

ON THE TRANSLITERATION, PRONUNCIATION, AND PROSODY.

§ 1. The following table shows the *consonants* employed in the transliteration according to the order of the Persian alphabet, with the Persian names of all those which occur in Persian words. The letters belonging to the Nāgarī character, indigenous to India, are syllabic, having no name but their sounds, with the word *kāra* (i. e. 'factor,' a term used to denote both the spoken sound and its written symbol) attached. Thus, for instance, there is no special name for the *consonant* *bh*, the characters in which it occurs being called *bha kāra*, *bhi kāra*, *bhu kāra*, &c., &c., according to the *vowel* sound with which it is pronounced. Only the first of these names therefore is given. The nature of the vowel sounds is explained in the following paragraphs 3 and 4.

Roman character employed in transliteration.	Language to which the sound or letter belongs. A. Arabic, P. Persian, H. Hindī.	Name of the letter in Persian or Hindī.	Approximate phonetic value in Hindustani.
-	A. P. H.	-alif or hamza	denotes the initial sound common to all vowels when pronounced by themselves. v. § 2, and note to § 4 (b).
b	A. P. H.	be	the English b.
bh	H.	bhakāra	the English bh in 'abhorrent.' v. § 18.
p	P. H.	pe	the English p.
ph	H.	phakāra	the English ph in 'Clapham.' v. § 18.
t	A. P. H.	te	a very dental t. v. § 13.
th	H.	thakāra	like the French th in 'thé' (tea). v. § 18.
t̄	H.	takāra	like the English t in 'shot' or 'shutter.'
t̄h	H.	thakāra	like the English th in 'Chatham.' v. § 18.
s	A.	se	in <i>Arabic</i> the th of 'thin' but pronounced in Hindustani like s.

Roman character employed in transliteration.	Language to which the sound or letter belongs. A. Arabic, P. Persian, H. Hindī.	Name of the letter in Persian or Hindī.	Approximate phonetic value in Hindustani.
j	A. P. H.	jim	the English j.
jh	H.	jhakāra	the English jh. v. § 18.
ó	P. H.	óe	the English oh, or Italian c before a vowel.
ch	H.	chakāra	the English chh. v. § 18.
h	A.	he	a strong h.
kh	A. P.	khe	like the Scotch kh in 'loch.' v. § 17.
d	A. P. H.	dāl	a very dental d. v. § 13.
dh	H.	dhakāra	like the dh in 'adhesive' but the d more dental. v. § 13.
ḍ	H.	ḍakāra	the English ḍ.
ḍh	H.	ḍhakāra	the English ḍh in 'Todhunter.' v. § 18.
z	A. P.	zāl	in Arabic the th of 'other,' but pronounced in Hindustani like z.
r	A. P. H.	re	the French or Scotch r.
ṛ	H.	ṛakāra	an r pronounced in the roof of the mouth.
ṛh	H.	ṛhakāra	an ṛ followed by h. v. § 18.
z	A. P.	ze	the English z.
zh	P.	zhe	the English sh in 'occasion.'
s	A. P. H.	sin	the English s; never pronounced like z.
sh	A. P. H.	shin	the English sh in 'shall.'
ś	A.	śād	a strong s.
z	A.	zād	in India and Persia a strong z. In Arabic ḍh.
t	A.	to-e	like the t.
z	A.	zo-e	like the z.
-	A.	-ain	a guttural duplicate of the hamza. v. § 16.
gh	A. P.	ghain	bears the same relation to g as the kh to k. v. § 17.
f	A. P.	fe	the English f.
q	A.	qāf	a guttural duplicate of k. v. § 16.
k	A. P. H.	kāf	like the English k.
kh	H.	khakāra	like the English kh in 'Cookham.' v. § 18.
g	P. H.	gāf	like the English g in 'get' and 'give.'
gh	H.	ghakāra	like the English gh in 'Egham.' v. § 18.
l	A. P. H.	lām	the English l.
m	A. P. H.	mām	the English m.
n	A. P. H.	nūn	the English n.
ṅ			is not properly a consonant but a sign of nasalization of a previous vowel. v. §§ 8 and 9.
w and v	A. P. H.	wāw	the English w or v.
h	A. P. H.	he	the English h.
y	A. P. H.	ye	the English y.

§ 2. The sign ',-' which should be called Hamza, denotes the initial effort of articulation which is made in pronouncing vowels,

as we say, 'by themselves.' In Hindustani phonology this effort of articulation is regarded as a consonant, and it occurs as a structural part of many words. On the other hand, a pure vowel is not considered to have an independent existence apart from the consonant with which it is uttered. A word beginning with a vowel, if it occurs in the middle of a sentence after a word ending with a consonant, is pronounced as if it formed part of that word. If it occurs at the beginning of a sentence, or after a pause, or succeeding a word ending in a vowel, a hamza—whether written or not—must be supplied before it. E. g. (1) The phrases -ātish o -āb (fire and water), and rang o bū (colour and perfume), must be read as if -ātisho and rango were single words; and har ik (every one) as if written harik. (2) The word aur (*and*) has been uniformly printed in the text without a hamza, to distinguish it from the word -aur (*other or more*); but in some places, as will be apparent, a hamza requires to be supplied before it for the sake of the metre (*vide note 7*). Where a hamza, which was a structural part of a word, has been dropped for the sake of the metre, an apostrophe is substituted for it in the transliteration.

§ 3. The vowel sounds are ten in number, three short and seven long, the latter being represented in the Persian character by mute consonants, and the former only by diacritical marks. In the transliteration they are represented by the following letters, viz. a, i, u, ā, ī, ū, e, o, ai, au. They are of the same kind as the vowel sounds occurring in the following English words, viz.

fun, fin, foot, farm, feel, fool, fail, foal, file, fowl,

a i u ā ī ū e o ai au

but are assumed to be incapable of pronunciation without a preliminary consonant or the hamza. The syllabic letters of the Nāgarī alphabet, which denote these vowels as pronounced with a hamza, have the names -a kāra, -i kāra, -u kāra, -ā kāra, -ī kāra, -ū kāra, -e kāra, -o kāra, -ai kāra, and -au kāra.

§ 4. (a) Of these vowels the a, i, and u represent nothing more than the tones, with one of which a consonant 'in motion' must be uttered. Thus the formula ba in the transliteration renders the single Persian consonant b when it is pronounced like the first two letters of the English word 'bun'; the formula bi the same con-

sonant when it is pronounced like the same two letters in the English word 'busy'; and the formula **bu** the same consonant when it is pronounced like the same two letters in the English word 'bull.' The consonant and vowel *together* form a single factor in a word, having exactly the same quantity prosodically as a consonant 'at rest' (like the **b** of 'tub'). In other words, a *consonant* (in which term the hamza is included)—whether 'in motion' or 'at rest'—constitutes *one moment of articulation*; and the *short* vowel, without which a consonant 'in motion' cannot be articulated, has no quantity of its own, but is included in the moment of articulation of the consonant.

(b) The **ā**, **ī**, and **ū** represent the prolongations of the three short vowels by the semivowels to which they are akin. That is to say they stand respectively for **a** followed by an **-alif**¹ (**a-**), **i** followed by **y** (**iy**), and **u** followed by **w** (**uw**).

(c) The **e** and **o** denote combinations respectively of **a** + **-i** (or **y**), and of **a** + **-u** (or **w**). And the **ai** and **au**, although in the Persian character they are written with **y** and **w**, are practically combinations of the sound **ā** (= **a-**) + **i**, and of **ā** (= **a-**) + **u**. It will be obvious that in each of these lengthened vowels, one (but only one) fresh effort of articulation is added to that with which the original vowel is uttered.

§ 5. A syllable in Hindustani may be of three measures of quantity, according as it contains one moment (i. e. one effort of articulation), or two moments, or three moments.

(a) A consonant (including the hamza) uttered with any one of the short vowels is a syllable of one moment, and its quantity may be expressed by the Latin symbol **◡**. Such syllables are the preposition **ba** (with, or in, or to), pronounced like the **ba** of 'probable'; the conjunction **ki** (that), pronounced like the **ki** of 'kill'; and the prefix **ku** (implying badness) pronounced like the **cu** of 'cuckoo'; and also the first syllables of the words **-alag** (detached), **-idhar** (hither),

¹ Alif is the name of the Arabic *letter* which, served to mark the effort of pronouncing any vowel 'by itself,' and also to denote the prolongation of the vowel **a**. Hamza is the name of a sign invented to distinguish the first of these two uses of it from the second. Thus the second *letter* in the word **shāmil** (including) and in the word **ta-ammul** (hesitation) is the same, viz. an **-alif**, but in the word **ta-ammul** a hamza is placed above the **-alif**, to show that it is 'in motion,' or in other words, that it initiates a fresh syllable, instead of closing the preceding syllable.

and **-udhar** (thither). In the two latter words, however, the hamza is not a structural part of the first syllable, but is only added to enable the vowels to be pronounced independently of any preceding word, since the **i** and **u** are abbreviations of the syllables **ya** and **wa**, as in **yahān** (here) and **wahān** (there).

(b) A consonant, uttered with a vowel which is prolonged, or succeeded by another consonant 'at rest,' constitutes a syllable of two moments, the quantity of which may be expressed by the Latin symbol **-**. Such syllables are **-ā** (come thou!), pronounced like the English word 'are'; **bā** (with), pronounced like the first syllable of 'barter'; **fī** (in), pronounced like 'fee'; **rū** (face), pronounced like 'rue'; **de** (give thou!), pronounced like 'day'; **lo** (take ye!), pronounced like 'low'; **hai** (is), pronounced like 'high'; **nau** (nine), pronounced like 'now'; **bad** (bad), pronounced like 'bud'; **dil** (heart), pronounced like 'dill'; **ṭuk** (a little), pronounced like 'took.'

(c) A consonant uttered with a short vowel followed by two consonants at rest, or with a prolonged vowel followed by one consonant at rest, constitutes a syllable of three moments, having the prosodical value denoted by the two Latin symbols **-◡**. Such syllables are **-āb** (water), pronounced like the first three letters of 'arbour'; **bāt** (a word), pronounced like the first four letters of 'barter'; **kīl** (a pin or nail), pronounced like 'keel'; **ṭūl** (length), pronounced like 'tool'; **-ek** (one), pronounced like 'ache'; **bel** (a creeper), pronounced like 'bale'; **rog** (disease), pronounced like 'rogue'; **bail** (a bullock), pronounced like 'bile'; **lauṭ** (turn thou back!), pronounced like 'lout'; and also **dast** (a hand), pronounced like 'dust'; **milk** (property), pronounced like 'milk'; and **pusht** (a generation), pronounced like 'pushed.' All such syllables, when they occur in poetry *before a consonant* (including the hamza), although pronounced as single syllables, have the quantity **-◡**. This will be apparent from the scansion of the following lines, in p. ix of the Translator's Note:

éup éap	-apné sac sé	kiye jā di	lon mēn ghar
-ūncā -a	bhī na kar -a	lam e -imti	yāz tū
jo nā ba	lad hāin -un kō	batā éor	ban kē rāh
gar éah	tā hāi khizr	kī -umr e da	rāz tū
-izzat kā	bhed mulk	kī khidmat mēn	hai éhipā
maḥmūd	jān -āp	kō gar hai -a	yāz tū

§ 6. It must always be remembered, however, that the last consonant of one syllable, if it be followed by a *vowel*, either in the same or in another word, ceases to be 'at rest,' and becomes the first consonant of another syllable. E. g. the syllables *kar* (do thou), pronounced like the first four letters of 'curry,' and *har* (every), pronounced like the first four letters of 'hurry,' are as they stand syllables of two moments having the prosodical quantity denoted by the Latin symbol —; but in the word *karo* (do ye) and the phrase *har ik* (every one) the moment of articulation of the *r* becomes a part of the second syllable, so that the prosodical value of *karo* and *har ik* is ◡—. In the same way *yād* (memory) before a consonant has the prosodical quantity —◡, but the phrase *yād 'ānā* (to come to mind)—by elision of the hamza in *-ānā*—has the prosodical measure ——. So also the words *-ātish* (fire) and *rang* (colour) have respectively the quantities — and —◡, but when they are united to the conjunction *o* (and), the combination *-ātish o* has the quantity —◡—, and the combination *rang o* is of the quantity —.

§ 7. In certain syllables, through rapid pronunciation, the long vowels may lose their moment of *quantity*, although the *quality* of their sound remains the same. As a rule, such syllables occur only in words, mostly monosyllabic, of purely symbolical meaning, or in the inflectional terminations of polysyllabic words. Since such syllables occur in poetry with different values, the sign ◡ above the text has been used in the transliteration (although in Hindustani writing the difference is never indicated) to denote the *abbreviation* of a long vowel, or in other words the loss of one moment in the articulation of the syllable. E. g. the words *merā* (my) and *ko-ī* (any) may occur in poetry as spondees (—); or as trochees, in which case they are transliterated by *merā*, *ko-ī*; or as iambuses, in which case they are transliterated *mērā*, *kō-ī*; or even with both syllables abbreviated, in which case they are printed *mērā*, *kō-ī*. The word *aur* (and), occurring after a pause, and therefore necessarily pronounced with a hamza, has the value —◡ before a consonant in the fourth line of Quatrain 7, and the value — before a vowel in the fourth line of Quatrain 24; but with the *au* abbreviated, the same word has the value — before a consonant in the second line of Quatrain 12,

and the value ◡ before a vowel in the fourth line of the same. It is important to notice that the *quality* of the abbreviated long vowels is not affected by their loss of quantity, except in the case of *e*, which, when abbreviated, has the sound of the English *e* in 'men.' Thus *kī* shortened from *kī* and *kā* shortened from *kā* are not pronounced like the syllables *ki* and *ka*, but retain the exact pronunciation of their originals, with the sole exception that they are spoken more rapidly.

§ 8. Every vowel in Hindustani, whether short, long, or abbreviated, may be nasalized without its quantity being affected. The sign adopted to indicate the nasal tone of vowels is an *n* with a line underneath, thus *ṅ*. There is nothing in English speech which resembles the Indian nasal vowels, nor can any series of equivalents be found for them in the French language, since the vowel sounds, except that of the *o*, are themselves different. The sound of *on* in the French word *bonbon* is closely similar to that of the *ṅ* which is the plural oblique termination of Hindustani nouns. It should be remembered that the *ṅ* is not a consonant adding *quantity* to a syllable, but is merely a sign that the vowel preceding it is permeated with a nasal tone. E. g. *haiṅ* (are) has exactly the same quantity as *hai* (is), and may be abbreviated to *hāiṅ*, just as *hai* is to *hāi*. *hansnā* (to laugh) is of the same quantity as *kasnā* (to tighten); *ṭāṅknā* (to stitch) as *tāknā* (to spy), and some words are indifferently pronounced with nasality of the vowel or without e. g. *sonc* or *soc* (anxious thought), *māṅ* or *mā* (mother).

§ 9. Nasal vowels proper occur only in words of Hindi origin, and in these a consonantal *n* can never be substituted for the sign of nasality. But in many words of Persian—and even Arabic—as well as Hindi origin a nasalized vowel may be substituted for a vowel followed by an *n* at rest, and this substitution frequently takes place in poetry for the sake of the metre or rime. E. g. the Hindi word *jahāṅ* (where) can never be altered to *jahān* even before a vowel; but the Persian word *jahān* (the world) which forms an adjective *jahānī*, is frequently abbreviated to *jahāṅ* before a consonant. In the 3rd Quatrain the Arabic word *ṭūfān* (a whirlwind) is altered to *ṭūfāṅ* for the sake of the metre; and in the 6th Quatrain the Arabic word *-iyān* (visible) and the Persian word *nihān* (hidden)

are changed to *-iyān* and *nihān* in order to rime with the Hindi word *yhān* contracted from *yahān* (here).

§ 10. Since in Persian script every word must end—as it must begin—with a consonant, all words which in the spoken language practically end with a short vowel, are *written* with a final letter called ‘the imperceptible h.’ This letter is not reproduced in the transliteration. In ordinary speech it is barely pronounced; but in poetry the h is sometimes allowed to count as one moment of articulation, making the short vowel which precedes it long by position without, however, altering the quality of its sound. E. g. the word *firishṭa* (an angel) has ordinarily the quantity *o—o*, but in the 79th Quatrain it occurs as the foot | *o—o* | and so *ḥalqa* (a ring) in the 1st Quatrain, *fitna* (mischief) and *ghuṣṣa* (anger) in the 55th, and *samra* (fruit) in the 58th have the value of spondees.

§ 11. The two demonstratives *yih* (this) and *wuh* (that) follow the rule of purely symbolic words in being either short or long, according as they are less or more dwelt upon in the reading. E. g. in the fourth line of the 28th Quatrain *wuh* is a syllable of two moments, since it is the most emphatic word in the sentence; but in the third line of the 86th Quatrain it is a syllable of one moment, coming as it does immediately before the most emphatic word. Mere accent, however, does not interfere with the metre of a line. In the 75th Quatrain *yih* is a syllable of two moments in the second line, although the accent does not fall on it, but is a syllable of one moment in the fourth line, where the accent does fall on it.

§ 12. With the exception of four letters, viz. the *t* and *d*, the *q* and the *r*, all the consonants employed in the transliteration without any distinguishing mark have practically the same pronunciation as in English, but no letter has more than one value. That is to say, the *g* is always hard, as in the English words ‘get’ and ‘give,’ never doing duty for *j*; the *s* is never pronounced like *z*, nor the *f* like *v*; and a consonant followed by *h*—unless there is a line below both letters—is not amalgamated with it, so that *ph* and *th* are not pronounced as in ‘Philip’ and ‘Theodore,’ but on the same principle as they are in ‘Clapham’ and ‘Chatham.’

§ 13. The *q* belongs to the series of letters, which will presently be noticed, having a dot beneath them. It is merely a duplicate of the

k, pronounced lower down in the throat. The *t* and *d* are pure dentals, having duplicates *ṭ* and *ḍ*, but it is the *latter* which assimilate to the English pronunciation of those letters. The Hindustani dentals are pronounced with the tongue actually touching the teeth, and no part of the gums or palate. The *r* is pronounced like the French or Scotch *r*, and is never slurred over, nor converted into a vowel, nor does it ever alter the pronunciation of a previous vowel. The words *pīr* (an old man) and *sair* (a stroll) are by no means pronounced like the English ‘peer’ and ‘sire,’ but *pīr* so as to rime with the French words ‘rire’ or ‘dire,’ and *sair* like the first three letters of Cyrus; *sir* (the head) like the first three letters of ‘syrup,’ and *kar* (do) like the first four letters of ‘current.’ It will be noticed that in Quatrain 74 the English word ‘reformer,’ which, as pronounced in English, has the measure *o—o*, is converted into ‘rifāmar’ with the measure *o—o—o*.

§ 14. The consonants with distinguishing marks are first the *é*; secondly, the series of dotted letters *ṭ*, *ḥ*, *ṣ*, *ẓ*, *ṭ*, *ḍ*, and *ṛ*; thirdly, the series of underlined pairs of letters, viz. *kḥ*, *gh*, *sh*, and *zh*; and fourthly, four letters, *ḡ*, *ẓ*, *ṭ*, and *ẓ*, which require to be distinguished for no other purpose than that of preserving the etymology of the words in which they occur. In India the difference in *sound* between *ḡ* and *s*, *ẓ* and *z*, *ṭ* and *t*, and *ẓ* and *z* is not preserved.

§ 15. The *é* is a palatal consonant having much the same sound as our *ch*, but more closely resembling the Italian *c* as pronounced before a vowel. It is not a composite sound, and is capable of being doubled.

§ 16. The dotted letters and the *q* have this in common that they are pronounced *further back* in the channel of the voice than their undotted duplicates and the *k*. Thus the *ṭ* (called in Arabic *-ain*) is a duplicate of the hamza articulated deep down in the throat. The word *-aqīl* (reason) in which the *-ain* (*ṭ*) and the *qāf* (*q*) both occur is said to resemble the note of a turkey. The *ḥ* differs from the *h* in being produced from the chest; in English the distinction would be marked by the use of a capital letter or italic. The *ṣ* and *ẓ* in Hindustani differ very little from the *s* and *z*, except that their utterance is thicker and more emphatic. The *ṭ*, *ḍ*, and *ṛ* are pronounced with the tip of the tongue touching the *roof* of the

mouth instead of the *teeth*, but, as has been observed, the *ṭ* and *ḍ* are more easily pronounced by an Englishman than the *t* and *d* which are pure dentals.

§ 17. The line below the combined letters *kh*, *gh*, *sh*, and *zh* signifies that they stand for single consonants. It distinguishes these from a conjunction of two consonants, represented by the same Roman characters pronounced separately; e.g. the *sh* of *tashrif* (paying honour), in which the three radical letters are *sh*, *r*, *f*, from the *s* and *h* of *tashil* (facilitating), a word of the same type formed from the radical letters *s*, *h*, *l*. These single consonants are the aspirates respectively of *k*, *g*, *s*, and *z*, bearing the same relation to those letters as *f* does to *p* and *v* to *b*, and as the two English sounds of *th* in 'thin' and 'other' do respectively to the English *t* and *d*. The difference between the *sh* and the *zh* is the same as that between the pronunciation of the *s* in the English words 'sure' and 'pleasure.' The sounds of the *kh* and *gh* may be acquired, if the voice be exercised by successively pronouncing between two vowels a simple letter and its corresponding aspirate, of those with which it is familiar (e.g. by repeating 'other' after 'udder,' 'suffer' after 'upper,' &c.), and then making a similar effort of the muscles in order to produce a *kh* after *k* and a *gh* after *g*.

§ 18. There are some compound letters in Hindustani, in which the *qualities* of two consonants are united in a single moment of articulation, so that the *quantity* of one of them is lost. Under this head come (a) the Indian aspirated consonants which are represented in transliteration by the combinations *kh*, *gh*, *ch*, *jh*, *ṭh*, *ḍh*, *ṛh*, *th*, *dh*, *ph*, and *bh*. In the Nāgarī alphabet these combinations were regarded as single consonants, and each of them (except the *ṛh*) had a separate character. But their composite nature is attested by the fact that they could not be doubled, but in lieu of being doubled were united to an unaspirated consonant of the same class (e.g. *kh* to *k*, *gh* to *g*, &c.). In the modern language, besides the letters above enumerated, there exist the combinations *mh*, as in *tumhārā* (your) and *tumhen* (to you) which have exactly the same measure as *hamārā* (our) and *hamen* (to us); *nh*, as in *-unhen* (to them), which has the same measure as *hamen* and *tumhen*; and *lh* as in *kolhū* (a sugar mill); and to these may now be added a *wh* as

in *whān* (there), contracted from *wahān*, and a *yh* as in *yhān* (here), contracted from *yahān*. In all these combinations the *h* is pronounced separately from the letter it follows, but in the same moment of time. (b) In the common words *kyā* (what?) and *kyūn* (how?) the sounds of *k* and *y* are similarly combined; and the word *piyārā* (dear) is sometimes contracted to *pyārā*. (c) In some Persian words the combination of *kh* and *w* occurs, but the *w* is barely pronounced, as in *khwāb* (sleep, or a dream) which is of the same quantity (—) as *-āb* (water). The word *khweshī* (consanguinity) occurs in Quatrain 45; *khwārī* (abasement) in Quatrain 64; *khwānī* (reading) in Quatrain 70; *khwahish* (desire) in Quatrain 93. And here it may be mentioned that the words *khud* (self) and *khush* (happy) are properly spelt in Persian *khwad* and *khwash*, but they have been transliterated in accordance with the pronunciation of them universally prevalent in India.

§ 19. A syllable in Hindustani is not supposed to contain more than three moments at the most, but some Persian and Arabic words which have been introduced into the language transgress this rule. Such words are *zist* (lifetime), Quatrain 19; *rāst* (straight), Quatrain 37; *barkhāst* (uprising), Quatrain 82; and the very common word *dost* (a friend). In these words the finals are regarded as a single letter when they are followed by a consonant, although they may be resolved into two when followed by a vowel. E.g. in Quatrain 45 *dost* has the quantity —, but *dostī* (friendship) the measure ——. Arabic words which end in a double letter after a long vowel, such as *khāṣṣ* (special) and *-āmm* (common), are curtailed of one letter, becoming *khāṣ* and *-ām*; but *khāṣṣa* (a special quality) occurs in poetry with the quantity —. Words which end in a double letter after a short vowel, such as *ḥaqq* (truth) and *ḥadd* (a boundary), may be used in Hindustani poetry with either one final consonant or two. The word *ghamm* (grief) is almost invariably reduced to *gham*. In Quatrain 65 the word *madd* (extension) has been reduced to *mad*, and in Quatrain 92 *shakk* (doubt) to *shak*, merely for the sake of the metre.

§ 20. The *rubā-ī* (quatrain) consists of four lines of equal length, but varied rhythm, of which the first, second, and fourth must necessarily rime with each other. Occasionally the third line is

also made to rime, as in Quatrains 3, 33, 34, and 43. Each line is divided into four feet, and the normal scheme of the metre is :

--- | --- | --- | --- |

- (a) The third foot remains unchanged.
 (b) The fourth foot may be changed from | --- | to | -- |.
 (c) The second foot may be changed from | --- | to | --- |.
 (d) The first and second foot together may be changed from

| --- | --- | to | --- | --- |.

(e) By a general rule, applicable to all Persian and Urdu poetry, the last syllable of a line is common, i. e. it may be either of two or three moments, so that the fourth foot in the rubā-ī may practically be either | -- | or | --- | or | --- | or | --- |.

The scansion of seven quatrains is given as an illustration of the above rules. In the translation of the 101st Quatrain an attempt has been made to reproduce in English something of the character of the original both in rime and metre. It will be noticed that in very many of the quatrains the rime is not confined to the last syllable. In these cases it is the syllable with which the rime commences, which is strictly called the rime (qāfiya), and the succeeding syllables are called the burden (radīf).

Q. 4.

jab letē	hāin gher te	rī qudrat	kē zuhūr,
munkir bhī	pukār 'uṭhtē	hāin tujh ko	majbūr.
khaffāsh	kō zulmat kī	na sūjhi	kō-ī rāh,
khurshed	kā shash jihat	mēn phailā	jab nūr.

Q. 5.

jab māyū	sī dilon	pa chā jā	tī hai,
dushman sē	bhī nām te	rā japwā	tī hai.
mumkin hāi	ki sukḥ mēn bhū	l jā-en	-aṭfāl;
lekin -u	nhēn dukh mēn mān	hī yād 'a	tī hai.

Q. 27.

-ik mun-i	m ē musrif nē	yih -ābid	sē kahā,
'kar merē	liye haq sē	farāghat	kī du-ā.'
-ābid nē	kahā yih, hā	th 'uṭhā kar	sū-ē carkh,
'muṭtāj	kar is kō jal	d, -ai bā	r ē khudā.'

Q. 43.

daulat nē	kahā, 'mujh sē	hāi, -izzat	hāi jahān.'
farmāyā	hunar nē, 'main	hūn -izzat	kā nishān.'
-izzat bo	li, 'ghalat	hāi donon	kā bayān;
main bhed	hūn haq kā jo	hāi neki	mēn nihān.

Q. 57.

jabriya	wa qadriya	kī bahs o	takrār
dekḥā, tō	na thā kuch is	kā mazhab	pa inadār;
jo kam him	mat thē, ho	ga-e wuh	majbūr;
jo bā him	mat thē, ban	ga-e wuh	mukhtār.

Q. 88.

yih sac hāi	ki māngnā	khātā hai	na sawāb
zebā na	hīn sā-il pa	magar qah	r o -itāb;
badtar hāi	hazār bā	r, -ai dūn	himmat!
sā-il kē	suwāl se	tērā tal	kh jawāb.

Q. 96.

wā-iz nē	kahā, ki, 'waq	t sab jā	tē hāin tal;
-ik waqt	sē -apne na	hīn ṭalti,	tō -ajal.'
kī -arṣ	yih -ik seṭh	nē, -uṭh kar,	ki 'huzūr!
hai "tax"	kā waqt blī	-usī tar	h -aṭal.'