

(24.) boli bā muhāwara ho, aur khayālāt pākīza. The turn of this sentence—the copula being put in the middle with the predicate of one subject, while another subject and predicate (to which it equally applies) follow it—is distinctly Persian. The second proposition follows the first, because it is *more*, not *less* important in the mind of the speaker; so that he adds it as something which has been already taken for granted. There are many examples in the Gulistān of Sa-dī; e.g. in story seventeen of the first book, a minister, who has been disgraced on a false charge, says 'az band i girān am khulās kardand o milki maurūs am khās.' '(The king) certainly set me at liberty, but only after confiscating all my ancestral property.'

(25.) muhāwara. The literal meaning of this Arabic word is 'mutual rolling.' Thence it is applied to 'current usage' or 'current phraseology,' and so has come to mean the standard or approved idiom of the day. I have translated it 'simplicity of diction' because that has always been the professed aim of the best vernacular authors. Up to the time when the mir-ātul-arūs was published, the standard of pure Hindustani was sought for either in poetry, or in the conversation of the upper ranks of society in the large towns—especially Dehli and Lucknow. The oldest prose composition in Hindustani is said to be a translation from the Persian, written in A. H. 1145 (A. D. 1732-3), but it is only mentioned by modern writers as an interesting curiosity. The 'Baghobahar' and other works of the kind were written to order, at the beginning of this century, in Calcutta and under European supervision, simply to serve as text-books for the examination of British officers. The celebrated 'Letters of Ghalib' (which were not written for publication) were collected and published in 1869, the year of the poet's death. It was in August of the same year that Sir William Muir, then Lieut.-Governor of the North-West Provinces, adjudged his prize of 1,000 rupees to the author of the mir-ātul-arūs. A well-known novelist of the present day, qāzi -azīz d dīn -ahmad, always speaks of the author of the mir-ātul-arūs as 'maulā nā,' which is equivalent to our English term, 'The Master.'

## INTRODUCTION

The author must be supposed to address this prologue of his story to the different members of his own family, as he is taking his ease after the business hours of the day, in the inner quadrangle of the house, appropriated to the use of the ladies and children. One of the little girls seems to have been seated on his knee. The elder ladies of the house were probably engaged in their different occupations. They would include aunts and cousins of the children as well as the mother.

PAGE 4. (26.) jo -ādmi, &c. The word '-ādmi' (lit. 'a descendant of Adam') includes man, woman, and child. 'bewūqūf!' is often used as a term of reproach. It has already been observed (notes 6 and 16) that in the construction of relative clauses, the Hindustani differs greatly from the

English idiom. 1. In English, the symbol of the relative is now generally identical with that of the interrogative, and whenever an interrogative is used in English, the *order of words* in a sentence is transposed. We do not say, 'He hit whom?' on the analogy of 'he hit him,' but 'whom did he hit?' In the same way, we say, 'The man, whom he hit, was hurt.' In Hindustani neither the interrogative nor the relative pronouns cause any change in the order of words. 'He hits him' is 'wuh -us ko mārta hai'; 'whom is he hitting?' 'wuh kis ko mārta hai'; 'whom he is hitting,' 'wuh jis ko mārta hai.' So at page 36, line 12, 'wuh jo kahen, so karo' = 'Do as they tell you.' The correlative of 'jo' is 'so.' The subject of 'kahen' is 'wuh.' 2. The two symbols in Hindustani for relative and antecedent are really two demonstratives. We still retain this method of expression in English, though it is rarely used; e.g. 'This word is true, that I said.' The only difference between *this* idiom and the Hindustani is in the place of the *predicates*. The Hindustani idiom being, 'This word I said, that is true.' main ne jo bāt kahī, wuh sac hai.

(27.) kyā kyā bāten. The repetition of 'kyā' implies number and variety. The word 'bāt' means not only 'word' but anything that can be talked about.

(28.) -insān kī, &c. The word '-insān,' like '-ādmi,' is of general application, and so is the pronoun '-us ko' which follows. It is a fault of the English language that one is obliged to use 'man' and 'him,' to include both sexes.

(29.) -acōhā khāne, -acōhā pahinne se. The first '-acōhā' agrees with 'khānā' (food), the second with 'kaprā' (clothes) understood, governed by the infinitives 'khāne' (eating) and 'pahinne' (wearing). Both of the latter are put into an inflected form by the particle 'se' and cause the inflection of the genitival particle after '-aulād,' *vide* notes 4 and 19.

(30.) mard, jo bāp, &c. In this passage, and again '-aulād kī maḥabbat, jo,' &c., the idiom is English.

(31.) silā-i kā. After 'kā' understand 'kām' (work) or 'kaprā' (clothes). The words 'kamā-i,' 'silā-i,' 'dhulā-i,' 'pisā-i,' &c., mean *both* the occupation, and the earnings derived from it.

(32.) -apne bacōon ko pālī haiṅ : 'provide the means of sustenance for their children.'

PAGE 5. (33.) -aulād ko na pālte, &c. All the verbs in this passage are (not indicatives, but) of the contingent or indeterminate mood, which in Hindustani, contrary to English grammar, comes before the indicative. Its tense-forms are all derived from the imperative, and preserve the *originative* or *presumptive* character of the imperative, asserting no fact but the will of the speaker. In the first tense, the forms 'karūn,' 'kare,' 'karo,' 'karen,' are merely the imperative 'kar' (do) *personalized*; 'karūn' for the speaker, 'karo' for the person or persons addressed; 'kare' for any one but the speaker whom it is desired to individualize, 'karen' for any person or persons, except those addressed, whom it is desired to generalize.<sup>1</sup> The word 'karūn'

<sup>1</sup> One can hardly use the terms 'singular' and 'plural' in their ordinary sense, in speaking of Hindustani pronouns, since *each person* may be spoken

therefore means 'I do,' but *not* in the sense of 'I am doing.' It is no more a statement of *fact* than the imperative 'kar,' but it is an assumption on the part of the speaker, '(suppose) I do,' '(let) me do,' 'I (am ready to) do'; and so with the other persons of the tense. The forms 'kartā' (doing) and 'kiyā' (for 'karyā,' done) are quasi-epithetical. They do not vary in form for the person, but are inflected to agree with their subjects in *gender* and *number*. The subject of 'kartā' is the agent, and of 'kiyā' the action. Both forms, when used *by themselves* as verbs, have a contingent meaning. The tenses of the indicative mood are formed from these *originative* expressions, by the addition of affirmative particles.<sup>1</sup> From 'karūn' is formed the future 'karūn gā, gī,' 'kare gā, gī,' 'karo ge, gī,' 'karen ge, gī'; the particle 'gā, gī, ge,' implying certainty. From 'kartā' is formed the present 'kartā hūn,' &c., and the imperfect 'kartā thā,' 'kartī thī,' 'karte the,' agreeing with the agent. From 'kiyā' is formed the perfect 'kiyā hai,' 'kī hai,' 'kiye hain,' and the pluperfect 'kiyā thā,' 'kī thī,' &c., agreeing with the action, or the *immediate* object of the action. The affirmative particles 'hūn,' 'hai,' 'ho,' and 'hain' are however somewhat sparingly used, so that it sometimes *appears* as if there were no distinction between indicatives and contingent forms of the verb, though this is by no means the case: e. g. in the preceding sentence 'bolte,' 'samajhte,' 'calte,' 'phirte,' are all explanatory of 'bebas hote' to which 'hain' has been added, and the repetition of it after each word is avoided. Note that '-un ko' (to those) and 'yih' (these) both refer to the same children. The change of expression is merely owing to the difference in construction of the two sentences.

(34.) *chipā-e baiṭhī raṭhī hai*, 'remains seated in the act of covering (them under her wings).' Both 'baiṭhī' and 'chipā-e' are past participles (the latter of 'chipānā,' the causal of 'chipnā' to hide); 'baiṭhī' agrees with the subject, but 'chipā-e' is used adverbially.

(35.) *-ek dānā miltā hai, to*. The word 'agar' or 'jo' must be supplied before '-ek.' The indicative is used here, because although the sentence is hypothetical, the hypothesis is not *postulated*. The author does not say 'if she were to get a grain of corn, she would give it to the chickens,' but 'if (or when) she does get one, she does give it.'

(36.) *nanhe nanhe bacōn ko*. The repetition of 'nanhe' simply implies excessive smallness just as we say 'tiny tiny.'

(37.) *god men -uṭhā-e, lit.* 'in the state of having mounted (it) on her lap,' i. e. 'with the child mounted on her lap.' In a sitting posture, 'god' precisely answers to 'lap,' but when the mother has risen, the position of the child is at one side of her waist, with its legs astride of her hip, and its arms round her shoulder, while her arm supports its back.

of in what we call the plural, when only one is intended, in the same way as the English say 'You are' for 'Thou art.'

<sup>1</sup> An affirmative element must even accompany a negative, e. g. 'na kartā' = 'were (I, &c.) not to do'; 'na kiyā,' 'suppose (I, &c.) have not done.' '(I, &c.) am not doing' is 'nahin kartā'; '(By me, &c.) is not done' is 'nahin kiyā,' 'nahin' being often used in the sense of 'is not.'

(38.) *thapak thapak kar*. Here the repetition of the word implies long continued action.

(39.) *wuhī dūdh jis ko*. The antecedent of 'jis ko' is not, as would at first sight appear, 'wuhī dūdh,' but '-us (baṛce) ko,' understood after 'nahin pine detī'; 'jis ko' is the second, and 'dūdh,' understood, the first object of 'pilāṭī rahi'; 'wuhī dūdh' is the first, and '-us ko,' understood, the second object of 'pine detī.' The *literal* translation is, 'With harshness and ruthlessness she does not allow (the child) to whom for years she has been giving (milk) with fondness, to drink that very milk.' In India the weaning of a child is often delayed till the third or fourth year.

PAGE 6. (40.) *baṛce zidd kartā hai, to*, *vide* note 35. It may be remarked here, that it is as common in Hindustani to drop 'agar' (if) in the first clause, preserving 'to' (then) in the second, as it is in English to drop 'then' in the second clause, after 'if' in the first.

(41.) *ienā tak*. The particle 'tak,' which means 'up to' or 'as far as,' is ordinarily used as a post-position and then causes the inflection of a previous word, as in the sentence 'mere ghar tak sāth chalo,' 'Come along as far as my house,' in which the words 'mere ghar' are in an oblique case. But here it is used adverbially in the sense of 'even,' or 'as much as.'

(42.) *bhā-ī bahin ko . . . dekhā*. The immediate object of verbs meaning 'to see, to hear, to say, to think,' is the *scene* witnessed, the *sounds* heard, the *words* uttered, the *thoughts* arising in the mind. The second object is that to which the scene, the sounds, the words and the thoughts are *applied*. In this passage the scene described by the words 'mār khāte ki mān kī god se nahin -utarte hain' (getting a beating because they don't get off their mother's lap), and even down to 'nahin -utartā,' is the first object of 'nahin dekhā' (have not seen) and 'bhā-ī bahin ko' is the second. This is the reason why '-utarte hain' (are not getting down) is in the present indicative.

(43.) *maḥabbat hotī hai*. A distinction must be made between 'hotā hai,' the indicative of 'honā' (to be) and 'hai' (is), which is merely an affirmative particle. What is stated in this sentence is not merely, that there is a certain kind of affection suitable to a certain stage of existence, but that as long as a certain stage of existence lasts, a certain kind of affection, which is suitable to it, continues to exist.

(44.) *pānw chālā, lit.* 'to move a foot (movement),' i. e. to walk, or use the feet for motion. Expressed in full the phrase would be 'pānw kī chāl chālā.' Every verb, whether transitive or intransitive, is capable of taking an *immediate object* descriptive of its own action. Thus in English, we talk of 'dancing a dance.' Two advantages are obtained from the use of such an object. In the first place, it can be qualified by an epithet, e. g. dancing a fast, or slow dance, and a specific *epithet* may be substituted for the original term, e. g. dancing a waltz, or a quadrille. Secondly it enables the action to be numbered, e. g. dancing two dances, or three dances.

(45.) *hotā gayā, badaltā gayā*. The compound forms 'hotā jānā' (to go on being or becoming) and 'kartā jānā' (to go on doing) may be called 'progressives.' We have this idiom in English. In Hindustani there

are corresponding expressions 'hotā-ānā' and 'kartā-ānā' (to come on being or doing) expressing continuous progression up to the present, as in the lines—

'kahā jō main nē, "wafā kartē-ā-ē hain -ahbāb,"  
kahā, "zamāna ki -ādat badaltī jāti hai,"'

'When I said, "Friends have always (hitherto) kept their promises,"  
(She) said, "(Ah, but) the fashion of the world goes on changing."

The metre is, 0-0-0-|00-0-|0-0-|0-0-|0-0-|0-0-|0-0-|. 'wafā karnā' means 'to fulfil (one's) obligations,' or even the *expectations* one has given rise to in another. 'ahbāb' is the Arabic plural of 'habīb' (an intimate friend).

(46.) tumhāre -apne = 'your own.'

(47.) kisī ke mān bāp, &c., lit. 'Any one's parents have not remained alive (for) the whole life (of any one).'

(48.) khushnaṣīb, &c. All the verbs in this passage down to 'rakhā' are in the past tense, but not in the indicative mood, *vide* note 33. The author is not speaking of actual, but of *assumed* instances. If he had been speaking of any actual persons, he would in the first instance have used the words 'hote hain,' after 'khushnaṣīb,' instead of 'hain.' But of course it would be ridiculous to speak of actually existing boys and girls, as having spent their whole lives in joy or sorrow. In this passage there is a curious mingling of the English and Hindustani idioms in respect of the relative. In 'wuh -aulād, jinhon ne,' and in the sentences above, the English idiom is adopted, but in 'jo -ārām . . . -us ko -akārat kiyā,' the Hindustani idiom is preserved.

(49.) shādī biyāh hū-e piḥe. 'shādī biyāh' is an instance of a compound word, not uncommon in Hindustani, in which a conventional term among Hindus is joined to a conventional term of the same meaning among Muslims. The word 'shādī' (lit. 'rejoicing,' and sometimes applied to other festive ceremonies) is the common word for marriage with Muslims in India, while 'biyāh' is the proper word for marriage among Hindus. Such compounds no doubt date from a time when the explanation of one word by another was necessary in the intercourse between the two communities. Another point to be noticed, in this phrase, is the facility with which a *verbal sentence* may be grammatically dealt with as if it were a noun. 'shādī biyāh hū-ā' means 'the wedding took place'; but by inflecting the last syllable of 'hū-ā,' and adding the word 'piḥe,' this sentence is converted into a nominal phrase fixing a date. In the same way, the sentence '-ek bajā,' 'one (sound of a gong) struck,' is made into a noun, meaning 'one o'clock'; so that you may say, '-ek bajē ko -ā-o' = 'come at one o'clock,' or '-ek bajē ke ba-d,' 'after one o'clock,' &c. The phrases lower down, 'jawān hū-e piḥe,' and 'mān bāp se -alag hū-e piḥe' are of the same construction.

(50.) madad milnī, madad karnī. The infinitive is sometimes made to agree with a substantive, when the two words are so connected as to symbolize a single concept. There is no rule as to when this is permissible, and the practice of different authors varies. It will be observed that in these two instances, the substantives are related to the verb in different ways. 'madad'

would be the *subject* of 'miltī hai,' and the *object* of 'karte hain.' The construction is an anomaly and it would not be safe to form similar expressions merely by analogy.

(51.) sunār lohār, &c. This extravagantly long *relative* clause ends with the word 'hain,' and its correlative with 'taklīf hai.' In constructing such a sentence in English, we should begin at the other end, and say 'There is exactly the same amount of irksomeness in the occupations of all working-men, whatever their trade be—goldsmiths, ironworkers, &c.' The result would probably be, that a speaker would be interrupted before he got to the end of the list. I mention this because it illustrates the difference in the construction of an English and a Hindustani sentence. It often happens in English that a word which is most important to the *sense*, is not necessary to the grammar, of a sentence. In Hindustani, on the other hand, great care is taken to prevent a sentence from being grammatically complete until every word has been said, so that a listener is *compelled* to wait for the last word. This is the reason why the verb is nearly always at the end of a sentence.<sup>1</sup> Take the common proverb 'gehūn ke sāth ghun pisā.' This can only be put into idiomatic English in two ways, 'The weevil is ground with the wheat,' or 'Wheat and weevil are ground together.' In either case the sentence is completed, *grammatically*, with the word 'ground'; but the Hindustani version would not be a sentence at all, if any word of it after the first were omitted.

(52.) mard sahte. The word 'mard' here, and the word '-auraten' three lines lower, are put out of their usual order in the sentence for the sake of emphasis.

(53.) kām dunyā kā. The genitive here comes *after* the noun it qualifies. 'muta-alliq' governs '-auraten se.' 'ko-i dunyā kā kām' would be an ambiguous, and 'dunyā kā ko-i kām' an awkward expression.

(54.) -uphātī hain. '-uphānā' is the causal of '-uphnā,' which, in respect of money, has a conventional meaning of 'to be spent' or, as we say, 'to go' (e.g. so much went to the grocer, so much in taxes, &c.). '-uphātī hain' therefore means here 'lay out (to the best advantage).'

(55.) -āne pātā. 'karne denā' and 'karne pānā,' 'hone denā' and 'hone pānā,' bear to each other exactly the same kind of relation as exists between the two forms of a simple verb (e.g. 'kholnā' and 'kholna,' *vide* note 11). That is to say, if 'karne denā' or 'hone denā' is said of *A*, with reference to *B*, then 'karne pānā' or 'hone pānā' may be said of *B*, with reference to *A*. The meaning here would be almost exactly the same, if instead of 'pātā' agreeing with 'ḥarf,' the author had written 'detī' agreeing with '-auraten.'

PAGE 8. (56.) bahut parh kar, &c. The words introduced by 'ki' are explanatory of the word 'kḥayāl,' but are put into the form of a speech. The 'kyā' before 'fā-ida' is used adjectivally; the 'kyā' before 'mardon' is merely a symbol of the interrogative, which in English writing is represented

<sup>1</sup> Of course this does not apply to poetry, but in poetry the *metre* prevents the loss of any word.

by the sign (?), and in talking, by intonation, or by an inversion of the order of words.

(57.) -agar ko-i -aurat, &c. For the use of the indicative, *vide* note 35. The hypothesis here is one suggested by the other party to the argument, and adopted, not postulated, by the author.

(58.) -inkār nahīn karte, '(I) do not deny.' The indicative mood is evidenced by 'nahīn.' 'I would not deny,' or 'were I not denying,' would be '-inkār na karte.'

(59.) kabhī -un ko. '-un ko' refers to '-auratēn,' and must be taken not only with 'zarurat hoti hai,' but also with 'partā hai' and 'hotā hai.' 'hayā' takes the particle 'ko,' partly because 'bālā-e jāq rakhnā' is used metaphorically, and partly because 'hayā' itself is, as it were, personified, as something having an independent existence. There is a pretty couplet in the Satsai of Bihāi Lal which illustrates this passage—

'kagada para likhata na banata : kahata sandesa lajāta ;  
kahi hai saba terau hiyau : mere hiye ki bāta' ;

which would be expressed in modern Hindustani : 'kāghaz par likhte hū-e (bāt) nahīn bantī : paighām kahte hū-e lāj -ātī hai ; jo bāt mere dil men hai, wuh sab terā hī dil to kahegā.' 'Writing on paper, (the words) don't form themselves : telling a message, I am put to shame. Thy heart will tell thee everything, which my heart could say.' The termination 'au' in 'terau hiyau' is the old form of the masculine nominative, 'kahi hai' = 'kahe gā.'

(60.) cār saṭarēn roz, 'four lines a day.' It will be observed that the verbs are all in that form of the frequentative which is used for *periodical* action. Since books in India are lithographed from manuscript, they can serve as 'copies' for learning to write. '-apne dil se' means 'without the assistance of the book.'

PAGE 9. (61.) pakṛe rahtā thā. The verb is made to agree with '-ādmi' which is ordinarily masculine, and here means merely 'person.' 'pakṛe' from 'pakarṇā' means 'in the act of holding.'

(62.) ghuṭniyon cālānā, 'getting about (on) the knees.' The construction is the same as that of 'pānw cālānā,' note 44.

(63.) tumhāre cōṭ lagī. Some word like 'badan men' must be supplied after 'tumhāre,' which is in an oblique case, as an adverb of place. 'cōṭ lagnī (kisi ko)' is the common term for getting hurt ; e. g. 'have you hurt yourself?' is 'kyā, tum ko cōṭ lagī?'

(64.) har roz tum ko girte sunā. 'Every day we (supply 'ham ne') heard of your falling,' lit. heard 'falling' about you. 'girate sunā' is an elliptical phrase for 'yih sunā, ki, "girate haiṅ." ' (heard *this*, i. e. the noise, "they are falling.")

(65.) wuhī tum ho, &c., lit. 'Those very (children of whom I have been speaking) are you, that, by the grace of God,—Good heavens! (how) you do run about!'

(66.) farz karo . . . na bhī -ātā. 'Even suppose, that to write a good hand, like boys, never *should* come to you.'

(67.) ba qadr e zarurat, &c. 'To the extent of your needs it will necessarily (i. e. certainly) come.' 'to' means 'at any rate.'

(68.) sinā pironā, khānā pakānā, 'needlework and cookery.' The first phrase is formed of two verbs, 'sinā,' denoting the operations of sewing, hemming, stitching, &c., and 'pironā' those of darning and threading. In the second phrase, 'khānā' is not the verb, 'to eat,' but the noun, 'food,' and 'pakānā' (properly the *causal* of 'paknā') is used merely as an active verb.

(69.) hunar . . . sikhne. It will be noticed that the infinitive 'sikhnā' is made to agree with 'hunar' in *number* as well as gender. The idiom cannot be preserved in English, we must say 'Learning these two accomplishments is necessary for every girl.'

PAGE 10. (70.) bāwujūd, &c. 'bāwujūd,' like 'bamūjīb' (note 4), was originally a Persian phrase composed of two words 'bā wujūd' (with the existence). In Hindustani it is employed as one word with the meaning 'notwithstanding.'

(71.) shukr karo, ki. The words following 'ki' are explanatory of 'shukr,' and are, as it were, put into the mouths of the children whom the author is addressing ; that is to say, he uses, according to the Hindustani idiom, the *oratio recta* instead of the *oratio obliqua*. Hence in English, which uses the *oratio obliqua*, we must translate 'hamāre' (our) by 'your.' In the same way 'ham ko' after '-itminān kar lo ki' must be translated 'to you.'

(72.) -ādaton kā durust rakhnā. 'The preserving a right (state) of the habits.' 'durst' does not qualify the verb 'rakhnā,' which is expressed, but its immediate object *understood* ; just as '-acchā khānā,' '-acchā pahīnā' (*vide* note 29) do not mean a good (way of) eating and wearing, but 'eating good food' and 'wearing good clothes.' The verb 'khānā' (to eat) actually has a noun 'khānā' (food), not differing from it in form, but every verb may be *supposed* to have a similar noun as its immediate object, although not capable of being expressed except by a qualifying adjective, or by some word substituted for it, just as 'rotī' (bread) may be substituted for 'khānā' (*vide* notes 20 and 44).

(73.) yih -ādat . . . taklif degī. 'yih' implies 'after it has been spoilt' ; i. e. 'yih bigrī hū-i -ādat.' He proceeds to give instances of what he means.

(74.) tum -uṭhā saktī ho. 'tum' is placed out of its natural order for the sake of emphasis. The forms 'kar saknā' and 'ho saknā' are exactly equivalent to our 'can do' and 'can be.' '-uṭhānā' (the *causal* of '-uṭhnā') here means 'to undertake.'

(75.) kapre badalne. This is an expression like 'hunar sikhne' (note 69) ; the words 'phaṭā -udharā' agree with 'kaprā' *understood*. 'phaṭā' means what is *torn*, and '-udharā' what has come unstitched. The girl is to mend the *clean* clothes before she puts them on.

PAGE 11. (76.) laṭkā rakho, lit. 'hang up and keep,' or 'having hung up keep' (*vide* note 18). 'laṭkā' is the root form of 'laṭkānā' (to hang, or more accurately, to let dangle), which is the *causal* of 'laṭaknā' (to be hanging or dangling). Since the root form of any verb may be used with the conjugated form of any other verb, to denote a previous action (*vide* note 18), there is an easy transition from such a method of expression, to the formation of compound verbs. We

have already had the expression 'sikh rakhnā' meaning 'to learn (a trade) by way of precaution (against poverty).' In such compounds two distinct concepts are united into one; e.g. 'sikhnā' means 'learning' in the sense of being a disciple or apprentice; and 'rakhnā' means 'laying by' or 'storing for future use.' In 'sikh rakhnā' a notion of both these concepts is preserved, but the two are blended into one. So in 'laṭkā rakhnā,' the two concepts of hanging up and of keeping carefully are blended into one. In the same way 'ban pāna' unites the two concepts of 'falling' and 'being shaped,' and 'kāṭ ḍālnā' those of *cutting* and of *hurling* (to destruction). It sometimes happens that one language possesses a single radical word for a concept, which in another language can only be symbolized by words for two concepts; e.g. the English 'bite' meaning 'to cut through with the teeth' (and having its derivatives 'bit' and 'bait'), can only be expressed in Hindustani by the phrase 'kāṭ khānā,' in which the concepts of 'cutting' and 'eating' are blended into one. The number of compound verbs in Hindustani is almost illimitable, but their meaning soon becomes apparent, if the method of their formation is once apprehended.

(77.) dhulā kareṅge, lit. 'will be periodically washed,' or more accurately 'will get themselves periodically washed.' 'dhulnā' (to be washed) is the reciprocal term of 'dhnā' (to wash). There are other instances of similar forms in which an *l* appears; e.g. 'sīlnā' (to be sewn) from 'sīnā' (to sew); and 'pīlnā' (to give to drink) from 'pīnā' (to drink). It must be noticed here, that the terms *active* and *passive*, and even *transitive* and *intransitive*, do not exactly coincide with the notions of *reciprocal activity* or *relationship*, which are implied in the double forms of a Hindustani verb. There can be no more intransitive verb than the English 'To be,' but even mere *Being* is regarded, in Hindustani, as a *relation* of something to something, and its *complete* concept is expressed by the words 'hona huwānā,' in which both the relations—of subject to object, and object to subject—are combined. In the same way every complete *action* is referred to *two* agents, as if they *participated* in the act, like the two hands clapping. Hence the phrases which are substituted for so-called passive forms, when a verb does not lend itself to the formation of a radical duplicate, are often expressed by an active verb. The phrase used for the reciprocal term of 'sunnā' (to hear or listen) is 'sunā-i denā' (to give or cause hearing). If a man cannot hear what another is saying, he must not say 'main suntā nahīn,' which would imply that *he* was not doing *his* share of the activity—i. e. that he was not *listening*;—but he must say 'sunā-i nahīn detī' ('bāt' being understood as the subject), 'Your words do not give hearing.' The form 'dikhnā' (to be seen, or appear to) exists, in the dialects, by the side of 'dekhnā' (to see), but 'dikhā-i denā' is considered more elegant. The passive form of 'mārnā' (to kill) is 'marnā' (to die), but of 'mārnā' (in its more usual sense of) 'to strike,' 'mār khānā' (lit. 'to eat blows'). These verbs are used in the same way as those which we call *passives*, but what they really express is the *action* of the *other* participant in the act, *whether this be voluntary or involuntary*. There may be a denial of activity on the one side, or the other, but this expresses the reverse of our passive, e.g. a washerman might say

'dhoiyā to bahut, yih sāf nahīn dhultā' (i. q. 'for all my washing, this does not wash clean'); and if a groom be told to catch a runaway horse, he will very likely say, 'pakartā to hūn, pakarā-i nahīn detā' (I am doing my best to catch it, it *won't* be caught). The last word said by a murderer to his victim, and repeated in the evidence given against him, is often (with the addition of an abusive epithet) 'martā nahīn?' (i. q. '*won't* you die?'). There is therefore nothing incongruous in the formation of the frequentative 'dhulā kareṅge,' by the aid of the purely active verb 'karnā,' nor in its being able to govern, as its immediate object, the word 'sāf,' which agrees with 'dhulnā' (the act of being washed), understood. On the other hand, this form of the frequentative, so far as the construction of the *perfect tense with the agent* is concerned, is always treated in Hindustani like an *intransitive* verb, e.g. 'she was in the habit of seeing,' is not '-us ne dekhā kiyā,' but 'wuh dekhā ki.'

(78.) kaun sā kām tumhāre, &c. According to the ordinary rule (*vide* note 71) 'hamāre' would take the place of 'tumhāre,' after 'khayāl karo ki.' But in this place, the *oratio recta* might cause an ambiguity of a ridiculous nature, and the *oratio obliqua* is therefore substituted for it.

(79.) munh dhulānā, 'washing their mouths' (after eating), lit. 'to cause mouth-washing (to them).' 'munh hāth dhonā' is the ordinary expression for using a finger-glass after meals. 'munh dhulānā (*kisi ko*)' is said of a person *A* who does this to someone else, *B*. 'munh dhulwānā (*kisī se*),' 'to get one's face washed by,' is, in that case, said of *B*, with reference to *A*.

PAGE 12. (80.) pak ḍukegā, 'will have done cooking.' 'paknā' is said of fruit, *ripening*, and 'pakānā' of the sun, which causes them to ripen. But since 'pakānā' is also used for 'to cook,' 'paknā' means also 'to be cooked.' The compound verb 'pak ḍuknā' unites the two concepts of 'cooking' and 'coming to an end.' A little further on, 'pālnā' is used as the reciprocal term of 'pālnā' (to cherish). In the past tense it not only means 'to have been cherished,' but 'to be tame.'

(81.) namak kis -andāz se ḍālte haiṅ. The ordinary meals are of a very simple and frugal character, but for that reason are prepared with great care. 'Too much salt' in the food, is a proverbial expression for the unexplained origin of any domestic wrangling. 'ḍālnā' is the technical term (used in receipts) for *putting in* the ingredients of any dish. The reciprocal term, said of the *ingredients themselves*, is 'pānā.'

(82.) mā-mūli khānon ke. 'khānā' is here put into the plural, and answers to our term *dishes*, as in the *rubā-ī* (i. e. quatrain)—

khāne tō bahut muyassar 'ā-ē haiṅ hamen,  
jo dekh kē cakh kē dil sē bhā-ē haiṅ hamen.  
par sab sē lazīz the wuh khānē, -ai bhūk!  
jo tū ne kabhī kabhī khilā-ē haiṅ hamen.'

'Many (kinds of) food (i. e. dishes) have come to me ready prepared, which, when I saw and tasted (them), pleased me from my heart. But more delicious

than all, were those meals, Oh hunger! which *thou* hast, from time to time, caused the eating of to me.' The metre is --o | o-o- | o-o- | o- | in all the lines but the third. In 'rubā-is' a good deal of irregularity is allowable. I have omitted to state that the two demonstratives 'wuh' and 'yih' follow the rule of purely symbolic monosyllables, in being *either* short or long. Since 'wuh' in the third line is emphatic, I should scan the last two feet of this line | --o | --o | which would be quite permissible. Notice that 'dekh' has the quantity | -o | and 'cakh' that of | - |. Notice also that the *agent* of 'khibā-e hain,'—which as the causal of 'khānā' (to eat) is doubly transitive,—is 'bhūk' (hunger). In idiomatic English, the last sentence might be translated 'with which thou hast fed me,' but the causal verb only means that hunger furnished an appetite.

(83.) tarkīb yād rakhnī. 'yād' is feminine, but the phrase 'yād rakhnī' is made feminine to agree with 'tarkīb,' just as 'sikh lenī' is above.

(84.) khāṣ kar, 'particularly' or 'especially,' is an adverbial expression of the kind noticed in note 18. 'zarūr' is also used adverbially. The literal translation is 'in particular, it behoves you urgently to understand thoroughly the cutting out of all women's garments.'

(85.) samajh men -ā jā-ogā. The compound '-ā jānā' means 'to come completely,' or *once for all*. The phrase 'samajh men -ānā' (to come into understanding) serves as a reciprocal term to 'samajhnā' (to understand).

(86.) wuh pahār zindagī, as we might say 'Life, that mountain.' 'pahār' is a common simile for a long or tedious period of time, e. g. 'pahār si rāt' is said of a sleepless night. Although a substantive, it is treated here like an adjective, for it will be observed that '-ā rahī hai' is made to agree with 'zindagī.'

PAGE 13. (87.) bhāḡ lag jā-enge. The original meaning of 'bhāḡ' in the singular is a share or portion. In the plural it means 'luck.'

(88.) bahū beṭiyon. A married girl is 'beṭī' in relation to her own parents, and 'bahū' in relation to her husband's parents. The compound term means married girls in general.

(89.) karō mat. The prohibitive particle 'mat' is often put *after* the verb for the sake of emphasis.

(90.) ba-ḡ jagah, lit. 'in some places,' means 'sometimes,' and 'jahān' (where) in the next line means 'when.'

(91.) milāp hū-ā . . . ghālib -ā-i. nāmuwāfaqat hū-i . . . -uḡh gayā. It will be apparent that these verbs are not in the *indicative* mood. They do not state facts but *assumptions*; and what is stated *as fact* is the necessary relation of the one assumption to the other. They are therefore put into the past tense of the first mood, which is *imperative* (*vide* note 33). 'hū-ā' and 'hū-i' do not mean 'there has been,' but, 'assume that there has been'; and it will be noticed that in the first sentence this meaning is not *supplied* by any particle, but resides in the verb itself. The employment of the three primary tenses of a Hindustani verb (derived from the imperative), in forming the two clauses of a statement based on assumptions, may be illustrated by

three English proverbs; first, for the present tense, the proverb 'Waste not, want not,' a sentence which manifestly consists of two imperatives, placed in apposition to each other. The verbs are in that form of the imperative which is addressed to the second person, but the meaning is universal. The sentence means, 'You must assume that any one who is not wasting his substance now, will not be in want hereafter.' The only difference between this mode of expression, and that of the first tense in Hindustani, is that the latter is *personalized*. If *A* says to *B* 'kām kar, dām pā' (Do work, get pay), *B* may say to *A*, 'dām pā-ūn, kām karūn' (I get pay, I do work, i. e. 'If I get pay I *will* do work'). There is no change of category if the *persons* in the two clauses are different, e. g. 'dām de, kām karūn' (you give pay, I do work) or 'kām kar, dām dūn' (you work, I pay). Secondly, for the imperfect tense, the proverb 'Seeing is believing'; which means 'Assuming that any one were seeing, he would be believing.' As has been mentioned already, the *second* tense of the Hindustani verb is of the nature of an adjective, not *personalized*, but agreeing with an agent (expressed or understood) in gender and number. In forming a sentence of two clauses, the *copula* is not (as in the English proverb) expressed. But 'kām kartā, dām pātā,' is literally, '(A man) doing work (is a man) getting pay,' meaning 'if a man were to work, he would get pay.' Here again there is no change of category, if the *gender* or *number* should be different in either clause, e. g. a number of men might say to, or of, a woman, 'dām detī, kām karte,' 'If you—or she—were to pay us, we would work' (lit. 'she giving pay is we doing work'). Thirdly, for the perfect tense, the proverb 'A penny saved is a penny got,' which means 'Assuming that any one has saved a penny, you will naturally assume that he has got it.' So 'kām kiya, dām payā (kisi ne),' lit. 'work done, pay won,' means 'assuming that any one has done any work, you will also assume that he has been paid for it.' As pointed out in note 33, the tenses of the indicative mood are formed from these three originative tenses, by the addition of affirmative particles, and the difficulty to a beginner, in distinguishing the one mood from the other, lies in the fact that these affirmative particles are often understood but not expressed.

(92.) nāqīṣātu l -aql. The custom of using some form of address to a person, other than the proper name, is very prevalent in India. It will be seen that each of the brides mentioned in the story had a title (*khijāb*) given to her, on entering the house of her father-in-law, by which she was addressed in her new home. It was a common practice of the Moghul emperors to confer such titles on the high officials of their court, and these were generally of Arabic formation, e. g. '-umdatu l mulk,' '-i-timādu d daula,' 'muhiyu d dīn,' &c. The author humorously assumes that the term 'nāqīṣātu l -aql' had a similar origin.

(93.) -inna kaida kunnā, &c. The words were addressed by Potiphar to his wife Zulaikha.

(94.) zāt ko bewafā jānte hain, lit. 'have the conviction "untrustworthy" about the sex.' 'bewafā' expresses the opinion (inseparable from the act of thinking) and 'zāt ko' its object. The sentence might be otherwise expressed 'zāt ko jānte hain, ki "bewafā hai."'

(95.) *misrā-*. This word (meaning 'single line') and 'bait' (couplet) are only inserted in the original as a note to the reader. A prose work in Persian script is lithographed without punctuation, or inverted commas, or any other of the devices common to Roman type, so that the interpolation of such words is necessary. The metre of this line is  $-\text{u}|\text{u}-\text{u}|\text{u}-\text{u}|\text{u}-\text{u}$ . The first *o* is long, the second short. Both must be pronounced with the preceding consonant, as if 'aspo' and 'zano' were two single words. In transliterating these Persian quotations, I have followed the Indian pronunciation of the vowels, which was that in vogue in Persia, when the language was carried into India. In modern Persian, *o* and *e* become respectively *ū* and *ī*, the *a* is assimilated to our *a* in 'man' and 'many,' and the *ā* to our *a* in 'fall.'

(96.) *-agar nek*. The metre is  $\text{u}-\text{u}|\text{u}-\text{u}|\text{u}-\text{u}|\text{u}-\text{u}$ . Notice that 'nek' and 'nām' are syllables of three moments with the value  $-\text{u}$ . Also that 'zanān,' the pl. of 'zan,' becomes 'zanān,' for the sake of the metre, before the consonant *r*.

(97.) *kām bhī*. The word 'bhī' is often used in putting a question. Its interrogative sense is derived from its use in conveying the notion of *surprise*, in such expressions as 'yih bhī!' (this too!), or 'yih bhī hone lagā!' (this too has begun to be!), said of anything that is new or strange.

(98.) *wahān bhī*, lit. 'there also.' 'wahān' serves as the correlative of 'jin gharon men.'

(99.) *paregi*, *vide* note 81.

PAGE 14. (100.) *qābiliyat ho*. 'ho' is here the contracted form of 'howe' or 'ho-e,' from the verb 'honā' (to be); and must be distinguished from the particle 'ho,' used as a contingent affirmative (as in the phrase '-aql ho, yā salīqa, lower down), just as 'hai' is distinguished from 'hotā hai.'

(101.) *sī lene ko*. The particle 'ko' renders objective all the words from '-isī.' It will be noticed that 'liyāqat' expresses the *opinion*—the necessary complement of the act of thinking—and the words succeeded by 'ko' that to which the opinion refers.

(102.) *-ek bad-aqlī*. '-ek' here means 'alone,' and the interrogative 'kyā?' is used instead of a negative, as in the line '-ek main kyā? ki sab nē jān liyā,' 'It is not I alone, for every one has found it out,' of which the metre is  $-\text{u}-\text{u}|\text{u}-\text{u}|\text{u}-\text{u}|\text{u}-\text{u}$ .

(103.) *ba jā*, lit. 'in, or on, place.' This expression, and also 'ba sar' (lit. 'to the end') and 'ba har hāl' (in any case), are pronounced almost as single words.

(104.) *sarmāya -e -aish* and *bāgh o bahār*, are Persian *phrases* used as nouns. '-aish' means first 'living' and then 'the joy of living.' 'sar māya' (itself a compound expression) means 'capital stock.' In full the phrase means 'the capitalized stock of the joy of living.' 'bāgh o bahār' means 'a garden, and springtime'; originally, 'here is a garden, and the time is spring.' Such phrases, in Hindustani, are used as single words just as French phrases (e.g. 'embarras de richesses' or 'les sots les laissent') are in English. Thus '-ab o hawā' (lit. 'water and air') in Hindustani means simply 'climate.'

(105.) *karne wāliyan*. This word is the feminine plural of 'karne wālā,' a verbal noun of agency. It governs both 'ziyāda' and 'ghalaṭ' as its *imme-*

*diat* or complementary objects, and 'khushī ko' and 'gham ko' as its second or remote objects. The fact that 'ziyāda' is ordinarily used as an adjective and 'ghalaṭ' as a substantive, is no bar to both of them being governed in the same way. Originally, the immediate object of any verb is the action which is described by it. For this may be substituted, either an adjective which *qualifies* the action, or a substantive which *specifically describes* the kind of action. In Hindustani, the sentences: 1. 'I sing him a song'; 2. 'I give him a book'; 3. 'I call him John'; 4. 'I think him good'; 5. 'I keep him safe'; 6. 'I hear him making a noise'; 7. 'I struck him (with) a sword'; are all constructed on the same principle, viz.: 1. 'I sing a song to him'; 2. 'I give (the gift of) a book to him'; 3. 'I call (i. e. say the word) "John" to him'; 4. 'I think (the thought) "good" to him'; 5. 'I keep (a) safe (keeping) to him'; 6. 'I hear (the sound of) some one making a noise to him'; 7. 'I struck (a blow of) a sword to him.' Our terms of accusative and dative cannot be applied strictly to the case of a noun distinguished by the particle 'ko.' For instance in the sentence 'haqq ta-ālā -us kī mān ko sabr de, aur zinda rakhe!' (may Almighty God grant patience to, and keep alive, her mother!), which occurs in a letter of Ghalib's to a friend who had just lost an infant daughter, '-us kī mān ko,' according to our notions, is *both* dative and accusative. The correct use of 'ko' is the most difficult point in Hindustani grammar, but it should always be borne in mind that its function is essentially *distinctive* and *determinative*. With reference to the form 'wālā,' it should be noticed that it is added to verbs and substantives to form epithets of *relation*, e.g. 'bolne wālā' (the person speaking), 'kamāne wālā' (the person who earns the family subsistence), 'ghar wālā' (the person of the house), 'roṭī wālā' (the bread man), &c. Since its function is *to form epithets*, it must not be added to ready-made adjectives; e.g. 'lāl wālā' for 'the red one,' and 'nil wālā' for 'the blue one' (expressions often used by Europeans), are incorrect. 'la-l wālā' would mean 'the ruby man' and 'nil wālā,' 'the indigo man.'

(106.) *to mard to*. The first 'to' is obviously the correlative of '-agar' in the preceding clause. The second 'to' is an elliptic form of expressing 'if no one else,' and it makes 'mard' emphatic.

(107.) *ho, to kyūnkar ho*. This is a very common idiom in Hindustani. It must be remembered that 'to' (then) always implies a previous 'if.' 'kahā, to yih kahā'—'*if* (he) said (*anything*, he) said *this*'—means 'he said *nothing* but this.' So 'karūn to kyā karūn'—'*if* I do (anything) I (shall) do what?'—means 'I can do nothing but—that which can only be expressed by an interrogative term';—or in other words, 'I can do absolutely nothing.' So in this passage, 'If intelligence be obtainable, it will be obtainable *how*?' means, 'there is absolutely no way (except that which he is about to indicate) by which intelligence can be obtained.'

(108.) *kisī se milne kī tum nahīn*. This also is a common idiom. 'main nahīn karne kā' (I am of *not* doing) is a stronger form of refusal than 'main nahīn karūngā.' The opposite phrase (which is rarer) is formed with 'ko,' e.g. 'main karne ko hūn' (I am for doing), 'main likhne ko thā' (I was just about to write).

PAGE 15. (109.) *sīne kī bughēise*, 'from your sewing-bag.' 'bughēa' is a Turkish word meaning a wallet, from which 'bughēi' has been coined as a diminutive. 'purīyā' and 'jholī' also are diminutives respectively of 'purā' (a big parcel) and 'jholā' (a sack). 'purīyā' exactly corresponds to our *powder* in the sense of a single dose of medicine wrapped in paper. 'jholī' is a bag, or a square cloth used as a bag by having its four corners tied together; such a cloth would hold about the quantity of meal required for the day's consumption of a large family.

(110.) *bolnā āyā, aur*. This is a common method of stating that two things happen at the same time; e. g. in the proverb 'āṭā nibarā, aur būcā saṭkā.' 'The meal consumed, and the loafer vanished,' i. e. 'as soon as,' &c.

(111.) *shauq hotā hai*. A negative has to be supplied from the second clause. This is a common idiom in Hindustani. There is an old proverb 'ātṃā sā de-o na dehi sā dehrā' (There is *no genius loci* like the soul, nor any temple like the body). The technical term for the word 'na,' standing between two words or sentences, and affecting both, is 'dyorhi dipak,' i. e. 'a lamp (placed) on the door sill' (and throwing a light inside and outside of the house). The following lines by the poet Nazir describe a poverty-stricken house—

'*ḍulhe tawā na pānī kō maṭke mēn -ābī hai ;  
pinekō kuḥ na khānēkō, aur na rikābī hai.*'

'There is (no) griddle on the hearth, nor cup on the water-butt; there is (no) thing to drink, nor to eat; and no plate either (to eat out of).' The metre is - - - | - - - | - - - | - - - | . The shortening of the long *i* in the words 'pānī,' 'ābī,' and 'rikābī' is a poetic license not generally approved of.

(112.) *muqtaṭāzī hotī hai*. The meaning of 'muqtaṭāzī' is 'asserting a claim,' or rather 'putting in force a decree.' It is from the same root as 'qāzī' (a judge), and 'qazā' (a decree, *metaph.* a decree of fate). The *literal* meaning of the sentence is, 'maternal fondness is not anxious to enforce this matter,' but what is intended is, that 'maternal fondness is anxious to enforce the *contrary*.' In the same way the very common expression 'ḥukm nahīn hai' (which is used like the French 'dépensé') does not mean, 'there is no order,' but 'there is an order to the contrary.' The reason of this is that the particle 'na' is a negation of *time*, not of *space*, and must always be attached to a verb; e. g. 'no one said' is 'kisī ne nahīn kabā'; 'there is nothing,' 'kuḥ nahīn hai.' A negation of qualities in anything supposed to exist in *space* must be made by the interrogative; e. g. 'this person is no father (to me)' is 'yih kaun bāp hai'; 'no one would give such an order,' 'kaun -aisā ḥukm detā.'

PAGE 16. (113.) *pūrab paḥāham*. East and West, i. e. the points of the compass generally. Children in India acquire a sensitiveness to the points of the compass which is marvellous to a European. It never fails them in the recesses of a house, or in the crooked lanes of a town. In the cross-examination of witnesses, the questions 'was so and so on your right, or your left, in front, or behind you?' rarely occur, but instead of them, 'was so and so East or West, North or South of you?'

(114.) *tahzīb to tahzīb*, i. q. 'Discipline after all is only discipline.'

implying that there is something still more important to think of. So in the lines—

'*main tō main ;—ghair kō marnesē -ab 'inkār nahīn ;  
-ik qiyāmat hai tēre hāth mēn, talwār nahīn.*'

'I of course am I;—*strangers* no longer refuse to die (for you); In your hand is a day of judgement, not a sword,' meaning 'I am still the same as ever, but of what account am I, now the whole world is at your feet?' The metre is - - - | - - - | - - - | - - - | .

(115.) *ultā nuqsān*. The word 'ultā' is the past participle of '-ulaṭnā' (to turn upside down). It agrees with 'nuqsān,' but is almost adverbial in its signification. There is an old proverb, '-ultā ḥor koṭwāle ḍāṇde!' (The thief turn round and punish the chief constable!); here 'koṭwāle' is for 'koṭwāl ko,' like '-use' for 'us ko,' 'mujhe' for 'mujh ko,' &c.

(116.) *kyā hazāron*. 'kyā' here is simply the *spoken* symbol of interrogation, meaning nothing more in English than the sign (?).

(117.) *hotā hogā*, 'will be being,' i. e. 'is likely or may chance to be.'

## CHAPTER I

(118.) *sunāte hain*. It will have been noticed that the plural is constantly used as the singular, for all three persons, unless there is some reason for individualizing a person. The indicative present is here used for the future, by a very common idiom, when the *immediate* future is intended. 'sunānā' (lit. 'to cause hearing') is the regular term for reading out loud, or reciting a story. Ghālib says at the close of one of his most graceful poems—

'*jo yih kahe, ki "rekhta kyūn ki hō rashk ē fārsi?"  
guftā ē ghālib 'ek bār parh kē -use sunā, ki "yon."*'

'Whoever says, "How can the *mixed* (language, i. e. Hindustani) emulate (lit. 'be an object of emulation to') Persian?" read to him out loud, just once, a poem (lit. '*speech*') of Ghālib's (and say), "So." The metre is - - - | - - - | - - - | - - - | . The last syllable of the second and fourth foot is allowably common.

PAGE 17. (119.) *ho gayā thā*, 'had taken place.' In the next sentence the word 'hī' emphasizes the whole phrase beginning with 'biyah.'

(120.) *main suntā rahā hūn*, 'I (individually) have been in the way of hearing.' 'hotā rahnā' and 'kartā rahnā' are frequentatives which differ from 'hū-ā karnā' and 'kiyā karnā,' in representing *continuous* rather than periodical action. Of course the two are sometimes identical, e. g. you may say of the *pulse* (nārī, H., nabz, A.) 'dhaṭkā kartī hai,' or 'dharaktī rahtī hai,' because the throbbing (dharaknā) is continuous and periodic. But in saying that trains are running all day long, you would use 'ḥaltā rahnā,' and in saying that a train runs every day, you would use 'ḥalā karnā.' At pp. 91 and 92 'dekhtā rahnā' is used of a man employed to *shadow* a suspected person;