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

'main tā main—ghdir hō marne sē 'ab 'inkār nāhī;  
'ik qiyyumā hāi rīk hotā māna, ta'wâr nāhī.'

'I of course am I—strangers no longer refuse to die (for you); In your head 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 —v— | —v— | —v— | —v— | —v— | —v— |

(115) -uṣṭā muṣâṣī. The word 'uṣṭā' is the past participle of 'uṣātā' (to turn upside down). It agrees with 'nûṣâṣī, but is almost adverbial in its significance. There is an old proverb, 'uṣṭā kō kētâvā dîjâ' (The thief turn round and punish the chief constable!); here 'kētâvā' is for 'kētâvā kō,' like 'mañ ā' for 'mañ ko,' 'muñje' for 'muñje ko,' etc.

(116) kēhâ bâharpur. 'kēh' here is simply the spoken symbol of interjection, meaning nothing more in English than the sign (f).

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

CHAPTER I

(118) sunātē bâhī. 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. Ghâlib says as the close of one of his most graceful poems—

'jo yih kāhe, ki "rekha kārya ki hō râghâ fêrnî!"  
gufrā-ō Ghâlib ēk bār pâghâ kēs yee sunā, ki "yin, yin."'

'Whoever says,' "How can the mixed (language, i.e. Hindustani) enunciate (lit. 'to be an object of emulation to')?" For the 'ālīyan,' read to him out loud, just once, a poem (lit. 'speech') of Ghâlib's (and say), "So." The metre is —v— | —v— | —v— | —v— | —v— | —v— | —v— | —v— |

Page 17. (119) ho gēpā thā, 'had taken place.' In the next sentence the word 'bi' emphasizes the whole phrase beginning with 'biyân.'

(120) maṅ sunātē râhâ bâhī, 'I (individually) have been in the way of hearing.' 'hotâ râhā' and 'karâhâ râhā' are frequentatives which differ from 'in-ā kārā' and 'kiyā kārā,' in representing continuous rather than periodic action. Of course the two are sometimes identical, e.g. you may say of the pulse (nâr, H, ney, A.) 'dhārâk kārti hā; or 'dhârâkâtî nāhī hā,' because the throbbing (dhârâkâ) is continuous and periodic. But in saying that trains are running all day long, you would use 'dâlît râhā,' and in saying that a train runs every day, you would use 'dâlît kārā.' As pp. 91 and 92 'dâlît râhā' is used of a man employed to shadow a suspected person;
'dekha karna' in the same connexion would be used of a policeman paying occasional domiciliary visits.

(121) bahn bann bakhā hai, treat (thee) as sisters' (lit. 'have caused to (them) the acting as your sisters'). This use of 'bahnā' (lit. 'to cause a new creation to') may be illustrated by a sentence at page 44, line 22, 4b āj miṇḍājār āg bhāsīn, an bājān ko sāndhīnā.' To-day Miṇḍājār (the young fellow) bought bananas, and made the bājān (an imposter) become a mother (to him), in which a single arrangement of parts is described first in one of its relations, and then in the other.

(122) yē log bāt to. These people (whose names he has been giving).

'yē' also implies preference, just as in English the phrase 'that man' or 'those people' often implies dislike. He says, 'After all, there are some families of good repute living in our neighbourhood, whose daughters and heroines' titles' became a daughter (to the bājān), and made the bājān (an imposter) become a mother (to her), in which a single arrangement of parts is described first in one of its relations, and then in the other.

(123) milne ko mātr kīhā. It will be noticed that 'mātr kīhā' (forbade) is followed by two objects, each of which is distinguished by 'ko.'

The passage means, 'If it was only in the matter of your associating with the daughters of low bred and respectable people, that my mother opposed her wishes to yours, it was nothing extraordinary on her part."

(124) jāb hār hārā the. Notice that the girl speaks of herself in what we should call the masculine gender, as well as in the plural number. This difference of idiom between West and East arises from a fundamental difference in the saṃśād of thought. The Western method is always to proceed from what is individual or determinate, to what is general or indeterminate. The Eastern method is to proceed from the general and indeterminate, to what is individual and determinate. Just as, in Hindustani, the imperative, with the tenses derived from it, precedes the indicative mood of the verb, so, in all words capable of inflection, the vocative is really the first case of the noun. The word 'kutā' (in the nominative) does not mean 'dog,' but either 'a dog' or 'the dog,' that is, to say, the single word symbolizes a combination of the concept 'dog' with an intuition of something, of which the existence is determined in space and time, and to which something the name of 'dog' is conventionally applied. There is only one way in which the word 'dog' (by itself) can mean anything (i.e. can be combined with an intuition of something present in time and space), and then the meaning is predicated, not conveyed. One can say 'dog,' in the vocative, to something, but the word then becomes merely a tentative expression of which the whole has the intuition. 'kutā' (such?) therefore comes before 'kutā' (the dog or a dog), and in all Hindustani words capable of inflection, the termination 'ē' marks the form, which is indefinite and undetermined. In nouns capable of inflection, this is the form to which the different determining particles (called post-positions) are added. It also serves as the plural (or general) form of nouns ending in 'ā. It also serves to form adverbial expressions like 'ādēpē-s hīhā thi' (note 34), 'ākhē-phārti hai,' etc., which denote a casual state or condition. The sound 'ē,' as shown in the note on transtilization, is a combination of two primary vowels, 'ā' and 'ē,' and in its nature indefinite. The words 'chetā the' then, used by a girl, do not imply either the masculine gender, or the plural number, but merely an omission to specify either gender or number. The form of speech is one which comes before individualization, and not one which has been evolved by generalizing, or by multiplying individuals. But when a girl wishes to individualize herself, she uses 'māthē' instead of 'ham,' and the distinctly feminine term 'ē' instead of the indefinite 'ē.'

(124) bannō bēchārī. 'Banana, poor thing, was very badly off.' 'Bēchārī' is put in position with bannō as 'lambākkhā' is with 'kānā' at page 16, line 18, and 'kīhā' (fruit) is with 'kāyā' in the common expression 'kīhā kīhā kārā.' 'Gharā' implies 'humble,' as well as 'poor.'

(126) tum ne bahut jāk mārā, i.e. 'A precious fool you were then.'

Page 118. (127) nāhīn, pīch pīch hān, supply 'to.' 'If you do not (control your tongue when you speak to me), I will kill myself by dashed (my head against the wall),' 'kīhā kārā' is a common phrase for 'to murder,' hence 'apō kīhā kharā' means 'to commit suicide.' 'Gharā' makes the previous expression intensive, and also implies that her blood will be as (we say) on her husband's head.

(128) koānā, 'cursing.' The words 'sītāl,' etc. are the curses uttered.

'sāmāno hātē' is the same as 'nā hātē.'

(129) pāyantī ta kīhā kīhā, 'folded back on to the foot of the bed.' Of course from its being in full, the damage done by the time was greater.

(130) sāmānī ke dālān se, 'from the opposite saloon.' The 'dālān' is the one large room in the inner apartments, which are usually built round a small quadrangle or open court.

(131) dekha, to. After 'to' supply 'yē dekha kāl.' The words from 'sār palā' to 'sār hānā' describe the scene. Four plea words of cātēdū, which she had clarified and put into the cup only the day before all upsets.

The mistress is soaked and sticky with it; the covers spread with quicklime; her daughter-in-law is in convulsions with sobbing. The linen and cōtēdū were to be used for purifying with the area nuts, and other spices, inside the 'śānū' (or betel leaf), which is folded up, and then chewed.

(132) bahut kush bārū, i.e. 'many unkind things.' 'Bebe ko' means 'about her son.'

'To say to a person is 'kīzē sa khalā.' In the same way 'kīzā ko pūtāhā' means 'to inquire about some one'; and 'kīzā ko pūtāhā,' 'to ask (information) from some one,' e.g. 'Sandhi ko nāhīn pūtāhā' means 'to ask some one after me,' i.e. 'no one troubles himself about me.'

(133) ītī dhūt-ī. I.e. 'The moral support (derived) from even this amount of consolation became a pretext like that of one who joys a nodding head (see Vocabs for 'nūghtē'). What is meant is, that the instant the girl perceived that her mother-in-law was inclined to take part, the temptation to go on with her hysterics became irresistible, as the impulse 'to joy a nodding head' of the proverb.

(134) bharānd, i.e. 'Nothing which the mother-in-law could do to pacify her or bring her to reason, had the slightest effect on this deceitful girl. The women of the surrounding houses, hearing the noise of wailing and shouting, crowded (to the door); matters came to this pitch that Zulānā, the
daughter of Bakshu the tinker, ran off to the house of the bride's parents, and dined into their care a tale of which every statement was four times greater than the fact. 'Piṇā' here means 'slapping the breast.' The 'jā' in the phrase 'jā lāga-īh' is something like our idiom 'went and.' With 'dār-dār' supply 'hātē.' The expansion, in full, would be 'ēk bāt kī dār bētē, aor-ēk (com.) bāt kī lā ki dār (com.) bētē.' 'Lāgān' is often used in the sense of saying something that will stick. Hence 'lāgān wālā' has the sense of 'mischief-makers' in the line

'Jā rāb 'ur jādgī lāgān wālā.'

'Oh Lord! may mischief-makers be blown to pieces,' of which the metre is

\[
- j - j - j - j - j
\]

(135.) -in ki mān bāhī, &c., i. q. 'Her (i.e. the bride's) mother too, by the grace of God, was a very hot-tempered woman; the instant she heard the news, she got into her décolleté, and was on the spot. After a fierce encounter which lasted some time, she took her daughter away with her; and for several months all intercourse between the two families was discontinued by both parties.'

'Khoṣā ko saap so' might mean nothing more than our 'by nature,' but there is intentionally a touch of humour in its use here. 'Bārī tez' is an instance of one adjective qualifying another. In Hindustani as in English there is no rigid distinction between adjectives and substantives. In English we can talk of 'a light green' or 'a green light.' If an adjective can be used as a substantive, it can of course be qualified by another adjective. From 'bārī-āmī' (a great noble) to 'bārī tez' (a great passionate) or 'bārī dānā' (a great wise) is only a step. The subject of 'bārī' (nought) and 'bārīā' (wrangled) is 'in ki mānā' - 'āndā o rāta' (lit. 'same and went') means 'mutual calls.'

'sālām o paṅghām' means recognition in the street and messages of inquiry.

(136.) msādāsā, vide note 92 and page 25, line 96, of the text. 'Msādāsā' in a bad sense means 'fastidious' or perhaps what we should call 'genteel'; in a bad sense it means 'naughty' or 'self-willed.'

PAGE 19. (137.) 'Hasē ko hafse, 'once a week.' 'Hafse' means both 'weekly' and 'several days.' The particle 'ko,' which is used to determine time, is understood. 'Hafse ko hafse' would mean 'on the seventh of each week.'

(138.) donon bahinon ki magān, &c., i. q. 'It so happened that both sisters had been betrothed (to two young men) in the same family. Muhammad Aqil and Muhammad Kamal were brothers. Akbari was already married to Muhammad Aqil, and the negotiations for Akbari's marriage with Muhammad Kamal had been concluded, though the marriage had not actually taken place. In consequence of Akbari's display of bad temper, Akbari's engagement was very nearly being broken off. But an aunt on the father's side of these two girls lived close to Muhammad Aqil's house; and she always exerted a good influence over them. Although Akbari had left her husband after a regular quarrel, her aunt denounced her conduct in very plain terms, and lost no opportunity of admonishing her. In the end, after several months, she took the opportunity of the Hamaş to bring her niece back, and get her received in her father-in-law's house.' The 'magān' or 'betrothal' is an agreement made by the 'parents when the children are quite young. 'Jāgān' need not be translated here into English, since the word 'brother' does not, as 'bhā-ī' does, include 'cousins.' 'Jā' kar implies in defence of her husband. The aunt, as one of the bride's nearest relations, would have taken her side in such a quarrel, if there had been the slightest reason for imputing blame to the husband's family. The Ramaş immediately precedes and leads up to the 'jādī ki bē' which, like our Easter, is the great day of the year for reconciliations. 'Jādī ki bē' combines the meaning of getting (the bridegroom's parents) to receive, and of her bringing the girl. 'Surūl' means to the bridegroom's house. In such expressions 'ko' is omitted, e.g. 'gār ko jānā' means 'to go home'; 'gār ko jānā' to go in the direction of one's house.' So 'jāra jānā' means to go to Agra, but 'jāra ko jānā' to make the journey to Agra.

(130.) khaliyā sā, 'his wife's aunt.' The lady who was 'khaliyā' to Akbari was 'khaliyā sā' to Muhammad Aqil, who is the subject of the previous sentence. In the two lines just below, a printer's error has occurred, after the correction of the proofs. The last two words in the third and second lines from the bottom of the page should be respectively 'hai,' and -'āj.'

(140.) itbārā. During the Ramaş no food is eaten from sunrise to sunset. The first meal after sunset, called 'itbārā,' when the day's fast is broken, is of a very light character. The 'roti' (chapatties) for the regular meal would be cooked later on in the night.
CHAPTER II

(143.) joire khī tāiyārī. 'gaṣṭ' is literally a 'pail,' but it also means, as here, a complete suit or outfit. On the 'ōḍī,' which is one of the great feasts of the year, it is incumbent on all the Musalmāns to wear new clothing. 'tāiyārī guhān-' means 'begun his preparations, or arrangements for.'

(144.) vīd khām ak din bāqi rah gāyā. 'There was only one day left before the vīd.'

(145.) swās su kar teaving heard his voice. He would remain in the men's apartments, until called into the interior rooms.

(146.) bālā-ēn hī, lit. 'took his curses,' or misfortunes; 'understand bhuān ne.' 'balt-ēn lens' (to take curses) is the converse of 'dā-ēn denā' (to give blessings), and is accompanied by a reverse motion of the hands. It is an expression of affection of a more devoted and submissive character than giving a blessing.

(147.) pān bāmā kar diyā. She made up a 'pān' and gave it to him, i.e. she gave him a freshly made one.

(148.) kahe akbar to saōthi hai. 'Say (or tell me), Akbar is well!' 'to' implies 'I hope.'

(149.) sāhīb ap khākhā, i.e. 'Madam, your brother's daughter is a woman of a marvellous constitution. I cannot keep pace with her at all. Her vivacity is something extraordinary; and her conversation is made up of contradictions.' The word 'makhz' means both 'health' and 'temper.' 'saōth' (goss) is used of the capricious gestures of women, either in a good sense, or in a bad one. 'dam nāk muj-ēi' is explained in the Vocabulary.

PAR. 21. (150.) beṣā, dē kā kudh khesā, i.e. 'My dear boy, don't think so much about it; she is quite young now. When she has children, when she feels the burden of keeping house, her temper will get right of its own accord. And after all, good people do manage to hit it off even with bad people. God has made you, my son, perfect in every way; don't let anything happen, so that people should laugh. After all it is your honour which is at stake.'

(151.) gavva ap dākel samāhā dijīya, i.e. 'would you step over for a minute or two and bring her to her senses?'

(152.) wāh关闭, 'when he comes back.'

(153.) ērāhān pahāsā-ān, 'made her put on the (new) bracelets.' ērāh is the name of the very thin bangles of which a large number are worn together. They are cheap things, often made of lace, and constantly broken and replaced.

(154.) sab māl kar sīne baṭāsin, 'all sat down to work (new) together.'

(155.) beṣā, pā-ōsān megh, i.e. 'Niece, do you put the frills on the trousers (Musalmān ladies wear rattouer costume), your mother-in-law will cut the trimmings while I will hem the edge of your dopatā.' 'āne men' = 'as much time as,' i.e. while (you two are doing your jobs).

(156.) li bi, &c. 'Here, dame, I have finished putting the frills on both legs; and you have still two sides left to him.'

(157.) dāp ke dup khe, &c. 'Without making any fuss, she gave Akbar one or two pinches which brought the tears into her eyes, while her lips formed the words, 'Good-for-nothing, are you blind! Can't you see you have put the frills on upside down?'' 'suṣānā' means to have eyesight. e.g. 'stāhā nāhīn,' said of a man in the street, means 'he is blind.' 'stāh to' means literally 'have your eyesight then.' 'laṣā bāṭhā' means literally 'after putting on have sat down.' 'To sit down' in Misrurānī implies 'to be at leisure,' so that in forming compound verbs, 'bāṭhā' often adds to the simple verb the notion of carelessness or alacrity; as in the couplet,

dil khā bāṭhā jē wub beparwā le,
par gāe jān khā megh ko lāla,

suggested to be spoken by a woman. 'When that careless one captured my heart, there fell upon me blushes of the soul.' The literal meaning of 'dil ko la bāṭhā' is 'side my heart and sat down,' but the implication is, that it was an easy or possibly unconscious conquest. The metre is — — — [u u —] — —. The word 'jān' being of three moments has the value of a trochee — u —. By 'blushes of the soul' is meant 'rapid alternations of hope and despair.' The last line of this song is quoted at the end of note 134.

(158.) kālā-ēn laṣā abhū-ē-ān, 'got to work on stitching on the frills.'

(159.) sāb maṇ jhol, 'they were all pockeled,' i.e. 'there was a pockeler in all.'

(160.) khāle se na raḥā gāyā, i.e. 'The aunt could contain herself no longer.' The subject of 'raḥā gāyā' is the verb 'raḥā' understood as a noun, i.e. 'forbearing was no longer borne by the aunt.'

PAR. 22. (161.) so māl vahe, i.e. 'bid each other good-night, and went to bed.' 'sonā' is to go to sleep; 'suānā,' to put, or send, to sleep.

(162.) rāh kā meghātd, 'the bedouges of 'hemā' put on their hands for the night.'

(163.) khāli aur besan ke hiye, i.e. 'shouted for allooke and grandflour' (for washing).

(164.) keśā me uṭhne, i.e. 'Others began calling out for their presents directly they rose.'

(165.) ēhā gāhā din sērpe, 'four gharis after sunrise.' ēhā is the eight part of a 'pahār,' which is three hours. The original of the phrase is ēhā gāhā hē-ē, dinā sērpe, 'four gharis have passed since the sunrises.' This is contrasted to ēhā gāhā dinā sērpe, which phrase is treated like a noun, and put into the oblique case, 'ko' being understood.

(166.) larkān ko dakhā. The words following 'ki' are the complementary object of 'dakhā,' and 'larkān ko' the second object. In English we must translate, 'He saw that the boys had changed their clothes and were