

उमराव जान
शब्दार्थ, व्याकरण, व्याख्या
VOCABULARY, GRAMMAR, CULTURAL REFERENCES

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.

संक्षिप्त रूप = Abbreviations

पुं० = पुल्लिंग = masculine noun

पुं०-अ० = पुल्लिंग-अविकारी = masculine noun-invariable, though ending in आ

स्त्री० = स्त्री लिंग = feminine noun

वि० = विशेषण = adjective

वि०-अ० = विशेषण-अविकारी = adjective-invariable, though ending in आ

क्रि० वि० = क्रिया विशेषण = adverb

सर्व० = सर्वनाम = pronoun

पर० = परसर्ग = postposition

नि० = निपात = particle

विस्मयादि० = विस्मयादिबोधक = interjection

अ० क्रि० = अकर्मक क्रिया = intransitive verb

स० क्रि० = सकर्मक क्रिया = transitive verb

यो० श० = योजक शब्द = conjunction

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

प्रा० = 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

मिर्जा हादी 'रुसवा' (नाम, पुं०) = the author of the Urdu novel Umrao Jān Adā, on which this film is based.

उपन्यास (पुं०) = novel

आधारित (वि०) = based

मुज़फ़्फ़र अली (पुं०) = name of the director of this film

पात्र (पुं०) = character

परिचय (पुं०) = introduction

दारोगा/दरोगा (पुं०) = a police inspector. In the film, Umrao's father is addressed by his title

दिलावर खाँ (पुं०) = name of the villain who kidnaps Umrao

X के खिलाफ़ (कि० वि०) = against X

कभी (कि० वि०) = sometimes, at any time

गवाही (स्त्री०) = evidence, testimony

कारण (पुं०) = cause, reason

दुश्मनी (स्त्री०) = enmity

अमीरान (स्त्री०) = Umrao's name, given to her by her parents

पत्नी (स्त्री०) = wife

उर्फ़ (वि०) = alias, known as

उमराव जान (स्त्री०) = name of the main character in the film

"अदा" (स्त्री०) = 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 (पुं०) = revenge

बदला लेना (स० कि०) = to take revenge

अपहरण (पुं०) = abduction

बेचना (स० कि०) = to sell

गाड़ीवान (पुं०) = a vehicle driver, a carter

बख़्श (पुं०) = name of the driver employed by Dilāvar Khān

साथी (पुं०) = companion, friend

रामदेई (स्त्री०) = name of the young girl abducted at the same time as Umrao

मेला (पुं०) = a fair, festival

भगाना (स० कि०) = to cause to flee, to put to flight

भगा ले जाना (अ० कि०) = to abduct, to elope with

बेगम (स्त्री०) = lady of rank, queen (Muslim title)

नवाब सुलतान (पुं०) = 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 (स्त्री०) = service, attendance

दिखाई देना (अ० कि०) = to be visible

अंत (पुं०) = end

रूप (पुं०) = form, beauty

X के रूप में = (कि० वि०) = 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 (पुं०) = name of the town to which Umrao is taken after her abduction

वेश्या (स्त्री०) = prostitute

उम्र (स्त्री०) = age, life

उम्र हो जाना (अ० कि०) = to come of age

खरीदना (स० कि०) = to buy

नाच (पुं०) = dance

गाना (पुं०, स० कि०) = song, to sing

सिखाना (स० कि०) = to teach

वेश्या-वृत्ति (स्त्री०) = prostitution

करवाना (स० कि०) = to cause to be done

बिस्मिल्ला 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 हुसैनी (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 (पुं०) = a learned man. Maulavī is his title and Sāhab is another title. His name is never used in the film.

मक़तब (पुं०) = a school

आशिक़ (पुं०) = lover

उस्ताद (पुं०) = master of an art; the teacher of established reputation with a capacity to guide the disciples

उस्ताद जी खान साहब (पुं०) = Umrao's music teacher

गौहर मिरज़ा (पुं०) = a young man in Khānam's house. He works as a pimp.

पलना (अ० कि०) = to be reared, to be brought up

गाहक (पुं०) = customer

जुटाना (स० कि०) = to obtain, to collect

कला-पारखी (वि०) = connoisseur

बड़े नवाब (पुं०) = Sultān's father. He also frequents the Khānam household. The adjective बड़ा is declined in plural for respect.

अब्बाजान (पुं०) = father, a term of respect because of the suffix जान

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खाँ साहब (पुं०) = a trouble maker who comes to Khānam's house apparently uninvited.

Due to his fight with Sultān, Sultān stops coming to the brothel.

गोली (स्त्री०) = 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 छबबन साहब (पुं०) = Bismillā's lover

बेगम फखरुन्निसा (स्त्री०) = Nawāb Chabban's mother

जौहरी पन्नामल (पुं०) = a jeweller

मक्का (पुं०) = name of a guard at the brothel

दरबान (पुं०) = door-keeper

नवाब बन्ने साहब (पुं०) = a friend of Nawāb Sultān

डाकू फैजअली (पुं०) = 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 (पुं०) = a ruler whose soldiers try to catch all the bandits of the region

शारित मियाँ (पुं०) = an admirer of Umrao

प्रशंसक (वि०, पुं०) = admirer

कोठा (पुं०) = a brothel

बुढ़िया (स्त्री०) = old woman

सिपाही (पुं०) = soldier, police constable

आदि (वि०) = etcetera

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मँगनी (स्त्री०) = engagement, asking in marriage

दृश्य (पुं०) = scene

गहना (पुं०) = 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.

काहे को (प्रा०) (कि० वि०) = why

ब्याहना (स० कि०) = to marry, to arrange the marriage

विदेश (पुं०) = foreign country

लखिया (प्रा०) (स० कि०) = देखो, look

बाबुल (पुं०) = father

तोरै (प्रा०) (सर्व०) = तेरे

बेला (पुं०) = jasmine

कली (स्त्री०) = bud

- रे (विस्मयादि०) = oh!, interjection used for males, expressing intimacy or contempt
- घर (पुं०) = home
- घर-घर (पुं०) = each and every house
- माँगना (स० कि०) = to ask for, to demand, to request (something except information)
- पिंजड़ा (पुं०) = cage
- चिड़िया (स्त्री०) = bird
- कुहुकना (अ० कि०) = to cry (used for a bird)
- फैजाबाद (पुं०) = a town situated to the east of Lucknow
- सन् (पुं०) = year (of a calendar, often refers to the Christian era)
- कबूतरबाजी (स्त्री०) = 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.
- शेरो (पुं०) = vocative plural of शेर = lion. Umrao's father is addressing the pigeons he has just released
- हुश = (विस्मयादि०) = sound made in scaring away or in calling to birds or animals
- शाबाश (विस्मयादि०) = well done! splendid
- उड़ना (अ० कि०) = to fly
- पकड़ना (स० कि०) = to catch, to grab, to hold
- शीराजी (पुं०) = a breed of pigeons, highly prized by pigeon-fanciers
- टुकड़ी (स्त्री०) = a group, flock (of birds)
- तोड़ना (स० कि०) = to break
- टुकड़ी तोड़ना (स० कि०) = to catch one pigeon out of a flock
- सरकार (स्त्री०) = government. As term of address, the word is a masculine noun meaning master, sir, your honour!
- दावा (पुं०) = claim
- मिलना (अ० कि०) = to get, to obtain. (also, to run into someone, to meet someone, to be available, etc.)
- तैयार (वि०) = ready
- आठ (वि०) = eight
- आना (पुं०) = a coin equal to one sixteenth of a rupee, now obsolete
- हम्म (विस्मयादि०) = exclamation expressing approval, reservation, agreement, etc.
- अरे (विस्मयादि०) = I say! oh!
- झूठा (वि०) = lying, false
- माल (पुं०) = property, wealth, merchandise
- जमा (वि०) = collected
- याद होना (अ० कि०) = to remember. The feminine noun याद is used in a number of common expressions. Some of these are as follows:
- याद करना (स० कि०) = to remember, to learn by heart, to send for
- याद रखना (स० कि०) = to bear in mind, to recall

X को Y की याद आना (अ० कि०) = X to miss Y, X to remember Y

X को Y की याद रहना (अ० कि०) = X to (continue to) remember Y

X को Y की याद दिलाना (स० कि०) = to remind X of Y

हमने कोई झूठी गवाही नहीं दी। = I gave no false testimony. In Lucknow and places nearby, first person plural pronoun हम is often used instead of मैं. 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 (पुं०) = family

रसोई-घर (पुं०) = 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.

बैठना (अ० कि०) = to sit

सब्जी (स्त्री०) = vegetable

काटना (स० कि०) = to cut, to spend (time)

पालना (स० कि०) = to bring up, to rear

ही (नि०) = alone, only, particularly. This enclitic emphatic particle stresses the preceding word.

इसीलिए (कि० वि०) = for this very reason (इस+ही+लिए. See ही above.)

तंग (वि०) = distressed, tired

मुआ (प्रा०) (वि०, पुं०, changes to मुए, मुई) = dead, wretched, an abuse often used by women for men

छँटना (अ० कि०) = to be trimmed, curtailed

छँटा हुआ (वि०) = 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 (स्त्री०) = a moment, a short period of time, an occasion, a watch. Specifically, it means a period of 24 minutes.

बारह (वि०) = twelve

साल (पुं०) = year

सज़ा (स्त्री०) = punishment

सज़ा काटना (स० कि०) = to do one's time in jail as a punishment

आसानी (स्त्री०) = ease

पिंड (पुं०) = oblation to ancestors offered by nearest surviving relatives

थोड़े ही = This expression negates a proposition. 'इतनी आसानी से पिंड थोड़े ही छोड़ेगा' 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 थोड़े ही नहीं छोड़ेगा' would translate as 'Of course, he will let go.'

छोड़ना (स० कि०) = to quit, to let go, to give up, to abandon

पिंड छोड़ना (स० कि०) = to leave (one) in peace

आखिर (कि० वि०) = after all, in the end

रानी वाले साहब = 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.

कुरान पाक (स्त्री०) = the holy Qurān

हाथ (पुं०) = hand

रखाना/रखवाना (स० कि०) = to cause to put

कुरान पाक पर हाथ रखा कर पूछना = to ask someone having placed their hand on the holy Qurān; to swear by the holy Qurān

घोड़ा (पुं०) = horse

दौड़ना (अ० कि०) = to run

X के पीछे (कि० वि०) = behind X

गोद (स्त्री०) = lap, bosom

अब्बा (पुं०) = father (a term used by Muslims, from Arabic)

शाम (स्त्री०) = evening

अमरूद (पुं०) = guava

नारंगी (स्त्री०) = orange, mandarin

गुड़िया (स्त्री०) = doll

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बिटिया (स्त्री०) = dear daughter, little daughter (diminutive of बेटी)

निगोड़मारा (वि०) = worthless, idle, a term of affectionate abuse

शौक (पुं०) = taste, desire, hobby, eagerness

खुदा (पुं०) = God

हाफिज़ (पुं०) = guardian, protector

खुदा हाफिज़ = God (be your) protector! goodbye!

बगल (स्त्री०) = side, armpit

बगल का (वि०) = adjoining

भाई (पुं०) = brother

X के साथ (कि० वि०) = with X

खेलना (स० कि०) = to play

गाय (स्त्री०) = cow

बच्चा (पुं०) = child, young (of any creature)

चारा (पुं०) = fodder

गुड़ (पुं०) = raw sugar, boiled sugar

गू (पुं०) = excrement

यहीं (कि० वि०) = right here (यहाँ + ही)

ठहरना (स० कि०) = to pause, to remain

दोनों (वि०) = the two, both

हँसना (अ० कि०) = to laugh

ओ (विस्मयादि०) = Oh!, a vocative particle

मियाँ (पुं०) = master

छोटे मियाँ (पुं०) = Oh young master. The adjective छोटा is oblique because it is vocative as well as honorific.

चुपचाप (कि० वि०) = silently

बुलाना (स० कि०) = to call, to summon

चचा (पुं०) = father's younger brother (variant of चाचा)

याद रखना (स० कि०) = to remember, not to forget. cf याद होना above.

बेटा (पुं०) = son. The masculine noun is often used for females to show affection, to prove their value etc.

डरना (अ० कि०) = to be scared

रुकना (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 आते हैं uses throughout.

बैलगाड़ी (स्त्री०) = a bullock-cart

धकेलना (स० कि०) = to push

चिल्लाना (अ० कि०) = to scream

गाड़ी (स्त्री०) = vehicle

मुँह (पुं०) = mouth, face

बाँधना (स० कि०) = to tie, to bind

लिटाना (स० कि०) = to cause (a person) to lie down

दूर (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.

- (मुझे) मालूम हुआ = I found out.
 (मुझे) मालूम हो गया = I have found out.
 (यह) मालूम होगा = It will be discovered or found out.
 मालूम करना = to actively find out.

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- मगर (यो० श०) = but
 गले-गले पानी होना = water to come right up to one's neck
 कुछ और = something further, some more, something different
 समझना (स० कि०, अ० कि०) = to understand, to perceive, to grasp
 अमाँ (विस्मयादि०) = Oh! man!
 बेचना (स० कि०) = to sell
 बात (स्त्री०) = talk, matter
 बताना (स० कि०) = to tell, to inform
 छोकड़ी (स्त्री०) = girl, lass (variant of छोकरी)
 पैसे(रुपये) खरे करना = to see the colour of one's money, to receive one's money
 जल्दी (स्त्री०, कि० वि०) = speed, hastily
 चलना (अ० कि०) = to move, to walk
 सुबह (स्त्री०) = morning
 गायब (वि०) = vanished, disappeared
 बाहर (कि० वि०) = outside
 भैया (पुं०) = brother (diminutive form of भाई)
 कमीना (वि०, पुं०) = low, base, a base person
 X के बहाने (कि० वि०) = under the pretext of X
 X के वास्ते (कि० वि०) = for the sake of X
 ढूँढना (स० कि०) = to search, to look for
 उलटे पाँव (कि० वि०) = (returning) forthwith
 पहुँचना (अ० कि०) = to reach, to arrive
 दरवाज़ा (पुं०) = door
 ताला (पुं०) = lock
 पड़ना (अ० कि०) = to lie idle or useless, to fall, etc.
 लौटना (अ० कि०) = to return
 हाय (विस्मयादि०) = alas!
 अल्लाह (पुं०) = God, good heavens!
 बच्ची (स्त्री०) = female child
 तमाम (वि०) = entire, complete, all
 कुछ (वि०, सर्व०, कि० वि०) = some, anything, any, somewhat
 इमारत (स्त्री०) = building
 छोटा इमामबाड़ा (पुं०) = a famous monument in Lucknow with spectacular domes and minarets. Imāmbārā 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 (पुं०) = the bigger Imāmbārā in Lucknow, known for its labyrinth

पृष्ठभूमि (स्त्री०) = background

"अल्लाह हो अकबर" = God is great! (Arabic)

X को लेकर = with X, having taken X

ले जाना (अ० कि०) = to take (something or someone) away (from the speaker)

X के सामने (कि० वि०) = in front of X

खड़ा करना (स० कि०) = to make (someone or something) stand

सभी (वि०) = all, सब ही

अंदर (कि० वि०) = inside

कोठरी (स्त्री०) = small or dark room (of a house)

रामदेई नामक एक और लड़की = another girl (who was) named Ramdeī. When using 'नामक', the word order in Hindi is fixed. A person named X is always written as 'X नामक व्यक्ति'.

रोना (अ० कि०) = to cry

रोते-रोते (कि० वि०) = 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 (स्त्री०, कि० वि०) = delay, period or lapse of time

खाना (पुं०) = food

बापू (पुं०) = father, affectionate variant of बाप

कमरा (पुं०) = room

चादर (स्त्री०) = sheet, cover

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ओढ़ना (स० कि०) = to cover with, to wrap around

सलाम (पुं०) = salutation, greetings, peace

दिखाना (स० कि०) = 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;l;

पटना (अ० कि०) = to be settled (an arrangement, a bargain)

तोड़ा (पुं०) = a money bag worn around the waist which contains one thousand rupees

यार (पुं०) = friend, lover (pejorative)

हज़ार (शुद्ध हज़ार) (वि०) = a thousand

मालज़ादी (स्त्री०) = daughter of a prostitute, an adulterous woman (abusive), one who sells herself for money

ठहराना (स० कि०) = to cause to stay, to fix

हमें ठहराने चली = You think you can trick me.

- बुआ (स्त्री०) = aunt, father's sister, used as a term of address to show closeness and respect
- बिगड़ना (अ० कि०) = to grow angry, to be spoiled
- हाय! हाय! (विस्मयादि०) = interjection expressing sorrow or distress
- छत्तीस (वि०) = thirty-six
- छत्तीसियों 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), छत्तीसों (= all thirty-six), and are not affected by gender and case.
- महल (पुं०) = palace
- पहुँचाना (स० कि०) = to cause to arrive, to deliver, to escort
- चुकना (अ० कि०) = 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 pronoun.
- शक्ल/शकल (स्त्री०) = appearance, features
- हाथ-पाँव (पुं०) = hands and feet
- कह दिया ना! = I have said it, haven't I? (affective usage of negative)
- सिर्फ (कि० वि०) = merely, only
- दूसरी = the second girl (use of adjective as a noun)
- सूरत (स्त्री०) = appearance, face, form
- बुरा (वि०) = bad
- ज़रा (वि०-अ०, कि० वि०) = a little, would you mind, please
- साँवला (वि०) = dark complexion
- काठी (स्त्री०) = frame, the body
- कमज़ोर (वि०) = weak
- डेढ़ (वि०) = one and a half, one and a half times. साढ़े एक is never used in Hindi. डेढ़ is also a singular word in Hindi.
- सिर (पुं०) = head
- हिलाना (स० कि०) = to shake
- मंज़ूर (वि०) = 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 (वि०) = fair, clear, clean

गिनना (स० कि०) = to count

पार्श्व (पुं०) = vicinity, nearby, side

(prose word-order of the song)

हमरे यार, झूला किन डाला।
 मोरा सैया झूले, मैं बलैया लूँ रे।
 हमरे यार, हमरे यार।
 हमरे यार, हमरे यार।
 अमवा के पेड़वा पे झूला झुलत है।
 गरवा लगाए (कर) बैया पकड़ लीन्हीं रे।
 मोहे डर लागे, मोरा जिया लरजे।
 मोरे सैया, झूलना हौले-हौले झुलाओ।
 रे हमरे यार।
 झूला किन डाला रे! हमरे यार।

हमरे (प्रा०) (सर्व०) = हमारे

झूला (पुं०) = swing

किन (प्रा०) (सर्व०) = किसने

डालना (स० कि०) = to cast, to throw down, to put, etc.

झूला डालना (स० कि०) = 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 (विस्मयादि०) = oh!, interjection used for males, expressing intimacy or contempt

मोरा (प्रा०) (सर्व०) = मेरा

सैया (पुं०-अ०) = husband, lover

झूलना (अ० कि०) = to swing

बलैया (स्त्री०) = misfortune

बलैया लेना (स० कि०) = to wish or to seek to take (another's) misfortunes on oneself, to sacrifice oneself for another

अमवा (प्रा०) = आम (पुं०) = mango

पेड़वा (प्रा०) = पेड़ (पुं०) = tree

पे (प्रा०) = पर (पर०) = upon, on, etc.

गरवा (प्रा०) = गला (पुं०) = the neck

लगाए (प्रा०) = लगा कर

गले लगाना (स० कि०) = to embrace

बैया (प्रा०) = बाँह (स्त्री०) = arm

लीन्हीं (प्रा०) = ली (past participle form of लेना, feminine singular form)

मोहे (प्रा०) (सर्व०) = मुझे

डर (पुं०) = fear

डर लागे (प्रा०) = डर लगता है

- X को डर लगाना (अ० कि०) = X to be afraid
 जिया (प्रा०) = जी (पुं०) = life, soul
 लरजना (अ० कि०) = to quiver, to tremble
 हौले-हौले (कि० वि०) = slowly, softly
 झुलना (प्रा०) (पुं०) = झूला
 मोरे (प्रा०) (सर्व०) = मोरे
 झुलाना (स० कि०) = to cause to swing

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- तख्त (पुं०) = seat, raised wooden plank used for sitting
 हुक्का (पुं०) = a hookah (for smoking tobacco through water)
 हुक्का पीना (स० कि०) = to smoke (literally, to drink) a hookah
 पास में (कि० वि०) = nearby
 आदाब (पुं०) = courteous greeting
 छोकरी (स्त्री०) = lass (variant - छोकड़ी)
 आधा (वि०) = half
 मौजूद (वि०) = present, at hand
 सूरत-शक्ल (स्त्री०) = form and likeness, outward aspect
 आदमी का बच्चा है। = She will do.
 झनन झनन झन बाजे बिछवा = बिछवा झनन झनन झन बजता है
 झनन झनन झन (स्त्री०) = jingling sound
 बिछवा (शुद्ध बिछुआ) (पुं०) = a ring worn on the toe by married women
 बजना (अ० कि०) = to sound, to jingle
 संदूकचा (पुं०) = box
 शुक्रिया (पुं०) = thank you
 ढाई (वि०) = two and a half, two and a half times
 महंगा (वि०) = expensive
 सस्ता (वि०) = cheap
 खैर (विस्मयादि०) = 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 (वि०) = truly innocent. Repetition of the adjective भोला makes it emphatic.
 खुदा जाने = God knows. See न जाने before.
 खौफ (पुं०) = fear
 खौफे-खुदा (पुं०) = fear of God. The genitive particle linking खौफ and खुदा is Persian ए. 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 खौफ.
 बिलकुल (कि० वि०) = absolutely, entirely, quite

बेकसूर/बेकुसूर (वि०) = innocent, faultless. The Persian prefix बे means 'without', '-less'.

अज़ाब-सवाल (पुं०) = punishment and questioning

मुर्दा/मुर्दा (वि०-अ०, पुं०) = dead, dead body

गरदन/गर्दन (स्त्री०) = neck

अज़ाब-सवाल भी इन्हीं मुर्दों की गरदन 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. Khānam believes that she won't have to answer for what happened to Umrao. Those who abducted her will be answerable.

बिकना (अ० कि०) = to be sold

सुनना (स० कि०) = to hear

बीवी/बीबी (स्त्री०) = lady, wife

लौंडी (स्त्री०) = girl, servant-girl

गत (स्त्री०) = situation, plight, condition

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ज़िक्र (पुं०) = mention

सुलतानजहाँ बेगम (स्त्री०) = name of a prominent Nawāb's wife, a fictional character

सीखची (स्त्री०) = skewer, a long, thin metal rod (that can be heated over fire)

दागना (स० कि०) = to burn, esp. with an iron; to brand

क़यामत (स्त्री०) = doomsday, day of judgement

मुँह काला होना (अ० कि०) = for face to be blackened, to be disgraced

ख़िदमत (स्त्री०) = service, employment

बंगला (पुं०) = a bungalow

नन्हा/नन्हाँ (वि०) = tiny. When the combination न्ह occurs, ण should not be written as a dot. *नंहा is incorrect.

फ़ैज़ाबाद को बंगला भी कहते हैं। = They call Faizābād Banglā (because of the residence of Bahū Begam in Faizābād). 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। would mean, 'You/one shouldn't say this.' There is no subject mentioned and the verb is in masculine plural.

भई (पुं०) = friend (diminutive for भाई but may be used for women as well)

पसन्द (स्त्री०, वि०) = liking, approved

पुकारना (स० कि०) = to call, to name as

पेट (पुं०) = stomach

चारपाई (स्त्री०) = bed

बहू बेगम (स्त्री०) = Queen of Avadh at the time when Faizābād was its capital

मक़बरा (पुं०) = mausoleum

सोना (अ० कि०) = to sleep

बाद (कि० वि०) = afterwards

डरावना (वि०) = causing fear

- सपना (पुं०) = dream
 X की ओर (कि० वि०) = towards X
 अट्टहास (पुं०) = loud laughter
 तलवार (स्त्री०) = sword
 X के ऊपर (कि० वि०) = on top of X, above X
 नींद (स्त्री०) = sleep
 नींद खुलना (अ० कि०) = to awaken, lit. for sleep to open
 भागना (अ० कि०) = to run, to flee
 उठना (अ० कि०) = to get up
 देखना (स० कि०) = to see, to look
 X की बगल में (कि० वि०) = at one side of X
 लेटना (अ० कि०) = to lie down
 मक्का (पुं०) = name of a guard at the brothel

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- खुला (वि०) = open (past participle form of खुलना)
 खिड़की (स्त्री०) = window
 कूदना (अ० कि०) = to jump
 कूदने को होना = to be about to jump. Oblique infinitive followed by को and होना denotes 'about to (infinitive)'.
 खींचना (स० कि०) = to pull
 अच्छा-भला (वि०) = very good, fine
 अचानक (कि० वि०) = suddenly
 रोटी (स्त्री०) = bread, food
 रोटियाँ लगाना (अ० कि०) = to be well-nourished, to look prosperous. Khānam implies that Umrao has become ambitious and thinks of running away because she does not have to worry about food any more.
 थप्पड़ (पुं०) = slap
 थप्पड़ मारना (स० कि०) = to slap
 बस (वि०, कि० वि०) = enough, ample, and so, merely, agreed, etc.
 हरामजादी (स्त्री०) = a bitch, a scoundrel
 हर्षा (स्त्री०) = clever, sharp
 काफी (वि०) = enough, sufficient
 ऐसा (वि०) = of this sort, such
 कदम (पुं०) = foot, step
 निकालना (स० कि०) = to take out, to let out
 टाँग (स्त्री०) = leg, lower leg
 दीवाना (वि०) = insane, possessed (by a frenzy), ecstatic
 रात-बिरात (कि० वि०) = at night and at other odd times. The second word is for jingle and ambiguity.

अकेला (वि०) = alone, lonely, isolated

टुकड़ा (पुं०) = a piece, a bit, a piece of bread

टुकड़े करना (पुं०) = to cut to pieces

चौक (पुं०) = 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 (वि०, कि० वि०) = many, very

बदमाश (वि०, पुं०) = wicked, villain

आँसू (पुं०) = tear

पोछना (स० कि०) = to wipe

तानपूरा (पुं०) = stringed instrument used to accompany singers

पंखा (पुं०) = fan

झलना (स० कि०) = to move (a fan) to and fro, to fan

तसलीम (स्त्री०) = salutation, making safe

जीना (अ० कि०) = 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.

तुम्हें भी = to you as well. The enclitic particle भी contrasts with ही। ही excludes, भी includes.

गाना (स० कि०) = to sing

सीखना (स० कि०) = to learn

गुनी (शुद्ध गुणी) (वि०) = having good qualities, skills or talent; excellent

दिल (पुं०) = heart, soul, feelings

दिल लगाना (स० कि०) = to be intent on, to do something wholeheartedly

सारा (वि०) = entire

नाम होना (अ० कि०) = to acquire a name

आया करेंगे = 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 पढ़ा 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 (पुं०) = royal court, durbar

तक (पर०) = up to, as far as, by

दरसाई (स्त्री०) = seeing, meeting

जेवर (पुं०) = ornament, jewellery

सो (कि० वि०, सर्व०) = that (वह), the co-relative of जो

अलग (वि०) = separate, distinct

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बिस्मिल्लाह (स्त्री०) = in the name of Allah, a phrase used by Muslims at the beginning of any activity (Arabic)

बिस्मिल्लाह करना (स० कि०) = to begin in an auspicious manner

दायाँ (वि०) = left

हाथ (पुं०) = hand, arm

बढ़ाना (स० कि०) = to extend, to put forward, to increase

धागा (पुं०) = thread

बिस्मिल्लाह-ए-अर-रहमान-अर-रहीम = an Arabic phrase meaning 'With the name of Allah the most merciful and kind'

(prose word-order of the song)

अल्लाह SSSS आSSS

प्रथम दिनेश-ध्यान धर।

ब्रह्मा विष्णु महेश।

अब तुम मोरी नैया पार करो।

हज़रत निज़ामुद्दीन औलिया।

सुगन विचार मन मा आयो।

पिया कब मोरे मंदिवा आए।

बिरज में कान्हा धूम मचायो।

कैसे कर अपने धाम जाऊँ।

शंकर महादेव, दरशन दो।

महादेव, तिहारी शरण बिना।

मोहे घड़ी-पल-छिन-दिन कल न पड़त।

बनमाली मोरी बैया पकरत।

अनारी, सारी चूरियाँ तरक गयीं।

बाँसुरी बाज रही धुन मधुर कन्हैया।

होरी खेलत जावत।

The song, known as a 'Prayer' (स्तुति) is attributed to Hazrat Amīr Khusro (1253-1325).

Khusro, a literary giant who wrote in Persian, Kharī Bolī and Brajbhāshā, was a follower of the famous Sufī saint, Hazrat Nizām-ud-dīn Auliā. 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 Nizām-ud-dīn in Delhi. He wrote several songs in the Sufī tradition, and is said to be the originator of several blended Indo-Persian rāgas. He was the first Hindi writer who wrote verses about everyday things; e.g. shoes, umbrellas and saws. In this prayer, he invokes Hazrat Nizām-ud-dīn along with Allāh, and numerous Hindū 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 gopī, breaking her bangles, and continues to 'play Holi'.

प्रथम (वि०) = first

दिनेश (पुं०) = the sun, lord of the day

ध्यान (पुं०) = meditation, contemplation

धरना (स० कि०) = to keep, to apply

ध्यान धरना (स० कि०) = to give thought or attention to, to meditate

- ब्रह्मा (पुं०) = Brahmā, the creator
विष्णु (पुं०) = Vishnu, the preserver
महेश (पुं०) = Mahesh or Shiva, the destroyer, the great deity
मोरी (प्रा०) (सर्व०) = मेरी
नैया (स्त्री०) = boat
पार (पुं०) = the far bank, or side
पार करना (स० कि०) = to get through a difficult time (across the turbulent ocean of existence)
हज़रत निज़ामुद्दीन औलिया (पुं०) = name of a Sūfī saint
सुगन (शुद्ध सगुण or शकुन) (वि०, पुं०) = virtuous, omen
विचार (पुं०) = thought
शकुन विचार (पुं०) = prophecy, divination
मन (पुं०) = mind, heart
मा (प्रा०) (पर०) = में
आयो (प्रा०) (अ० कि०) = आया/आये etc.
अंगना (प्रा०) (शुद्ध आँगन) (पुं०) = courtyard of a house
पिया (पुं०, वि०) = beloved (from प्रिय)
मोरे (प्रा०) (सर्व०) = मेरे
मंदिरवा (प्रा०) (शुद्ध मंदिर में) (पुं०) = temple
बिरज (प्रा०) (शुद्ध ब्रज) (पुं०) = name of the region that was the scene of Krishna's childhood adventures
कान्हा (पुं०) = 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'.
धूम (स्त्री०) = turmoil, display
मचाना (स० कि०) = to cause, to stir up
धूम मचायो (प्रा०) (स० कि०) = (कान्हा ने) धूम मचायी
कैसे कर (प्रा०) (कि० वि०) = how, कैसे करके
धाम (पुं०) = abode, dwelling
शंकर (पुं०) = another epithet of Shiva, the auspicious one (see महेश above)
महादेव (पुं०) = Shiva, the great god (see शंकर and महादेव above)
दरशन (शुद्ध दर्शन) (पुं०) = sight, audience
दर्शन देना (स० कि०) = to appear before a person, to grant an audience
तिहारी (प्रा०) (सर्व०) = तेरी
शरण (स्त्री०) = refuge, shelter
बिना (पर०) = 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, देखे बिना (= without seeing) below, which means the same as बिना देखे ।

मोहे (प्रा०) (सर्व०) = मुझे

पल (पुं०) = a moment, an instant

ब्रिन (शुद्ध क्षण) (पुं०) = a moment

दिन (पुं०) = day

कल (स्त्री०) = ease, peace, quiet, repose, relief

कल पड़ना (अ० कि०) = to be at ease

न पड़त (प्रा०) (अ० कि०) = नहीं पड़ती

बनमाली (पुं०) = Krishna, wearer of a garland of forest flowers

मोरी (प्रा०) (सर्व०) = मेरी. cf मोरा, मोरे above

पकरत (प्रा०) (स० कि०) = पकड़ता है

अनारी (शुद्ध अनाड़ी) (वि०, पुं०) = inexperienced, awkward, a novice. Here this word is either used for Krishna, who broke the bangles, or for the bangles that broke.

चूरियाँ (शुद्ध चूड़ियाँ, plural of चूड़ी) (स्त्री०) = bangles

तरक गयीं (प्रा०) (अ० कि०) = तड़क गयीं

तड़कना (अ० कि०) = to snap, to break

बाँसुरी (स्त्री०) = flute

बाज रही (प्रा०) (अ० कि०) = बज रही

बजना (अ० कि०) = to sound, to be played

धुन (स्त्री०) = tune, melody

मधुर (वि०) = sweet, melodious, soft

कन्हैया (पुं०) = Krishna, the handsome youth, a beloved person

खेलत जावत (प्रा०) = 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

होरी (शुद्ध होली) (स्त्री०) = the Hindu spring festival

होली खेलना (स० कि०) = to sprinkle coloured powder or to squirt coloured water on people to celebrate the festival of colours

बदलना (अ० कि०, स० कि०) = to change, to exchange

बड़ा होना (अ० कि०) = to grow up

अधिक (वि०) = more

शेर (पुं०) = a verse, a couplet

गुटर-गूँ (स्त्री०) = sound of cooing

खबरे-तयूरे-इश्क़ = 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.

जुनूँ = जनून (पुं०) = possession by a jinn, madness, craze

परी (स्त्री०) = fairy

न....न = neither.....nor

रहना (अ० कि०) = to remain, to live

जो (सर्व०) = the one who, which, that

बेखबरी (स्त्री०) = the state of being unaware, the state of being heedless

जो....सो = the one which, who....that

जानना (स० कि०) = to know

नतीजा (पुं०) = result, consequence

इन्तिहा (स्त्री०) = end, limit, utmost extent

सब कुछ (सर्व०) = everything

खत्म/खतम (वि०, पुं०) = finished, end

यानी (यो० श०) = that is, it means

माशूक (पुं०) = beloved

आलम (पुं०) = the world, state, condition

शायर (पुं०) = a poet

हुस्न (पुं०) = beauty, goodness, excellence

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सुबहान अल्लाह (विस्मयादि०) = God be praised! wonderful are God's ways!

जी (पुं०) = heart, life

चाहना (स० कि०) = to want, to wish

जी चाहना (अ० कि०) = the heart to wish, to long for

जज़्बात (पुं०) = feeling, mood, desire, longing, passion (plural of जज़्बा)

इज़हार (पुं०) = disclosure, causing to appear

इज़हार करना (स० कि०) = to express

बेहतर (वि०) = better, preferable

तरीका (पुं०) = method, (manner of acting)

इसलाह (स्त्री०) = improvement, revision

रसोई (स्त्री०) = kitchen

व्यंजन (पुं०) = rich and tasty delicacy

मेवा (पुं०) = mixed dried fruit

सजाना (स० कि०) = to decorate

कपड़ा (पुं०) = cloth

ढकना (स० कि०) = to cover

उन्हीं से = from him (and no one else) (उन + ही से). Note the nasalisation of this pronoun when ही is added.

बनाना (स० कि०) = to make

ज़रदा (पुं०) = sweet rice cooked with saffron

अफ़शाँ/अफ़शान (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

जनना (स० कि०) = to give birth to

डोमनी का जना = son of a डोमनी

हमेशा (कि० वि०) = always

X की तरह (कि० वि०) = like X

भेजना (स० कि०) = to send

मुरदार (पुं०, वि०) = corpse, carcass, unfeeling, polluted

नज़र (स्त्री०) = an offering, gift (to a superior)

नज़र का ज़रदा (पुं०) = sweet rice or any other sweet blessed with reading of Quaranic verses

वल्लाह (विस्मयादि०) = by Allah

ख़ाला हुसैनी (स्त्री०) = aunt Husainī. ख़ाला is an Arabic word for maternal aunt. Mirzā uses this word whereas others call her बुआ, paternal aunt.

ओफ़ हो (विस्मयादि०) = oh!

थोड़ा (वि०, कि० वि०) = little, small, somewhat

मीठा (वि०, पुं०) = sweet, sugar

कम (वि०) = less, scanty, too little

बेशर्म/बेशरम (वि०) = shameless, brazen

बेग़ैरत (वि०) = shameless

चोरी (स्त्री०) = theft

दरगाह (पुं०) = Muslim shrine or tomb of a saint, usually a Sūfī saint

हैज़ा (पुं०) = cholera

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बर्तन/बरतन (पुं०) = utensil

उठाना (स० कि०) = to lift, to pick up, to raise

पहनना (स० कि०) = to put on, to wear

आइना (पुं०) = mirror

रूप (पुं०) = beauty, form

खुश (वि०) = happy

जलना (अ० कि०) = to burn, to sting, to smart

दुश्मन (पुं०) = enemy

कई (वि०, सर्व०) = several, a few

महिला (स्त्री०) = lady

- जौहरी (पुं०) = jeweller
 बातचीत (स्त्री०) = conversation
 बजाना (स० कि०) = to play (an instrument), to cause to sound
 नमूना (पुं०) = pattern, sample
 चन्दरा (शुद्ध चंद्रहार) (पुं०) = necklace made of circular and semi-circular pieces of material
 खूबसूरत (वि०) = beautiful, handsome
 पटरी (स्त्री०) = a broad metal armlet or bracelet
 माफ़ (वि०) = forgiven, excused
 माफ़ करना (स० कि०) = to forgive, to excuse
 कारीगर (पुं०) = craftsman
 आज (कि० वि०) = today
 भिजवाना (स० कि०) = to cause to be sent
 परसों (कि० वि०) = day after tomorrow or day before yesterday
 मिस्सी (स्त्री०) = initiation ceremony of a prostitute; literally a powder used by women for tinging the teeth to beautify themselves
 बनत (स्त्री०) = band or ribbon set with spangles, edging of a garment
 दिल्ली (स्त्री०) = the town of Delhi
 संदूकची (स्त्री०) = box (diminutive of संदूकचा)
 टोपी (स्त्री०) = cap, hat
 टाँकना (स० कि०) = to stitch, to fasten, to sew on
 दिलचस्प (वि०) = interesting
 कंगन (पुं०) = bangle, bracelet of precious metal (worn by women, used here as a feminine noun)
 दौड़ाना (स० कि०) = to cause to run, to make (someone) run
 पाँव (पुं०) = foot, feet
 जलसा (पुं०) = function
 भूलना (अ० कि०) = to forget
 भूख (स्त्री०) = hunger
 X को भूख लगाना (अ० कि०) = X to feel hunger
 सोचना (स० कि०) = to think

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- ज़रा-सा (वि०-अ०+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.
 इंतज़ार (पुं०) = waiting
 निकाही (वि०) = married (from the verb निकाहना which itself is formed from the noun निकाह)
 रूठना (अ० कि०) = to sulk after a (lover's) tiff
 ओए (विस्मयादि०) = Oh!

जान (स्त्री०) = life

क़सम (स्त्री०) = an oath

हमारी जान की क़सम = I make you swear by **my** life. The implication is that if she won't eat, something bad will happen to him.

खिलाना (स० कि०) = to feed, to make someone else eat

मनाना (स० कि०) = to persuade, to placate, to soothe

परदा/पर्दा (पुं०) = curtain

X के पीछे से (कि० वि०) = from behind X

कागज़ (पुं०) = paper

टुकड़ा (पुं०) = piece

छीनना (स० कि०) = to snatch

पढ़ना (स० कि०) = to read

हुज़ूर (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 कि०) = to move away, to turn aside

कटोरा (पुं०) = a metal bowl

पीना (स० कि०) = to drink

गज़ल (स्त्री०) = a poem, a sonnet

माशा अल्लाह (विस्मयादि०) = good God! What a wonder!

रफ़्तार (स्त्री०) = speed

सुनाना (स० कि०) = to cause to hear, to say aloud

मेरा कहा = what I have said

मानना (स० कि०) = to accept, to acknowledge

मतला (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 (स० कि०) = to pay attention

ख़याल/ख़याल (पुं०) = thought, idea, opinion

नज़ाकत (स्त्री०) = delicacy, softness, elegance

अलफ़ाज़ (पुं०) = words (Arabic masculine plural of लफ़ज़)

बंदिश (स्त्री०) = restriction, requirement, elegance of diction

मीर (पुं०) = famous Urdu poet (1722-1810)

नाज़ुकी (स्त्री०) = elegance, delicacy

(prose word-order of the verse)

उसके लब की नाज़ुकी (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 (विस्मयादि०) = splendid! wonderful!
 लेकिन (यो० श०) = but
 शुरू (पुं०) = beginning
 शुरू करना (स० कि०) = to begin
 शायरी (स्त्री०) = the art or practice of poetry, poetry
 यँ/यों (कि० वि०) = thus, actually, in the first place
 कहो न = say (it this way), won't you?
 चीज़ (स्त्री०) = thing, item

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- महफ़िल (स्त्री०) = assembly, an entertainment with dancing, gathering, party
 नाचना (अ० कि०) = to dance
 X के बीच में (कि० वि०) = in the middle of
 X के बाहर (कि० वि०) = outside X
 बाघी (स्त्री०) = buggy
 आनंद (पुं०) = joy
 आनंद लेना (स० कि०) = to enjoy
 अंजुमन (पुं०) = assembly, society
 दीवार (स्त्री०) = wall
 -ओ = this enclitic particle translates as 'and' and links nouns and adjectives in expressions of Persian origin.
 दर (पुं०) = door, entrance, threshold
 दीवार-ओ-दर = literally, wall and door; the surroundings; environment
 गौर (पुं०) = close attention, deliberation
 गौर से (कि० वि०) = minutely, attentively
 पहचानना (स० कि०) = to recognise
 दोस्त (पुं०) = friend
 दोस्ती (स्त्री०) = friendship
 पास (पुं०) = attention, deference, consideration
 ग़ैर (वि०, पुं०) = other, foreign, outsider, stranger
 एहसान (पुं०) = kindness, sense of obligation
 X का एहसान लेना (स० कि०) = to accept a favour from X
 आसमाँ/आसमान (पुं०) = sky. The first spelling is common in verses, the second in prose.
 ज़मीँ/ज़मीन (स्त्री०) = earth. The first spelling is common in verses, the second in prose.
 उतारना (स० कि०) = to cause to descend, to take down
 मुश्किल (वि०, स्त्री०) = difficult, difficulty
 ठानना (स० कि०) = to resolve, to be intent on

- इशारा (पुं०) = indication, nudge, sign, signal
 माला (स्त्री०) = necklace, garland
 पहनाना (स० कि०) = to cause to put on, to clothe (in garments)
 पहनवाना (स० कि०) = to cause to be put on
 पीठ (स्त्री०) = back
 फेरना (स० कि०) = to turn something round
 पीठ फेरना (स० कि०) = to turn (one's) back away
 पसंद आना (अ० कि०) = to like
 आलिंगन (पुं०) = embrace
 निहारना (स० कि०) = to gaze at
 चुटीला (पुं०) = an ornament for the hair that is plaited behind the head
 X के पास (कि० वि०) = X has, near X
 आँख (स्त्री०) = eye
 तस्वीर/तसवीर (स्त्री०) = picture
 गूँथना (स० कि०) = to plait, to braid

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- धीरे-धीरे (कि० वि०) = slowly, softly
 हटाना (स० कि०) = to remove
 X के बदले (कि० वि०) = instead of X, in exchange for X
 बीच में (कि० वि०) = meanwhile, in between
 हल्ला (पुं०) = noise, shout
 हरामजादा (पुं०) = a bastard, a scoundrel
 जवानी (स्त्री०) = youth, adolescence
 जोश (पुं०) = passion, ardour
 नौचिया (पुं०) = a girl brought up by a prostitute to be a dancing girl, (diminutive of नौची), a nautch girl
 खाक (स्त्री०) = dust, ashes, something useless, nothing at all
 पाक (वि०) = pure, clean
 फोकट (वि०) = 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 (स० कि०) = not to notice, to be abashed, to be humble
 खुद (सर्व०) = 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 (अ० कि०) = to emerge, to come out
 तक (कि० वि०, पर०) = even, until
 अगर (यो० श०) = if

- दोबारा (वि०) = a second time
 तुड़वाना (स० कि०) = to cause to break
 दफ़ा (पुं०-अ०) = repelling, warding off
 दफ़ा हो! = Be damned! Go to hell!
 खैरियत (स्त्री०) = well-being, good fortune
 X का शुक्र = thanks to X
 तशरीफ़ लाना (अ० कि०) = to come; literally, to bring one's good self
 जैसा (सर्व०, वि०) = of such sort as; like; similar to; that which; the kind of...which
 रट (स्त्री०) = repeating, worn-out slogan
 X की रट लगाना (अ० कि०) = to repeat the same old thing (X)
 गिलौरी (स्त्री०) = 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 (वि०) = unique, rare, strange
 दिल के आने के ढंग निराले हैं। = The heart has its own strange ways of falling in love.
 अर्ज (पुं०) = representation, request, petition
 नौकरी (स्त्री०) = service, job
 पक्का (वि०) = definite, of binding force, ripe, solid, etc.
 रस्म (स्त्री०) = custom
 बन्दोबस्त (पुं०) = arrangement, management
 कम-से-कम (वि०) = at least, less than little
 लगाना (अ० कि०) = to be outlaid or expended, to attach, etc.
 कम-से-कम पाँच तोड़े तो लगेंगे.... = It will cost you at least five thousand...
 सरौता (पुं०) = nut-cracker used for cutting betel nut
 घुमाना (स० कि०) = to roll, to whirl round, to take around
 इज़्ज़त (स्त्री०) = honour, good name
 सवाल (पुं०) = question

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

This verse is recited again when Sultān 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 तरहों is unnecessary.

रुसवा (वि०) = dishonoured, disgraced

दुहराना (स० कि०) = to repeat something said or done

लहू (पुं०) = blood

वाह, वाह, सुबहान अल्लाह, क्या खूब, माशा अल्लाह = Wonderful! etc. It is customary to utter these words throughout a performance.

जनाब (पुं०) = a title of respect, your honour, etc.

खूब (वि०, कि० वि०) = fine, splendid, very much

क्या खूब = how splendid!

याद करना (स० कि०) = to remember

अमान (स्त्री०) = safety, assurance of safety

पहले (कि० वि०) = previously

तारीफ़ (स्त्री०) = praise

सूरज (पुं०) = the sun

चिराग (पुं०) = lamp

हसीन (वि०) = beautiful, elegant

परिस्तान (पुं०) = fairyland

परी (स्त्री०) = a fairy

ज़हर (पुं०) = poison

शायरा (स्त्री०) = poetess

कान (पुं०) = ear

कान पकड़ना (स० कि०) = to hold one's ear in contrition, to confess inferiority

आवाज़ (स्त्री०) = sound

शोला (पुं०) = blaze, flash

लपकना (अ० कि०) = to leap, to dart, to flash

लपक जाए है। = लपक जाता है।

पीछे (कि० वि०) = behind

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यहाँ आने के आप ही के दिन हैं। = 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 हज़ारों मस्ताने हैं।

इन आँखों से वाबस्ता हज़ारों अफ़साने हैं।

मेरी उलफ़त में इक तुम ही तनहा आsss रुसवा नहीं ।

इस शहर में तुम जैसे दीवाने हज़ारों हैं।

सिर्फ़ इक हमीं मय को आँखों से पिलाते हैं

कहने को तो दुनिया में मयखाने हज़ारों हैं।
 इस शम्मे फ़रोज़ाँ को आसस आँधी से डराते हो।
 इस शम्मे फ़रोज़ाँ के परवाने हज़ारों हैं।

मस्ती (स्त्री०) = intoxication, unrestrained joy, passion

हज़ारों (वि०) = thousands

मस्ताना (वि०-अ०) = carefree, drunken, like a drunkard

वाबस्ता (वि०-अ०) = tied up, attached, associated

अफ़साना (पुं०) = tale, romance, short story

उलफ़त (स्त्री०) = love, affection, friendship

इक = एक (वि०) = one

तनहा (वि०) = solitary, lonely, single

शहर (पुं०) = city

हमीं = We, and no one else. (हम + ही). Note the nasalisation when ही is added to this pronoun.

मय/मै (पुं०) = wine

पिलाना (स० कि०) = to cause to drink, to give (one को) something to drink

कहने को (कि० वि०) = for the sake of talking, according to reports

दुनिया (स्त्री०) = world

मै/मय-खाना (पुं०) = tavern, liquor-shop

शम्मे फ़रोज़ाँ = शमा-ए-फ़रोज़ाँ = beacon, a lamp that spreads light, an illuminated candle

आँधी (स्त्री०) = storm

डराना (स० कि०) = to scare

परवाना (पुं०) = moth, butterfly, a lover who is obsessed like a moth by a flame

एक-एक (वि०) = each and every

मोती (पुं०) = pearl

तौलना (स० कि०) = to weigh

X के लायक (कि० वि०) = befitting X, suitable for X. When this adverbial postposition is used with an infinitive, the के often disappears and the infinitive becomes oblique.

स्वीकारना (स० कि०) = to accept

चौसर (पुं०) = a game played on a cloth or a board of cross-shaped layout

कौड़ी (स्त्री०) = a cowrie shell

पाँसा/पासा (पुं०) = throw of dice

फेंकना (स० कि०) = to throw

पच्चीस (वि०) = twenty five

फिर (कि० वि०) = anew, again, then, etc.

मज़ा (पुं०) = relish, pleasure, fun

खुदा करे = May God make it happen.

तीन (वि०) = three

कमाल (वि०, पुं०) = extreme, great, miracle

- पिटना (अ० कि०) = to be beaten
 हारना (अ० कि०) = to be defeated, to lose
 तेवर (पुं०) = look, expression (of anger), the brow, anger, pride
 बिछाना (स० कि०) = to spread out, to unroll

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- बुढ़ापा (पुं०) = old age
 सहारा (पुं०) = support
 खफ़ा (वि०-अ०) = displeased, angry
 फैलाना (स० कि०) = to spread
 खरा (वि०) = genuine, real
 सोना (पुं०) = gold
 पाँच (वि०) = five
 अशर्फी (स्त्री०) = a gold coin worth between sixteen and twenty-five rupees
 मुजरा (पुं०) = musical performance by a dancing girl
 बयाना (पुं०) = deposit
 दस (वि०) = ten
 सतलड़ा (वि०) = (a necklace) consisting of seven strings
 हार (पुं०) = necklace, garland
 मुलाज़मत (स्त्री०) = service, attendance
 मँगवाना (स० कि०) = to order, to cause to be sent for
 वैसे (कि० वि०) = in that manner, in fact, on the whole
 मेरे हाथ (कि० वि०) = through me, by my hands
 छुपाना/छिपाना (स० कि०) = to hide (something)
 शीशा (पुं०) = mirror
 वजह (स्त्री०) = cause, reason
 वरना (यो० श०) = otherwise
 हरगिज़ (कि० वि०) = on any account, absolutely not. This expression is always used with a negative in Hindi.
 X का दिल रखना (स० कि०) = to show consideration for the feeling or wishes of X
 दरअसल (कि० वि०) = असल में, in fact
 जादू (पुं०) = magic
 आप ऐसा = (some one) like you
 शेर-ओ-मौसीकी = poetry and music
 बेखुदी (स्त्री०) = the state of being beside oneself with emotion, the state of being oblivious to self
 दाद (स्त्री०) = due praise
 दाद देना (स० कि०) = to appreciate

- यूँ ही (कि० वि०) = just in this way, casually
 तुकबंदी (स्त्री०) = versifying (an ordinary form of poetry)
 उम्दा (वि०-अ०) = excellent, splendid, grand
 कलाम (पुं०) = composition, work
 अदा (स्त्री०) = grace, elegance
 बस/वश (पुं०) = power, control
 तनहाई (स्त्री०) = solitude, privacy
 गुनगुनाना (अ० कि०) = to hum, to sing softly
 शर्त (स्त्री०) = condition, provision
 तड़पाना (स० कि०) = to make restless
 चंद (वि०) = some, a few
 इरशाद (पुं०) = direction, order, instruction. Literally, say (used as a respectful imperative)
 दुखाना (स० कि०) = to cause suffering or pain
 किताब (स्त्री०) = book
 थमाना (स० कि०) = to hand over
 कीमत (स्त्री०) = price
 शर्मिंदा/शर्मिंदा (वि०-अ०) = ashamed, embarrassed
 शर्मिंदा करना (स० कि०) = to put to shame, to embarrass
 काबिल (वि०) = worthy, capable
 X के काबिल (कि० वि०) = fit for X, deserving of X
 ज़मीन (स्त्री०) = metre, foundation, background, ground
 तःरःही मुशायरा (वि०) = a specialised gathering of Urdu poets where all the participants are given a couplet and all of them must compose the rest of the ghazal on the basis of this couplet. All these compositions must have the same metre, rhyme, etc. as the couplet initially given.
 मुशायरा (पुं०) = a gathering at which the poets recite their poems
 ननिहाल (पुं०) = house and family of a maternal grandfather. (Sultān uses this masculine noun as a feminine noun.)
 फैज़ाबाद के (का/की) = From Faizābād. In Hindi-Urdu, the sentence 'I come from Faizābād' is expressed as मैं फैज़ाबाद का/की हूँ। (=I am of Faizābād').

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- भीगना (अ० कि०) = to become wet, to become damp
 शमा (स्त्री०) = lamp, wax-candle
 रोशनी (स्त्री०) = light, illumination
 चुभना (अ० कि०) = to sting, to pierce, to prick
 हर (वि०) = each, every
 मदद (स्त्री०) = help
 हाज़िर (वि०) = present, ready
 कोई बात भी तो हो = If there was something, (I would tell you, but, really,) there is nothing.

- खँखारना (अ० कि०) = to clear the throat
 वगैरह (कि० वि०) = and the rest, and so on, etc.
 प्यारा (वि०) = dear, beloved, darling
 पता (पुं०) = trace, track, information, address, whereabouts
 पता चलना (अ० कि०) = to become known, to find out, to discover not actively but passively
 लेना-देना (पुं०) = connection, relationship, concern
 अगरचे (यो० श०) = although, even if
 अलहदगी (स्त्री०) = separation
 खातिर जमा रखना (अ० कि०) = to be composed
 थैली (स्त्री०) = small bag, purse
 देखे बिना = without seeing
 चैन (पुं०) = peace of mind, repose
 जवाब (पुं०) = answer
 कंधा (पुं०) = shoulder
 सामने (कि० वि०) = in front

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- माथा (पुं०) = forehead
 हाथ फेरना (स० कि०) = to stroke, to caress
 विसाल (पुं०) = lover, union (of the soul with God), death
 गोशा (कि० वि०) = corner
 गोशा-ए-तनहाई = solitary corner, corner of solitude
 धुन बिठाना (स० कि०) = to set to tune
 जुल्फ़ (स्त्री०) = locks, hair
 घटा (स्त्री०) = lowering clouds, dense cloud
 हिरन (पुं०) = deer
 होंठ (पुं०) = lip
 सुराही (स्त्री०) = an earthen pot with a long and narrow neck
 ब्रेतुका (वि०) = unrhyming, pointless, uncouth, without rhyme or reason
 X कहकर पुकारना (स० कि०) = to call as X
 ज़मीन (स्त्री०) = floor, ground, earth
 ज़बरदस्ती (स्त्री०, कि० वि०) = force, compulsion, high-handedness, forcibly
 रंडी (स्त्री०) = prostitute
 हराम (वि०) = forbidden by Islamic law, unlawful, illegal (Arabic)
 हराम का जना (वि०, पुं०) = unlawfully begotten, a bastard, scoundrel
 ठेका (पुं०) = a contract, lease
 गाँठ (स्त्री०) = knot, fastening, fig. a purse (because money was folded in the dhotī as it was tucked around the waist.)
 खर्च (पुं०) = expenditure

वक्त (पुं०) = time

औरत (स्त्री०) = woman

वाही (वि०) = crazy, foolish

चली आ (अ० कि०) = come along. The expressions चला आना and चला जाना are irregular in their formation. The first verb चला declines like an adjective and agrees with the subject of the verb in number and gender. चला जाना indicates motion away from the subject and चला आना motion towards the subject.

बैठाना (स० कि०) = to cause to sit

भडुआ (पुं०) = pimp, procurer

छुड़ाना (स० कि०) = to cause to be freed

जुरत (स्त्री०) = courage, daring

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जुबान/जुबान (स्त्री०) = tongue

संभालना (स० कि०) = to support, to regulate, to correct, to take care of

शायद (कि० वि०) = perhaps, probably

शरीफ (वि०) = noble, high-born

सोहबत (स्त्री०) = company, association, companionship

सोहबत उठाना (स० कि०) = to keep (good) company

जनाबे अली (पुं०) = the cousin and the son-in-law of the Prophet Mohammad. Shiā Muslims believe that he was the successor to the Prophet.

वालिदैन (पुं०) = parents (Urdu, used by Muslims)

वरना (यो० श०) = otherwise

मज़ा चखाना (स० कि०) = to give one a taste of, to punish

अम्मीजान (स्त्री०) = mother (Urdu, a word used by Urdu speakers)

मक्का (पुं०) = name of servant

खिदमतगार (पुं०) = attendant

X के भरोसे (कि० वि०) = relying on X, trusting X

अखाड़ा (पुं०) = wrestling ground, arena

मुकाबला (पुं०) = confrontation, challenge

दो-दो हाथ होना (अ० कि०) = to try out one's strength in a duel

साहबज़ादे (पुं०) = hey, son of a sahib (vocative)

चूमना (स० कि०) = to kiss

मरद/मर्द (पुं०) = man, a brave man

लड़ना (अ० कि०, स० कि०) = to fight

चरका (पुं०) = trickery

चरका खाना (स० कि०) = 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.

बेचारा/बिचारा (वि०) = poor, helpless, without means or recourse, wretched

फिरना (अ० कि०) = to turn, to turn in a circle

रोती फिरेंगी = रोती हुई फिरेंगी

जलील (वि०) = base, abject, dishonoured

मादूद (पुं०) = a censurable person

पिस्तौल (स्त्री०) = pistol

चलाना (स० कि०) = to fire (a gun), to cause to move, to drive, etc.

चीखना (अ० कि०) = to scream

समझ लेना (स० कि०) = to settle accounts, to come to an understanding

ख़्वामख़्वाह (कि० वि०) = willy-nilly, for no rhyme or reason

बदनामी (स्त्री०) = vilification, infamy. The Persian prefix बद indicates bad, wicked, unlucky.

खून (पुं०) = blood

मुक़दमा (पुं०) = law-suit

फंसना (अ० कि०) = to be stuck, to be caught, to be snared

ज़िन्दा (वि०-अ०) = living, alive

कहीं मरते हैं? = (do they) ever die? Interrogative words are often used as strong negatives.

सर/सिर (पुं०) = head

आपको मेरे सर की क़सम = 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 (विस्मयादि०) = Oh God!

गली (स्त्री०) = alley, lane

पलंग (पुं०) = bed

दबाना (स० कि०) = to press down, to massage

जो = here the word simply emphasises वह

सोग (शुद्ध शोक) (पुं०) = sorrow, mourning

जुल्फ़े रसा = जुल्फ़-ए-रसा = spread out hair (Persian construction). When the hair is untied, it symbolises accessibility. Tied hair indicates inaccessibility.

हसरत (स्त्री०) = longing, regret, wistfulness

शरीक (वि०) = participating

मातम (पुं०) = mourning

शरीके-बज़्मे-मातम = शरीक-ए-बज़्म-ए-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.

लौंडिया (स्त्री०) = a girl, servant-girl

सताना (स० कि०) = to persecute, to torment

पिंडा (पुं०) = lump, ball, body

गरम/गर्म (वि०) = hot, warm

खाला (स्त्री०) = maternal aunt

पिंडा-विंडा (पुं०) = 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.

गम (पुं०) = sorrow

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झूठ (पुं०) = lie

किसी का होना (अ० कि०) = to belong to someone, to form a relationship

किसी को अपना करना (स० कि०) = to make someone one's own, i.e. to form a close relationship

माँझा (पुं०) = 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

जोड़ा (पुं०) = a suit of clothes, a pair

माँझे का जोड़ा (पुं०) = the yellow garments worn by the bride and the groom before the wedding

चालीस (वि०) = forty

बरस/वर्ष (पुं०) = year

ज़माना (पुं०) = time, age, period

बाल (पुं०) = hair

दाँत (पुं०) = tooth

जागीर (स्त्री०) = estate, freehold

नवाब जाफ़र (पुं०) = name of a fictitious aging Nawāb

परचा/पर्चा (पुं०) = 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.

ख़त (पुं०) = letter

चाहे (यो० श०) = though, even if. This conjunction suggests that the subject does not care for the choices that are present.

तू चाहे न चाहे = even if you may not wish so... The pun on चाहे is noticeable.

बस/वश (पुं०) = power, control

लेते जाना = to take (it) along (with you)

आग (स्त्री०) = fire

दबना (अ० कि०) = to be suppressed, to be buried

कुरेदना (स० कि०) = to rake, to stir (a fire)

भड़काना (स० कि०) = to inflame, to incite

वज़ा (स्त्री०) = nature, manner, elegance

मज़बूर (वि०) = compelled, helpless, having no option