(25.) boht hā muthāwarā ho, aat khayāltāt pāktā. The turn of this sentence—the esopus 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 disgrace on a false charge, says 'as band i girā am Khabār karāndā mīlī kā mūsānum kāhī. ' (The king) certainly set me at liberty, but only after confessing all my ancestral property.'

(26.) muthāwarā. The literal meaning of this Arabic word is 'mutual rolling.' Therefore 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 professional aim of the best vernacular authors. Up to the time when the mir-ātā 1-ārās 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 Dabīl and Lucknow. The oldest prose composition in Hindustani is said to be a translation from the Persian, written in A.D. 1732-3, but it is only mentioned by modern writers as an interesting curiosity. The 'Baghobār' 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 Ghallī' (which were not written for publication) were collected and published in 1859, the year of the poet's death. It was in August of the same year that Sir William Muir, then Lient.-Governor of the North-West Provinces, adjudged his prize of 1,000 rupees to the author of the mir-ātā 1-ārās. A well-known novelist of the last generation, Gānga Prabha, always speaks of the author of the mir-ātā 1-ārās as 'manāli nā,' which is equivalent to our English term, 'The Master.'

NOTES

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 pronoun causes any change in the order of words. 'He hit him' is 'whā ko mūrāt kā;' 'whom he is hitting' 'whā ko mūrāt kā hī;' 'whom he hit' 'whā ko mūrāt hī'; 'whom is he hitting' 'whā ko mūrāt kā hī.' So at page 36, line 12, 'whā jū kahēn, kā saāna= 'As they told you.' The correlative of 'it' is 'it.' The subject of 'kāhēn' is 'whā.' 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 in the same form as in the language of the East. This word is true, that I said,' The only difference between this idiom and the Hindustani is in the place of the predicate. The Hindustani idiom being, 'This word I said, that is true.' maā sa ko bā bābī, whā saānā.

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

(28.) inān ko, etc. The word 'inān,' like 'ādām,' is of general application, and so is the pronoun 'sa ko' which follows. It is a form of a word which is usually written as a noun. (29.) 'ādām khān, 'ādām pānī sa. The first 'ādām' agrees with 'khānī' (food), and the second with 'pānī' (clothes) understood, governed by the infinitive 'khānī' (eating) and 'pānī' (wearing). Both of the latter are put into an infinitive form by the particle 'sa' and cause the inflection of the genitive particle after 'ādām,' idāle notes 4 and 19.

(30.) kā bā kā, etc. In this passage, and again 'ādām ko mānbātā, jo, etc., the idiom is very picturesque, jo, etc., which is the Hindustani form of 'a word, a fact, etc.'

(31.) māl ko kā. After 'kā' understand 'kān' (work) or 'kāpātī' (clothes). The words 'kāmāt, kātā, kāpātī, pānāt, etc., mean both the occupation, and the earnings derived from it.

(32.) apne bādōn ko pāālā hānā: 'provide the means of sustenance for their children.'

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 older 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 ādmā, etc. The word 'ādmā' (Lit. 'a descendant of Adam') includes man, woman, and child. 'bewātātā' 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
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.' (9) To do, 'I am ready to do;' and so with the other persons of the tense. The forms 'karata' (doing) and 'kiya' (for 'kariya,' done) are quasi-theoretical. They do not vary in form for the persons but are inflected to agree with their subjects in gender and number. The subject of 'karata' is the agent, and of 'kiya' the action. Both forms, when used by themselves as verbs, have a contingent meaning. The senses of the indicative mood are formed from these originitive expressions, by the addition of affirmative particles. From 'karat' is formed the future 'karat gai,' 'karat ghet,' 'karat ghet,' 'karat ghet,' 'karat ghet,' the particle 'gai,' 'gai,' 'gai,' implying certainty. From 'karata' is formed the present 'karata hain,' and the imperfect 'karata tha,' 'karata tha,' 'karata she,' agreeing with the agent. From 'kiyat' is formed the perfect 'kiya hai,' 'kiya hai,' the pluperfect 'kiya tha,' 'kiya tha,' 'kiya she,' agreeing with the action, or the immediate object of the action. The affirmative particles 'hain,' 'hai,' 'ho,' and 'hai' are however somewhat sparingly used, so that it is sometimes appears as if there were no distinction between indicative and contingent forms of the verb, though this is by no means the case: e.g. in the preceding sentence 'bolo,' 'sambhal,' 'chal,' 'phirot,' are all explanatory of 'beha bhot' to which 'ha' has been added, and the repetition of it after each word is avoided. Note that 'umko' (to those) and 'yih' (those) both refer to the same children. The change of expression is merely owing to the difference in construction of the two sentences.

(34) achipa aushi rati hai, 'remains seated in the act of covering (them under her wings).' Both 'aushka' and 'chipa' are past participles (the latter of 'chipana,' the cause of 'chipas' to hide); 'aushka' agrees with the subject, but 'chipa' is used adverbially.

(35) ek dama mita hai, to. The word 'aare' or 'jo' must be supplied before 'aak.' 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 give one, she does give it.'

(36) manne nanhe bando ko. The repetition of 'nanhe' simply implies excessive smallness just as we say 'tiny thing.'

(37) god men ausha, lit. 'in the state of having mounted (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 arm round her shoulder, while her arm supports its back.

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

1 An affirmative element must even accompany a negative, e.g. 'na karata' = 'were (I, &c.) not to do;' 'na kiyaa,' 'zuppoon (I, &c.) have not done.' 'I (I, &c.) am not doing' is 'nabhi karata'; 'I (by me, &c.) is not done' is 'nabhi kiyaa,' nabhi being often used in the sense of 'is not.'

NOTES

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

(39) wohi dada jis ko. The antecedent of 'jis ko' is not, as would at first sight appear, 'wohi dada,' but 'us (badha) ko,' understood after 'nabhi pina deti;' 'jis ko' is the second, and 'dada,' understood, the first object of 'pina raet;' 'wohi dada' is the first, and 'ne ko,' understood, the second object of 'pina raet.' The literal translation is, 'With harshness and ruthlessness she does not allow (the child) whom for years she has been giving (milk) with fondness, to drink that very milk.' In Indic the meaning of a child is often delayed till the third or fourth year.

(40) baada ghadi kartaa hai, to vide note 35. It may be remarked here, that it is as common in Hindustani to drop 'aag' (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) lena 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 sath dalo,' '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) bhi hai bala ko... dekha. The immediate object of verbs meaning 'to see, to hear, to say, to think,' is the scene witnessed, the sound 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 'maa khaata ki maj god sa nabhi 'stare hai,' (getting a beating because they don't get off their mother's lap), and even down to 'nabhi 'stare,' is the first object of 'nabhi dekha' (have not seen) and 'bhi hai bala ko' is the second. This is the reason why 'stare hai' (are not getting down) is in the present indicative.

(43) maahribat hara hai. A distinction must be made between 'hara hai,' the indicative of 'hona' (to be) and 'hail' (he), 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) pangan dalna, lit. 'to move a foot (movement),' i.e. to walk, or use the foot for motion. Expressed in full the phrase would be 'pangan kal dalna.' 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 numberd, e.g. dancing two dances, or three dances.

(45) hota gaya, badat hota gaya. The compound forms 'hoti jana' (to go on being or becoming) and 'kasti jana' (to go on doing) may be called 'progressives.' We have this idiom in English. In Hindustani there
are corresponding expressions 'hotā-śāk' and 'kartti-śāk' (to come on being or doing) expressing continuous progression up to the present, as in the lines—

"kaśā jī main nō, "vāsa kartī aŚ-śāk halī aḥbhab,"
kaśā, "samāna ki rādhā kadali ādī hal.""

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

The metre is, u-uu | u-uu | u-uu | u-uu | . . . . . . . 'vāsa karna' means 'to fulfill (one's) obligations,' or even the expectations one has given rise to in another. 'aḥbhab' is the Arāḍī plural of 'aḥśā' (an intimate friend).

(66) tumhāre āpna = 'your own.'

(67) kina ko māg bāp, sē, li. Any one's parents have not remained alive for the whole life (of any one).

(68) khusnaśā, sē. All the verbs in this passage down to 'rakham' are in the past tense, but not in the indicative mood, sē, note 23. 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 'hotā halī,' after 'khusnaśā,' instead of 'śāk.' 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 'vahū-saulādī, śīkha' ne,' and in the sentences above, the English idiom is adopted, but in 'jo āśā . . . . uko-akāśī kīya,' the Hindustani idiom is preserved.

(69) śādi bīyāh kī-ā pīhā. śādi bīyāh 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 'pīhā' is the proper word for marriage among Hindus; 'bīyāh' is the correct word for marriage among Muslims. 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. 'śādi bīyāh kī-ā means 'the wedding took place'; but by inflecting the last syllable of 'kī-ā,' and adding the word 'pīhā,' this sentence is converted into a nominal phrase fixing a date. In the same way, the sentence 'ek bājā, one (sound of a gong) struck,' is made into a noun, meaning 'one o'clock'; so that you may say, 'ek bājā ko aś-ā = 'come at one o'clock,' or 'ek bājā ko lw-ā, 'after one o'clock,' &c. The phrases lower down, 'jawān hu-ā pīhā,' and 'maṇi bāp as aśā-hu-ā pīhā' are of the same construction.

(70) maḍad māni, maḍad karna. 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. 'maḍad' would be the subject of 'malti halī,' and the object of 'karte halī.' The construction is an anomaly and it would not be safe to form similar expressions merely by analogy.

(71) sunāī lobhī, &c. This extravagantly long relative clause ends with the word 'halī,' and its correlative with 'talīf halī,' In constructing such a sentence in English, we should begin at the other end, and say 'There is exactly the same amount of leisureness 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. Take the common proverb 'gahūn ke sath ghnā pīsā.' 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.

(72) mard sahē. The word 'mard' here, and the word 'sūramū' three lines lower, are put out of their usual order in the sentence for the sake of emphasis.

(73) kān dangā kā. The genitive here comes after the noun it qualifies, as 'kīla' governs 'sūramū,' 'kōr' dangā kā kānī would be an ambiguous, and 'dangā kī kōr' kān an awkward expression.

(74) 'uṭhāī halī. 'uṭhānā' is the causative of 'uṭhānā,' which, in respect of meaning, 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.). 'uṭhāī hali' therefore means here 'lay out' (to the best advantage).

(75) kāne pātā. 'kāne pātā' and 'kāne pāk' 'bome pānā' and 'bome pānā' hear to each other exactly the same kind of relation as exist between the two forms of a simple verb (e.g. 'kūshānā' and 'kūshānā,' sē, note 10). That is to say, if 'kāne pānā' or 'bome pānā' is said of A, with reference to B, then 'kāne pākā' or 'bome pākā' may be said of B, with reference to A. The meaning here would be almost exactly the same, if instead of 'pātā' agreeing with 'bār,' the author had written 'dātī' agreeing with 'sūramūnā.'

PAGE 8. (76) bahūn pār kār, sē. The words introduced by 'kār' are explanatory of the word 'kīlāyā,' but are put into the form of a speech. The 'kār' before 'sidāsā' is used adjectively; the 'kār' before 'mārāhā' is merely a symbol of the interrogative, which in English writing is represented 1

1 Of course this does not apply to poetry, but in poetry the metre prevents the loss of any word.
by the sign (7), and in talking, by intonation, or by an inversion of the order of words.

(57) -agor 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) -inār nābhī sātanā, (1) do not deny. The indicative mood is evidenced by 'nābhī.' 'I would not deny,' or 'were I not denying,' would be - inār na karte.

(59) kabhi -un ko. 'un ko' refers to 'auratej,' and must be taken not only with 'pārāt hoti hai,' but also with 'pārāt hai' and 'hoti hai.' 'Bayā' takes the particle 'ko,' partly because 'bālā' or 'bāt' in 'rakhā' is used metaphorically, and partly because 'bayā' is, as it were, personified, as something having an independent existence. There is a pretty complete in the Satvā- of Bīrār Lal which illustrates this passage—

'kānsa par likhata na barata: kahās anga de jātā; kahāl kahā saha tere binu yāu: mere hiyā ki bata;'

which would be expressed in modern Hindustani: 'kānsā par likhāte hai (bāt) nahin banta: paīgān kahāde bāt e lāi-o bāt hai; jo bāt mere din meñ hai, woh sab teri dī dili to kaboeg.' '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 an 'in tera binu' is the old form of the masculine non-dative, 'kahi hai,' = 'kahi gi.'

(60) čāre antānāu reo, '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. 'un dīl se' means 'without the assistance of the book.'

PAGE 9. (61) pakār rahtā thā. The verb is made to agree with 'āhul' which is ordinarily masculine, and here means merely 'person.' 'Pakār' from 'pakārā' means 'in the act of holding.'

(62) ěkhuṭiyān ēlāna, 'getting about (on) the knees.' The construction is the same as that of 'pāyā ēlāna,' note 44.

(63) tumhāre ēo lagī. Some word like 'badān mēn' must be supplied after 'tumhāre,' which is in an oblique case, as an adverb of place. 'Èo lagī' (kisē ko) is the common term for getting hurt; or. e.g., 'have you yourself is 'kē, tum ko ēo lagī?'

(64) hār roo tum ko ěrī see ānā. 'Every day we supply 'hān ne' heard of your falling,' lit. heard 'falling' about you, 'gīrī see ānā' is an elliptical phrase for 'yē ěrnā, ki, 'gīrī hānā.' (heard ělm, l.e. the noise, 'they are falling').

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

(66) farā kara ... na bhi 445. 'Even suppose, that to write a good hand, like boys, never should come to you.'

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

NOTES

(68) sīnā pīrānā, kāhā na pākānā, 'needlework and cookery.' The first phrase is formed of two verbs, 'āhunā,' denoting the operations of sewing, hemming, stitching, &c., and 'pīrānā' those of dyeing and threading. In the second phrase, 'kāhā' is not the verb, 'to eat,' but the noun, 'food,' and 'pākānā' (properly the causal of 'pākānā') is used merely as an active verb.

(69) ēmār ... ēlāna. It will be noticed that the infinitive 'ēmār' is made to agree with 'ēmār' 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) ēmārūjūt, &c. 'ēmārūjūt, like 'hānā ēlāna' (note 4), was originally a Persian phrase composed of two words 'ēmārūjūt' (with the existence). In Hindustani it is employed as one word with the meaning 'notwithstanding.'

(71) sākār kara, ki. The words following 'ki' are explanatory of 'sākār,' 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 'hānār' (out) by 'your.' In the same way 'lām ko' after 'ācēmān kar lo ki,' must be translated 'to you.'

(72) ēkānāu kē durmāt rākānā. 'The preserving a right (state) of the habits.' 'Durāt' does not qualify the verb 'rākānā,' which is expressed, but its immediate object understood; just as 'ācēmān kāhā, 'ācēmān pākānā' (vide note 29) do not mean a good (way of) eating and wearing, but 'eating good food' and 'wearing good clothes.' The verb 'kāhā' (to eat) actually has a noun 'kāhā' (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 'rītā' (bread) may be substituted for 'kāhā' (vide notes 20 and 44).

(73) yē ěldāt ... takil īkā. 'yē' implies 'after it has been apol.' i.e. 'yē bigī ēlā- ēldāt.' He proceeds to give instances of what he means.

(74) ēntā -čātā ākāhī ko. 'ākāhī' is placed out of its natural order for the sake of emphasis. The forms 'kā ēntā' and 'ho ēntā' are exactly equivalent to our 'can do' and 'can be.' 'ēntākāhī' (the causal of 'ēntākāhī') means 'to undertake.'

(75) kāpir ēmārāna. This is an expression like 'ēmār ēlāna' (note 50); the words 'ēmār ēmārāna' agree with 'ēmār ēmārāna' understood. 'ēmār ēmārāna' means what is form, and 'ēmār ēmārāna' what has come unchanged. The girl is to mend the clean clothes before she puts them on.

PAGE 11. (76) ēntākāhī kara, ki. 'hang up and keep,' or 'having hung up keep' vide note 18. 'ēntākāhī' is the root form of 'ēntākāhī' (to hang, or more accurately, to let dangling, which is the causal of 'ēntākāhī' (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. ‘śikhnā’ 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 lājīšī rakhnā, the two concepts of hanging up and of keeping carefully are blended into one. In the same way ‘ban pāras’ unites the two concepts of ‘falling’ and ‘being shaped,’ and ‘kāṭ dūlnā’ those of cutting and of having (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 khūnā,’ 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.) dhūlnā karegā, lit. ‘will be periodically washed,’ or more accurately ‘will get themselves periodically washed.’ ‘dhūlnā’ (to be washed) is the reciprocal term of ‘dhōnā’ (to wash). There are other instances of similar forms in which an l appears; e.g. ‘śīnā’ (to be sewn) from ‘śīnā’ (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 and 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 more. Being regarded, in Hindustani, as a relation of something to something, and its complete concept is expressed by the words ‘homa hūnānā,’ 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 ‘śunna’ (to hear or listen) is ‘śunā-i dūnā’ (to give or cause hearing). If a man cannot hear what another is saying, he must not say ‘naṁ śūnā naṁ śūnā,’ which would imply that he was not doing his share of the activity—i.e. that he was not listening—but he must say ‘śunā-i dūnā naṁ dūnā’ (‘both being understood as the subject,’ ‘Your words do not give hearing.’) The form ‘śikhnā’ (to be seen, or appear to) exists, in the dialects, by the side of ‘dēkhnā’ (to see), but ‘dīkhā-i dēkhnā’ is considered more elegant. The passive form of ‘mārānā’ (to kill) is ‘mārānā’ (to die), but of ‘mārānā’ (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 passive, 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

‘dhoṭā to bāhū, yā saṁ naṁ śūnā dhūlā’ (l. 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, ‘pakāṭaṁ to bāhū, pakāṭaṁ naṁ śūnā dētā’ (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) ‘mārā naṁ śūnā’ (i. q. ‘won’t you die?’). There is therefore nothing incongruous in the formation of the frequentative ‘dūlnā karegā,’ by the aid of the purely active verb ‘kārṇa,’ nor in its being able to govern, as its immediate object, the word ‘śīnā’ which agrees with ‘dūlbāṁ’ (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 ‘cān ce dekhā khīyā,’ but ‘wuh dekhā khīyā.’

78.) kaṁśā bāṁ tumhāre, &c. According to the ordinary rule (vide note 73) ‘bāṁ’ would take the place of ‘tumhāre,’ after ‘bāṁ’ kare 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.) muṅ haṁ dūlnāṁ, washing their mouths (after eating), lit. ‘to cause mouth-washing to them.’ ‘muṅ ḍhāṁ ḍhōnā’ is the ordinary expression for using a finger-glass after meals. ‘muṅ ḍhāṁ ḍhūlānā’ (kīlī kām) is said of a person A who does this to someone else, B. ‘muṅ ḍhūlōmānā (kīlī ko), ‘to get one’s face washed by,’ is, in that case, said of B, with reference to A.

Page 13. (80.) pāk ṣūkṣētā, will have done cooking.’ ‘pākā’ is said of fruit, ripening, and ‘pākānā’ the sun, which causes them to ripen. But since ‘pākā’ is also used for ‘to cook,’ ‘pākānā’ means also ‘to be cooked.’ The compound verb ‘pāk ṣūkṣī’ unites the two concepts of ‘cooking’ and ‘coming to an end.’ A little further on, ‘pākānā’ is used as the reciprocal term of ‘pākānā’ (to cherish). In the past tense it not only means ‘to have been cherished,’ but ‘to be tame.’

81.) namak kīs andāsā dē˘tā haṁ. 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. ‘ḍāṁ’ is the technical term (used in receipt) for putting in the ingredients of any dish. The reciprocal term, said of the ingredients themselves, is ‘pānā.’

82.) maa-māṁ khaṁ ko ke. ‘khaṁ’ is here put into the plural, and answers to our term dishes, as in the rubbā (i.e. one quart)—

‘khaṁ to bāhū nanvāsam ‘a-sa ḍal hāmen, jo dekhī bātā kā ko dē˘tā bāhū ḍal hāmen, par sab saṁ lazāg the wuh khaṁ, aĩ bāṁjā jo tā naṁ bāṁjī khaṁ-śa bāṁjā hāmen.’

‘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
three English proverbs; first, for the present tense, the proverb ‘Waste not, want not,’ a sentence which manifested 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 personified. If A says to B, ‘kām kar, dām pā! (Do work, give pay),’ B may say to A, ‘dām pānān, kām karān!’ (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 karān!’ (you give pay, I do work) or ‘kām kar, dām dēnā! (you work, I pay). Secondly, for the imperfect tense, the proverb ‘Sleeping is believing’; which means ‘Assuming that any one were sleeping, he would be believing.’ As has been mentioned already, the second tense of the Hindustani verb is of the nature of an adjective, not personified, 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 karānd, 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 dētnā, kām karteṇā, ‘You— or she— were to pay us, we would work’ (lit. ‘she giving pay we are 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 kṛyā, dām pāyā (kātā, 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 work you will also have been paid for it.” As work you will also have been paid for it.” As work you will also have been paid for it.”

(92.) kṣaṇa kartare kuzānā, kā. The words were addressed by Potiphar to his wife Zulaiyā. (93.) gāt kṛ. bewafa jānte hái, lit. ‘have the conviction untrustworthy’ about the sex. ‘bewafa’ expresses the opinion (imperceptible from the act of thinking) and ‘gāt kṛ’ its object. The sentence might be otherwise expressed ‘gāt kṛ jānte hái, ki ‘bewafa hai.”
THE BRIDE'S MIRROR

(95.) migā-. This word (meaning 'single line') and 'bolī' (complete) 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 \( \text{---} / \text{--} / \text{--} / \text{--} / \text{--} / \text{--} / \text{--} \). The first \( \text{a} \) is long, the second short. Both must be pronounced with the preceding consonant, as if 'sago' and 'sano' were two single words. In translating these Persian quotations, I have followed the Indian pronunciation of the vowels, which was that in vogue in Persia, when the language was carried to India. In modern Persian, \( \text{o} \) and \( \text{a} \) become respectively \( \text{e} \) and \( \text{i} \), the \( \text{a} \) is assimilated to our \( \text{a} \) in 'man' and 'many', and the \( \text{e} \) to our \( \text{i} \) in 'fall'.

(96.) \text{agār nek}. The metre is \( \text{---} / \text{--} / \text{--} / \text{--} / \text{--} / \text{--} / \text{--} \). Notice that 'nek' and 'nām' are syllables of three moments with the value \( \text{w} \). Also that 'manā', the pl. of 'man,' becomes 'manānā,' for the sake of the metre, before the consonant \( \text{r} \).

(97.) \text{kīm bhi}. The word 'bhi' 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 'yē bhi!' (this too!), or 'yē bhi hone lagiā!' (this too has begun to be!), said of anything that is new or strange.

(98.) \text{wāsī bhi}, lit. 'there also.' 'wāsī' serves as the correlative of 'jīn nāhe nūgārī.'

(99.) \text{papīgī, note 81}.

Page 14. (100.) \text{qābīlyat ho}. 'ho' is here the contracted form of 'hāve,' or 'bā-ē,' from the verb 'būn' (to be); and must be distinguished from the particle 'ho,' used as a contingent affirmative (as in 'sāqī ho, yē sahī, lower down), just as 'lāī' is distinguished from 'lā-ē'. The particle 'kō' renders objective all the words from 'lāī.' It will be noticed that 'lāīkānā' expresses the opinion—the necessary complement of the act of thinking—and the words succeeded by 'kō' refer to which the opinion refers.

(102.) \text{ek bad-saqīhī}. 'ek' here means alone, and the interchangeable 'kāhī' is used instead of a negative, as in the line 'ek maī kāhī kī sab nē jān lēīa; 'It is not I alone, for everyone has found it out,' of which the metre is \( \text{---} / \text{--} / \text{--} / \text{--} / \text{--} / \text{--} / \text{--} \). (103.) \text{bāhī, lit. 'in, on, or above.' This expression, and also 'ba sar' (lit. 'to the end') and 'ba har bihā!' (in any case), are pronounced almost as single words.}

(104.) \text{mūrānā-saikhī bāhī o bāharī, are Persian phrases used as nouns. 'saikhī' means first, living, and then 'the joy of living,' 'saē mūrānā' (itself a compound expression) means 'capital stock.' In full the phrase means 'the capitalized stock of the joy of living.' 'bāhī o bāharī' means 'a garden and springtime;' originally, 'there is a garden, and the time is springing.' Such phrases, in Hindustani, are used as single words just as French phrases (e.g. 'ombrages de richesses' or 'les sombres laïetti') are in English. Thus 'ab o hāvā' (lit. 'water and air') in Hindustani means simply 'climate.'}

(105.) \text{karno wātīyān}. This word is the feminine plural of 'karno wālā,' a verbal noun of agency. It governs both 'siāyālā' and 'ghālātā' as its immediate or complete objects, and 'khwānī ko' and 'ghān ko' as its second or remote objects. The fact that 'siāyālā' is ordinarily used as an adjective and 'ghālātā' 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 notion which is described by it. For this may be substituted, either an adjective which qualifies the subject, or a substantive which specifically describes the kind of notion. 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 sentences 'hāq qatīlā us kū mān ko gāhā de, nū zinda rāche!' (may Almighty God grant patience to, and keep alive, his mother!), which occurs in a letter of Ghalib's to a friend who had just lost an infant daughter, 'us kū mān ko,' according to our notions, is both dative and genitive. 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. 'bolā wālī' (the person speaking), 'kāmānā wālī' (the person who earns the family subsistence), 'gār wālī' (the person of the house), 'rojhā wālī' (the bread man), &c. Since its function is to form epithet, it must not be added to ready-made adjectives; e.g. 'lāk wālī' for 'the red man.' The use of 'ko' for the bias one (epithet) often used by Europeans are incorrect. 'Ināl wālā' would mean the ruby man; 'nīl wālā,' the indigo man.'

(106.) to mārd to. The first 'to' is obviously the correlative of 'agār.' The second 'to' is an elliptic form of expressing 'if no one else,' and it makes 'mārd' emphatic.

(107.) to, to kēyānā ko. This is a very common idiom in Hindustani. It must be remembered that 'to' (then) always implies a previous 'to.' Kaha, to yē kaha'- 'if (he) said (anything), he said this'—means 'he said nothing but this.' So 'kārūn to kēyānā'—'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. 'it is absolutely no way (except that which he is about to indicate) by which intelligence can be obtained.'

(108.) kīsī ko mūrānā kū tum naheī. This also is a common idiom. 'maī naheī kūrū kī' (I am of not doing) is a stronger form of refusal than 'maī naheī kūrū kī.' The opposite phrase (which is rarer) is formed with 'ko,' e.g. 'maī karnī ko hāvā' (I am for doing), 'maī likhīnī ko thā' (I was just about to write).
implying that there is something still more important to think of. So in the
lines—

'taum to blue—ghair koh marne s ab bakar nabin—in kyu marti bhi tere bahut, bahe bina.

'I of course am strange 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 $$\text{u-v-u-v-u-v-u-v}$$.

(112.) ahar sune. The word 'ahar' is the past participle of 'ahar' (to
turn upside down). It agrees with 'aheen', but is almost adverbial in its
signification. There is an old proverb, 'aheen koh kohwala dengi!' (The
thief turn round and punish the chief constable!); here 'kohwale' is for
'kohwalla', 'like' 'as' for 'us ko', 'mahe' for 'mahe ko', &c.

(115.) kya haan. 'Kya' here is simply the spoken symbol of interro-
gation, meaning nothing more in English than the sign (?).

(117.) hota bhaag, 'will be being', i.e. 'is likely or may chance to be,'

CHAPTER I

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

'JO yah kahe, ki 'rekhta kyun ki koh radish k saraat!'

gula se ghulab ek bhar paath k kise suni, ki 'come'.

'Whoever says, 'How can the mixed (language, i.e. Hindustani) emulate
(lit. 'be an object of emulation to') Persian!' I read to him out loud.
just once, a poem (lit. 'saeke') of Ghulab's (and say), 'So.' The metre is
$$\text{v-v-v-v-v-v-v}$$.

PAGE 17. (119.) do gah sat, 'had taken place.' In the next sentence
the word 'ki' emphasises the whole phrase beginning with 'bilyath.'

(120.) maun sunat raah huj, 'I (individually) have been in the way
of hearing.' 'hoti raah' and 'karthi raah' are frequentatives which differ
from 'kit-s karah' and 'khyar karah', the representing continuous rather than
periodical action. Of course the two are sometimes identical, e.g. you may
say of the pois (n/a), H., n/a, A.) 'dhaap kar(a) hai,' or 'dhaap kar(a) hai,
because the throbbing (dhaapkar) is continuous and periodic. But in saying
due trains are running all day long, you would use 'dilat raah,' and in saying
that a train runs every day, you would use 'dilat karah.' At pp. 91 and 92
'dilat karah' is used of a man employed to shado a suspected person;