} \]

\[ \text{jaeváb bëdíd} \]

1.3.2 Classroom Expressions: lotfæn tekrar konid, please repeat
tekrâr konid repeat (it)!
tælæffoz pronunciation
tælæffoz konid pronounce (it)!
gûsh konid listen!
jaeváb bëdíd answer!
<table>
<thead>
<tr>
<th>Lesson One</th>
<th>MODERN PERSIAN</th>
<th>درس پنجم</th>
</tr>
</thead>
<tbody>
<tr>
<td>sælám konid (be __)</td>
<td>greet, say hello (to __)!</td>
<td></td>
</tr>
<tr>
<td>dobare</td>
<td>again</td>
<td></td>
</tr>
<tr>
<td>mígæm</td>
<td>I say, I’ll say, I’ll say (it)</td>
<td></td>
</tr>
<tr>
<td>dobare mígæm</td>
<td>I’ll say it again, I’ll repeat it</td>
<td></td>
</tr>
<tr>
<td>lotfæn</td>
<td>please</td>
<td></td>
</tr>
<tr>
<td>háeme</td>
<td>everyone, all</td>
<td></td>
</tr>
<tr>
<td>ba-hæm</td>
<td>together, with each other</td>
<td></td>
</tr>
<tr>
<td>háeme ba-hæm</td>
<td>all together, everyone at the same time</td>
<td></td>
</tr>
<tr>
<td>yæːni chǐʔ</td>
<td>what does that/it mean?</td>
<td></td>
</tr>
<tr>
<td>yæːni ____</td>
<td>it means _____, that means ____</td>
<td></td>
</tr>
<tr>
<td>khub-e</td>
<td>it’s fine, that’s good</td>
<td></td>
</tr>
<tr>
<td>doróst-e</td>
<td>that’s correct, it’s right</td>
<td></td>
</tr>
<tr>
<td>bæd-e</td>
<td>it’s bad, that’s bad</td>
<td></td>
</tr>
</tbody>
</table>

### 1.3.3 Sample Greetings

**gúsh konid:** (Students, listen but do not repeat.)

| sælam. | hál-e shoma chetór-eʔ |
| mépsi. | khub-e. |
| sælam. | hál-e shoma chetór-eʔ |
| mépsi. | bæd nist. |
| sælam. | hál-e shoma chetór-eʔ |
| mépsi. | (dobare mígæm) |
| sælam. | hál-e shoma chetór-eʔ |
| mépsi. | (dobare mígæm) |
| sælam. | hál-e shoma chetór-eʔ |
| mépsi. | (dobare mígæm) |
| sælam. | hál-e shoma chetór-eʔ |
| mépsi. | motshākēr-æm. |
| (dobare mígæm) | |
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1.3.4 Exercises

a. lotfān tekrār konid:

Letfā tokerār kende

Repeat the above greetings after your teacher, first in unison, then individually. In this
exercise, the teacher says /dobare/ or /dobare tekrār konid/ instead of /dobare mīgam/.

b. lotfān jāvāb bēdid:

Letfā jawab bideh

No cue is given. Answer the teacher's greeting with any form you like.

c. lotfān sālām konid: Greet and answer each other.

Teacher: "Bill," lotfān be "Suzanne" sālām konid:

Bill: sālam. hāl-e shoma chetör-e?

Suzanne: mérsi. motshākèleh-ām.

1.4 Dialogue 1

The following is a conversation between Hasan and George, who have just been
introduced by a mutual Iranian acquaintance. The conversation takes place in the United
States.

lotfān gūsh konid:

Letfā gush kende

George: bāradārēm dār irān zendegī mikone. My brother lives in Iran.

Hasan: rāst migid? unja chekār mikone? Really? What does he do there?

George: dār shīrāz dārs mide. He teaches in Shiraz.

1.4.1 Intonation dobare gūsh konid: (Note intonation patterns.)

George: bāradārēm dār / irān / zendegī mikone / My brother lives in Iran.

Hasan: rāst / migid? / unja / chekār / mikone / Really? What does he do there?

George: dār shīrāz / dārs / mide / He teaches in Shiraz.
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1.4.2 Vocabulary List 1

<table>
<thead>
<tr>
<th>Persian</th>
<th>English</th>
<th>Persian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>bæradær</td>
<td>brother</td>
<td>chekár mikone</td>
<td>what does he/she do?</td>
</tr>
<tr>
<td>bæradæræm</td>
<td>my brother</td>
<td>dærs mìde</td>
<td>he/she teaches</td>
</tr>
<tr>
<td>dær</td>
<td>in</td>
<td>pedær</td>
<td>father</td>
</tr>
<tr>
<td>zendegí mikone</td>
<td>he/she lives</td>
<td>madær</td>
<td>mother</td>
</tr>
<tr>
<td>rást mìgí?/mìgin?</td>
<td>really?</td>
<td>dust</td>
<td>friend</td>
</tr>
<tr>
<td>unja</td>
<td>there</td>
<td>koja?</td>
<td>where?</td>
</tr>
</tbody>
</table>

*Iranian Place Names: lotfæn tæleffoz konid* (See accompanying map.)

<table>
<thead>
<tr>
<th>Persian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>iran</td>
<td>tæbriz</td>
</tr>
<tr>
<td>yæzd</td>
<td>æhvaz</td>
</tr>
<tr>
<td>esfæhan</td>
<td>shiraz</td>
</tr>
<tr>
<td>hæmædan</td>
<td>zabol</td>
</tr>
<tr>
<td></td>
<td>zabol</td>
</tr>
<tr>
<td></td>
<td>zahedan</td>
</tr>
<tr>
<td></td>
<td>bændær æbbas</td>
</tr>
</tbody>
</table>

Azadi Square, Tehran
Lesson One  

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Map of Iran

North American Place Names: **lofæn tælæffóz konid**

(Remember to stress the last syllable.)

kaliforniá  nio york  tegzás  kanadá
vashængtón  yutá  arizoná  los anjelés
tusán  filadelfiá  perinstón  siatél
ohayó  kolombús  pensilvaniá  nio jerzi
torontó  shikagó  bostón  san feransiskó

Iranian Personal Names: **lofæn tektrár konid**

**Men’s Names:**  jæmshid  æli  fereydun

**Women’s Names:**  shæhla  pærvìn  shirin

Be prepared to use additional names of Iranian friends or acquaintances for class drills.
1.5 Question Intonation

The question intonation in Persian has a different contour than that in English. The English question intonation generally rises at the end of the sentence:

Is he a new student?  Do you have a pen?

In all Persian sentences, including both statements and questions, the stress falls on one particular syllable in the sentence. In sentences with multiple clauses, there is generally one stressed syllable per clause. This stressed syllable is also accompanied by a rise in pitch, which forms part of the intonation contour of the sentence (see Lesson 3, section 3.11.1).

The intonation for both statements and questions begins with a level contour, then both contours rise in pitch at the point of the sentence stress. At this point, statement and question intonations differ:

Statement Intonation  Question Intonation

The statement intonation falls to  The question intonation falls from the
a pitch lower than that in the original pitch  high pitch of the sentence stress back
in which the sentence began and  to the same pitch in which the sentence
terminates with a level contour:  began and terminates with a level contour:

\bæradæretæm dær j/  \ran/ \vzendegf mikoné/  \bæradæretæm dær j/  \ran/ \vzendegf mikone?/

As you can see, the question intonations of English and Persian are quite different, and it will not suffice simply to use English question intonation when making a Persian question. In addition to a different contour, the Persian question usually has a lengthened final syllable.

Listen to the following sentences read twice, once as a statement and once as a question. Note that a statement is converted to a question only by intonation. There are no accompanying grammatical changes.

pedæresh unja zendegf mikone.  pedæresh unja zendegf mikone?
shoma darid kær mikonid.  shoma darid kær mikonid?
jæmshid némikhad bjad inja.  jæmshid némikhad bjad inja?
bæradæretun shimi dærs mide.  bæradæretun shimi dærs mide?
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Note that when the sentence stress falls early in the sentence, or at the beginning in cases of special emphasis on specific words, the following level contour characteristic of questions is maintained regardless of length:

\rast/ \migid/?/ \pe/ /\daer\ /etun mikhad biad inja\ (special emphasis)

On the other hand, sentence stress will occasionally fall on the final syllable of the sentence. If the sentence stress falls on the last syllable of a question, the intonation is slightly different from the normal question intonation: the final syllable rises in a way not altogether different from the English question intonation, but slower and longer:

n?

a

\l

shoma faerd\a m\u00e8rid teh

Listen to your teacher read the following sentences and identify whether they are statements or questions:

shoma farsi khub h\e\r f miz\a\n id r\a st migid
b\e\r a\d\a\e\r \a\m d \i\a\n \a\n zend\e\g f \m k\a\n e ped\e\r esh \zd\a d \k\a r \m k\a\n e
shoma khud\e\v\i s \d\a\r id mad\e\r esh r\i\a \m \d\u\n e
shoma far\i s \m \d\u\n \n id naf\e\r esh midid
\e\l i faerd\a m\f\d inja \e\l i faerd\a m\f\d inja
\e\l i \d\a r sh\i r az zend\e\g f \m k\a\n e mad\e\r esh r\i\a \m \d\u\n e

(Review 1.3, "Greetings and Cultural Expressions," and 1.4, "Dialogue 1")
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1.6 Substitution Drills

Drill 1: Substitution

<table>
<thead>
<tr>
<th>ran</th>
</tr>
</thead>
</table>

bæradæræm dær i  | zendegí mikone.
cues:            responses:

pedær            pedæræm dær iran zendegí mikone.
madær            madæræm dær iran zendegí mikone.
dust             dústæm dær iran zendegí mikone.
pedær            etc.
madær
(bæradær)

Drill 2: Substitution

(The sentence stress here is on /shiraz/ and represents the normal pattern. The stress is on /dær/ in the context of the dialogue since it answers the question /unja chekár mikone?)

bæradæræm  bær shi /raz/ /dær mide/

cues:        responses:
esfæhan        dær esfæhan dær mide.
kalifornia     dær kalifornia dær mide.
tehran         dær tehran dær mide.
(vashængton, abadan, nio york, iran, (shiraz))

(Have a place name in mind and be ready to use it when called on.)
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Drill 3: Substitution (Be ready to supply names of your own choice.)

\jaemshid \daer tehr/ \van/ \daers mide/
æli
shirin
fereydun (jaemshid)

Drill 4: Free Substitution

Teacher: æli (etc.) chekær mikone?
Student: dær- _______ ñers mide.

Drill 5: Substitution (Intonation as in Drill 3)

pedæræm dær tehran zendegí mikone.
cues: responses:
daers mide pedæræm dær tehran ñers mide.
zendegí mikone pedæræm dær tehran zendegí mikone.
chekær mikone pedæræm dær tehran chekær mikone?
daers mide etc.

Drill 6: Substitution (Intonation as in Drill 3)

bæradæræm dær iran zendegí mikone.
cues: responses:
jæmshid jæmshid dær iran zendegí mikone.
vashæntgon jæmshid dær vashæntgon zendegí mikone.
esfæhan jæmshid dær esfæhan zendegí mikone.
nahid nahid dær esfæhan zendegí mikone.
æli æli dær esfæhan zendegí mikone.
kalifornia æli dær kalifornia zendegí mikone.
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daers mide  æli dær kalifornia daers mide.
shæhla  etc.
tehran
fereydun
shiraz
madæræm
nio york
dústæm
Zendegí mikone
tehran
shirin
pedæræm
iran
(bæradæræm)
(Now insert names of your own choice into the pattern.)

Drill 7: Substitution

jæmshid dær tehran  chekár mikone?
cues:  responses:
æli  æli dær tehran chekár mikone?
esfæhan  æli dær esfæhan chekár mikone?
shæhla  etc.
tehran
nio york

(cues: fereydun, shiraz, arizona, æli, ohayo, jæmshid, (tehran))
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Drill 8: Substitution

(Intonation as in Drill 3, Two cues are given simultaneously)

Example:  
jâmshîd dâr tehrân zendegî mikone. (æli/esfâhan)
ælî dâr esfâhan zendegî mikone. (shâhâla/iran)
shâhâla dâr iran zendegî mikone.

(cues: pervin/nio york, ferêydun/shiraz, shîrin/kalifornia, (jâmshîd/tehran))

(Have a friend’s name and a place name in mind and be ready to use them when called on.)

1.7 Question and Answer Drills

Drill 9: Cued Question/Answer

In the following exercise the first two cues are given to Student 1; the third is given to Student 2.

Student 1:  jâmshîd dâr tehrân chekár mikone?
Student 2:  unja zendegî mikone. (cues: S1 ælî/shiraz, S2 dârs mide)
Student 1:  ælî dâr shiraz chekár mikone?
Student 2:  unja dârs mide.

(cues: S1 ferêydun/esfâhan, S2 dârs mide; S1 shâhâla/nio york, S2 zendegî mikone;
S1 pervin/kalifornia, S2 zendegî mikone (S1 jâmshîd/tehran, S2 zendegî mikone))

(Find a partner and continue practicing this pattern in pairs using names and verbs of your own choice.)

Drill 10: Question and Answer

a. "George Bush" koja zendegî mikone?
"Bill Clinton" koja zendegî mikone?
(Governor of your state) koja zendegî mikone?
(Persian teaching assistant) koja zendegî mikone? unja chekár mikone?
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(Persian professor) koja zendegí mikone? unja chekár mikone?  
(Student’s name) koja zendegí mikone?  
(Another student’s name) koja zendegí mikone?  
(Iranian friend of student) koja zendegí mikone?  

b. Break up into pairs or small groups and ask each other the type of questions in section a, using names of famous people, famous Iranian names in current events, and other familiar names, e.g.,  
"Meryl Streep" koja zendegí mikone?  
"Clint Eastwood" dar kalifornia chekár mikone?  
"Benazir Bhutto" koja zendegí mikone? (be farsi: binæzír butó)  
rást migid? unja chekár mikone? etc.

1.8 Situational and Practical Drills

Greetings and Classroom Expressions

\hál/ \l-e shoma?  
hál-e shoma chetór-e?  
A common abbreviated form of /hál-e shoma chetór-e?/

(And) how are you?  
(note change in sentence stress for the response only)

yævashtær  
tondtær  
slower  
faster  
tæmfrín konid  
practice (command form)

bégid  
say, say it (command form)

béporsid  
ask (command form)

Greetings: lotfæn gůsh konid

sælám. hál-e shoma chetór-e?  
mérsi. khub-e. hál-e shoma chetór-e?  
mérsi. bæd nist.  
sælám. hál-e shoma?
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motshækér-æm. hál-e shoma chetór-e?
mérsi. khub-e.
sælam. hál-e shoma chetór-e?
motshækér-æm. khub-e. hál-e shoma chetór-e?
mérsi. khub-e.
sælam. hál-e shoma chetór-e?
mérsi. motshækér-æm. hál-e shoma chetór-e?
mérsi. khub-e.

lotfæn tekrár konid: The above greetings are drilled orally.

lotfæn tæmrín konid:

Greet each other using any of the possible combinations desired.

Drill 11: Exercises

a. lotfæn gúsh konid:

yævashtar bégid
yævashtar tælæffoz konid
tondær tæmrín konid
dobare béporsid

yævashtar mígæm
tondær mígæm
dobare bégid
tondær jæváb bèdid

b. lotfæn jæváb bèdid:

The sentences in section a are repeated and then you will be asked to respond to /yæ:ni chi?/

The sentences of section a are drilled.

(Review Pronunciation Drills, Dialogue 1, Drills, Greetings)
1.9 Reading Persian

The reading and writing material of the first five lessons is divided into three parts. In the first part — which includes Lessons 1 and 2 — you will learn to read (sections 1.9 and 2.9) and write well over half of the thirty-two letters and eight diacritical marks that make up the Persian writing system, but with little or no regard for the meaning of what you are reading or writing. Instead the emphasis will be on the mechanics of recognizing and forming letters. In the second part — Lessons 3, 4, and 5 — you will learn to read (sections 3.9, 4.9, and 5.9) and write the remainder of the letters and diacritical marks, but in words, phrases, and sentences that will already be meaningful or familiar to you. These sections will present the Persian equivalents of all those words you have already learned orally and seen only in transcription.

The sequence in which the letters and other signs of the writing system are presented here is determined by particular features of individual letters, not by the sequence of the Persian alphabet. The alphabet will be given in sequence in Lesson 5, section 5.9.7, together with the name and sound value or values of each letter. The alphabet is also given at the beginning of the accompanying Persian-English glossary.

In the third part of the reading and writing material, starting with Lesson 6, the principal differences between colloquial and Formal Written Persian (FWP), and the rules for transforming your colloquial speech to writing, will be described.

1.9.1 Reading Persian: The Alphabet (אַלפֶבָּה)

The Persian alphabet is simply the Arabic alphabet with four additional letters. These additional letters represent sounds that occur in Persian but not in Arabic — at least not in classical Arabic. Persian, like Arabic and all other languages that use the Arabic alphabet, is written from right to left. For example, the word *daru* (medicine) is written *urad*.

In its native dress, *urad* looks like this: دارو The letters used to write this word are:
Lesson One  MODERN PERSIAN

<table>
<thead>
<tr>
<th>Sound</th>
<th>Shape</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>/d/</td>
<td>د</td>
<td>dal</td>
</tr>
<tr>
<td>/a/</td>
<td>ا</td>
<td>ælef</td>
</tr>
<tr>
<td>/r/</td>
<td>ر</td>
<td>re</td>
</tr>
<tr>
<td>/u/</td>
<td>و</td>
<td>vav</td>
</tr>
</tbody>
</table>

There are a number of other words that can be written with these same four letters, as you can see from the following exercise. In doing this exercise, first spell each word aloud, then read it. (There is a key to all the exercises after Lesson 16.)

Since the script is so new to you, you may feel it necessary to write in the transcription over each of the words to help you sound them out. This is a perfectly natural practice at this point. However, if you leave the words in the exercises below unmarked, it will give you a fresh chance to practice your reading skills again in class.

Reading Exercise 1: Spell and read aloud. Example: رود (re vav dal /rud/)

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>رود</td>
<td>دادر</td>
<td>را</td>
</tr>
<tr>
<td>دادر</td>
<td>داد</td>
<td>دا</td>
</tr>
<tr>
<td>را</td>
<td>رود</td>
<td>رو</td>
</tr>
</tbody>
</table>

Note: Print/Typescript vs. Handwriting: Before proceeding further it is important to make clear that the handwritten and printed forms of the Persian alphabet differ in a number of significant ways. You cannot learn to write Persian correctly by simply copying the printed forms. Print and typescript are virtually identical, however. The discussion of the forms of the letters of the alphabet that follows is restricted to print and is designed to prepare you only to recognize and read these letters.

1.9.2 Connecting and Nonconnecting Letters

The letters of the Persian alphabet are divided into two groups, those that may be joined to a following letter, and those that may not. As you can see, ۱، ه، د and و are nonconnecting letters. There are only three other letters in the alphabet that are also
nonconnecting, and they all have the shape of either ج or ر. They are distinguished by the addition of dots. Note that a nonconnecting letter may connect to a preceding letter, but never to a following letter.

<table>
<thead>
<tr>
<th>Sound</th>
<th>Shape</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>/z/</td>
<td>ج</td>
<td>zal</td>
</tr>
<tr>
<td>/z/</td>
<td>ج</td>
<td>ze</td>
</tr>
<tr>
<td>/zh/</td>
<td>ژ</td>
<td>zhe</td>
</tr>
</tbody>
</table>

1.9.3 Duplicate Letters

Note that both ج and ژ have the sound of /z/ in Persian. This is so because the original sound of ج in Arabic does not occur in Persian and was therefore assimilated to what was to Persian ears the nearest equivalent — /z/. There are a number of sounds in Arabic — each represented by a separate letter — which, like ج, do not occur in Persian. These sounds have also been assimilated to the nearest Persian equivalent. This means that the Persian alphabet has a number of duplicate letters for the same sound. These duplicate letters will be dealt with more fully in Lesson 4.

All the letters of the Persian alphabet other than ۸، ژ، <typename> and ۰ are connecting letters. That is, they must be joined to the letter that immediately follows them. Here are three quite common connecting letters.

<table>
<thead>
<tr>
<th>Sound</th>
<th>Shape</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>/s/</td>
<td>سـ</td>
<td>sin</td>
</tr>
<tr>
<td>/m/</td>
<td>مـ</td>
<td>mim</td>
</tr>
<tr>
<td>/i/</td>
<td>یـ</td>
<td>ye</td>
</tr>
</tbody>
</table>

Before illustrating how connecting and nonconnecting letters are joined together in words, it will be necessary to explain another aspect of the Persian alphabet — that of how the position of a letter in a word can affect its shape.
1.9.4 Shape and Position

There are no capital or lower case distinctions in Persian. However, a number of letters have different shapes for the beginning, middle, or end of a word. In final position a few even have two shapes depending on whether the letter that precedes them is connecting or nonconnecting. These shape-changers are all connecting letters. Printed nonconnecting letters have a single shape, regardless of their position or of the preceding letter.

Of the three connecting letters just introduced, the first two have two shapes — one for initial and medial positions and a second for final position. This is a common pattern. The third letter also has one shape for initial and medial positions, but two slightly different shapes for word-final position.

<table>
<thead>
<tr>
<th>Final</th>
<th>Medial</th>
<th>Initial</th>
</tr>
</thead>
<tbody>
<tr>
<td>س</td>
<td>س</td>
<td>س</td>
</tr>
<tr>
<td>م</td>
<td>م</td>
<td>م</td>
</tr>
<tr>
<td>ی</td>
<td>ی</td>
<td>ی</td>
</tr>
</tbody>
</table>

Notice how a letter changes according to position and whether or not it is connected to a previous letter:

سیر /sir/ سویر /sur/ سار /sar/
ریس /ris/ روس /rus/ راس /ras/
رام /ram/ رومی /rumi/ ریما /rima/

The following exercise illustrates these changes in the letters you have learned so far.

Reading Exercise 2: Spell and read aloud. Example: روستی (re vav sin ye /rasi/)
1.9.5 Digraph

In the initial position in a word, the three vowels /a/, /i/, and /u/ are indicated by a combination of two signs, the vowel sign preceded by an initial ١ل. For initial /i/ and /u/, the sequences of ١ل and the letters یه and یاو are written sequentially: ١ل i and یا /u/. For initial /a/, however, one of the two ١ل's is written horizontally above the other as a curved
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line called a kolah or mædde: ی. This digraph has the name ælef mædde or ælef ba kolah. In these three digraph vowels, the extra ælef elements have no sound of their own. They simply represent an orthographic convention for vowels in initial position. Remember that it is only in initial position that these vowels must be written with digraphs. In medial and final position the letter itself is enough, as you can see from the following contrasts:

ساري /sari/ vs. آری /ari/
راد /rad/ vs. آرد /ard/
روس /rus/ vs. اوس /us/

Reading Exercise 3: Spell and read aloud. Example آرام (ælef mædde re ælef mim /aram/)

آرا آرم ایراد ایرادی
آرم آس او
آس آو

Reading Exercise 4. Review: Be prepared to spell and read these words aloud in class.

ساری داماد دارو
سامی داریم
سیروس ماسار
موزی رودار
میدوزی

1.9.6 Dots

As you have already seen, Persian letters are distinguished from each other both by shape and by the use of one, two or three dots over or under letters with the same shape: ی vs. ی on the one hand, and ی vs. ی vs. ی on the other. Hypothetically, a single shape could be used to make seven separate letters by the use of subscript and superscript dots. In fact, the largest number of letters to be generated from a single shape by the use of dots is six. The
prolific shape is ye (ی) which you have so far encountered only in that letter. This shape never stands alone but when combined with dots, it produces five additional letters. While all of these letters have the same shape in initial and medial positions, there are three distinct final shapes — one for nun, one for ye, and one for the other four:

<table>
<thead>
<tr>
<th>Sound</th>
<th>Name</th>
<th>Final</th>
<th>Medial</th>
<th>Initial</th>
</tr>
</thead>
<tbody>
<tr>
<td>/b/</td>
<td>be</td>
<td>بب</td>
<td>بلب</td>
<td>بلب</td>
</tr>
<tr>
<td>/p/</td>
<td>pe</td>
<td>پپ</td>
<td>پپب</td>
<td>پبب</td>
</tr>
<tr>
<td>/t/</td>
<td>te</td>
<td>تتب</td>
<td>تتبب</td>
<td>تتبب</td>
</tr>
<tr>
<td>/s/</td>
<td>se</td>
<td>شش</td>
<td>ششش</td>
<td>ششش</td>
</tr>
<tr>
<td>/n/</td>
<td>nun</td>
<td>نن</td>
<td>ننن</td>
<td>ننن</td>
</tr>
<tr>
<td>/i/</td>
<td>ye</td>
<td>یی/یی</td>
<td>ییی/ییی</td>
<td>ییی</td>
</tr>
</tbody>
</table>

The final shapes for all of these letters (as well as all other letters) when following a connector have a little stroke connecting them to the previous letter:

<table>
<thead>
<tr>
<th>Letter</th>
<th>Final</th>
<th>As in:</th>
<th>Final</th>
<th>As in:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>After nonconnector</td>
<td></td>
<td>After connector</td>
<td></td>
</tr>
<tr>
<td>be</td>
<td>تاب</td>
<td>- →</td>
<td>سيب</td>
<td>sib</td>
</tr>
<tr>
<td>pe</td>
<td>پپب</td>
<td>- →</td>
<td>پپب</td>
<td>pip</td>
</tr>
<tr>
<td>te</td>
<td>تتبب</td>
<td>- →</td>
<td>تتبب</td>
<td>pit</td>
</tr>
<tr>
<td>se</td>
<td>ثاثش</td>
<td>- →</td>
<td>ثاثش</td>
<td>sis</td>
</tr>
<tr>
<td>nun</td>
<td>سان</td>
<td>- →</td>
<td>سین</td>
<td>sin</td>
</tr>
<tr>
<td>ye</td>
<td>بودی</td>
<td>- →</td>
<td>سینی</td>
<td>sini</td>
</tr>
</tbody>
</table>

The shape used for sin has only one dotted variant, shin:

<table>
<thead>
<tr>
<th>Sound</th>
<th>Name</th>
<th>Final</th>
<th>Medial</th>
<th>Initial</th>
</tr>
</thead>
<tbody>
<tr>
<td>/s/</td>
<td>sin</td>
<td>سس</td>
<td>سس</td>
<td>سس</td>
</tr>
<tr>
<td>/sh/</td>
<td>shin</td>
<td>شش</td>
<td>شش</td>
<td>شش</td>
</tr>
</tbody>
</table>
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Do not confuse the two shapes with three dots over them that have been introduced so far: one is ش shin, a sin with three dots and represents the sound /sh/; the other is ث se, a te with three dots and represents another /s/ sound. There have been two duplicate letters introduced so far, two for /z/ (ژ and ژ), and two for /s/ (س and ص). In both cases only one of these letters is commonly used and the other is quite uncommon and can be effectively ignored at this point. Whenever you are given transcription work to do, always depend on س for /s/ and ژ for /z/. The other two letters — ژ and ث — will be important when you get to the stage of needing to spell specific words.

Reading Exercise 5: Spell and read aloud.

آب، پاس، تات، باش، نان، ناب، توران، آبادان، تورانی، ثابی، شوری، ژب، پیپ، توت، میراث، آتان، آبان، تابوت، آرامی، ایران، شادی، آش
Caspian shore, Bandar-e Anzali

Reading Exercise 6, Review: Be prepared to spell and read aloud in class.

Semineh
Sorozan
Meybodi
Meybely
Amir
Amirian
Araz
Arazosan
Reza
Rip
Imin
Iminaz
Saman
Saman
Turan
Turan
Meydari
Meydari
Afar
Afar
Ziba
Ziba
Toop
Toop
Self
Self
Shorid
Shorid
Daryo
Daryo
Darvozaz
Darvozaz
Azar
Azar

Reading Exercise 7, Transcription:

Transcribe from Persian to phonetic characters and from phonetic characters to Persian.

This work is to be done as homework but may also be read (Persian to phonetics) or written
(phonetics to Persian) on the blackboard or in pairs/small groups. Other words that conform to the rules learned so far may be given spontaneously in class.

<table>
<thead>
<tr>
<th>Persian to Phonetics</th>
<th>Phonetics to Persian</th>
</tr>
</thead>
<tbody>
<tr>
<td>آبادی =&gt; abadi</td>
<td>misabi =&gt; میسابی</td>
</tr>
<tr>
<td>شوریش</td>
<td>namus ziba</td>
</tr>
<tr>
<td>ذاتی</td>
<td>abadan budim</td>
</tr>
<tr>
<td>ایراد</td>
<td>shiraz dadid</td>
</tr>
<tr>
<td>ایمژ</td>
<td>iran darid</td>
</tr>
<tr>
<td>سوزان</td>
<td>azar ash</td>
</tr>
<tr>
<td>میابزی</td>
<td>niaz mandana</td>
</tr>
</tbody>
</table>

Perisan Gulf, Bandar-e Abbas
1.10 Numerals

The printed version of the Persian numerals are the following:

1 2 3 4 5 6 7 8 9 0
0 ٠ ١ ٢ ٣ ٤ ٥ ٦ ٧ ٨

Now that we have gotten you accustomed to the fact that Persian is written from right to left, you will be surprised to learn that the Persian numerals are read from left to right (like English)! If you see a number such as 497 in your chart work, remember to read it as 497 and not 794. For the time being, we will ask you to study these figures for recognition purposes only, since the handwritten forms look somewhat different. The handwritten forms of "three" and "four" are especially different from the printed form; "four," in fact, has two printed forms. The words for the numbers from one to ten are presented in the next lesson at the end of the vocabulary for Lesson 2 (section 2.2).

1.11 Grammar Discussion: The Persian Verb and Basic Sentence Word Order

The discussion of Persian verb structure begins in Lesson 2. Here we would simply like to draw your attention to a few elementary points about Persian syntax. In contrast to English, the basic Persian sentence puts the verb last. That is, both the subject and the object precede the verb, as does generally everything else that might be lumped under the title "predicate phrase." This word order, however, is flexible in Persian. In the context of extended speech, of course, elements of the sentence do move around, especially for purposes of emphasis. The drills in section 6 above provide many examples of the most common pattern of the simple sentence in Persian, and various dialogues in early lessons show the flexibility of word order in discourse. It is worth pointing out that the Persian verb contains an indication of the person and number of its subject in its conjugation. The ending /-e/, which you have seen on all the verbs in this lesson, indicates that the subject of the verb is third person singular ("he," "she" or "it"). The Persian sentence does not need a separate subject to be a complete utterance, and thus, in the context of extended discourse, a subject that has been mentioned
may be dropped:

example: bærødæretun chekár nikong? "What does your brother do?"

dær shiraz dærs mide. "He teaches in Shiraz."

Put another way, the Persian verb by itself in some contexts may serve as a "complete" sentence. English requires that a sentence have a separate subject as well as a verb. "Teaches" by itself is not a sentence in English, but /dærs mide/ by itself is a complete grammatical utterance in Persian. There is a specific sequence in the placement of verbal modifiers such as adverbs ("well," "slowly"), question words ("where," "when," etc.) and prepositional phrases ("in Shiraz," etc.). The order of these elements will be discussed in later lessons, starting with Lesson 4 (4.11).

1.15 Vowel Reduction in English

An English vowel changes its quality according to the amount of stress it receives. Notice that the second "a" in "anatomy" receives the regular pronunciation of the English "a" sound since it is also the stressed syllable in that word. In the adjectival form of the same word—"anatomical"—the stress shifts to the third syllable with the consequence that the sound value of the second "a" is reduced from the a-sound of "cat" to a sound rather like "uh." This change is more accurately indicated thus:

anatomy /ənˈteɪmi/ anatomical /ænˈtɒmɪkəl/

This type of vowel change or vowel reduction does not occur in Persian, and you should take care to give vowels the same quality in all syllables. Observe the following Persian vowels as they occur in stressed position and in unstressed position (all stresses here are on final syllables):

bæd bædi bædia sob soba sobane
dust dusta dustane bin bini binia
nam name namei mes mesi mesia
som sombol sombolchini div divar divari
Lesson One

MODERN PERSIAN

<table>
<thead>
<tr>
<th>dan</th>
<th>danesh</th>
<th>daneshmænd</th>
<th>daneshmændan</th>
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</thead>
<tbody>
<tr>
<td>div</td>
<td>divist</td>
<td>divísto-chel</td>
<td>divísto-chélo-char</td>
</tr>
</tbody>
</table>

The only place where a similar type of vowel reduction occurs in Persian is when unstressed /æ/ or /e/ precedes stressed /ha/ sequence:

nghár | esfghán | baghár | bæchghá

**Pronunciation Drill 9**

<table>
<thead>
<tr>
<th>bænd</th>
<th>mbænde</th>
<th>nêmibænde</th>
<th>chek</th>
<th>mîcheke</th>
<th>nêmicheke</th>
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<tbody>
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<td>dun</td>
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<td>nêmidune</td>
<td>kosh</td>
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<td>nêmibine</td>
<td>bash</td>
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<td>chekaníd</td>
<td>chekanidé</td>
<td>mîchekanide</td>
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<td>mbíshim</td>
<td>nêmíshim</td>
<td>nêmíshunim</td>
<td>nêmíshunimesh</td>
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**Pronunciation Drill 10**

<table>
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<tr>
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<th>ashpæz</th>
<th>simin</th>
<th>chini</th>
<th>forush</th>
<th>boros</th>
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<tbody>
<tr>
<td>haemdaem</td>
<td>festival</td>
<td>pelastik</td>
<td>zabol</td>
<td>kabol</td>
<td>shorævi</td>
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<tr>
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<td>zhapon</td>
<td>telefon</td>
<td>telegraf</td>
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<td>sosialist</td>
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<td>demokrat</td>
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<td>sosialisti</td>
<td>liberal</td>
<td>fanatik</td>
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<td>televizion</td>
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<td>kompiuter</td>
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<td>kampiuteri</td>
<td>vezheteriæn</td>
<td>nikson</td>
<td>janson</td>
<td>kenedi</td>
<td>reygæn</td>
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<td>karter</td>
<td>shirak</td>
<td>cherchil</td>
<td>estalin</td>
<td>moskow</td>
<td>berlæn</td>
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<td>vashængton</td>
<td>lændæn</td>
<td>tehran</td>
<td>esfæhan</td>
<td>tæbriz</td>
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<td>mæshhæd</td>
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<td>tokio</td>
<td>pakestan</td>
<td>bæluchestan</td>
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<tr>
<td>æræbestan</td>
<td>hendustan</td>
<td>uganda</td>
<td>suis</td>
<td>norvezh</td>
<td>chekoslovaki</td>
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Lesson One  MODERN PERSIAN  درس يكم

_Pronunciation Drill 11_

<table>
<thead>
<tr>
<th>English</th>
<th>Modern Persian 1</th>
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<tbody>
<tr>
<td>mídune</td>
<td>míkhabe</td>
<td>mítabe</td>
<td>míkoshe</td>
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<td>mížæne</td>
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<td>békhabhe</td>
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<td>běbine</td>
<td>békube</td>
<td>bězæne</td>
</tr>
<tr>
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<td>némikoshe</td>
<td>némíjænge</td>
<td>némibine</td>
</tr>
<tr>
<td></td>
<td>némikube</td>
<td>némizæne</td>
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