

off the 'tawā' the first is removed to the outside of the 'chūlhā' still resting upright against the side. The fire is only lighted for the purpose of cooking and the embers die out very quickly when the fuel ceases to be supplied.

CHAPTER II

(143.) *joṛe kī taiyārī*. 'joṛā' is literally a 'pair,' but it also means, as here, a complete suit or outfit. On the '-īd,' which is one of the great feasts of the year, it is incumbent on all the Musalmāns to wear new clothing. 'taiyārī *shurū-kī*' means 'began his preparations, or arrangements for.'

(144.) *-īd kā -ek din bāqī rah gayā*. 'There was only one day left before the -īd.'

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

(146.) *balā-en līn*, lit. 'took his curses,' or misfortunes; 'understand *khālā ne*.' 'balā-en lenā' (to take curses) is the converse of '*du-ā-en 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 banā kar diyā*. She made up a 'pān' and gave it to him, i. q. she gave him a freshly made one.

(148.) *kaho, -akbarī to -acéhi hai*. 'Say (or tell me), Akbarī is well?' 'to' implies 'I hope.'

(149.) *śāhib -āp kī bhānjī*, &c. i. q. '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 'mizāj' means both 'health' and 'temper.' '-adā' (grace) is used of the capricious gestures of women, either in a good sense, or a bad one. 'dam nāk men -ānā' is explained in the Vocabulary.

PAGE 21. (150.) *beṭā, -is kā kuéh khayāl*, &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.) *zarra -āp cākar samjhā dījiye*, i. q. 'would you step over for a minute or two and bring her to her senses?'

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

(153.) *čūriyān pahinā-in*, 'made her put on the (new) bracelets.' 'čūri' 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 baithin*, 'all sat down to work (sew) together.'

(155.) *beṭī, pā-ējāme men*, &c. 'Niece, do you put the frills on the trousers (Musalmān ladies wear *rational* costume), your mother-in-law will

cut the trimmings while I will hem the edge of your dopatta.' '-itnemēn' = 'in as much time as,' i. e. *while* (you two are doing your jobs).

(156.) *lo bī*, &c. 'Here, dame, I have finished putting the frills on both legs; and you have still two sides left to hem!'

(157.) *čup ke čup ke*, &c. 'Without making any fuss, she gave Akbarī 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?"' 'sūjhā' means to have eyesight. e. g. 'sūjhā nahīn,' said of a man in the street, means 'he is blind.' 'sūjh to' means literally 'have your eyesight then.' 'lagā baithī' means literally 'after putting on have sat down.' 'To sit down' in Hindustani implies 'to be at leisure,' so that in forming compound verbs, 'baithnā' often adds to the simple verb the notion of *carelessness* or *aimlessness*; as in the couplet,

dil kō baithā jō wuh beparwā le,
pā-ga-e jān kō mujh ko lāle,

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 le baithā' is 'stole my heart and sat down,' but the implication is, that it was an *easy* or possibly *unconscious* conquest. The metre is - 0 - - | 0 0 - - | - - | . The word 'jān' being of three moments has the value of a trochee | - 0 | . 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.) *kaliyān lagānī shurū-kīn*, 'set to work on stitching on the frills.'

(159.) *sab men jhol*, 'they were all puckered,' lit. '(there was) a pucker in all.'

(160.) *khālase na rahā gayā*, i. q. 'The aunt could contain herself no longer.' The subject of 'rahā gayā' is the verb 'rahnā' understood used as a noun, i. e. 'forbearing was no longer forborne by the aunt.'

PAGE 22. (161.) *so sulā rahe*, i. q. 'bid each other good-night, and went to bed.' 'sonā' is to go to sleep; 'sulānā,' to put, or send, to sleep.

(162.) *rāt kī menhī*, 'the bandages of "henna" put on their hands for the night.'

(163.) *khālī aur besan ke liye*, &c., 'shouted for oilcake and gramflour' (for washing).

(164.) *kisī ne -uṭhne*, &c., 'Others began calling out for their presents directly they rose.'

(165.) *čār gharī din čārhe*, 'four gharīs after sunrise.' A 'gharī' is the eighth part of a 'pahar,' which is three hours. The original of the phrase is 'čār gharī hū-ī, ki din čārḥā,' 'four gharīs have passed since the sunlight rose.' This is contracted to 'čār gharī din čārḥā,' which phrase is treated like a noun, and put into the oblique case, 'ko' being understood.

(166.) *larḳon ko dekhā*. The words following 'ki' are the complementary object of 'dekhā,' and 'larḳon 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 -idgāh.' *Literally* the translation is, 'He saw (this sight), viz. "they are sitting all ready to go to the -idgāh, after changing all their clothes," in reference to the boys.'

(167.) yih . . . dārtī thī, 'she (i. e. Mahmūda) was very much afraid of her sister-in-law.'

(168.) -id kī khushī men. 'In the joy of the festival,' i. e. 'inspired by the good feelings of the day, on which all animosities are suspended.'

(169.) dekho jhūṭī, &c. 'Oh, what a liar! oh, what a good-for-nothing! she fell herself, as she was running, and puts my name upon it!'

(170.) nāk bhau-on ko suker kar, 'contracting her nose and eyebrows,' i. e. 'turning up her nose and frowning.'

(171.) tum -apne -idgāh, &c. 'Go to your -idgāh; have I said anything to the contrary?'

PAGE 23. (172.) khair se, 'comfortably.' She means that he will have plenty of time first to go to the bazar. 'sidhāro' means 'go with my blessing.'

(173.) lā-e detā hūn, is the same as 'lā detā hūn'; the -e expresses a slight emphasis: 'All right, mother, give me the pice; 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.) bahut barham hai, lit. 'is very excited.' In the English idiom, we must say 'was.' All the words after 'ma-lūm thā ki' to 'jalā de' 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 "my 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 (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.) ga-in aur kahā, 'went and said.' If the subject, or rather the agent, of these two verbs were expressed, 'ga-in' would require 'wuh' and 'kahā' '-us ne.'

(176.) baras ke baras dīn, i. q. '(On) the one anniversary of the year,' i. e. 'the great day of the whole year.' 'ko' is understood after 'dīn.'

(177.) nahlā duhlā, 'having got her to go to the bath and wash herself.' 'duhlā' is for 'dhulā'; the *h*, which was originally a part of the initial letter *dh*, having shifted its place. In 'nahlānā' also the *h* has shifted, the simple verb being 'nhānā.'

(178.) kanghī cōṭī -kar, 'having combed her hair and arranged her topknot.'

(179.) dūlhan banā kar biṭhā diyā, 'set her up arrayed like a bride.'

(180.) -acchī khūbsūrat sī riḥl lā denā. '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 particle 'sā, se, si,' means 'like,' but it is often used almost pleonastically, or as a kind of depreciatory particle.

(181.) bhūṭṭe aur singhāre. 'Maize-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.) -is kā jānā, aur, &c., after 'jānā' understand 'hū-ā.'

(183.) bhalā, jāne kā, &c. 'My goodness! 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.) -āj merā jī, &c. 'My feelings are very much agitated to-day. My heart is coming up the wrong way. Banno, the daughter of Bāsū the bangle-maker, my old playmate at home, is always in my thoughts.'

(185.) betī, nauj! 'God help you, daughter! was there ever such an itching as you have for Banno? If you want her so badly as all that, send for her to come here.'

(186.) wāh! baṛī biṭāri, &c. '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.) khair, -is bahū se, &c. 'Well, it is no good arguing like this; if you are going to send for the doolie, send for it. If not, I will get dear little Sulmatī's father to go for one.'

(188.) ko-i terī -aql. 'ko-i' agrees with '-aql,' but the sense is 'any-how,' or 'any of it.' 'Has your reason been smitten any?' 'mārnā' is used in the sense of 'destroying' the reason, with some reference to the very common Hindī proverb,

'dev na māre ḍeng se, kumati det cārhā-e,'

'God smites not with a club; he sends upon (you) a stroke of madness.' 'cārhā denā' is 'to put upon' as a child upon a horse.

(189.) aur mujh ko to. 'And as for me I am not going to get my aged locks shaved off that I should send for a doolie for you without my 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.) -ab ko-i, &c. 'In these days is no one to go and see her own parents even on the -id or on the baqar -id?'

(191.) yih jā, wuh jā, lit. 'this place, that place,' i. q. 'she was at home before they knew she had gone.'

PAGE 25. (192.) baiṭhe biṭhā-e, i. q. 'à propos of nothing.' The form of the participle in 'e' has been explained in notes 34, and 124; the peculiar sense of 'baiṭhānā,' in note 157. Since 'baiṭhe' means 'at leisure,' 'baiṭhe biṭhā-e' means 'at leisure' in the category of *reciprocity*, 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 mānī, understand 'bāt.' She did not listen to a single word.

(194.) bāhar ko ālā, 'moved towards the outside.' 'ālnā' by itself does not mean to go, in the sense of going away or disappearing, it merely means to start going.

(195.) terahwīn ṣadī. 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.) -ammān ṣadqe ga-i, &c. 'Your mother's life for you; you will be tired out.' 'ṣadqe jānā' 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.) ḥāfiḡ jī ke' pās, &c. 'If you are going to see the 'ḥāfiḡ' (the caretaker of the mosque), take off your jacket and dopatta, and leave them here, and sit in the mosque in comfort.' Apparently the mosque was close by, and the 'ḥāfiḡ' an old friend of Muhammad 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.' 'hū-i' agrees with 'rāhat,' but from it 'hū-ā' must be supplied after 'takān,' and 'hū-i' after 'hawā.' '-is ki' is the correlative of 'jo dast e shafaqat.'

VOCABULARY

N.B.—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, a. active, t. transitive, n. neuter, m. a masculine noun, and f. a feminine noun. For the arrangement of words see p. xlviil.

-alif -akāra

For the phonetic value of the letter *·*, and the reasons for substituting the name hamza for that of -alif when speaking of it as a consonant, see note on the transliteration, pp. xix to xxii.

- a, H., a prefix indicating (1) negation, as in -alag, *not touching, separate*;
- awere, *not in time, late* (opposed to sawere, *early*); -adeva, *not divine*;
- (2) interrogation, or surprise, as in -ajī, *How sir?* -abe, -are, -arī, q. v.
- ab, H., an adverb of time, *now* (opposed to tab, *then*); -ab kā, ke, kī, *of now, present*; -ab kī daf-a, or simply -ab ke, *this time*, and also *the very next time*. -ab ke jo karūn has the sense of *If I ever do so again*.
- abbā, H., m., *father, papa*; -abbā jān, i. q. *my dear father*; also applied to a father-in-law.
- ab tak or -ab talak, H., adv., *until now*.
- abr or -abar, P., m., *a cloud*.
- abhī, H., -ab + hī, *this moment, immediately*; -abhī na, *not yet*.

- abe, H., an unceremonious mode of addressing a man, *Ho you! What, sir?*
- apāhaj, H., m., *a cripple, metaph. a lazy person*.
- apnā, ne, nī, H., *one's own*, always substituted for the possessive pronoun of the person who is the subject of the sentence, e. g. main -apnā kām karūn, *tū -apnā kām kar, let me do my work, and you do yours*; -apnā -apnā qissa kaho, *let each of you tell his (or her) own story*; -apnā is contrasted with parāyā, *another's*, and also with begāna, *strange*; -apne dushman ho jāte hain, *one's own (people) become enemies*. The phrase -apnā sā munh le kar (lit. *carrying just his (or her) own face*) is equivalent to our phrase *put out of countenance*.
- atara, a corruption of -itr = *otto of roses*.
- atarson, H., adv. of time, *three days ago, or three days hence*.
- aṭkal, H., f., *a guess, conjecture*.
- aṭaknā, H., v. n., *to be stopped*.