

PAGE 15. (109.) *sīne kī bughōī se*, 'from your sewing-bag,' 'bughōā' is a Turkish word meaning a wallet, from which 'bughōī' has been coined as a diminutive. 'puriyā' and 'jhōī' also are diminutives respectively of 'purā' (a big parcel) and 'jhōā' (a sack). 'puriyā' exactly corresponds to our *powder* in the sense of a single dose of medicine wrapped in paper. 'jhōī' is a bag, or a square cloth used as a bag by having its four corners tied together; such a cloth would hold about the quantity of meal required for the day's consumption of a large family.

(110.) *bolnā -āyā, aur*. This is a common method of stating that two things happen at the same time; e. g. in the proverb '—*āṭā nibarā, aur būcā saṭkā*.' 'The meal consumed, and the loafer vanished,' i. e. 'as soon as,' &c.

(111.) *shauq hotā hai*. A negative has to be supplied from the second clause. This is a common idiom in Hindustani. There is an old proverb '—*ātmā sā de-o na dehi sā dehrā*' (There is *no gentus loci* like the soul, *nor* any temple like the body). The technical term for the word 'na,' standing between two words or sentences, and affecting both, is 'ḡyōrhi dipak,' i. e. 'a lamp (placed) on the door sill' (and throwing a light inside and outside of the house). The following lines by the poet Nazīr describe a poverty-stricken house—

'*ēulhe tawā na pānī kē maṭke mēn -ābī hai;*
pinē kō kuḥī na khānē kō, aur na rikābī hai.'

'There is (no) griddle on the hearth, nor cup on the water-butt; there is (no) thing to drink, nor to eat; and no plate either (to eat out of).' The metre is — — — | — — — | — — — | — — — |. The shortening of the long *i* in the words 'pānī,' '—ābī,' and 'rikābī' is a poetic license not generally approved of.

(112.) *muqṭazī hotī hai*. The meaning of 'muqṭazī' is 'asserting a claim,' or rather 'putting in force a decree.' It is from the same root as 'qāzī' (a judge), and 'qazā' (a decree, *metaph.* a decree of fate). The *literal* meaning of the sentence is, 'maternal fondness is not anxious to enforce this matter,' but what is intended is, that 'maternal fondness is anxious to enforce the *contrary*.' In the same way the very common expression 'ḡukm nahīn hai' (which is used like the French 'défendu') does not mean, 'there is no order,' but 'there is an order to the contrary.' The reason of this is that the particle 'na' is a negation of *time*, not of *space*, and must always be attached to a verb; e. g. 'no one said' is 'kisi ne nahīn kahā'; 'there is nothing,' 'kuḥī nahīn hai.' A negation of qualities in anything supposed to exist in *space* must be made by the interrogative; e. g. 'this person is no father (to me)' is 'yih kaun hāp hai'; 'no one would give such an order,' 'kaun -aisā ḡukm detā.'

PAGE 16. (113.) *pūrab paḡōham*. East and West, i. e. the points of the compass generally. Children in India acquire a sensitiveness to the points of the compass which is marvellous to a European. It never fails them in the recesses of a house, or in the crooked lanes of a town. In the cross-examination of witnesses, the questions 'was so and so on your right, or your left, in front, or behind you?' rarely occur, but instead of them, 'was so and so East or West, North or South of you?'

(114.) *tahzīb to tahzīb, i. q.* 'Discipline after all is only discipline.'

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

'*main tō main;—ghair kō marnesē -ab 'inkār nahīn;*
-ik qiyāmat hāī tēre hāth mēn, talwār nahīn.'

'I of course am I;—*strangers* no longer refuse to die (for you); In your hand is a day of judgement, not a sword,' meaning 'I am still the same as ever, but of what account am I, now the whole world is at your feet?' The metre is — — — | — — — | — — — | — — — |.

(115.) *-ultā nuqsān*. The word 'ultā' is the past participle of '—*ulatnā*' (to turn upside down). It agrees with 'nuqsān,' but is almost adverbial in its signification. There is an old proverb, '—*ultā ḡor koṭwāle dānde!*' (The thief turn round and punish the chief constable!); here 'koṭwāle' is for 'koṭwāl ko,' like '—*use*' for 'us ko,' '—*mujhe*' for 'mujh ko,' &c.

(116.) *kyā hazārōn*. 'kyā' here is simply the *spoken* symbol of interrogation, meaning nothing more in English than the sign (?).

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

CHAPTER I

(118.) *sunāte haiṅ*. 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. Ghālib says at the close of one of his most graceful poems—

'*jo yih kahe, ki "rekhta kyūn ki hō rashk ē fārsī?"*
guṭa -ē ghālib 'ek bār paṭh kē -use sunā, ki "yon."'

'Whoever says, "How can the *mixed* (language, i. e. Hindustani) emulate (lit. 'be an object of emulation to') Persian?" read to him out loud, just once, a poem (lit. '*speech*') of Ghālib's (and say), "So." The metre is — — — | — — — | — — — | — — — |. The last syllable of the second and fourth foot is allowably common.

PAGE 17. (119.) *ho gayā thā, 'had taken place.*' In the next sentence the word 'hī' emphasizes the whole phrase beginning with 'biyāh.'

(120.) *main sunṭā rahā hūn, 'I (individually) have been in the way of hearing.*' 'hotā rahnā' and 'kartā rahnā' are frequentatives which differ from 'hū-ā karnā' and 'kiyā karnā,' in representing *continuous* rather than periodical action. Of course the two are sometimes identical, e. g. you may say of the *pulse* (nāī, H., nabz, A.) 'dhaṭkā kartī hai,' or 'dhaṭaktī rahtī hai,' because the throbbing (dhaṭaknā) is continuous and periodic. But in saying that trains are running all day long, you would use 'caltā rahnā,' and in saying that a train runs every day, you would use 'calā karnā.' At pp. 91 and 92 'dekhtā rahnā' is used of a man employed to *shadow* a suspected person;

'dekhā karnā' in the same connexion would be used of a policeman paying occasional domiciliary visits.

(121.) *bahin banā rakhā hai*, 'treat (them) as sisters' (lit. 'have caused to (them) the acting as your sisters'). This use of 'banānā' (lit. 'to cause a new creation to') may be illustrated by a sentence at page 44, line 23. '-āj mizājdār beḥī banīn, aur ḥajjan ko mān banāyā,' 'To day Mizājdār (the heroine's title) became a daughter (to the ḥajjan), and made the ḥajjan (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.

(122.) *yih log bhī to*. These people (whose names he has been giving). 'yih' 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 daughters-in-law call upon us.'

(123.) *milne ko man- kiyā*. It will be noticed that 'man- kiyā' (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 disreputable people, that my mother opposed her wishes to yours, it was nothing extraordinary on her part.'

(124.) *jab ham ḥoṭe 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 *methods* of thought. The Western method is always to proceed from what is individual or determined, to what is general or indeterminate. The Eastern method is to proceed from the general and indeterminate, to what is individual and determined. 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 'kuttā' (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 *postulated*, not conceded. One can say 'dog,' in the vocative, *to* something, but the word then becomes merely a tentative expression on the part of an individual, addressed to something of which he alone has the intuition. 'kutte' (dog!) therefore comes before 'kuttā' (*the* dog or *a* dog), and in all Hindustani words, capable of inflection, the termination 'e' 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 '*chīpā-e* baithī thī' (note 34), '*uṭhā-e* phirtī hai,' &c., which denote a casual state or condition. The sound 'e,' as shown in the note on transliteration, is a combination of two primary vowels, 'a' and 'i'; and is in its nature indefinite. The words 'ḥoṭe 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 'main' instead of 'ham,' and the distinctly feminine termination 'ī' instead of the indefinite 'e.'

(125.) *banno beḥārī*. 'Banno, poor thing, was very badly off.' 'beḥārī' is put in apposition with *banno* as 'kambakht' is with 'kaun' at page 16, line 18, and 'khāk' (dust) is with 'kyā' in the common expression 'kyā khāk kartā.' 'gharīb' implies 'humble,' as well as 'poor.'

(126.) *tum ne bahut jhak mārā*, i. q. 'A precious fool you were then.'

PAGE 18. (127.) *nahīn, piṭ piṭ kar*, supply 'to.' 'If you do not (control your tongue when you speak to me), I will kill myself by dashing (my head against the wall).' 'khūn karnā' is a common phrase for 'to murder,' hence '-apnā khūn kharnā' means 'to commit suicide.' 'dālūngī' makes the previous expression intensive, and also implies that her blood will be (as we say) on her husband's head.

(128.) *kosnā*, 'cursing.' The words '-ilāhī,' &c. are the curses uttered. '-ammān bāwā' is the same as 'mā bāp.'

(129.) *pāyantī tah kiyā hū-ā*, 'folded back on to the foot of the bed.' Of course from its being in folds, the damage done by the lime was greater.

(130.) *sāmne 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.) *dekhā, to*. After 'to' supply 'yih dekhā ki.' The words from 'čār paise' to 'ro rahi hai' describe the scene. 'Four pice worth of catechu, which she had clarified and put into the cup only the day before, is all upset. The mattress is soaked and sticky with it; the coverlet drenched with quicklime; her daughter-in-law is in convulsions with sobbing.' The lime and catechu were to be used for putting with the areca nut, and other spices, inside the 'pān' (or betel leaf), which is folded up, and then chewed.

(132.) *bahut kuḥ burā*, i. q. 'many unkind things.' 'bete ko' means 'about her son.' 'To say to a person' is 'kisī se kahnā.' In the same way 'kisī ko pūchnā' means 'to inquire about some one'; and 'kisī se pūchnā,' 'to ask (information) from some one,' e. g. 'hamko ko-ī nahīn pūchtā' means 'no one asks after me,' i. e. 'no one troubles himself about me.'

(133.) *-itnī dīljo-i*, &c. Lit. 'The moral support (derived) from even *this* amount of commiseration became a pretext like that of one who jogs a nodding head' (see Vocab. for '-ūnghte'). What is meant is, that the instant the girl perceived that her mother-in-law was inclined to take her part, the temptation to go on with her hysterics became as irresistible, as the impulse 'to jog a nodding head' of the proverb.

(134.) *har éand*, &c., i. q. '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 slapping, crowded (to the door); matters came to this pitch that Zulfan, the

daughter of Bakhshu the tinker, ran off to the house of the bride's parents, and dinned into their ears a tale of which every statement was four times greater than the fact.' 'pīṅā' here means 'slapping the breast.' The 'jā' in the phrase 'jā lagā-in' is something like our idiom 'went and.' With 'cār cār' supply 'bāten.' The expression, in full, would be '-ek bāt ki cār bāten, aur -ek (-aur) bāt ki cār (-aur) bāten.' 'lāgānā' is often used in the sense of saying something that will *stick*. Hence 'lagāne wāle' has the sense of 'mischief-makers' in the line

'yā rab 'ur jā-ḥn lagāne wāle.'

'Oh Lord! may mischief-makers be blown to pieces,' of which the metre is - 0 - - | 0 0 - - | - - | .

(135.) -in kī mān bhī, &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 dooly, 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.' 'Khudā ke faḥl se' might mean nothing more than our 'by nature,' but there is intentionally a touch of humour in its use here. 'barī 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 'barā -amir' (a great noble) to 'barī tez' (a great passionate) or 'barā dānā' (a great wise) is only a step. The subject of 'larīn' (fought) and 'jhaḡrīn' (wrangled) is '-in kī mān.' '-amād o raft' (lit. 'came and went') means 'mutual calls.' 'salām o paighām' means recognition in the street and messages of inquiry.

(136.) mizājīdār, *vide* note 92 and page 52, line 26, of the text. 'mizājīdār' in a good sense means 'fastidious' or perhaps what we should call 'genteel'; in a bad sense it means 'haughty' or 'self-willed.'

PAGE 19. (137.) haḥte ke haḥte, 'once a week.' 'haḥta' means both 'week' and 'seventh day.' The particle 'ko,' which is used to determine time, is understood. 'haḥte ke haḥte ko' would mean 'on the seventh day of (each) week.'

(138.) donon bahinon kī mangnī, &c., i. q. 'It so happened that both sisters had been betrothed (to two young men) in the same family. Muhammad Aqil and Muhammad Kamil were brothers. Akbari was already married to Muhammad Aqil, and the negotiations for Asghari's marriage with Muhammad Kamil had been concluded, though the marriage had not actually taken place. In consequence of Akbari's display of bad temper, Asghari'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 Ramazān to bring her niece back, and get her

received in her father-in-law's house.' The 'mangnī' or 'betrothal' is an agreement made by the *parents* when the children are quite young. 'ḥaqīqī' need not be translated here into English, since the word 'brother' does not, as 'bhā-i' does, include 'cousins.' 'lar kar' implies in defiance 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 Ramazān immediately precedes and leads up to the '-idu l fitr,' which, like our Easter, is the great day of the year for reconciliations. 'liwā lā-i' combines the meaning of getting (the bridegroom's parents) to receive, and of her bringing the girl. 'susrāl' means *to* the bridegroom's house. In such expressions 'ko' is omitted, e. g. 'ghar jānā' means 'to go home'; 'ghar ko jānā,' 'to go in the direction of one's house.' So '-āgra jānā' means to go to Agra, but '-āgre ko jānā' to make the journey to Agra.

(139.) khaliyā sās, 'his wife's aunt.' The lady who was 'Khāla' to Akbari was 'khaliyā sās' 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.) -iftāri. During the Ramazān no food is eaten from sunrise to sunset. The first meal after sunset, called '-iftāri,' when the day's fast is broken, is of a very light character. The 'roḥī' (chupatties) for the regular meal would be cooked later on in the night.

PAGE 20. (141.) pūchh to liyā hotā. 'You might surely have made some inquiry at home, before giving the invitation.'

(142.) -isī būrhī -ammān, &c. 'Ask this old mother of yours, whether she married her son, or bought a slave for him. Light a fire in fast time, sir! Don't think it.' 'lo' (take) has the force of 'Don't you wish you may get it?' Notice that in putting alternative questions, the one intended to be *negatived* comes last; as in the lines quoted at p. xlv of the Note on Transliteration, 'deha tajau, ki tajau kulakāni?' The 'cūlhā' or cooking hearth is about nine inches high, consisting of a back (for which inside a house one of the walls is sufficient) and two sides, on which rests the 'tawā,' a round flat plate of iron. The front is open and the person cooking sits opposite to it on the ground, the hams resting on the heels. The fuel is dry sticks or small pieces of wood, and while the cooking is going on the fire has to be constantly replenished. 'jhoknā' means the act of tossing fresh pieces of wood into the fire so as to keep it blazing. The meal (-āṭā) is kneaded (sānnā) with water in a large flat pan (parāt or lagan). The operator takes a lump of the dough, which is first rolled into a ball and then gradually flattened, first by pressure at the centre between the finger and thumb, and afterwards by being patted by both hands while it rotates like a disc between them. It is then placed on the 'tawā,' and turned once, while the operator manipulates a second lump. After being replaced on the 'tawā' by the second chupattie, it is placed upright on its edge inside the 'cūlhā,' resting against one of the side walls, and is again turned once. When the next cake is taken

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 '-id,' 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.) *-id kā -ek din bāqī rah gayā*. 'There was only one day left before the -id.'

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

(149.) *sāhib -āp kī bhāñjī*, &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.) *betā, -is kā kuch 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 cālkar 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-īn*, '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 baithīn*, '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

out the trimmings while I will hem the edge of your dopatta.' '-itne men' = '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,
pāṛ ga-e jān kē 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.) *khāla se 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 menhdī*, '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 ghaṛī din čarhe*, 'four ghaṛīs after sunrise.' A 'ghaṛī' is the eighth part of a 'pahar,' which is three hours. The original of the phrase is 'čār ghaṛī hū-ī, ki din čarhā,' 'four ghaṛīs have passed since the sunlight rose.' This is contracted to 'čār ghaṛī din čarhā,' which phrase is treated like a noun, and put into the oblique case, 'ko' being understood.

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