The script of the film Umrao Jān, the accompanying glossaries and grammatical explanations are designed for those who have some basic knowledge of the language, preferably equivalent to three semesters of study. The dialogue of this film is simple and does not present any great difficulty in style or content to the second year student of Hindi.

The serial (page-by-page) glossary includes most non-elementary words on their first occurrence. The first meaning is, in most cases, the one appropriate to the context. Idiomatic expressions, proverbs and grammatical constructions are explained in full and cultural and historical notes are provided in the introduction and in the serial glossary where necessary. Words that are not very familiar to Hindi speakers, but are used in Urdu, are also given with the text as footnotes. An alphabetical glossary supplements the serial glossary. Page numbers throughout the glossary refer to pages in the script.

**Abbreviations**

पुं॰ = पुंजिम = masculine noun
पुं॰-अ॰ = पुंजिम-अविकारी = masculine noun-invariable, though ending in आ
स्त्री॰ = स्त्री तिम = feminine noun
वि॰ = विशेषण = adjective
वि॰-अ॰ = विशेषण-अविकारी = adjective-invariable, though ending in आ
कि॰ वि॰ = किया विशेषण = adverb
सर्व॰ = सर्वनाम = pronoun
पर॰ = परस्पर = postposition
निद॰ = निरपात = particle
विस्मयादि॰ = विस्मयादिबोधक = interjection
अ॰ कि॰ = अकर्मक किया = intransitive verb
स॰ कि॰ = सकर्मक किया = transitive verb
यो॰ श॰ = योजक शब्द = conjunction

शुद्ध followed by a word indicates the correct or the dictionary spelling of that word.

प्र॰ = प्रादेशिक = a regional word. The spelling that follows is the standard Hindi spelling, but the regional word is used, particularly in songs, when the metre requires an extra syllable or the mood needs a softer sound.

X stands for noun or pronoun.

*Words in italics in the text explain the context and do not form part of the script.*
Page one

मिर्ज़ी हाकी 'रसवा' (नाम, पृ.०) = the author of the Urdu novel Umrao Jān Adā, on which this film is based.
उपन्यास (पृ.०) = novel
आधारित (वि.) = based
मुजफ्फर अली (पृ.०) = name of the director of this film
पात्र (पृ.०) = character
परिचय (पृ.०) = introduction
दारोगा/दरोगा (पृ.०) = a police inspector. In the film, Umrao's father is addressed by his title
दिलवार ख़ाँ (पृ.०) = name of the villain who kidnaps Umrao
X के खिलाफ (किरो वि.) = against X
कभी (किरो वि.) = sometimes, at any time
गवाही (स्त्री.) = evidence, testimony
कारण (पृ.०) = cause, reason
दुःस्मनी (स्त्री.) = enmity
अमीरान (स्त्री.) = Umrao's name, given to her by her parents
पत्नी (स्त्री.) = wife
उफ़्र (वि.) = alias, known as
उम्राऊ जान (स्त्री.) = name of the main character in the film
"अदर" (स्त्री.) = Literally, grace, charm, flirtatious gestures. In the novel and the film, it is the alias of Umrao who, as the story unfolds, was 'better known for her poetry than her singing'.
बदला (पृ.०) = revenge
बदला लेना (सो किरो) = to take revenge
अपहरण (पृ.०) = abduction
बेचना (सो किरो) = to sell
गाड़ीवान (पृ.०) = a vehicle driver, a carter
बँधा (पृ.०) = name of the driver employed by Dilāvar Khān
साथी (पृ.०) = companion, friend
रामदेहरी (स्त्री.) = name of the young girl abducted at the same time as Umrao
मेला (पृ.०) = a fair, festival
भगाना (सो किरो) = to cause to flee, to put to flight
भगा ले जाना (अरो किरो) = to abduct, to elope with
बेगम (स्त्री.) = lady of rank, queen (Muslim title)
नवाब मुल्तानी (पृ.०) = Name of Umrao's lover. Nawāb is his title and Sultān his name.
Literally, the word Nawāb means 'one who exercises deputed power'. The word Sultān means 'emperor'.
सेवा (स्त्री.) = service, attendance
दिखाई देना (अरो किरो) = to be visible
अंत (पृ.०) = end
रूप (पुंश) = form, beauty
X के रूप में = (किस सिद्धियों) = in the form of X
खानमजान (स्त्री०) = name of the lady who buys Umrao from Dilāvar. The suffix जान conveys respect for men and women and is equivalent to जी.
लखनऊ (पुंश) = name of the town to which Umrao is taken after her abduction
वेड़ा (स्त्री०) = prostitute
उम्र (स्त्री०) = age, life
उम्र हो जाना (अव सिद्धि) = to come of age
खरीदना (सौ किर्ण) = to buy
नाच (पुंश) = dance
गाना (पुंश, सौ किर्ण) = song, to sing
सिखाना (सौ किर्ण) = to teach
वेड़ा-वृत्ति (स्त्री०) = prostitution
करवाना (सौ किर्ण) = to cause to be done
विस्मित्ता जान (स्त्री०) = daughter of Khānam Jān. As she is about the same age as Umrao, there are several incidents in the film that reveal their friendship and rivalry.
बुआ (स्त्री०) = father’s sister
बुआ हुमें (स्त्री०) = Khānam’s maidservant, who looks after Umrao. The term बुआ is a term of respect used by the young people in the household for her.
मामा (स्त्री०) = maidservant. The more common meaning of the word is mother’s brother, which is a masculine noun.
मलका (स्त्री०) = Literally, queen. Here, the name of a girl in Khānam’s household.
नौची (स्त्री०) = a girl brought up by a prostitute who learns dancing, etc. to take up prostitution when she grows up, a nautch
बहार (स्त्री०) = Literally, spring. Here, another girl in Khānam’s household.
मौलवी साहब (पुंश) = a learned man. Maulāvī is his title and Sāhab is another title. His name is never used in the film.
मक्कतब (पुंश) = a school
आशिक (पुंश) = lover
उस्ताद (पुंश) = master of an art; the teacher of established reputation with a capacity to guide the disciples.
उस्ताद जी खान साहब (पुंश) = Umrao’s music teacher
गोहर मिरजा (पुंश) = a young man in Khānam’s house. He works as a pimp.
पलना (अर किर्ण) = to be reared, to be brought up
गाहक (पुंश) = customer
जुटाना (सौ किर्ण) = to obtain, to collect
कला-पारसी (विन) = connoisseur
बड़ा नवाब (पुंश) = Sultān’s father. He also frequents the Khānam household. The adjective बड़ा is declined in plural for respect.
अब्बाजान (पुंश) = father, a term of respect because of the suffix जान
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ख़ाः साहब (पुं.स्त्री.) = a trouble maker who comes to Khānam’s house apparently uninvited.
Due to his fight with Sultān, Sultān stops coming to the brothel.

गोली (स्त्री.) = bullet
मारना (स० कि०) = to kill
X को गोली मारना (स० कि०) = to hit X with a bullet, to shoot. The transitive verb मारना, like होना or करना, is sometimes added to a noun or an adjective and the whole expression becomes a verbal compound. It gives the sense of delivering something unpleasant to someone else.

नवाब खब्बन साहब (पुं.स्त्री.) = Bismillā’s lover
बंगम पुलिसस्वस्तिक (स्त्री.) = Nawāb Chabban’s mother
झौहरी पनामपल (पुं.स्त्री.) = a jeweller
मकड़ा (पुं.स्त्री.) = name of a guard at the brothel
दरबान (पुं.स्त्री.) = door-keeper
नवाब बन्दे साहब (पुं.स्त्री.) = a friend of Nawāb Sultān
डाक़ फैज़अली (पुं.स्त्री.) = a wanted bandit who accidentally sees Umrao and wants to spend time with her
X पर फिदा होना (अ० कि०) = to be devoted to X
राजा साहब (पुं.स्त्री.) = a ruler whose soldiers try to catch all the bandits of the region
शारित मियाँ (पुं.स्त्री.) = an admirer of Umroo
प्रशंसक (वि०, पुं.स्त्री.) = admirer
कोटा (पुं.स्त्री.) = a brothel
बुद्धिमान (स्त्री.) = old woman
सिपाही (पुं.स्त्री.) = soldier, police constable
आदि (वि०) = etcetera

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मंगनी (स्त्री.) = engagement, asking in marriage
दृश्य (पुं.स्त्री.) = scene
गहना (पुं.स्त्री.) = jewel, ornament
सजाना (स० कि०) = to decorate, to adorn

This folk-song is sung at engagements. The daughter asks her father why she has to go to an unknown place. She feels she is like a flower-bud that anyone can ask for. Or, she is like a caged bird that can do no more than chirp.

कहे को (प्रात०) (कि० वि०) = why
ब्राह्मण (स० कि०) = to marry, to arrange the marriage
विदेश (पुं.स्त्री.) = foreign country
लखिया (प्रात०) (स० कि०) = देखो, look
बाबुल (पुं.स्त्री.) = father
तीर (प्रात०) (सर्व०) = तेरे
बेला (पुं.स्त्री.) = jasmine
कली (स्त्री.) = bud
रे (विस्मयादितो) = oh!, interjection used for males, expressing intimacy or contempt
घर (पुंस) = home
घर-घर (पुंस) = each and every house
मांगना (सौ क्रिया) = to ask for, to demand, to request (something except information)
पिंजड़ा (पुंस) = cage
बिंदुः (स्त्रील) = bird
कुछना (अः क्रिया) = to cry (used for a bird)
पैंज़ाबाद (पुंस) = a town situated to the east of Lucknow
सन् (पुंस) = year (of a calendar, often refers to the Christian era)
कुबूतरबाज़ी (स्त्रील) = pigeon-fancying. In this game, the participants let pigeons fly from their roof tops and then try to make the other contestant's pigeons join one's flock.
दरोगा के बच्चे = a pejorative vocative. To address a person as his/her child is extremely insulting or affectionate.
शेर (पुंस) = vocative plural of शेर = lion. Umrao’s father is addressing the pigeons he has just released
हुश = (विस्मयादितो) = sound made in scaring away or in calling to birds or animals
शाबाश (विस्मयादितो) = well done! splendid
उड़ना (आ खिलो) = to fly
पकड़ना (सौ क्रिया) = to catch, to grab, to hold
शीतराज़ (पुंस) = a breed of pigeons, highly prized by pigeon-fanciers
टुकड़ी (स्त्रील) = a group, flock (of birds)
टोड़ना (सौ क्रिया) = to break
टुकड़ी टोड़ना (सौ क्रिया) = to catch one pigeon out of a flock
सरकार (स्त्रील) = government. As term of address, the word is a masculine noun meaning master, sir, your honour!
दावा (पुंस) = claim
मिलना (अः क्रिया) = to get, to obtain. (also, to run into someone, to meet someone, to be available, etc.)
तैयार (बिन्दुः) = ready
आठ (बिन्दुः) = eight
आना (पुंस) = a coin equal to one sixteenth of a rupee, now obsolete
हम्मम (विस्मयादितो) = exclamation expressing approval, reservation, agreement, etc.
अरे (विस्मयादितो) = I say! oh!
झूठा (बिन्दुः) = lying, false
माल (पुंस) = property, wealth, merchandise
जमा (बिन्दुः) = collected
याद होना (अः क्रिया) = to remember. The feminine noun याद is used in a number of common expressions. Some of these are as follows:
याद करना (सौ क्रिया) = to remember, to learn by heart, to send for
याद रखना (सौ क्रिया) = to bear in mind, to recall
X को Y की याद आना (अरो किँता) = X to miss Y, X to remember Y
X को Y की याद रहना (अरो किँता) = X to (continue to) remember Y
X को Y की याद दिलाना (संरो किँता) = to remind X of Y
हमने कोई छोटी गवाही नहीं दी। = I gave no false testimony. In Lucknow and places nearby, first person plural pronoun हम is often used instead of में. Women also use this pronoun with masculine plural verb concord.
बड़ा आया कबूतर लेने! = Who do you think you are to take the pigeon? The expressions बड़ा आया/बड़ी आयी/बड़े आये are used to belittle someone. When Dilāvar is talking to Dārogā, he uses the respectful pronoun आप. When Dārogā can't hear him, तू (बड़ा आया) replaces the honorific plural, indicating that Dilāvar does not like Dārogā.
परिवार (पुंस) = family
रसोई-घर (पुंस) = kitchen. Although रसोई is a feminine noun, the gender of compounds that are derived from Sanskrit origins, where both words have different genders, is determined by the last member of the compound.
बेठना (अरो किँता) = to sit
सब्जी (स्त्री) = vegetable
काटना (संरो किँता) = to cut, to spend (time)
पालना (संरो किँता) = to bring up, to rear
ही (निता) = alone, only, particularly. This enclitic emphatic particle stresses the preceding word.
इसीलिए (किंता विंता) = for this very reason (इस+ही+लिए. See ही above.)
तंग (विंता) = distressed, tired
मुझें (प्रारो) (विंता, पुंस, changes to मुझ, मुझें) = dead, wretched, an abuse often used by women for men
खँटना (अरो किँता) = to be trimmed, curtailed
ख़ंटा हुआ (विंता) = utter, out and out (a scoundrel)
जाने कौन = don’t know, who knows, no one knows. न जाने or जाने with a following interrogative word or phrase has the sense of 'who knows'... (why, what, etc.). न is often dropped without any change in the meaning.
घड़ी (स्त्री) = a moment, a short period of time, an occasion, a watch. Specifically, it means a period of 24 minutes.
बारह (विंता) = twelve
साल (पुंस) = year
सजा (स्त्री) = punishment
सजा काटना (संरो किँता) = to do one’s time in jail as a punishment
आसानी (स्त्री) = ease
पिंड (पुंस) = oblation to ancestors offered by nearest surviving relatives
थोड़े ही = This expression negates a proposition. इतनी आसानी से पिंड थोड़े ही खोड़ेगा would mean 'It is not that (he) will let go (of you) so easily.' When a sentence with this phrase contains a negative, the meaning changes to an emphatic affirmative. For
example, वह पिंड थोड़ ही नहीं खोडऱ्गा would translate as 'Of course, he will let go.'
खोडऱ्गा (sā kīro) = to quit, to let go, to give up, to abandon
पिंड खोडऱ्गा (sā kīro) = to leave (one) in peace
आखऱ्ग (kīro kīro) = after all, in the end
रानी वाले साैहब = the sahib that has something to do with Rani. वाला suffix can serve to form constructions that have nominal, adjectival or verbal sense. Often these nominal or adjectival expressions are used when one wants to avoid being precise. See below for a discussion of वाला when it is used with pronouns.
कुआैन पाक (śrīro) = the holy Qurān
हाथ (pun) = hand
रक्खना/रखवाना (sā kīro) = to cause to put
कुआैन पाक पर हाथ रखा कर पूजना = to ask someone having placed their hand on the holy Qurān; to swear by the holy Qurān
घोडऱ (pun) = horse
दौडऱ (aū kīro) = to run
X के पीछे (kīro kīro) = behind X
गोद (śrīro) = lap, bosom
अब्बा (pun) = father (a term used by Muslims, from Arabic)
शाम (śrīro) = evening
अमरूद (pun) = guava
नारंगी (śrīro) = orange, mandarin
गुडऱिया (śrīro) = doll

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बिटिया (śrīro) = dear daughter, little daughter (diminutive of बेटी)
निगोंडमारा (विथ) = worthless, idle, a term of affectionate abuse
शोक (pun) = taste, desire, hobby, eagerness
खुदा (pun) = God
हाफऱज़ (pun) = guardian, protector
खुदा हाफऱज़ = God (be your) protector! goodbye!
बागऱ (śrīro) = side, armpit
बागऱ का (विथ) = adjoining
भाई (pun) = brother
X के साथ (kīro kīro) = with X
खेलना (sā kīro) = to play
गाय (śrīro) = cow
बच्चा (pun) = child, young (of any creature)
चारा (pun) = fodder
गुडऱ (pun) = raw sugar, boiled sugar
गूँ (पुं०) = excrement
यहीं (कि० वि०) = right here (यहाँ + ही)
ठहरना (सा कि०) = to pause, to remain
दोनों (वि०) = the two, both
हँसना (अ० कि०) = to laugh
ओ (सिम्मयादित्) = Oh!, a vocative particle
मियाँ (पुं०) = master
झोटे मियाँ (पुं०) = Oh young master. The adjective झोटा is oblique because it is vocative as well as honorific.
चुपचाप (कि० वि०) = silently
बुलना (सा कि०) = to call, to summon
चाचा (पुं०) = father's younger brother (variant of चाचा)
माद रखना (सा कि०) = to remember, not to forget. cf माद होना above.
बेटा (पुं०) = son. The masculine noun is often used for females to show affection, to prove their value etc.
हरना (अ० कि०) = to be scared
रक्ना (अ० कि०) = to stop, to halt
अभी (कि० वि०) = right now (अब=ही)
हम अभी आते हैं। = I will come shortly. Note the plural pronoun and masculine plural verb form that अभी uses throughout.
बैलगाड़ी (स्त्री०) = a bullock-cart
धकेलना (सा कि०) = to push
चिल्लाना (अ० कि०) = to scream
गाड़ी (स्त्री०) = vehicle
मुंह (पुं०) = mouth, face
बांधना (सा कि०) = to tie, to bind
लिटाना (सा कि०) = to cause (a person) to lie down
दर (स्त्री०, वि०) = far, distant
नदी (स्त्री०) = river
X के किनारे (कि० वि०) = by the bank of X, alongside X
उतरना (अ० कि०) = to descend, to get down, to disembark
इधर-उधर (कि० वि०) = here and there
जगह (स्त्री०) = place, room, space
ठीक (वि०) = correct, all right, proper, etc.
ठीक मालूम होना (अ० कि०) = to seem all right. The term मालूम होना is used in a number of common expressions. When होना is in the present perfect tense or habitual past tense it translates as 'to seem' or 'used to seem'. Some of these expressions are as follows:
(मुझे) मालूम है = I know.
(मुझे) मालूम था = I knew.
I found out.
I have found out.
It will be discovered or found out.

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but
water to come right up to one's neck
something further, some more, something different
to understand, to perceive, to grasp
Oh! man!
to sell
talk, matter
to tell, to inform
girl, lass (variant of छोकरी)
to see the colour of one's money, to receive one's money
speed, hastily
to move, to walk
morning
vanished, disappeared
outside
brother (diminutive form of भाई)
low, base, a base person
under the pretext of X
for the sake of X
to search, to look for
(returning) forthwith
to reach, to arrive

door
lock
to lie idle or useless, to fall, etc.
to return
alas!
God, good heavens!
female child
entire, complete, all
some, anything, any, somewhat
building

a famous monument in Lucknow with spectacular domes and minarets. Imāmbarā is a mausoleum where Shi'ite Muslims congregate, particularly at the
time of Muharram, to commemorate and to mourn the martyrdom of Hazrat Imām Hussain.

बड़ा इमामबाड़ा (पुं.स्त्री.) = the bigger Imāmbara in Lucknow, known for its labyrinth
पृष्ठभूमि (स्त्री.) = background
"अल्लाह हो अकबर" = God is great! (Arabic)
X को लेकर = with X, having taken X
ले जाना (अ० क्रि.) = to take (something or someone) away (from the speaker)
X के सामने (क्रि.वि) = in front of X
खड़ा करना (स० क्रि.) = to make (someone or something) stand
सभी (वि) = all, sab hī
अंदर (क्रि.वि) = inside
कोठी (स्त्री.) = small or dark room (of a house)
रामदेव नामक एक और लड़की = another girl (who was) named Ramdevi. When using 'नामक', the word order in Hindi is fixed. A person named X is always written as 'X नामक व्यक्ति'.
रोना (अ० क्रि.) = to cry
रोते-रोते (क्रि.वि) = while crying. The reduplicated form of the present participle is used as an adverb. When the participle is followed by ही, it has the sense of 'as soon as...' It also functions as an adverb. रोते ही would mean 'as soon as (one) cried.'
देर (स्त्री., क्रि.वि) = delay, period or lapse of time
खाना (पुं.) = food
बाप (पुं.) = father, affectionate variant of बाप
कमरा (पुं.) = room
चादर (स्त्री.) = sheet, cover

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ओढ़ना (स० क्रि.) = to cover with, to wrap around
सलाम (पुं.) = salutation, greetings, peace
दिखाना (स० क्रि.) = to show
यह वाली = this one (a female). Although वाला makes the preceding noun or verb oblique, pronouns and adjectives remain in direct form when followed by वाला. For example, पैसेवाला and सोने वाला, but हरावाला and वह वाला. See v.1;
पटना (अ० क्रि.) = to be settled (an arrangement, a bargain)
तोड़ा (पुं.) = a money bag worn around the waist which contains one thousand rupees
यार (पुं.) = friend, lover (pejorative)
हजार (शूद्र हजार) (वि) = a thousand
मालदाही (स्त्री.) = daughter of a prostitute, an adulterous woman (abusive), one who sells herself for money
ढहराना (स० क्रि.) = to cause to stay, to fix
हमें ढहराने चाही = You think you can trick me.
बुआ (स्त्रीो) = aunt, father's sister, used as a term of address to show closeness and respect
बिगड़ना (अ० क्रो) = to grow angry, to be spoiled
हाय! हाय! (विस्मिलादि) = interjection expressing sorrow or distress
खत्तिस (वि) = thirty-six
खत्तिसियों को = to scores of them. A large but indefinite number is denoted by दसियों,
बीसियों, etc. These forms differ from दसों (= all ten), बीसों (= all twenty), खत्तिसों
(= all thirty-six), and are not affected by gender and case.
महल (पुं०) = palace
पहुँचाना (स० क्रो) = to cause to arrive, to deliver, to escort
चुकना (अ० क्रो) = Verb root followed by चुकना (intransitive compound verb) indicates prior completion of the activity of the main verb. The meaning is almost the same as with verb root followed लेना (a transitive compound). The sense is best expressed in English by the word 'already'. The following are some special expressions using चुकना-:
तुम जा चुके! = You really can't go! You are unable to go!
वह इस काम को कर चुका! = He won't really do this work!
These expressions are sarcastic and the usage restricted to verb root followed by past participle form of चुकना।
X से ऊपर = over X, more than X
तुम्हीं = You, and no one else. (तुम + ही). Note the nasalisation when ही is added to this
pronom.
शकल/शकल (स्त्री०) = appearance, features
हाय-पाँव (पुं०) = hands and feet
कह दिया ना! = I have said it, haven't I? (affective usage of negative)
सिर्फ (क्रो वि) = merely, only
दूसरी = the second girl (use of adjective as a noun)
सूरत (स्त्री०) = appearance, face, form
बुरा (वि) = bad
ज़रा (वि-अ०, क्रो वि) = a little, would you mind, please
साँवला (वि) = dark complexion
काठी (स्त्री०) = frame, the body
कमजोर (वि) = weak
डेढ़ (वि) = one and a half, one and a half times. साढ़े एक is never used in Hindi. डेढ़ is also a singular word in Hindi.
मिर (पुं०) = head
हिलना (स० क्रो) = to shake
मंजूर (वि) = approved of, granted
बेगम साहब (स्त्री०) = Your Highness! साहब or साहिबा is added to a title to convey
respect. This is a title only for female Muslim royalty.
रंग (पुं०) = colour, complexion
साफ़ (वि) = fair, clear, clean
गिनना (सो किरो) = to count
पार्व (पुंशो) = vicinity, nearby, side

(prose word-order of the song)
हमे यार, झूला किन डाला।
मोरा सेमा झूले, मैं बलेया लूँ रे।
हमे यार, हमे यार।
हमे यार, हमे यार।
अमबा के पेड़वा पे झूला झूलत है।
गरवा लगाए (कर) बेंया पकड़ लीनहीं रे।
मोहे डर लागे, मोरा जिया लाजे।
मोरे सेमा, झूलना हौले-हौले झूलाओ।
रे हमे यार।
झूला किन डाला रे! हमे यार।

हमे (प्राण) (सर्वो) = हमे
झूला (पुंशो) = swing
किन (प्राण) (सर्वो) = किसके
डालना (सो किरो) = to cast, to throw down, to put, etc.
झूला डालना (सो किरो) = to put up or to hang a swing. Swinging is regarded as a romantic activity and there are several folk-songs sung by women when swinging. In this song, the woman is scared when the swing goes fast and her lover embraces her to comfort her.
रे (विस्मयादित्) = oh!, interjection used for males, expressing intimacy or contempt
मोरा (प्राण) (सर्वो) = मोरा
सेमा (पुंशो-अ) = husband, lover
झूलना (अर किरो) = to swing
बलेया (स्तीर) = misfortune
बलेया लेना (सो किरो) = to wish or to seek to take (another's) misfortunes on oneself, to sacrifice oneself for another
अमबा (प्राण) = आम (पुंशो) = mango
पेड़वा (प्राण) = पेड़ (पुंशो) = tree
पे (प्राण) = पर (परो) = upon, on, etc.
गरवा (प्राण) = गाला (पुंशो) = the neck
लगाए (प्राण) = लगा कर
गले लगाना (सो किरो) = to embrace
बेंया (प्राण) = बाँह (स्तीर) = arm
लीनहीं (प्राण) = ली (past participle form of लेना, feminine singular form)
मोहे (प्राण) (सर्वो) = मुझे
डर (पुंशो) = fear
डर लागे (प्राण) = डर लगता है
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तख्तः (पुः) = seat, raised wooden plank used for sitting
हुक़ा (पुः) = a hookah (for smoking tobacco through water)
हुक़ा पीना (सं क्रि) = to smoke (literally, to drink) a hookah
पास में (क्रि) = nearby
आदाब (पुः) = courteous greeting
खोकरी (स्त्री) = lass (variant - खोकड़ी)
आधा (विर) = half
मौजूद (विर) = present, at hand
सूरत-शक्ति (स्त्री) = form and likeness, outward aspect
आदमी का बच्चा है। = She will do.
झनन झनन झन बाजे बख़बाय = बख़बा झनन झनन झन बजता है
झनन झनन झन (स्त्री) = jingling sound
बख़बाय (दुःख बखुआ) (पुः) = a ring worn on the toe by married women
बजना (अठ क्रि) = to sound, to jingle
संदेखचा (पुः) = box
शुक्किया (पुः) = thank you
ढाई (विर) = two and a half, two and a half times
महँगा (विर) = expensive
सस्ता (विर) = cheap
क्षेत्र (विस्मयादि) = well then, in that case
होगा = It must be so. Future form of होना may be used as present presumptive, indicating that on the basis of knowledge one has, the speaker assumes some opinions or belief with reasonable certainty.
भोली-भोली (विर) = truly innocent. Repetition of the adjective भोला makes it emphatic.
खुदा जाने = God knows. See न जाने before.
ख़ौफ (पुः) = fear
खौफ़-खुदा (पुः) = fear of God. The genitive particle linking खौफ and खुदा is Persian प.
The word order of such phrases is exactly opposite to the standard Hindi phrases using the genitive post-position का. The same phrase in standard Hindi would be खुदा का खौफ़.
बिलकुल (क्रि विर) = absolutely, entirely, quite
बेकसूर/बेकसूर (विरो) = innocent, faultless. The Persian prefix वे means 'without', '-less'.
अजािश-सवाल (पुंस) = punishment and questioning
मुरदा/मुरता (विन्दू-अर, पुंस) = dead, dead body
गादन/गादन (स्त्रील) = neck
अजािश-सवाल भी इही मुरदा की गादन पर होता है = According to Muslim belief, when a person is dead and buried, angels visit the grave and tentatively ask some questions and then depart. Later on, on the Day of Judgement, every person must give an account of his or her deeds. Khânam believes that she won’t have to answer for what happened to Umrao. Those who abducted her will be answerable.
बिकना (अर किर) = to be sold
मुनना (सम किर) = to hear
बेली/बेलिओ (स्त्रील) = lady, wife
लौंडी (स्त्रील) = girl, servant-girl
गत (स्त्रील) = situation, plight, condition

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जिक (पुंस) = mention
मुलतानजहाँ बगम (स्त्रील) = name of a prominent Nawâb's wife, a fictional character
सीखो (स्त्रील) = skewer, a long, thin metal rod (that can be heated over fire)
दागना (सम किर) = to burn, esp. with an iron; to brand
क्राममत (स्त्रील) = doomsday, day of judgement
मुहँ काला होना (अर किर) = for face to be blackened, to be disgraced
विद्मत (स्त्रील) = service, employment
बंगला (पुंस) = a bungalow
ननहा/ननहिँ (विर) = tiny. When the combination नि occurs, नि should not be written as a dot. *नांहा is incorrect.
फेिजाबाद को बंगला भी कहते है। = They call Faizâbâd Banglâ (because of the residence of Bahû Begam in Faizâbâd). This type of sentence in present imperfect tense is often used in Hindi. The English equivalent is either in passive voice or translates as 'One should/shouldn't do this.' For example, ऐसा नहीं कहते 1 would mean, 'You/one shouldn't say this.' There is no subject mentioned and the verb is in masculine plural.
भई (पुंस) = friend (diminutive for भाई but may be used for women as well)
पसन्द (स्त्रील, विर) = liking, approved
पुकारना (सम किर) = to call, to name as
पेट (पुंस) = stomach
चაपाई (स्त्रील) = bed
बहू बेगम (स्त्रील) = Queen of Avadh at the time when Faizâbâd was its capital
मक़बरा (पुंस) = mausoleum
सोना (अर किर) = to sleep
बाद (किर विर) = afterwards
हरावना (विर) = causing fear
सपना (पुं.) = dream
X की ओर (क्रि. विरो) = towards X
अटतास (पुं.) = loud laughter
तलवार (स्त्री.) = sword
X के ऊपर (क्रि. विरो) = on top of X, above X
नींद (स्त्री.) = sleep
नींद खुलाना (अ० क्रि.) = to awaken, lit. for sleep to open
भागना (अ० क्रि.) = to run, to flee
उठना (अ० क्रि.) = to get up
देखना (स० क्रि.) = to see, to look
X की बगल में (क्रि. विरो) = at one side of X
लेटना (अ० क्रि.) = to lie down
मकान (पुं.) = name of a guard at the brothel

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खुला (वि.) = open (past participle form ofखुलना)
खिड़की (स्त्री.) = window
कूदना (अ० क्रि.) = to jump
कूदने की होना = to be about to jump. Oblique infinitive followed by को and होना denotes 'about to (infinitive)'.
खींचना (स० क्रि.) = to pull
अच्छा-भाला (वि.) = very good, fine
अचानक (क्रि. विरो) = suddenly
रोटी (स्त्री.) = bread, food
रोटियाँ लगना (अ० क्रि.) = to be well-nourished, to look prosperous. Khānam implies that Umroa has become ambitious and thinks of running away because she does not have to worry about food any more.
थप्पड़ (पुं.) = slap
थप्पड़ मारना (स० क्रि.) = to slap
बस (वि., क्रि. विरो) = enough, ample, and so, merely, agreed, etc.
हरामज़दी (स्त्री.) = a bitch, a scoundrel
हरीफ़ा (स्त्री.) = clever, sharp
काफ़ी (वि.) = enough, sufficient
प्रेसा (वि.) = of this sort, such
कदम (पुं.) = foot, step
निकालना (स० क्रि.) = to take out, to let out
टाँग (स्त्री.) = leg, lower leg
दीवाना (वि.) = insane, possessed (by a frenzy), ecstatic
रात-दिनरात (क्रि. विरो) = at night and at other odd times. The second word is for jingle and ambiguity.
अकेला (विन) = alone, lonely, isolated
टकड़ा (पुन) = a piece, a bit, a piece of bread
टुकड़े करना (पुन) = to cut to pieces
चौक (पुन) = a square, market place. The central area of the old city of Lucknow is known as Chowk and used to be a red-light district.
बहुत (विन, कित्रु विन) = many, very
बुद्धमाय (विन, पुन) = wicked, villain
आंसू (पुन) = tear
पीखना (सों कित्र) = to wipe
तानूपा (पुन) = stringed instrument used to accompany singers
पंखा (पुन) = fan
झलना (सों कित्र) = to move (a fan) to and fro, to fan
तसलीम (सनि) = salutation, making safe
जीना (अर्ड कित्र) = to live
जीती रहो = May you live long. This is a common greeting from an older person to a younger person. The verb रहना combines with the root, present or past participle forms of other verbs. These combinations have the following shades of meaning:
1. Present participle followed by रहना indicates continuity of activities that are not yet complete, whether habitual or progressive. The present participle will change to show the gender and number and रहना can be used in all tenses and moods.
2. Past participle with रहना denotes continuation of the state or condition resulting from the completion of the activity of the verb represented by the participle.
3. Verb root followed by रहना denotes continuous tense.
तुहे भी = to you as well. The enclitic particle भी contrasts with ही। ही excludes, भी includes.
गाना (सों कित्र) = to sing
सीखना (सों कित्र) = to learn
गुणी (शुद्ध गुणी) (विन) = having good qualities, skills or talent; excellent
दिल (पुन) = heart, soul, feelings
दिल लगाना (सों कित्र) = to be intent on, to do something wholeheartedly
समाह (विन) = entire
नाम होना (अर्ड कित्र) = to acquire a name
आया करेगे = will make it a habit to come. Past participle followed by करना forms the habitual aspect of the verb. The past participle form is in invariable -आ form, immediately followed by करना. Use of ने in this construction is now obsolete because the auxiliary verb is no longer used in the past participle form. For "मैंने धारा किया", the more common expression nowadays would be "मैं पढ़ा करती थी। " Where जाना is used as the main verb, the past participle form of जाना is जाया and not गया।
दरबार (पुन) = royal court, durbar
तक (परर) = up to, as far as, by
दरसाई (स्त्रीो) = seeing, meeting
जेवर (पुं०) = ornament, jewellery
सो (क्रि० वि०, सर्व०) = that (वह), the co-relative of जो
अलग (वि०) = separate, distinct
in the name of Allah, a phrase used by Muslims at the beginning of any activity (Arabic)

to begin in an auspicious manner

left

hand, arm

to extend, to put forward, to increase

thread

an Arabic phrase meaning 'With the name of Allah the most merciful and kind'

(prose word-order of the song)

The song, known as a 'Prayer' (स्तुति) is attributed to Hazrat Amîr Khusro (1253-1325). Khusro, a literary giant who wrote in Persian, Kharî Bolî and Brajbhâshâ, was a follower of the famous Sufî saint, Hazrat Nizâm-ud-dîn Auliâ. It is said that Khusro was so devoted to this saint that he could not bear to live after the saint's death. Khusro's tomb is next to the shrine of Hazrat Nizâm-ud-dîn in Delhi. He wrote several songs in the Sufî tradition, and is said to be the originator of several blended Indo-Persian râgas. He was the first Hindi writer who wrote verses about everyday things; e.g. shoes, umbrellas and saws. In this prayer, he invokes Hazrat Nizâm-ud-dîn along with Allâh, and numerous Hindâ deities. The dancing girls represent the female cowherds (गोपी), who, summoned by Krishna's flute, are unable to go home. Krishna holds the arm of this gopi, breaking her bangles, and continues to 'play Holî'.

first

the sun, lord of the day

meditation, contemplation

to keep, to apply

to give thought or attention to, to meditate
ब्रह्मा (पुंस) = Brahmā, the creator
विष्णु (पुंस) = Vishnu, the preserver
महेश (पुंस) = Mahesh or Shiva, the destroyer, the great deity
मेरी (प्राद) (स्वर्ण) = मेरी
नैया (स्त्री) = boat
पार (पुंस) = the far bank, or side
पार काना (सा किंच) = to get through a difficult time (across the turbulent ocean of existence)
हजरत निजामुदीन औलिया (पुंस) = name of a Sufi saint
सुगन (शुद्ध सुगन or शकन) (विश, पुंस) = virtuous, omen
विचार (पुंस) = thought
शकन विचार (पुंस) = prophecy, divination
मन (पुंस) = mind, heart
मा (प्राद) (परम) = मा
आयो (प्राद) (अो किंच) = आया/आये etc.
आंगना (प्राद) (शुद्ध आंगन) (पुंस) = courtyard of a house
पिया (पुंस, विश) = beloved (from प्रिया)
मोरी (प्राद) (सर्वो) = मोरी
मंदिरवास (प्राद) (शुद्ध मंदिर में) (पुंस) = temple
बिरज (प्राद) (शुद्ध ब्रज) (पुंस) = name of the region that was the scene of Krishna's childhood adventures
कान्हा (पुंस) = Krishna, being an incarnation of विष्णु, shares with him his one thousand names. There are, however, names and attributes referring exclusively to Krishna, deriving from his appearance and his exploits. कान्हा is one of these epithets, a word derived from Krishna which means 'the dark one'.
धुम (स्त्री) = turmoil, display
मचाना (सा किंच) = to cause, to stir up
धुम मचायो (प्राद) (सा किंच) = (कान्हा ने) धुम मचायो
कैसे कर (प्राद) (किंच विश) = how, कैसे करके
धाम (पुंस) = abode, dwelling
शंकर (पुंस) = another epithet of Shiva, the auspicious one (see महेश above)
महादेव (पुंस) = Shiva, the great god (see शंकर and महादेव above)
दर्शन (शुद्ध दर्शन) (पुंस) = sight, audience
दर्शन देना (सा किंच) = to appear before a person, to grant an audience
तिहारी (प्राद) (सर्वो) = तेरी
शारण (स्त्री) = refuge, shelter
बिना (प्राद) = without. When used with nouns, बिना requires a के, except in verses.
Both "X के बिना" or "बिना X के" are possible. When used with verbs, the verb is placed in oblique past participle form and बिना can be placed before or after the past
participle. See, for example, देख़े बिना (= without seeing) below, which means the same as बिना देख़े।

मोहि (प्रादूर्भव) (स्वरूप) = मुझे
पल (पुं०) = a moment, an instant
खिन्न (शुद्ध श्लोक) (पु०) = a moment
दिन (पु०) = day
कल (स्वरूप) = ease, peace, quiet, repose, relief
कल पड़ना (अ० क्रृि) = to be at ease
न पड़त (प्रादूर्भव) (अ० क्रृि) = नहीं पड़ती
बन्माली (पुं०) = Krishna, wearer of a garland of forest flowers
मोरी (प्रादूर्भव) (स्वरूप) = मेरी cf मोरा, मोरी above
पकात (प्रादूर्भव) (स० क्रृि) = पकड़ता है
अनाश्र (शुद्ध अनाश्र) (वि०, पु०) = inexperienced, awkward, a novice. Here this word is either used for Krishna, who broke the bangles, or for the bangles that broke.
चूरियाँ (शुद्ध चूरि) (स० क्रृि) = bangles
तरक गयी (प्रादूर्भव) (अ० क्रृि) = तड़क गयी
तड़कना (अ० क्रृि) = to snap, to break
बाँसूरी (स्वरूप) = flute
बाज़ रही (प्रादूर्भव) (अ० क्रृि) = बज़ रही
बजना (अ० क्रृि) = to sound, to be played
धुन (स्वरूप) = tune, melody
मधुर (वि०) = sweet, melodious, soft
क्रमेत्र (पुं०) = Krishna, the handsome youth, a beloved person
खेलत जात (प्रादूर्भव) = खेलता जाता है

Present participle followed by जाना indicates 'to go on doing (verb)'. Other combinations that occur with जाना are:

1. Transitive past participle followed by जाना forms the passive voice.
2. Intransitive past participle followed by जाना indicates 'going to (verb)', about to (verb).
3. Oblique transitive past participle followed by जाना shows continuity or imminent completion.

Often (2) and (3) run into each other but are quite distinct from Passive Voice.

Important exception - चला जाना = to go away

होली (शुद्ध होली) (स्वरूप) = the Hindu spring festival
होली खेलतना (स० क्रृि) = to sprinkle coloured powder or to squirt coloured water on people to celebrate the festival of colours
बदलतना (अ० क्रृि, स० क्रृि) = to change, to exchange
बड़ा होना (अ० क्रृि) = to grow up
अधिक (वि०) = more
शेर (पुं०) = a verse, a couplet
गुठर-पूँ (स्मो०) = sound of cooing
ख़बरे-तपूरे-इशक = news or report or message of the birds of love, i.e., the message of love that the birds bring. Pigeons (seen in the background in the film) have always been used to carry messages.
ज़ूनू = जनून (पू०) = possession by a jinn, madness, craze
परी (स्मी०) = fairy
न....न = neither.....nor
रहना (अ० क्र०) = to remain, to live
जो (सब०) = the one who, which, that
बेखबरी (स्मी०) = the state of being unaware, the state of being heedless
जो....सो = the one which, who....that
जानना (स० क्र०) = to know
नतीजा (पू०) = result, consequence
इन्तिहास (स्मी०) = end, limit, utmost extent
सब कुछ (सब०) = everything
ख़ित्तम/ख़त्तम (दृ०, पू०) = finished, end
यानी (यो० श०) = that is, it means
माझे (पू०) = beloved
आँधम (पू०) = the world, state, condition
शायर (पू०) = a poet
हृदन्त (पू०) = beauty, goodness, excellence

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मुकाबल अल्लाह (विस्मयादित०) = God be praised! wonderful are God's ways!
जी (पू०) = heart, life
चाहना (स० क्र०) = to want, to wish
जो चाहना (अ० क्र०) = the heart to wish, to long for
ज़हिलात (पू०) = feeling, mood, desire, longing, passion (plural of ज़हिला)
इज़हार (पू०) = disclosure, causing to appear
इज़हार करना (स० क्र०) = to express
बेहतर (विन०) = better, preferable
तरीका (पू०) = method, (manner of acting)
इसलाम (स्मी०) = improvement, revision
रसोई (स्मी०) = kitchen
व्रजजन (पू०) = rich and tasty delicacy
मेवा (पू०) = mixed dried fruit
सजाना (स० क्र०) = to decorate
कपड़ा (पू०) = cloth
ढकना (स० क्र०) = to cover
From him (and no one else) (उन + ही से). Note the nasalisation of this pronoun when ही is added.

बनाना (सौ किबू) = to make
जरादा (पुं०) = sweet rice cooked with saffron
अफ़स्फ़ान/अफ़स्फ़ान (पुं०) = glittering powder applied by married Muslim women to the hair-parting and clothes
डोमनी (स्त्री०) = wife of a डोम, a sub-caste of musicians, dancers and singers
जनाना (सौ किबू) = to give birth to
डोमनी का जना = son of a डोमनी
हेमा (किबू विण) = always
X की तरह (किबू विण) = like X
भेजना (सौ किबू) = to send
पुरादा (पुं०, विण) = corpse, carcass, unfeeling, polluted
जजीरा (स्त्री०) = an offering, gift (to a superior)
जजीरा का जरादा (पुं०) = sweet rice or any other sweet blessed with reading of Quaranic verses
बललाह (विस्मयादि) = by Allah
ख़ला हुसैनी (स्त्री०) = aunt Husainf. ख़ला is an Arabic word for maternal aunt. Mirzâ uses this word whereas others call her बुजा, paternal aunt.
ओफ़ हो (विस्मयादि) = oh!
थोड़ा (विण, किबू विण) = little, small, somewhat
मोटा (विण, पुं०) = sweet, sugar
कम (विण) = less, scanty, too little
बुझम/बेघम (विण) = shameless, brazen
बुपेत (विण) = shameless
चोरी (स्त्री०) = theft
दरगाह (पुं०) = Muslim shrine or tomb of a saint, usually a Sūfī saint
छेज़ा (पुं०) = cholera

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बर्तन/बरतन (पुं०) = utensil
उठाना (सौ किबू) = to lift, to pick up, to raise
पहनना (सौ किबू) = to put on, to wear
आइना (पुं०) = mirror
रूप (पुं०) = beauty, form
खुश (विण) = happy
जलना (अ० किबू) = to burn, to sting, to smart
दुश्मन (पुं०) = enemy
कई (विण, सर्व०) = several, a few
महिला (स्त्री०) = lady
जौहरी (पुंसा) = jeweller
बातचीत (स्रोत) = conversation
बजाना (सा किरो) = to play (an instrument), to cause to sound
नमूना (पुंसा) = pattern, sample
चंद्रहारा (मुग्ध चंद्रहारा) (पुंसा) = necklace made of circular and semi-circular pieces of material
खूबसूरत (विरो) = beautiful, handsome
पटरी (स्रोत) = a broad metal armlet or bracelet
माफ़ (विरो) = forgiven, excused
माफ़ करना (सा किरो) = to forgive, to excuse
कारोगर (पुंसा) = craftsman
आज (किरो विरो) = today
भिजवाना (सा किरो) = to cause to be sent
पारसी (किरो) = day after tomorrow or day before yesterday
मिस्सी (स्रोत) = initiation ceremony of a prostitute; literally a powder used by women for tinging the teeth to beautify themselves
बनला (स्रोत) = band or ribbon set with spangles, edging of a garment
दिल्ली (स्रोत) = the town of Delhi
संदक्का (स्रोत) = box (diminutive of संदक्का)
टोपी (स्रोत) = cap, hat
टंकना (सा किरो) = to stitch, to fasten, to sew on
दिल्लुख़्स्य (विरो) = interesting
कंगना (पुंसा) = bangle, bracelet of precious metal (worn by women, used here as a feminine noun)
दौड़ना (सा किरो) = to cause to run, to make (someone) run
पाँव (पुंसा) = foot, feet
जलसा (पुंसा) = function
भूलना (अंसा किरो) = to forget
भूख (स्रोत) = hunger
X की भूख लगाना (अंसा किरो) = X to feel hunger
सोचना (सा किरो) = to think

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ज़ार-सा (विरो-अंसा+सा) = a little. सा expresses likeness. With adjectives सा functions as a particle. With nouns and pronouns, it functions as a postposition. It is also used with verbal forms.
इंतजार (पुंसा) = waiting
निकाही (विरो) = married (from the verb निकाहता which itself is formed from the noun निकाह)
रुठना (अंसा किरो) = to sulk after a (lover's) tiff
ओई (विसम्यादित) = Oh!
जान (स्त्री०) = life
कःसम (स्त्री०) = an oath
हमारी जान की कःसम = I make you swear by my life. The implication is that if she
won't eat, something bad will happen to him.
खिलाना (सं किर) = to feed, to make someone else eat
मनाना (सं किर) = to persuade, to placate, to soothe
परदा/परद (पुं०) = curtain
X के पीछे से (किर विर) = from behind X
काग़ज़ (पुं०) = paper
दुकान (पुं०) = piece
खीनना (सं किर) = to snatch
पढ़ना (सं किर) = to read
हुजूर (पुं०) = Your highness (mode of address for a person of high standing). It can also be
used to agree with or acknowledge the orders of such a person.
हटना (अ० किर) = to move away, to turn aside
कटोता (पुं०) = a metal bowl
पीना (सं किर) = to drink
गज़ल (स्त्री०) = a poem, a sonnet
माशा अल्लाह (विस्मयादिर) = good God! What a wonder!
रफ्तार (स्त्री०) = speed
मुनाना (सं किर) = to cause to hear, to say aloud
मेरा कहा = what I have said
मानना (सं किर) = to accept, to acknowledge
मसला (पुं०) = the first two lines of a ghazal. These two lines must rhyme. Ghazal is a short
lyric poem consisting of couplets that are independent in meaning but are bound by a
uniform metre and rhyming scheme. The predominant theme is love.
बात (स्त्री०) = matter, talk
ध्यान (पुं०) = attention
ध्यान रखना (सं किर) = to pay attention
ध्यान/ध्यान (पुं०) = thought, idea, opinion
नज़़क़त (स्त्री०) = delicacy, softness, elegance
अलफ़ाज़ (पुं०) = words (Arabic masculine plural of लफ़ाज़)
बंदिश (स्त्री०) = restriction, requirement, elegance of diction
मौर (पुं०) = famous Urdu poet (1722-1810)
नाज़क़ी (स्त्री०) = elegance, delicacy

उसके लब की नाज़क़ी (की बात) क्या कहिए?
एक गुलाब की पंखड़ी-सी है।
लब (पुं०) = lip
गुलाब (पुं०) = rose
पंखड़ी (स्त्री०) = petal
X की बात क्या कहिए = What can one say about X
वाह (विस्मयार्दि०) = splendid! wonderful!
लेकिन (यो० ज्ञा०) = but
शुरू (पुं०) = beginning
शुरू करना (सा क्रि०) = to begin
शायरी (स्त्री०) = the art or practice of poetry, poetry
शूँ, यो (क्रि० विर०) = thus, actually, in the first place
कहो न = say (it this way), won't you?
चीज़ (स्त्री०) = thing, item

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महफिल (स्त्री०) = assembly, an entertainment with dancing, gathering, party
नाचना (अ० क्रि०) = to dance
X के बीच में (क्रि० विर०) = in the middle of
X के बाहर (क्रि० विर०) = outside X
बग्दी (स्त्री०) = buggy
आनंद (पुं०) = joy
आनंद लेना (सा क्रि०) = to enjoy
अंजुमन (पुं०) = assembly, society
दीवार (स्त्री०) = wall
-ओं = this enclitic particle translates as 'and' and links nouns and adjectives in expressions of Persian origin.
दर (पुं०) = door, entrance, threshold
dीवार-ओं-दर = literally, wall and door; the surroundings; environment
गौर (पुं०) = close attention, deliberation
गौर में (क्रि० विर०) = minutely, attentively
पहचानना (सा क्रि०) = to recognise
dोस्त (पुं०) = friend
dोस्ती (स्त्री०) = friendship
पास (पुं०) = attention, deference, consideration
gैर (विर०, पुं०) = other, foreign, outsider, stranger
प्रसन्न (पुं०) = kindness, sense of obligation
X का प्रसन्न लेना (सा क्रि०) = to accept a favour from X
आसमान/आसमाया (पुं०) = sky. The first spelling is common in verses, the second in prose.
जमीन/जमीया (स्त्री०) = earth. The first spelling is common in verses, the second in prose.
उतारना (सा क्रि०) = to cause to descend, to take down
मुक्कल (विर०, स्त्री०) = difficult, difficulty
ठानना (सा क्रि०) = to resolve, to be intent on
इशारा (पुंस) = indication, nudge, sign, signal
माला (स्त्रीं) = necklace, garland
पहनाना (सं क्रि) = to cause to put on, to clothe (in garments)
पहनवाना (सं क्रि) = to cause to be put on
पीठ (स्त्रीं) = back
फेरना (सं क्रि) = to turn something round
पीठ फेरना (सं क्रि) = to turn (one's) back away
पसंद आना (अं क्रि) = to like
आलिंगन (पुंस) = embrace
निहारना (सं क्रि) = to gaze at
चुटीला (पुंस) = an ornament for the hair that is plaited behind the head
X के पास (क्रि वि) = X has, near X
आँख (स्त्रीं) = eye
तस्वीर/तस्वीर (स्त्रीं) = picture
पूँछना (सं क्रि) = to plait, to braid

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धीरे-धीरे (क्रि वि) = slowly, softly
हटाना (सं क्रि) = to remove
X के बदले (क्रि वि) = instead of X, in exchange for X
बीच में (क्रि वि) = meanwhile, in between
हल्ला (पुंस) = noise, shout
हरामजादा (पुंस) = a bastard, a scoundrel
जवानी (स्त्रीं) = youth, adolescence
जोश (पुंस) = passion, ardour
नौचिया (पुंस) = a girl brought up by a prostitute to be a dancing girl, (diminutive of नौची), a nautch girl
खाक (स्त्रीं) = dust, ashes, something useless, nothing at all
पाक (वि) = pure, clean
फोकट (वि) = costing nothing, free
फोकट का रहने को (जगह) दी = I gave you a place to stay free of charge. The standard expression is फोकट में.
आँख उठाकर न देखना (सं क्रि) = not to notice, to be abashed, to be humble
खुद (स्वर्त) = oneself (Like अपने आप and स्वयं, this reflexive pronoun may mean myself, himself, itself, etc.)
मुझे चलाने आया = He thinks he can trick me. Lit. 'He came to move me.'
निकलना (अं क्रि) = to emerge, to come out
तक (क्रि वि, परि) = even, until
अगर (यों शब) = if
दोबारा (विं) = a second time
लुढ़वाना (स्रो निं) = to cause to break
दफ़ा (पुं०-अ०) = repelling, warding off
dफ़ा हो! = Be damned! Go to hell!
स्वरूपित (स्रो०) = well-being, good fortune
X का शुक्र = thanks to X
तावारिक लाभ (अ० किंच) = to come; literally, to bring one's good self
जैसा (सत्वो, बिं) = of such sort as; like; similar to; that which; the kind of...which
रट (स्रो०) = repeating, worn-out slogan
X की रट लाभ (अ० किंच) = to repeat the same old thing (X)
गिलौरी (स्रो०) = a folded betel leaf that is ready to eat
पान (पुं०) = betel leaf
दिल का आना = falling in love
ढंग (पुं०) = way, style, manner, method
निराला (बिं) = unique, rare, strange
dिल के आने के ढंग निराले हैं। = The heart has its own strange ways of falling in love.
अर्ज (पुं०) = representation, request, petition
नौकरी (स्रो०) = service, job
पक्का (बिं) = definite, of binding force, ripe, solid, etc.
रस्म (स्रो०) = custom
बंदोबस्त (पुं०) = arrangement, management
कम-से-कम (बिं) = at least, less than little
लाभ (अ० किंच) = to be outlaid or expended, to attach, etc.
कम-से-कम पाँच तोड़े तो लगेगी.... = It will cost you at least five thousand...
स्रोता (पुं०) = nut-cracker used for cutting betel nut
घुमाना (स्रो किंच) = to roll, to whirl round, to take around
इम्ज़त (स्रो०) = honour, good name
सवाल (पुं०) = question

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गाँव (पुं०) = village
सरकार (पुं०) = master, lord
और भी कई जगह से बाल आई है। = She has had several other offers.
किस-किस तरह से मुझको न रस्मा किया गया।
ग़ेरों का नाम मेरे लघू से लिखा गया।

This verse is recited again when Sultan tells Umrao about his interest in poetry. According to him, the couplet was given to participants in a special gathering where all poets compose their poems with this one couplet as a starting point. The lover is saying that I was humiliated in all sorts of ways by my beloved (but I have no regrets for that). What hurts
me, though, is that when I died at the hands of my beloved, he/she wrote the names of 'others', my rivals for his/her affections, with my blood.

किस-किस तरह से = in how many ways. Repetition makes तरह plural. The feminine plural form तरहँ is unnecessary.

समवा (विरो) = dishonoured, disgraced
दुःराना (सौ किरो) = to repeat something said or done
लूह (पुरो) = blood
वाह, वाह, मुबहान अल्लाह, क्या खूब, माशा अल्लाह = Wonderful! etc. It is customary to utter these words throughout a performance.
जनाब (पुरो) = a title of respect, your honour, etc.
खूब (विरो, किरो विरो) = fine, splendid, very much
क्या खूब = how splendid!
याद करना (सौ किरो) = to remember
अमान (स्त्रीलो) = safety, assurance of safety
पहले (किरो विरो) = previously
तारीफ़ (स्त्रीलो) = praise
सूरज (पुरो) = the sun
चिराग (पुरो) = lamp
हसीन (विरो) = beautiful, elegant
परिस्तान (पुरो) = fairyland
परी (स्त्रीलो) = a fairy
जहर (पुरो) = poison
शायरा (स्त्रीलो) = poetess
कान (पुरो) = ear
कान पकड़ना (सौ किरो) = to hold one's ear in contrition, to confess inferiority
आवाज़ (स्त्रीलो) = sound
शोला (पुरो) = blaze, flash
लपकना (अर किरो) = to leap, to dart, to flash
लपक जाए है। = लपक जाता है।
पीछे (किरो विरो) = behind

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यहाँ आने के आप ही के दिन है। = Now you are the one who should be frequenting this brothel. The obvious reference is to his father who is a regular visitor but now may be too old to come and should make room for the son.

(prose word-order of the song)
इन आँखों की मस्ती के हजारों मस्ताने हैं।
इन आँखों से वापसा हजारों अफसाने हैं।
मेरी उल्फत में इक तुम ही तनहा आफ्स रूमचा नहीं।
इस शहर में तुम जैसे दीवाने हजारों हैं।
सिर्फ़ इक हमी मध को आँखों से पिलाते हैं।
कहने को तो दुनिया में ममझाने हजारों हैं।
इस शम्मे फरोज़ाँ को आसास आँधी से डराते हो।
इस शम्मे फरोज़ाँ के परवाने हजारों हैं।

मस्ती (स्वीक्रो) = intoxication, unrestrained joy, passion
हजारों (विरो) = thousands
मस्ताना (विरो-अरो) = carefree, drunken, like a drunkard
वाबस्ता (विरो-अरो) = tied up, attached, associated
अफ़साना (पुरो) = tale, romance, short story
उलफ़त (स्वीक्रो) = love, affection, friendship
एक = एक (विरो) = one
तनहा (विरो) = solitary, lonely, single
शहर (पुरो) = city
हमीं = We, and no one else. (हम + है). Note the nasalisation when है is added to this
pronoun.
मय/मे (पुरो) = wine
पिलाना (सौ किरो) = to cause to drink, to give (one को) something to drink
कहने को (किरो विरो) = for the sake of talking, according to reports
दुनिया (स्वीक्रो) = world
मे/मय-बाना (पुरो) = tavern, liquor-shop
शामे फरोज़ाँ = शामा-ए-फरोज़ाँ = beacon, a lamp that spreads light, an illuminated candle
आँधी (स्वीक्रो) = storm
दराना (सौ किरो) = to scare
परवाना (पुरो) = moth, butterfly, a lover who is obsessed like a moth by a flame
एक-एक (विरो) = each and every
मोती (पुरो) = pearl
लौना (सौ किरो) = to weigh
X के लायक (किरो विरो) = befitting X, suitable for X. When this adverbial postposition is
used with an infinitive, the के often disappears and the infinitive becomes oblique.
स्वीकारना (सौ किरो) = to accept
चौसर (पुरो) = a game played on a cloth or a board of cross-shaped layout
कौड़ी (स्वीक्रो) = a cowrie shell
पांसा/पासा (पुरो) = throw of dice
फेंकना (सौ किरो) = to throw
पच्चिम (विरो) = twenty five
फिर (किरो विरो) = anew, again, then, etc.
मज़ा (पुरो) = relish, pleasure, fun
खुदा को = May God make it happen.
तीन (विरो) = three
कमाल (विरो, पुरो) = extreme, great, miracle
पिटना (अं खि) = to be beaten
हारना (अं खि) = to be defeated, to lose
लेखर (चु) = look, expression (of anger), the brow, anger, pride
बिखाना (सो खि) = to spread out, to unroll

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बुझापा (चु) = old age
सहारा (चु) = support
ख़फ़ा (वि-अं) = displeased, angry
खेलना (सो खि) = to spread
खरा (वि) = genuine, real
सीना (चु) = gold
पाँच (वि) = five
अशर्फी (स्त्रीि) = a gold coin worth between sixteen and twenty-five rupees
मुरला (चु) = musical performance by a dancing girl
वाला (चु) = deposit
दस (वि) = ten
सतत्त्रा (वि) = (a necklace) consisting of seven strings
हरा (चु) = necklace, garland
मुलाजमत (स्त्रीि) = service, attendance
मिथिया (सो खि) = to order, to cause to be sent for
कैसे (कि वि) = in that manner, in fact, on the whole
मेरे हाथ (कि वि) = through me, by my hands
खुबना/खियाना (सो खि) = to hide (something)
शीशा (चु) = mirror
वजह (स्त्रीि) = cause, reason
वरना (योि शा) = otherwise
हरगिज (कि वि) = on any account, absolutely not. This expression is always used with a negative in Hindi.
X का दिल रखना (सो खि) = to show consideration for the feeling or wishes of X
दरअसल किं वि असल में, = in fact
जादू (चु) = magic
आप ऐसा = (some one) like you
शेर-ओ मौसीकी = poetry and music
बेखुदी (स्त्रीि) = the state of being beside oneself with emotion, the state of being oblivious to self
दाद (स्त्रीि) = due praise
दाद देना (सो खि) = to appreciate

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भोगना (अरू किर्) = to become wet, to become damp
शाम (स्वीर) = lamp, wax-candle
रोशनी (स्वीर) = light, illumination
चपना (अरू किर्) = to sting, to pierce, to prick
हर (विर) = each, every
मदद (स्वीर) = help
हाजिर (विर) = present, ready
कोई बात भी तो ही = If there was something, (I would tell you, but, really,) there is nothing.
ख़ंडा (अङ्क) = to clear the throat
सौगर्ह (किंठा विशा) = and the rest, and so on, etc.
प्राया (विरो) = dear, beloved, darling
पता (पंचा) = trace, track, information, address, whereabouts
पता चलना (अङ्क किंठा) = to become known, to find out, to discover not actively but passively
लेना-देना (पंचा) = connection, relationship, concern
अगारे (योक शत) = although, even if
अन्हदी (स्त्री) = separation
ख्याति जमा रखना (अङ्क किंठा) = to be composed
केली (स्त्री) = small bag, purse
dेखि बिना = without seeing
वान (पंचा) = peace of mind, repose
जवाब (पंचा) = answer
कंधा (पंचा) = shoulder
सामने (किंठा विशा) = in front

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माथा (पंचा) = forehead
हाथ फंसना (सो किंठा) = to stroke, to caress
विसा (पंचा) = lover, union (of the soul with God), death
गोशा (किंठा विशा) = corner
गोशा-प्र-तनहाई = solitary corner, corner of solitude
धुन बिटाना (सो किंठा) = to set to tune
जलपा (स्त्री) = locks, hair
घटा (स्त्री) = lowering clouds, dense cloud
हिरन (पंचा) = deer
होंठ (पंचा) = lip
मुराही (स्त्री) = an earthen pot with a long and narrow neck
श्रेप्ता (विशा) = unrhyming, pointless, uncouth, without rhyme or reason
X कहर पुकारना (सो किंठा) = to call as X
जमीन (स्त्री) = floor, ground, earth
जबरदस्ती (स्त्री, किंठा विशा) = force, compulsion, high-handedness, forcibly
रंडी (स्त्री) = prostitute
हराम (विशा) = forbidden by Islamic law, unlawful, illegal (Arabic)
हराम का जना (विशा, पंचा) = unlawfully begotten, a bastard, scoundrel
ढ़का (पंचा) = a contract, lease
गांठ (स्त्री) = knot, fastening, fig. a purse (because money was folded in the dhoti as it was tucked around the waist.)
खर्च (पंचा) = expenditure
बक़त (पृष्ठ) = time
औरत (स्त्री) = woman
बाहर (वि) = crazy, foolish
चलने आ (अर प्रिय) = come along. The expressions चलना आना and चलना जाना are irregular in their formation. The first verb चलना declines like an adjective and agrees with the subject of the verb in number and gender. चलना जाना indicates motion away from the subject and चलना आना motion towards the subject.
बैठना (सा कि) = to cause to sit
भुजा (पुंश) = pimp, procurer
बुझना (सा कि) = to cause to be freed
जूरत (स्त्री) = courage, daring

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जबान/जबान (स्त्री) = tongue
संभालना (सा कि) = to support, to regulate, to correct, to take care of
शायद (कि वि) = perhaps, probably
शरीफ (वि) = noble, high-born
सोहबत (स्त्री) = company, association, companionship
सोहबत उठाना (सा कि) = to keep (good) company
जनाबें अली (पृश) = the cousin and the son-in-law of the Prophet Mohammad. Shi'a Muslims believe that he was the successor to the Prophet.
वालिदेन (पृश) = parents (Urdu, used by Muslims)
वरना (यौर शा) = otherwise
मज़ा बचाना (सा कि) = to give one a taste of, to punish
अम्मीजान (स्त्री) = mother (Urdu, a word used by Urdu speakers)
मक़ा (पृश) = name of servant
विदमतगार (पृश) = attendant
X के भरोसे (कि वि) = relying on X, trusting X
अख़ाद़ा (पृश) = wrestling ground, arena
मुक़ब़ला (पृश) = confrontation, challenge
दो-दो हाथ होना (अर प्रिय) = to try out one's strength in a duel
सहबजाद़े (पृश) = hey, son of a sahib (vocative)
चूमना (सा कि) = to kiss
मरेद/मरद (पृश) = man, a brave man
लड़ना (अर कि, सा कि) = to fight
चरका (पृश) = trickery
चरका खाना (सा कि) = to be tricked. The verb खाना is often used to make a verb from certain nouns or adjectives. The sense is that of the subject receiving something, mostly unpleasant.
बुझारा/बिजारा (वि) = poor, helpless, without means or recourse, wretched
फिरना (अरू किस्मा) = to turn, to turn in a circle
रोती फिरना = रोती हुई फिरना
जलाल (घिसा) = base, abject, dishonoured
मरदाद (चुम्ब) = a censurable person
पिस्टूल (स्क्रीन) = pistol
चलना (सो किस्मा) = to fire (a gun), to cause to move, to drive, etc.
चीखना (अरू किस्मा) = to scream
समझ लेना (सो किस्मा) = to settle accounts, to come to an understanding
ख्यामख्यान (विख) विख = willy-nilly, for no rhyme or reason
बदनामी (स्क्रीन) = vilification, infamy. The Persian prefix बद indicates bad, wicked,
unlucky.
खून (पुंस) = blood
मुकदमा (पुंस) = law-suit
फंसना (अरू किस्मा) = to be stuck, to be caught, to be snared
जीवन (विख-अधि) = living, alive
कहाँ मरते हैं? = (do they) ever die? Interrogative words are often used as strong negatives.
सर/सर = head
आपको मेरे सर की क़स्म = The oath of my head to you. The implication is that if the
person to whom the oath is being administered does not oblige, something dreadful will
happen to the speaker. The oath is often used as an affectionate blackmail.
या अल्लाह (बिस्मिल्लाह) = Oh God!
गली (स्क्रीन) = alley, lane
पलंग (पुंस) = bed
dबाना (सो किस्मा) = to press down, to massage
जो = here the word simply emphsises बह
सोग (अलूट शीक) (पुंस) = sorrow, mourning
जुल्फ़े रसा = जुलफ़े-रस = spread out hair (Persian construction). When the hair is
untied, it symbolises accessibility. Tied hair indicates inaccessibility.
हसरत (स्क्रीन) = longing, regret, wistfulness
शरीक (विख) = participating
मातम (पुंस) = mourning
शरीक-ब्रज-मातम = शरीक-ब्रज-मातम = participating in the gathering of mourning
(Persian construction)
The lover is dead and people have gathered to mourn him. His beloved is also there. She
has untied her hair, as is customary at the time of mourning. When he was alive, her hair
was tied and therefore had waves and curls. All his longings and unfulfilled desires were
tangled up in those curls. Now his beloved's hair is untied and his longings have been
freed, and these longings, ironically, are now participating in the gathering that is there to
mourn him.
लॉडिया (स्क्रीन) = a girl, servant-girl
सातना (सो किस्मा) = to persecute, to torment
पिंडा (पुंस) = lump, ball, body
गर्म/गर्म (बिजो) = hot, warm
खाना (माँ) = maternal aunt
पिढा-विढा (पुं) = body, etc. The second word in this sort of compound, besides providing the jingle, adds a certain vagueness to the word. This 'tail' of the word may be another proper word or may be just a rhyming word without meaning. In either case, it loses its own meaning.
ग़म (पुं) = sorrow

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झूठ (पुं) = lie
किसी का होना (अं किर) = to belong to someone, to form a relationship
किसी को अपना करना (सं किर) = to make someone one's own, i.e. to form a close relationship
माँझा (पुं) = the yellow clothes that the bride and groom are made to wear in some regions approximately two or three days before the wedding and after the ceremony of anointing the couple with turmeric
जोड़ (पुं) = a suit of clothes, a pair
माँझा का जोड़ (पुं) = the yellow garments worn by the bride and the groom before the wedding
चालीस (बिजो) = forty
बरस/बर्ष (पुं) = year
जमाना (पुं) = time, age, period
बाल (पुं) = hair
दाँत (पुं) = tooth
जागीर (स्त्री) = estate, freehold
नवाब जाफर (पुं) = name of a fictitious aging Nawāb
परछा/पर्चा (पुं) = a piece of paper, a note
उन्हें = Umrao means Nawāb Sultān. It is considered romantic to use the pronoun वह for one's beloved. Lovers go to great lengths in order to avoid mentioning the name of one's beloved.
खिल (पुं) = letter
चाहें (स्त्री स्त्रियो) = though, even if. This conjunction suggests that the subject does not care for the choices that are present.
तू चाहें न चाहें = even if you may not wish so... The pun on चाहें is noticeable.
बस/वश (पुं) = power, control
लेते जाना = to take (it) along (with you)
आग (स्त्री) = fire
दबना (अं किर) = to be suppressed, to be buried
कुंदना (सं किर) = to rake, to stir (a fire)
भड़काना (सं किर) = to inflame, to incite
वज्र (स्त्री) = nature, manner, elegance
मज़बूर (बिजो) = compelled, helpless, having no option