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 Nāgārī 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.

<table>
<thead>
<tr>
<th>Roman character employed in transliteration</th>
<th>Language to which the sound or letter belongs, A. P. H., H. P. H., A. E. H., H.</th>
<th>Name of the letter in Persian or Hindustani</th>
<th>Approximate phonetic value in Hindustani</th>
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<td></td>
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<td>denotes the initial sound common to all vowels when pronounced by themselves, v. § 2, and note to § 4 (b).</td>
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<tr>
<td>A. P. H.</td>
<td></td>
<td></td>
<td>the English b.</td>
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<td>H.</td>
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<td>the English bh in 'abhorrent.' v. § 18.</td>
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<tr>
<td>b</td>
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<td>the English p.</td>
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<td>H.</td>
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<td>the English ph in 'Chapman.' v. § 18.</td>
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<tr>
<td>H.</td>
<td></td>
<td></td>
<td>like the French th in 'thé' (ten). v. § 18.</td>
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<tr>
<td>th</td>
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<td>like the English th in 'Chapman.' v. § 18.</td>
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<tr>
<td>t</td>
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<td>like the English th in 'shot' or 'shutter.'</td>
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<td>H.</td>
<td></td>
<td></td>
<td>in Arabic the th of 'thin' but pronounced in Hindustani like t.</td>
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<tr>
<td>A.</td>
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</table>
ON THE TRANSLITERATION, ETC.

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 -ātīsh o-āb (fire and water), and rang o bū (colour and perfume), must be read as if -ātīsho and rango were single words; and har ik (every one) as if written harīk. (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, æ, i, o, e, a, ø. They are of the same kind as the vowel sounds occurring in the following English words, viz.:

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

ai u æ i ë o a u

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 -ā kāra, -i kāra, -u kāra, -ā kāra, -i 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 ‘ban’; 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 à, ì, and û 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 (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 ã (a-) + i, and of à (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 ō. Such syllables are the prepositions ba (with, or in, or to), pronounced like the b of 'probable'; the conjunction ki (that), pronounced like the k of 'kill'; and the prefix ku (implying badness) pronounced like the k of 'cuckoo'; and also the first syllables of the words alağ (detached), -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 ō. Such syllables are -ā (some thou!), pronounced like the English word 'are'; bā (with), pronounced like the first syllable of 'barter'; fr (in), pronounced like 'fee'; rū (faces), pronounced like 'rue'; dē (give thou!), pronounced like 'day'; lō (takē yo!), pronounced like low'; hāi (is), pronounced like 'high'; naw (nine), pronounced like 'now'; bād (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 ō. Such syllables are -āb (water), pronounced like the first three letters of 'barter'; bêt (a word), pronounced like the first four letters of 'barter'; kīl (a pin or nail), pronounced like 'keel';īfū (length), pronounced like 'tool'; -ek (one), pronounced like 'ache'; bāl (a creeper), pronounced like 'bala'; rog (disease), pronounced like 'rogue'; bāl (a bullock), pronounced like 'bile'; lāūt (turn thou back!), pronounced like 'lout'; and also ēst (a hand), pronounced like 'dust'; milīk (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 ō. This will be apparent from the ascension of the following lines, in p. ix of the Translator's Note:
§ 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 'carry,' and har (every), pronounced like the first four letters of 'bury,' are as they stand syllables of two moments having the prosodical quantity denoted by the Latin symbol ː; 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 ː. In the same way yād (memory) before a consonant has the prosodical quantity ː, but the phrase yād 'ānā (to come to mind)—by elision of the hamza in 'ānā—has the prosodical measure ː ː. So also the words -ātish (fire) and rāng (colour) have respectively the quantities ː ː and ː ː, but when they are united to the conjunction o (and), the combination -ātish o has the quantity ː ː, and the combination rāng o is of the quantity ː ː.

§ 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 symbolic meaning, or in the inflectional terminations of polysyllabic words. Since such syllables occur in poetry with different values, the sign ː 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 mērā (my) and kō-ī (any) may occur in poetry as spondæs ːː; or as trochees, in which case they are transliterated by mērā, kō-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 aūr (and), occurring after a pause, and therefore necessarily pronounced with a hamza, has the value ː before a consonant in the fourth line of Quatrain 7, and the value ː before a vowel in the fourth line of Quatrain 24; but with the u abbreviated, the same word has the value ː before a consonant in the second line of Quatrain 12, and the value ː 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 o, which, when abbreviated, has the sound of the English o 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 n. 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 ů which is the plural oblique termination of Hindustani nouns. It should be remembered that the n 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. hānīp (are) has exactly the same quantity as hānī (is), and may be abbreviated to hānī, just as hānī is to hānī. hānēnā (to laugh) is of the same quantity as kānēnā (to tighten); tānkā (to stitch) as tānkā (to spy), and some words are indifferently pronounced with nasality of the vowel or without e.g. sōnē or sōd (anxious thought); mān 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 rima. E.g. the Hindi word jahān (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 jahān before a consonant. In the 3rd Quatrain the Arabic word ūfān (a whirlwind) is altered to ūfān for the sake of the metre; and in the 6th Quatrain the Arabic word tāfān (visible) and the Persian word nihān (hidden)
are changed to iyāŋ and nīhāṅ in order to rhyme with the Hindi word yāhāṅ contracted from yahāṅ (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 frīghta (an angel) has ordinarily the quantity ʊ—ʊ, but in the 79th Quatrain it occurs as the foot | ʊ—ʊ | and so hālqa (a ring) in the 1st Quatrain, itnīna (mischief) and ghuṣqa (anger) in the 55th, and samrā (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. More accent, however, does not interfere with the metre of a line. In the 79th 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 pîr (an old man) and sair (a stroll) are by no means pronounced like the English 'peer' and 'sire,' but pîr so as to rhyme with the French words 'rire' or 'rire,' 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 ʊ—ʊ, is converted into 'rīfrēmār' with the measure ʊ—ʊ—ʊ.

§ 14. The consonants with distinguishing marks are first the ċ; secondly, the series of dotted letters ṭ, ṭh, ṣ, ṡ, ṭ, d, ṭh; and fourthly, four letters, g, ṭh, ḍ, and ḍh, 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 g and g, ṭh and ṭh, and ḍh and ḍh is not preserved.

§ 15. The ċ 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 r (called in Arabic qāín) is a duplicate of the hamza articulated deep down in the throat. The word qāl (reason) in which the qāín (r) and the qaš (q) both occur is said to resemble the note of a turkey. The h differs from the r in being produced from the chest; in English the distinction would be marked by the use of a capital letter or italic. The s and ẓ in Hindustani differ very little from the s and z, except that their utterance is thicker and more emphatic. The ṭ, ṭh, and ṭh are pronounced with the tip of the tongue touching the roof of the
mouth instead of the teeth, but, as has been observed, the ð and ð are more easily pronounced by an Englishman than the ð and ð which are pure dentals.

§ 17. The line below the combined letters kh, gh, sh, and uh 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 as, r, f, from the s and h of tashili (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 ð in 'thin' and 'other' do respectively to the English s and ð. The difference between the sh and uh 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, sh, jh, th, qh, r, thh, dh, ph, and bh. In the Nagari alphabet these combinations were regarded as single consonants, and each of them (except the ph) 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 mb, as in tumbhara (your) and tumhen (to you) which have exactly the same measure as hamara (our) and hamen (to us); nh, as in -unbeh (to them), which has the same measure as hamen and tumhun; and lh as in kolhu (a sugar mill); and to these may now be added a wh as in whan (there), contracted from wahpan, and a ynh as in yhnp (here), contracted from yahpan. 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 kyr (what?) and kyrn (how?) the sounds of k and y are similarly combined; and the word pyar (dear) is sometimes contracted to pyara. (c) In some Persian words the combination of kh and w occurs, but the w is barely pronounced, as in khwab (sleep, or a dream) which is of the same quantity (–w) as -ab (water). The word khwast (consequence) occurs in Quatrain 45; khwari (abatement) in Quatrain 64; khwani (reading) in Quatrain 70; khwaigh (desire) in Quatrain 93. And here it may be mentioned that the words khon (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 zast (lifetime), Quatrain 19; zast (straight), Quatrain 37; barakhast (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 dost (friendship) the measure – . Arabic words which end in a double letter after a long vowel, such as khes (special) and -amm (common), are curtailed of one letter, becoming khas and -am; but khasa (a special quality) occurs in poetry with the quantity – . Words which end in a double letter after a short vowel, such as haqq (truth) and had (a boundary), may be used in Hindustani poetry with either one final consonant or two. The word gham (grief) is almost invariably reduced to gham. In Quatrain 65 the word mad (extension) has been reduced to mad, and in Quatrain 92 shakk (doubt) to shak, merely for the sake of the metre.

§ 20. The ruba'i (quatrain) consists of four lines of equal length, but varied rhythm, of which the first, second, and fourth must necessarily rhyme with each other. Occasionally the third line is
also made to rhyme, 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 rubārī may practically be either | - - | or | - - - | or | - - - - | or | - - - - |

The selection of seven quatrains is given as an illustration of the above rules. In the translation of the roiest 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.

### Q. 47

\[ \text{jab laj} \quad \text{hāqghar te} \quad \text{ri qadr} \quad \text{kē zahār,} \]
\[ \text{maudir bht} \quad \text{pulār 'uqšē} \quad \text{hān tujh ko} \quad \text{majār.} \]
\[ \text{khařāfah} \quad \text{kē gultāt kē} \quad \text{na sujāt} \quad \text{kūr rān.} \]
\[ \text{khurshed} \quad \text{kā sahān jihat} \quad \text{mān phālla} \quad \text{jab nūr.} \]

### Q. 48

\[ \text{xahriya} \quad \text{waqfiya} \quad \text{kē bāgh o} \quad \text{takhrār.} \]
\[ \text{dahsh. tē} \quad \text{na thā kroch kē} \quad \text{kā maqāhab} \quad \text{pa madār;} \]
\[ \text{jo kam hina} \quad \text{mat thē bo} \quad \text{ga-o wuh} \quad \text{majbūr;} \]
\[ \text{jo bā hina} \quad \text{mat thē bo} \quad \text{ban} \quad \text{ga-o wuh} \quad \text{maqāhab.} \]

### Q. 49

\[ \text{yē sae kā} \quad \text{kē māqūnā} \quad \text{khaṛā hina} \quad \text{na sawab} \]
\[ \text{xehā na} \quad \text{luh sē-il pa} \quad \text{maqar qah} \quad \text{r ē tātāb;} \]
\[ \text{budāc hā} \quad \text{hastā hō} \quad \text{rē, sā dup} \quad \text{himmat!} \]
\[ \text{sāvī kē} \quad \text{suwāl sē} \quad \text{tērā tal} \quad \text{kē jāwāb.} \]

### Q. 50

\[ \text{waqī nē} \quad \text{kēhā, kē 'waqī} \quad \text{tē sab jā} \quad \text{tē bāgh jāl;} \]
\[ \text{ik waqī} \quad \text{sē 'sqīn sa} \quad \text{hēq hālātī} \quad \text{tō-ajāl;} \]
\[ \text{ākārī} \quad \text{yē 'ik eshē} \quad \text{nē, 'tēh kār,} \quad \text{kē 'haṛūr!} \]
\[ \text{kē 'lāwā} \quad \text{kē 'lāwā bēlī} \quad \text{nē 'tār} \quad \text{bēlī 'stāl.} \]