

GREEK BASIC COURSE

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INTRODUCTION

Greek is the official language of the present day kingdom of Greece. More than 95 percent of its population are native speakers of Greek. Other languages spoken in Greece are those of small minorities: Turkish, Bulgarian, Serbian, Sephardic (spoken mainly in Thessaloniki by the descendents of Jews formerly residing in Spain and Portugal), Albanian and some others.

Outside the limits of Greece Greek is spoken in the neighboring islands, such as Bozca Ada and Imbroz (Turkey), Cyprus, as well as in surrounding countries, e.g. southern Albania, southern Yugoslavia, Bulgaria and Turkey (Istanbul). It is also spoken by large Greek communities in the Americas (U.S.A., Canada, Argentina, Brazil), in Europe, Africa and Australia.

Like English, Greek belongs to the large Indo-Hittite (Indo-European) family of languages and spread over the Balkan peninsula sometime during the second millenium B.C.

Ancient Greek appears to have been divided into four main groups of dialects: Arcadian-Cypriot, Dorian, Aeolian and Ionian-Attic. Beginning in the 4th century B.C. the Ionian-Attic dialect spread all over the Greek speaking territories while other dialects began to decline and then disappeared completely in the first centuries of the Christian era.

Modern Greek presents a rather complex linguistic picture. On the one hand this language is the result of a normal linguistic evolution from the older Greek; on the other hand, however, intense nationalistic sentiments during certain periods of Greek history have preserved intact many morphological, syntactic and lexical elements of archaic Greek. As a result there are two broad types of language used in modern Greece, the 'popular', or dhimotiki, and the 'formal', or katharevusa. The former is the every-day language of the people containing loanwords from other languages which have been incorporated into the Greek language in the course of later Greek history. 'Dhimotiki' is primarily a spoken language, that of Greek songs and ballads, and does not have a fixed orthography, but is largely used by modern writers of poetry and fiction.

The latter (katharevusa) is a conscious and artificial return to older Greek, and is taught in schools and used for official purposes and in a more or less 'pure' form by newspapers.

Since the 2nd century B.C. the Greeks have disputed among themselves about their language. At that time literary men scorned colloquial usage, consciously imitating the classical style in their works. The schism has continued to our days.

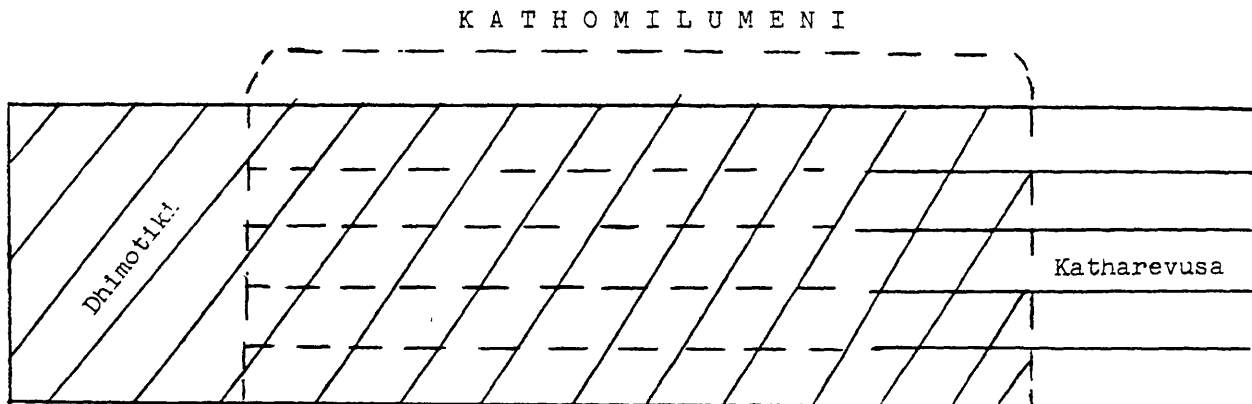
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Finally, a kind of compromise form, drawing unsystematically from both 'dhimotiki' and 'katharevusa' has evolved. This mixture of the two, called in this Course 'kathomilumeni', i.e. 'every-day language', has now become the standard speech of Greece.

Not all standard speakers of modern Greek, however, can be assumed to use the same mixture of katharevusa or dhimotiki elements in their speech. The ratio may vary not only from speaker to speaker, but also may depend on the situation in which the speaker uses the language. Thus the same speaker may use the extreme variety of dhimotiki while buying things at a market place and then switch to the extreme katharevusa when addressing a university professor.

The general trend is toward dhimotiki which is the normal 'informal' language, but katharevusa in its various degrees of 'purity' continues to be used as the official language in government work (Parliament, Courts, Radio broadcasts, etc.).

The spoken Greek may be represented graphically as follows:



Differences of style are even more conspicuous in the written language. Besides Government or other public announcements, documents, official correspondence, etc. all public signs in towns and villages are written in katharevusa. Thus, for example, the word for fishing shop in every-day language is 'psarádhiko', but the sign over the store says 'ikhthiopolíon'; the word for grocery store is 'bakáliko' but the sign says 'pandopolíon', etc.

As far as the press is concerned the conservative newspapers are written in katharevusa; those oriented towards the center, in kathomilumeni; and those of the extreme left, in the extreme and sometimes even somewhat artificial dhimotiki.

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The written language, therefore, may be graphically represented thus:

dhimotiki	kathomiluneni	katharevusa
Modern Literature	Moderate Press	Older Literature Official Language Conservative Press
	Every-day Usage	

This Course

The Greek described in this Course is representative of the kathomiluneni variety, i.e. that of the 'standard' speech of educated Greeks. As the influences from the other styles of Greek on the natural speech of an educated person vary according to the speaker and thus create a great variety of 'correct' utterances, both the most common dhimotiki and katharevusa forms are represented in the Basic Dialogues and Grammatical Notes. At the same time the use of extreme dhimotiki or 'overpure' katharevusa is carefully avoided.

The whole Course consists of 75 units and is divided into three volumes, each volume containing 25 units. After every five units there is a Review consisting of a Narrative which is based on the vocabulary of previous units. In addition to this the Review Units of Volume I have Review Drills in which the student is supposed to supply proper forms of given words. These drills are continued in more advanced units in connection with the katharevusa grammatical forms.

Katharevusa is systematically introduced in the narratives of Volume III and the rules of katharevusa grammar are discussed in the subsequent grammatical notes. Thus the student who has completed Volume III of this Course should have a good foundation for reading official documents as well as newspapers written in katharevusa.

The following parts may be found in a Unit:

Basic Dialogue	Sample Drills
Response Drill	Substitution Drills
Useful Words	Transformation Drills
'Polite' Expressions	Correlation-Substitution Drills
Narrative	Response Exercise
Grammatical Notes	Topics for Discussion

Basic Dialogues and Response Drills are found in each unit. Narratives begin with Unit 2. The occurrence of other parts may vary.

Use of This Course

1. Basic Dialogues

Most Basic Dialogues consist of 10 sentences. In more advanced units the dialogue may be divided into two or three parts of 10 to 14 sentences.

The instructor reads the Greek, item by item, repeating each item (a build-up or a sentence) twice for each student. Each member of the class repeats the item immediately after the instructor, trying to imitate his (or her) pronunciation. If in the instructor's opinion the item is mispronounced by the student, the instructor repeats it at normal speed with the student repeating after him (or her) as many times as necessary. After the class hours each student goes over the Basic Dialogue by listening to the tape and repeating, doing this until he knows the dialogue by heart.

After the sentences of the Dialogue have been thoroughly memorized the students take part in acting out the Dialogue. The instructor may take one of the parts the first time or two. This procedure is to be continued until any student can take part and go through the dialogue like an actor.

2. Response Drills

Response drills consist of questions and answers based on the dialogue and narrative situations, and are divided into 'Response Drill A' referring to the dialogue and 'Response Drill B' referring to the narrative. One 'real situation' is given by the dialogue and another one by the narrative. The answers to the questions are, therefore, predictable, and the student is supposed to know them. Thus, for example, if it appears from the dialogue that the restaurant is just across the street from the movie theatre, the student must accept it as a 'real' fact and say so when answering the question: 'Where is the restaurant?'

In the first 15 units the answers to the questions in the Response Drills are given with the drills. Therefore, these questions and answers must be drilled in the same way as the sentences of the Basic Dialogues. Beginning with Unit 16 response drills contain only questions and the student is supposed to formulate the answers in his own words, but his answers must be pertinent to the given situation. From Unit 16 on the Response Drills are no longer drilled in the same way as Basic Dialogues, but rather take the form of a free conversation based on the facts given by the dialogue or the narrative.

3. Useful Words and 'Polite Expressions' must be drilled by the instructor and memorized by the student in the same way as the Basic Dialogues.

4. Narrative

The narrative presents in expository style either a situation similar to that represented in the Basic Dialogue, or a situation related to it, with broader vocabulary.

The instructor goes through the sentences illustrating new vocabulary items in the same way as for Basic Dialogue. After the students have thus familiarized themselves with the new vocabulary, the instructor reads through the whole narrative at a normal speed. The students listen with their books closed. The students summarize in English as much as they understand of the narrative. Then the students read and translate the narrative into English. The instructor then asks the questions of Response Drill 'B' and the students answer them. The narratives are intended to be memorized at home and retold in the student's own words in class the next day.

The narratives in Units 2 through 5 are presented both in transcription and in the Greek writing system. In subsequent narratives the transcription is omitted.

5. Sample Drills are to be treated in the same way as the sentences of Basic Dialogues.

6. Substitution, Transformation and Correlation-Substitution Drills are to be used in accordance with the instructions given at the beginning of each drill.

7. Response Exercise

Response Exercises occur at the very end of each unit. The questions of these exercises are not necessarily related to any particular unit. Gradually, as the student's vocabulary increases, these questions become of more general character. The purpose of a Response Exercise is to induce the student into a free conversation within the scope of his vocabulary.

In Units 2, 3, and 4 all possible answers to the questions are given. All these answers should be drilled in the same way as the sentences of the Basic Dialogues.

Beginning with Unit 5 these exercises consist of questions only, and the student is supposed to be able to answer the questions by himself.

Any answer given by the student is considered correct if it is appropriate and is good Greek. The answer is corrected by the instructor if necessary. The student repeats the corrected answer.

8. Topics for Discussion

These drills appear in the advanced units in lieu of Response Exercises.

The instructor presents the topics one by one and asks the members of the class to take part in the discussion. One of the students is asked to develop the topic further and give his reasons for agreeing with the problem raised by the instructor. Another student should present his arguments to defend the opposite point of view. Another one should try to find a compromise between the two positions. Then other students join in the discussion. When one topic has been fully discussed the instructor raises the next controversial question. The exercise goes on until all topics of the unit have been thoroughly discussed and totally exhausted.

GLOSSARY

At the end of each volume there is an alphabetical list of all the vocabulary items introduced in that volume.

Following each verb is a number indicating the unit in which the other forms of the verb are listed.

Symbols used in the Basic Dialogues and in the
Grammatical Notes.

On the English side, parentheses and quotation marks are used together (' ') when a more literal translation is given in addition to the ordinary English equivalent.

Brackets [] are used to indicate words in the English equivalent which do not have an equivalent in Greek.

Parentheses () indicate words which are in the Greek but not in a normal English equivalent.

The English side is not a literal translation of the Greek, but what English speakers ordinarily say in such a situation. The use of parentheses and brackets as explained above should make the situation clear in each case.

On the Greek side, parentheses are used to indicate sounds which are sometimes omitted. Alternate pronunciation of the same word or alternate words are given after a slant line /.

In the Grammatical Notes, slant lines / / are used to set off Greek sounds, words, phrases or sentences in transcription within an English text.

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Unit 1

Basic Dialogue

Καλημέρα σας.	kaliméra sas.	Good morning ('your good day').
Καλησπέρα σας.	kalispéra sas.	Good afternoon. <u>or</u> Good evening. ('your good afternoon/evening').
Καληνύχτα σας.	kaliníxta sas.	Good night. (said on parting).
Χαίρετε.	xérete.	Hello. <u>or</u> Good bye.
Γεια σου.	yá su.	Hi.
πώς	pós	how
είσθε/είστε	ísθe/íste	you are
Πώς είσθε;	pós ísθe?	How are you?
καλά	kalá	well
εύχαριστῶ	efxaristó	thanks ('I thank')
καί	ké	and
έσεῖς	esís	you
κι'έσεῖς;	kesís?	and you?
Καλά εύχαριστῶ, κι'έσεῖς;	kalá efxaristó kesís?	I'm fine, thanks, and you?
Ναί.	né.	Yes.
ἤ	<u>or</u> : málιστα.	
Μάλιστα.		
Όχι.	óxi.	No.
Παρακαλῶ	parakaló.	Please. <u>or</u> You're welcome. ('I beg').
<u>Ἀριθμοί</u>	<u>arithmí</u>	<u>Numbers</u>
Ένα	éna	one
δύο	óío	two

τρία	tría	three
τέσσερα	tésera	four
πέντε	pénde	five
έξι	éksi	six
έπτά/έφτά	eptá/eftá	seven
όκτώ/όχτώ	októ/oxtó	eight
έννέα/έννιά	enéa/enyá	nine
δέκα	deka	ten

Grammatical Notes

Note 1.1. Transcription used in this course.

Modern Greek is written in Greek letters inherited from ancient Greek. The spelling is to a large extent historical and is therefore not consistent on a number of points. In order to make it easier for the student the first 10 units of this course are written both in Greek characters and in transcription. Beginning with the unit 11 everything is in Greek script and the transcription is used only occasionally in grammatical notes.

The transcription used here is an adaptation of Latin letters for most sounds and Greek letters for a few. It is not strictly speaking a 'phonetic' transcription. For example the letter /x/ stands for one sound before /a,o,u/ and for another sound before /e,i/. Since the pronunciation is predictable on the basis of where it occurs, a single letter may be used for both sounds.

The transcription used in this course consists of the following letters and other symbols:

Vowels: a, o, u, e, i

Consonants:

Voiceless: p, t, θ, k, s, f, ts, x

Voiced: b, d, δ, g, z, v, dz, γ, r, l, m, n, y

The accent mark /' / indicates the loudest syllable in a phrase or sentence and /` / indicates a less loud ('secondary') stress. The weak stress is unmarked. A word said in isolation (as in the build-ups) will regularly have a primary stress /'/. In a sentence this may be replaced by secondary /` / or even by weak stress (unmarked). The stress in Greek

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falls always on one of the last three syllables of a word.

There are three types of phrase endings (or: 'junctures') in Greek: /,/ /?/ and ./ (the special signs for these are //, // and // respectively).

These punctuation marks are not used in the same way or with the same values as in either English or Greek ordinary spelling. The system used here assigns specific values to the punctuation marks.

The comma /,/ indicates that the intonation pattern preceding it is characterized by a raised pitch of the last stressed syllable of the phrase.

A period ./ is used to indicate the end of a phrase accompanied by falling pitch. It may or may not correspond to a period either in Greek or in English spelling.

A question mark /?/ indicates a rising pitch in questions.

Questions in Greek may be divided into two categories:

- 1) Questions which begin with a question word (such, for example, as 'who', 'when', 'where', 'how', etc.), e.g. 'Where are you going?' 'What did he say?' etc.
- 2) Questions without question words (usually beginning with a verb in Greek) such as, 'Are you going there?' 'Did he say that?', etc.

The highest pitch in questions of the first category is on the question word, falling gradually to the last syllable.

Questions of the second category have the highest pitch on the stressed syllable of the last word.

The pitch levels are of course, not absolute, but are high or low relative to each other.

Stress (which is loudness) and pitch (which is height of tone) must be carefully distinguished. Since the loudest syllable is often the highest in pitch, there is frequently a tendency to confuse the two.

Very special attention must be paid to the intonation of each Greek sentence. It should never be treated as if it were an English sentence. The punctuation marks will help the student to say things correctly; but only careful listening, and imitation as well as constant and persistent drill will give him a correct pronunciation.

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Note 1.2. Vowels.

There are five vowel sounds in Greek:

<u>Transcription</u>	<u>Nearest English Sound Description</u>	<u>Examples</u>
/i/	Somewhat like <u>i</u> of <u>machine</u> , but higher, tenser and without the glide of that vowel. Technically: a high front unrounded vowel [i].	kiría, kóri, iríni, ístera
/e/	Like <u>e</u> of <u>let</u> . Technically: a (higher) mid front unrounded vowel [e].	eóó, kerós, étimos, méros
/a/	Somewhat like <u>a</u> in <u>father</u> , but much shorter if unstressed. Technically: a low unrounded vowel [a].	kalá, ána, parakaló, potámi
/o/	Much like <u>o</u> of <u>cloth</u> . Technically: a higher-mid rounded back vowel [o].	eóó, óra, póros, efxaristó
/u/	Somewhat like <u>oo</u> in <u>boot</u> or <u>u</u> in <u>rude</u> , but higher, tenser, and without the <u>w</u> glide of English. Technically: a high back rounded vowel [u].	kunó, kulúri, kalú, ualía

Pronunciation Drills

G.D.1.2

/i/

kíríos	peóí
iórótas	íkaros
efimeríða	iméra
aθína	óío
korítsi	mía

/e/

leoforío	θélete
éprepe	miðén
pérno	éna
patátes	neró
pénde	éla

/a/

tría	óra
ðéka	árostos
kalá	aðelfí
mamá	patéras
páme	míra

/o/

óra	aftós
pónos	mikrós
kormí	sofós
ónoma	ómikron
akóma	ólos

/u/

pú	urá
kutós	usía
kunó	úte
puló	kalú
uranós	uðéteros

Note 1.3. Consonants

<u>Transcription</u>	<u>Nearest English Sound Description</u>	<u>Examples</u>
/b/	Like <u>b</u> of <u>bob</u> . Technically: a voiced bilabial stop [b].	boró, bambás, bukáli béno, bíka

<u>Transcription</u>	<u>Nearest English Sound Description</u>	<u>Examples</u>
/d/	Like <u>d</u> of <u>dot</u> but with the tongue touching the teeth. Technically: a voiced dental stop [d]	díno, kondá, pandú, pandófiles
/f/	Like <u>f</u> in <u>fond</u> . Technically: a voiceless labiodental spirant [f].	fáo, falakrós, fóros fufú, filos, felós
/g/	Like <u>g</u> in <u>got</u> . Rare except after /ŋ/ as in <u>finger</u> . Technically: a voiced dorso-velar stop [g].	gremnós, grínya ángelos, ángira, ángles
/k/	Like <u>c</u> of <u>cot</u> but without the strong puff of breath. Fronted before /i/ and /e/. Technically: a voiceless dorso-velar stop [k].	kóta, káno, kúpa ká, kírios
/l/	May be like <u>l</u> of <u>like</u> (before /o,u,a/), fronted before /e/ and /i/ (with some speakers almost like <u>ly</u> before /i/). Technically: a voiced apico-dental lateral [l].	láði, lulúði lostós, lekés, leksikó líma, lipón, liymós, limáni, 'liturya
/m/	Like <u>m</u> of <u>mop</u> ; may be fronted (towards <u>m^y</u>) before /i/. Technically: a bilabial nasal [m].	máθima, mákros, móxθos mikrós, míra, méno
/n/	Like <u>n</u> of <u>now</u> before /a,o,u/, fronted before /e/ and /i/. Technically: an apico-dental nasal /n/.	naós, nonós, nús néos, nisí, níxta

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<u>Transcription</u>	<u>Nearest English Sound Description</u>	<u>Examples</u>
/p/	Like p of <u>pod</u> but without the strong puff of breath. Technically: a voiceless bilabial stop [p].	potíri, parakaló, puθená píno, pernó
/r/	Usually a single flap or tap of the tongue against the ridge behind the upper teeth. Technically: an alveolar flap [r']. 	rómi, óra, rúxo, rávo, póros korítsi, revíθi
/s/	Like s of <u>seal</u> . Technically: a voiceless apico-dental spirant [s].	sámos, súla, sovarós ísya, áse, ísixos
/t/	Like t of <u>tot</u> but without the strong puff of breath, and with the tongue touching the teeth. Technically: a voiceless apico-dental stop [t].	tínos, poté, táksis
/v/	Like v of <u>veal</u> . Technically: a voiced labio-dental spirant /v/.	vevéos, vázo, vunó víxas, vórios
/x/	Made by friction of air passing through as tongue is in position for /k/. Before /a,o,u/ (or before consonants followed by one of these vowels) the sound is back, like German <u>ch</u> of <u>ach</u> , <u>doch</u> , before /e,i/ (or consonants followed by one of these vowels) the sound is front, more like <u>ch</u> in German <u>ich</u> . Technically: a voiceless dorso-velar spirant [x].	xará, xorós, xáfta oxtó, xtapóði ximónas, xérete, xθés, ixθís

<u>Transcription</u>	<u>Nearest English Sound Description</u>	<u>Examples</u>
/z/	Like <u>z</u> of <u>zeal</u> . Technically: a voiced apico-dental spirant [z].	zó, pézo, zíte, záxari zumí
/ɣ/	Made by friction of air passing through as tongue is in position for /g/. (It is a voiced counterpart of /x/). Technically: a voiced dorso-velar spirant [ɣ].	ayorá, ayápi, áyuros, ɣráma, ɣnostós
/ð/	Like <u>th</u> of <u>then</u> . Technically: a voiced apico-dental slit spirant [ð].	eðó, ðadí, ðúlos ðíxti, ðéndro, ðipsó, ðeksiá
/θ/	Like <u>th</u> of <u>thin</u> . Technically: a voiceless apico-dental slit spirant [θ].	anáθema, θálasa, θélos θukiððís, θisavrós.
/ts/	Like <u>ts</u> in <u>nets</u> . Technically: a voiceless apico-dental affricate [c].	korítsi, tsiméndo, tsáɣ tsuváli, tsiyáro
/dz/	Like <u>ds</u> in <u>friends</u> . Technically: a voiced apico-dental affricate [z].	kafedzís, dzídzikas
/j/	Like <u>y</u> in <u>yeast</u> . Technically: a palatal glide [j].	nyáta, peðyá, xályá, pyó, kyáto, yinéka, pyíte, alíθya, yeoryós, yítonas, yatrós, yéros, áyios, ya

Note 1.4. Writing System.

The Greek alphabet consists of 24 letters:

<u>Letter</u>	<u>Transcription</u>	<u>Name of letter</u>	
		<u>in Greek:</u>	<u>in transcription:</u>
α A	/a/	ἄλφα	/álfa/
β B	/v/	βῆτα	/víta/
γ Γ	/ɣ/	γάμ(μ)α	/ɣáma/
δ Δ	/ð/	δέλτα	/ðéлта/
ε E	/e/	ἔψιλον	/épsilon/
ζ Z	/z/	ζῆτα	/zíta/

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<u>Letter</u>		<u>Transcription</u>	<u>Name of letter</u>	
			<u>in Greek:</u>	<u>in transcription:</u>
η	H	/i/	ἦτα	/ita/
θ	Θ	/e/	θῆτα	/theta/
ι	I	/i/	γιῶτα/ἰῶτα	/yota/
κ	K	/k/	κάπ(π)α	/kapa/
λ	Λ	/l/	λάμ(β)δα	/lamda/
μ	M	/m/	μί/μῦ	/mi/
ν	N	/n/	νί/νῦ	/ni/
ξ	Ξ	/ks/	ξί	/ksi/
ο	Ο	/o/	ὀμικρον	/omikron/
π	Π	/p/	πί	/pi/
ρ	P	/r/	ρό/ρῶ	/ro/
ς	Σ	/s/	σίγμα	/sima/
τ	T	/t/	ταῦ	/taf/
υ	Υ	/i/	ῥψιλον	/ipsilon/
φ	Φ	/f/	φί	/fi/
χ	X	/x/	χί	/xi/
ψ	Ψ	/ps/	ψί	/psi/
ω	Ω	/o/	ὠμέγα	/omega/

Remarks

1) Sequences of letters

Following sequences of letters are used to represent a single sound:

a) Vowels:

<u>Sequence of letters</u>	<u>Sound</u>	<u>Examples</u>		
ου	/u/	λουλούδι	/luludi/	'flour'
αι	/e/	ὀνομάζεται	/onomazete/	'it is called'
ει, οι, υι	/i/	εἰρηνικοί	/iriniki/	'peaceful'
		υἱοθετῶ	/iothetó/	'I adopt'
		υἶος	/iós/	'sun'

' Used in final position only

b) Consonants

In word initial position:

Sequence of letters	Sound	Examples
μπ	/b/	μπορῶ /bɔrɔ/ 'I can'
ντ	/d/	ντύνω /dino/ 'I dress'
γκ	/g/	γκρεμνός, /gremnós/ 'precipice'

After vowels the combinations μπ, ντ, γκ usually stand for the sequences /mb/, /nd/, /ng/ respectively, e.g.

λαμπρός	/lambrós/	'bright'
ἄντρας	/ándras/	'man'
ἐγκρίνω	/engríno/	'I approve'

The pronunciation /mp/, /nt/, /nk/ occurs when the combinations μπ, ντ, γκ are followed by a voiceless consonant, mainly in foreign loanwords.

The combination γγ occurs only in the middle of the word and represents the sound /ŋg/ of English 'finger', 'longer' etc. e.g. ἄγγελος /ángelos/ 'angel'.

The sound /ts/ and /dz/ are represented in Greek orthography by τσ (-τς in final position) and τζ respectively, e.g. τσιγάρο /tsigáro/ 'cigarette' τζιτζικίας /dzidzikias/ 'cicada'.

The combination -γχ- in the middle of the word corresponds to the sound /nx/, e.g. συγχωρεῖτε /sɪnxoríte/ 'excuse!'.

c) Vowel + Consonant

The combinations αυ and ευ stand for /av/ and /ev/ before vowels and voiced consonants, e.g. αυγό /avgó/ 'egg', αύρα /ávra/ 'breeze', ευημερία /evimería/ 'prosperity', and for /af/ and /ef/ before voiceless consonants, e.g. αυτοκίνητο /aftokínito/ 'car', εύτυχία /eftixía/ 'happiness', εύχαριστώ /efxaristó/ 'thank you'.

2) Gemination

The gemination (doubling) of consonants occurs only in script, not in speech.

All double consonants represent single sounds, e.g. ἄλλος /álos/ 'other', ἀλλαγή /alaví/ 'change', Ἄννα /ána/ 'Ann'.

3) Accents

There are three accents: the acute accent /´/, the grave accent /`/, and the

circumflex accent /~/.

4) 'Breathing'

The signs /' / and /' / traditionally called 'breathings' are written above all initial vowels combinations. These signs have no meaning in modern Greek.

5) Other Signs

The anastrophe /' / is used to indicate the loss of a vowel, e.g. τ'αὐτοκίνητο /taftokínito/ 'the car', ν'ἀνεβῶ /nanevó/ 'so that I go up'.

The anacresis / / is written on ĭ or ŭ to indicate that the combination of ĭ or ŭ represents either a diphthong (when ĭ or ŭ are unstressed), e.g. ἄϋπνος /áipnos/ 'sleepless' or two separate vowel sounds (when ĭ or ŭ are stressed), e.g. πρωῒ /:roí/ 'morning'.

The 'subscript' /, / is a sign written under some vowels without affecting the pronunciation, e.g. νά δώσῃ /na ðósi/ 'so that he give'.

6) Punctuation

The punctuation signs are identical in Greek and English except for the question mark and the semicolon.

The question mark in Greek is /;/ and the semicolon is /' /.

Note 1.5 Phonology: Assimilation of vowels.

kalá efcharistó, kesís? Fine, thank you, and you?

When a word ending in a vowel is followed by one beginning with the same vowel, one of the vowels is assimilated, thus /ke/ + /esís/ = /kesís/.

Similar vowel assimilation occurs with certain other combinations of vowels (see later units).

Unit 2Basic Dialogue

Μέ συγχωρεῖτε.	me sinxoríte.	Excuse me.
ποῦ	pú	where
εἶναι	íne	(he, she, it) is, (they) are
ἡ πρεσβεῖα	i prezvía	(the) embassy
Ποῦ εἶναι ἡ πρεσβεῖα;	pú ín(e) i prezvía?	Where is the Embassy?
δεξιὰ	ðeksiá	right, to the right, on the right
Ἡ πρεσβεῖα εἶναι δεξιὰ.	i prezvía, íne ðeksiá.	The Embassy is on the right.
τό προξενεῖο	to proksenío	(the) consulate
μακριὰ	makriá	far
ἀπό/ἀπ'	apó/ap	from
ἐδῶ	eðῶ	here
ἀπ' ἐδῶ	apoðó	from here
Εἶναι τό προξενεῖο μακριὰ ἀπ' ἐδῶ;	íne to proksenío makriá, apoðó?	Is the Consulate far from here?
Μάλιστα, εἶναι.	málista. íne.	Yes, it is.
ἀριστερά	aristerá	left
ὁ σταθμός	o staθmós	(the) station
Εἶναι ὁ σταθμός ἀριστερά;	ín(e) o staθmós aristerá?	Is the station on the left?
οὐκ	ðén	not
"Οχι, οὐκ εἶναι.	óxi. ðén íne.	No, it is not.