CHAPTER II

(143) Jero ki talyârî. 'Joâr' is literally a 'pair,' but it also means, as here, a complete suit or outfit. One of the 'târî,' which is one of the great feasts of the year, it is incumbent on all the Musalmans to wear new clothing.

(144) -ôd kâ-oh din bâqi rah gayâ. 'There was only one day left before the end.'

(145) Awâz aum kar, 'having heard his voice.' He would remain in the men's apartments, until called into the interior rooms.

(146) baâk-e lih, lit. 'took his curses,' or misfortunes; 'understand kôlà nam,' 'baâk-e lih' (to take curses) is the converse of 'dâ-a-yn deh' (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) pân banâ kar diyâ. She made up a 'pân' and gave it to him, i. q. she gave him a freshly made one.

(148) kahô, -akbari to -addî hal. 'Say (or tell me), Akbari is well!' 'to' implies 'I hope!'

(149) hâjib -âp ki bhâgji, &c. I. q. 'Madam, your brother's daughter is a woman of a marvelous constitution. I cannot keep pace with her at all. Her vivacity is something extraordinary; and her conversation is made up of contradictions.' The word 'mizâji' means both 'health' and 'temper.' 'addî' (grace) is used of the capricious gestures of women, either in a good sense, or a bad one. 'dan nâk meg -ânî' is explained in the Vocabulary.

PAGE 21. (150) beštâ, -is-kâ kuch khyalâ, &c. I. q. '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) gairâ -âp dâl kar samjha dîrîye, i. q. 'would you step over for a minute or two and bring her to her senses?'

(152) wuh -k len, 'when he comes back.'

(153) dîrîyâkha pakhma dîrî, 'made her put on the (new) bracelets.' 'dîrî' is the name of the very thin bangles of which a large number are worn together. They are cheap things, often made of lac, and constantly broken and replaced.

(154) sab mil kar sine baishîn, 'all sat down to work (new) together.'

(155) beštâ, pâ-jâkma men, &c. 'Niece, do you put the frills on the trousers (Musalmân ladies wear rational costumes), your mother-in-law will

NOTES

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

(127) dup ke dup ko, &c. 'Without making any fuss, she gave Akbari 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?'' 'saîjha' means to have eyesight. I. q. 'saîjha nakh,' said of a man in the street, means 'he is blind.' 'saîjha to' means literally 'have your eyesight then.' 'lagi baishî' means literally 'after putting on have sat down.' 'To sit down' in Hindustani implies 'to be at leisure,' so that in forming compound verbs, 'baishî' often adds to the simple verb the notion of carelessness or aimlessness; as in the couplet,

Dil ko baishî jî wuh bâparwâ le,
Pa-ge s-jân kë muh ko île,'

supposed 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 baishî' is 'stole my heart and sat down,' but the implication is, that it was an easy or possibly unconscious conquest. The metre is -î-î-î-î | -î-î-î-î | -î-î. The word 'jân' being three moments has the value of a trochee | -î-î-. By 'blushes of the soul' is meant 'rapid alternations of hope and despond.' The last line of this song is quoted at the end of note 134.

(158) kâliyân lagâni shurâ-khâ, 'set to work on stitching on the frills.'

(159) sab men bhot, 'they were all pockered,' lit. 'there was a pocker in all.'

(160) khâla se na raâh gayâ, i. q. 'The aunt could contain herself no longer.' The subject of 'raâh gayâ' is the verb 'raâh' understood as a noun, i. e. 'forbearing was no longer forbearance by the aunt.'

PAGE 22. (161) so salâ raho, i. q. 'did each other good-night, and went to bed.' 'sona' is to go to sleep; 'salâna,' to put, or send, to sleep.

(162) rââ kî menâhî, 'the banterings of "henna" put on their hands for the night.'

(163) khâli aur bissan ke leye, &c. 'shorted for oilcakes and gramflour' (for washing).

(164) kîrî ne ìthânâ, &c. 'Others began calling out for their presents directly they rose.'

(165) dâr ghași din dâch, 'four ghaśas after sunrise.' A 'ghași' is the eighth part of a 'pahan,' which is three hours. The original of the phrase is 'dâr ghași hô, ki din dâch,' 'four ghaśas have passed since the sunrise.' This is contract to 'dâr ghași din dâch,' which phrase is treated like a noun, and put into the oblique case, 'to' being understood.

(166) lârko ko dekhâ. The words following 'ki' are the complementary object of 'dekhâ,' and 'lârko ko' the second object. In English we must translate, 'He saw that the boys had changed their clothes and were
sitting ready for (i. e. to go to) the तिहड़ा. Literally the translation is, 'He saw this sight,' viz. "they are sitting all ready to go to the तिहड़ा, after changing all their clothes," in reference to the boys.'

(167.) यह...दारथि थि, 'she (i. e. माझु) was very much afraid of her sister-in-law.'

(168.) याकु प्रेम, 'In the joy of the festival,' i.e. 'inspired by the good feelings of the day, on which all animals are suspected.'

(169.) देल्ही जॉसि, 'Oh, what a liar! oh, what a good-for-nothing! she felt herself, as she was running, and puts my name upon it!'

(170.) मे भाष-अ सुकेय करे, 'contrasting her nose and eyebrows,' i.e. 'turning up her nose and frowning.'

(171.) तुम्हें आंभो तिहड़ा, 'Go to your तिहड़ा; have I said anything to the contrary!'

PAGE 23. (172.) कहाँ से, 'comfortably.' She means that he will have plenty of time first to go to the beard. 'सिंद्हु' means 'go with my blessing.'

(173.) ली-दे दे, 'is the same as ली-दे दे'; 'she' expresses a slight emphasis: 'All right, mother, give me the piece; I will fetch you the milk directly; but if by the time I come back, she has not changed her clothes, I will put all the new clothes on the kitchen fire.' The use of the present tense for the future implies that he will lose no time.

(174.) बहुत बचाम होई, हित, 'he is very excited.' In the English idiom, we must say 'seas.' All the words after माझु-लिम थि किए 'जला डो' are in the oratio recta, describing what passed through the mother's mind exactly as she thought it at the time, i.e. 'The mother knew that this son's temper is very much excited; and his nature too has always been of this kind, that in the first place anger does not come so (easily) to him, and, if occasionally it does come, his reason does not remain in (its own) place. May such a thing never be, that in very truth he should burn up the new clothes.' In English the paragraph must run: 'The mother knew that her son's temper was very much upset; and besides that, it had always been his nature to be slow in yielding to anger, but when he did yield, to quite lose his reason for the time being. She must beware lest he should really burn up the new clothes.'

(175.) गा-लिन अहान, 'went and said.' If the subject, or rather the agent, of these two verbs were expressed, 'गा-लिन' would require वाणि and 'काहान' 'वाणि.'

(176.) बरास के बरास दिन, i. e. 'On the one anniversary of the year,' i.e. 'the great day of the whole year.' 'को' is understood after 'दिन.'

(177.) नाहिल कुहाला, 'having got her to go to the bath and wash herself.' 'कुहाला' is for 'चुला;' the ह is originally a part of the initial letter द, having shifted its place. In महाला 'also the ह has shifted, the simple verb being 'कुहा.'

(178.) कुंगि दोळ-कर, 'having combed her hair and arranged her top-knot.'

(179.) र्युहारं मान ता बिहारा, 'set her up arrayed like a bride.'

(180.) 'कहाँ कहूसतर सि रिल ले देशा.' 'Bring me a nice pretty little book-rest.' The infinitive is often used as an imperative, the difference in sense being that it is less imperious. The participle 'से...से' means 'like,' but it is often used almost poetically, or as a kind of deprecatory particle.

(181.) भुता सुर सिंहारा, 'Mice-cobs and water-chestnuts, and berries of the jujube-tree, and roasted pease-pods, and a whole lot of oranges, a drum, and a tambourine.'

PAGE 24. (182.) अकु जाना, 'After 'जाना' understand 'बाँटा.'

(183.) भालिका, 'माझम' के, 'My good news: what kind of occasion is this for your going away? It is only eight days since you came back from your mother's house, after being four months there. To go away on the feast day is altogether improper.'

(184.) 'कहा मी, 'You're thinking of giving me something for my coming home. If you want me to come again, you must think of giving me something for my coming home.'

(185.) शालिक, 'Help you, daughter! I was there with you and each other.'

(186.) 'कहाँ के बाँधे, 'Ah yes! you are very good at inviting any one, when you can't help yourself. If you are so ready to invite her, you might have sent for her yesterday to see me put on my new bangles.'

(187.) 'कहाँ से, 'Well, it is no good arguing like this: if you are going to send for the dollie, send for it. If not, I will get dear little Salimbai's father to go for one.'

(188.) 'को' तेरा वाणि, 'को' agrees with वाणि, but the sense is 'anyhow,' or 'any of it.' 'Has your reason been mistaken any?' 'मासिका' is used in the sense of 'destroying' the reason, with some reference to the very common Hindoo proverb,

'तेरा ना मासिका गुंग से, कुमारी देस वाणि.'

'God smiles not with a club; he sends upon (you) a stroke of madness.' 'साहिला देना' is 'to put upon;' as a child upon a horse.

(189.) 'को' कौ से तेरा, 'And as for me I am not going to get my aged looks shaved off that I should send for a dollie for you without your son's permission; that is to say, she would as soon do the one thing as the other, but since she is not mad she will do neither.'

(190.) 'को' कौ से तेरा, 'In three days is no one to go and see her own parents even on the ओद or on the बाँटाळ.'

(191.) 'यह जान, 'This place, that place,' i.e. 'she was at home before they knew she had gone.'

PAGE 25. (192.) 'बाँझ बिहारा, i.e. 'a propos of nothing.' The form of the participle in 'ए' has been explained in note 34, and 124; the peculiar sense of 'बिहारा,' in note 257. Since 'बिहारा' means 'at leisure,' 'बिहारा बिहारा' means 'at leisure' in the category of reciprocally, i.e. in every conceivable way. The girl's impulse to go home had not been preceded by anything arising on her part, or on the part of any one else in the house.
(193.) -ek na mānî, understand 'bâh.' She did not listen to a single word.
(194.) bâhâr ko čâlî, 'moved towards the outside.' čâlî by itself does not mean to go, in the sense of going away or disappearing, it merely means to start going.
(195.) terābūn saṭî. When the book was written it was still the thirteenth century of the Hegira Era. The year 1286 H. commenced in April, 1869 A.D.
(196.) -ammāng sadāq gavi, & c. 'Your mother's life for you; you will be tired out,' 'sadaq jâns' means 'to be sacrificed.'
(197.) dhūp men, 'I have not bleached my hair in the sun,' i. e. without getting the experience of old age.
(198.) ḥâfiz ji ko pâr, & c. 'If you are going to see the 'ḥâfiz' (the caretaker of the mosque), take off your jacket and doppats, and leave them here, and sit in the mosque in comfort.' Apparently the mosque was close by, and the 'ḥâfiz' an old friend of Muḥammad Aqil's.

Page 26. (199.) aur mān ne jo, & c. 'And, above all, the soothing influence of his mother's kindly touch as she stroked his head.' 'ḥâd' agrees with 'ḥar,' but from it 'ḥâd-i' must be supplied after 'takâh,' and 'ḥâh-i' after 'hâwâ.' 'Jo ki' is the correlative of 'jo dâste ahalât.'

Vocabulary

N.R.—The letters H., A., P., T., E., denote respectively words of Indian (Hindi) origin, and words imported from Arabic, Persian, Turkish, and English. A. P. denotes words of Arabic origin which had been modified in Persia before their introduction into India. v. means verb, n. active, t. transitive, n. neuter, m. a masculine noun, and f. a feminine noun. For the arrangement of words see p. xlviii.

-alif -ākārā
For the phonetic value of the letter -i, and the reasons for substituting the name khâns for that of -alif when speaking of it as a consonant, see note on the transliteration, pp. xix to xxii.
-
-si, H., a prefix indicating (?) negative, as in -sâng, not touching, separate; -sawer, not in time, late (opposed to sawer, early); -seva, not divided:
- (2) interrogation, or surprise, as in -sâng, How sir? -sâm, are, -sâri, q. v.
-ab, H., an adverb of time, now (opposed to tâb, then); -sâb-ka, ko, ki, of now, present; -sâb-ki dhâf-i, or simply -sâb-ko, this time, and also the very next time. -sâb-ko jo karâng he is the sense of If I ever do so again.
-
-abâ, H., m., father, papa; -abâ-jân, i. e. my dear father; also applied to a father-in-law.
-
-si, H., or si balâk, H., adv., until now.
-ab or -sâb, P., m., a cloud.
-
-abâk, H., ab-hâ, this moment, immediately; -abâh na, not yet.
-ab, H., an unaccompanied mode of addressing a man. Ho you? What, sir?
-
-amâh, H., m., a cripple, metaph., a lazy person.
-
-amân, ne, nî, H., one's own, always substituted for the possessive pronoun of the person who is the subject of the sentence, e. g. main -amân kam karâ, main amân kam kar, let me do my work, and you do yours; -amân-amân qeṭa qabâ, let each of you tell his (or her) own story; -amân is contrasted with parâm, another's, and also with bâgâna, strange; -a-qeṭa qeṭa qabâ, ko jâto haî, one's own (people) become enemies. The phrase -amân si muhle karâ (lit. carrying just his (or her) own face) is equivalent to our phrase put out of countenance.
-
-atara, a corruption of -hrâ -otto of roze.
-
-ataram, H., adv. of time, three days ago, or three days hence.
-atâkal, H., f., a guess, conjecture.
-
-atâkâna, H., v. n., to be stopped.