

H. J. P. Fiennes ^{LI-}
- RHA

HINDUSTANI FOR EVERY DAY

BY

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ERRATA.

The reader is requested to make the following corrections:—

Page	12,	line	7,	for	bangalow	read	bungalow
"	20,	"	31,	"	ye in 'eye'	"	eye in 'eye'
"	24,	note	5,	"	<i>lalā</i>	"	<i>lāla</i>
"	27,	line	7,	"	<i>bakrī</i>	"	<i>bakrī</i>
"	29,	lines	6 & 7,	"	<i>bakriyāñ</i>	"	<i>bakriyāñ</i>
"	69,	line	12,	"	our own)	"	our) own
"	95,	"	31,	"	<i>uth baitho</i>	"	<i>uṭh baiṭho</i>
"	100,	"	8,	"	or	"	of
"	103,	"	32,	"	<i>pachcham</i>	"	<i>pachchham</i>
"	146,	"	25,	"	perfect	"	pluperfect
"	155,	"	25,	"	<i>angīṭhī</i>	"	<i>aṅgīṭhī</i>
"	159,	"	9,	"	ditch	"	hurdle
"	176,	"	36,	"	the great	"	great
"	191,	"	18,	"	<i>ṭhairī</i>	"	<i>ṭhairī</i>
"	"	"	19,	"	<i>ṭhair</i>	"	<i>ṭhair</i>
"	196,	"	14,	"	<i>jādū ghār</i>	"	<i>jādū ghar</i>
"	207,	"	18,	"	<i>rūmal</i>	"	<i>rūmāl</i>
"	208,	"	22,	"	<i>nakālā jāūñ</i>	"	<i>nikālā jāūñ</i>
"	213,	"	37,	"	<i>Ikh</i>	"	<i>Ikh</i>
"	222,	"	37,	"	<i>manūñgā</i>	"	<i>mānūñgā</i>
"	269,	"	23,	"	<i>chhalāñgeñ</i>	"	<i>chhalāñgeñ</i>
"	"	"	38,	"	Most	"	More
"	271,	"	15,	"	<i>chaūnsaṭh</i>	"	<i>chauṅsaṭh</i>
"	272,	"	41,	"	<i>ad-kachā</i>	"	<i>ad-kachchā</i>

PREFACE.

THE object of this work is to impart a sound practical knowledge of the Hindustani language as it is employed in daily life, more especially in intercourse between Indians and Anglo-Indians.

The first part contains twelve short chapters on pronunciation. This subject is treated in a novel manner; all difficulties are fully explained; and the chapters are progressively arranged, so that the reader may not be required to contend with more than one difficulty at a time. Any one who studies this part carefully will be able to pronounce the language in such a manner, as to make himself readily understood, and to avoid many errors, which are commonly made by Englishmen. Each chapter, after the first two, contains useful sentences of simple construction, composed of words entered at the head of the same or previous chapters.

The second part, which consists of thirty-four chapters and constitutes the main portion of the book, deals with Grammar and the construction of sentences. The grammatical forms are simple enough in themselves; but it is not easy to employ them correctly. The inflection of nouns, pronouns and adjectives, and the conjugation of verbs can be readily learnt; but it is a difficult matter for an Englishman to translate from English into Hindustani, in consequence of the great difference in the idiom of the two languages. Each chapter in this part of the book contains a list of words, idiomatic phrases, a lesson on grammar with a very full explanation of the manner in which grammatical forms are employed, and numerous examples embodied in conversational sentences. In most of the chapters these sentences, or a large proportion of them, are arranged in pairs, to represent question and answer or remark and rejoinder, the former uttered by an English gentleman or lady, the latter by a native of India, or *vice versâ*. Such sentences are so arranged that if those on the left side of the page be covered, the English version of the Englishman's utterances and the Hindustani version of the Indian's utterances will be presented to view, and these the student should learn to translate at sight. The former are confined to modes of expression that he will find frequent occasion to employ himself; the latter include many phrases and expressions that it is essential to understand, as they are of constant occurrence and afford some indication of an Indian's habit of thought, though it is unnecessary to commit them to memory, as they are never employed by Europeans. It may be added that all the words that occur in the first and second parts, with the exception of a few introduced for some special reason, are words in everyday use.

The third part of the book, consisting of a single chapter, treats of the application of the Persian alphabet to Hindustani, with exercises in reading. Ability to read and write the Persian character is required for every public examination in Hindustani, that is not purely colloquial, and it is in this character that books and newspapers are generally published. Those who wish to learn to write it, should copy first the single letters, and when they can write them with facility, the initial, medial and final letters, and their combinations, and lastly the exercises in reading that will be found in this chapter. It will be observed that the strokes that form the letters vary in thickness according to their shape and position; and to produce this effect in a perfect manner a reed pen, Indian ink, and a competent teacher are essential. It is easier, however, for an Englishman to write the character with a pencil or a steel pen; and some Indians always use an ordinary steel pen for that purpose. All the letters must be written from right to left. This chapter can be studied with advantage by any one who has gone through the first part of the book, and desires to make himself acquainted with the Persian character, before he has completed the second part.

The third part of the book is followed by the appendices. The first appendix shows the terms used to express various degrees of relationship, which are (as explained in Chapter 17, note 26) of a very complicated character; and the second contains a note on transliteration.

A few words as to the origin of Hindustani may not be amiss. The court language under the Muhammadan rulers of India was Persian; but during their time a new language grew up in the royal camp at Delhi. This was formed by the incorporation in the local dialect, sprung from Sanskrit and known as the *Braj Bāshā*, of a large number of Persian words and of Arabic words current in Persian, and by the gradual modification of its grammatical structure. The new language spread far and wide, especially amongst Muhammadans, and is now spoken by millions as their mother tongue. It is still more extensively employed as a second language by persons who use other dialects in their own homes, and serves in fact as a *lingua franca* more or less throughout India, like French on the continent of Europe. It is called *Urdū* by those who speak it, a name derived from its place of origin, *Urdū* signifying a camp.

A literary language largely prevalent amongst Hindus has been formed from Urdu by the exclusion of Arabic and Persian words and the substitution of Sanskrit words in their place. This language is called *Hindī*; and the same term is applied to a rural dialect, varying in different districts, which has absorbed a certain number of Arabic and Persian words, but still retains archaic forms of speech, which Urdu has discarded. The *Braj Bāshā*, now no longer spoken, is often included under the term *Hindī*.

By Englishmen generally and by some Indians *Urdū* is called *Hindustānī*; and the latter term is often used in a more comprehensive sense to include both *Urdū* and *Hindī*, which had their origin

in Hindustan* proper, the country extending from the neighbourhood of the Sutlej to Benares.

The system of transliteration that I have adopted, for the representation in the Roman character of Hindustani words, is in general accordance with that recommended by the Oriental Congress that met at Geneva in 1894, and also with the system followed by the Government of India for spelling the names of places in that country, which have not become well known in an Anglicized form. Means have been taken also to indicate certain sounds not hitherto represented in the Roman Character.†

During a recent visit to India I availed myself of the services of Maulawi Mirza Beg, an able scholar of good family and a native of Delhi, employed on literary work under the Director of Public Instruction in the Punjab, who kindly permitted him to assist me in the revision of this work. We went together word by word through all the Hindustani sentences in the book; I consulted him on all doubtful points regarding grammatical rules; and I was thus enabled to effect many improvements both in the text and in the notes.

* Generally pronounced *Hindustān* with a short *u* (and by some classes *Hindostān*), though written in the Persian character with the equivalent of a long *u*.

† The note on transliteration contained in Appendix II will, it is hoped, be found useful by persons interested in the subject, who are acquainted with the Persian character.

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FIRST PART.

Pronunciation.

The foot-notes to the following chapters, that are not included within brackets, should be carefully studied by all who wish to make themselves readily intelligible to the natives of India.

The notes included in brackets can be omitted if so desired. They are intended to facilitate the task of those, who desire to acquire the most accurate pronunciation attainable by an Englishman; and they contain information on various matters of interest.

FIRST CHAPTER.

Short Vowels.

- a* like first *a* in *apart*, *papa*, or the *a*'s in *America*, or
,, *u* in *up*, *pup* (where *u* is followed by a consonant in the same syllable).¹
i ,, *i* ,, *kiss*, *sensible*, *laity*, first *e* in *eternal*, *y* in *pony*.
u ,, *u* ,, *pull*, *puss*, *injury* (never as in *up*, *until* or in *impudent*).

Obscure Vowel Sound.

Sound of *e* in *muscle* indicated by an accent (—)² on the preceding consonant.

Consonants pronounced as in English.

- g* as in *go*, *get*, *gimlet* (never as in *gem* *ginger*).
s ,, ,, *so*, *gas*, *kiss* (never as in *as*, *is*).
ch ,, ,, *church*³ (never as in *machine* or in *chasm*).
b, *f*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *w*, *z*, *sh*³ ordinary sounds.

1. The vowel sound is really the same, though represented in English by *a* in the first case, and by *u* in the second.

2. An indistinct or obscure vowel sound, occurs in many English words. It is sometimes represented by a vowel as by *e* in 'muscle' and 'dozen', by *o* in 'bosom', by *a* in 'Durham'; and it is sometimes heard between two consonants, where there is no vowel, e.g., between *s* and *m* in 'chasm' and in 'baptism'. This obscure vowel sound is heard also in many Hindustani words (taken from Arabic), between two consonants, where there is no intervening vowel. In this book it is indicated by an accent on the first consonant, as in *as'l* which rhymes with 'muscle', *waz'n* which rhymes with 'dozen', *shak'l* which rhymes with 'buckle', *faz'l* which rhymes with 'puzzle', and *naz'm* in which *z'm* has the same sound as *som* in 'bosom' and *sm* in 'chasm' and 'baptism'.

3. The sounds of *ch* in 'church' and of *sh* in 'ship' are each represented in the Persian character by a single letter.

[The letters *s* and *h* sometimes, though rarely, occur in Hindustani in two successive syllables, as in the English word 'mishap'. This may be indicated by a hyphen between the two syllables, e.g., *tas-hil*, 'making easy'.]

<i>ab</i>	now.	<i>ki</i> ⁵	that (conj.)
<i>kab</i> ?	when ?	<i>kis</i>	whom, what.
<i>sab</i>	all.	<i>is</i>	this, him, her, it.
<i>sach</i>	true, the truth.	<i>bil</i>	hole (burrow).
<i>shak</i> (<i>shakk</i>) ⁴	doubt.	<i>inch</i>	inch.
<i>pul</i>	bridge.	<i>bach-pan</i> ⁶	childhood.
<i>sum</i>	hoof.	<i>a-lag</i>	separate, apart.
<i>chup</i>	silent.	<i>sa-bab</i>	cause, reason. ×
<i>mulk</i>	country.	<i>ba-hin</i>	sister.
<i>us</i>	that, him, her, it.	<i>na-mak</i> (vulg. <i>ni-</i> <i>mak</i>).	salt. ×
<i>is-fanj</i>	sponge.	<i>as'l</i>	origin.
<i>bil-kul</i> ⁷	quite.	<i>waz'n</i>	weight.
<i>gum-baz</i>	dome.	<i>naz'm</i>	poetry.
<i>mun-sif</i> ⁸	just (adj.).	<i>faz'l</i>	grace (of God).
<i>mush-kil</i>	difficult, diffi- culty.	<i>shak'l</i>	shape and appearance, figure.

SECOND CHAPTER.

Long Vowels.¹

ā like *a* in *ask*, *pass*, *tomato*.

ī ,, *i* ,, *police*, *ee* in *eel*, *ey* in *key*.

ū ,, *u* ,, *rule*, *oo* in *too* (never like *u* in *mule*).

e ,, *e* ,, *eh*, *a* in *major*.

o ,, *o* ,, *old*, *gold*, *go*.

4. [In Arabic *shakk*, but the second *k* is generally dropped in Hindustani (as explained in ch. 11 on double consonants).]

5. Remember that *ki* must be pronounced short like *key* in 'donkey', not like the word 'key'.

6. In the 'First Part' of this book; the division of syllables is always shewn by a hyphen. In Hindustani the accent is as a general rule approximately the same on each syllable.

7. [In Arabic *bi-al-kulli*, pronounced *bil-kul-li*, lit. 'with the whole', i.e., 'wholly' or 'quite'. In Hindustani the final *i* is dropped, and consequently the second *l*, as a double letter must, in Hindustani, be always followed by a vowel.]

8. *Munsif* means literally 'doer of justice'. It is used as an adjective, and also as the title of a subordinate judicial officer.

1. All the long vowels in Hindustani have a sharp, clear sound. The long vowels in English are often pronounced with a drawing intonation. This should be avoided.

<i>āg</i>	fire, light (for cigar, &c.).	<i>hī</i>	just (adv.).
<i>kā</i>	of.	<i>isī</i> ³	this very.
<i>kām</i>	work, business. ✕	<i>pā-nī</i>	water.
<i>nām</i>	name.	<i>mā-lī</i>	gardener.
<i>lam-bā</i> ²	long. ✕	<i>si-pā-hī</i>	soldier, sepoy.
<i>ūn, ū-nī</i>	wool, woollen.	<i>ek</i>	one.
<i>kūch</i>	march.	<i>be</i>	without.
<i>kam-pū</i>	camp.	<i>ne</i>	by.
<i>na-mū-na</i>	pattern. ✕	<i>se</i>	from, with.
<i>sū-ī</i>	needle.	<i>seb</i>	apple.
<i>ko</i>	to.	<i>ga-ī</i>	went, gone (she).
<i>bo-lo</i>	speak, say. ✕	<i>ga-e</i>	went, gone (they).
<i>hosh</i>	sense.	<i>sā-is</i> ⁴	groom, syce.
<i>be-hosh</i>	insensible.	<i>ā-e-gā</i>	will come. ✕
<i>ko-ī</i>	any, any one.	<i>lā-o</i>	bring.

THIRD CHAPTER.

The diphthongs *ai* and *au* and the letter *y*.

ai like *ai* in *aisle* or *i* in *high* (approximately).

au a sound between those of *ow* in 'to *sow*' and in '*sow*' (the animal).

y like *y* in *young*, *yea*.

<i>hai</i> ¹	is.	<i>sau</i> ²	hundred.
<i>bail</i>	bullock.	<i>kaun</i> ?	who? what?
<i>mai-lā</i>	dirty.	<i>farj</i>	army.
<i>ai-sā</i>	so, such (as this).	<i>mau-sim</i>	season.
<i>kai-sā</i>	how, of what sort?	<i>chau-kī</i> ³	chair.

2. In *lambā*, *isī*, *pānī* and *mālī* be careful always to pronounce each syllable distinctly, to give clearly the sound of long *ā* and long *ī* and to lay as much stress on the second syllable as on the first. In *sipāhī* rather more stress is laid on *pā*, which has a long vowel, than on *si* with a short one; but the final syllable *hī* is as strongly accented as the second.

3. *Isī* is a contracted form of *is hī*.

4. The word *sāis* (*Anglicé* syce) consists of two syllables, i.e., there is a slight break in sound between *ā* and *ī*.

1. An Englishman generally pronounces *hai* exactly like the English word 'high' which is not quite correct, though near enough for practical purposes.

[The proper sound is that of *ha* as in 'Havana' followed by that of short *i* as in 'laity', pronounced without a break, so as to form one syllable. Similarly by uttering *ba* as in 'barometer', followed without a break, by the word 'ill', we get the true sound of *bail*.]

2. [The proper sound of *sau* is that of *sa* as in 'salute', followed by that of *u* in, injury', pronounced without a break, so as to form one syllable.]

3. *Chaukī*, a wooden seat, stool, or stand, a chair, a police or posting station, post (of a guard, &c.).

<i>yā</i>	or.	<i>ga-yā</i> ⁵	gone (he).
<i>kyā</i> ? ⁴	what?	<i>ho ga-yā</i>	become.
<i>ki-yā</i>	done, made.	<i>le ga-yā hai</i> ⁶	has taken away.
<i>pi-yā</i>	drunk.	<i>na-yā</i>	new.
<i>pi-yā-lā</i>	cup.	<i>ba-yān</i>	statement, explanation.
<i>ā-yā hai</i>	is come.	<i>ā-i-ye</i>	be pleased to come.
<i>lā-yā</i>	brought.	<i>mol li-ji-ye</i>	be pleased to buy.
<i>pā-yā</i>	found.	<i>kī-ji-ye</i>	be pleased to do or make.
<i>ma-chā-yā</i>	raised up.	<i>chā-hi-ye</i>	is desirable.
<i>sā-ya</i>	shade, shadow.	<i>kis li-ye?</i>	on what account?

Is kā of this, of him, of her, of it, his, her, hers, its.

Us kā of that, of him, of her, &c. *Kis kā?* of whom? whose?

Sach bolo.

Tell the truth.

Namak lāo.

Bring (some) salt.

Ek inch lambā hai.

It is one inch long.

Us kā bayān bilkul sach hai.

His statement is quite true.

Us kā ek sum mailā hai.

One of its hoofs (lit. of it one hoof) is dirty.

Mālī ek sau seb lāyā hai.

The gardener has brought one hundred apples.

Mohan be-hosh ho gayā hai.

Mohan has fainted.

Ab us ko hosh āyā hai.

Now he has come to his senses (lit. to him sense is come).

Bolo ki sipāhī kampū ko gayā hai.

Say that the sepoy is gone to the camp.

Bail ne pānī piyā hai.

The bullock has drunk some water (lit. by bullock water drunk is).

Fauj ne abhī kūch kiyā hai.

The army has just marched (lit. by army just now march made is).

Us ko ek namūna chāhiye.

He wants a pattern (lit. to him one pattern is desirable).

Koī hai??

Is (there) any one (here)?

Kaisā mulk hai?

What sort of country is it?

4. In the word *kyā*, *k* should be sounded before *yā*, without a break so as to form one syllable.

5. Be careful to pronounce *ga* in *gayā* like *ga* in 'organize'. When this word is pronounced very quickly, the sound of the short *a* is sometimes hardly audible. There is a tendency amongst Englishmen to say *kīa* instead of *kyā* and *kiyā*, and *gīa* instead of *gayā*. This should be avoided.

6. *Le gayā hai*, lit. 'having taken gone is', *i. e.*, 'has taken away'.

7. Bells are used to a very small extent in India; and when a servant is wanted and it is not known what person may be within hearing, it is customary to shout '*koī hai*'.

Is kā kyā sabab hai?
As'l kyā hai?
Kis kā isfanj hai?
Sāis hai yā mālī?
Chaukī kaun le gayā hai?
Mohan kab āegā?

What is the reason of this?
 What is the origin?
 Whose sponge is it?
 Is it the syce or the gardener?
 Who has taken away the chair?
 When will Mohan come?

FOURTH CHAPTER.

The two *r*'s.¹

<i>ra-ho</i>	remain, stay.	<i>mā-ro</i>	hit, beat, kill.
<i>ka-ro, kar-nā²</i>	do, to do.	<i>hī-rā⁴</i>	diamond. ××
<i>sir, sar</i>	head. ³	<i>pū-rā</i>	complete. ××
<i>nau-kar</i>	servant. ××	<i>me-rā, me-rī⁵</i>	my, mine.
<i>pu-rā-nā</i>	old (not new).	<i>go-rā⁶</i>	fair, a fair person. ×

1. There are in Hindustani two *r*'s, a soft *r* and a hard *r*, the latter being distinguished from the former by a dot below.

To pronounce the soft *r* called *re* the tongue is pressed against the teeth, to pronounce the hard *r* called *re* against the palate. In pronouncing the English word 'ray', the tongue is brought in contact with the teeth and palate, where they meet. Thus the sound of the English *r*, before a vowel, is intermediate between those of *re* and *re*, though it more nearly resembles the former. In some of the northern countries of England *r* is pronounced with a burring sound, that resembles the sound of *re*.

Comparatively few Anglo-Indians make any distinction between the two *r*'s. It is desirable to do so if you can; but a careful observance of the rules below, which apply to them both is of much greater importance.

R (or *rr*) is hardly ever clearly pronounced in modern English, when not followed by a vowel; and whether or not it is followed by a vowel, it has in very many cases an effect on the sound of the vowel which precedes it. Compare *ur* in 'curry' and *ir* in 'irregular', where *u*, *i* and *r* are clearly pronounced, with *ur* in 'cur' and *ir* in 'sir'; and it will be found that the ordinary sounds of *u* and of *i* have been modified and are now identical, whilst *r* is not clearly pronounced. Compare also the sounds of *e*, *oo* and *a* in 'he' 'pool' and 'major' with their prolonged sounds in 'hero', 'poorest' and 'Mary'; and the sound of *o* in 'go' and 'stony' with the modified sound of the same letter in 'gory' and 'story'. In Hindustani the letter *r*, whether hard or soft, should always be fully pronounced, and it never affects the sound of the vowel that precedes it. This will be better understood from the following notes and examples.

2. In *karnā* as in *karo, kar* has approximately the sound of *curr* in 'curry'—not that of 'cur'. *Sir* and *sar* are pronounced like *syr* and *surr* in 'syringe' and 'Surrey'. In *naukar, ar* has the same sound as in *karnā*. Englishmen often omit the sound of *r* altogether in Hindustani words ending in *ar*, and not infrequently fail in consequence to make themselves understood. This is due to the common practice of pronouncing *ar* *er, or, &c.*, in such words as 'sugar' 'safer' and 'major', like *a* in 'sofa'.

3. The word *sir* is generally used for 'head' in Hindustani; but *sar*, which is Persian, is found in several compound words of common occurrence.

4. Be careful to lay equal stress on each syllable in *hīrā pūrā, merā, merī* and *gorā*, and not to prolong or otherwise modify the sound of the vowel preceding *r*. The first syllables should be pronounced like *he*; *poo, ma* and *go*, in the words 'he', 'pool' 'major' and 'go'—not as in 'hero', 'poorer', 'Mary' and 'gory'; and the second syllables like *ra* and *re* in 'rather' and 'recent'. Englishmen often pronounce *merī* like 'Mary', whilst Europeans and persons of mixed birth brought up in India commonly give to 'Mary' the sound of *merī*.

5. *Merā* is used before masculine and *merī* before feminine nouns.

6. In the present day this term is applied almost exclusively to British soldiers, or men who have served in that capacity.

<i>hosh-yār</i> ⁷	clever.	<i>gar'm</i> ⁹	hot, warm. ×
<i>panūr</i>	cheese.	<i>bar'f</i>	ice, snow. ×
<i>Nūr-pur</i> ⁸	City of Light.	<i>far'sh</i>	carpet, floor. ×
<i>chor</i>	thief.	<i>sir'f</i>	only. × ×
<i>ser</i>	2 lbs. (<i>Anglicé</i> seer.)	<i>fik'r</i>	anxiety, thought, × consideration. ×
<i>kap-ṛā</i>	cloth. ×	<i>bar</i> ¹⁰	banyan tree.
<i>lom-ṛī</i>	fox.	<i>la-ṛā, laṛ-nā</i>	fought, to fight.
<i>chau-ṛā</i>	wide. ×	<i>laṛ-kā, laṛ-kī</i>	boy, girl.
<i>baṛā</i>	big, large, very, great.	<i>jaṛ</i>	root. ×
		<i>saṛ ga-ī</i>	decayed. × ×

Barā bar hai.
Ab chup raho.
Sab se alag raho.

Chor ko māro.
Ek nayā far'sh mol lijiye.
Lomṛi kā bil hai.
Barā mushkil kām hai.
*Bairā*¹¹ *be shak hoshyār hai.*

Jaṛ saṛ gaī hai.
Sir'f ek ser panūr hai.
Kaisā chaurā kapṛa hai !

Kaisā baṛā hīrā hai !
Is ādmī se laṛnā mushkil hai.

Motī Nūrpur se abhī āyā hai.
Merī bahin Nūrpur ko abhī gaī hai.

It is a large banyan tree.
Now hold your tongue.
Keep away from them all (lit.
remain separate from all).
Hit the thief.
Be pleased to buy a new carpet.
It is a fox's hole.
It is a very difficult business.
The bearer is no doubt (a) clever
(servant).
The root has decayed.
There are only 2 lbs. of cheese.
What wide (lit. how wide) cloth
it is !
What a large diamond it is !
It is difficult to fight with this
man.
Moti has just come from Nūrpur.
My sister has just gone to
Nūrpur.

7. *Ār* in *hoshyār* is pronounced as in *māro* or like *arr* in 'sparring'; *īr* in *panūr* as in *hīrā* (not like *ere* in here); *ūr* in *Nūrpur* as in *pūrā* (not like *oor* in 'poor'; *ur* in the same word, as in *purānā* or like *urr* in 'hurrah'; or in *chor* as in *gorā* (not like *ore* in 'gore'); and *er* in *ser* like *er* in *merā* (not like *are* in 'mare').

Hosh-yār lit. 'sense-friend', i.e., 'befriended by one's wits', means generally 'clever', and sometimes 'having one's wits about one', 'on the alert'.

8. *Pur* in *Nūrpur* corresponds with the termination *ton* (i.e., town) as in 'Kingston', 'Brighton', &c.

9. *Gar'm*, *bar'f*, &c., are considered monosyllables; but there is an obscure vowel sound between the two last letters like that of *u* between *r* and *m* in 'alarum'.

10. *Ar* in *baṛ* is pronounced as in *baṛā* or like *or* in 'borough'; and it has the same sound in *laṛā*, *laṛnā*, *laṛkā*, *laṛkī*, *jaṛ* and *saṛ*.

11. *Bairā* corruption, of 'bearer'. A bearer is a servant, who performs the work of a valet and a housemaid.

<i>Us kā naukar merā kaprā le gayā hai.</i>	His servant has taken away my cloth.
<i>Gorā hai yā sīpāhī?</i>	Is it an English soldier or a sepoy?
<i>Is lar'kī kā kyā nām hai?</i>	What is the name of this girl?
<i>Is bar'f kā kyā waz'n hai?</i>	What does this ice weigh?
<i>Mohan kis se larā hai?</i>	Whom has Mohan been fighting with (lit. with whom fought is)?

FIFTH CHAPTER.

The two *d*'s and the two *t*'s.¹

<i>do</i>	give, two.	<i>dar-wā-za</i> ³	door, door-way.
<i>jal-dī</i>	haste, quickly.	<i>dar-yā</i>	river.
<i>ād-mī</i>	man, person. ²	<i>der, de-rī</i>	delay. ×
<i>yād</i>	memory.	<i>dar'd</i>	pain.
<i>band</i>	shut (closed).	<i>dau-ro</i>	run. ×
<i>tum</i>	you.	<i>rāt</i>	night.
<i>ki-tāb</i>	book.	<i>ta-raf</i>	side direction.
<i>mat</i>	not. ⁴	<i>tarke</i> ⁵	at daybreak.
<i>sāt</i>	seven.	<i>to-ro</i>	break. ×
<i>ba-hut</i>	much, many, very. ×	<i>dar-tā</i>	fearing. ×
<i>dūb ga-yā</i>	drowned.	<i>be-ṭā, be-ṭī</i>	son, daughter. ×
<i>dā-lī</i>	branch, &c. ⁶	<i>ṭūṭ ga-yā</i>	broken.
<i>ḍa-ro</i>	fear (imper.)	<i>ro-ṭī</i>	bread, a loaf.
<i>ḍe-rā</i>	tent.	<i>ṭuk-ṭā</i>	piece, slice. ×
<i>ḍo-rī</i>	cord.	<i>ṭa-pak-tā</i>	leaking. ×

1. The two Hindustani *d*'s and the two *t*'s correspond with the two *r*'s. There are a soft *d* and a hard *d*, a soft *t* and a hard *t*, the hard letters being distinguished by a dot beneath. When pronouncing the soft letters the tongue is brought in contact with the teeth, when pronouncing the hard letters with the palate. The sounds of the English *d* and *t* are intermediate between those of the soft and hard letters; but they much more nearly resemble the latter. (The soft *d* and *t* are identical in sound with the corresponding letters in Italian).

Comparatively few Englishmen are able to discriminate between the soft and hard letters, unless they have learnt the pronunciation in India in their infancy, and remained in the country sufficiently long to retain it. The majority pronounce both soft and hard letters like English *d* and *t*. There is one case, as we shall see in the seventh chapter, where this frequently causes confusion; but it leads in general to no great practical inconvenience.

2. *Ādmī*, a corruption of *Ādamī*, 'descendant of Adam'. This word is generally used where we should say 'man' or 'men'; though it may be applied also to women or children.

3. The *dar* in *darwāza* is pronounced like *dur* in Durham; though the *d* and *r* have properly a softer sound.

4. *Mat* 'not', used only in giving orders.

5. *Tarke* a word used chiefly by the lower classes.

6. *Ḍāī* 'branch', 'open basket of flowers and vegetables'; this word is applied also to presents to superiors of fruit, sweetmeats, &c., spread on trays, offered generally on holidays.

SEVENTH CHAPTER.

The letter *h* (1) at the end of a syllable.

(2) before a final consonant.

<i>yi-h̄, yih¹</i>	this very, this or he or she.
<i>wu-h̄, wuh</i>	that very or the same, that or he or she.
<i>ka-h̄, kah-tā</i>	said, saying.
<i>pa-h̄r, pah-le</i>	mountain, first or formerly.
<i>bi-h̄, bih-tar</i>	quince, better.
<i>ga-rhā,² garh³ or ga-rh̄</i>	pit, or hole in the ground, fortress or fort.
<i>pa-rho, parh-nā</i>	read, to read.
<i>u-ṭho, uṭh-nā</i>	get up, to get up, to rise.
<i>mu-jhe, or mujh ko</i>	to me.
<i>bu-jhā do, bujh gaī</i>	put out, gone out (extinguished).
<i>hā-thī, hāth⁴</i>	elephant, hand.
<i>sā-thī, sāth, sāth⁵</i>	companion, in company with, sixty.
<i>sū-khā, sūkh ga-yā</i>	dry, dried up.
<i>bai-ṭhā, baiṭh ga-e.</i>	sitting (lit. sat), sat down (plur.).
<i>waj'h.⁶</i>	mode, manner, means.
<i>tez-fah'm⁷</i>	sharp-witted.
<i>nah'r</i>	canal.
<i>shah'r</i>	city, town.
<i>mih'r-bān</i>	kind.
<i>pah'l-wān</i>	wrestler.

1. The letter *h* at the end of a syllable should be distinctly pronounced. In the following examples each word containing a syllable with a final *h* is (with one exception), preceded by another word of similar form, in which *h* is followed by a vowel. Read aloud each word containing *h* followed by a vowel, and repeat in every case the same word, omitting the vowel but sounding the *h*.

2. Compare *garhā* 'a pit' and *gharā* 'a pitcher', which occurred in the last chapter.

3. *Garh* 'a fortress' is used as a termination like *burgh* in 'Edinburgh' Englishman often confuse this termination with *ghar* a house; and the names of towns in India are frequently misspelt in consequence.

4. In *hāth* as in *hāthī* the *t* and the *h* retain of course their usual sounds. As explained in the last chapter, *th* is never pronounced in Hindustani as it is in English.

The word *hāth* is sometimes used in the sense of 'forearm and hand' or 'fore-leg and foot'.

5. The resemblance between *sāt* 'seven' and *sāth* 'sixty' often gives rise to mistakes amongst Englishmen. When there is any room for doubt, the best plan is to enquire whether 'six and one' or 'three score' is meant, or to explain one's own meaning by the use of these terms. See ch. 18, note 9.

6. In words of Hindi origin such as *garh*, *mujh*, &c., that occur in the preceding examples, there is not the faintest trace of a vowel sound between *h* and the preceding consonant. In the Arabic word *waj'h*, however, there is an obscure vowel sound between *j* and *h*, like that which follows *r* in *Edinburgh*. *Waj'h*, therefore, is pronounced like a word of two syllables, with a strong accent on *waj*; and this is indicated by the accent after *j*.

7. When *h* precedes a final consonant, an obscure vowel sound is heard between *h* and the consonant. Thus in *tez-fah'm* the *h'm* is pronounced like *ham* in 'Durham'.

Ek bilē mujhe bhē do.
Mohan, tum bhē sāth raho.
Jaldī mat parho.
Uṭho, uṭho! Jaldī uṭhnā bihtar
hai.
Merā hāth bilkul sūkhā hai.
Mohan barā mih'rbān hai.

Wuh larḳā barā tez-fah'm hai.
Yih wuhī pahār hai.
Wuh kahtā hai ki yih gumbaz
bahut purānā hai.
Sāṭh ādmī baiṭh gae.
Āg bujh gāī hai.
Hāthī us taraf baiṭhā hai.

Nah'r kā pānī sūkh gayā hai.

Us kā sāthī Rājgarh se āyā hai.

Yihī ādmī mujh se pahle shah'r ko
gayā thā.

Mujhe kyā parhnā chāhiye?

Mujh ko sir'f ūnī kaprā chāhiye.
Wuh garhā kis kām kā hai.

Garhī isī taraf hai.

Pah'lwān ne us se kyā kahā thā?

Give me too a quince.
 Mohan, you stay with (us) too.
 Do not read fast.
 Get up, get up! It is better to
 get up quickly.
 My hand is quite dry.
 Mohan is very kind.

That is a very sharp boy.
 This is the same mountain.
 He says that this dome is very
 old.
 Sixty men sat down.
 The fire has gone out.
 The elephant is kneeling over
 there (lit. is sat [in] that direc-
 tion).
 The water in the canal has dried
 up.
 His companion has come from
 Rajgarh.
 This is the man who went to the
 city before I did.⁸
 What should I read (lit. to me
 what to read is desirable).
 I want woollen cloth only.
 What is the use of (lit. of what
 work is) that pit?
 The fort is in *this* direction; (lit.
 this very direction).
 What did the wrestler say to him
 (lit. by wrestler what with him
 said was) ?

EIGHTH CHAPTER.

Nasal *n*.

ṅ like *n* in the French word *bon*.

ṅg ,, *ng* ,, England.

ṅk ,, *nk* ,, sunk.

8. *Yihī ādmī gayā thā* 'this very man gone was', *i.e.*, 'this is the man who went'.
Mujh se pahle, 'first (in comparison) with me', *i.e.*, 'before me' or 'before I did'.

<i>hāñ</i> ¹	yes.	<i>ky-oñ</i>	why ?	<i>kheñ-cho</i>	pull, draw.
<i>hūñ</i>	am.	<i>ya-hāñ</i>	here.	<i>bāñs</i>	bamboo. ×
<i>meñ</i>	in.	<i>wa-hāñ</i>	there.	<i>sāñp</i>	snake.
<i>maiñ</i>	I.	<i>ka-hāñ</i>	where?	<i>pā-oñ</i> ²	foot.
<i>haiñ</i>	are.	<i>na-hāñ</i>	no, not.	<i>gā-oñ</i> ²	village.
<i>muñh</i>	mouth, face.	<i>Īng-lis-tāñ</i>	England.	<i>tañg</i> ⁵	tight.
<i>bāñh</i>	arm (above elbow).	<i>bañg-lā</i> ³	bangalow.	<i>rañg</i>	colour.
<i>meñh</i>	rain. ×	<i>lañg-ṛā</i>	lame.	<i>sīng</i>	horn, shoe- horn.
<i>gāñṭh</i>	knot. ×	<i>jañ gal</i> ⁴	jungle.	<i>Sīngh</i> ⁶	Lion (man's name).
<i>bāñdh-nā</i>	to tie, bind, fasten.	<i>Mañ-gal</i>	Tuesday.	<i>pañ-khā</i>	fan, punkah.

Muñh kholo. Tañg karo.
*Pañkhā zor se kheñcho*⁷.

Rāt ko wahāñ raho.
Bāñh meñ baṛā dard hai.

Is meñ ek gāñṭh hai.
Hīrā Sīngh kā bañglā is gāoñ
meñ hai.

.Open your mouth. Tighten (it).
Pull the punkah hard (lit. with
force).

Stay there at night.
I have a bad (lit. great) pain in
my arm.

There is a knot in this.
Hira Singh's bungalow is in this
village.

1. To get approximately the sound of *hāñ*, in case you do not know French, first pronounce 'hang', substituting the long sound of a as in 'tomato' for that of short a. Then pronounce the same word omitting the sound of g.

2. The word *pāoñ* is sometimes used in the sense of leg and foot (see ch. 7, note 4, 2nd para. about *hāth*).

[The words *pāoñ* and *gāoñ* are now very largely employed instead of *pāñw*, and *gāñw*, other forms of the same words, which are more difficult to pronounce exactly as they are spelled.]

3. *Baṅglā* a thatched house with walls of matting, &c., 'a bungalow', generally thatched, with mud walls plastered and whitewashed, and verandahs.

4. *Jañgal* and *Mañgal* rhyme with 'young gull', not with 'bungle', the accent being the same on each syllable.

5. In the English word 'singing', *ng* has the same sound as in the monosyllable 'sing'. In 'single', pronounced 'sing.gle', *g* has a double function—it represents with *n* the sound of *ng* as in 'sing', which is heard in the first syllable; and it represents also the ordinary sound of *g*, which is heard in the second. In English words of more than one syllable, where *ng* occurs, *g* performs in most cases this double function, as in England (Eng-gland), bungle (bung-gle), younger (young-ger), &c. When *ng* occurs in Hindustani, the *g* performs a double function, not only in words of more than one syllable, but almost invariably in monosyllables also, which is never the case in English. Thus in *tañg*, *ng* is pronounced like *ng* in 'tangle', in *rañg* as in 'wrangle', and in *sīng* as in 'single'.

6. The word *Sīngh* is an exception to the above rule, and should be pronounced like 'sing', followed by the sound of *h*.

7. In Bengal they say *pañkhā tāno* instead of *pañkhā kheñcho*. *Tāno* is from *tānnā* 'to stretch out (a cloth, &c.)'.

<i>Is kitāb meñ naz'm nahīñ hai.</i>	There is no poetry in this book.
<i>Inglistān meñ aisā jañgal nahīñ hai.</i>	There is no such jungle in England.
<i>Yih ādmī bachpan se lañgrā hai.</i>	This man has been (lit. is) lame from his childhood.
<i>Mañgal ko yahāñ koḡ gāoñ kā ādmī nahīñ thā.</i>	There was no villager here on Tuesday.
<i>Bail kā ek pāoñ bāñdhnā chāhiye.</i>	You should tie one of the bullock's feet.
<i>Us sāñp kā bahut barā sir hai.</i>	That snake has a very large head.
<i>Us ka sīñg tūḡ gayā hai.</i>	Its horn is broken.
<i>Ek gorā daryā meñ dūb gayā hai.</i>	A soldier has been drowned in the river.
<i>Is meñ shak nahīñ hai, ki sab sipā-hī kampū ko gae haiñ.</i>	There is no doubt, that all the sepoy's are gone to the camp.
<i>Is mausim meñ wahāñ sāya bahut hai.</i>	There is plenty of shade there in this season.
<i>Hāñ, main ne aisā hī pāyā hai.</i>	Yes, so I have found it (lit. by me just so found is).
<i>Wuh barā bāñs kahāñ hai?</i>	Where is that big bamboo?
<i>Shankar Dās meñh meñ kyoñ kharā hai?</i>	Why is Shankar Das standing in the rain?
<i>Us kā kyā rañg hai?</i>	What is the colour of it?

NINTH CHAPTER.

Three Arabic letters represented by *h* *q* & *kh*.

VULGAR PRONUNCIATION.¹

h like an ordinary *h* — *q* and *kh* like an ordinary *k*.

1. Most Englishmen and the great majority of Indians, including almost all uneducated Hindus, many educated Hindus, who have a colloquial knowledge only of Hindustani, and a large proportion of uneducated Muhammadans, pronounce the letters *h* *q* and *kh* as shewn above. The adoption of this method of pronunciation, therefore, will never cause you to be misunderstood.

[The Arabic letters *h* and *q*, when properly pronounced, differ from the ordinary *h* and *k* in having a strong guttural sound. If you pronounce the English words 'hay' and 'calf', uttering the initial letter in each case from the depths of the throat, the resulting sounds will be *he* and *qāf*, which are the names of the letters in question.

The sound of *qāf* has been compared with that made by a crow in cawing.

The proper sound of *kh* is in all cases identical with the throat-clearing or hawk-ing sound, as it has been called by Professor Whitney, which *ch* has in German after *a*, *o* and *u*, as in *nach*, *doch*, *suchen*, and closely resembles the sound of *ch* in 'loch' as commonly pronounced in Scotland.]

<i>hāl</i>	state, condition.	<i>sā-hīb</i>	sir, Mr., a European gentleman.
<i>hī-sāb</i>	bill, account, $\times \times$ calculation.	<i>rah'm</i>	pity, mercy. $\times \times$
<i>hā-zir</i>	present.	<i>fat'h</i> ³	victory or (in composition) conquered. \times
<i>hu-zūr</i>	highness. ²	<i>sub'h</i>	morning. $\times \times$
<i>huk'm</i>	order.	<i>sul'h</i>	peace. $\times \times$
<i>qa-lam</i>	pen.	<i>be-wu-qūf</i>	stupid, foolish, a fool (lit. without understanding).
<i>qa-mīs</i>	shirt, chemise. ⁴	<i>diq (diqq)</i> ⁵	bother, worry.
<i>qu-lī</i>	coolie.	<i>waqt</i>	time.
<i>qai'n-chī</i>	pair of scissors.	<i>naq-sha</i>	map. $\times \times \times$
<i>qu-sūr</i>	fault. $\times \times \times$	<i>sa-baq</i>	lesson. $\times \times \times$
<i>shākh</i>	branch. $\times \times \times$	<i>Khu-dā</i>	God.
<i>shokh</i>	saucy. \times	<i>kha-fā</i>	angry. $\times \times$
<i>ikh-tī-yār</i> ⁶	choice. $\times \times \times$	<i>kha-rāb</i>	bad.
<i>mekh</i>	peg (large).	<i>khid-mat-</i> <i>qār</i>	servant, waiter. ⁷
<i>sur'kh</i>	red.	<i>khūb</i>	good, well.

2. *Huzūr* literally 'the presence' is equivalent to 'your, his or her highness or majesty', 'your or their highnesses'; but it is often applied, like other high sounding titles, to European ladies and gentlemen and Indians of high standing, and sometimes to any person much above the speaker. The literal meaning of the word is not known to the great majority of those who employ it.

3. When final *h* is immediately preceded by a consonant, an obscure vowel sound is always heard between the two, like that which follows *r* in Edinburgh. (This has been already described with reference to the Arabic word *waj'h*, ch. 7, note 6). Hence *fat'h*, *sub'h* and *sul'h* are pronounced like words of two syllables, with a strong accent on *fat*, *sub* and *sul*.

The word *fat'h* occurs frequently in the names of men and towns, and in English is written in various ways, e. g., Fatahpur, and less accurately Fatehpur, Futtehpore, &c.

4. 'Chemise' is derived from the Arabic word *qamīs*.

5. In Arabic *diqq*; the second *q* is dropped in Hindustani (as explained in ch. 11 on double consonants).

[6. If you have any knowledge of German, note that *kh* in *ikh-tī-yār*, *mekh* and *sur'kh* should be pronounced in accordance with the last paragraph of note 1, like *ch* in *nach*, and not like *ch* in *ich*, *recht*, *durch*.

7. *Khidmatgār* 'servant' from *khidmat* 'service'. In English families, hotels, &c., this term is restricted to the servant whose chief duty is to wait at table.

Hāzīr raho. Qalam do.
Hīsāb lāo. Hīsāb karo.

Us ko diq mat karo.
Is shākh ko mat toro.
Merā qamīs sur'kh hai.⁸
Yih qulī barā be-wuqūf hai.
Yih naqsha barā kharāb hai.
Wuh lar̄ka barā shokh hai.
Wahān sir'f ek hī qaiñchī hai.

Khudā ne barā faz'l kiya hai.

Wuh mujh se bahut khafā hai.
Huzūr ko ikhtiyār hai; rah'm
kijīye.
Us ko sabaq khūb yād hai.⁹
Yahān melh ek bhī nahīn hai,
sāhib.
Mulk fat'h ho gayā hai; is
waqt sul'h hai.

Mujh se qusūr ho gayā hai.
Fat'h Singh sub'h ko yahān āyā
thā; ab nahīn hai.
Huzūr kā kyā huk'm hai?
Us kā is waqt kaisā hāl hai?
Ismīt, sāhib kā khidmatgār kahān
hai?

Stay here. Give me a pen.
Bring the bill. Make a calcula-
tion.

Do not bother him.
Do not break this branch.
My shirt is red.
This coolie is very stupid.
This is a very bad map.
That is a very saucy boy.
There is only one pair of scis-
sors there.

God has shewn great favour (lit.
by God great grace made is).

He is very angry with me.
It is for your majesty to de-
cide; please be merciful.

He knows his lesson very well.
There is not a single tent peg
here, sir.

The country has been conquer-
ed; (at) this time there is
peace.

I have committed a fault.
Fatah Singh came here this
morning; he is not here now.

What is your highness's order?
How is he now (lit. at this time)?

Where is Mr. Smith's khid-
matgar?

[8. Some persons treat *qamīs* as a feminine noun, and say *merī qamīs*.]

9. *Lit.* to him lesson well (in) memory is.

TENTH CHAPTER.

Two Arabic letters represented by an inverted apostrophe (‘) and by *gh*.VULGAR PRONUNCIATION.¹

a‘ preceded by an accent (as in *jam’a*‘) like *a* in *sofa*.

a‘ (not preceded by an accent) ... ,, *a* ,, *tomato*.

i‘ ,, *e* ,, *eh*.

(‘) before a vowel indicates the beginning of a syllable.

gh like an ordinary *g*.²

1. The great majority of Indians, including the classes described in the first note of the preceding chapter, do not pronounce the letter represented by an inverted apostrophe at all; but in certain cases they modify the vowel sound that accompanies it, as explained below:—

a. In a few words the letter in question is a final letter preceded by a consonant. In this case a vowel sound like that of *a* in ‘*sofa*’, is heard after the consonant. This is represented by *a*‘ preceded by an accent, as in *jam’a*‘, *man’a*‘, *jam* and *man* being strongly accented.

b. This letter after *a* (not preceded by an accent) gives to *a* (in the same syllable) the force of Hindustani *ā* or *a* in ‘*tomato*’; and the words *ba’z*, *ma’lūm* are commonly pronounced *bāz*, *mālūm*.

c. After *i* the letter in question gives to *i* the force of Hindustani *e* or *e* in ‘*eh*’; and *isti’fa* is pronounced as if written *istefa*, *bilfi’l* like *bilfel*.

d. When it follows a long vowel or a diphthong, as in *shurū’*, *bai’nāma*, it has no effect on the vulgar pronunciation.

e. Before a vowel it always indicates the beginning of a syllable, and if in the middle of a word, a decided break after the preceding syllable, as in *daf’a*, *qil’a* (where the accent on the two syllables is approximately the same); but it does not affect the pronunciation of the vowel.

[The following remarks will be found useful by those who desire to acquire the correct pronunciation, for which purpose, however, a competent teacher is indispensable. The letter for which the inverted apostrophe is made to do duty represents a guttural breathing, and when properly pronounced, it imparts to the vowel with which it is associated a strong guttural sound. When the letter in question precedes a vowel, the vowel should be uttered from the depths of the throat. When it follows a vowel, the vowel sound begins as usual and merges into a strong guttural at the end. This letter is called ‘*ain*’.]

2. The letter represented by *gh* is commonly pronounced exactly like an ordinary *g*.

[When correctly pronounced, however, it is a strong guttural, and otherwise differs considerably in sound from the letter *g*, which most nearly approaches it in English. It is in fact a combination of the sounds of *g* and *r* uttered from the throat. It is called *ghain*, and is sometimes represented by *g* with a dot beneath, or with some other distinguishing mark.

Some Germans pronounce the letter *r* like *ghain*, though this is considered an affectation. The habit is common amongst officers of the army; and is termed *r reisen* ‘to split *r*’. In Holland it is a general practice, especially amongst the educated classes, to pronounce *r* in this manner in certain cases.

The French *r grasseyé* has a sound somewhat similar to that of *ghain*.]

<i>jam'a'³</i>	collection, addition, collected. ×	<i>wa'-da</i>	promise. ×
<i>man'a'</i>	prohibition. ×	<i>is-ti'-fa</i>	resignation (of × appointment).
<i>zil'a'</i>	district. ×	<i>bil-fi'l</i>	at present. ×
<i>ba'z, ba'-ze</i>	some. ×	<i>shu-rū'</i>	beginning. ×
<i>ma'-lām</i>	known. ×	<i>bai'-nā-ma</i>	deed of sale. ×
<i>daf-'a</i>	occasion, time. ×	<i>qā-'i-da</i>	rule. ×
<i>qil-'a</i>	fort. ×	<i>qa-wā-'id</i>	rules, drill. ×
<i>'ā-līm</i>	learned, a learned man.	<i>'ilm</i>	science, knowledge. ×
<i>'au-rat</i>	woman.	<i>'aq'l</i>	sense, intelligence. ×
<i>mu-'āf</i>	forgiven. ×	<i>'uz'r</i>	excuse, objection. ×
<i>gha-lat</i>	wrong, mistaken. ×	<i>bāgh⁴</i>	garden.
<i>gha-rīb</i>	poor, quiet (a horse).	<i>bā-ghī-cha</i>	small garden.
<i>ghul</i>	noise, din.	<i>da-ghā-bāz</i>	fraudulent, a cheat. ×
<i>ghu-lām</i>	slave.	<i>mur-ghī</i>	domestic fowl, hen.
<i>ghus'l</i>	bath (act of bath- ing).	<i>chi-rāgh</i>	lamp (Indian). ×

Sab chirāgh jam'a' karo.

Yih kām abhī shurū' karo.

Yih bai'nāma jam'a'dār ko do.

Wuh barā daghābāz ādmī hai.

*Us bāgh meñ ek purānā qil'a
hai.*

Ghulām gharīb ādmī hai.

Ab qawā'id kā waqt hai.

*Ba'z 'ālim haiñ, aur ba'z be-
wuqūf.*

Yahāñ bāghīcha nahīñ hai.

*Hisāb kā 'ilm aisā mushkil nahīñ
hai.*

Wahāñ murgghī ek bhī nahīñ hai.

*Yih ādmī be-'aq'l hai; huzūr us kā
qusūr mu'āf kijīye.*

Collect all the *chiraghs*.

Begin this work directly (lit.
just now).

Give this deed of sale to the
jamadar.

He is a great cheat.

There is an old fort in that
garden.

Your slave is (*i.e.*, I am) a poor
man.

It is time for drill now.

Some are learned, and some are
stupid.

There is no garden here.

Arithmetic is not so (very)
difficult.

There is not a single hen there.

This man has no sense; please
your highness to forgive him (lit.
his fault).

3. From *jam'a'* and *dār* 'holding (control over)' is formed the word *jam'a'dār*—commonly written 'jamadar' in English or less accurately 'jemadar'—which is the title of certain native officers in the army and police, and is applied also to the heads of certain small groups of attendants, such as *chaprāsīs* or office messengers.

4. *Bāgh*, 'a garden'; diminutive *bāghīcha*, (a corruption of *bāghcha*) 'a small garden'. The word *bāgh* is used for a large garden or park, and in cases where we should use the plural term 'gardens' or 'grounds'. The garden attached to an ordinary house is called *bāghīcha*.

Fauj bil'fī'l is zil'a' men nahññ hai.

Us ko yahññ ghus'l nahññ karnā chāhiye; man'a' karo.

Main ne isti'fa diyā hai.

Tum ne bahut ghuḷ machāyā hai.

Us ne yih hisāb ek daf'a ghalat kiyā hai.

Fat'h Khāññ ne yih wa'da kiyā thā.

Main ne yih 'uz'r kiyā hai, ki "mujhe is kā ḥāl ma'lūm na thā".

Is kā kyā qā'ida hai?

The army is not in this district at present.

He must not bathe here; tell him not to do so.

I have resigned my appointment.

You have made (lit. raised up) a great noise.

He has done this account wrong once.

Fatah Khan made this promise.

I have excused myself by saying, that I did not know the state of the case.⁵

What is the rule for this?

ELEVENTH CHAPTER.

Double consonants—Silent *w*.¹

<i>pak-kā</i>	ripe, cooked. ²	<i>his-sa</i>	part, share. ×
<i>kut-tā</i>	dog.	<i>qis-sa</i>	story. ×
<i>bil-lī</i>	cat.	<i>'iz-zat</i>	honour. ×
<i>bat-tī</i>	candle, wick.	<i>ta-'aj-jub</i>	surprise. ×
<i>ras-sī</i>	rope.	<i>mu-'al-lim</i>	teacher.
<i>bach-cha</i>	child, young of animal.	<i>khat-tā</i>	sour.
<i>kach-chā</i>	unripe, uncooked. ²	<i>bhut-tā</i>	Indian corn cob.
<i>sach-chā</i>	truthful.	<i>chhab-bīs</i>	twenty-six.
<i>luch-chā</i>	dissolute.	<i>chhap-par</i>	thatched roof. ✓
<i>khach-char</i>	mule.	<i>chhar-re</i>	small shot (plur.) ×

5. Lit. by me this excuse is made, that: "to me the state of this was not known".

1. In English a double consonant is in ordinary cases pronounced once only. In Hindustani a double consonant must always be pronounced twice quite distinctly, as it is in some compound English words, such as: mid-day, illegible, unnatural, irregular, misspelt, &c.

2. The words *pakkā*, 'ripe' or 'cooked' and *kachchā*, 'unripe' or 'uncooked' have attained a very wide signification. A *pakkā* wall, for example, is a wall of masonry; a *pakkā* well is a well of which the sides are supported by brickwork; a *pakkā* road is a metalled road, a *pakkā* brick, a baked brick, a *pakkā* dye, a fast dye, and so on. *Kachchā* in similar cases indicates: a mud wall, a well simply dug in the ground, an unmetalled road, a sun-dried brick, &c. A wall or a house built of baked bricks, with mud instead of mortar, is said to be *kachchā pakkā*. Anglo-Indians have extended the use of the word *pakkā* still farther and talk of 'a *pakkā* appointment', i. e., one held by a permanent incumbent, and even of 'a *pakkā* good fellow'. The term *pakkā badma'āsh* 'a thorough rascal' is sometimes used in Hindustani.

<i>mak-<u>kh</u>hī</i>	fly.	<i>chīṭ-<u>ṭh</u>hī</i>	letter.
<i>mak-<u>kh</u>han</i>	butter.	<i>ach-<u>chh</u>hā</i>	good, nice, well.
<i>pat-<u>th</u>ar</i>	stone.	<i>pach-<u>chh</u>am</i>	west.
<i>i-<u>kat</u>-<u>ṭh</u>ā</i>	together.	<i>mach-<u>chh</u>ar</i>	mosquito. X
<i>buḍ-<u>ḍh</u>ā</i>	old, old man.	<i>mach-<u>chh</u>hī,</i>	fish.
		<i>machh-<u>lī</u>³</i>	

khatt, khat letter, writing.⁴

SILENT *w*.⁵

<i>tan-<u>kh</u>wāh</i>	salary.	<i>khwāb</i>	dream.
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Makkhan lāo. Chīṭṭhī paṛho.

Bring some butter. Read the letter.

Us kā hissā us ko abhī do.

Give him his share directly.

Buddhā baṛā bīmār hai.

The old man is very ill.

Yih bahut achchhā kuttā hai.

This is a very nice dog.

Yih qamīs achchhā hai.

This shirt is a nice one.

Akbar 'Alī baṛā luchchā hai.

Akbar Ali is a very dissolute fellow.

Yahān kā mu'allim baṛā sachchā ādmī hai.

The teacher here is a very truthful man.

Is mulk meñ patthar bahut haiñ.

This is a very stony country.

Wuh seb kachchā thā aur bahut khaṭṭā; yih pakkā hai.

That apple was unripe and very sour; this one is ripe.

Mujhe baṛā ta'ajjub hai.

I am very much surprised.

Yih gissa sach nahīn hai.

This story is not true.

Yih bhuttā achchhā nahīn hai.

This Indian corn (cob) is not nice.

Yih machchhī hai, yā kyā?

Is this a fish, or what?

Wahān chharre bilkul nahīn haiñ.

There is no shot at all there.

Yahān machchhar bahut haiñ; makkhī ek bhī nahīn.

There are plenty of mosquitoes here, but not a single fly.

Gāoñ meñ chhabbīs qulī haiñ; sab ko yahān ikatṭhā karo.

There are twenty-six coolies in the village; collect them all together here.

3. The words *machchhī* and *machhī* are both correct, though the former is seldom used by the better classes.

4. Many Arabic words ending in a double consonant have been introduced into Hindustani; and as a double consonant cannot be pronounced, unless it is followed by a vowel, it is customary in these cases to drop one letter. Thus, as we have seen (ch. 1, note 4, and ch. 9, note 5), *shakk* becomes *shak*, and *dīqq* becomes *dīq*. Similarly *khatt* is contracted to *khat*.

5. The letter *w* between *kh* and *ā* is either not pronounced at all, or pronounced so slightly that the sound is hardly perceptible.

<i>Khachchar ko is rassī se bāndhnā chāhiye.</i>	You should tie up the mule with this rope.
<i>Muzaffar Khān pachchham se āyā hai.</i>	Muzaffar Khan has come from the west.
<i>Battī bujhā do.</i>	Put out the candle.
<i>Us ghar kā chhappar kharāb ho gayā hai.</i>	The thatched roof of that house is worn out (lit. become bad).
<i>Us ne mujhe barā be'izzat kiyā hai.</i>	He has grossly insulted me (lit. by him to me greatly without honour is made).
<i>Billī kā bachcha kahān hai?</i>	Where is the kitten?

TWELFTH CHAPTER.

Double *y* and double *w*—diphthongs—special notes on the division of syllables and on certain letters.

DOUBLE *y* AND DOUBLE *w*.

<i>tay-yār</i> ¹	ready.	<i>aw-wal</i> ²	first.
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DIPHTHONGS.³

<i>hāi, hāi!</i>	alas, alas!	<i>pāi-dān</i>	mat.
<i>rāi</i>	opinion, Hindu title. ⁴	<i>pāi-jāma</i>	drawers for sleeping, or in native style.
<i>gāi</i>	cow.	<i>pāi-dār</i>	durable, strongly built.
<i>sa-rāi</i> (or <i>sa-rā</i>)	inn, caravansary.	<i>jāi-phal</i>	nutmeg.

1. The letters *ay* and *y* in *tayyār* are pronounced like the two *y*'s in 'my yard'.

2. The letters *aw* in *awwal* are pronounced like *aw* in 'awake'. Care must be taken, however, to pronounce both the *w*'s in *awwal*.

3. The diphthongs *ai* and *au* have been dealt with in the third chapter. There are three other diphthongs of less frequent occurrence, *āi*, *āu* and *eu*.

When *āi* are final letters, they should be pronounced without a break between them, stress being laid on *ā*. The resulting sound as in *hāi* and *rāi* closely resembles that of *i* in 'high' or *ye* in 'eye', pronounced with a drawling intonation.

They are pronounced in the same manner in certain compound words, where they are not final letters, such as: *pāidān* 'mat', from the Persian *pāi* 'foot' or 'leg' and *dān*, an affix denoting a receptacle or stand; *pāidār* lit. 'foot-holding', i. e., 'durable', 'strongly built'; *pāijāma*, from *pāi* and *jāma* garment; *jāiphāl* 'nutmeg', from *jāi* and *phāl* 'fruit'.

In other cases *ā* and *i* are sounded separately with a slight pause between them, as we have already seen in *fā-i-da* advantage, and *ā-i-ye* 'be pleased to come'.

āu should be pronounced without a break, the resulting sound, as in *nāu*, being almost identical with that of *ow* in 'now', pronounced with a drawling intonation.

eu also ought to be pronounced without a break. This is difficult, but a slight break will be of no consequence, if the *e* is strongly accented and the *u* sounded short.

[It may be observed that the three diphthongs under consideration are often represented in the Roman character by *āe*, *āo* and *eo* instead of *āi*, *āu* and *eu*.]

4. *Rāi* 'opinion' is an Arabic word; *rāi* 'prince' or 'chief' is *Hindī*, and is generally employed as a title of honour, often conferred by Government on Hindu gentlemen.

<i>nāru</i>	boat.	<i>deu</i>	demon, deity.
<i>ta-lāru</i> (or <i>tā-lāb</i>)	tank.	<i>deu-tā</i>	a god.
<i>chhāru-nī</i>	cantonments.	<i>deu-rhī</i>	porch, threshold.
<i>gāru-dum</i> ⁵	tapering.	<i>seu</i> (or <i>seb</i>)	apple.

Awwal larḳā kaun hai ?
Wuh tarḳe tayyār ho gayā thā.

Hāi, hāi! gāi kahān gāi hai ?
Yih seu rāi sāhib ko do.
Yih gumbaz baṛā pāidār hai.
Pāidār baṛā mailā hai.
Wuh pāijāma phaṭ gayā hai.
Yih jāiphal achchhā nahīn hai.
Koī ādmī sarāi meṅ hai ?
Yahān nāru nahīn hai.
Bahut baṛā talāru hai.
Chhāunī meṅ sipāhī bahut haiṅ.

Ek baṛā gārudum patthār wahān
kharā hai.
Sāis deurhī meṅ kharā thā.

Who is the first boy?
 He was (lit. was become) ready at
 daybreak.
 Alas, alas! where is the cow gone?
 Give this apple to the *rai sahib*.
 This dome is very strongly built.
 The mat is very dirty.
 Those pyjamas are torn.
 This nutmeg is not nice.
 Is there any one in the *sarai*?
 There is no boat here.
 It is a very big tank.
 There are a great many sepoys in
 the cantonments.
 A large tapering stone is stand-
 ing there.
 The syce was standing in the
 porch.

SPECIAL NOTES.

The division of syllables.

Two consecutive vowels, in any other combination than those above mentioned, are always sounded separately, so as to form two distinct syllables, as in *ga-e*, *ga-ī*, *ā-e-gā*, *lā-o* (ch. 2).

A consonant between two vowels almost always forms part of the syllable to which the second vowel belongs, as in *na-mak* 'salt'.

This rule applies also to the letter represented by an inverted apostrophe (which is considered a consonant), e. g., *mu-'al-lim* 'a teacher'.

[There are a few exceptions to the general rule such as *jur-at* 'audacity' *mir-āt* 'a mirror', which are pronounced with a very decided break after the letter *r*. This can be indicated either by a hyphen as above, or by an apostrophe, e. g., *jur'at*.]

Two consecutive consonants never occur at the beginning of a syllable, except *b*, *d*, *g*, *j*, *k*, *p*, *r* or *t* followed by an *h*, besides of course *ch*, *sh*, *gh* and *kh*, which represent single letters. *Ch* as we have seen may be followed by *h* in the same syllable, as in *chhor do* 'let go' *ach-chhā* 'good'.

The letters *b*, *d*, &c., in the middle of a word are, if followed by *h*, generally in the same syllable as the latter, as in *deu-rhī* 'a porch', *hā-thī* 'an elephant'. In a few words taken from Persian or Arabic, however, such as *shub-ha* 'suspicion', the consonant and the *h* are divided. The matter is not of much importance, as it would be difficult for a listener to detect the difference in sound between *hā-thī* and *hāt-hī*, or between *shub-ha* and *shu-bha*.

5. *Gārudum* from the Persian *gāu* 'cow', 'bull' or 'bullock' and *dum* 'tail'.

Many Sanskrit words have two or more initial consonants; but modern Indians are generally unable to pronounce them. Some of these words have taken a second form; thus *strī* 'a woman' has been changed to '*ist-rī*', *shrī* (a title prefixed to the names of deities and eminent persons) to *sivī*. English names, and English words incorporated in the language undergo a similar transformation; thus 'Smith' becomes *Is-mīt*, 'slipper' *silīpar* or *silpaṭ*, 'glass' *gilās*.

[English newspaper writers frequently spell Oriental names after the French fashion; hence we find *Dj* at the beginning of many Turkish names, these letters being employed to represent the sound of the English *j*, which does not occur in French words.]

The letters *v* and *w*—final *a* in Sanskrit names.

[The sound of *v* does not occur in Hindustani; and Indians who study English generally experience the greatest difficulty in learning to pronounce this letter correctly. English writers on Sanskrit literature, however, employ the letter *v* in Sanskrit words. Thus the name of the oldest sacred book of the Hindus appears as the *Rig Veda*. In India at the present day it is generally called the *Rig Ved*. It will be observed that the final short *a* is dropped. This is the case with Sanskrit names generally. Thus *Rāma* is now called *Rām*, and the epic poem describing his adventures, the *Rāmāyan* instead of the *Rāmāyana*.

It may be added that though the sound of *w* in English and in Hindustani is almost identical, there is a slight difference. As pronounced by an Indian, speaking Hindustani, it is not quite so far removed from the sound of *v* as is the English *w*.]

The letters *s*, *t* and *z*.

[The letters *s*, *t* and *z* are each used in this work without any distinguishing mark to represent two or more letters of the Arabic alphabet. Each letter of each group has in Arabic a sound peculiar to itself; but in Hindustani they are in each case pronounced alike, and it is therefore unnecessary to make any distinction between them. Some few Muhammadans affect in Hindustani to give to these letters more or less of the sound that they have in Arabic, but this is generally considered pedantic.]

Letter represented by *zh*.

[A Persian letter of rare occurrence pronounced like *z* in 'azure' is generally represented in the Roman character by *zh* (with or without a line beneath). It does not occur in this work.]

SECOND PART.

Grammar and the construction of sentences.

THIRTEENTH CHAPTER.

The inflection of Masculine Nouns.

<i>potā</i>	son's son. /	<i>dādā</i>	father's father. /
<i>bhatījā</i>	brother's son.	<i>nānā</i>	mother's father. /
<i>ghasīyārā,</i> <i>girāskat</i>	grass cutter.	<i>chachā</i>	father's brother. /
<i>andā</i>	egg.	<i>rājā</i>	rajah.
<i>kamrā</i> (from camera)	chamber, room.	<i>bābā.</i>	term of respect, European child.
<i>banda</i>	slave. /	<i>lāla</i>	tulip. /
<i>payya, pahīya</i>	cart or carriage wheel.	<i>Himāliya</i>	Himalayas.
<i>rāsta, rasta</i>	road, street, path.	<i>khānsāmān</i>	steward, butler.
<i>rupaya</i>	money, rupee.	<i>khush</i>	pleased, happy. /
<i>kūān, kūā</i>	well. /	<i>bīmār</i>	ill, an invalid.
<i>dhūān</i>	smoke.	<i>zakhmā</i>	wounded.
<i>sawār</i>	mounted, trooper.	<i>aslī</i>	original, real, genuine.
<i>ṭaṭṭū</i>	pony.		
<i>hiran</i>	deer. ¹	<i>dono</i>	both—the two.
<i>phūl</i>	flower.	<i>tīn—tīnoñ</i>	three—the three.
<i>shikār</i>	sport, (hunting, shooting, fishing) game, prey.	<i>chār—chāroñ</i>	four—the four.
	liking (for any oc- cupation). /	<i>pāñch—pāñchoñ</i>	five—the five.
		<i>chha—chhaoñ</i>	six—the six.
<i>shauq</i>		<i>kal</i>	yesterday, tomor- on.
<i>zakh'm</i>	wound, sore, sore place.	<i>par</i>	row.
<i>mazhab</i>	religion. /	<i>tak</i>	up to, as far as,
		<i>ai</i>	O. till.

1. The *hiran* is a kind of antelope; but animals of this species, which are very numerous in India, are generally called 'deer' by Anglo-Indians.

There are various kinds of deer in India, such as: the *chital* or 'spotted deer', the *sābar* or *sāmbār* 'a kind of elk', &c., &c.; but there is no generic term for them all. Chamois leather is called *sābar*.

<i>beṭā</i> — <i>beṭe kā, ko, se, meṇ, par, tak</i> — <i>ai beṭe</i> ! ²	
<i>beṭe</i> — <i>beṭoṅ kā, ko, &c.</i>	— <i>ai beṭo</i> !
<i>kūān</i> — <i>kūeṅ kā, ko, &c.</i>	— <i>ai kūeṅ</i> ! ³
<i>kūeṅ</i> — <i>kūoṅ kā, ko, &c.</i>	— <i>ai kūo</i> !
<i>sāis</i> — <i>sāis kā, ko, &c.</i>	— <i>ai sāis</i> ! ⁴
<i>sāis</i> — <i>sāisoṅ kā, ko, &c.</i>	— <i>ai sāiso</i> !
<i>chachā</i> — <i>chachā kā ko, &c.</i>	— <i>ai chachā</i> ! ⁵
<i>chachā</i> — <i>chachāoṅ kā, ko, &c.</i>	— <i>ai chachāo</i> !

Āgra shah'r—*Āgre shah'r meṇ.* The city of Agra—in the city of Agra.

2. In Hindustani all nouns are either masculine or feminine. Both masculine and feminine nouns undergo in some cases certain changes of termination and are then said to be inflected.

Masculine nouns ending in *ā* or *a* generally change the final letter to *e*, when followed in the singular number by *kā* 'of', *ko* 'to', *se* 'from' or 'with', *meṇ* 'in' or 'among', *par* 'on', *tak* 'up to', or preceded by an interjection, such as ; *ai* 'O'. In the plural number they change *ā* or *a* to *e*, when not followed by *kā, ko, &c.*, or preceded by an interjection; to *oṅ* before *kā, ko, &c.*; and to *o* after an interjection, e.g., *beṭā* 'a son' or 'the son', *beṭe kā* 'of a son', *ai beṭe* ! 'O son' ! *beṭe* 'sons', 'beṭoṅ *ko* 'to sons', *ai beṭo* ! 'O sons' !.

The words *kā, ko, &c.*, are termed post-positions, because they follow the noun, instead of preceding it like prepositions in English.

Beṭā may mean either 'a son', or 'the son'. There is no definite or indefinite article in Hindustani. *Ek* 'one', however, is sometimes used where we use 'a', chiefly to prevent ambiguity. Thus *merā beṭā* means 'my son' *merā ek beṭā* 'a son of mine', *Wuh* 'that' is used where we use 'the' in relative sentences, as will subsequently appear (ch. 40 on pronouns).

3. A few nouns ending like *kūān* in *ān* preceded by a long vowel change *ān* to *eṅ* in the singular, and to *eṅ, oṅ* and *o* in the plural.

4. Masculine nouns, not ending in *ā* or *a* or in *ān* preceded by a long vowel, undergo no change of termination in the singular; and their plural form is the same as the singular, unless they are followed by a post-position, when *oṅ* is added, or preceded by an interjection, when *o* is added, e.g., *sāis* 'a groom' or 'syce', *sāis se* 'from or with the syce', *ai sāis* ! 'O syce' ! *sāis* 'syces', *sāisoṅ meṇ* 'in or amongst the syces', *ai sāiso* ! 'O syces' !

5. Some nouns ending in *ā* and a few in *a* follow the rule in note 4 and retain the final letter unchanged in all cases. Amongst these are *dādā, nānā, chachā, rājā, bābā, Khudā* 'God', *deutā* 'a god', *daryā* 'a river', *lalā* 'a tulip', *Himāliya* 'the Himalayas' (Sanskrit 'abode of ice'). *Dādā* is inflected by some persons.

[Under the above head are included masculine nouns of Persian or Arabic origin ending in *ā*, (of which, however, there are not many in common use), a few of those ending in *a*, and a few Hindi words.

By a strange oversight an eminent Oriental scholar has stated in a work on Hindustani, that with the 'sole exception' of *dādā*, nouns ending in *ā* and denoting relationship 'remain unchanged in the nominative plural'.

As a matter of fact *beṭā, bhatījā* and other common words denoting juniors are always inflected. Words denoting senior relations generally remain unchanged; but *dādā* is inflected in the country lying east of Delhi and Agra.

In Persian *ī* takes the place of 'of' between two nouns: e.g., *kār-i-sarkār* (pronounced *kā-ri-sarkār*, the 'business of government, used in place of the phrase 'on government service'. If the first noun ends in *ū* or *ā, y* is inserted: e.g., *rū-yi zamīn* (sometimes written *rūe zamīn*) the face of the earth.

Persian and Arabic plurals, and phrases of various kinds are often used in books, and very largely in legal and technical language. They are employed also to a less extent in conversation amongst the educated classes, especially Muhammadans.]

Dono Hindū—Hindūon kā mazhab.

Tm māli—chāron māliyon kā ghar.⁷

Pānchōn khat—chhaon khaton meñ.

Hiran—hirnon kā.⁸

Do rupai—rupayon se.⁹

Khānsāmāon kā—gāon ko—pāon meñ.¹⁰

Chāhiye—chāhiyeñ.¹¹

Kyā, Bachchū kā potā sās hai?¹²

No sir, both (his) grandsons are grass cutters.

Kōi larḱā is kamre meñ hai?

All the boys are in this (lit. this very) room, sir.

Ghasiyārā kal tak āegā?

Yes sir, he will come. What is the order for your slave?

Kal tak ḥāzir raho.

Yih kaprā kaisā mailā hai!

Yes sir, it has got dirty from the smoke.

The two Hindus—the religion of the Hindus.⁶

Three gardeners—the house of the four gardeners.

Five letters—in the six letters.

The deer—of the deer (plur.).

Two rupees—with rupees.

Of the butlers—to the villages—in the feet.

Is desirable—are desirable.

What, is Bachchu's grandson a syce?

Nahñ sāhib, dono pote ghasiyāre haiñ.

Is there any boy in this room?

Sab larḱe isī kamre meñ haiñ, sāhib.

Will the grass cutter come by (lit. till) to-morrow?

Hāñ sāhib āegā. Bande ko kyā ḥuk'm hai?

Stay here (lit. remain present) till to-morrow.

How dirty this cloth is!

Hāñ sāhib dhūeñ se mailā ho gayā hai, (ho gayā 'become', ch. 3).

6. Hindū, a member of the Hindu religion, descended from the Aryan race, that entered India from the north-west and spread over the country. Properly a Hindu must be born a Hindu; but many of the aborigines have been absorbed into the community in various parts of the country. A convert to Christianity or Muhammadanism ceases to be a Hindu; and Muhammadans descended from Hindus form a large portion of the population.

7. Long ī represents in Hindustani a contracted form of iy. It is used only before a consonant and as a final letter. Hence when the termination onī is added to māli, we write māliyon (mā-li-yon), not mālion (mā-li-on).

8. Words of two syllables like hiran (with one consonant between two short vowels, of which the second is a), generally drop the a, when onī or any other termination beginning with a long vowel is added.

[This rule does not apply to words of Persian and Arabic origin.]

9. Instead of rupaye, the regular plural, the contracted form rupai is employed.

10. Khānsāmāon contracted from khānsāmāonī. Gāon and pāon do not take the termination onī.

11. The original meaning of chāhiye is, as we shall see (ch. 26, note 12) 'be pleased to wish'; but it now signifies generally, as seen in previous chapters, 'is desirable'. It has taken, moreover, an irregular plural, chāhiyeñ 'are desirable'.

12. Ordinarily the intonation of the voice alone shews when a question is asked; but sometimes kyā? 'what?' is prefixed to an interrogative sentence.

Ismiṭ sāhib ghoṛe par sawār haiṅ ?¹⁴

Yes your highness, all the gentlemen are riding.

Yahān hīran nahīn haiṅ ?

Your slave does not know, your highness.

Birūn sāhib māli se khaḥā haiṅ ?

No your highness, Mr. Brown is much pleased with all the servants.

Māliyoṅ kā ghar bāghīche (fr. bāghīcha) meṅ hai ?

No sir, it is away (lit. separate) from the garden.

Aslī ḥāl dādā (or nānā) ko ma'lūm nahīn hai ?

The real state of the case is known to God only, sir.

Nabī Bakhsh chachā kā nām hai yā bhātīje kā ?

It is the uncle's name, sir.

Kyā, sāhib kā ghoṛā laṅgrā hai ?

It has been (lit. is) very ill since yesterday, sir.

Rājā sāhib ko shikār kā shauq hai ?

Yes sir, the rajah is very fond of shooting.

Yih lāla ka phūl hai ?

Yes sir, it is a tulip.

Nabī Bakhsh khānsāmān ko ande chāhiyeṅ ?

Both the khansamans want eggs, your highness.

Sūrājpur gāoṅ se daryā tak rāsta hai ?

There are two roads from the village to the river, sir.

Dono gāoṅ meṅ kūeṅ haiṅ ?

There is one well in each of the two villages, sir (lit. in both villages is one one well).

Kyā sawār zakḥmī hai ?

Yes your majesty, he is wounded in both feet.

Is Mr. Smith on horse back ?

Hān ḥuzūr, sab sāhib ghoṛe par sawār haiṅ.

Are there no deer here ?

Bande ko (or ghulām ko) ma'lūm nahīn hai, ḥuzūr.

Is Mr. Brown angry with the gardener ?

Nahīn ḥuzūr, Birūn sāhib sab naukarōṅ se bahut khush haiṅ.

Is the gardeners' house in the garden ?

Nahīn sāhib, bāghīche se alag hai.

Does not the grandfather know the real state of the case ?

Aslī ḥāl sir'f Khudā ko ma'lūm hai, sāhib.

Is Nabi Bakhsh the uncle's name or the nephews ?

Chachā kā nām hai, sāhib.

What, is (your) master's horse lame ?

Kal se barā bimār hai, sāhib.

Is the rajah fond of shooting (or hunting, &c.) ?

Hān sāhib, rājā sāhib ko shikār kā barā shauq hai.

Is this a tulip (lit. flower of tulip) ?

Hān sāhib, lāla kā phūl hai.

Does Nabi Bakhsh, the butler, want eggs ?

Dono khānsāmāoṅ ko ande chāhiyeṅ ḥuzūr.

Is there a road from the village of Surajpur to the river ?

Gāoṅ se daryā tak do rāste haiṅ, sāhib.

Are there wells in both villages ?

Dono gāoṅ meṅ ek ek kūān hai, sāhib.

What, is the sawar wounded ?

Hān ḥuzūr dono pāoṅ meṅ zakḥ'm haiṅ.

14. When mention is made of any person of standing the verb is put in the plural to shew respect.

FOURTEENTH CHAPTER.

Inflection of Feminine Nouns.

<i>mā</i> ¹	mother.	<i>log</i>	people.
<i>jorū</i>	wife.	<i>khudāwand</i>	my lord, his lord-ship.
<i>bhains</i>	cow-buffalo. /		
<i>bher, bherī</i>	sheep. /	<i>bheriyā</i>	wolf. /
<i>bakrī</i>	she-goat.	<i>barāndā</i> ⁴	verandah.
<i>ghorī</i>	mare.	<i>ihātā</i>	inclosure, com- pound.
<i>gadhī</i>	she-ass.		
<i>dāī</i>	native wet or / monthly nurse.	<i>makān</i>	place, abode, / house.
<i>bībī, bīwī</i>	lady, wife, mis- tress, madam.	<i>haspatāl</i>	hospital.
<i>potī</i>	son's daughter. /	<i>dūd, dūdh</i>	milk.
<i>bhatījī</i>	brother's daughter. /	<i>ghoṅslā</i>	bird's nest. /
<i>burhiyā</i>	old woman. /	<i>shubha</i>	doubt, suspicion. /
<i>chiryā</i> ²	hen-sparrow.	<i>afsos</i>	sorrow. /
<i>battakh</i>	duck.	<i>udās</i>	sad, unhappy. /
<i>mem sāhib (or mem sāhibā)</i>	European married lady, ma'am, Mrs.	<i>gol</i>	round.
<i>mis sāhib (or mis sāhibā)</i>	unmarried lady, miss.	<i>bikāū</i>	for sale. /
<i>mis bābā</i>	little girl, young lady, miss.	<i>sāt—sātoṅ</i>	seven—the seven.
<i>āyā</i>	ayah. ³	<i>āṭh—āṭhoṅ</i>	eight—the eight.
<i>malika</i>	queen. /	<i>nav—navoṅ</i>	nine—the nine.
<i>mu'allima</i>	female teacher. /	<i>das—dasoṅ</i>	ten—the ten.
		<i>āj</i>	to-day.
		<i>aur</i>	and, other, more (additional).

<i>mā—mā kā, ko, &c.</i>	<i>—ai mā !⁵</i>
<i>māeṅ—māoṅ kā, ko, &c.</i>	<i>—ai māo !⁶</i>
<i>potiyāṅ—potiyōṅ kā, ko, &c.</i>	<i>—ai potiyo !⁷</i>
<i>burhiyāṅ—burhiyōṅ kā, ko, &c.</i>	<i>—ai burhiyo !⁸</i>
<i>gāeṅ—gāyōṅ kā, ko, &c.</i>	<i>—ai gāyo !⁹</i>

1. All the words in the first column denote females and are feminine. The nouns in the second column are masculine.

2. *Chiryā* 'a hen-sparrow' or 'a sparrow' generally, when the sex is not known. Vulgarly 'a bird' (ch. 15, note 15).

3. Native nurse or ladies' maid.

4. *Barāndā* from the Sanskrit; from which also the English word is derived.

5. Feminine nouns undergo no change of form in the singular.

6. Most feminine nouns form the plural by adding *eṅ*, which is changed to *oṅ* before a post-position, and to *o* after an interjection.

7. Feminine nouns like *potī* ending in *ī* add *āṅ*, *oṅ* and *o* in the plural, the *ī* being changed to *iy* in accordance with the general rule (ch. 13, note 7).

The plural of *bher* or *bherī* is always *bhereṅ*, *bheroṅ*, &c., not *bheriyāṅ*, *bheriyōṅ*, &c., which might be confused with *bheriyā* 'a wolf' and the plural form *bheriyōṅ*.

8. A few feminine nouns ending like *burhiyā* and *chiryā* in *yā*, form the plural by adding *ā*. Before a post-position *āṅ* is changed to *oṅ*, and after an interjection to *o*.

9. *Gāī* 'a cow' makes *gāeṅ*, *gāyōṅ*, *gāyo* in the plural; and a few other nouns ending in *āī* form their plural in a similar manner.

<i>Dono jorūoñ kā makān.</i>	The abode of the two wives.
<i>Sāt āṭh bībiyāñ.</i>	Seven or eight (Indian) ladies.
<i>Bhatījiyoñ kī mā.</i>	The mother of the nieces.
<i>Nau das battakheñ.</i>	Nine or ten ducks.
<i>Battakhoñ kā tālāb.</i>	The ducks' tank.
<i>Sab mem sāhib.¹⁰</i>	All the ladies.
<i>Mis sāhiboñ kā kamrā.</i>	The young ladies' room.
<i>Dono āyā—dono āyāoñ kā ghar.¹¹</i>	The two ayahs—the house of the two ayahs.
<i>Do malika—do malikāoñ kā qissa.¹²</i>	Two queens—a story of two queens.
<i>Tīnoñ mu'allimāoñ kā makān.</i>	The house of the three teachers.
<i>Sab log.</i>	All people, all the people.
<i>Sāhib log—mem log—bābā log— naukar log—āyā log.¹³</i>	European gentlemen, or gentlemen and ladies—European ladies—European children—servants—ayahs.
<i>Sab logoñ kā—sāhib logoñ ko— mem logoñ se.</i>	Of all people—to European gentlemen—from European ladies.
<i>Gol kamrā.¹⁴</i>	Drawing-room.
<i>Āj kal.</i>	Yesterday to-day and to-morrow, <i>i. e.</i> , just at present, nowadays in these days.

Gāi kā dūd hai ?

No ma'am, there is no more cow's milk; there is some goat's milk.

Is there any cow's milk ?

Nahīn mem sāhib, gāi kā dūd aur nahīn hai ; bakri kā dūd hai.

10. Feminine compounds such as *mem sāhib*, *mis sāhib*, *mis bābā*, of which the masculine nouns *sāhib* and *bābā* form a part, do not take the feminine termination *ei* in the plural, though they take of course the termination *oñ* before a post-position.

11. With the word *āyā* the plural termination *ei* is omitted. *Oñ* is added in the usual manner.

12. With words like *malika*, and *mu'allima* ending in short *a*, the termination *ei* is generally omitted, but *oñ* is generally added before a post-position, *a* being changed to *ā*.

[*Mu'allima* has an Arabic plural *mu'allimāt*, which is used in literary style.]

13. *Log* 'people' is always plural, and takes the termination *oñ* before a post-position. It is never used with a numeral; we cannot say for example *tīn log*. The phrase *sāhib log* is much used by all classes; and *log* is added in a similar manner to other nouns, more especially by the uneducated classes, who sometimes employ this word when speaking of animals. A syce for example will call the horses *ghore log*. *Log* is always masculine, even when used with a feminine noun, as in the phrases *mem log*, *āyā log*.

14. *Gol kamrā*, lit. 'round room'. Fifty years ago the drawing-rooms of bungalows in upper India generally ended in a semicircular projection with glass doors opening into the verandah, and this may account for the name.

Tīnoñ 'aurateñ haspaṭāl, meñ haiñ?

Yes ma'am, the three sisters are in the hospital.

Mem sāhib ko bhereñ chāhiyeñ yā bakriyāñ?

My mistress wants only three goats; she does not want sheep.

Kyā, gol kamre meñ chiriyāñ haiñ?

Yes miss, there are two or three sparrows in the drawing-room.

Wahāñ murghiyāñ aur battakheñ bikāū haiñ?

No my lord, there are only cows there, and two or three she-asses.

Mem sāhib haiñ?

My mistress is not at home, my lord; the two young ladies are at home.

Mem sāhib aur bābā log āj kal Dihlī meñ nahīñ haiñ?

The ladies and children are all in the hills (lit. on mountain), my lord.

Kyā, ghorā bhainsoñ se ḍartā hai?

Yes sir, it is very much afraid of buffaloes.

Sāhib aur mem sāhib dono ghoriyōñ par sawār haiñ?

The gentleman is riding a horse, my lord, and the lady a mare.

Chiriyōñ kā koī ghoñslā barāñḍe meñ hai?

Yes miss, there is one sparrows' nest in the verandah.

Gāyōñ kā makāñ ihāte meñ hai?

No sir, the cow-house is not in the compound.

Are the three women in the hospital?

*Hāñ mem sāhib, tīnoñ bahneñ haspaṭāl meñ haiñ.*¹⁵

Does your mistress want sheep or goats?

Mem sāhib ko sir'f tīn bakriyāñ chāhiyeñ; bhereñ nahīñ chāhiyeñ.

What, are there sparrows in the drawing-room?

Hāñ mis sāhib, do tīn chiriyāñ gol kamre meñ haiñ.

Are there fowls and ducks for sale there?

Nahīñ khudāwand, wahāñ sir'f gāeñ haiñ aur do tīn gadhiyāñ.

Is your mistress at home?

Mem sāhib nahīñ haiñ, khudāwand; dono mis bābā haiñ.

Are not the ladies and children in Delhi just at present?

Mem log aur bābā log sab pahār par haiñ khudāwand.

What, is the horse afraid of buffaloes?

Hāñ sāhib bhainsoñ se bahut ḍartā hai.

Are the gentleman and lady both riding mares?

Sāhib ghorē par sawār haiñ, khudāwand, mem sāhib ghorī par.

Is there any sparrows' nest in the verandah?

Hāñ miss bābā, chiriyōñ kā ek ghoñslā barāñḍe meñ hai.

Is the cow-house in the compound?

Nahīñ sāhib, gāyōñ kā makāñ ihāte meñ nahīñ hai.

15. The word for 'sister' has two forms *bahin* and *bahan*; the former is generally used in the singular, the latter in the plural, the second *a* being dropped when the terminations *eñ* and *oñ* are added, in accordance with the general rule (ch. 13, note 8).

Tinoñ mem sāhiboñ ko āyā chā-hiyēñ?

No my lord, two ladies each require an ayah.

Kyā, dāi ko āyā par shubha hai?

The dai suspects both the ayahs, ma'am.

Inspiktar sāhib dono mu'allimāoñ se khush haiñ?

No, he is very angry with both the female teachers, ma'am.

Sab āyā āj hāzir haiñ?

They are all present, ma'am; what is your order for the ayahs?

*Bābā logoñ kā kaisā hāl hai? Kyoñ udās haiñ?*¹⁶

The ayah is ill ma'am; the children are very sorry for this.

Do the three ladies require ayahs?

Nahīñ khudāwand, do mem sāhiboñ ko ek ek āyā chāhiye.

What, does the dai suspect the ayah?

Dāi ko dono āyāoñ par shubha hai, mem sāhib.

Is the inspector pleased with the two female teachers?

Nahīñ, dono mu'allimāoñ se bahut khafā haiñ, mem sāhib.

Are all the ayahs present today?

Sab hāzir haiñ, mem sāhib; āyā logoñ ko kyā huk'm hai?

What is the matter with the children? Why are they unhappy?

Āyā bimār hai, mem sāhib; bābā logoñ ko is se barā afsos hai.

×

FIFTEENTH CHAPTER.

Inflection of adjectives and of *kā* and *sā*.

<i>jānwar</i>	animal.	<i>madrasa</i>	school.
<i>gadhā</i>	donkey.	<i>imtiḥān</i>	examination.
<i>khargosh</i>	hare.	<i>natija</i>	result. /
<i>titar</i>	partridge.	<i>dukān</i>	shop.
<i>kān</i>	ear. /	<i>ma'ne (or ma'nī)</i>	meaning. /
<i>bāl</i>	hair.	<i>pasand</i>	approval, approved, / liked.
<i>par</i>	feather, quill. /		
<i>bāzū</i>	upper arm, wing. /	<i>andhā</i>	blind. /
<i>gosht</i>	meat.	<i>chhoṭā</i>	small, little (in size).
<i>pinjra</i>	cage. /	<i>thoṛā, thoṛe</i>	little (in quantity), few.
<i>lohā</i>	iron, steel. /		
<i>takhta</i>	board, slab, sheet (of paper or metal). /	<i>kālā</i>	black.

16. Lit. 'How is the state of the children? i.e., 'In what condition are they?' or, if something is manifestly wrong with them, 'What is the matter with them?'

<i>gahrā</i>	deep.	<i>bāqē</i>	remaining.
<i>moḡā</i>	thick, fat, coarse.	<i>sā—ek sā</i>	like—alike.
<i>dublā</i>	thin (man or animal).	<i>gyārah</i>	eleven.
<i>patlā</i>	thin (thing).	<i>bārah</i>	twelve.
<i>tāza</i>	fresh.	<i>terah</i>	thirteen.
<i>sāf, safā,</i>	clean, clear.	<i>chaudah</i>	fourteen.
<i>judā</i>	separate.	<i>pandrah</i>	fifteen.
<i>safed</i>	white.		
<i>ghaf</i>	closely woven.	<i>magar, lekin</i>	but.
<i>mahīn</i>	fine (cloth, &c.).		

*Bārah patle takhte—patle takhte par—patle takhtoñ se.*¹

Gyārah moḡē bheṛēñ—moḡē ‘aurat kā beṭā—dublī ‘auratoñ se.

*Andhe kā kuttā—andhoñ kā makāñ—gharīboñ kā ḡāl.*²

*Nayā naukar—nae naukar—nāī āyā.*³

*Gahrā gahrā pāñī—sab ko thoṛā thoṛā—bare bare ādmī.*⁴

*Bare bare larke ḡazīr haiñ ; chhoṭe chhoṭe nahīñ haiñ.*⁵

Twelve thin boards—on a thin board—with thin boards.

Eleven fat sheep—the fat woman’s son—from thin women.

The blind man’s dog—the house of the blind men—the condition of the poor.

The new servant—the new servants—the new ayah.

Very deep water—to all (*i. e.*, to each) a little—various important persons.

The big boys are present; the small ones are not.

1. Most adjectives ending in *ā* and a few ending in *a* change the final letter to *e*, when they qualify masculine nouns in the plural number or in the singular number followed by a post-position, and to *ī* when they qualify feminine nouns. Adjectives with any other termination are not subject to inflection.

Khafā, safā, judā and a few other adjectives ending in *ā* or *a* do not undergo inflection.

[The exceptions are all words of Persian or Arabic origin. *Judā* is sometimes, though rarely, inflected.]

In Persian the adjective follows the noun, and the two are connected by the letter *i* as *zābān-i Fārsī* ‘the Persian tongue’, *malika-i mu’azzama* ‘the majestic queen’. If the nouns end in *ā* or *ū*, *y* is inserted, *e.g.*, *rū-yi zebā* (sometimes written *rūe zebā*) ‘a beautiful face’.

2. Many adjectives can be used as nouns denoting human beings, and are then subject to the rules which apply to nouns and take, in the plural, the termination *oñ* before a post-position.

3. *Nae* and *nāī* are contracted forms of *naye* and *nayī*. (Be careful to pronounce the two syllables distinctly, *viz.*, *na-e* and *na-ī*). The *y* in words ending in *ayā* is generally omitted, when the final *ā* is changed to *e* or *ī*.

4. Adjectives are often repeated. This repetition sometimes intensifies the meaning, sometimes conveys the idea of distribution, and sometimes of number and variety. In the first sense we have similar expressions in English such as ‘the deep deep sea’, ‘the red red rose’, &c.

5. Sometimes a double adjective is used to indicate all possessing some particular qualification; as in the above example where *bare bare* indicates, all the big boys, *chhoṭe chhoṭe* all the small ones.

Thorā bahut pānī—thorē bahut makān—chhoṭī barī laṛkiyān.

Barī moṭī bher—barī aur moṭī bher or ek bher barī aur moṭī.⁶

Par kā qalam—par ke qalam—dhobī kī beṭī.⁷

Nandā Devī kā pahār—Himāliya ke pahār.

Huzūr kā ek beṭā, or huzūr ke ek beṭe.⁸

Huzūr ke ek beṭe kā makān.⁸

Billī sā jānwar—billī se jānwar—kutte kā sā sir—kutte ke se sir—kālī sī billī—kāle se kutte.⁹

Bahut sā dūd—bahut se ghorē—bahut sī 'aurateñ.

Thorā sā gosht—thorē se bail—thorī sī bakriyān.¹⁰

Yahān ke sab ādmī ek se haiñ.

Us ko pasand hai.

Us ke kām kā nahīn hai.

More or less water—a certain number of houses—girls big and little.

A very fat sheep—a big fat sheep.

A quill pen—quill pens—the washerman's daughter.

Mount Nanda Devi—the Himalaya mountains.

A son of your highness's.

The house of a son of your highness's.

A cat-like animal—cat-like animals—a head like a dog's—heads like a dog's—a blackish cat—blackish dogs.

Much milk—many horses—many women.

A little meat—a few bullocks—a few goats.

All the men of this place (lit. of here) are alike.

To him approved is, *i.e.*, he likes or approves of.

Is not of the work of him, *i.e.*, is of no use to him, or would not suit him.

Kyā, sāf pānī nahīn hai?

What, is there no clean water?

6. Observe that *barī moṭī* means 'very fat', not 'big fat', and also that *barī* must be inflected in the same manner whether it means 'big' or 'very'.

7. The post-position *kā* is inflected like an adjective and agrees in number and gender with the following noun.

8. A noun is sometimes put in the plural to shew respect as in the phrase *huzūr ke ek beṭe*. It cannot, however, take the termination *oñ*, unless reference is made to more than one person. We cannot say *ek beṭoñ kā makān*.

9. The particle *sā* 'like' may be affixed: (1) to a noun, (2) to a noun followed by the post-positions *kā, ke, kī*, (3) to an adjective. It is inflected like an adjective and agrees in gender and number with the noun that follows it.

To translate 'a horse like this', 'he is like his brother', or 'he walks like his brother', entirely different idioms must be employed, as we shall see later (ch. 29, note 10, ch. 32 and ch. 41).

10. *Thorā gosht hai* may mean either 'there is little meat' or 'there is a little meat'; *thorā sā* always means 'a little' and is much used; *thorā hī* means 'just a little' or 'very little' (ch. 21 on the particle *hī*). Similarly *thorē* means 'few' or 'a few', *thorē se* 'a few' and *thorē hī* 'just a few' or 'very few'.

There is plenty of clean water,
sir.

*Maṭan gosht khūb tāza hai?*¹¹

There is no mutton, my lord;
there is a small piece of fresh beef.

*Āyā baṛī udās hai, is kā kyā
sabab hai?*

Her husband has separated (lit.
her man has become separate)
from her, my lord.

*Sundar Dās nayā naukar hai yā
purānā?*

All the servants are new, my
lord.

*Mohan kā baṛā beṭā hāzīr hai; us
kā chhoṭā beṭā kahān hai?*¹²

Only the big boys are present,
my lord, not the small ones.

This is very thick cloth, my
lord.

*Mem sāhib ko moṭā kapṛā nahīn
chāhiye; mahīn kapṛā chāhiye.*

There is more or less fine cloth
at my shop, my lord; it is very
closely woven.

Par kā qalam hai?

There is no quill pen, my lord;
but there is a certain number of
steel pens.

*Khar ke kyā ma'ne haiñ aur gosh
ke kyā ma'ne?*¹³

Khar means donkey, and *gosh*
ear; and *khargosh* is the name of
a small animal.

Safā pānī bahut hai, sāhib.

Is the mutton quite fresh?

*Maṭan gosht nahīn hai, khudā-
wand; tāze bīf kā chhoṭā sā tukṛā.
hai.*

The ayah is very sad; what is
the reason of this?

*Us kā ādmī us se judā ho gayā
hai, khudāwand.*

Is Sundar Das an old servant
or a new one?

*Sab naukar nae haiñ, khudā-
wand.*

Mohan's elder son is present;
where is his younger son?

*Sir'f baṛe baṛe larke hāzīr haiñ,
khudāwand, chhoṭe chhoṭe nahīn
haiñ.*

*Yih kapṛā baṛā moṭā hai, khudā-
wand.*

The lady does not want thick
cloth; she wants fine cloth.

*Mahīn kapṛā thoṛā bahut dukān
par hai, khudāwand; baṛā ghaf
hai.*

Is there a quill pen?

*Par kā qalam nahīn hai, khudā-
wand; magar lohe ke thoṛe bahut
qalam haiñ.*

What does *khar* mean and what
does *gosh* mean?

*Khar ke ma'ne gadhā haiñ, aur
gosh ke ma'ne kār; aur khargosh
ek chhoṭe se jānwar kā nām hai.*

11. In Anglo-Indian households mutton is called *maṭan* or *maṭan gosht*, beef *bīf* or *bīf gosht*, veal *wīl*, lamb *lām*, a mutton chop *maṭan chāp*, a cutlet *kaṭlat*, beef steak *bīf īstek*, Irish stew *āi-ran īstū* and so on. Indians amongst themselves speak of *bher kā gosht*, *gāi kā gosht*, &c., &c. Ham and bacon (which are imported) are called *hām* and *bekam*. Pork (in any other form) is rarely eaten in India, which is not surprising, as the ordinary pig is a general scavenger.

12. *Barā beṭā* generally means 'elder or eldest son', and *chhoṭā beṭā* 'younger or youngest son'.

13. *Ma'ne* is a plural noun and has no singular. It always takes a plural verb, even when preceded by the numeral *ek*, e.g., *is lafz ke ek hī ma'ne haiñ* 'this word has only one meaning' lit. 'of this word are just one meanings'.

Sāis kī bībī bīmār hai?

No sir, but the syce's two daughters are ill?

Imtīhān kā natīja Nabī Bakhsh ke bhatīje ko ma'lūm hai?

Yes sir, all the boys of the school know it?

Āyā kī chhoṭī larḳī kī kyā nām hai?

The name of the ayah's daughter is Sita, ma'am.

*Āghā Khān kī ghoṛī mem sāhib ko pasand nahīn hai; bahut chhoṭī hai.*¹⁴

No doubt it is too small, my lord; it would not suit my mistress.

Barē pinjre meñ kyā hai, aur chhoṭe pinjre meñ kyā?

In the large cage there is an animal like a cat, sir; and in the small cage a small bird like a partridge.

Andhe ke bāl kāle haiñ?

No sir, the blind man has whitish (or gray) hair.

Kyā, mem sāhib ke kapre tayyār nahīn haiñ? Bahut sā kām bāqī hai?

No sir, they are nearly finished.

Bāghīche meñ lāla ke phūl bahut se haiñ?

Is the syce's wife ill?

Nahīn sāhib, magar sāis kī dono beṭiyāñ bīmār haiñ.

Does Nabi Bakhsh's nephew know the result of the examination?

Hāñ sāhib, madrasē ke sab larḳoñ ko ma'lūm hai.

What is the name of the ayah's little girl?

Āyā kī beṭī kī Sīta nām hai, mem sāhib.

Your mistress (or the lady) does not like Agha Khan's mare; it is much too small.

Be-shak chhoṭī hai, khudāwand; mem sāhib ke kām kī nahīn hai.

What is there in the big cage, and what in the small one?

*Barē pinjre meñ ek billī sā jāñwar hai, sāhib; aur chhoṭe pinjre meñ ek tītār sā chhoṭā jāñwar.*¹⁵

Has the blind man black hair (lit. hairs)?

Nahīn sāhib, andhe ke safed se bāl haiñ.

What, aren't the lady's clothes ready? Is there still much to do? (lit. much work remaining).

Nahīn sāhib thoṛā sē kām bāqī hai.

Are there many tulips in the garden?

14. There is no word for 'too' in Hindustani. *Thoṛā* may signify 'little', 'a little' or 'too little'; *bahut* 'much' or 'too much'; *barā* 'large' or 'too large'; *chhoṭā* 'small' or 'too small'; and *bahut chhoṭā* 'very small' or 'much too small', according to the context.

[*Khān* is generally pronounced with a nasal *n*, but not when mention is made of people coming from Afghanistan, who are for the most part called *Khān* and pronounce the *n* fully.]

15. *Jāñwar* 'an animal' is the word most commonly used where we should say 'bird'. The word *chīryā* 'a hen-sparrow' is largely employed by Anglo-Indians and their servants as the equivalent of the word 'bird', and is often applied indiscriminately by the lower orders to small birds in general, but rarely to large ones.

[When it is necessary to make a distinction the terms *pardār jāñwar* 'feathered animal', and *chaupāya jāñwar* 'four-footed animal' or 'quadruped' are generally employed; and the word *parinda* 'a bird' is used in books.]

No sir, there are only a few flowers left.

Āgre shah' r meñ bare bare makān bahut se haiñ ?

There are a great many houses, belonging to various important persons, my lord.

Birūn sāhib ke sab ghorē ek se haiñ ?

No my lord; only Mr. Brown's mare and Mrs. Brown's mare are both alike.

Nahñ sāhib, sir'f thore se phūl bāqī haiñ.

Are there a great many different houses of large size in Agra?

Bare bare ādmīyōñ ke bahut se makān haiñ, khudāwand.

Are Mr. Brown's horses all alike?

Nahñ khudāwand; sir'f Birūn sāhib kī ghorī āur mem sāhib kī ghorī dono ek sē haiñ.

SIXTEENTH CHAPTER.

Masculine and Feminine Terminations.

Words marked with an asterisk (*) have occurred in previous chapters.

MASCULINE NOUNS.

<i>darzī</i> ¹	tailor.	<i>mahāwat</i>	elephant driver,
<i>munshī</i> ²	writer.		mahout.

1. Nouns used to denote males are generally masculine, and those used to denote females, feminine, whatever the termination may be.

Most nouns ending in *ī* or *t* and not used to denote males are feminine. The most common exceptions will be found in the list of words. [Those ending in *t* are chiefly Persian and Arabic words, to which the rule does not apply.]

Nouns of two syllables taken from Arabic, of which the first two letters are *ta* and the last but one *ī* are (with one exception) feminine, as *ta'rif*, *ta'līm*, *tajwīz*, *taḥsīl*, which appear in the list.

Other nouns are for the most part masculine; but there are many exceptions. All feminine nouns not ending in *ī* or *t* and not used to denote females, which have occurred in previous chapters, are shewn in the list.

When doubtful as to the gender of a noun always treat it as masculine. It may be added that natives of the lower classes are generally very careless in the matter of genders and frequently treat feminine nouns, especially those denoting inanimate objects and not ending in *ī* or *t*, as if they were masculine, calling 'a small book' for example *chhofā kitāb* instead of *chhofī kitāb*, and two books *do kitāb* instead of *do kitābēñ*. Most Anglo-Indians do the same.

With certain words in certain cases the plural terminations *eñ*, *āñ* and *oñ* are always omitted, as will appear hereafter (ch. 44, note 1).

[Some grammarians lay down elaborate rules regarding the gender of nouns denoting inanimate objects; but it is impossible to apply them without a considerable knowledge of the derivation of words and the structure of the language. They do not meet all cases, are open to numerous exceptions, and apply largely to words not in common use, which an Englishman is never likely to employ.]

2. *Munshī* 'a writer' or 'composer', applied to persons engaged in any literary occupation which involves writing in the Persian character, especially employés in offices and teachers of Hindustani or Persian; used also as a prefix to the names of such persons and of some others,

MASCULINE NOUNS—concluded.

<i>dost</i> ³	friend.	<i>gosht</i> *	meat.
<i>hāthī</i> *	elephant.	<i>darakh̄t</i> (vulg.)	tree, shrub.
<i>jī</i> ⁴	life, spirit.	<i>darkat</i>)	
<i>ghī</i>	clarified butter.	<i>akhrot</i>	walnut.
<i>pānī</i> *	water.	<i>sharbat</i>	sherbet.
<i>moṭī</i>	pearl.	<i>takh̄t</i>	throne.
<i>dānt</i>	tooth.	<i>khil'at</i> ⁵	robe of honour.
<i>khet</i>	field.	<i>waqt</i> *	time.
<i>bhāt</i>	boiled rice.	<i>bandobast</i>	arrangement.
<i>gīt</i>	song.	<i>khāt, khatt</i> *	letter, writing.
<i>sūt—sūtī</i>	cotton—(made of) cotton.	<i>dastkhāt</i> ⁶	signature.
		<i>dehāt</i> ⁷ (plur.)	country.

FEMININE NOUNS.

<i>chāndī</i>	silver.	<i>ta'līm</i>	teaching, instruction, education.
<i>lakṛī</i>	wood, stick.	<i>tajwīz</i>	plan, (scheme).
<i>kārī</i>	curry.	<i>taḥsīl</i>	acquiring.
<i>hāzīrī</i>	breakfast.	<i>Gangā</i>	the Ganges.
<i>garmī</i>	heat.	<i>Jamnā</i>	the Jumna.
<i>sardī</i>	cold (subs.)	<i>āg</i> *	fire.
<i>bāt</i> ⁸	word, speech, thing.	<i>dhūp</i> *	sunshine.
<i>bet</i>	cane.	<i>jar</i> *	root.
<i>sūrat</i>	form, appearance, case.	<i>nāu</i> *	boat.
<i>qīmat</i>	price, value.	<i>bānh</i> *	arm (above elbow).
<i>ta'rīf</i>	praise.	<i>dum</i> *	tail.

3. *Dost* though generally a masculine noun may be used in the feminine, e.g., *Nūran āyā kī dost hai*. Amongst Indians friendship between opposite sexes is not recognized, and *āyā kā dost* would mean the ayah's lover.

4. *Jī* is much used as a respectful form of address, sometimes to Europeans, but more generally amongst natives of India, especially by children addressing their elders. A well-bred child for example will always say *jī hān*, 'yes sir', or 'yes ma'am', never *hān* alone. It is used as an affix also to other titles as *bābū jī*, *munshī jī*, &c.

5. *Khil'at* 'a robe of honour' with which officials and others are invested by the authorities on festive occasions.

6. *Dastkhāt*, 'hand-writing' or 'signature' (from *dast* 'hand' and *khāt*), is generally used in the latter sense in Hindustani, and is in this case always plural.

7. *Dehāt* corrupt plural of *dih* 'a village', used in Hindustani to designate 'the country', (brought under cultivation and interspersed with villages), as opposed to 'the town'.

8. *Bāt*, 'anything that can be said, asked or written'; 'word' as in the phrase 'I have a word to say to you'; (never used for 'word' in the grammatical sense); 'thing' as in the phrase, 'a good thing', 'a sad thing', &c.

FEMININE NOUNS—concluded.

<i>fauj*</i>	army, field-force.	<i>rāi*</i>	opinion.
<i>shākh*</i>	branch.	<i>sarā,* sarāi*</i>	inn, caravansary.
<i>mekh*</i>	tent-peg.	<i>mushkil*</i>	difficult (difficulty).
<i>kitāb</i>	book.	<i>pasand*</i>	approval, acceptance, (approved, liked).
<i>dukān*</i>	shop.		
<i>mez</i>	table.	<i>der, derī¹⁰</i>	delay, time.
<i>chādar⁹</i>	sheet, cloth.	<i>daf'a¹¹</i>	occasion, time.
<i>bar'f*</i>	ice, snow.	<i>shak'l*</i>	shape and appearance, figure.
<i>taraf*</i>	side, direction.		
<i>tankhwāh*</i>	salary.	<i>fat'h*</i>	victory.
<i>yād*</i>	memory, recol- lection.	<i>sul'h*</i>	peace.
		<i>waj'h*</i>	cause, means.

ADJECTIVES.

<i>tez¹²</i>	sharp, fast, strong.	<i>mīḥā</i>	sweet.
<i>Ādmīyōn kī shaklēn.¹³</i>			The figures of men.
<i>Sūtī kaprā—mīḥā pānē.</i>			Cotton cloth—sweet water, or lemonade (effervescing).
<i>Chhoṭī hāzirī.</i>			Little breakfast, <i>i.e.</i> , morning tea.
<i>Achchhī bāt—afsos kī bāt—mush- kīl kī bāt.</i>			A good thing—a sad thing, a pity—a difficult or perplexing matter.
<i>Kārī bhāt—hāthī-dānt—mez kī chādar.</i>			Curry and rice—ivory—table- cloth.
<i>Barī qīmat kā.</i>			Of great price, very valuable.
<i>Bare bare darakhṭōn kī jaṅgal.</i>			A wood or forest.
<i>Ab tak—ab kī daf'a.</i>			Till now, yet, up to the present time, still—on the present occa- sion.
<i>Barī der se—thorī der tak.</i>			For a long time (past)—for a short time (to come).
<i>Gangā daryā tak—Jamnā daryā par.</i>			To, up to, as far as the river Ganges—on the river Jumna.
<i>Is sūrat meñ—us sūrat meñ.</i>			In this case—in that case.

9. *Chādar* a made up cloth of any kind, whether used as a sheet, table-cloth, or shawl.

10. *Der* 'delay', 'space of time', *e. g.*, *barī der* 'a long time', *thorī der* 'a short time', applied generally to periods not exceeding a day.

11. *Daf'a*, 'occasion'; 'time' in the sense of 'once', 'twice' 'three times', &c., *daf'a* does not take a plural termination.

12. *Tez* 'sharp', 'fast', 'strong' as wine, tea, light, &c.

13. The obscure vowel sound in *shak'l* and similar words disappears, when an affix beginning with a vowel is added.

Munshī jī barī der se hāzīr haiñ ?

He has been here a short time, sir; now it is breakfast time, and my mistress is ready. What are your orders for the munshi?

Sāhib ke hāthī ke mahāwat kā Motī nām hai ?

No sir, Moti is the name of the mahout's friend.

Mem sāhib ko yih kachchā gosht pasand nahīn hai; kārī bhāt lāo.

The ghee in the curry is not fresh, my lord; and the rice too is not good.

Chhoṭe khet meñ akhrot kā darakht hai ?

Yes sir, but the walnuts are not yet (lit. just now) ripe.

Kyā, āyā ke dānt nahīn haiñ ?

The ayah looks like an old woman, ma'am; but she has all her teeth.

Kyā, mīthā pānī nahīn hai ? Khañsāmāñ kā bandobast barā kharāb hai.

There is no lemonade, ma'am. There is a little sherbet, and there is also a little ice.

The young lady wants the book of old songs ma'am.

Purāne gītoñ kī kitāb gol kamre meñ hai.

The cane for the pankah is not here, sir.

Pānkhe kī bet chhoṭī mez par hai.

Both the letters bear the rajah's signature, my lord.

Rājā sāhib kā khat bahut sāf hai.

Is the rajah's throne made of ivory, my lord?

Hāthī dānt kā nahīn hai; chañḍī kā hai.

Has the munshi been here long?

Thorī der se hāzīr haiñ, sāhib; ab hāzīrī kā waqt hai, aur mem sāhib tayyār haiñ. Munshī jī ko kyā huk'm hai ?

Is Moti the name of the mahout of the gentleman's elephant?

Nahīn jī, Motī mahāwat ke dost kā nām hai.

The lady does not like this underdone meat; bring curry and rice.

Kārī meñ tāza ghī nahīn hai, khudāwand; aur bhāt bhī achchhā nahīn hai.

Is there a walnut tree in the small field?

Hāñ sāhib, lekin akhrot abhī pakke nahīn haiñ.

What, has the ayah no teeth?

Āyā kī burhiyā kī sī sūrat hai, mem sāhib; magar dānt sab haiñ.

What, is there no lemonade? The khansaman makes very bad arrangements.

Mīthā pānī nahīn hai, mem sāhib. Thorā sā sharbat hai, aur thorī sī bar'f bhī hai.

Mis bābā ko purāne gītoñ kī kitāb chāhiye, mem sāhib.

The book of old songs is in the drawing-room.

Pānkhe kī bet yahāñ nahīn hai, sāhib.

The cane for the punkah is on the small table.

Rājā sāhib ke dastkhat dono chīṭhiyon par haiñ, khudāwand.

The rajah's writing is very clear.

Rājā sāhib kā takht hāthī-dānt kā hai, khudāwand ?

It is not made of ivory, but of silver.

On the present occasion Akbar Ali's *khilat* is a very valuable one, my lord.

Be-shak, magar us kī tankhwāh abhī bahut thorī hai.

Have all the tents iron tent-pegs, my lord?

Nahīn, sir'f pahār ke deroñ kī mekheñ lohe kī haiñ.

Mohan is very fond of acquiring knowledge, my lord.

Is sūrat meñ tum ko us kī ta'līm kā fik'r karnā chāhiye.

This plan of the *tahsildar's* is a very good one, my lord.¹³

Kamishnar sāhib ke khat meñ tahsildār sāhib kī baṛī ta'rif hai.

Master Charley has a bad pain in his arm, miss.

Baṛe afsos kī bāt hai āyā.

Have all the trees very large branches, sir?

Hāñ, sab kī lambī moṭī shākheñ haiñ.

Are there many sepoys in the town, my lord?

Nahīn, shah'r meñ sir'f thore se sipāhī haiñ, magar dehāt meñ ek baṛī fauj hai.

It is not cold to-day, sir, and the sun (lit. sunshine) is very strong.

Be-shak dhūp meñ garmī hai; magar gol kamre meñ thorī sī āg chāhiye.

Ab kī daf'a Akbar 'Alī kī khil'at baṛī qīmat kī hai, khudāwand.

No doubt, but his pay is still very small.

Deroñ kī sab mekheñ lohe kī haiñ, khudāwand?

No, only the tents for the hills have iron tent-pegs.

Mohan ko 'ilm kī tahsīl kī baṛī shauq hai, khudāwand.

In this case you should see about (lit. make thought of) his education.

Tahsildār sāhib kī yih tajwīz bahut achchhī hai, khudāwand.

The *tasildar* is highly praised in the Commissioner's letter.

Chārṭī bābā kī bāñh meñ baṛī dar'd hai, mis sāhib.

It is very sad ayah.

Sab darakhtoñ kī baṛī bāṛī shākheñ haiñ, sāhib?

Yes, they all have long thick branches.

Shah'r meñ bahut se sipāhī haiñ, khudāwand?

No, there are only a few sepoys in the town; but there is a large force in the country outside.

Āj sardī nahīn hai, sāhib, aur dhūp baṛī tez hai.

No doubt it is hot in the sun; but a small fire is wanted in the drawing-room.

13. An Indian province is divided into 'Districts' each under an officer designated 'Magistrate and Collector' or in some cases 'Deputy Commissioner'. Each District contains several *Tahsils* or Sub-Collectorates presided over by a *Tahsildār* or native Sub-collector of revenue.

A group of several Districts forms a 'Division' presided over by a 'Commissioner', who is immediately subordinate to the Government of the Province.

SEVENTEENTH CHAPTER.

Males and Females.

Words marked with an asterisk (*) have occurred in previous chapters.

(a)

<i>mard</i> *—‘ <i>aurat</i> * ¹	man—woman.	<i>bhāī</i> — <i>bahin</i> *	brother—sister.
<i>khāwind</i> — <i>bībī</i> *, <i>bīwī</i> * ²	husband—wife.	<i>bādshah</i> — <i>malī-</i> <i>ka</i> ³	king—queen.
<i>bāp</i> — <i>mā</i> *	father—mother.	<i>nar</i> — <i>mādīn</i>	male—female.

1. The sexes are most commonly distinguished in Hindustani—

- (a) by the employment of different words.
 (b) by adding *a*, *ī*, *nī* or *ānī* to a masculine noun.
 (c) by changing *a* or *ā* to *ī*.
 (d) by changing *ā* to *yā* or *iyā*.
 (e) by adding *an* or substituting *an* for *ī*.
 (f) by other changes.

Many nouns denoting animals have one form only, which is in some cases masculine, in others feminine.

The word *ādmī* is generally employed where we should say ‘man’, but is used also in the sense of ‘person’ or ‘persons’ and may include women and children (ch. 5, note 2) *Mard* ‘a man’ is used in contradistinction to ‘*aurat* ‘a woman’.

2. *Khāwind*, a contracted form of *khudāwand* ‘lord’ or ‘master’, is the word most widely used for ‘husband’, and *bībī* or *bīwī* for ‘wife’, though various terms are employed by different sects and classes in different localities. The terms *mard* and *ādmī* also are very frequently employed for ‘husband’, and ‘*aurat*’ for ‘wife’, chiefly amongst the lower classes. *Jorū* is applied almost exclusively to the wives of persons of the lower classes. With reference to Europeans the terms *sāhib* and *mem sāhib* are almost always employed, e.g., *hamāre sāhib* ‘my husband’, *karnel sāhib kī mem sāhib* ‘the colonel’s wife’.

[*Miyān* is a term of respect and endearment used in some parts for ‘husband’, in others for ‘father’; and *mīyān bīwī* signifies ‘the good man and his wife’.

In the Punjab the word *bībī* is frequently affixed to the names of Muhammadan girls of the better classes, as *Fātima bībī*.]

3. [*Shāh* ‘king’ and *pādshāh* (‘lit. enthroned king’) are synonymous terms in Persian. In India *pādshāh* was changed to *bādshāh*, and adopted in the latter form as the title of the Muhammadan emperors, and subsequently conferred by the British Government on the rulers of Oudh (Āwadh).

Malika ‘queen’ is formed by adding *a* to *malik*, an Arabic word for ‘king’, not used in this sense in India, though applied to certain tribal chiefs on the North-West Frontier.

Malika-i Muazzama Qaisar-i Hind ‘The Majestic Queen Empress of India’, was the title of her late Majesty, Queen Victoria. *Bādshāh-i Muazzam Qaisar-i Hind* is the title of H. M. Edward the Seventh.

Qaisar is the Arabic form of Cæsar, as *Kaiser* is the German form; and the Byzantine or Eastern Roman Emperors were so designated. The title was assumed by her late Majesty, when she was proclaimed Empress of India. Ordinarily *Qaisar* is the title of a man; but such titles can be held by women, who are ruling sovereigns. It is generally written ‘Kaisar’ in English. It is not much used in general conversation, the terms *bādshāh* and *malika* being employed, where we say ‘the king’ and ‘the queen’. *Qaisara* is the proper term for the empress-consort of a *Qaisar*.

Shāhanshāh ‘king of kings’, the title of the old kings of Persia, is the term usually employed amongst the educated classes, as the equivalent of the English word ‘emperor’. In the vernacular press the present Emperor of Germany is styled the *Shāhanshāh-i Jarmanī*, and the Emperor of Russia is sometimes called the *Shāhanshāh-i Rūs*, but more frequently of late the *Zār-i Rūs*.]

<i>sāṅḍ—gāi*</i>	bull—cow.	<i>meṅḍhā—bher,*</i>	ram—ewe.
		<i>bherī*⁴</i>	
		(b)	
<i>mu'allim*—mu-</i>	teacher—female	<i>Sikh—Sikhnī,</i>	Sikh.
<i>'allima*</i>	ditto.	<i>Sikh 'aurat⁷</i>	
<i>kabūtar—kabū-</i>	pigeon.	<i>ūñt—ūñtnī</i>	camel.
<i>tarī</i>		<i>sher—shernī</i>	tiger, tigress.
<i>titar*—tītrī⁵</i>	partridge.	<i>rīch—rīchnī</i>	bear.
<i>hiran*—hirnī⁵</i>	deer.	<i>sūar—sūarnī</i>	boar, pig—sow.
<i>Musalman—Mu-</i>	Muhammadan	<i>mor—mornī</i>	peacock—peahen.
<i>salmānnī,⁶ Mu-</i>	(man and wo-	<i>hāthī*—hathnī</i>	elephant.
<i>salmān 'aurat</i>	man).	<i>mīhtar—mīhta-</i>	sweeper—female
<i>Hindū*—Hindnī,</i>	Hindu.	<i>rānī</i>	ditto.
<i>Hindū 'aurat</i>		<i>ṭaṭṭū—ṭaṭwānī</i>	pony.
		(c)	
<i>shāh-zāda—shāh-</i>	prince, princess	<i>bhatījā*—bhatījī</i>	brother's son—
<i>zādī</i>	(lit. king-born).		do. daughter.
<i>sāhib-zāda—sāhib-</i>	young gentle-	<i>budḍhā*—budḍhī</i>	old man—old
<i>zādī⁸</i>	man or lady.		woman, old
<i>dādā*—dādī</i>	father's father—		(adj.).
	ditto	<i>rānā—rānī⁹</i>	king—queen.
<i>nānā*—nānī</i>	mother's father—	<i>ghoṛā*—ghoṛī*</i>	horse—mare.
	ditto		
<i>chachā*—chachī</i>	father's brother—	<i>gadhā*—gadhī*</i>	donkey.
	wife of ditto.	<i>bakrā—bakrī*</i>	goat.
<i>larḱā*—larḱī*</i>	boy—girl.	<i>billā—billī*</i>	cat.
<i>beṭā*—beṭī*</i>	son—daughter.	<i>murghā¹⁰—murghī*</i>	cock—hen.
<i>potā*—potī</i>	son's son—son's	<i>chīṅṅūṭā—chīṅṅūṭī¹⁰</i>	ant.
	daughter.	<i>rassā—rassī¹¹</i>	rope.

4. *Meṅḍhā* is applied generally to an animal with horns; *bher* may be applied to a ram without horns, but is always feminine. (The word *bherā* also means a 'ram', but is rarely used).

5. The *a* in *titar* and in *hiran* is dropped when the termination *ī* is added in accordance with the general rule (ch. 13, note 8); in *kabūtarī* it is more correct to retain it.

6. [*Musalmanī* 'Muhammadan woman', *musalmānī*, with one *n*, 'Muhammadanism', 'circumcision', &c.]

7. *Sikh* member of a warlike religious community, that dominated the Punjab before its conquest by the English, and now supplies some of our finest soldiers.

8. The terms *sāhib-zāda*, *sāhib-zādī* are frequently employed in polite conversation as the equivalents of 'your son' and 'your daughter', and are applied both to Europeans and to Indians.

9. *Rājā* a Hindu or Sikh ruling chief, title of honour, 'king' in general. *Rānā* a Hindu ruling chief (especially of Ūdepur in Rājputāna). The two terms are similar, but are not applied to the same individuals. *Rānī* wife of a *rānā* or *rājā*, 'queen' in general. The word *mahā*, in Sanskrit 'great', is often prefixed to *rājā* and *rānī*, e.g., *Mahārājā* Dalip Singh (*Anglicé* Dhuleep Singh), *Mahārānī* 'the great queen', a title often applied by Hindus to her late Majesty.

10. *Murghā* from Persian *murgh* 'bird', 'fowl', 'cock'.

11. *Chīṅṅūṭā* denotes a large ant, *chīṅṅūṭī* a small ant, the latter word being used as a diminutive, irrespective of sex. Many words denoting inanimate objects have two forms, one masculine in *ā*, the other feminine in *ī*, the latter being used as a diminutive, as *rassā* a thick rope or cable, *rassī* a comparatively thin rope.

<i>chirā—chiryā*</i>	sparrow.	(d)	<i>būrhā--burhiyā*</i> ¹²	old man—old woman.
<i>bandar—bandaryā</i>	monkey.		<i>chūhā—chuhiyā</i> ¹³	rat—mouse.
<i>kuttā—kutiyā</i>	dog.	(e)	<i>dhobī—dhoban</i>	washerman—wife of do.
<i>Baṅgālī—Baṅgālan</i> , Bengali.			<i>bāgh—bāghan</i>	tiger—tigress.
<i>Baṅgālī 'aurat</i>				
<i>Panjābī</i> ¹⁴ — <i>Panjāban</i> , <i>Panjābī 'aurat</i>	Punjabi.	(f)		
<i>raīs—raīs-zādī</i> ¹⁵	native gentle- man—native lady.	<i>nawwāb</i> ¹⁶		Muhammadan title.
<i>bhaiṅsā—bhaiṅs</i>	buffalo—cow- buffalo.	<i>begam</i> ¹⁷		princess, lady of rank, begum.
MASCULINE NOUNS.				
<i>Āngrez</i> ¹⁸	Englishman.	<i>bheriyā*</i>		wolf.
<i>khachchar</i> ^{*19}	mule.	<i>bhālū</i>		bear.

12. *Buḍḍhā* and *būrhā* both mean 'old' (in years) or 'old man'; but the former term is the commoner of the two. *Buḍḍhī* and *burhiyā* are both much used, the former both as an adjective and a noun, the latter as a noun only.

13. With feminine nouns the termination *yā* or *iyā* generally denotes females in the case of animals; but in the case of inanimate objects it is used as a diminutive. It has this latter signification in *chuhiyā*, the word *chūhā*, which is masculine, being applied to a rat, and *chuhiyā* which is feminine, to a mouse, irrespective of sex (compare note 11 ante on the termination *ī*).

14. *Panjābī*, from *Panjāb* 'the Punjab' or 'Land of the five rivers', from Persian *panj* 'five', *āb* 'water'.

15. *Raīs*, in Arabic 'head man', 'ruler', is used as the equivalent of 'native gentleman' or 'Indian gentleman', and *raīs-zādī* as the equivalent of 'native lady' or 'Indian lady', married or unmarried.

16. *Nawwāb* 'viceroys', the title of certain Muhammadan ruling chiefs, also a title of honour. The word 'nabob' is a corruption of *nawwāb*.

17. *Begam* is the feminine of *beg* a Mongolian word meaning 'a lord'. The latter term is not used in India except as a sort of surname of males of Mongolian descent. *Begam* is used in the same way for females. The latter term is, moreover, the special title of the wife or other near relative of a *nawwāb*, and of a ruling princess in the place of a *nawwāb*, such as the *Begam* of *Bhopāl*; and it is applied also indiscriminately to other Muhammadan ladies of high rank.

18. From *Āngrez* is formed the word *Āngrezan* 'an English woman', but this is now obsolete. Ordinarily the term *mem sāhib* or simply *mem* is used, where we should say English woman; but these terms can be applied to Europeans of every nationality and also to Eurasians. The phrase *Āngrezon kī nas'l se*, 'from the offspring of the English', *i. e.*, 'of English race' or 'English by birth', is sometimes employed when it is necessary to make a distinction, *e. g.*, *Mem sāhib Āngrezon kī nas'l se nahīn haiñ*.

The word *nas'l* is not universally understood by the lower orders; but the phrase *Āngrezon kī wilāyat kī nahīn haiñ* 'is not of the home country of the English' will be intelligible to every one.

[From *Āngrez* is formed also the adjective *Āngrezī* 'English', *i. e.*, 'relating to the English' (ch. 21, note 8); but the term cannot be applied to the English themselves. *Īnglistānī 'aurat*, *Īnglistānī mem sāhib*, from *Īnglistān* 'England', are correct expressions; but they are very rarely used, and would not be understood by the lower orders.]

19. *Khachchar* is generally considered masculine, (but is feminine according to some persons,) regardless of sex.

MASCULINE NOUNS—concluded.

<i>bāz</i> ²⁰	falcon, hawk.	<i>gidh</i>	vulture.
<i>kawwā</i>	crow.	<i>ullū</i>	owl.

FEMININE NOUNS.

<i>sāṅḍnī</i> ²¹	riding camel.	<i>chīl</i>	kite.
<i>lomṛī</i> *	fox.	<i>machhlī</i> *	fish.
<i>battakh</i>	duck.	<i>nas'l</i>	offspring, race.
<i>mainā</i>	species of starling.	<i>wilāyat</i> ²²	home country.

sagā own (born of same parents).

na not, *na—na* neither—nor.

*Dhobī ke mā bāp.*²³

The dhobi's father and mother.

Motī ke beṭā beṭī—Sītā ke kabūtar kabūtarī.

Moti's son and daughter—Sita's pair of pigeons.

Beṭe beṭī kī āyā.

The son and daughter's ayah.

*Chūhe chuhiyāñ—gāi bhainṣeñ—bāp dādā (or bāp dāde).*²⁴

Rats and mice—cows and cow-buffaloes—ancestors.

Chūhe chuhiyōñ ke sabab se.

On account of the rats and mice.

Tahsildār sāhib kī bībī bīmār hai?

Is the *tahsildar's* wife ill?

No my lord, the deputy commissioner's wife is ill.

Nahīñ khudāwand, dipṭī kamishnar sāhib kī mem sāhib bīmār haiñ.

20. *Bāz* is a masculine noun but it is applied to the female bird only; the male bird which is much smaller, is called *jurra*. Similarly in England, sportsmen call the female bird 'falcon' and the male bird 'tiercel'.

21. *Sāṅḍnī*, the feminine form of *sāṅḍ* 'a bull', is used for 'a riding camel', which is always a female.

22. The term *wilāyat*, properly 'dominion' or 'country', was applied formerly to the home of the Muhammadan conquerors of India, and is now applied to the home country of the English, *i.e.*, to the United Kingdom, and sometimes to Europe generally.

23. Two nouns employed together like *mā bāp* 'father and mother', 'parents', *chūhe chuhiyāñ* 'rats and mice', *gāi bhainṣeñ* 'cows and cow-buffaloes', are treated as masculine if either of them is masculine, and as feminine if both are feminine.

If each noun denotes more than one individual, the second is inflected in the usual manner, but the first undergoes no change, unless it is a masculine noun ending in *a* or *ā* and subject to inflection, in which case *a* or *ā* is changed to *e*, *e.g.*, *chūhe chuhiyāñ*, *chūhe chuhiyōñ kī*, &c.

[With *mā bāp* the plural termination *ōñ* is generally omitted, *e.g.*, *Sab larḳoñ ke mā bāp ko bulāo* 'Call the parents of all the boys'.]

24. See remarks regarding inflection of *dādā*, ch. 13, note 5.

Is *mu'allima kā khāwīnd āj kal Lāhaur meñ hai?*

I don't know, sir; but the parents of both the female teachers are in Lahore.

Nāī āyā burhiyā kī beṭī hai yā bhatījē?

She is the old woman's granddaughter, ma'am.

Nayā girāskat, Bachchū sās kī bhāī hai?

Yes ma'am, he is Bachchu's brother.

*Kyā sagā bhāī hai?*²⁵

No ma'am, Bachchu and the grass cutter are cousins (lit. Bachchu's father and the grass cutter's mother are brother and sister).

Shāh-zāde sāhib ke bāp dādāōñ kā makān kahāñ hai?

The fort of the prince's ancestors is in the city, my lord.

Are many people collected here, my lord?

Bahut se mard haiñ, aur thoṛī sī 'aurateñ.

Is there a king in the country of France, sir, or a queen?

Farāns meñ na bādshāh hai, na malika.

Are there many peacocks and deer in the *rani's* grounds, my lord?

Is this female teacher's husband at present in Lahore?

Ma'lūm nahīñ, sāhib; magar dono mu'allimāōñ ke mā bāp Lāhaur meñ haiñ?

Is the new ayah the old woman's daughter or her niece?

Burhiyā kī potī hai, mem sāhib.

Is the new grass cutter a brother of Bachchu the syce?

Hāñ mem sāhib, Bachchū kā bhāī hai.

Is he born of the same parents?

*Nahīñ mem sāhib, Bachchū kā bāp aur ghasiyāre kī mā, bhāī bahīñ haiñ.*²⁶

Where is the house of the prince's ancestors?

Shāh-zāde sāhib ke bāp dādāōñ kā qil'a shah'r meñ hai, khudāwand.

Bahut se ādmī yahāñ jam'a' haiñ, khudāwand?

There are a great many men, and a few women.

Farāns ke mulk meñ bādshāh hai, sāhib, yā malika?

There is neither a king nor a queen in France.

Rāñī sāhib ke bāgh meñ bahut se mor aur hiran haiñ, khudāwand?

25. The word *bhāī* 'a brother' is applied to cousins and other relations, and is used also as a familiar term of address. To indicate fully that 'brother' is meant the term *sagā bhāī* must be employed.

26. The nomenclature of Indian relationship is very complicated. There are for example separate terms to designate a father's brother, a mother's brother, a father's sister, a mother's sister, and their respective wives and husbands, sons and daughters; but there are no single words for uncle, aunt and cousin. The majority of the terms referred to are not much used in ordinary conversation between Indians and Europeans. Those most often heard are included in the list of words at the head of the chapter. A complete list of such terms is given in the appendix. When the proper term is not known, or not likely to be understood by the person addressed, a paraphrase describing the relationship can always be employed as in the above example.

Sir'f ek kālā hiran hai aur ek hirnī ; magar pandrah mor haiñ, aur terah chaudah morniyāñ.

There is a very large bull in the village, my lord.

Hāñ, magar gāoñ kī gāi bhainseñ sab chhoṭī chhoṭī haiñ.

The *dhobi's* wife has a very good cat, ma'am.

Hāñ, dhobī ke ghar meñ chūhe chuhiyāñ nahīñ haiñ.

Is the padre's wife an English woman, my lord ?

Hāñ, magar pādrī sāhib Añgrez nahīñ haiñ.

Dipṭī kamishnar sāhib ko hāthē chāhiyeñ, ya ūñṭ ?²⁸

There is one female elephant here, my lord ; twelve camels are wanted, and fifteen mules.

Bahut sī bhareñ yahāñ bikāū haiñ ?

There is one ram for sale, ma'am, and there are three ewes.

Ismiṭ sāhib kī sāñḍnī barī tez hai.

Yes my lord, the *sahib* has two riding camels and three ponies ; they are all good ones.

There are only one black buck and one doe ; but there are fifteen peacocks and thirteen or fourteen peahens.

Gāoñ meñ ek bahut barā sāñḍ hai, khudāwand.

Yes, but the village cows and cow-buffaloes are very small.

Dhoban kī ek bahut achchhī billī hai, mem sāhib.

Yes, there are no rats and mice in the *dhobi's* house.

Pādrī sāhib kī mem sāhib Añgrezoñ kī nas'l se—or Añgrezoñ kī wilāyat kī—haiñ, khudāwand ?²⁷

Yes, but the padre is not an Englishman.

Does the deputy commissioner want elephants, or camels ?

Ek hathnī yahāñ hai, khudāwand ; bārah ūñṭ chāhiyeñ, aur pandrah khachchar.

Are there many sheep for sale here ?

Ek meñḍhā bikāū hai, mem sāhib, aur tīn bhareñ.

Mr. Smith's riding camel is very fast.

Hāñ khudāwand, sāhib kī do sāñḍniyāñ haiñ aur tīn ṭaṭṭū ; sab achchhe haiñ.²⁹

27. The term *pādrī*, taken from the Portuguese, is applied to Christian priests ministers, and clergymen of every denomination. *Padre* is used in the same way by Anglo-Indians. A missionary is called *mishan ke pādrī sāhib*, a bishop *lāl pādrī sāhib*, i.e., 'lord padre'.

28. When the sex of an animal is not known, or mention is made of a number of animals of the same species, which may be of different sexes, the masculine form of the noun is generally used (—so in English 'I see a horse coming', though it may be a mare). For some animals, however—notably sheep, goats, cats, buffaloes and sparrows—the feminine form is employed in such cases. The terms *meñḍhā*, *bakrā*, *billā*, *bhainṣā* and *chirā* are used only where we should say 'ram', 'he-goat', 'tom-cat', 'bull-buffalo', 'cock-sparrow'.

29. *Sab*, 'all' which refers to nouns, some masculine and some feminine, is treated as masculine ; and the adjective *achchhe* is in the masculine plural to agree with it.

Yih sab bheriye mādīneñ haiñ ?

No sir, one is a he-wolf, the other three are she-wolves.

Kyā, sab battakheñ nar haiñ ?

There are two drakes and one duck, ma'am.

Pinjre meñ sher aur shernī (or bāgh aur bāghan) haiñ ; garhe meñ kyā hai ?

There are two he-bears, sir; the rajah now wants two she-bears also.

Are these all she-wolves (lit. are all these wolves females) ?

*Nahiñ sāhib, ek nar hai, bāqī tīnoñ mādīneñ haiñ.*³⁰

What, are they all drakes (lit. are all the ducks males) ?

Tīn battakheñ haiñ, mem sāhib, do nar aur ek mādīn.

There are in the cage a tiger and a tigress; what is there in the pit ?

*Do rīch haiñ sāhib ; ab rājā sāhib ko do rīchniyāñ bhī chāhiyeñ—*or,

Do bhālū haiñ sāhib, aur dono nar haiñ ; ab rājā sāhib ko do mādīneñ bhī chāhiyeñ.

EIGHTEENTH CHAPTER.

Demonstrative Pronouns—reckoning by the score, &c.

MASCULINE NOUNS.

<i>saudāgar</i>	merchant.	<i>morhā, moñ-</i>	stool, or chair of
<i>zamīndār</i> ¹	land-holder.	<i>dhā</i>	reed, cane, &c.
<i>dukāndār</i>	shopkeeper.	<i>ārām</i>	ease, rest.
<i>pāya</i>	leg or foot (especially of chair, table, etc.).	<i>ītibār</i>	trust, credit.
		<i>dīn, roz</i>	day
		<i>lafz</i>	word

FEMININE NOUNS.

<i>kursī</i>	chair.	<i>īmāndārī</i>	honesty.
<i>kahānī</i>	story.	<i>taraqqī</i>	promotion.
<i>bīmārī</i>	illness.	<i>'ādat</i>	habit.
<i>safāī</i>	cleanliness, sanitation.	<i>shikāyat</i>	complaint.
<i>mazbūtī</i>	strength.	<i>zamīn</i>	land, ground, floor, the earth.
<i>chorī</i>	theft.	<i>rel</i>	train.
		<i>sarak</i>	high-road.

30. When a noun denoting animals has one form only, masculine or feminine, and it is desired to specify the sex, we must first mention the name of the species, and then speak of males and females. Thus there is no term in common use for 'she-wolf'; but when it is known that we are speaking of wolves, we can use the words *nar* and *mādīn* for 'he-wolf' and 'she-wolf'. The case of 'ducks' and 'drakes' in the two following examples is of a similar character.

1. *Zamīndār* is pronounced with a nasal *n*, *dukāndār* with an ordinary *n*.

<i>jagah</i>	place, room.	<i>khabar</i>	news, information.
<i>tarah</i>	way, manner, sort.	<i>umed</i> <i>shar'm</i>	hope. shame.

ADJECTIVES.

<i>lafzī</i>	literal.	<i>mazbūt</i>	strong.
<i>īmāndār</i> ²	honest.	<i>sīdhā</i>	straight.
<i>be-īmān</i>	dishonest.	<i>ṭeḥhā</i>	crooked, bent.
<i>mu'tabar</i> ³	trustworthy, res- pectable.	<i>burā</i>	bad.
<i>'ajab</i>	strange, extra- ordinary.	<i>sārā</i> <i>kam</i>	all, the whole. less, less than.

Yih this—Wuh that

SINGULAR.

<i>yih</i> ⁴	this
<i>is kā</i>	of this
<i>is ko, ise</i> ⁴	to this.
<i>is se, meñ,</i> <i>par, tak</i>	from, in, on, up to this.

PLURAL.

<i>yih</i> (or <i>ye</i>)	these.
<i>in kā</i>	of these.
<i>in ko, inheñ</i>	to these.
<i>in se, meñ,</i> <i>par, tak</i>	from, in, on, up to these.

<i>wuh</i> ⁴	that
<i>us kā</i>	of that
<i>us ko, use</i>	to that
<i>us se, meñ,</i> <i>par, tak</i>	from, in, on, up to that.

<i>wuh</i> (or <i>we</i>)	those
<i>un kā</i>	of those.
<i>un ko, unheñ</i>	to those.
<i>un se, meñ,</i> <i>par, tak</i>	from, in, on, up to those.

2. *Īmāndār* 'holding the faith', from *īmān* 'the (Muhammadan) faith', is now generally employed in the sense of 'honest', without reference to a person's religion; and *be-īmān*, 'without faith', is used in the sense of 'dishonest'.

[The words *diyānat* 'honesty', *diyānatdār* 'honest', *bad-diyānat* 'dishonest', and *bad-diyānatī* 'dishonesty' are used also, chiefly by the educated classes. *Bad*, here used as a prefix, means 'bad' in Persian.]

3. *Mu'tabar* 'trustworthy', from *tibār* 'trust', is used largely where we employ the word 'respectable'.

4. *Yih* and *wuh*, like 'this' and 'that', 'these' and 'those', may be used with a noun, e.g., *yih larkā aur wuh larkī* 'this boy and that girl', *yih larke aur wuh larkiyān* 'these boys and those girls'.

Without a noun *yih* and *wuh* may stand, not only like 'this' and 'that', 'these' and 'those' in English, for 'this thing' or 'that thing', 'these things' or 'those things', but also for 'this person' or 'that person', 'these persons' or 'those persons', e.g., *Yih achchhā hai, wuh burā hai* may mean: 'This is good (i.e., a good thing), that is bad', or 'This is a good person, that is a bad person'; and similarly, *Yih achchhe haiñ, wuh bure haiñ*, may mean: 'These are good (i.e., good things), those are bad', or 'These are good persons, those are bad persons'.

Yih and *wuh*, more especially the latter, are employed also where we use the personal pronouns 'he, she, it, they', for which there are no exact equivalents in Hindustani. Similarly *is kā, us kā, in kā, un kā* are employed where we use the personal pronouns 'of him, of her, of it, of them', and the possessive pronouns 'his, her, hers, its, their, theirs'.

Is kā, ko, se, &c., can be used either with or without a noun, e.g., *Kitāb is larke ko do* 'Give the book to this boy'; or *Kitāb is ko do* 'Give the book to this (person)' or 'to him'. *Ise* is always, used as a pronoun in place of a noun, never as an adjective with a noun. We can say *Kitāb ise do* instead of *is ko do*; but we cannot say *Kitāb ise larke do*. The same rule applies to *use, inheñ* and *unheñ*.

Is sūrat meñ—us sūrat meñ.

Is taraf (ko)—is jagah (meñ).⁵

Us taraf (ko)—us jagah (meñ).

Rāste kī is taraf—rāste kī us taraf.

Is taraf ke log.

Us taraf kī zamān.

Sab jagah—is kī jagah.

Is tarah kā—is tarah (se).

‘Ajab tarah kī kahānī.

Is waqt—us waqt.

Barē ta‘ajjub kī bāt.

Ārām kī chaukī—ārām kursī.

Kachchā tālāb—rel kī sarak.

Yih barē shar‘m kī bāt hai.

Yes ma'am, all the servants are very sorry for it.

Is lafz ke kyā ma‘ne haiñ? Is ke lafzī mā‘ne kyā haiñ?

It has two or three meanings, sir.

Is chhoṭī larḳī kī mā nahīñ hai?

She has no mother, my lord, and no father; she has one uncle.

Is ādmī ko taraqqī kī umed hai?

All the people in these parts hope for great things from your majesty.

Is taraf kī sārī zamān achchhī hai; us tarāf kī barī kharāb hai.

This is true; there is no doubt about it, my lord.

In this case—in that case.

In this direction, this way—in this place, here.

In that direction, that way—in that place, there.

On this side of the road—on the other side of the road.

People in this direction, or in this part of the country.

Land in that direction, or in that part of the country.

Everywhere—in place of this.

Of this sort—in this way, like this.

A strange story (lit. a story of a strange sort).

At this time, now—at that time, then.

A matter of great surprise, a very extraordinary thing.

An easy chair.

A pond—a railway.

This is a very shameful thing.

Hāñ mem sāhib, sab naukaron ko is bāt kā barā afsos hai.

What is the meaning of this word? What is its literal meaning?

Is ke do tīn mā‘ne haiñ, sāhib.

Has this little girl no mother?

Is kī mā nahīñ hai, khudāwand, aur bāp bhī nahīñ hai; is kā ek chachā hai.

Does this man expect promotion?

Is taraf ke sab logoñ ko huzūr se barī umed hai.

All the land in this direction is good; in that direction it is very bad.

Yih bāt sach hai; is meñ shak nahīñ hai, khudāwand.

5. In the above phrases *ko* and *meñ* are rarely expressed.

Khānsāmān ko is khidmatgār par chorī kā shubha hai?

Yes my lord, your slave does not know what is the reason of it.

Is chaukī kā ek pāya sīdhā nahīn hai; bilkul ṭeṛhā ho gayā hai.

Yes my lord, let your majesty be pleased to buy a *morha* or an easy chair in place of it.

These are extraordinary people, sir.

Hān, in kī bahut burī ‘ādatēn haiñ.

Are the shops of these shopkeepers on this side of the tank, sir, or on the other side?

In kī dukāneñ tālāb kī is taraf haiñ.

At the present time there is a great deal of illness in all the villages in these parts, sir.

In gāoñ meñ is waqt safāī kī bandobast bilkul nahīn hai.

These women are afraid of the train, my lord.

Be-shak; in ko rel aur rel kī saṛak kī kyā khabar hai?

These merchants are not trustworthy, my lord.

Sach hai kī in se imāndārī kī umed nahīn hai.

This lady fully trusts them, my lord.

In ko ma'lūm nahīn hai kī yih log be-imān haiñ.

Wuh ṭaṭṭū achchhā nahīn hai; mem sāhib ko achchhā ṭaṭṭū chāhiye.

This is a good one, my lord; that is an old one.

Does the *khansaman* suspect this *khidmatgār* of theft?

Hān khudāwand, bande ko ma'lūm nahīn is kī kyā sabab hai.

One of the legs of this chair is not straight; it has got quite crooked.

Hān khudāwand, huzūr is kī jagah ek morhā yā ārām kī chaukī mol lījiye. (mol lījiye ch. 3).

Yih ‘ajab tarah ke log haiñ, sāhib.

Yes, they have very bad habits.

In dukāndāroñ kī dukāneñ tālāb kī is taraf haiñ, sāhib, yā us taraf?

Their shops are on this side of the tank.

In dīnoñ meñ is taraf ke sāre gāoñ meñ baṛī bimārī hai, sāhib.

There is at this time no arrangement whatever for sanitation in these villages.

Yih ‘aurateñ rel se ḍartī haiñ, khudāwand.

No doubt; what do they know of trains (lit. train) and the railroad.

Yih saudāgar log mu'tabar nahīn haiñ, khudāwand.

It is true that there is no hope of honesty from them.

In mem sāhib ko in kī pūrā ittibār hai, khudāwand.⁶

She does not know that these people are dishonest.

That pony is not a good one; the lady wants a good pony.

Yih achchhā hai, khudāwand; wuh buḍḍhā hai.

6. The pronoun *in* here takes the plural form to shew respect; but the noun *mem sāhib* does not take the plural termination *oñ*, when only one person is referred to; *in mem sāhiboñ ko* would mean 'to these ladies'.

Wuh rassā khūb mazbūt hai?

Yes sir, there is no doubt about its strength.

Us larke ko sabaq khūb yād hai? (*yād hai* 'is in memory', ch. 9, note 9).

No sir, he does not know his lesson.

Un zamīndāron ko tahsildār sāhib se shikāyat hai?

Yes sir, they have one thing to complain of.

Barē ta'jjub kī bāt hai ki wuh saudāgar āj hāzir nahīn haiñ.

They have a great deal to do in the city to-day, ma'am.

Un sāhib kā makān is jagah hai?

No sir, his house is in that direction.

Is that cable quite strong?

Hāñ sāhib, us kī mazbūtī meñ shak nahīn hai.

Does that boy know his lesson well?

Nahīn sāhib, us ko sabaq yād nahīn hai.

Have those zamindars a complaint against the *tahsildar*?

Hāñ sāhib, un ko ek bāt kī shikāyat hai.

It is very extraordinary that those merchants are not present to-day.

Un ko āj shah'r meñ bahut sā kām hai, mem sāhib.

Is that gentleman's house here?

Nahīn sāhib, un kā makān us taraf hai.

CARDINAL NUMERALS FROM 1 TO 20.

1. <i>ek</i>	6. <i>chha</i>	11. <i>gyārah</i>	16. <i>solah</i>
2. <i>do</i>	7. <i>sāt</i>	12. <i>bārah</i>	17. <i>sattarah</i>
3. <i>tīn</i>	8. <i>āṭh</i>	13. <i>terah</i>	18. <i>aṭṭhārah</i>
4. <i>chār</i>	9. <i>nau</i>	14. <i>chaudah</i>	19. <i>unnīs</i>
5. <i>pāñch</i>	10. <i>das</i>	15. <i>pañdrah</i>	20. <i>bīs.</i>

RECKONING BY THE SCORE.

Ek koṛī one score—*do koṛī* two score, &c. ⁷

21. <i>ek koṛī aur ek</i>	41. <i>do koṛī aur ek</i>
22. " <i>do</i>	42. " <i>do</i>
30. " <i>das</i>	50. " <i>das</i>
31. " <i>gyārah</i>	51. " <i>gyārah</i>
32. " <i>bārah</i>	52. " <i>bārah</i>
40. <i>do koṛī</i>	60. <i>tīn koṛī</i>
61. <i>tīn koṛī aur ek</i>	81. <i>chār koṛī aur ek</i>
62. " <i>do</i>	82. " <i>do</i>
70. " <i>das</i>	90. " <i>das</i>
71. " <i>gyārah</i>	91. " <i>gyārah</i>
72. " <i>bārah</i>	92. " <i>bārah</i>
80. <i>chār koṛī</i>	100. <i>sau</i>

7. Every numeral from one to a hundred has a separate name (see ch. 43). If, however, the numerals from one to twenty are known, the higher numbers can be expressed in the manner shewn in the following table,

RECKONING BY SUBTRACTION.

tīn kam das three less than ten = 7

ek kam sau one less than a hundred = 99.

Are there seventy (lit. three score and ten) books here, sir?

Nahīn, sir'f do koṛī aur pandrah kitāben haiñ.

The price of this is seven rupees, my lord.

Kyā, tīn koṛī rupai, yā tīn kam das rupai?⁹

The price of it is three less than ten rupees, my lord.

Is jagah tīn koṛī aur das kitāben haiñ, sāhib?

No, there are only fifty-five (lit. two score and fifteen) books.

Is kī qīmat sāt rupai hai, khudāwand.⁸

What, three score rupees, or three less than ten rupees?

Is kī qīmat tīn kam das rupai hai, khudāwand.

NINETEENTH CHAPTER.

I am, thou art, &c., was, were.

MASCULINE NOUNS.

<i>kāshṭkār</i>	agriculturist.	<i>asbāb</i>	furniture, luggage, apparatus, things.
<i>gharīb parwar</i>	nourisher of the poor.	<i>chāra</i>	remedy, resource.
<i>jawān¹</i>	young man.	<i>āndherā</i>	darkness, dark.
<i>kārīgar.</i>	artizan, skilful workman.	<i>ujālā</i>	light (subs. & adj.).
<i>Kalkatta</i>	Calcutta.	<i>metā</i>	a fair.
<i>Bambāī</i>	Bombay.	<i>salām</i>	salutation, salaam.
<i>Madrās</i>	Madras.	<i>chāl-chalan</i>	conduct, behaviour.

FEMININE NOUNS.

<i>khushī</i>	pleasure, happiness.	<i>bandagī²</i>	servitude.
<i>mih'rbānī</i>	kindness.	<i>khush-qis-matī</i>	good fortune, good luck.

8. We can say either *qīmat sāt rupai hai* 'the price is seven rupees', or *qīmat sāt rupai haiñ* lit. 'seven rupees are the price'.

9. The difficulty experienced by Englishmen in distinguishing between *sāt* 'seven' and *sāṭh* 'sixty' has been already referred to (ch. 7, note 5). When in doubt use the phrase *tīn kam das* to express 'seven', and *tīn koṛī* for 'sixty'.

1. *Jawān* 'a young man', 'a manly fellow'—*jawān* 'aurat' 'a young woman'.

2. *Bandagī*, 'servitude', from *banda* 'a slave', is used as a respectful form of salutation signifying 'my service to you'.

FEMININE NOUNS—concluded.

<i>bad-qismatī</i>	bad fortune, bad luck.	<i>mihnat</i>	labour, hard work.
<i>qismat</i>	fate.	<i>ghaflat</i>	carelessness.
<i>tabī'at</i>	nature, constitution (state of health).	<i>mulāqāt</i> ³	interview, meeting.
		<i>khair</i>	well-being, well.

ADJECTIVES, &c.

<i>sust</i>	lazy.	<i>rāzī</i> ⁵	content, agreed, satisfied.
<i>ghāfil</i>	careless.		
<i>bechāra</i>	helpless, poor (creature).	<i>nārāz</i>	dissatisfied, displeased.
<i>muftis</i> ⁴	poor, (in poverty).	<i>mihnatī</i>	industrious.
		<i>maujūd</i> ⁶	present, at hand, existing.
<i>khush-hāl</i>	in comfortable circumstances, well off.	<i>takrā</i> ⁷	sturdy.
<i>khush-qismat</i>	fortunate, lucky.	<i>āp</i> ⁸	your honour.
<i>bad-qismat</i>	unfortunate.	<i>har</i>	each, every.
		<i>to, tau</i> ⁹	then.

3. *Mulāqāt* 'interview' or 'meeting'—generally with a superior or between persons of standing; hence 'visiting terms', as in the phrase '*Huzūr ki sāhib se mulāqāt hai?*' 'Is your highness on visiting terms with—i.e., do you know—the gentleman'?

4. The term *muftis* is often used in the sense of 'unmarried' by Europeans and their servants, e.g., *Ismīṭ sāhib muftis haiṅ* 'Mr. Smith is not married'.

5. *Rāzī* is much used in the Punjab amongst the middle and lower orders, especially the agricultural classes, and also by European officers and others, inquiring after the health of such persons, in the sense of 'well and prosperous', 'flourishing'.

6. *Hāzīr* 'present' is used for servants, school boys college students, soldiers, &c., and any one in attendance on a superior, or anything such as a horse or carriage, waiting for a person. In other cases *maujūd* is used.

[The word *hāzīr* is used also as an epithet of the Deity signifying omnipresent.]

7. *Takrā* a word much used in the Punjab.

8. *Āp* is a polite substitute for *tum* 'you', e.g., *Āp tayyār haiṅ?* 'Is your honour ready?' It is used in addressing superiors, persons of equal rank, and inferiors of any standing. It is not employed like 'your honour' as a substitute for 'sir'. The equivalent of 'yes your honour', as of 'yes sir', is *haiṅ sāhib*.

[The term *āp* is sometimes used in the sense of 'his or her honour', but only when the person referred to is present.]

9. *To* is frequently used as an expletive, or to emphasize the preceding word, as: *Main to rāzī hūṅ* 'Why, I am satisfied'.

SINGULAR.

PLURAL.

<i>main hūn</i> ¹⁰	I am.	<i>ham haiñ</i>	we are.
<i>tū hai</i>	thou art.	<i>tum ho</i>	you are.
<i>wuh hai</i>	he is.	<i>wuh haiñ</i>	they are.
<i>thā fem. thī</i>	was, wast.	<i>the fem. thīñ</i>	were.

Nahīñ to—tau bhī.

If not, then, *i.e.*, otherwise—even then, all the same.

Har ādmī—har ek ādmī.

Every man—every single man, every one.

Achchhī tarah (se).

In a good way, well.

Khushī kī bāt.

Matter for rejoicing, satisfactory thing.

Huzūr kī mulāqāt kī umed.

Hope of meeting your highness.

Huzūr kī khair! mem sāhib kī

May it be well with your highness and your highness's wife and children.

*khair! huzūr ke bābā logon kī khair!*¹¹

10. This tense is generally used in Hindustani as in English. It is used also to indicate the continuation of any state or condition up to the time of speaking, *e.g.*, *Main kal se bimār hūñ* 'I have been ill since yesterday', *Wuh barī der se hāzīr hai* 'He has been present for a long time'.

The English tenses 'I am, thou art, &c.', and 'I was, thou wast, &c.', are employed in some cases, where a different construction is required in Hindustani, as we shall see later (ch. 32, notes 9, 11 and 15).

When speaking of persons of standing or addressing them as *āp*, *huzūr*, &c., the plural form of the verb is employed, (as already explained,) to shew respect.

After *nahīñ* the words *hūñ*, *hai*, &c., are sometimes, understood, *e.g.*, *Main bimār nahīñ (hūñ)* 'I am not ill'; *Tabī'at achchhī nahīñ (hai)* 'I am—or (he is)—unwell'; *Tum tayyār to nahīñ (ho)?* 'Aren't you ready then'?

With *thā*, *thī*, &c., *na* is generally used instead of *nahīñ*, *e.g.*, *Wuh hāzīr na thā* 'He was not present'; *Tum bimār na the* 'You were not ill'.

Ham 'we' is generally used in place of *main* 'I' by Europeans, by many natives of the lower classes, including ayahs, and sometimes—chiefly in addressing inferiors—by the higher classes of Indians. When conversing with persons of standing it is more polite to speak of one's self as *main*. This, however, is not expected of Europeans.

When the word *main* is used by a woman, any word agreeing with it, which is subject to inflection, takes the feminine form, *e.g.*, *Main barī bimār thī* 'I was very ill'. If, however, the pronoun *ham* is used by a woman speaking of herself alone, the masculine form is employed, *e.g.*, '*Ham bare bimār the*', a phrase which may be used by a person of either sex.

Tū 'thou' is used in addressing the Deity, in poetry, in a familiar way, with children more especially, and in a somewhat contemptuous manner with inferiors.

Tum 'you' is generally used either in addressing children and persons of the lower classes, or amongst persons on very familiar terms, and is never employed in addressing superiors, except by very boorish and ignorant people. As a general rule the term *āp* 'your honour' should be used by Europeans in preference to *tum* when addressing persons of any standing; otherwise they will feel aggrieved.

When several persons are spoken of, the terms *ham log* 'we people', *tum log* 'you people', *wuh log* 'those people', are frequently employed instead of *ham*, *tum*, and *wuh* to prevent ambiguity.

The pronouns are frequently omitted altogether, when this can be done without ambiguity.

11. A favourite invocation with beggars.

Us kī tab̄'at achchhī nahīn hai.

Us kā chāl-chalan achchhā hai.

Wuh is bāt par rāzī hai?

Good day, sir, my service to you.

Salām, tum ab achchhī taraḥ ho?

Through your highness's kindness I am now very well.¹³

Sher Singh is waqt ghar par nahīn hai?

No sir, he is now in Calcutta.

*Sher Singh kā bhāī Khushhāl Singh bhī nahīn hai?*¹⁵

Yes he is, sir; why he's been at home since yesterday.

Wuh dono takre jāwān haiñ; aur un kā chāl-chalan bhī achchhā hai.

They are very fortunate, nourisher of the poor, since your highness is satisfied with them (lit. it is their great good fortune that, &c.).

Afsos kī bāt hai ki barā bhāī mīhmatī nahīn hai.

This is a matter of fate, my lord; what remedy is there against (the decrees of) fate?

He is indisposed or unwell.

He is well-behaved or bears a good character.

Is he satisfied with this? Does he agree to this?

*Salām, sāhib, bandagi.*¹²

Good morning, are you well now?

Huzūr kī mih'rbānī se ab bahut achchhī taraḥ hūñ.

Is not Sher Singh at home at present?

*Hāñ sāhib, wuh is waqt Kalkatte meñ hai.*¹⁴

Is Sher Singh's brother Khushhāl Singh too not (at home)?

Nahīn sāhib, wuh to kal se ghar par hai.

They are both sturdy young fellows; and they also bear a good character.

Un kī barī khush-qismatī hai gharīb parwar, ki huzūr un se rāzī haiñ.

It is a pity that their elder brother is not industrious.

Yih to qismat kī bāt hai, khudā-wand; qismat se kyā chāra hai?

12. *Salām* stands for 'good day', 'good morning', 'good evening', 'good bye', 'thank you', &c., &c.

13. This is not to be taken literally; the speaker politely attributes his health to the kindly influence of the person he is addressing. The phrase is equivalent to 'I am very well thank you'.

14. In reply to the question *Sher Singh ghar par nahīn hai?* lit. 'Sher Singh is not at home?' *Hāñ* 'signifies 'Yes, what you say is correct', i.e., 'He is not at home'. *Nahīn* signifies 'No, what you say is not correct', i.e., 'He is at home'. In English, on the contrary, in reply to the question 'Is not Sher Singh at home?' 'No' signifies 'He is not at home', and 'Yes', or more usually 'Yes, he is' signifies 'He is at home'.

Natives of India unaware of this difference of idiom often say 'yes' instead of 'no', when replying to a negative question in English, e.g., 'Isn't he here?' 'Yes sir', when the answer should be 'No sir', i.e., 'He is not here'.

If the question *Sher Singh ghar par nahīn hai?* 'Is not Sher Singh at home?' be put in such a manner as to imply the belief or suspicion of the speaker that Sher Singh is at home, *nahīn* in reply will in this case signify, like 'no' in English, that he is not at home, and *hai* that he is at home.

15. *Ghar par* is here understood before *nahīn hai*.

Khair, us kā bhī chāl-chalan burā nahīn hai. Ham us se nārāz nahīn hai.

Bairā, ham tumhārī ghaflat ke sabab se baṛe nārāz hai.

Your honour is my father and my mother, I am your honour's slave, why is your honour angry ?

Tum baṛe sust ho ; gol kamre kā sab asbāb mailā hai.

This is through your slave's ill-luck, my lord ; otherwise your slave is not careless in his work.

Tum jawān ho ; kām karnā chāhiye.

Why, my lord, the difficulty is that my father is in Bombay ; and there are only quite small children at home.

Kyā tum log is bāt par rāzī nahīn ho ?

Yes, we are, sir (lit. no sir), we are all satisfied (or we all agree).

Kyā Rām Singh kām meñ hosh-yār nahīn hai ?

Yes he is, sir ; why, he's a very skilful workman.

Us taraf ke kāshtkār khush-hāl hai ?

No sir, they are all very badly off, poor creatures.

The fair yesterday was a very good one, nourisher of the poor.

Yih āp kī miñmat kā natīja hai, tahsildār sāhib.

A great many European gentlemen were present at the fair ; and there were also two or three ladies, my lord.

Yih to baṛī khushī kī bāt hai.

It is a great pity that your highness was not present at that time.

Well, he too does not behave badly ; I am not displeased with him.

Bearer, I'm very much displeased at your carelessness.

Āp mā bāp hai, main āp kā ghulām hūn, āp kyōn khafā hai ?

You are very lazy ; all the drawing-room furniture is dirty.

Ghulām kī bad-qismatī ke sabab se hai, khudāwand ; nahīn to ghulām kām se ghāfil nahīn hai

You are a young man ; you ought to work.

Mushkil to yih hai, khudāwand, kī merā bāp Bambaī meñ hai ; aur ghar par sir'f chhoṭe chhoṭe bachche hai.

What, are you people not satisfied with regard to this affair ? or do you not agree to this ?

Nahīn sāhib, ham log sab rāzī hai.

What, isn't Ram Singh clever at his work ?

Nahīn sāhib, wuh to baṛā kārīgar hai.

Are the agriculturists in those parts well off ?

Nahīn sāhib, wuh log sab baṛe muftis hai, bechāre.

Kal kā melā bahut achchhā thā gharīb parwar.

This is the result of your exertions, tahsildar sahib.

Mele meñ bahut se sāhib maujūd the ; aur do tīn mem sāhib bhī thē, khudāwand.

Why, this is very satisfactory.

Baṛe afsos kī bāt hai kī huzūr us waqt maujūd na the.

Mem sāhib kī tabī'at us waqt achchhī na thī.

Every one had great hopes of meeting your majesty.

Kal barī garmī thī, aur dhūp bhī barī tez thī.

Why, it was hot during the day, my lord; but it was pleasant at night.

Rāt ko barā andherā thā; aur sardī bhī thī.

It was a dark night, sir; but it was light in the gardens owing to the lamps.

Yih to bahut achchhī bāt thī.

My wife was not well at the time.

Har ek ādmī ko huzūr kī mulā-gāt kī barī umed thī.

It was very hot yesterday, and the sun (lit. sunshine) was very powerful (lit. sharp).

Din ko to garmī thī, khudāwand; magar rāt achchhī thī.

It was very dark (lit. there was darkness) at night; and it was cold too.

Andherī rāt thī, sāhib; lekin bāgh meñ chirāghoñ ke sabab se ujālā thā.

Why, that (lit. this) was a very good thing.

TWENTIETH CHAPTER.

Inflection of Personal Pronouns—Possessive Pronouns.

MASCULINE NOUNS.

<i>dushman</i>	enemy.	<i>daftar</i>	office.
<i>muḥarrir</i> ¹	clerk.	<i>phāṭak</i>	gate.
<i>daftari</i> ²	record-keeper.	<i>shuk'r</i>	thanks.
<i>mash'alchī</i> ³	torch-bearer.	<i>iqbāl</i>	auspicious influence.
<i>bhāi-band</i>	brotherhood, relations.	<i>khayāl</i>	thought, idea, consideration.
<i>khair-khwāh</i>	well-wisher, loyal.	<i>jawāb</i>	answer.
<i>du'ā-go</i>	invoker of blessings.	<i>bukhār</i>	mist, fever.
<i>chammach,</i>	spoon.	<i>haiza</i>	cholera.
<i>chamcha</i> ⁴			

1. *Muḥarrir* is a term applied to clerks employed to write Hindustani in the Persian character.

2. The *daftari* looks after the office records and stationery, rule lines, does up letters and parcels, &c., &c.

3. *Mash'alchī* vulg. *masālchī* 'torch-bearer', from *masha'l* 'a torch'; in Anglo-Indian households a man-servant who does the work of a scullery-maid.

4. *Chamcha* is the term generally used by natives amongst themselves, *chammach* that generally employed in Anglo-Indian households.

FEMININE NOUNS.

<i>koḥī</i>	house (of masonry).	<i>sarkār</i> ⁵	government.
<i>kachahrī</i>	law-court.	<i>chā, chāī</i>	tea.
<i>malāī</i>	cream.	<i>tap</i>	fever.
<i>khetī</i>	crop, crops.	<i>du'ā</i> ⁶	blessing.
<i>dushmanī</i>	enmity.	<i>samajh</i>	understanding.
<i>khair-khwāhī</i>	good will, loyalty.	<i>'um'īr</i>	age.
<i>rukhsat</i>	leave to depart, leave of absence.		

ADJECTIVES, &c.

<i>sarkārī</i>	government (adj.).	<i>badsūrat</i>	ugly.
<i>mañjhlā, mañ- jholā</i> ⁷	second (of three).	<i>be-qusūr</i>	innocent, not to blame.
<i>zarā</i> (not inflected)	a little.	<i>shuk'r-guzār</i> ⁹	grateful.
<i>darkār</i>	required.	<i>be-ihsān</i> ¹⁰	ungrateful.
<i>khūbsūrat</i> ⁸	pretty, handsome, beautiful.	<i>namak-ḥarām</i> ¹¹	basely ungrate- ful.

sawere (fr. *sawerā* early morning) early (in the morning).

5. *Sarkār* 'head of affairs', i.e., 'the government', sometimes 'superintendent' from *sar* 'head' and *kār* 'work'.

6. *Du'ā* 'a blessing' invoked in some one's favour, 'a prayer' to the Deity conveying some petition.

7. *Mañjhlā, mañjholā* from a word meaning 'middle'; *mañjhlā* is applied to sons and daughters, brothers and sisters, and *mañjholā* to lifeless objects of all kinds with reference to their size, especially in Anglo-Indian households to dessert spoons.

8. *Khūbsūrat* from *khūb* 'good' and *sūrat* 'appearance', words which have already occurred. *Badsūrat* from *bad* 'bad' and *sūrat*.

9. *Shuk'r-guzār* 'offering thanks', i.e., 'thankful' or 'grateful' is a common expression, especially amongst the educated classes, but is not used by every one; *Main āp kā du'ā-go hūnī* 'I am an invoker of blessings on your honour' is a phrase much used by the lower orders to express gratitude to a superior, as it is generally believed that the prayers of grateful dependents and also the maledictions of the oppressed are very effective. *Tum ne (or āp ne) mujh par barī mil'rbānī kī, main kabhī nahīn bhū-lūngā* 'You have shewn me great kindness (lit. by you on me great kindness done is), I shall never forget' is a very common phrase amongst all classes to express gratitude.

There is an erroneous idea amongst some persons that Orientals have no conception of gratitude; whereas, as a matter of fact, nothing is more strongly reprobated by Oriental writers than ingratitude; and there is a Persian couplet to the effect that 'a grateful dog is better than an ungrateful man'.

10. *Be-ihsān* 'one who does not recognize an obligation', 'ungrateful', from *be* 'without' and *ihsān* 'favour', 'obligation'.

[The term *ihsān farāmosh*, 'forgetful of favours', i.e., 'ungrateful' is a term often employed by the educated classes.]

11. *Namak-ḥarām* 'false to one's salt', i.e., 'basely ungrateful' for pay or maintenance or other favours, from *namak* salt and *ḥarām* 'forbidden', 'unlawful', is the word generally employed when speaking of base ingratitude towards a superior.

maiñ I—tū thou.

SINGULAR.

PLURAL.

<i>maiñ</i> ¹²	I	<i>ham</i>	we.
<i>merā</i> or <i>mujh kā</i>	of me, my, mine.	<i>hamārā</i> or <i>ham kā</i>	of us, our, ours.
<i>mujhe</i> or <i>mujh ko</i>	me, to me.	<i>hamēñ</i> or <i>ham ko</i>	us, to us.
<i>mujh se, meñ, par,</i> <i>tak</i>	from, in, on, up to me.	<i>ham se, meñ, par,</i> <i>tak</i>	from, in, on, up to us.

SINGULAR.

PLURAL.

<i>tū</i>	thou.	<i>tum</i>	you.
<i>terā</i> or <i>tujh kā</i>	of thee, thy, thine.	<i>tumhārā</i> or <i>tum</i> <i>kā</i>	of you, your, yours.
<i>tujhe</i> or <i>tujh ko</i>	thee, to thee.	<i>tumheñ</i> or <i>tum ko</i>	you, to you.
<i>tujh se, &c.</i>	from thee, &c.	<i>tum se, &c.</i>	from you, &c.

Mujh gharīb kā—ham logoñ kā— Of poor me—of us people—of
tum zamīndāroñ kā. you zamīndars.

Ham logoñ meñ se ek ādmī. One of us.

Tum logoñ meñ se ek 'aurat. One of you (women) or one of
you, a woman.

Merā ek beṭā—mere do beṭe— A son of mine—two sons of
mere dono beṭe. mine—my two sons or both my
sons.

In meñ se ek ādmī. A man from amongst them, one
of these men.

Un meñ se do 'aurateñ. Two women from amongst them,
two of those women.

Barā beṭā—mañjhlā beṭā—chhoṭā
beṭā. The eldest son—the second son
—the youngest son.

Barā chammach—mañjholā cham-
mach—chā kā or *chhoṭā cham-*
mach. Table-spoon (or any large spoon)
—dessert-spoon—tea-spoon.

Chhoṭī 'um'r kā. Of tender age, young.

Barī 'um'r kā. Of ripe age.

*Do boras kī 'um'r.*¹³ The age of two years.

12. The termination *rā* in *merā, terā, hamārā, tumhārā*, is subject to inflection like *kā*.

Kā is used with *mujh, tujh, ham* and *tum* in those cases only, when a noun or an adjective intervenes, as in *mujh gharīb kā* 'of poor me', *ham logoñ kā* 'of us people'.

The post-positions *meñ* and *tak* are seldom used after these pronouns, except when a noun follows *ham* or *tum* as in *ham logoñ meñ se ek ādmī* 'a man from amongst us people', i.e., 'one of us'.

The demonstrative pronouns *yih* and *wuh* are used, as already explained, in place of 'he', 'she', 'it' and 'they'; and *is kā, us kā, in kā* and *un kā* in place of 'his', 'hers', &c., (ch. 18, note 4).

13. *Boras* and other nouns denoting time do not take the plural termination *oñ* when preceded by a numeral (ch. 44, note 1).

Sarkār k̄ khair-khwāh.
Khudā k̄ shuk'r hai.
Āp k̄ shuk'r guzār.
Sab log huzūr ke du'ā-go haiñ.

Us k̄ mā nahīñ hai.
Hamāre do beṭe haiñ.
Zarā bhī—zarā bhī nahīñ.

Merī samajh meñ yih bāt sach hai.

*Merī samajh meñ yih ādmī be-
 wuqūf hai.*
Us ko haiza ho gayā hai.

Yih tumhārā barā beṭā hai?
 No my lord, this is my second
 son.
Is k̄ kyā nām hai aur kyā 'um'r?

His name is Moti, my lord ;
 and he is three years old.
Is ke chhoṭe bhāī k̄ kyā 'um'r hai?
 He is very young, sir ; he is at
 home.

*Un k̄ chachā, tumhārā chhoṭā
 bhāī, bhī ghar par hai?*

Yes sir, he has a great deal of
 work to do in the fields just at
 present.

*Tumhāre gāoñ meñ ab khetī k̄
 kyā hāl hai?*

Through your highness's auspi-
 cious influence it is in a good
 condition (lit. a good condition is,
i.e., prevails) ; and we zamindars
 are all loyal to government.

*Sarkār ko bhī tum logoñ k̄
 khair-khwāhī khūb ma'lūm hai.*

Many of our relations are in the
 army (lit. servants in the gov-
 ernment army), my lord.

Loyal to the government.
 Thank God.
 Grateful to your honour.
 All the people are grateful to
 (engaged in invoking blessings
 on) your highness.
 He has no mother.
 I have two sons.
 Even a little—not even a little,
 not at all.

I believe (lit. in my understand-
 ing) this is true.
 I consider this man a fool.

He has got cholera lit. to him
 cholera become is.

Is this your eldest son ?
*Nahīñ khudāwand, yih merā
 manjhlā beṭā hai.*

What is his name and how old
 is he ?

*Is k̄ Motī nām hai, khudāwand ;
 aur is k̄ tīn baras k̄ 'um'r hai.*

How old is his younger brother ?
*Bahut chhoṭī 'um'r k̄ hai, sāhib ;
 wuh ghar par hai.*

Is their uncle, your younger
 brother, also at home ?

*Hāñ sāhib, us ko āj kal khetī k̄
 bahut sā kām hai.*

How are the crops getting on
 (lit. what is the condition of the
 crops) in your village now ?

*Huzūr ke iqbal se achchhā hāl
 hai ; aur ham zamīndār log sab
 sarkār ke khair-khwāh haiñ.*

The government too well
 knows your loyalty.

*Ham logoñ ke bhāī bandoñ meñ
 se bahut se ādmī sarkārī fauj meñ
 naukar haiñ, khudāwand,*

What are your orders, ma'am ?

Ham ko ek chammach chāhiye aur zarā sī malāī.

Does your highness want a table-spoon, or a dessert-spoon, or a tea-spoon ?

Mañjholā chammach chāhiye ; aur kal sub'h ham ko chhoṭī hāziri bahut sawere chāhiye.

Very well, nourisher of the poor. My grandfather is very ill, ma'am.

Kyā, us ko haiza ho gayā hai ?

No your majesty, he has fever. The *mashalchi* is present now, ma'am.

Tum ko is mash'alchī par chorī kā shubha hai ?

He is very ungrateful, nourisher of the poor. He is not at all grateful for (has no thought of) your majesty's kindness.

Tumhārā kyā jawāb hai mash'al-chī ?

It is all the *khansaman's* spite (lit. a matter of the enmity of the *khansaman*), ma'am ; I am innocent.

Hamārī samajh meñ yih bāt sach nahīn hai.

Hamāre dost Birūn sāhib ko ek ghorā darkār hai.

There are two or three horses for sale in the *sarai*, my lord ; one of them is very handsome.

Birūn sāhib kī koṭhī tum ko ma'lūm hai ?

Yes my lord, it has a very large verandah.

Us ke ihāte ke do bare phāṭak bhī haiñ.

Your slave knows this well, my lord ; one of my sons is employed in Mr. Brown's office.

Mujhe kyā huk'm hai, mem sāhib ?

I want a spoon and a little cream.

Huzūr ko barā chammach chāhiye, yā mañjholā chammach, yā chā kā chammach ?

I want a dessert-spoon ; and I want *chhoti haziri* very early to-morrow morning.

Bahut achchhā gharib parwar. Merā dādā barā bīmār hai, mem sāhib.

What, has he got cholera.

Nahīn huzūr, us ko bukhār hai. Mash'alchī ab hāziri hai, mem sāhib.

Do you suspect this *mashalchi* of theft ?

Yih barā namak harām hai, gharib parwar ; is ko huzūr kī mihrbānī kā zarā bhī khayāl nahīn hai.

What have you to say to this, *mashalchi* ?

Yih khānsāmān kī dushmanī kī bāt hai, mem sāhib ; main be-gusūr hūñ.

I don't believe that this is true.

My friend Mr. Brown requires a horse.

Sarā meñ do tīn ghorē bikāñ haiñ, khudāwand ; un meñ ek barā khūbsūrat hai.

Do you know Mr. Brown's house ?

Hāñ khudāwand, us kā bahut barā barāndā hai.

The compound of the house also has two large gates.

Bande ko khūb ma'lūm hai, khudāwand ; merā ek beṭā Birūn sāhib ke daftar meñ naukar hai.

Tumhārā ek beṭā kachahrī meñ bhī naukar hai?

Two of my sons are employed in the *kachahri*, my lord; one of them is a *daftari* and one is a *muharrir*.

Is sūrat meñ tum aur tumhāre tinoñ beṭe, sab sarkārī naukar haiñ.

Yes nourisher of the poor, through your highness's kindness. May your slave now take leave?

Hāñ, tum ko is waqt rukhsat hai. Salaam, nourisher of the poor.

Is one of your sons also employed in the *kachahri*?

Mere do beṭe kachahrī meñ naukar haiñ, khudāwand; un meñ se ek daftarī hai, aur ek muharrir.

In this case you and your three sons are all government servants.

Hāñ gharīb parwar, huzūr kī mihrbānī se. Bande ko ab rukhsat hai?

Yes, you may go now. *Salām, gharīb parwar.*

TWENTY-FIRST CHAPTER.

The emphatic particle *hī—khūs—nij*.

MASCULINE NOUNS.

<i>bābū</i> ¹	babu.	<i>godām</i>	out-house, barn, &c., <i>Anglicé</i> godown.
<i>wakīl</i>	pleader, agent.	<i>sandūg</i>	box, chest.
<i>chaprāsī</i> ²	peon.	<i>baks</i> (Eng.)	box.
<i>faraṅgī</i> ³	a European.	<i>kirāya</i>	rent, hire.
<i>kirānī</i> ⁴	Eurasian clerk.	<i>daura</i>	tour (of inspection, &c.)
<i>shakhs</i>	person.	<i>dāk ghar</i>	post-office.
<i>nij</i>	that appertaining to one's own person.	<i>dāk baṅglā</i> ⁵	dawk bungalow.
<i>des</i>	country.		
<i>māl</i>	property, wealth, goods.		

1. *Bābū*, a title of respect amongst Bengalis, used before the name, as *Bābū Ghos*, or without the name, in which case it is, like titles of all kinds, often followed by *sāhib* or *jī*, i.e., *bābū sāhib*, *bābū jī*.

The term is applied also to Indian clerks in an office where the work is carried on in English, and to all persons of a similar class, who know English; and it is prefixed to the names of such persons, even when they are Muhammadans.

2. *Chaprāsī* a 'peon' or 'messenger' employed in government departments, commercial firms, &c., from *chaprās*, a metal plate on which the name of the department or firm is engraved.

3. Educated people now generally call Europe *Yūrap* and a European *Yūrapīyan*, a word coming more and more into use. The old term for Europe was *Faraṅg* or *Faraṅgīstān*, i.e., 'the place of the Franks'. Hence *Faraṅgī* (fem. *Faraṅgan*) 'a European', a term still in use, but now considered somewhat disrespectful, so that it is not employed in the presence of English people.

4. The origin of the word *Kirānī* is doubtful. It is applied specially to Eurasian clerks, but also to Eurasians generally, whether male or female. Like the term *Faraṅgī*, it is considered somewhat offensive.

5. *Dāk baṅglā*, *Anglicé* 'dawk bungalow' is a house provided by government for the accommodation, on payment, of persons travelling by stages and living in European style. It is generally in charge of a *khānsaman* who provides food, &c.

FEMININE NOUNS.

<i>thailī</i>	a bag.	<i>ṭamṭam</i>	dog-cart.
<i>siyāhī</i> ⁶	ink, blacking.	<i>dāk</i>	post, mail.
<i>surkhī</i> ⁶	red ink.	<i>zabān</i>	language, tongue,
<i>marzī</i> ⁷	will, pleasure.	<i>jībh</i>	tongue.
<i>manzūrī</i>	consent, sanction.	<i>nāk</i>	nose.
<i>dawāt</i>	ink-stand.	<i>salāh</i>	advice.
<i>jeb</i>	pocket.	<i>talāsh</i>	search.
<i>botal</i>	bottle.	<i>darjan</i>	dozen.

ADJECTIVES, &C.

<i>Angrezī</i> ⁸	English.	<i>manzūr</i>	sanctioned, ap- proved, accepted, agreed to.
<i>nāmī</i>	named, famous.		
<i>wilāyatī</i> ⁹	of home make, &c.,	<i>mauqūf</i>	stopped, discontin- ued, dismissed, dependent on.
<i>desī</i> ¹⁰	native, indigenous.		
<i>lāl, sur'kh</i>	red.		
<i>khālis</i>	pure, genuine.	<i>parson</i>	the day before yesterday or after to-morrow.
<i>khās</i>	special, particular, specially.		
<i>Bachcha hī.</i>	Just a child, a mere child.	<i>Abhī—abhī nahīn.</i>	Just now, at this very moment, di- rectly, still—not just now, not yet.

6. From the Persian *siyāh* 'black' and *sur'kh* 'red'.

7. *Marzī* from the same root as *rāzī* (ch. 19, note 5).

8. *Angrezī* means 'relating to the English', and is used in such phrases as *Angrezī kitāb* 'an English book', *Angrezī daftar* 'an English office, i.e., one in which the work is carried on in English, *Angrezī kaprā* 'English cloth'. It cannot be applied to the English themselves; an English child is called *Angrezonī kā* or *sāhib logonī kā bābā* or *bachcha*; and the terms employed for an English woman have been already given (ch. 17, note 18). *Angrezī* is used as a noun signifying 'English', i.e., the language; and we can say also *Angrezī zabān* 'the English language'.

9. *Wilāyatī* from *wilāyat* (ch. 17, note 22) 'home', i.e., of British or European make or origin, e.g., *wilāyatī dāk* 'the home mail', *wilāyatī kaprā* 'cloth made in Europe', *wilāyatī pānī* 'soda-water', which was originally imported.

The term *wilāyatī* is sometimes used in the sense of 'by birth European' as opposed to *kirānī*, e.g., *Wilāyatī nahīn hai, kirānī hai*, 'He is not a European but a Eurasian', *Mem sāhib khālis wilāyatī nahīn hai, kirānī hai*, 'the lady is not a pure European but a Eurasian'.

Such expressions as the above are objectionable, as they are calculated to give offence. Within the last few years, however, the term *Yūreshiyan* 'Eurasian', which is not offensive, has been coming gradually into use. The word Eurasian is a compound of 'Europe' and 'Asian'.

10. A Native Christian of any standing, who has adopted the European style of dress and living is generally called, *sāhib* or *mem sāhib*, or sometimes *desī sāhib* or *desī mem sāhib* in contradistinction to *wilāyatī* or European *sāhib* or *mem sāhib*.

Of late years some Indians have shown a dislike to be called 'natives', owing apparently to the fact, that the term is sometimes employed in making, what are looked upon, as invidious distinctions. There is no such feeling as regards the vernacular equivalent *desī ādmī*.

The term *kālā ādmī* or 'black man', if applied to an Indian by an educated person, is very offensive; but it is freely used by the lower orders of the Indians themselves.

Thorā hī—bahut hī barā.

Ek hī—ek hī bāt—ek hī jagah.

Ek hī tarah kā—ek hī sūrat kā.

Yihī.

Isī kā, ko, meñ, &c.

In hī kā, ko, meñ, &c.

Wuhī.

Usī kā, ko, meñ, &c.

Unhī kā ko, meñ, &c.

Isī waqt.

Isī jagah.

Isī tarah.

Isī tarah kā.

Usī waqt.

Usī jagah.

Usī tarah.

Usī tarah kā.

Isī gāon meñ.¹¹

Mujhe yihī ghorā pasand hai.

Merā hī—terā hī—usī kā—hamārā hī—tumhārā hī—un hī kā, or

khās merā—khās terā, &c.¹²

Merā hī kamrā, khās merā kamrā.¹²

Usī kā palaṅg, khās us kā palaṅg.

Khās merā hī kamrā.

Just a little, very little—very big indeed.

Just one—the same thing—(in one and) the same place.

Of the same sort—of the same appearance, much alike in appearance.

Just this, or these, this or these very.

Of, to, in, &c., this very.

Of, to, in, &c., these very.

Just that, or those, that or those very.

Of, to, in, &c., that very.

Of, to, in, &c., those very.

At this very time, immediately.

In this very place.

In just the same way (as this).

Of just the same sort (as this).

At that very time or just the same time (as that).

In that very place or just the same place (as that).

In just the same way (as that).

Of just the same sort (as that.)

In this (very) village.

I like just *this* horse, *i.e.*, this is the horse I like, or I prefer this horse.

My own—thy own—his own—our own—your own—their own.

My own room or *my* room (lit. just my room, or specially my room).

His own bed or *his* bed.

My very own room.

11. *Isī* (contracted form of *is hī*) is frequently used where we employ 'this' in English without 'very'; e. g., *Madrasa isī gāon meñ hai* 'The school is in this village', lit. 'School in this very village is'. The emphatic particle shews that it is desired to indicate the position of the school, not to affirm the existence of a school. *Madrasa is gāon meñ hai* would mean: 'There is a school in this village'.

12. The word 'own' conveys primarily the idea of proprietary right or 'ownership'; but it is used as often simply to emphasize the possessive pronoun that precedes it, as in the phrases 'my own room', 'his own bed'. The emphatic particle *hī* after the possessive pronoun and the word *khās* before it serve the same purpose.

<i>Khās isī waqt.</i>	At this very time.
<i>Us kā khās kamrā.</i> ¹³	His private room.
<i>Sāhib kā khās dost.</i>	The <i>sahib's</i> particular friend.
<i>Khās sūratoñ meñ.</i>	In special cases.
<i>Sāhib ke nij kā makān.</i> ¹⁴	The <i>sahib's</i> private house.
<i>Hamāre nij kā naukar.</i>	My private servant.
<i>Māl Godām.</i>	Warehouse.
<i>Kirāye kā makān—kirāye, or theke,</i> <i>kī garī.</i>	Hired house—hired carriage.
<i>Ḍāk kī chaukī.</i>	Posting station (for relays of horses, coolies, &c.).
<i>Ḍāk kī chitṭhiyāñ.</i>	Letters by or for the post.
<i>Wilāyatī Ḍāk kī chitṭhiyāñ.</i>	English letters, <i>i.e.</i> , letters by or for the home mail.
<i>Aṅgrezī chitṭhiyāñ.</i>	English letters, <i>i.e.</i> , letters written in English.
<i>Aṅgrezī daftar kā naukar.</i>	A clerk or employé in an office, where the work is carried on in English.
<i>Daftar kā sāhib.</i>	A European (or Eurasian) clerk or employé.
<i>Khudā kī marzī.</i>	The will of God.
<i>Ap kī marzī.</i>	Your honour's pleasure, as you please.
<i>Ḍāk-wālā—kapre-wālā.</i> ¹⁵	Postman—cloth merchant.
<i>Baks wālā—roṣī wālā.</i>	Pedlar—baker (of English bread).
<i>Nah'r wālā sāhib.</i>	Canal officer, officer of the irri- gation department.
<i>Jaṅgal wālā sāhib.</i>	Officer of the forest department.
<i>Barā sāhib—chhoṭā sāhib.</i> ¹⁶	Senior European—junior Euro- pean.

13. *Khās* after a possessive pronoun, and in other cases when it qualifies a noun, means 'private', 'particular' or 'special' as shown in the examples.

14. *Us kā khās makān* and *us ke nij kā makān* may both be expressed by 'his private house' but the meaning is not the same. The former signifies a house used for private purposes, the latter a house which belongs, for the time being at least, to the occupant, and has not been assigned to him by government or by a public body, or by his employer.

15. *Wālā* is used chiefly with the infinitive as *larne-wālā* 'a fighter' from *larnā* 'to fight' (ch. 35). It is used also with certain nouns like the suffix 'man' in English, as *Ḍāk-wālā* 'a postman'. It has not, however, always the same signification as the latter: *ghore wālā*, for example, is used in some parts of India instead of *sāis* 'a groom'. A noun followed by *wālā* is inflected, if subject to inflection, as *ghore wālā*, *kapre wālā*.

A *baks wālā* is an itinerant dealer who takes about a box containing miscellaneous articles, chiefly of European make, such as pins, needles, stationery, &c.

As a general rule it is considered vulgar to employ *wālā* with a noun, though in some cases there is no equivalent expression, and in others none that is understood by every one. It is much worse to employ it after an adjective, as in *achchhā wālā* 'a good one' and similar phrases, often used by Anglo-Indians, and sometimes by Indians of the lower classes.

Ek darjan wilāyatī pānī.

Kirāye kā makān.

Ham ko manzūr hai.

Ham ko manzūr nahīn hai.

Dāk ghar isī rāste meñ hai?

It is in *this* road, ma'am; but the *babu* is not there now.

Dāk baṅglā bhī usī taraf hai?

This is the dawk bungalow, ma'am; what does your highness want?

Ham ko ek darjan mīṭhā pānī isī waqt chāhiye.

There is just one bottle of lemonade left, ma'am. There is plenty of soda-water.

Bahut achchhā, ek hī bāt hai. Nah'r wāle sāhib abhī chhāunī meñ haiñ?

Mr. Brown was *here* the day before yesterday, ma'am; now he is on tour.

Birūn sāhib aur bare sāhib āj dono ek hī jagah haiñ? 16

Yesterday Mr. Brown was in Nurpur, ma'am; and the deputy commissioner too was in the same place. I don't know how it is to-day.

Yih bahut achchhī ṭamṭam hai. Birūn sāhib kī pahle isī tarah kī ṭamṭam thē. Yih wuhī ṭamṭam hai?

It is not the same dog-cart, ma'am; this belongs to Mr. Smith, the pleader; but they are both of the same sort.

A dozen bottles of soda-water.

A hired house.

I agree, approve, am willing.

I do not agree, am not willing, will not.

Is the post-office in *this* road.

Isī rāste meñ hai, mem sāhib; magar bābū is waqt nahīn hai.

Is the dawk bungalow too in the same direction?

Dāk baṅglā yihī hai, mem sāhib; huzūr ko kyā chāhiye?

I want a dozen bottles of lemonade immediatley.

Mīṭhe pānī kī ek hī botal bāqī hai, mem sāhib. Wilāyatī pānī bahut hai.

Very well, it's all the same to me. Is the canal officer in cantonments just now?

Birūn sāhib, parson isī jagah the, mem sāhib; ab daure par haiñ.

Are Mr. Brown and the deputy commissioner both in the same place to-day?

Kal Birūn sāhib Nūrpur meñ the, mem sāhib; aur bare sāhib bhī usī jagah the. Āj kā hāl ma'lum nahīn hai.

This is a very nice dog-cart. Mr. Brown formerly had one of the same sort. Is this the same?

Wuhī ṭamṭam nahīn hai, mem sāhib; yih Ismit sāhib wakīl kī ṭamṭam hai; magar dono ek hī tarah kī haiñ.

16. *Barā sāhib* 'chief officer of a district or of a government department', 'head of a household' &c., &c.—*chhoṭā sāhib* 'subordinate officer', 'junior member of a household', &c., &c.

The plural forms *bare sāhib*, *chhoṭe sāhib*; also *nah'r wāle sāhib*, *jungal wāle sāhib*, are frequently used to shew respect.

There is a red house on the other side of the river; is that the forest officer's house, my lord?
Hān; wuh un hī kī koṭhī hai.

Is your highness still of the same opinion?

Hān, hamārī ab bhī wuhī salāh hai. Ap kī is meñ kyā rāi hai?

In my opinion your highness's plan is the satisfactory one.

Ab to sārā kām bare sāhib hī kī marzī par mauqūf hai.

He approves of that same plan of your highness's. I know this, my lord.

Ham ko isī bāt meñ shak thā. Un hī kī manzūrī darkār hai.

Is this the inkstand your highness wants?

Hān, ham isī dawāt kī talāsh meñ the; magar is meñ surkhī hai; ham ko siyāhī chāhiye.

A person named Akbar Ali is the dawak bungalow khansaman; is he the same man who was formerly in your highness's service?

Yih wuhī ādmī nahīn hai; magar dono sūrat meñ ek se haiñ.

Wilāyatī dāk kī chitṭhiyāñ chap-rāsī kī ṭhailī meñ haiñ?

They are not in his bag, my lord; they are in my own pocket.

Yih māl godām Rām Dās hī kī hai, yā us ke bhāi kī?

It is his own warehouse, nourisher of the poor.

Daryā kī us taraf ek lāl koṭhī hai; jāngal wāle sāhib kī wuhī koṭhī hai, khudāwand?

Yes, that is his house.

Huzūr kī ab bhī wuhī rāi hai?

Yes, my advice is still the same. What is your honour's opinion about it?

Merī rāi meñ huzūr hī kī tajwīz achchhī hai.¹⁷

Why, now the whole business depends solely on the pleasure of the deputy commissioner.

Un ko huzūr kī wuhī tajwīz manzūr hai. Mujh ko ma'lūm hai, khudāwand.

This is what I was in doubt about. It is his sanction that is required.

Huzūr ko yihī dawāt chāhiye?

Yes, this is the inkstand I was in search of; but it has red ink in it; I want black ink.

Akbar 'Alī nāmī ek shakhs dāk baṅgle kī khān-āmān hai; wuhī ādmī pahle huzūr kī naukar thā?

He is not the same man; but they are both much alike in appearance.

Are the English letters in the chaprasi's bag?

Us kī ṭhailī meñ nahīn haiñ, khudāwand; merī hī jeb meñ haiñ.

Is this Ram Das's own warehouse or his brother's?

Usī kī māl godām hai, gharīb parwar.

17. The emphatic particle after *huzūr* implies that his highness's plan is the only good one that has been suggested.

Yih tumhāre nij kā makān hai, yā sarkārī hai?

It is my private house, my lord; it is not a government building.

Yih sandūq tumhārā hī hai, yā tumhāre bāp kā?

This box does not belong to us, my lord; it is government property.

Baks tumhāre bāp ke ghar meñ thā, yā tumhāre hī ghar meñ?

It was in your highness's own house, my lord.

Us meñ sarkārī rupayā thā, yā tumhāre nij kā rupayā?

Three rupees were mine, my lord; the rest was government money.

Is this your private house, or a government building?

Mere nij kā makān hai, khudāwand; sarkārī nahīn hai.

Is this your own box, or your father's?

Ham loḡoñ ke nij kā yih baks nahīn hai, khudāwand; sarkārī māñ hai.

Was the box in your father's house, or in your own house?

Huzūr hī kī koṭhī meñ thā, khudāwand.

Did it contain government money or your private funds?

Tīn rupai mere the, khudāwand; bāqī sarkārī rupai.

TWENTY-SECOND CHAPTER.

The use of *āp* and *apnā*.

MASCULINE NOUNS.

<i>karnel</i>	colonel.	<i>Hindustān</i> ¹	India.
<i>kaptān</i>	captain.	<i>Hindustānī</i> ²	Indian.
<i>'uhda, 'uhdadār</i>	office, officer.	<i>ustād</i>	instructor, master.
<i>risāla</i>	cavalry, cavalry regiment.	<i>shikārī</i> ³	hunter.
<i>risāldār</i> (contrac- tion of <i>risāla- dār</i>)	native officer commanding troop of ca- valry.	<i>gārīwān</i>	carter.
		<i>jān-pahchān</i>	acquaintance.
		<i>astabal</i>	stable.
		<i>thān</i>	stall.
<i>gumāshta</i>	agent.	<i>raful</i>	rifle.

1. The term *Hindustān* has two distinct meanings: (1) India, a modern application of the word; and (2) Hindustan proper, the territory extending from the neighbourhood of the Sutlej (*Satlaj*) to Benares (*Banāras*). [The latter is called also *Hindustān-i khās*.]

2. The word *Hindustānī* is applied sometimes to an 'Indian', i.e., a native of any part of the peninsular, and sometimes to a native of Hindustan proper, and is used in a similar manner as an adjective.

As explained in the preface, the mixed language that grew up in the royal camp at Delhi, after the Muhammadan conquest, and subsequently spread more or less throughout India, is called *Urdū*, by those who speak it. By Englishmen and by some Indians it is called Hindustani. The latter term has also a wider application, often including Hindi dialects. It is not generally employed by the Urdu speaking community as the name of a language; though it is sometimes used in that sense.

3. *Shikārī* 'hunter', 'sportsman' from *shikār* 'game', 'sport'. A *shikārī* is often employed by Anglo-Indians to assist in tracking game, &c.

MASCULINE NOUNS—concluded.

<i>bhauñchāl</i>	earthquake.	<i>zik'r</i>	mention.
<i>nūqsān</i>	loss, damage, hurt, injury.	<i>fāida</i>	advantage, benefit, profit.
<i>ghad'r</i>	mutiny, rebellion.	<i>nambar</i> (Eng.)	number (in a series).

FEMININE NOUNS.

<i>chilamchī</i>	basin.	<i>jān-pahchān</i>	acquaintanceship, female acquaint- ance.
<i>gārī</i>	cart, carriage.	<i>zarūrat</i>	necessity.
<i>peshgī</i>	advance (of money).	<i>bandūq</i>	gun.
<i>āndhī</i>	storm, hurricane.	<i>talab</i>	pay, wages.
<i>jamā'at</i>	a company, class.	<i>takrār</i>	wrangle, quarrel.
<i>musibat</i>	misfortune.		

ADJECTIVES, &c.

<i>akelā</i>	alone.	<i>takrārī</i>	quarrelsome.
<i>piyārā</i>	beloved.	<i>khālī</i>	empty, vacant, vulg. only.
<i>māldār</i>	wealthy, rich.	<i>zarūr</i>	necessary, neces- sarily, certainly.
<i>be-kār</i>	unemployed.		

āp, khud self.

<i>āp</i>	self, selves, one's self.
<i>apnā, apne, apnī</i>	of self, of selves, of one's self— <i>i.e.</i> , my own, thy own, his own, her own, its own, our own, your own, their own, one's own.
<i>apne āp ko, apne tañ,</i>	to myself, thyself, himself, her- self, &c., one's self.
<i>apne se</i>	with myself, thyself, himself, herself, &c., one's self.
<i>āp se āp or apne āp (se)</i>	self by self, <i>i.e.</i> , of one's self, of itself, spontaneously.
<i>apnī khushī se</i>	by one's own pleasure, <i>i.e.</i> , vo- luntarily, of one's own accord.
<i>āpas meñ</i>	amongst ourselves, yourselves, themselves.

main āp—tū āp—wuh āp, &c., or
main khud—tū khud—wuh khud, &c. I myself—thou thyself—he him-
self, &c.

main āphī—tū āp hī, &c. or
I my very self—thou thy very
self, &c., or

main khud hī—tū khud hī, &c. I myself—thou thyself, &c.

*Maiñ apne kamre meñ thā.*⁴
Ramū apne kamre meñ thā.
Mā ko apnā bachcha piyārā hai.
Motī kā apnī jamā'at meñ awwal
nambar hai.

Ham ko apnī chilamchī chāhiye.
Hindustāniyon ko apne mulk ke
fāide kā khayāl karnā chāhiye.

Yih kis kī gārī hai ?
*Apnē gārī hai sāhib.*⁵

Yih kirāye kā makān nahīn hai,
*hamārā apnā makān hai.*⁶
Ham log sab apne apne kamre
*meñ the.*⁷

I was in my (own) room.
 Ramu was in his (own) room.
 The mother loves her (own) child.
 Moti is first in his (own) class.

I want my (own) basin.
 Indians should think of their
 country's advantage (lit. to In-
 dians to think of the advantage
 of their country is desirable).

Whose carriage is this?
 It is my (or your or our own)
 carriage.

This is not a hired house, it is
 my own.

We were all in our own rooms.

4. It is generally optional in English to employ the possessive pronouns either with or without the word 'own'. We can generally say, for example, 'He was in his room', or 'He was in his own room', the latter being more emphatic. In some cases, however, the omission of 'own' would destroy the sense, as in the sentences: 'He was in his own room, not in Akbar's', 'I came of my own accord'. In Hindustani *merā, terā, us kā, &c.* (the equivalents of 'my', 'thy', 'his', &c.) cannot be employed in certain cases, (including those where the use of 'own' is obligatory in English), and *apnā* (which is equivalent to 'my own', 'thy own', 'his own', &c.) then takes their place.

Apnā is always used in place of the possessive pronouns *merā, terā, us kā, &c.*, when the thing 'possessed' appertains to the person represented by the subject of the sentence. Thus 'I was in my room', 'Ramu was in his room' must be translated '*Maiñ apne kamre meñ thā, Rāmū apne kamre meñ thā*, because the thing 'possessed', *i. e.*, room, appertains to the person represented by the subject of the sentence, *i. e.*, to the speaker in the first sentence, and to Ramu in the second.

Apnā is used also where the thing 'possessed' appertains to the person represented in English by the subject of the sentence, whilst the corresponding sentence in Hindustani begins with a noun or pronoun followed by a post-position. Thus 'The mother loves her child', 'Moti is first in his class', must be translated: *Mā ko apnā bachcha piyārā hai, Motī kā apnī jamā'at meñ awwal nambar hai*, lit. 'To mother her own child is dear', 'Of Moti in his own class is first number'.

The sentence 'Ramu was in his room' might be employed in reply to the question 'Who was in Moti's room?'. In this case the thing 'possessed' appertains not to Ramu, the person represented by the subject of the sentence, but to Moti, and the corresponding sentence in Hindustani would be *Rāmū us ke kamre meñ thā*.

5. The use of *apnā* is most frequent in the cases explained above, but it is sometimes employed on other occasions. Thus in reply to the question 'Whose horse is that?' the answer will sometimes be *Apnā ghorā hai*, which may be equivalent to 'It is my, your or our own horse'.

6 *Apnā* is sometimes used with one of the possessive pronouns *merā, terā, &c.*, and it then signifies ownership. *Hamārā apnā makān hai* means that the house is my own property.

7 When *apnā* is repeated it has a distributive force: thus, *Ham sab apne apne kamre meñ the* means literally 'We were all in our own own room', *i. e.* 'Each of us was in his own room'. *Ham sab apne kamron meñ the* would mean 'We were in the rooms common to us all', *i. e.*, 'in our own suite of apartments'.

Wuh apne hī kamre meñ thā.^s
 Wuh *khās* apne hī kamre meñ thā.
 Wuh apne *khās* kamre meñ thā.
 Wuh apne *nij* ke makān meñ thā.

Das rupai apne *nij* se do.

Das rupai apnī jeb se do.

Wuh apne se āp nārāz hai.

Apne se barā 'uhdadār.

Wuh apne se bare 'uhdadār se
 dartā hai.

Āg āp se āp—or apne āp—bujh gāī
 hai.

Wuh apnī *khushī* se āyā hai.
 Apne ghar ke log.

Āndhī ke waqt (par).
 Zarūr chāhiye—usko zarūr chāhiye.

Ghad'r ke dinon meñ tumhārā
 dādā āp risāle kā jama'dār thā?

His elder brother was a Risal-
 dar, my lord; he himself at that
 time was only a trooper.

Tumhārā bāp parson yahāñ thā;
 tum āp ghar par the?

No my lord, I was present here
 myself.

Kaptān sāhib kal bare bīmār the;
 āj un ko ārām hai?

He is rather better to-day, my
 lord; but the colonel himself is
 ill.

He was in his own room.

He was in his very own room.

He was in his (own) private room.

He was in his (own) private house,
 (i. e., not a government build-
 ing).

Give ten rupees from your private
 funds.

Give ten rupees out of your own
 pocket.

He is displeased with himself (lit.
 he with himself is himself dis-
 pleased).

An officer great (in comparison)
 with one's self, one's superior
 officer.

He is afraid of his superior officer.

The fire has gone out of itself.

He has come of his own accord.

People of one's own house or
 family.

At the time of the storm.

Is certainly or absolutely neces-
 sary—he must have.

Was your grandfather himself
 a Jamadar in the cavalry in the
 days of the mutiny?

Us kā barā bhāī risāldār, thā
khudāwand; wuh āp us waqt *khālī*
sawār thā.

Your father was here the day
 before yesterday; were you your-
 self at home?

Nahīñ *khudāwand*, main *khud*
isī jagah maujūd thā.

The captain was very ill yester-
 day; is he better to-day?

Āj un ko thorā sā ārām hai,
khudāwand; magar karnel sāhib
 āp hī bīmār haiñ.

8. *Apnā* may be emphasized by adding *hī* or *nij kā* and by prefixing *khās*.

Ismit sâhib saudâgar âj kal âp yahân maujûd haiñ, yâ un kâ gumâshta hai?

He himself is here, my lord; but Mrs. Smith is at home.

Tinoñ gârîwānoñ kî gârîyāñ to hâzîr haiñ; magar gârîwāñ khud kahāñ haiñ?

The cartmen too are present themselves, my lord; (there) they are, under the shade of the tree.

Akbar 'Alî kâ ustâd barâ 'âlim hai?

Not to speak of—lit. what mention is there of—his instructor, my lord, he himself is a learned man.

Was my master in his office at the time of earthquake, ma'am?

Hāñ, sâhib apne daftar meñ the; aur ham apne kamre meñ the.

Was Miss Lucy in her own room, ma'am, or in your highness's room?

Wuh apne kamre meñ akeliñ thî.

All the horses were in the stable, each in (lit. standing on) its own stall, ma'am.

Naukar log āndhî ke waqt sab apne apne ghar meñ the?

Through the grace of God they were all in their own houses, ma'am.

Kapre wālā is waqt apne bhāi kî dukān par hai?

No ma'am, he is now at his own shop.

Karnel sâhib kirāye kî gârî meñ sawār haiñ, yâ apnî hî gârî meñ?

Is Mr. Smith, the merchant just now here himself, or is his agent (here)?

Wuh âp hî yahân haiñ, khudâwand; magar mem sâhib wilāyat meñ haiñ.

Why, the carts of the three cartmen are present; but where are the cartmen themselves?

Gârîwāñ âp bhî hâzîr haiñ, khudâwand; wuh haiñ, darakhî ke sâye meñ.

Is Akbar Ali's instructor a very learned man?

Us ke ustâd kâ kyâ zik'r hai, khudâwand? wuh khud hî 'âlim hai.

Bhauñchāl ke waqt sâhib apne daftar meñ the, mem sâhib?

Yes, your master was in his office; and I was in my room.

Lūsî bābā apne kamre meñ thî, mem sâhib, yâ huzûr ke kamre meñ?

She was alone in her own room.

Sab ghore astabal meñ apne apne thān par khare the, mem sâhib.

Were the servants all in their own houses at the time of the storm?

Khudā ke faz'l se sab apne apne ghar meñ the, mem sâhib.

Is the cloth merchant now at his brother's shop?

Nahîñ mem sâhib, wuh is waqt apnî hî dukān par hai.

Is the colonel in a hired carriage or in his own carriage?

He is in his own carriage, ma'am; the horses too are his own.

Āj ham ko apne raful kī zarūrat nahīn hai; tumhāre sāhib ko chāhiye?

No my lord, he prefers his own gun.

Ham ko ek shikārī kī zarūrat hai; tumhārī Sher Singh se jān-pahchān hai?

Yes sir, he's an acquaintance of mine. He is very clever at his work, (and) is now out of employment.

Apne kām meñ be-shak hoshyār hai; magar takrārī ādmī to nahīn hai?

No my lord, he's not a quarrelsome man; he is very careful of his reputation.

Us saudāgar ko apne nuqsān kā zarā bhī khayāl nahīn hai.

Why, he's a rich man, my lord; I'm very sorry about my loss.

Tum ko sir'f apne fāide kā khayāl hai.

I am anxious about my family, my lord.

Tum ko apnī talab meñ se tīn chār rupai peshgī chāhiyeñ?

It is very kind of your honour; (but) I have no necessity for an advance of pay.

Apnī hī gārī meñ sawār haiñ, mem sāhib; ghoṛe bhī un hī kē haiñ.

I have no necessity for my rifle to-day; does your master want it?

Nahīn khudāwand, un ko apnī hī bandūq pasand hai.

I must have a shikari; do you know Sher Singh?

Hāñ sāhib, wuh merā jān-pahchān hai; apne kām meñ barā hoshyār hai; āj kal bekār hai.

No doubt he is clever at his work; but isn't he a quarrelsome man?

Nahīn khudāwand, takrārī ādmī nahīn hai; us ko apnī 'izzat kā barā khayāl hai.⁹

That merchant thinks nothing at all of his loss.

Wuh to maldār ādmī hai, khudāwand; mujhe apne nuqsān kā barā afsos hai.

You think only of your own advantage.

Mujhe apne ghar ke logon kā fik'r hai, khudāwand.

Do you want an advance of three or four rupees out of your pay?

Huzūr kī barī mih'rbānī hai; mujhe apnī talab meñ se peshgī kī zarūrat nahīn hai.

9. See ch. 19, note 14 regarding the use of *hāñ* and *nahīn* in reply to negative questions.

TWENTY-THIRD CHAPTER.

Two or more nouns or pronouns the subject of a sentence.

MASCULINE NOUNS.

<i>dārogha</i>	overseer.	<i>tāgā</i>	thread, stitch.
<i>barhāi</i>	carpenter.	<i>kāghaz</i>	paper.
<i>bāwarchī</i>	cook.	<i>chhātā</i> (<i>chhat-rī</i>)	umbrella.
<i>kochwān</i>	coachman.	<i>dāna</i>	grain.
<i>darbān</i>	door-keeper.	<i>khāna</i> ²	house, &c.
<i>gīdar</i>	jackal.	<i>mizāj</i>	temper, health (good or bad).
<i>maidān</i>	plain, field (of battle).	<i>jhūt</i>	falsehood, lie, false.
<i>bartan</i>	plate, pot, vessel.	<i>zukām</i>	cold (in the head).
<i>ḍoṅga</i> ¹	side-dish, entrée.		
<i>kāñṭā</i>	thorn, fork, spur, hook.		

FEMININE NOUNS.

<i>chhurī</i>	knife.	<i>muṭāi</i>	thickness, fatness.
<i>chharī</i>	(light) walking stick or cane.	<i>khānsī</i>	cough.
<i>larāi</i>	war, battle.	<i>bārūt, bārūd</i>	gunpowder.
<i>lambāi</i>	length.	<i>talwār</i>	sword (scimitar)
<i>chaurāi</i>	breadth.	<i>pirich</i>	saucer.
		<i>ghās</i>	grass, weeds.

ADJECTIVES.

<i>lūlā</i>	crippled (in the hand).	<i>jaṅglī</i>	wild.
<i>piyāsā</i>	thirsty.	<i>barābar</i>	even, level, equal, equally.
<i>maghrūr</i>	proud.	<i>bad-mizāj</i>	bad-tempered, cross.
<i>magrā</i>	sulky.	<i>dūsarā</i>	second, another, the other.
<i>mah'ngā</i>	dear (in price).		
<i>halkā</i>	light (not heavy).		
<i>bhārī</i>	heavy.		

Jhūt bāt, jhūṭī bāt.

Halkā raṅg—gahrā raṅg.

Mizāj kā achchhā.

Lambāi meṅ chhoṭā—chaurāi meṅ chhoṭā.

False statement.

Light colour—deep or dark colour.

Good-tempered.

Short—narrow.

1. A dish of the European kind is called *dish* by those who use or sell such articles, and in Anglo-Indian households a joint ready for the table is likewise called *dish*; but the word is not generally known. The term *ḍoṅgā*, properly 'a ladle', is applied to a side-dish or entrée; and 'a savoury' is called *sikan* a corruption apparently of 'second course'. Pudding, pie, cake, &c., and other articles of diet peculiar to Europeans are called by the English names, or corruptions of them easily intelligible.

2. *Khāna* 'a house', 'compartment', 'pigeon hole', 'column' (*i.e.*, space between lines on paper). Much used in composition, *e.g.*, *bāwarchī-khāna* 'cook-house', 'kitchen', *ghus'-l-khāna* 'bath-room', *jel-khāna* 'jail'.

Jaṅglī jānwar—jaṅglī phūl—jaṅglī kutte.

Bāwarchī-khāna—boṭal-khāna—ghus' l-khāna—jel-khāna—murgḥī-khāna—chiryā-khāna—pāi-khāna—pāi-khāne kā ḍerā—'ajāib-khāna.

Hamārā pīrich piyālā—bābā kā rotī makhan—us kā hāth muñh—tumhāre chhurī kāñṭe.³

Naukar chākar—bāl bachche.⁴

Lambāi chauṛāi meñ barābar.

Ab bhī (barābar) isī jagah maujūd haiñ.

Jhūṭ mūṭ—bartan wartin.⁵

Lambā chauṛā—moṭā tāza—bhūkā piyāsā—laṅgrā lūlā—alag alag.

Burā mard aur (burī) 'aurat—sāhib kā kochwān aur (sāhib kā) darbān.⁶

Bāwarchī aur baṛhāi bīmār the.⁷

Bāwarchī aur baṛhāi dono bīmār the.⁸

Wild animals—wild flowers—wild dogs, pariah dogs.

Kitchen—pantry—bath-room—jail—fowl-house—aviary, zoological gardens—privy—necessary tent—museum (from 'ajāib in Arabic 'wonderful things').

My cup and saucer—the child's bread and butter—his hands and face—your knives and forks.

The servants—the children.

Equal in length and breadth, of equal size.

They are still here, lit. now also equally in this very place.

Untruth and falsehood—plates, &c., *i. e.*, plates and dishes.

Long and broad, extensive—fat and fresh, plump—hungry and thirsty—lame and crippled—separate or apart from one another.

A bad man and woman—the gentleman's coachman and *darban*.

The cook and the carpenter were ill.

The cook and the carpenter were both ill.

3. Two nouns employed together without an intervening conjunction form their plural in the manner already explained (ch. 17, note 23). They may denote opposite sexes of the same class or species, or any animate or inanimate objects, however dissimilar, that are often spoken of together. They may be held for practical purposes to form one compound noun, which is masculine if either of the component parts is masculine, feminine if both are feminine. When each separate noun is singular and denotes a living creature, the compound is treated as plural. If, however, living creatures are not denoted, the compound noun is treated as singular. The compound noun *hāth muñh* 'hands and face' also is singular. When each noun is plural, the compound also is plural.

4. Two nouns with the same meaning are sometimes used together when many individuals are spoken of collectively. The words *chākar* and *bāl*, though seldom used alone, have the same meaning as *naukar* and *bachche*.

5. Sometimes a second word without meaning is added to a noun with which it is made to rhyme. If the noun is in the plural, the rhyming word often has the force of *waghaira* 'etcetra'. Such terms are largely used by the lower classes; thus *bartan wartin* is equivalent to *bartan waghaira* 'plates, &c.', which is the term an educated man would generally employ.

6. An adjective or possessive pronoun or the particle *kā*, preceding two nouns joined by a conjunction, agrees with the first in gender and number. It may be repeated with the second, but is more often understood, but not expressed.

7. When two or more nouns denoting living creatures and connected by a conjunction form the subject of a sentence they take a plural verb.

8. Frequently the word *dono* 'both' or *īnoī* 'all three' or *sab* 'all' is inserted before the verb.

Ghorā aur ūñṭ aur hāthī tīnoñ bīmār the.

Bāwarchī bhī bad-mizāj thā, aur barhaī bhī (bad-mizāj thā).⁹

Ek ghorā hāzīr thā aur ek ūñṭ.

Mard aur 'aurat dono wahāñ khare the.¹⁰

Mard aur 'aurat aur larṅkī tīnoñ wahāñ khare the.

Mard aur 'aurat aur larṅkiyāñ sab wahāñ khare the.

Mem sāhib aur āyā aur mis bābā tīnoñ wahāñ khari thīñ.

Ek ghorā wahāñ khara thā, aur ek ghorī (khari thī).

Us ko zukām aur khānsī thī.¹¹

Kāghaz aur sīyāhī dono achche the.¹²

Ham aur tum aur āyā tīnoñ hāzīr the.¹³

Main bhī hāzīr thā, aur tūm bhī (hāzīr the), aur āyā bhī (hāzīr thī).

The horse and the camel and the elephant were all three ill.

The cook was bad-tempered and so was the carpenter.

One horse was present and one camel.

The man and woman were both standing there.

The man and the woman and the girl were all three standing there.

The man and the woman and the girls were all standing there.

The lady and the ayah and the young lady were all three standing there.

One horse was standing there and one mare.

He had a cold and cough.

The paper and the ink were both of good quality.

You and I and the ayah were all three present.

I was present, and so were you, and so was the ayah.

9. It is a common practice also to place the verb after the first noun, repeating it or leaving it to be understood with the others.

10. When the nouns are of different genders and are followed by a verb or adjective subject to inflection, it is a good plan to adopt one or other of the alternatives explained in the two previous notes, as it is otherwise often difficult to determine whether such verb or adjective should be masculine or feminine.

The words *dono*, *tīnoñ* and *sab* are in such cases considered masculine if preceded by any masculine noun, and feminine if they refer to feminine nouns exclusively.

[The difficulty above referred to is due to the fact that the verb and adjective have two tendencies; (1) to agree with a noun denoting males rather than with one denoting females; and (2) to agree with the nearest noun. Various minor points must be considered in order to determine which tendency should prevail in any given case; and it is often impossible to construct a satisfactory sentence, without recourse to one of the methods explained in notes 8 and 9].

11. When the subject of a sentence consists of two or more impersonal nouns (*i.e.*, nouns not denoting living creatures), connected by a conjunction, the following noun and adjective agree *both in gender and number* with the nearest noun.

12. The words *dono*, *tīnoñ* and *sab* are sometimes employed after impersonal nouns, in which case the following verb and adjective are in the plural number, and are masculine if any one of the nouns is masculine, and feminine if all are feminine.

13. The first person takes precedence of the second and the second of the third. It is customary to say *ham aur tum* or, omitting the conjunction, *ham tum* never *main aur tum*.

Such a phrase as *Ham aur tum bīmār the* is, however, rarely met with. It is preferable to say *Ham aur tum dono bīmār the*; and generally:

When in English the subject of a sentence consists, of two or more personal pronouns or pronouns and nouns, it is usual in Hindustani to follow one or other of the alternatives described in notes 8 and 9; *i.e.*, either to insert the word *dono* or *tīnoñ* or *sab* before the verb, or to place the verb after the first pronoun, repeating it or leaving it to be understood with the other nouns or pronouns.

The old man and the old woman are good-tempered, my lord.

Hān, magar afsos kī bāt hai kī dono bechāre laṅgre lūle haiñ.

This cock and hen are nice and plump, ma'am.

Hān, magar ham ko bahut se murghē murghiyāñ chāhiyeñ.

There were a great many vultures and jackals on the field of battle, my lord.

Bahut se kawwe aur bahut se jaṅglī kutte bhī the.

Does your majesty require a little powder and shot?

Nahīñ, ham ko apnā qalam si-yāhī chāhiye aur mem sāhib kā sūī tāgā.

There is very little grain and grass in the bazaar just at present, sir, and it is very dear.

Hān, dāna bhī thoṛā hai, aur ghās bhī thoṛī hai; aur roṭī mak-khan to hai hī nahīñ.

All the knives and forks, and the plates and dishes are dirty, sir.

Be-shak, aur naukar chākaron meñ se ek bhī hāzīr nahīñ hai.

Sāis aur āyā aur us kī chhoṭī laṛkī tinoñ ikatthe baiṭhe the?

The syce and the ayah and two or three girls were sitting apart from one another, ma'am.

Maidān meñ bahut se kāle hīran khare the, aur bahut sī hīrniyāñ?

No sir, in that extensive plain there was only one black buck, and there were two or three does.

Wuh ādmī aur us kī bībī dono bare magre the.

They had a bad cold and cough, sir.

Būrhā burhiyā mizāj ke achche haiñ, khudāwand.

Yes, but it is a pity that the two poor creatures are lame and crippled.

Yih murghā murghī khūb moṭe tāze haiñ, mem sāhib.

Yes, but I want a great many cocks and hens.

Laṛāī ke maidān meñ gidh gīdar bahut the, khudāwand.

There were a great many crows and a great many pariah dogs also.

Huzūr ko thoṛā sā chharrā bārūt chāhiye?

No, I want my pen and ink and your mistress's needle and thread.

Bāzār meñ āj kal dāna ghās bahut thoṛā hai, sāhib, aur barā mah'ngā.

Yes, there's little grain, and little grass; and there's no bread and butter at all.

Sab chhurī kāñṭe aur bartan wartin maile haiñ, sāhib.

No doubt, and not one of the servants is present.

Were the syce and the ayah and her little girl sitting together?

Sāis aur āyā aur do tīn laṛkiyāñ sab alag alag baiṭhe the, mem sāhib.

Were there many black bucks and does standing in the plain?

Nahīñ sāhib, us lambe chaurē maidān meñ ek hī kālā hīran thā, aur do tīn hīrniyāñ.

That man and his wife were both very sulky.

Un ko barā zukām aur khānsī thī, sāhib.

Daftar kâ kâghaz aur siyâhî achchhî hai?

The paper is of good quality, sir, the ink is not good.

Kyâ, us ke hâthoñ meñ barî bandûq aur barî tâlwâr thî?

No sir, he had a pen in one hand and a light walking stick in the other.

Us kâ khet aur bâgh dono lambâi chaurâi meñ barâbar hâin?

I do not know, my lord; but the field and the garden are both very long and broad.

Ham aur tum dono us waqt bîmâr the, bairâ.

Yes sir, I was ill, and so was your majesty.

Kyâ munshî, tum aur jel-khâne kâ dârogha dono is bāt par rāzî ho?

Yes sir, I agree, and so does the overseer.

Kyâ āyā, ham aur tum aur bāwarchî tinoñ us waqt bāwarchî-khāne meñ the?

The cook was not there, ma'am; but I was standing there, and so were your honour and the mah-tarani.

Us waqt ham aur tum aur dono mis bābā sab barî bhūkî piyāsî thîñ, āyā.

Without doubt, ma'am, we were all very hungry and thirsty then.

Tum aur tumhāre bāl bachche sab ihāte meñ marjūd the?

Yes sir, I was present, and so were my children.

Are the office paper and the ink of good quality?

Kâghaz achchhâ hai, sâhib, si-yâhî achchhî nahîñ.

What, had he a heavy sword and a large gun in his hands?

Nahîñ sâhib, ek hâth meñ qalam thâ, aur dusre meñ halkî sî chharî.

Are his field and garden of equal size?

Ma'lum nahîñ, khudâwand; magar khet aur bâgh dono bare lambe chaurâ haiñ.

You and I were both ill at that time, bearer.

Hâñ sâhib, main bhî bîmâr thâ, aur huzûr bhî bîmâr the.

Well munshi, do you and the jail overseer both agree to this?

Hâñ sâhib, main bhî rāzî hûñ, aur dârogha bhî rāzî hai.

Well ayah, were you and I and the cook all three at that time in the kitchen?

Bāwarchî wahāñ na thâ, mem sâhib; lekin ham bhî wahāñ khare the, aur āp bhî kharî thîñ, aur mihtarāñî bhî kharî thî.

At that time you and I and the two young ladies were all very hungry and thirsty, ayah.

Be-shak, mem sâhib, ham toz us waqt sab bare bhūke piyāse the.¹³

Were you and your children all present in the compound?

Hâñ sâhib, main bhî hâzîr thâ, aur mere bāl bachche bhî hâzîr the.

13. It has been already pointed out (ch. 14, note 13) that *log* is always masculine even when applied to females exclusively.

TWENTY-FOURTH CHAPTER.

The Infinitive.

VERBS.

<i>honā</i>	to be, become.	<i>kahnā</i>	to say.
<i>ānā</i>	to come.	<i>farmānā</i> ¹	to order, say.
<i>jānā</i>	to go.	<i>pūchhnā</i>	to ask (inquire).
<i>milnā</i>	to meet, be joined, mixed, found.	<i>māngnā</i>	to ask (demand), ask for.
<i>sonā</i>	to sleep, be asleep.	<i>denā</i>	to give.
<i>bachnā</i>	to escape.	<i>likhnā</i>	to write.
<i>ḍarnā</i>	to fear, be afraid.	<i>lagānā</i>	to apply, attach, fasten.
<i>bolnā</i>	to speak.	<i>khānā</i>	to eat, food, dinner.
<i>rahnā</i>	to remain, stay, live (i.e., reside).	<i>jhārṇā</i>	to dust, shake (clothes, carpets, &c.).
<i>rakhnā</i>	to put, keep.		

MASCULINE NOUNS.

<i>badan</i>	body.	<i>hafta</i>	week.
<i>ḍar, khauf</i>	fear.	<i>irāda</i>	purpose, intention.
<i>sawāl</i>	question.	<i>andesha</i>	dread, apprehen- sion.

FEMININE NOUNS.

<i>khīrkī</i>	window.	<i>chīz</i> ²	thing.
<i>fursat</i>	leisure.	<i>ārzū</i>	wish.
<i>ijāzat</i>	permission.	<i>madaḍ</i>	help.
<i>jhārū</i>	broom.	<i>sazā</i>	punishment.

ADJECTIVES, &c.

<i>āsān</i>	easy.	<i>zarūrī</i> ³	necessary, import- ant.
<i>tamām</i>	whole.	<i>itnā, itne, itnī</i>	this much, as (or so) much or many.
<i>be-fāida</i>	useless.	<i>kabhī, hargiz</i>	ever.
<i>thīk</i>	right (correct), exact, exactly.		

1. *Farmānā* is used when speaking of a person to whom it is desired to shew respect. In some cases it may take the place of *ḥarnā* 'to do' or 'to make'.

2. *Chīz* is never used like 'thing' in the sense of 'affair', 'matter', 'circumstance'. In such cases *bāt* is used, e.g., *achchkī bāt* 'a good thing', *afsos kī bāt* 'a sad thing', &c., &c., (ch. 16).

Sab 'all' is used with *chīz* in the sense of 'every', i.e., *sab chīz* 'every thing'. *Sab chīzēn* means 'all the things'.

3. *Jānā zarūr hai* is the Hindustani for 'it is necessary to go'; we cannot say *jānā zarūrī hai*. On the other hand *zarūrī* is always used as the attribute of a noun; we must say *zarūrī kām* for 'a necessary (or important) business', not *zarūr kām*.

Honā—hone kā.

Ānā—āne kā.

Chāhiye thā, thī,—chāhiye the, thīñ.

Band honā—band karnā.

Jam'ā' honā—jam'ā' karnā.

Tamām honā—tamām karnā.

Barā karnā—lambā karnā—chhoṭā karnā.

'Uz'r karnā—miḥnat karnā.

Sawāl karnā—jawāb denā.

Sazū denā—kirāye par denā.

Sach bolnā—jhūṭ bolnā.

Akelā ādmī honā.

Wagt taṅg honā.

Us kā ānā—tumhārā kahnā—huzūr kā farmānā.⁴

Is kā khayāl karnā—īs kā khayāl rakhnā.

Kāghazon ko hāth lagānā.

Us se dārnā, bolnā, kahnā or farmānā, pūchhnā, māṅgnā.

Us se milnā, mulāqāt karnā, bāteñ karnā.

Kamre meñ—OR far'sh par—jhārū denā.

Khāne kā kamrā—sone kā kamrā.⁵

To be, being—of being.

To come, coming—of coming.

Was desirable—were desirable.

To be shut—to shut.

To be collected, to assemble—to collect, to add up.

To be completed or finished—to complete or finish.

To enlarge—to lengthen—to make smaller or shorter.

To make an excuse or excuses—to work hard (lit. to do labour).

To ask a question—to answer, to dismiss.

To punish—to let (lit. to give on hire).

To speak the truth—to tell lies (lit. speak falsehood).

To have no one to help one (lit. to be a man alone).

To be no spare time (lit. time to be tight, *i.e.*, to press).

His coming—your saying, *i.e.*, what you say—what your highness says.

To think of, *i.e.*, take thought of, this—to think of this, *i.e.*, bear it in mind.

To touch the papers.

To fear, speak to, say to or tell, ask him, to ask him for.

To meet with or see, to have an interview with or visit, to talk with or to him.

To sweep the room or the floor.

Dining-room (lit. room of eating, —bed-room (lit. room of sleeping)).

4. The infinitive, when used as a verbal noun, as in the phrase *us kā ānā* 'his coming' is masculine.

5. When the infinitive is followed by a post-position, as in the phrase *khāne kā kamrā* lit. 'room of eating', it is inflected like any other masculine noun.

Jāne kā waqt.

Sāhib ke āne kī umed.

Us ke āne kī umed.

Āndhī (ke) āne kā dar.⁶

Mem sāhib ke achchhe hone kī umed.⁷

Kitāb ke bare hone ke sabab se, or kitāb barī hone ke sabab se.

Makān ke chhoṭe hone ke sabab se or makān chhoṭā hone ke sabab se.

Sāhib ke na āne ke sabab se.⁸

Bachnā mushkil hai.

Us se kahnā achchhā hai.

Thorī der tak isī jagah khare rahnā.⁹

Wahāñ kabhī na jānā.

Is bāt kī andesha na karnā.

Khābardār āpas meñ na larñā.

Us kī jānā bihtar (or achchhā) hai.

Us ko jānā chāhiye.

Us ko jānā chāhiye thā.

Us ko jānā na—or nahīñ—chāhiye.

Us ko jānā na—or nahīñ—chāhiye thā.

Us ko zarūr jānā chāhiye.

Time to go (lit. of going).

Hope of the gentleman's coming.

Hope of his, her or its coming.

Fear of the coming of a storm.

Hope of the lady's being, or getting well.

Owing to its being a big book.

Owing to the small size of the house.

Owing to the gentleman's not coming or not having come.

It is difficult to escape.

It is right to tell him.

Stand here for a short time.

Never go there.

Do not be anxious (or apprehensive) about this matter.

Take care not to fight amongst yourselves.

He had better go.

He should (or ought) to go.

He should have gone.

He should not go.

He should not have gone.

He must go.

6. We can say either *āndhī ke āne kā dar* 'fear of the coming of a storm', or omitting *ke*, *āndhī āne kā dar* 'fear of a storm coming'; but the latter phrase is more common. The post-position *ke*, however, is never omitted in similar cases, after a noun denoting a living creature, or after a pronoun. Such phrases as *sāhib āne kī umed* 'hope of the gentleman coming' or *us āne kī umed* 'hope of him coming', would, in Hindustani, be not only ungrammatical, but quite unintelligible.

7. In the phrases *mem sāhib ke achchhe hone kī umed* 'hope of the lady's getting better', *kitāb ke bare hone ke sabab se* lit. 'by reason of the book's being big', *makān ke chhoṭe hone ke sabab se* lit. 'by reason of the house's being small', the adjective takes the same inflection as the infinitive or verbal noun that accompanies it. If, however, we omit *ke* in the two latter phrases, the adjectives must agree with the nouns *kitāb* and *makān* and we must say *kitāb barī hone ke sabab se*, *makān chhoṭā hone ke sabab se* lit. 'by reason of the book being big', 'by reason of the house being small'.

8. *Nahīñ* is not used with the infinitive, *na* must always be employed.

9. The infinitive is sometimes used to convey an order, especially an order that refers, not to an action that should be performed immediately, but to something that must be borne in mind for some little time.

<i>Us ko is bāt kā kabhī (or hargiz) ta'ajjub na karnā chāhiye.</i> ¹⁰	He must not (lit. should never) be astonished at this.
<i>Us ko abhī jānā zarūr hai.</i>	He is obliged to go now.
<i>Us ko abhī jānā zarūr nahīn (hai).</i>	He need not go yet.
<i>Us ko jānā kyā zarūr hai? or us ke jāne kī kyā zarūrat hai?</i>	What necessity is there for him to go lit. 'what necessary is going to him?' or 'what necessity is there of his going?'
<i>Us ko is waqt jānā pasand hai?</i>	Is going at this time approved by him? i. e., would he like to go now?
<i>Hān, us ko abhī jānā pasand hai.</i>	Yes, he would like to go directly.
<i>Tum ko hamāre sāth jānā pasand hai?</i>	Should you like to go with me?
<i>Nahīn, mujhe yahān rahnā hī pasand hai.</i> ¹¹	No, I should prefer to stay here.
<i>Tum ko us ke sāth rahnā pasand hai?</i>	Should you like to stay with him?
<i>Āp kī mih'rbānī, mujhe pasand nahīn hai.</i>	(No) thank you (lit. your honour's kindness), I would rather not.
<i>Khānā tayyār honā chāhiye.</i>	Dinner should be ready.
<i>Kapre moṭe hone chāhiyeñ.</i> ¹²	The clothes should be thick.
<i>Lakṛī lambī honī chāhiye.</i>	The stick should be long.
<i>Lakṛiyāñ jam'a' karnā āsān hai.</i> ¹³	It is easy to collect sticks.

10. The educated classes generally use *hargiz na chāhiye* in the sense of 'must not' and *kabhī na chāhiye* in the sense of 'should not ever'; but *kabhī* may be used in both cases.

11. *Mujhe rahnā pasand hai* would mean 'I should like to stay', with the emphatic particle *hī* after *rahnā* the phrase is equivalent to 'I should prefer to stay'.

12. It will be seen that in the sentence *Kapre moṭe hone chāhiyeñ* lit. 'The clothes are desirable to be thick' the infinitive *hone* takes, like the adjective *moṭe* the plural termination *e* to agree with *kapre*, the subject of the sentence. In the next example *honī* agrees in like manner with the feminine noun *lakṛī*.

[13. It is permissible to say either *Lakṛiyāñ jam'a' karnā āsān hai* 'To collect sticks is easy', i. e., 'It is easy to collect sticks', or *Lakṛiyāñ jam'a' karnī āsān haiñ* 'Sticks are easy to collect', where the infinitive agrees like an adjective with *lakṛiyāñ*, which is in this case the subject of the sentence. The latter mode of expression is preferred by the educated classes of Delhi and Agra, who pride themselves on speaking the language correctly; and they employ it in many cases that do not admit of a similar construction in English, e. g., *Har waqt bāteñ karnī achchhī nahīn haiñ*, 'Words are not good to make at every time', i. e., 'It is not good to be always talking'; *Khirkī band karnī chāhiye* 'The window is desirable to shut', i. e., 'The window should be shut'; *Tum ko miḥnat karnī chāhiye thī* 'Labour was desirable for you to do', i. e., 'You should have worked hard'. This form of expression, however, is not generally accepted at the present day, especially in colloquial style, and it shows a tendency to die out. It is moreover less simple than the other; and it has not been adopted in the text.

Har waqt bāteñ karnā achchhā nahīn hai.

Khirkī band karnā chāhiye.
Ādmī ko apnā badan sāf rakhnā chāhiye.
Tum ko miñnat karnā chāhiye thā.

Wuh āne kā nahīn hai.

Merū ghar jāne kā irāda hai.¹⁴
Sāhib kī (or ko) wilāyat jāne kī arzū hai.
Us ko āne jāne kā ikhtiyār hai.

Us ko wahān har roz jāne kī ‘ādat thī’.
Mujhe rahne kī ijāzat hai?
Mujhe wahān jāne kā huk’ m hai?

Bāteñ karne kā huk’ m nahīn hai.
Maiñ jāne ko tayyār hūñ.¹⁵
Tumheñ kal kapre lene (ko) ānā chāhiye.¹⁶

Maiñ āne hī ko thā.¹⁷
Mujhe jāne meñ kuch ‘uz’r nahīn hai.
Mujhe wahān jāne se inkār na thā.

Mere rahne meñ kyā nuqsān hāi?

Wahān jāne meñ kyā dar hai?

Us ke āne meñ shak hai.

It is not a good thing to be always talking (lit. to make words at every time).

The window should be shut.
 A man should keep himself (lit. his body) clean.

You should have worked hard, lit. labour was desirable for you to do.

There is no chance of his coming.

I intend or propose to go home.
 The sahib wishes to go home.

He is at liberty to come and go lit. (to him is choice, &c.).

He was in the habit of going there every day.

May I stay?

Am I ordered (or do you order me) to go there?

Talking is not allowed.

I am ready to go.

You should come to-morrow to take the clothes.

I was just about to come.

I have no objection to go.

I was not unwilling to go there, lit. to me from going there was no refusal.

What harm is there in my staying?

What danger is there in going there, lit. what fear in going?

It is doubtful whether he will come.

14. *Merā irāda hai* is used where we say ‘I intend’ and on some other occasions. A servant or school boy may say without disrespect to his master: *Merā ghar jāne kā irāda hai*, meaning that it is his aim or purpose to go home, not that he intends to go irrespective of orders.

15. In the phrase ‘ready to go’, ‘to go’ is equivalent to ‘for going’, and ‘to’ has the force of a preposition, which is expressed in Hindustani by the post-position *ko*.

16. After an infinitive followed by *ānā* and *jānā*, *ko* is frequently understood.

17. In this sentence *ko* is equivalent to the preposition ‘about’, which governs the infinitive ‘to come’ in the English sentence.

Us ko jāne meñ 'uz'r hai.
Yih bāt mere achchhe hone par
mauqūf hai.
Us ke āne tak na jānā.

Itnī jaldī (se).
Itne meñ.

Tum ko sāhib ke āne tak hāzīr
rahnā chāhiye.

There is no time to spare, ma'am ;
 and I am obliged to go home.

Āyā, tum ko hamesha sach bolnā
chāhiye.

Without doubt, ma'am ; it is
 very wrong to tell lies.

Sab kapre kal tak tayyār hone
chāhiyēñ.

It is difficult for all the clothes
 to be ready by to-morrow, ma'am.

Rāt ko bīmār ke kamre meñ āg
zarūr honī chāhiye.

The two windows also should
 be shut, ma'am.

Tum ko is sawāl kā jawāb zarūr
denā chāhiye.

It is difficult to answer such a
 question, my lord.

Tum ko itnī lakṛiyāñ jam'a'
karnā zarūr nahīñ hai.

It is better to collect a great
 many, my lord.

It is of no use for your highness
 to go now.

Tumhārā kahnā thīk hai, ham
ko kal jānā chāhiye thā.

Many necessary things are
 wanting, my lord ; what is to be
 done now ?

Tum ko sab chīzōñ kā khayāl
rahnā chāhiye thā.

It was difficult to do all the
 work so quickly, my lord.

Sārā kām thoṛī hī der meñ ta-
mām honā chāhiye thā.

He objects to go.
 This depends on my being well.

Do not go till he comes.

So quickly, lit. with so much haste.
 In the meantime.

You should wait (lit. remain
 present) till the gentleman comes.

Waqt tañg hai, mem sāhib ;
mujhe ghar jānā zarūr hai.

You should always tell the
 truth, ayah.

Be-shak, mem sāhib ; jhūṭ bolnā
baṛā kharāb hai.

All the clothes should be ready
 by to-morrow.

Sab kapre kal tak tayyār hone
mushkil haiñ, mem sāhib.

There must be a fire in the in-
 valid's room at night.

Dono khirkiyāñ bhī band karnā
chāhiyēñ, mem sāhib.

You must answer this question.

Aise sawāl kā jawāb denā mūsh-
kil hai, khudāwand.

You need not collect so many
 sticks.

Bāhut sī lakṛiyāñ jam'a' karnā
bihtar hai, khudāwand.

Huzūr kā is waqt jānā be-fāida
hai.

What you say is right, I ought
 to have gone yesterday.

Bahut sī zarūri chīzēñ nahīñ
haiñ, khudāwand ; ab kyā karnā
chāhiye ?

You ought to have thought of
 all the things.

Sārā kām itnī jaldī karnā mush-
kil thā, khudāwand.

All the work ought to have
 been finished in a very short
 time.

What your majesty says is true; but I had no one to help me.

Tum ko aur logon se madad māṅgnā chāhiye thā.

It was necessary to sweep the office room, my lord.

Hān, lekin hamāre kāghazon ko hāth laḡānā nahīn chāhiye thā.

What necessity was there for your highness to work so hard?

Ham ko bahut sī chitṭhiyān likhnā zarūr thā.

Is the *bara sahib* now in the drawing-room, my lord, or in the dining-room?

Sāhib ek hafte se apne sone ke kamre meñ haiñ.

Is your slave ordered to remain present (i.e., am I to wait)?

Hān, mem sāhib ke āne tak isī jagah khare rahnā.

Is there a hope of the *sahib's* getting well soon, my lord.

Mujhe un ke achchhe hone kī umed nahīn hai; magar yih bāt mem sāhib se na kahnā.

Has your majesty time to see the doctor now?

Abhī fursat nahīn hai, kachahrī jāne kā waqt hai.

Does your majesty intend to pay a visit to the *chota sahib* to-day?

Nahīn, āj zarā bhī fursat hone kī umed nahīn hai.

Does your majesty's brother intend to go home to-day?

Nahīn, un ko āndhī āne kā dar hai.

Huzūr kā farmānā sach hai; lekin main akelā ādmī thā.

You should have asked other people to help you.

Daftar ke kamre meñ jhārū denū zarūr thā, khudāwand.

Yes, but my papers ought not to have been touched.

Huzūr ko itnī miḡnat karnā kyā zarūr thā?

I was obliged to write a great many letters.

Barē sāhib is waqt gcl kamre meñ haiñ, khudāwand, yā khāne ke kamre meñ?

The *sahib* has been in his bedroom for a week.

Bande ko hāzīr rahne kā huk'm hai?

Yes, stand here till the *mem sahib* comes.

Sāhib ke jāldī achchhe hone kī umed hai, khudāwand?

I have no hope of his getting well; but do not tell the *mem sahib*.

*Huzūr ko is waqt dāktar sāhib se milne kī fursat hai?*¹⁸

I have not time just now; it is time to go to the *kachahrī*.

Huzūr kā āj chhote sāhib se mulḡāt kārne kā irāda hai?

No, there is no hope of my having any leisure whatever to-day.

Huzūr ke bhāī kā āj ghar jāne kā irāda hai?

No, he's afraid there will be a storm.

18. A medical man practising in accordance with the modern system is called *dāktar sāhib*.

TWENTY-FIFTH CHAPTER.

Compound verbs formed of the infinitive and the stem.

VERBS.

<i>lenā</i> ¹	to take.	<i>chalnā</i>	to go on or along, to progress, to come, to start, to go off (as a gun).
<i>pīnā</i>	to drink.	<i>chalānū</i>	to cause to go on or to start, to fire (a gun).
<i>marnā</i>	to die.	<i>jalna</i>	to burn.
<i>lagnā</i>	to be applied, attached, fixed, fastened, hit (a mark).	<i>jalānū</i>	to (make) burn, to light.
<i>bharnā, bhar</i>	to fill, full.	<i>dekhnā</i>	to see, look at.
<i>baiṭhnā</i>	to sit.	<i>ḍhūṇḍnā</i>	to search for.
<i>girnā, paṛnā</i>	to fall.	<i>ḍālnā</i>	to throw down, pour out, put or pour in.
<i>uṭhānā</i>	to lift, raise.	<i>poñchhnā</i>	to wipe.
<i>pahinnā,</i> <i>pahannā</i>	to put on (one's clothes or boots).	<i>kāṭnā</i>	to cut, bite.
<i>pahnānā</i>	to put (clothes), &c., on (another person).	<i>nahānā</i>	to bathe.
<i>samajhnā</i>	to understand, think.		
<i>samjhānā.</i>	to explain, remonstrate, persuade.		

MASCULINE NOUNS.

<i>gulāb</i> ²	rose-water.	<i>baṭwā</i>	purse.
<i>phal, mewa</i> ³	fruit.	<i>jhāran</i>	duster.
<i>guldān, phūldān</i>	flower vase.	<i>dam</i>	breath, moment.
<i>jug (Eng.)</i>	water jug.	<i>chhāoñ</i>	shade.

1. The infinitive of every verb consists of the stem and the termination *nā*. Thus the stem of *honā* is *ho*, of *ānā*, *ā*, of *jānā*, *jā*, of *lenā*, *le*, and so on. The stem of every verb is identical with the imperative singular. Thus *ho* means 'be (thou)', *ā* 'come (thou)', *jā* 'go (thou)', and so on. *Ho* means also 'having been', *ā* 'having come', *jā* 'having gone'; and every stem may be used in a similar manner. At the present day, however, stems are seldom so employed, except, as we shall see, in certain compound verbs. The stems of a few verbs are used as nouns also, e. g., *ḍar* 'fear' the stem of *ḍarnā* 'to fear'; *samajh* 'understanding', the stem of *samajhnā* 'to understand', *jhār poñchh* 'dusting', the stems of *jhārnā* 'to dust' and *poñchhnā* 'to wipe', whilst *bhar*, the root of *bharnā* 'to fill' is used as an affix following a noun, e. g., *chamcha bhar* 'a spoonful', *ser bhar* 'a full two pounds (weight)', *hafta bhar* 'a whole week', *dam bhar* 'one moment'.

2. *Gulāb* 'rose-water', from the Persian *gul* 'a flower', especially 'a rose', and *āb* 'water'. In Hindustani a rose is called *gulāb kā phūl*, and a rose tree *gulāb kā darakhṭ*.

3. The term *mewa* is generally applied to dried fruits such as almonds, raisens, dried figs, pistachio nuts, walnuts, &c., and also to grapes from *Kābul* packed in cotton wool; *phal* is used for fresh fruits generally.

FEMININE NOUNS.

<i>ṭokrī</i>	basket.	<i>fiṭan gārī</i>	phaeton.
<i>surāhī</i> ⁴	water vessel.	<i>khabardārī</i>	care.
<i>kīyārī</i>	flower bed, vegetable bed.	<i>pin</i>	pin.
		<i>shām</i>	evening.

ADJECTIVES, &c.

<i>khabardār</i>	careful.	<i>phir</i>	again, after that,
<i>pīchhe</i>	behind.		then.

Compounds formed of preceding verbs.

<i>ho ānā</i> ⁵	to go and return.	<i>ho jānā</i>	to become.
<i>le ānā, lānā</i>	to bring.	<i>mar jānā</i>	to die.
<i>de ānā</i>	to deliver and return.	<i>bach jānā</i>	to escape.
<i>le jānā</i>	to take away.	<i>bhar jānā</i>	to be filled.
<i>de jānā</i>	to give and go.	<i>uṭh jānā</i>	to get up and go.
<i>khā jānā</i>	to eat and go, to eat up.	<i>baiṭh jānā</i>	to sit down.
<i>pī jānā</i>	to drink and go, to drink up.	<i>gir jānā</i>	to fall down, in, out, &c.
		<i>ḍar jānā</i>	to be frightened.

4. *Surāhī* a long-necked vessel of earthenware or metal for drinking water.

5. Compound verbs in great numbers are formed by adding the infinitive of one verb to the stem of another, the original meaning of both verbs, being, in some cases, retained, e.g., *ho ānā* 'having been (anywhere) to come', i.e., 'to go and return'; *le ānā* or *lānā* 'having taken to come', i.e., 'to bring'; *de ānā* 'having 'given' to come', i.e., 'to deliver (anything) and return'; *le jānā* 'having taken to go', i.e., 'to take away' or 'take (to any place)'; *de jānā* 'having given to go', i.e., to make over (anything) before departure, or leave in passing'. *Ho jānā* sometimes means 'having been (anywhere) to go (away)', but more often 'to become', which is one meaning of *honā*. *Marnā* and *mar jānā* both mean 'to die'; and in this and in many other cases the meaning of the verb, which supplies the stem in the compound, and the meaning of the compound itself are identical.

Rakhnā means 'to keep' or 'to put or put down'. *Rakh lenā* means 'to keep', and *rakh denā* 'to put or put down'. *Uṭhā lenā* means 'to take or pick up', or 'to remove', as in the phrase *yahān se uṭhā lenā* 'having lifted to take from here', i.e., 'to remove'. *Uṭhā denā* means 'to remove and give over (to some one)'. Generally speaking in these compounds *lenā* implies taking one's self, or doing something for one's self or as part of one's regular duty; and *denā* giving, or putting away from one's self, or doing something for another person. They may in most cases follow the same stem, as in the preceding examples; but this is not so always. Thus *pahinnā* and *pahin lenā* both mean 'to put on (one's clothes)', *pahnānā* and *pahnā denā* 'to put (clothes) on (another person)'. We can never say *pahin denā*, though *pahnā lenā* is sometimes admissible. *Lenā* or *denā* may follow the stems of most transitive verbs, and in some cases those of intransitive verbs, as *chal denā* a familiar term meaning 'to start', 'to be off'. *Jānā* may follow the stems of most intransitive verbs and many transitive. Other similar compounds such as *ho ānā*, above referred to, *poichh ḍālnā* 'to wipe', 'kāṭ ḍālnā' 'to cut off or cut down', *kāṭ khānā* 'to bite', *gir parnā* 'to fall down', are comparatively few in number.

All these compounds denote generally the completion of an action, as we shall see when considering the use of the tenses.

Compounds formed of preceding verbs—concluded.

<i>ā jānā</i>	to arrive.	<i>pahin lenā</i>	to put on (one's clothes or boots).
<i>so jānā</i>	to go to sleep.	<i>pahnā denā</i>	to put (clothes, &c.) on (another person).
<i>rah jānā</i>	to be left.	<i>samajh lenā</i>	to understand.
<i>mīl jānā</i>	to meet, be joined, mixed, found.	<i>samjhā denā</i> ⁶	to explain, re-monstrate, persuade.
<i>lag jānā</i>	to be applied. attached, fastened.	<i>le lenā</i>	to take.
<i>rakh lenā</i>	to keep.	<i>de denā</i>	to give.
„ <i>denā</i>	to put down.	<i>pūchh lenā</i>	to ask, ascertain.
<i>uṭhā lenā</i>	to take or pick up, to remove.	<i>kah denā</i>	to tell.
„ <i>denā</i>	to remove and give over.	<i>māṅg lenā</i>	to ask for and get.
<i>ḍāl lenā</i>	to pour or put in.	<i>khā lenā</i>	to eat.
„ <i>denā</i>	to throw down, pour out, pour or put in.	<i>pī lenā</i>	to drink.
<i>bhar lenā</i>	to fill for one's self.	<i>dekh lenā</i>	to look at, get a sight of.
„ <i>denā</i>	„ for another.	<i>ḍkhūṅḍ lenā</i>	to search for.
<i>likh lenā</i>	to write	<i>chal denā</i>	to start, be off.
„ <i>denā</i>	„ } as above.	<i>ponchh ḍālnā</i>	to wipe.
<i>kāṭ lenā</i>	to cut	<i>kāṭ ḍālnā</i>	to cut down or off.
„ <i>denā</i>	„	<i>kāṭ khānā</i>	to bite.
<i>ponchh lenā</i>	to wipe	<i>gīr parnā</i>	to fall down, out, &c.
„ <i>denā</i>	„	<i>uṭh baiṭhnā</i>	to rise (from bed, &c.).
<i>kar lenā</i>	to do, make		
„ <i>denā</i>	„		
<i>jalā lenā</i>	to light burn		
„ <i>denā</i>	„		
<i>lagā lenā</i>	to apply, attach, fasten.		
„ <i>denā</i>	„		

Phūl kā darakht—*phal kā darakht*.

pl. *phūloṅ* or *phaloṅ ke darakht*.

Din bhar—*dam bhar* (vulg. *ek dam*).

Khabardār (ho)!—*khābardārī se*.⁷

Pīne kā pānī—*jalāne kī lakṛiyān*
—*mar jāne kā ḍar*.

A flowering tree or shrub—a fruit tree.

A whole day—one moment.

Take care!—carefully.

Drinking water—firewood—fear or danger of dying or death.

6. The phrase *samjhā lenā* also is sometimes employed in the sense of winning over a person by persuasion.

7. *Khabar* 'news' or 'information' (about anything); *khābardār* 'holding information', hence 'watchful', 'careful'; *khābardārī* 'carefulness', 'care'; *khābardārī se* with care, 'carefully'.

Ghorā kirāye par lenā.
Hāth meñ lagnā or lag jānā.

Ārām karnā—jhār poñchh karnā.
Khānā pīnā.

Yih kyā bāt hai ?⁸

Tum ko thorā sā dūd apnī chā
meñ dāl lenā chāhiye.

Thorī sī misrī hamārī chā meñ
dāl denā chāhiye.

Apnī surāhī meñ pānī bhar lenā
chāhiye.

Hamārī chilamchī meñ pānī bhar
denā chāhiye.

Apnī chitṭhī likh lenā chāhiye,
aur hamārā hisāb bhī likh denā
chāhiye.⁹

Us ke āne jāne kā ḥāl ma'lūm
nahīn hai.

Is jag meñ pānī bhar denā chāhiye.

Wuh mere samjhāne se āyā hai.

Yih bāt us ko samjhā denā chahiye.
Rāste meñ na baiṭh jānā (or baiṭh
na jānā).

It is necessary for me to go to
the cantonments and to return
by the evening, my lord.

Aisī garmī meñ tumhāre bīmār
ho jāne kā ḍar hai.

To hire a horse.

To run into or hit the hand (as
a thorn or a bullet).

To rest—to dust.

Eating and drinking, food and
drink.

What do you mean by this?
What nonsense!

You should pour a little milk
into your tea.

You should put a little sugar in
my tea.

You should fill your *surahi* with
water (lit. fill water into your
surahi).

You should fill my basin with
water.

You should write your letter, and
also my account.

Nothing is known (to me) about his
movements (lit. the state of his
coming and going is not known).
This jug should be filled with
water.

I persuaded him to come (lit. he
is come by—i.e., in consequence
of—my persuading).

This should be explained to him.
Do not stop on the road (lit. sit
down in the road).

Mujhe shām tak chhāunī meñ
ho āne kī zarūrat hai, khudāwand.

There is danger of your getting
ill in such heat.

8. Lit. 'What word or affair is this?' a common phrase indicating disapproval of anything that has been said or done.

9. Some further examples of the use of *lenā* and *denā* in these compounds will be found in the next chapter.

Should your highness's horse be taken away?

Yih ghorā le jānā chāhiye, aur dūsrā le ānā chāhiye.

Should this book be left at the bara sahib's house, my lord?

Nahīn, Pārsī kī dukān par de ānā chāhiye.

Is there any news of the bara sahib's arriving to-day, my lord.

Ham ko un ke āne jāne kā ḥāl ma'lum nahīn hai.

Am I to take a seat in the phaeton, ma'am?

Nahīn, ṭamṭam meñ baiṭh jānā ; aur khabardār gir na paṛnā.

Your majesty should sit down here, and rest for a moment.

Ab rel kā waqt hai ; ham ko picḥhe rah jāne kā ḍar hai.

Should the firewood be put in the verandah, ma'am?

Nahīn, apne ghar meñ baṛī khabardāri se rakh lenā.

Should all these pins be picked up, ma'am?

Zarūr uṭhā lenā chāhiye, nahīn to pāon meñ lag jāne kā ḍar hai.

These gharas are in the sun, should they be removed from here, ma'am?

Hān, chhāoñ meñ le jānā chāhiye, aur un meñ pānī bhar denā ; sab khālī haiñ.

You should drink a little milk, ma'am, and go to sleep.

Nahīn, ham ko kapre pahin lenā chāhiye, aur phir bachche ko kapre pahnā denā.

Is bathing at the well not allowed, ma'am?

*Huzūr kā ghorā le jānā chāhiye?*¹⁰

This horse should be taken away, and another one should be brought.

Yih kitāb bare sāhib kī koṭhī par de ānā chāhiye, khudāwand?

No, it should be left at the Parsee's shop.

Bare sāhib ke āj ā jāne kī khabar hai, khudāwand?

I know nothing about his movements.

Mujhe fiṭan gārī meñ baiṭh jānā chāhiye, mem sāhib?

No, get into the dog-cart; and take care you don't fall out.

Huzūr ko yahān baiṭh jānā chāhiye, aur dam bhar ārām karnā.

Its now time for the train; and I'm afraid of being left behind.

Jalāne kī lakriyāñ barāñde meñ rakh denā chāhiyeñ, mem sāhib?

No, keep it very carefully in your house.

Yih sab pineñ uṭhā lenā chāhiye, mem sāhib.

They must certainly be picked up; otherwise there is danger of their running into one's foot.

Yih ghare dhūp meñ haiñ, yahān se uṭhā lenā chāhiyeñ, mem sāhib?

Yes, they should be taken into the shade and filled with water; they are all empty.

Thorā sā dūd pī lenā, aur so jānā chāhiye, mem sāhib.

No, I must dress and then dress the child.

Kūeñ par nahāne kā ḥuk'm nahīn hai, mem sāhib?

10. Lit. your highness's horse having taken is to go desirable?

Hān, yih bāt khūb samajh lenā, aur naukaron ko samjhā denā.

Should the *sahib* be asked for the money, ma'am.

Hān, yih chitthī un ko de denā, aur rupai le lenā.

There is danger of dying here, my lord; there is no drinking water in this place.

Yih kyā bāt hai? Tum ko pānī zarūr dhūndh lenā chāhiye.

There is no hope of finding the purse (lit. purse being found) now, my lord.

Tum ko sab kamron meñ achchhī tarah dekh lenā chāhiye.

Should all these fruit trees be cut down, my lord?

Hān, aur is kiyārī meñ phūlon ke chhoṭe chhoṭe darakht lagā denā chāhiye. Mātī se kah denā.

Should your majesty's room be dusted?

Hān, sab chīzeñ achchhī tarah jhār denā chāhiye.

You should eat your dinner quickly, my lord; it is now time to start.

Itne meñ sab chīzeñ jhāran se poñchh denā chāhiye; aur gārī meñ rakh denā.

Should water be put in the flower vases, my lord?

Mem sāhib se pūchh lenā; magar pahle apne pāon is pāidān par poñchh dālnā.

No (lit. yes), understand this thoroughly, and explain it to the servants.

Rupaya sāhib se māng lenā chāhiye, mem sāhib?

Yes, give him this letter, and get the rupees.

Yahān mar jāne kā dar hai, khudāwand; is jagah pīne kā pānī nahīn hai.

What nonsense! You must find water.

Ab baṭwā milne kī umed nahīn hai, khudāwand.

You should look well in all the rooms.

Phalon ke yih sab darakht kāṭ dālnā chāhiyeñ, khudāwand?

Yes, and flowers (small flowering shrubs) should be planted in this flower bed. Tell the gardener.

Huzūr ke kamre meñ jhār poñchh karnā chāhiye?

Yes, all the things should be well dusted.

Khānā jaldī khā lenā chāhiye, khudāwand; ab chalne kā waqt hai.

In the meantime all the things should be wiped with a duster and put in the carriage.

Phūldānon meñ pānī dāl denā chāhiye, khudāwand?

Ask your mistress; but first wipe your feet on this mat.

TWENTY-SIXTH CHAPTER.

The Imperative.

VERBS.

<i>ronā</i>	to cry.	<i>nikālṅā, ā, j</i>	to come, go or get out, to rise (the sun, &c.).
<i>darṅnā</i>	to run.		
<i>chāḥnā</i>	to wish, wish for, want.	<i>nikālṅā, l, d</i>	to take, put or turn out, draw (a sword).
<i>jhagarṅā</i>	to quarrel.		
<i>leṅnā, j¹</i>	to lie, lie down.	<i>kharīḍnā, l</i>	to buy.
<i>bhūlnā, j</i>	to forget.	<i>chhoṅnā, d</i>	to let go, let off.
<i>chaṅhnā, ā, j</i>	to come or go up, get on.	<i>hāṅknā, d</i>	to drive, drive away.
<i>utarnā, ā, j</i>	to come, go, or get down, get off, descend, alight, halt (on a journey).	<i>bechnā, d,</i> <i>ḍālṅā.</i>	to sell.
		<i>kholnā, l, d,</i> <i>ḍālṅā²</i>	to open, undo, strike (a tent).
<i>utārṅnā, l, d,</i> <i>ḍālṅā.</i>	to take off, put down (from above).	<i>dhoṅā, l, d,</i> <i>ḍālṅā.</i>	to wash.

MASCULINE NOUNS.

<i>paṅṅ</i>	bedstead.	<i>gilās</i>	tumbler, glass,
<i>bistar, bichonā</i>	bedding.		metal goblet.
<i>jahāz</i>	ship.	<i>ṅifan</i>	luncheon, tiffin.
<i>ṅikaṅ</i>	ticket, card, label,	<i>mol</i>	purchase, price.
	postage stamp.	<i>qadam</i>	footstep.

FEMININE NOUNS.

<i>chāṅpāi³</i>	bedstead.	<i>chīṅi⁵</i>	sugar, china-ware.
<i>kāfi⁴</i>	coffee.	<i>miṅri⁵</i>	sugar-candy, sugar.

1. The letter *ā, j, l* or *d* after a verb in the list of words at the head of this and subsequent chapters is intended to indicate that the stem of the verb is frequently followed by *ānā, jānā, lenā* or *denā*. Thus *leṅnā, j* stands for *leṅnā, leṅ jānā*. Similarly *dhoṅā, ḍālṅā* is equivalent to *dhoṅā, dho ḍālṅā*.

2. *Khol ḍālṅā* is used chiefly for striking a tent, taking off a sword or other weapon, unloosening the waist, undoing bedding, &c.

3. The small light bedstead of the country is called *chāṅpāi*; a bedstead in European style is generally called *paṅṅ*.

4. *Kāfi*, a corruption of 'coffee', is the word used in Anglo-Indian households. The proper term is *qahwa*, an Arabic word from which the French word *café* and its English equivalent are derived.

5. *Miṅri*, properly 'sugar-candy', is the word generally employed for 'sugar' in Anglo-Indian households; though in some parts of the country the word *chīṅi* is used. *Miṅri* is derived from *Mis'r*, 'Egypt', *chīṅi*, from *Chīn*, 'China'. *Chīṅi* means also Chinese.

FEMININE NOUNS—concluded.

<i>kishtī</i>	boat, tray.	<i>daur</i>	running, race.
<i>aṅgūḥī</i>	ring.	<i>ghur-daur</i>	horse racing,
<i>roshanī</i>	light (noun).		races.
<i>tashrif</i>	the conferring of honour.	<i>dūr</i>	a long way, far.

ADJECTIVES, &C.

<i>paidal</i>	walking, on foot.	<i>āhista</i>	slowly.
<i>roshan</i>	light (adj.)	<i>idhar, udhar</i>	hither, thither.

<i>Āo—jāo—chalo—utro—niklo— bāhar niklo.</i> ⁶	Come—go—go on—come down, go down—come out, go out.
<i>Ho—lo, le lo—do, de do.</i> ⁷	Be—take—give.
<i>Let jāo—nikāl lo—likh do—dho dālo.</i>	Lie down—take out—write down —wash.
<i>Mat or na roo (ro-o), laṛo, jhagro, dauro, bhūlo.</i> ⁸	Do not cry, fight, quarrel, run, forget.
<i>Sidhe chalo.</i> ⁹	Go straight on.
<i>Āiye—jāiye—chalye—utarye, utar āiye.</i> ¹⁰	Be pleased to come, go, go on, come down.

6. The imperative plural is formed by adding *o* to the imperative singular, which, as explained in the last chapter, is identical with the stem. Thus from *ā*, *jā* and *chal*, the stems of *ānā*, *jānā* and *chalnā*, we have *āo*, *jāo* and *chalo*. *Utro* and *niklo* are contracted forms of *utaro* and *nikalo*, the vowel *a* being dropped on the addition of the termination *o*, in accordance with the general rule in ch. 13, note 8.

In the phrase *bāhar niklo* the word *bāhar* 'out' is redundant, like the word 'in', in the English phrase 'to enter in'.

7. The imperative plural of *honā* is *ho* (which is identical with the singular and with the stem); of *lenā*, *lo*; and of *denā*, *do*, instead of *hoo*, *leo* and *deo*, which would be the regular forms.

8. *Mat* 'not' is used only in giving peremptory orders, generally with the imperative, sometimes, though rarely, with the infinitive. *Na* also is used with the imperative and is less peremptory. *Nahīn* cannot be so employed.

After *mat* the simple form of the verb is almost always employed, rarely a compound verb.

9. When an adjective is used as an adverb to qualify an intransitive verb, it agrees with the subject of the sentence. Here the adjective *sīdhe* 'straight', is used as an adverb to qualify the intransitive verb *chalo* 'go on'; and it, therefore, agrees with *tum* 'you', the subject of the sentence, which is understood; and it is inflected accordingly.

10. With the ordinary form of the imperative the pronoun *tum* 'you' is understood as in English; *āo* 'come', for example, is equivalent to *tum āo* 'you come'. Hence this form of the imperative, like the pronoun *tum*, is never employed in addressing superiors, except by very boorish and ignorant people; and it is not polite for an Englishman to use it in addressing Indians of any standing. To meet such cases there is a respectful imperative which is formed by adding *iye* to the stem after a syllable with a long vowel in it, *ye* after a syllable with a short vowel, the *i* in this case being generally omitted. Thus from *ā* we have *āiye*, from *chal*, *chalye*, from *utar*, *utarye*.

[There is another form of the imperative where the termination *īyo* or *yo* is added to the stem. This is preceded by *tū* expressed or understood, as *Tu khānā khāīyo* or simply *Khānā khāīyo* 'Eat thy dinner'. It is sometimes used by Indians as a good natured form of address to children or inferiors.]

*Hūjiye, kījiye, lījiye, dījiye.*¹¹
Na utarye, na bhūliye.

*Chāhiye wahān jāiye*¹²

Chīnī ke bartan.

Ghur-daur kā maidān.

Palaṅg ki chādar.

Hāth pāon.

*Jā baīṭhnā—jā leṭnā—palaṅg par
 jā leṭnā.*

Rāste kī us taraf (ko) jānā.

Ek taraf ho jānā.

Bach jāo.

Ghore se bach jāo.

*Ghore par, jahāz meṅ, kishtī
 meṅ, gārī meṅ sawār ho jānā.*

*Lambe qadam uḥānā—chhoṭe qa-
 dam uḥānā.*

Qadam qadam chalnā.

Paidal chalnā.

Pul se or daryā se utar jānā.

Paidal utar jānā.

Ghore par se utarnā.

Gārī or kishtī meṅ se utarnā.

Ghar or kamre meṅ se nikalnā.

Hisāb kā sawāl nikalnā.

Zabān (or jībḥ) nikālo.

*Tashrif lānā, le jānā, rakhnā.*¹³

Mol lenā—roshan karnā.

Roshanī chhor do.

Jaldī karo—jaldī mat karo.

Be pleased to be, do, take, give.

Be pleased not to come down,
 be pleased not to forget.

Please go there, if you wish it.

Crockery for the table.

Race-course.

Sheet (for bed).

Hands and feet, legs and arms.

To go and sit down—to go and
 lie down—to go to bed.

To cross (to that side of) the
 road.

To move to or get on one side.

Get out of the way or my way.

Get out of the way of the horse.

To mount a horse, go on board a
 ship, get into a boat or carriage.

To take long steps—short steps.

To walk, *i. e.*, go at a walk.

To walk, *i. e.*, go on foot.

To cross a bridge or a river.

To cross on foot, ford.

To get off a horse.

To get out of a carriage or boat.

To come or go out of a house
 or room.

To work out a question or do a
 sum in arithmetic.

Put out your tongue.

To honour by coming or going
 or staying.

To purchase, buy—to light.

Let go, *i. e.*, get out of, the light.

Make haste—do not be in a
 hurry.

11. The verbs *honā*, *karnā*, *lenā* and *denā* form the respectful imperative irregularly, *honā*, *hūjiye* (rarely used); *karnā*, *kījiye*; *lenā*, *lījiye*; *denā*, *dījiye*.

12. *Lit.* 'Be pleased to wish it, be pleased to go there'. *Chāhiye*, the respectful imperative of *chāhnā*, meant originally be pleased to wish (ch. 13, note 11); and it is still sometimes used in that sense as in the above example.

13. *Tashrif lānā* or *le jānā* 'to bring or to take away the conferring of honour', *i. e.*, to come or to go conferring honour on the way'. *Isī jagah tashrif rakhnā* 'to keep the conferring of honour in this very place', *i. e.*, 'to honour us by staying here'; *kursī par tashrif rakhnā* 'on the chair to keep the conferring of honour', *i. e.*, to remain seated on the chair conferring honour around.

Ghus'l karnā—mih'rbānī karnā.

Ho lenā.

*Us rāste par ho lo.*¹⁴

*Sāhib ko salām karo.*¹⁵

Sāhib ko salām bolo or salām do.

Is chitṭhī par dastkhat karo.

Yih chitṭhīyān dāk meñ dālo.

Merā qusūr mu'āf kījiye.

Jāne se mu'āf rakhnā.

*Maslahat yih hai ki āp us ko
nasihat kījiye.*

Chaprāsī ke hāth kahlā bhejo.

*Idhar āo, udhar jāo.*¹⁶

Idhar udhar.

Idhar udhar dekhnā.

Haftē bhar tak yahān raho.

*Gāon yahān se dūr hai, barī dūr
hai, thorī dūr tak.*

Apne hāth poñchh lo.

Yih chhuri poñchh do.

*Apnā bistar bāndh lo aur hamā-
rā bistar bhī bāndh do.*

*Ek ṭikaṭ apnī chitṭhī par lagā
lo aur ek hamārī chitṭhī par lagā
do.*¹⁷

To have a bath—to do a kindness
be kind (to any one).

To betake one's self.

Betake yourself on to that road,
i. e., take that road.

Make a bow or salaam to the
gentleman.

Give the gentleman my salaam.

Sign this letter.

Post these letters.

Be pleased to forgive me (lit.
my fault).

To excuse from going.

It is desirable that your honour
be pleased to admonish him.

Send word by, (lit. by hand of)
the *chaprasi*.

Come here (lit. hither), go over
there (lit. thither).

Hither and thither, in different
directions.

To look about one.

Stay here for a week.

The village is a long way (or far),
a very long way (or very far),
a little way from here.

Wipe your hands.

Wipe this knife.

Do up your own bedding and
mine also.

Put a stamp on your own letter
and one on mine also.

14. *Rāstalenā*, 'to take the road' is a colloquial phrase, meaning generally 'to go away' or 'run away'.

15. *Salām karo* 'Make salutation', *i. e.*, 'Make a salaam or bow'. *Salām bolo* vulg. *Salām do* 'Speak salutation', *i. e.*, 'Give him my salaam', a phrase equivalent to 'Give him my compliments', (in reply to a letter or message). This phrase is used also by Anglo-Indians and their servants as the equivalent of 'Ask him to come in' (when any one calls), or 'Ask him to come to me'.

16. *Idhar* 'hither' is used generally with *āo* in calling any one; *udhar* 'thither' with *jāo*, when pointing out in what direction a person is to go. On other occasions *yahān* and *wahān* are generally employed where we use 'here' and 'there'; *e. g.*, *Kal yahān āo* 'Come here to-morrow'; *Tum ko kal wahān jānā chāhiye* 'You should go there to-morrow'. *Idhar* and *udhar* are used also in the sense of 'about here', 'about there' as *idhar ke log* 'the people about here', *udhar ke log* 'the people about there'.

17. *Lagā do*, if the letter is to be returned to the speaker. If, however, the person addressed is to take both letters to the post the phrase *lagā lo* will be employed in both cases.

Apnī kitāb khol lo.
 Darwāza khol do.
 Apnī talwār khol dālo.
 Khare ho jāo, idhar āo, aur isī jagah khare raho.
 Āhistā āhistā chalo, aur sarāi ko sīdhe jāo.
 Kursī par baiṭh jāo yā chūrpāi par jā leṭo.
 Kishṭī meṅ se utro aur ṭaṭṭū par charḥ jāo.
 Ghore par se utro, aur thoṛī dūr tak pāidal chalo.
 Is jagah ḥazīr raho, aur baṛe sāḥib ko salām karo.

Qadam qadam chalo, aur pul se utar jāo.

Ek taraf ho jāo, roshanī chhor do, aur ham ko diq mat karo.

Āg jalā do; aur battiyān bhī roshan karo (or jalā do); aur ham ko āg do.

Chor ke hāth pāon is rassī se bāndho.

Gol kamre kī sab khirkiyān mat kholo.

Gārī jaldī hānkō; aur khabardār rāsta na bhūlnā.¹⁸

Jaldī uth baiṭho, aur apne ghar se bāhar niklo.¹⁹

Ṭīfan lāo; aur apne sāḥib ko salām bolo.

Apnā nām aur apne bāp kā nām is kitāb meṅ likho.

Apnī jagah par baiṭh jāo, aur ḥisāb kā yih sawāl nikālo.

Apnā sab ashāb ūnṭon par se jaldī utār lo.

Open your book.
 Open the door.
 Take off your sword.
 Stand up, come here, and remain standing in this place.
 Walk slowly and go straight to the sarai.
 Sit down on the chair or go and lie down on the charpai.
 Get out of the boat and get on the pony.
 Get off your horse, and walk a little way.
 Stay (lit. remain present) here, and make a salaam to the bara sahib.

Go at a walk and cross the river.

Get on one side, get out of the light, and don't bother me.

Light the fire; and light the candles also; and give me a light.

Tie the hands and feet of the thief with this rope.

Do not open all the drawing-room windows.

Drive (the carriage) quickly; and take care you don't forget the road.

Get up quickly, and come out of your house.

Bring luncheon; and ask your master to come.

Write your name and your father's name in this book.

Sit down in your place, and do this sum in arithmetic.

Take all your things off the camels quickly.

18. It is preferable to use the infinitive here rather than the imperative, see ch. 24, note 9.

19. In this and the following sentences *tum*, 'you', which is understood, is the subject of the sentence; and *apnā* must, therefore, be employed instead of *tumhārā* to express 'your', in accordance with the rule in ch. 22, note 4.

*Apnā hāth muñh (or apne hath) dho lo ; aur kapre utār dālo.*²⁰

Thorā sā pīne kā pānī apne gilās meñ dāl lo.

Thorī sī misrī (or chīnī) apnī kāfī meñ dāl lo, āyā.

Apnā taṭṭū bech dālo ; aur dūsrā taṭṭū kharīd lo or mol le lo.

Hamārī aṅgūṭhī is thailī meñ hai ; apnā hāth dālo aur is meñ se aṅgūṭhī nikālo.

Ab tum log sab apne apne ghar jāo.

Tum sab shikārī log apnī apnī bandūq kal sub'h le ānā.

Ap chalye ; derā yahāñ se thorī dūr hai.

Daryā meñ pānī thorā hai ; āp be-shak paidal utar jāiye.

Ap rāste kī us taraf jāiye ; is taraf mailā hai.

Ap is rāste se na jāiye ; dūsrē rāste par ho jāiye.

*Ap merī sab chitṭhiyāñ parh jāiye, aur apnī bhī ek chitṭhī de dījiye.*²¹

Ap merā qalam le jāiye aur kāghaz par dastkhat kījiye.

Ap jāldī ghūs'l kījiye, aur kapre pahāñ jāiye.

Ap merā qusūr mu'āf kījiye ; main gharīb ādmī hūñ.

Ap mujh par mihrbānī kījiye, aur bande kī dukāñ par tashrif jāiye.

Wash your hands and face (or your hands); and take off your clothes.

Pour a little drinking water into your glass.

Put a little sugar in your coffee, ayah.

Sell your pony and buy another one.

My ring is in this bag; put in your hand, and take the ring out of it.

Now you people all go home, (each to his own house).

All you shikaris bring your guns (each his gun) to-morrow morning.

Be pleased to go on; the tent is a short way from here.

The river is shallow; by all means (lit. without doubt) be pleased to ford it.

Please to cross the road; it is dirty on this side.

Please not to go by this road, but to take the other.

Please to read all my certificates, and to give me one of your own.

Please take my pen and sign the paper.

Be pleased to have your bath quickly and to dress yourself.

Please forgive me; I am a poor man.

Be pleased to shew me kindness, and honour your slave by coming to his shop.

20. *Hāth muñh*, as already explained (ch. 23, note 3), is treated as a compound noun in the singular number, and *apnā* which agrees with it is in the singular number also. In the phrase *apne hāth dho dālo*, *hāth* and *apne* are both plural.

21. The word *chitṭhī* 'a letter' is applied also to certificates of character and good conduct. Servants, officials, and even native gentlemen of good position, are much addicted to making collections of such certificates and displaying them on every convenient opportunity.

Āp āj kampū ko tashrīf na le jāiye ; yahān se barī dūr hai.

Āp is taraf āiye ; aur kursī par tashrīf rakhīye.

Āp is kitāb kī barī khabardārī kījiye ; aisi kitāb phir nahīn milne kī.

Be pleased not to honour the camp with a visit to-day ; it is a long way from here.

Be pleased to come this way ; and to honour me by sitting on this chair.

Be pleased to take great care of this book ; there is no chance of finding such a book again (lit. such book is not of being found again).

TWENTY-SEVENTH CHAPTER.

The object of the verb and the post-position *ko*.

VERBS.

<i>khehnā</i>	to play.	<i>liṭānā, l, d</i>	to cause to lie down, to lay down.
<i>jānnā, l¹</i>	to know, think.	<i>biḥānā, l, d</i>	to cause to sit down.
<i>mānnā, l²</i>	to agree to, admit, obey.	<i>ghūmnā, j</i>	to turn, turn round.
<i>pakaṛnā, l</i>	to catch, take hold of, capture.	<i>ghumānā, l, d</i>	do. do. (trans.).
<i>kasnā, l, d</i>	to pull tight.	<i>sunnā, l</i>	to hear, listen.
<i>phirnā, j</i>	to turn, go about, wander.	<i>sunānā, d⁴</i>	to read aloud or recite.
<i>phernā, l, d</i>	to turn, turn round, turn away.	<i>ulaṭnā, j, d⁵</i>	to turn over, be upset.
<i>phenknā, d</i>	to throw, throw away.	<i>uṭṭānā, d⁵</i>	to turn over, upset.
<i>mārnā, ḍālnā³</i>	to beat, hit, strike, kill.	<i>khilānā, d</i>	to cause to be eaten.
<i>phārnā, l, d</i>	to tear, tear up, off	<i>pilānā, d</i>	to cause to be drunk.
<i>ḍālnā</i>	or to pieces.	<i>charhānā, d</i>	to put up or upon.
<i>bulānā, l</i>	to call.	<i>dhamkānā, d</i>	to threaten, scold.
		<i>girānā, d</i>	to throw down, let fall, upset (liquids), strike (a tent).
		<i>ṭhairānā, d,</i>	to cause to stop, to
		<i>ṭhahrānā, d</i>	fix, adjudge.

1. As *jānnā* may mean either 'to know' or 'to think', the phrase *khūb jānnā*, 'to know well' is often employed to prevent ambiguity. *Jān lenā* means 'to assume', 'take for granted'. Thus if I state that some one has not kept his appointment the reply may be: *Is sūrat meṅ jān lo kī bimār hai*. In this case (you may) assume that he is ill'.

2. *Us kā huk'm mānnā* 'to agree to or obey his order', 'to obey him'. When *mānnā* means 'to obey' it is always followed by *huk'm* (or some similar word) expressed or understood. *Yih bāt mān lenā* 'to agree to this', i.e., 'admit that it is true' or 'submit to it'.

3. *Bandūq se mārnā* 'to kill with a gun', 'to shoot'; *mārnā* alone is often used in this sense; *mār ḍālnā* always means to kill.

4. Lit. 'to cause to be heard'.

5. *Ulaṭ jānā* is, like *ulaṭnā* (which is not much used), an intransitive verb; *ulaṭ denā* is transitive and is more frequently employed than *uṭṭānā* and *uṭṭā denā*, which have the same meaning.

MASCULINE NOUNS.

<i>zīn</i>	saddle.	<i>khel⁶</i>	play, game.
<i>golā</i>	large ball, cannon ball.	<i>adab</i>	respect.
<i>īnkār</i>	denial, refusal.		

FEMININE NOUNS.

<i>golī</i>	small ball, bullet, pill, pellet.	<i>hawā</i>	air, wind.
<i>be-adabī</i>	disrespect.	<i>rikāb</i>	stirrup.
<i>nīnd, nīndī⁷</i>	sleep.	<i>'ar'z</i>	representation.
<i>god, godī⁸</i>	lap, bosom.	<i>qad'r</i>	worth, degree or quantity.

ADJECTIVES.

<i>be-adab</i>	disrespectful.	<i>ultā</i>	reversed, turned back, upside down.
<i>dīwāna, pāgal, paglā.</i>	mad.		

Pāgal-khāna.

Sach jānnā.

Kharā karnā.

Ghore par zīn kasnā.

Is bāt se īnkār mat karo.

Us ko wahāñ jāne se īnkār hai.

Sāhib se 'ar'z karnā.

Merī ek 'ar'z hai, huzūr.

Us kā i'tibār karnā.

*Ādmī kā adab yā ādmī kī be-adabī
karnā.*

Us kī madad karnā.

Madad kī umed rakhnā.

Ādmī kī bāt or 'ar'z sun lenā.

Ādmī kī qad'r karnā.

Gāṛī meñ biḥā denā.

Gāṛī meñ biḥā lenā.

Lunatic asylum.

To think true, believe.

To make stand, erect, pitch (a tent).

To saddle a horse.

Do not deny this or refuse to agree to this.

He is unwilling to go there.

To represent, say respectfully to the gentleman.

I have a representation to submit to your highness.

To trust him.

To be respectful or disrespectful to a person.

To help him.

To hope for assistance.

To listen to a person, hear what he has to say.

To value, esteem, respect, make much of a person.

To put any one into a carriage.

To give any one a seat in one's carriage.

6. *Khel* is used where we use 'game' in such phrases as *fuṭbāl kā khel* 'the game of football'; *tarah tarah ke khel* 'various kinds of games'. It is not used in the sense of a single contest, where *bāzī* is employed (ch. 34).

7. *Nīndī* for *nīnd* 'sleep'; *nīndī karo* 'go to sleep', ayah's and children's language.

8. *God meī* or *godī meī* 'in one's lap, bosom, or arms'.

Madrase meñ biṭhā denā.

Idhar udhar phirnā.

Ulṭā phirnā, j.

Ulṭā phernā, d.

Muñh phernā, l.

To send to school.

To wander about.

To turn back.

To send or give back.

To turn away the face.

Yih sab chizeñ pheñk do.

Us ke sir meñ patthar māro.

Throw away all these things.

Hit him on the head with a stone, or throw a stone at his head (lit. strike a stone in his head).

Yih kitāb munshī jī ko de do.⁹

Yih chitṭhī us ko sunā do.

Give this book to the *munshi*.

Read this letter to him (lit. cause to him this letter to be heard).

Apnā sabaq ham ko sunā do.

Say your lesson to me (lit. cause to me your lesson to be heard).

Wuh gīt mem sāhib ko sunā do.

Us ko khānā khilā do.

Recite that song to the lady.

Feed him, make him eat his dinner, give him his dinner (lit. cause to him food or dinner to be eaten).

Us ko pānī pilā do.

Make him drink some water, give him some water to drink.

Chor ko khūb māro.¹⁰

Beat the thief well, *i.e.*, give him a good beating.

Us ke sir meñ golī māro.

Put (lit. strike) a bullet into his head, or shoot him in the head.

9. In the sentence *Yih kitāb munshī ko de do* 'Give this book to the *munshi*', the word *kitāb* which denotes the thing to be given is the direct object of the verb *do*, whilst the post-position *ko*, like the preposition 'to' in English, indicates that the word *munshī* is the indirect object, *i.e.*, that the *munshī* is the person to whom the book is to be given. In English the preposition 'to' in the above sentence can be omitted at pleasure, if we change the order of the words; and we may say, 'Give the *munshī* this book'. We have not always this option, in some cases the preposition 'to' must be employed, in others it must be omitted. We say for example 'Give it to the *munshī*', 'Give the boy his dinner'. We cannot say 'Give the *munshī* it'; nor should we say 'Give his dinner to the boy', (unless we meant another person's dinner). In Hindustani the post-position must always be employed in similar cases, except with pronouns like *mujhe* 'to me', *tumhe* 'to you', which are equivalent to *mujh ko*, *tum ko*.

10. The post-position *ko* marks the quarter to which action is directed, and is often used to indicate, not only the person to whom anything is given, read or recited, but also the person, animal or thing to whom or to which anything is done. Thus in the sentence *Chor ko māro*, which implies rigorous action against the thief, the post-position *ko* must be employed after *chor*, the direct object of the verb. In the sentence *Us ke sir meñ golī māro*, on the other hand, the phrase *golī māro* represents not an act of striking, directed against the bullet, but the effect produced by discharging the bullet; and in this case the use of *ko* is inadmissible. It is, however, often optional to employ *ko* or to omit it. We may say for example with equal propriety, *Ghorē ko le jāo* or *Ghorā le jāo*, though the latter expression is the commoner of the two.

Ghore ko le jāo or *ghorā le jāo*. Take away the horse.
Apne wa'de ko pūrā karo or *apnā wa'da pūrā karo*. Keep your promise.

It may be said in general terms, that when *ko* is used, two distinct ideas are presented to the mind: first of the person, animal or thing represented by the object of the verb, and secondly of what is done thereto. When *ko* is not used, the verb and its object are not considered separately, but are taken together, and one single picture or the result of the action is presented to the mind. It is not possible, however, to state with absolute precision when *ko* may be, must be, and cannot be employed, as this is largely a matter of usage; but the rules given below will enable the beginner to avoid mistakes.

In the case of verbs like *denā*, *sunānā*, *khilānā*, etc., which take an indirect object with *ko*, the post-position cannot be employed with the direct object; *kutte ko do*, always means 'give (it) to the dog', and can never mean 'give the dog (to any one)'.

With abstract nouns and others which do not denote material objects, the post-position *ko* is seldom used. Thus we say *miṅnat karnā* 'to do labour', i.e., 'to work hard', *khetī karnā* 'to do field work' or 'to work in the field', *inkār karnā* 'to make denial' or 'refusal', i.e., 'to deny or refuse', *ar'z karnā* 'to make a representation', i.e., 'to represent', 'to say respectfully'. In the above examples the noun and verb taken together represent a single idea. In some cases, however, a noun of this description represents something that can be viewed apart from the action to which it is subjected, as in the phrase *apnā wa'da* or *apne wa'de ko pūrā karo* 'keep (lit. make complete) your promise', when *ko* may be employed or omitted at pleasure. It is sometimes necessary to emphasize the object by the employment of *ko*, in order to make the meaning of a sentence quite clear, especially where several words come between the object and the verb, as in the sentence '*Ilm ko barī qadar kī chīz jāno* 'Know knowledge, i.e., know it to be, or know that it is, a thing of great value'.

Nouns denoting inanimate things are often employed when the verb and its object must be taken together, as in the case of *golī māro* (referred to above), *khānā khā lo* 'eat your dinner' or 'dine', *pānī pī lo* 'drink some water', *chīṭhī likho* 'write a letter', &c., &c. When the idea of something done to the thing represented by the object of the verb is prominent, *ko* is frequently used, e.g., *pānī ko phenk do* 'throw away the water', *chīṭhī ko phār dālo* 'tear up the letter'. We can say also *pānī phenk do*, *chīṭhī phār dālo* but these expressions are less emphatic. Sometimes the sense of a phrase is quite changed by the use or omission of *ko*. Thus *patthar māro* means 'strike a stone (on against something)', i.e., 'hit (it) with a stone'. *Patthar ko māro* means 'hit the stone' (with something)'.

In the case of nouns denoting animals, *ko* is generally employed with the direct object, and may be in nearly all cases, except of course, where there is an indirect object with *ko*. When, however, such a noun is the object of certain verbs—notably of *lenā*, 'to take', *le ānā* or *lānā* 'to bring', *bechnā* 'to sell' and *kharidnā* 'to buy'—*ko*, though sometimes employed, is more often omitted. *Mārṇā* always takes an object with *ko*, when it means to beat. We cannot say *kuttā māro* 'beat the dog'. When, however, *mārṇā* means 'to kill', *ko* is often omitted, especially if the speaker is thinking, not of the act of killing, but of the result, such as the bag that he has made; and this is the case also with *mār dānā*.

With nouns denoting human beings *ko* is employed in the great majority of cases, when there is not an indirect object; though it is occasionally omitted, especially in cases similar to those described in the last paragraph, including the use of *mārṇā* in the sense of killing in battle.

Yih and *wuh* generally take the inflected forms *is ko* or *ise*, *in ko* or *inheñ*, *usko* or *use*, *un ko* or *unheñ*, when employed as the direct object of a verb; and the pronouns, *maiñ*, *tū*, *ham* and *tum* invariably take the corresponding forms, i.e., *mujh ko* or *mujhe*, *tujh ko* or *tujhe*, *tum ko* or *tumheñ*.

When in doubt, it is better to omit *ko* with nouns denoting inanimate objects, and to employ it with those denoting living creatures and with pronouns.

Dere ko girā do or khol dālo.
Sab deroñ ko kharā kar do or sab
dere khare kar do.¹¹
Rassī ko lambā karo or rassī
lambī karo.
Gārī ghar ko ultī pher do.

Yih chitṭhī munshī jī ko ultī pher
do.
Rikāb ko ek ghar lambā yā chhoṭā
karo.¹²

Should the puppy be given
to the sweeper, my lord?

Nahñ, us ko mat do; ham ko
de do.

Should the dog be fed now,
nourisher of the poor?

Nahñ, kutte ko is waqt pāñī
pilā do; shām ko khānā khilānā.

Should this letter be read to
your majesty?

Hañ, ham ko sunā do; aur phir
munshī ko de do.

Be pleased to hear me, your
honour, and to help me.

Tum bare sust ho, ham se
madad kī umed mat rakho; kām
karo.

I will not work in the fields, my
lord; for this reason my father
is displeased with me.

Apne bāp kī adab karo, aur us
kā huk'm māno.

This man is a cheat, my lord;
please do not trust him.

Hamārī samajh meñ wuh mu'ta-
bar ādmī hai; us kī be-adabī mat
karo.

Strike the tent.
Pitch (lit. make standing or erect)
all the tents.
Lengthen the rope.

Send the carriage back to the
house.

Return this letter to the *munshi*.

Lengthen or shorten the stirrups
one hole.

Kutte kā bachcha mihtar ko de
denā chāhiye, khudāwand?

No, do not give it to him; give
it to me.

Kutte ko khānā abhī khilā denā
chāhiye, gharīb parwar?

No, give it some water to drink
now, (and) feed it in the evening.

Yih chitṭhī huzūr ko sunā denā
chāhiye?

Yes, read it to me; and then
give it to the *munshi*.

Ap merī 'ar'z sun lījiye, aur
merī madad kījiye.

You are very lazy, do not hope
for assistance from me; work.

Mujhe khetī karnā manzūr
nahñ hai, khudāwand; is sabab se
merā bāp mujh se nūrāz hai.

Be respectful to your father,
and obey him.

Yih ādmī daghābāz hai, khudā-
wand; ap is kī i'tibār na kījiye.

I consider him a respectable
man; do not be disrespectful to
him.

11. In the phrase *Deroñ ko kharā karo, kharā karo* indicates that the act of 'making erect' or 'pitching' is to be applied to the tents. If we say *Dere khare karo, khare* shows what the condition of the tents is to be, viz., 'erect'; and in this case it agrees with the noun and is inflected accordingly. Hence we get the general rule that: When a noun followed by *ko* is the object of a verb, which is preceded by an adjective, the latter is not inflected. If, however, *ko* be omitted, the adjective agrees with the noun, and must be inflected accordingly, if subject to inflection.

12. *Ghar* 'a house' is used also in the sense of compartments in a box or case, pigeon-holes for papers and holes in a strap for buckles.

Is *this* horse to be saddled, my lord.

Hān isī par kas do, aur rikāb ko ek ghar chhoṭā karo.

Should the carriage be made to stop here, nourisher of the poor.

*Nahīn; gārī ghumā do or pher do, aur khabardār ulaṭ na denā.*¹⁴

Should the tray be taken away from here, my lord?

Hān, kishtī baṛī khabardārī se uṭhā lo, aur chā na girā denā.

Should the dog be caught, my lord, or should it be shot?

Kutte ko mār dālo, dīwāna hai; is ke sir meṅ golī māro.

Please don't fire at the deer, your honour; there's a tiger in this jungle.

Hān, dekho! wuh sher hai; hāthī ko jaldī hānko.

Please to take these two horses, your honour; they are very handsome ones.

Hamārā sir'f ek ṭaṭṭū hī kharīd-ne kā irādā hai.

Please to put Master Charley in the carriage, ma'am, and take him for a drive.

Nahīn, sāis ko bulā lo, aur bābā ko ṭaṭṭū par chapā do.

Should the small child be made to lie down on the bed, ma'am?

Nahīn bābā ko godī meṅ le lo. Nindī karo bebī.

There are two candles here, my lord; should they be lighted?

Is ko jalā do; aur us ko dūsre kamre meṅ le jāo.

This book is not so difficult; be pleased to read this one.

Zīn isī ghoṛe par kas denā chāhiye, khudāwand?

Yes, saddle this one, and shorten the stirrups (lit. stirrup) one hole.

Gārī is jagah ṭhairā denā chāhiye, gharīb parwar?

No, turn the carriage round, and take care not to upset it.

Kishtī yahān se le jānā chāhiye, khudāwand?

Yes, lift the tray very carefully and do not upset the tea.

Kutte ko pakar lenā chāhiye, khudāwand, yā bandūq se mārṅ.

Kill the dog, it is mad; put a bullet into its head.

Āp hiran par bandūq na chalāiye; is jangal meṅ bāgh hai.

Yes, look! there's (lit. that is) the tiger; drive the elephant quickly.

Āp yih do ghoṛe le lījiye; baṛe khūbsūrat haiṅ.

I intend to buy just one pony only.

Chārli bābā ko gārī meṅ biṭhā dījiye, mem sāhib, aur hawā khāne ko le jāiye.

No, call the syce, and put the child on the pony.

Chhoṭe bābā ko palaṅg par liṭā denā chāhiye, mem sāhib?

No, take the child in your arms. Go to sleep baby.

Yahān do battiyān haiṅ, khudāwand; in ko jalā denā chāhiye?

Light this one; and take that one into the other room.

Yih kitāb is qad'r mushkil nahīn hai; āp isī ko parhiye.

14. The lower orders, including coachmen, generally use the verb *ghumānā* or *ghumā denā* for 'to turn round', the educated classes *phernā*.

Dono kitābeñ ham ko pasand nahēñ haiñ ; inheñ le jāo.

They are very bad men, my lord ; they should be beaten and turned out of the camp.

In ko mat māro ; achchhī taraḥ se dhamkā do.

Please send me to school, your honour ; I am very fond of reading.

Tum ko madrase meñ biṭhā denā tumhāre bāp kū kām hai.

I do not like either of these (lit. both) books ; take them away.

Yih bare kharāb ādmī haiñ, khudāwand ; in ko mārñā chāhiye, aur kampū se nikāl denā.

Do not beat them ; give them a good scolding.

Ap mujhe madrase meñ biṭhā dījiye ; mujhe paṛhne kā baṛā shauq hai.

It is your father's business to send you to school.

TWENTY-EIGHTH CHAPTER.

Post-positions expressed and understood ; adjectives, &c., after *ke*.

VERBS.

<i>chhūṭnā, j</i>	to be let go or let off, to get away, go off (gun, &c.) start (train, &c.).	<i>badalnā, j, l, d¹</i>	to change, exchange.
		<i>kheñchnā, l²</i>	to pull.
		<i>thāmnā, l</i>	to hold, take hold of.

MASCULINE NOUNS.

<i>mazdūr</i>	labourer, unskilled workman.	<i>mahīnā</i>	month.
<i>'iwazī^s</i>	substitute.	<i>jūā</i>	gambling.
<i>badma'āsh</i>	bad character, vicious (animal).	<i>badlā</i>	exchange, revenge.
<i>hathyār</i>	weapon.	<i>wāsta</i>	concern, cause.
<i>shimāl, uttar</i>	north.	<i>sipurḍ (vulg. sipurdagī fem.)</i>	charge.
<i>janūb, dakkhan</i>	south.	<i>ḥawāla</i>	consignment.
<i>mashriq, pūrab</i>	east.	<i>zimma</i>	responsibility.
<i>maghrib, pachcham</i>	west.	<i>khilāf</i>	the contrary, opposition.
<i>sāl, baras</i>	year.	<i>'iwaz</i>	stead, instead.

1. *Badal jānā* 'to change' or 'be changed' (intransitive), *badal lenā* or *denā* 'to change', (transitive) ; *badalna* has both meanings.

2. *Kheñch lenā* 'to pull towards one's self', 'pull in'.

3. Applied to a person acting for another who is on leave.

FEMININE NOUNS.

<i>mīthāi</i>	sweetmeat.	<i>nisbat</i>	connection, com- parison.
<i>badlī</i>	change, transfer.		
<i>naukarī</i>	service.	<i>dawā, dawāi</i>	medicine.
<i>chhuttī</i>	leave of absence.	<i>konain</i>	quinine.
<i>mazdūri</i>	pay of workman.	<i>āb-o-hawā</i>	climate (lit. water and air).
<i>barkhāst</i>	dismissing.		

ADJECTIVES, &c.

<i>lāiq</i>	fit, deserving, able.	<i>ba'd</i>	after.
<i>nazdīle</i> (vulg.)	near.	<i>siwā</i>	besides, except.
<i>nagīch</i>		<i>is liye</i>	therefore.
<i>muwāfiq</i>	agreeing, accord- ing.	<i>māre</i>	stricken (with), in consequence (of).
<i>zabānī</i> ⁴	verbal, &c.		

Rah'm karnā—naukarī karnā.

To pity, have pity—to serve, be
a servant.

*Barkhāst karnā—barkhāst honā.*⁵

To dismiss—to be dismissed (ser-
vant, employé, meeting, court
of justice).

Āne meñ der karnā.

To delay coming, be late in
coming.

Chhuttī denā or lenā.

To give or take leave, to dis-
charge (a servant) or take one's
discharge.

Jūā khelnā—naukar rakh lenā.

To gamble—to engage as a ser-
vant.

Us se apnā badlā le lo.

Take your revenge on him.

*Is qad'r gahrā (or aisā gahrā),—
is qad'r pānī (or itnā panī)—is
qad'r darakht (or itne darakht).*⁶

Deep to this degree, so deep—
water in this quantity, such a
quantity of water, so much water
—such a number of trees, so
many trees.

Pānī is qad'r ṭhorā hai !

There is so little water, the water
is so shallow !

4. *Zabānī* from *zabān* 'tongue' means either 'verbal' as '*zabānī huk'm* 'a verbal order', or 'from the tongue', i. e., 'by word of mouth', 'from the lips of'.

5. *Barkhāst karnā, mauqūf karnā* (ch. 21) and *jawāb denā* (ch. 24) are all much used in the sense of 'to dismiss'. *Jawāb denā* is used chiefly with regard to servants.

6. In many cases post-positions, though understood, are not generally expressed. This is seen in some phrases that have occurred in previous chapters, e. g., *is taraf (ko)* 'in this direction' or 'this way'; *is tarah (se)* 'in this way' or 'like this'; *is waqt (par)* 'at this time' or 'now'; *is jagah (meñ)* 'in this place' or 'here'; *is kī jagah* 'in place of this'; *ghar (ko) jānā* 'to go home'; *bañī dūr honā* 'to be a long way off'.

In the phrase *is qad'r* 'to this degree' or 'in this quantity', the noun *qad'r* has the same force, that it would have, if followed by a suitable post-position; and for this reason the demonstrative is inflected to agree with it, though a post-position is never actually employed. Such expressions are common in Hindustani, and may be compared with the English phrase 'go that way', where 'that way', without a preposition signifies, like *us taraf*, 'in that direction'.



Sipāhī is qad'r thore haiñ !
Isī rāste (or isī rāste se or par)
chalo.

Rāste rāste chalo.

Gāñ tak sāre rāste paidal chalo.

Shah'r kī taraf se—shah'r kī
taraf (ko).⁷

Mashriq or pūrab kī taraf se—
maghrīb or pachchham kī taraf
(ko).

Mazdūr kī tarah miñnat karnā.

Us kī Lāhaur meñ badlī honewālī
hai.

Is ke badle (meñ)—is ke 'iwaz
meñ.⁸

Is kitāb ke badle dūsri kitāb le lo
(or Is kitāb ko dūsri kitāb se
badal lo).

Us ko kām ke 'iwaz meñ mazdūri
milnī chāhiye.⁹

Apñ apñ jagah par khare raho.

Us ke hāth meñ denā—koī chīz
us ke hāth bhejnā—koī chīz us ke
hāth bechnā.¹⁰

Us ke sipurd (vulg. us kī sipurdaqī
meñ) honā—us ke hawāle kar
denā.

Yih kām us ke zimme hai.

Mere nām kī ek chitthī—us ke nām
(par) or us ko chitthī likhna.¹¹

Wāqt par—dīn ke wāqt—rāt ke
wāqt.¹²

There are so few sepoys !

Go (by) *this* road.

Go by or along the road or path.

Go all along the road to the
 village on foot, walk all the way
 to the village.

From the direction of the city—
 in the direction of or towards
 the city.

From the east—to the west.

To work hard like a labourer.

He is about to be transferred to
 Lahore.

In exchange for this—instead of
 this, as a recompense for this.

Exchange this book for another
 one.

He should be paid for his work.

Remain standing in your places.

To give into his hand—to send
 anything by him—to sell him
 anything.

To be in his charge—to give into
 his charge.

He is responsible for this busi-
 ness, lit. this business is (within)
 his responsibility.

A letter for me—to write him a
 letter.

In time—during the daytime—
 at night time.

7. The post-position *se* is always expressed after *taraf*, whilst *ko* is generally understood.

8. *Meñ* is often omitted after *badle*; rarely after *'iwaz*.

9. Lit. 'Pay is desirable to meet him', i.e., 'to reach him'.

10. *Us ke hath (meñ) bechnā* 'to sell to him', lit. 'into his hand'. This idiom is always employed in Hindustani, the post-position *meñ* being understood.

11. *Us ke nām kī ek chitthī* 'a letter of or belonging to his name', i.e., 'a letter addressed to him', or 'a letter for him'. *Us ke nām (par) chitthī likhnā*, 'to write a letter on his name', i.e., 'to write to him'.

12. In the phrase *wāqt par*, 'in time', *par* must be expressed. In *dīn ke wāqt*, *rāt ke wāqt* the post-position is always omitted after *wāqt*. Similarly *sawere* 'in the early morning' from *sawerā*, 'early morning', (ch. 20) is not followed by a post-position.

*Tumhārā is se kyā wāsta hai?*¹³
Is wāste—is wāste kī—us ke wāste.

*Us ke huk'm ke khilāf.*¹⁴
Apne wa'de ke khilāf karnā.
*Is kī nisbat.*¹⁴

Wuh apne bhāi kī nisbat hoshyār hai.
Us kī nisbat aisī bāteñ mat kaho.

*Us ke barābar.*¹⁵

Gāon tak barābar sīdhe chalo.

*Barā lāiq ādmī—āp ke lāiq—rah'm ke lāiq.*¹⁶
Yih hathhyār āp kī pasand ke lāiq haiñ.

Yih miṭhāi khāne ke lāiq nahīñ.
Yih āp ke lāiq nahīñ, bahut barā hai.

What concern is this of yours?
 Therefore—because—for him or it.

Against his order.

To break one's promise.

In comparison with this—with reference to this or about this.

He is clever in comparison with his brother.

Do not say such things about him.

Equal to or even with him or with it.

Go straight all the way to the village.

A very able man—fit for your honour—deserving of pity.

These weapons are worthy of your honour's acceptance (lit. approval).

This sweetmeat is not fit to eat.

This is much too big for your honour.

13. *Wāsta* a corruption of *wāsta* 'means (to an end)'; hence (1) 'concern' as in the phrase *Tumhārā is se kyā wāsta hai?* 'What concern of you is there with this', i.e., 'What concern is this of yours?' and (2) 'cause', e.g., *is wāste* 'from this cause' i.e., 'therefore'; *is wāste kī* 'from this cause that', i.e., because; *us ke wāste* 'from the cause of him or of it', i.e., 'for him' or 'for it'.

14. [*Khilāf*, *nisbat* and some other nouns, with which a post-position is never expressed, are sometimes preceded by a Persian preposition, e.g., *us ke huk'm ke bar khilāf* 'on the contrary of his order', i.e., 'contrary to or against his order'. If the noun to which the preposition is affixed be feminine, some persons employ *ke* before it instead of *kī*, others employ *kī* as if there were no preposition, e.g., *is kī ba-nisbat* or *is ke ba-nisbat* 'in comparison with this', *is lafz kī ba-jāe* or *ke ba-jāe* 'in place of this word'.

Sometimes the order of the words is inverted in imitation of the Persian idiom; we may say for example *bar khilāf us ke huk'm ke*, *ba-nisbat is ke*. In this case *ke* is always employed, never *kī*.]

15. *Barābar*, lit. 'breast to breast', i.e., 'breast in a line with (not opposite) breast', hence 'level with', 'even' or 'evenly', 'equal' or 'equally'. *Us ke barābar* 'equal to him', 'even with him', lit. 'breast to breast of him'. *Barābar* is used also in the sense of 'all the way' and 'all the time' or 'continually', e.g., *barābar gāon tak* 'all the way' (lit. evenly) to the village.

16. Several adjectives and a few other words take the same construction as *barābar*, i.e., they follow the inflected post-position *ke* as in the phrase *rah'm ke lāiq* 'deserving of pity'.

*Merā makān gāon ke nazdik hai.*¹⁷

*Gāon mere makān se nazdik hai.*¹⁷

Merī tabī'at ke (or mujhe) muwāfiq hai.

Ḥuk'm ke muwāfiq.

Is ke siwā.

Is ke ba'd (meñ).

*Is se pahle.*¹⁸

Khānā khāne ke ba'd.

Khānā khāne se pahle.

Zabānī ḥuk'm.

*Yih qissā Akbar 'Alī kī zabānī sun lenā chāhiye.*¹⁹

Is liye—is liye kī—us ke liye.

*Dar ke māre.*²⁰

Ek ṭukrā apne liye kāt lo ; aur ek ṭukrā hamāre liye bhī kāt do.

Is the water so deep that it is difficult to cross the river, my lord ?

Nahñ, daryā meñ pānī is qad'r thorā hai, kī paidal utarnā āsān hai.

Is the road from Nurpur to the north a good one, my lord ?

*Nahñ, Nūrpur kī janūb kī taraf rāsta achchhā hai ; magar pahār kī taraf barā kharāb hai.*²¹

My house is near the village.

The village is near my house.

Agrees with my constitution or with me.

According to order.

Besides this, except this.

After this, afterwards (lit. in the after of this).

Before this.

After eating dinner, after I have had my dinner, you have had your dinner, &c.

Before eating dinner, before I have or had my dinner, &c.

A verbal order.

You should hear this story from (the lips of) Akbar Ali.

Therefore—because—for him or it.

For fear.

Cut a piece for yourself ; and cut a piece for me also.

Pānī is qad'r gahrā hai kī daryā se utarnā mushkil hai, khudāwand?

No, the river is so shallow that it is easy to cross it on foot.

Nūrpur se shimāl kī taraf rāsta achchhā hai, khudāwand ?

No, the road is good from Nurpur towards the south ; but towards the mountains it is very bad.

17. *Ke nazdik* is used to indicate position or situation ; *se nazdik* signifies that the intervening distance is short. In the first example *gāon ke nazdik* means 'situated near the village', in the second *mere makān se nazdik* means 'near—i.e., not far from—my house'.

[*Ke nazdik* is used also by the educated classes as synonymous with *kī rāi meñ* e.g., *mere nazdik* or *merī rāi meñ* 'in my opinion'.]

18. *Pahle* 'at first', 'formerly', 'previously', 'before', from *pahlā* 'first'. *Is se pahle* 'previously from this', i.e., 'before this'.

19. *Zabānī* is much used, as in this example, where we should, as a rule, say simply 'from'. In such cases it is always preceded by *kī*.

20. The word *liye* is used in exactly the same manner as *wāste* (see note 13 ante) *Dar ke māre* ' (from being) stricken of fear', i.e., 'through fear'.

[*Liye* and *māre* were originally past participles of the verbs *lenā* and *mārnā*.]

21. The phrase *pahār kī taraf* 'towards the mountains (lit. the mountain)', i.e., 'towards the north' is much used in the Punjab, in parts where the Himalayas are within sight.

Should I hold the gun in this way, my lord ?

Is taraḥ ke thāmne se chhūṭ jāne kā dar hai ; apne bhāī kī taraḥ thāmo.

It is not a good thing to keep a horse of this sort, my lord ; it is very vicious ; you should exchange it.

Hān, hamārā us ke badle dūsrā ghorā lene kā irāda hai.

The syce is ill, my lord ; be pleased to engage another man in his place.

Use barkhāst karnā (or jawāb denā) ham ko manzūr nahīn hai ; magar us se kah do ki apnā 'iwazī (or apne badle koī ādmī) zarūr denā chāhiye.

Is Amanat Rai in charge of the government money, my lord ?

Hān, yih sab rupaya bhī usī ke ḥawāle kar do.

Should a letter be written to the bara sahib (applying) for coolies, my lord ?

Nahīn, yih chitṭhī tahsildār sāhib ke nām hai ; un ke pās le jāo. Yih kām un hī ke zimme hai.

There is not any letter for your majesty ; but there is one for the mem sahib.

Hamāre nām kī āj tīn chār chitṭhiyān zarūr honī chāhiyeñ.

Should I be present at breakfast time, my lord ?

Hān, khabardār waqt par ānā, der na karnā.

Is mahīne meñ tumhāre chhūṭṭī lene kā kiyā sabab hai ?

My father is ill, my lord, therefore I propose to go home.

Mujhe bandūq isī taraḥ thāmna chāhiye, khudāwand ?

There is danger of its going off if held in this manner (lit. from holding of this sort) ; hold it like your brother.

Is taraḥ kā ghorā rakhnā achchhā nahīn hai, khudāwand ; baṛā badma'āsh hai ; is ko badal denā chāhiye.

Yes, I propose to exchange it for another.

Sāis bīmār hai, khudāwand ; us kī jagah dūsre ādmī ko naukar rakh lījiye.

I am not willing to dismiss him ; but tell him that he must provide a substitute (lit. his substitute or some man in his place).

Sarkārī rupaya Amūnat Rāi ke sipurd (or kī sipurdagī meñ) hai, khudāwand ?

Yes, give all this money also into his charge.

Quliyon ke wāste bare sāhib ke nām chitṭhī likh denā chāhiye, khudāwand ?

No, this is a letter to the tahsildar ; take it to him. He is responsible for this business.

Huzūr ke nām kī koī chitṭhī nahīn hai ; magar ek chitṭhī mem sāhib ke nām kī hai.

There must be three or four letters for me to-day.

Mujhe ḥazīrī ke waqt ḥazīr honā chāhiye, khudāwand ?

Yes, take care you come in time, don't be late.

Why do you take (lit. what is the reason of your taking) leave this month ?

Merā bāp bīmār hai, khudāwand, is wāste ghar jāne kā irādā hai.

Tum ko apne bāpke wāste rupaya yā dawā darkār hai?

Please your honour to do one thing for me, and (lit. that, i. e., that is to say) send for a little quinine from the hospital.

Pānkḥā khenchne ke liye tīn chār qulī chāhiyeñ; chaprāsī se kah do.

There must be four men, my lord, two for the day and two for the night.

Apne bāp ke huk'm ke khilāf is tarāḥ naukarī chorṇā achchhā nahīn.

Please do not be angry, your honour; I deserve to be pitied; have pity on me.

Yih jagah tum ko kyon pasand nahīn hai? Tumhārā ghar yahāñ se nazdik hai.

The climate of this place does not agree with me, my lord.

Tum ko apne bāp ke huk'm ke muwāfiq yahāñ rahnā chāhiye.

He is in the habit of (or addicted to) gambling, my lord; and besides this he is very lazy; that is why he is unwilling to be a servant.

Yih far'sh hāmāre kamre ke lāiq nahīn hai; bahut chhoṭā hai.

No my lord, it is of the same size as your majesty's old carpet.

Ek bahut achchhā ghorā barē sāhib ke liye darkār hai.

There's a very handsome horse standing near your majesty's horse; please look at it.

Khānā khāne ke ba'd Akbar 'Alī ko bulā lenā.

He intends to run away, my lord, through fear of your highness.

Do you require money or medicine for your father?

Ap mere liye ek kām kijiye, ki haspatāl se thoṛī sī konain maṅgā dījiye.

Three or four coolies are wanted to pull the pankah; tell the chaprasi.

Chār ādmī zarūr hone chāhiyeñ, khudāwand, do din ke liye aur do rāt ke liye.

It is not right to give up service in this way, against your father's orders.

Ap khafā na hūjiye; main rah'm ke lāiq hūñ; mujh par rah'm kijiye.

Why don't you like this place? Your home is near here.

Yahāñ kī āb-o-hawā mujhe muwāfiq nahīn hai, khudāwand.

You should stay here in accordance with your father's orders.

Is ko jūā khelne kī 'ādat hai, khudāwand; is ke siwā barā sust bhī hai; is liye is ko naukarī karnā manzūr nahīn hai.

This carpet is much too small for my room.

Nahīn khudāwand, lambāī chauṛāī meñ huzūr ke purāne far'sh ke barābar hai.

A very good horse is required for the bara sahib.

Huzūr ke ghorē ke nazdik ek barā khūbsurat ghorā kharā hai; us ko dekh lījiye.

After you have had your dinner, (lit. after eating dinner), call Akbar Ali.

Huzūr ke dar ke māre us kī bhāg jāne kī irāda hai, khudāwand.

TWENTY-NINTH CHAPTER.

Post-positions expressed and understood, &c.—*continued.*

VERBS.

<i>kūdnā, j</i>	to jump (generally downwards).	<i>lauṭnā, ā, j</i> <i>dikhānā, d</i>	to come or go back. to show.
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MASCULINE NOUNS.

<i>mistarī</i>	head mason or carpenter.	<i>sāmnā</i>	front (position opposite).
<i>dākū, dakait</i>	robber, dacoit.	<i>pīchhā</i>	rear, following, pursuit.
<i>polīs</i>	police.	<i>bīch</i>	middle.
<i>nālā</i>	water-course.	<i>pār</i>	opposite side (of a river).
<i>dastūr</i>	custom, fashion.	<i>pār sāl</i>	last year.
<i>wasīla¹</i>	means, interest.	<i>bal</i>	direction.
<i>āgā</i>	front (foremost part or position).		

FEMININE NOUNS.

<i>zāt, jāt</i>	caste.	<i>naddī</i>	river.
<i>qarūm</i>	tribe, race, nation.	<i>masjīd</i>	mosque.
<i>sīrhī²</i>	stair, ladder.	<i>dīwār</i>	wall.
<i>agārī</i>	head ropes.	<i>mānind</i>	similar.
<i>pichhārī</i>	heel ropes.		

ADJECTIVES, &c.

<i>dāyān, dahnā</i>	right (not left).	<i>nīchā⁴</i>	low, below.
<i>bāyān</i>	left.	<i>nīch⁵</i>	low, debased.
<i>jaisā</i>	like which, like.	<i>ūpar</i>	above, up.
<i>aglā³</i>	fore, next.	<i>andar,</i>	inside.
<i>pichhlā</i>	hind, last.	<i>bhītar</i>	
		<i>bāhar</i>	outside.

1. *Wasīla* 'means (of attaining anything)', 'influence or interest (with those in authority)'.

2. 'A ladder' is commonly called *sīrhī*, 'stairs' *sīrhiyān*.

[In Delhi 'a flight of stairs' is called *zīna*, 'a ladder' *kāth kā zīna*, lit. 'a stair of wood'. In native buildings stairs are generally made of stone.]

3. *Aglā sāl*, lit. 'the fore year', may mean either 'the year now before us', i.e., 'next year', or 'the year gone before us', i.e., 'last year'. There are two other common phrases for 'last year', viz., *pichhlā sāl* and *pār sāl*.

4. *Nīchā* as an adjective means generally: (1) low in position, as *nīchī zamīn* 'low-lying ground', *nīchī jagah* 'a place low down', or (2) 'low in tone' as *nīchī awāz se* 'in a low voice'. It is seldom used with reference to height, though it is occasionally employed in the sense of 'too low' or 'low' as compared with something else, e.g., *Yih dīwār bahut nīchī hai* 'This wall is much too low'; *Wuh dīwār ūnchī hai, yih nīchī hai* 'That wall is high; this is low'. A low wall is called *chhofī sī dīwār* not *nīchī sī dīwār*.

Nīchā is used also like a masculine noun in the inflected form, e.g., *nīche kā kamrā* 'a room of below', i.e., 'a lower room', *sīrhiyōn ke nīche se* 'from below of the stairs', i.e., 'from the bottom of the stairs'.

5. *Nīch* is seldom employed except with a few words, as *nīch zāt* 'low caste'.

ADJECTIVES, &c.—concluded.

<i>pare</i> ⁶	beyond.	<i>ke pās</i> ⁸	beside.
<i>ke hān</i> ⁷	at one's place or home.	<i>ās pās</i>	round about.
		<i>baghair, binā</i>	without.
<i>Polis kā sipāhī—polis kā sawār— polis kī chaukī. Kūd parnā.</i>			Policeman, constable—mounted policeman—police station. To jump down or into, throw one's self into.
<i>Ek ghorā is ghorē kī mānind.</i> ⁹			A horse the similar of this, <i>i.e.</i> , like this.
<i>Ek larḱī merī beṭī kī mānind.</i>			A girl like my daughter.
<i>Ek bāghīcha sāhib ke bāghīche kī mānind.</i>			A garden like the <i>sahib's</i> .
<i>Is ghorē jaisā ek ghorā.</i> ¹⁰			A horse like this.
<i>Merī beṭī jaisī ek larḱī.</i>			A girl like my daughter.
<i>Sāhib ke bāghīche jaisā ek bāghī- cha.</i>			A garden like the <i>sahib's</i> .
<i>Sāmnā karnā.</i>			To confront, oppose.
<i>Pīchhā karnā—pīchhā chhorṇā.</i>			To follow, pursue—to give up the pursuit.
<i>Sāmne kā makān—āge kā kamrā— pīchhe kā kamrā.</i>			The house in front, the opposite house—the front room—the back room.
<i>Hamāre āge kī gāṛī—un ke pīchhe kī gāṛī.</i>			The carriage in front of us—the carriage behind them.

6. [*Wār* this side of a river and *ware* on this side correspond with *pār* 'the opposite side' and *pare* 'beyond'. From the same roots are formed the adjectives *warlā* or *urlā* and *parlā* used generally with *taraf*, *warlī* or *warlī taraf* and *parlī taraf* being equivalent to *is taraf* 'on this side', *us taraf* 'on that side'. The terms *ware kī taraf* and *pare kī taraf* are used in the same sense.]

7. [*Hān* from a Sanskrit word meaning place. The phrases *us ke hān*, *hamāre hān*, &c., are used like the French *chez lui*, *chez nous*, &c.]

8. [*Pās* from a Sanskrit word meaning 'rib': hence 'side'.]

9. [*Mānind* is sometimes, though rarely, placed after the noun to which it refers, in which case the noun in question is followed by *ke* instead of *kī*, *e.g.*, *ek ghorā mānind is ghorē ke*.]

10. *Jaisā* is frequently used after a noun in place of *sā*, but in this case the noun to which it is attached is inflected, if subject to inflection, *e.g.*, *kutte jaisā jānwar* 'a dog-like animal', instead of *kuttā sā jānwar*. *Jaisā* is employed also where *sā* cannot be used. The latter always indicates resemblance to a class or species, not to an individual, whereas, as shown in the examples, *jaisā* may indicate resemblance to one particular person, animal or thing. *Jaisā* is largely used by the lower orders, and also by the educated classes in addressing such persons, to whom the term *kī mānind*, used by the educated classes amongst themselves, is unfamiliar. The phrase *ke muwāṅg* sometimes used by Anglo-Indians and their servants, in place of *kī mānind*, is incorrect.

- Sāmne (ko) kharā honā—qil'e ke sāmne.* To stand in front, *i.e.*, opposite anything—in front of the fort, opposite the fort.
- Āge (ko)—āge jānā—āge āge jānā—us ke āge.* To the front, further, before, in front—to go on—to go on in front—before (*i.e.*, ahead of) him.
- Pichhe (ko)—pichhe ānā—pichhe pichhe ānā—us ke pichhe—āge pichhe.* To or in the rear, behind—to come behind—to come along behind—behind him—before and behind.
- Āge na jānā.* Go no further.
- Pul se āge na jānā.* Do not go further than the bridge (lit. from the bridge to the front).
- Āge mujhe khabar nahīn.* I have no further information, know nothing further.
- Agle mahīne (meñ)—pichhle sāl (meñ)—ab ke sāl (meñ).¹¹* (During) next month or last month—(during) last year—(during) the present year.
- Aglā dāyāñ pāoñ—pichhlā bāyāñ pāoñ.* The off fore leg or foot—the near hind leg or foot.
- Bich kā kamrā—kamre ke bich meñ—un ke bich meñ.¹²* The middle room—in the middle of the room—amongst them.
- Ūpar kā kamrā—nīche kī sarak.* The upper room—the lower road.
- Ūpar (ko) jānā—us ke ūpar.* To go above, up, upstairs—above, over, at the top of him or it.
- Nīche (ko) ānā—us ke nīche.* To come below, down, downstairs—below, under, beneath at the bottom of it.
- Āge kī taraf—pichhe kī taraf—ūpar kī taraf—nīche kī taraf.* Forwards—backwards—upwards—downwards.
- Andar ānā—andar kī taraf—shah'r ke andar or andar kī taraf.* To come inside or in—towards the inside—inside the city.
- Bāhar jānā—bāhar kī taraf—gāoñ ke bāhar.* To go outside or out—outside or towards the outside—outside the village.
- Dāēñ hāth kā rāsta—bāēñ hāth kā rāsta.* The right hand road—the left hand road.
- Dāīñ taraf (ko)—bāīñ taraf (ko)—dāēñ bāēñ.* To the right—to the left—right and left.

11. In the phrases *is mahīne meñ, us mahīne meñ, is sāl meñ, us sāl meñ* 'during this or that month or year', the post-position *meñ* is almost always expressed. With *agle mahīne, agle sāl, pichhle mahīne, pichhle sāl, ab ke sāl*, the final post-position is generally understood.

12. After *ke bich* the post-position *meñ* is almost always expressed.

*Daryā pār.*¹³

Daryā pār honā or jānā.

Gāoñ ke pare.

*Masjid gāoñ ke pare hai.*¹⁴

*Gāoñ se āge rāsta achchhā hai.*¹⁴

Sāth chalnā—ek sāth jānā.

*Us ke sāth jānā—apne sāth lānā.*¹⁵

Sir ke bal girnā.

*Us ke pās, us pās.*¹⁶

Main us ke pās kharā thā.

Merī kitāb us ke pās thī.

Us ke pās jāo.

*Makān ke ās pās bahut se darakhht
haiñ.*

*Baghair pāñi ke or binā pāñi.*¹⁷

Hamāre hāñ.

*Hamāre hāñ yih dastūr nahīñ
hāi.*¹⁸

On the opposite side of the river,
across the river.

To be on the opposite side of—
or to go across—the river.

Beyond the village.

The mosque is beyond the
village.

Beyond the village the road is
good.

To proceed in company with—
to start in one company or
together.

To accompany, go with him—
to bring with one.

To fall in the direction of one's
head, *i.e.*, head foremost or on
one's head.

Beside or by him, in his posses-
sion or with him, to him.

I was standing by him.

My book was with him, he had
my book.

Go to him.

There are a great many trees
round about the house.

Without water.

At our place, in our country.

This is not the custom with us.

13. In the phrase *daryā (ke) pār* '(on the) further side (of the) river', the post-position *ke* is generally omitted, as well as the post-position understood after *pār*. Hence *pār* itself becomes equivalent to a simple post-position meaning 'across'.

14. *Gāoñ ke pare* and *gāoñ se āge* can both be generally expressed by 'beyond the village'. Whereas, however, the former phrase is used to indicate a certain position at the other side of the village, the latter refers to something extending onwards from the village.

15. *Sāth* means properly 'company': hence *sāthī* 'companion' (ch. 7). The original meaning explains the present use of the word as shewn in the examples.

16. Particular attention should be given to the use of *pās*, as it is one of the commonest words in the language and is employed on three separate occasions, where we generally use widely different expressions in English, as may be seen by the three examples given in the text. With reference to the last of these, *Us ke pās jāo*, it should be noted that when we speak of motion to a place, the Hindustani idiom corresponds with the English, *e.g.*, *Gāoñ ko jāo* 'Go to the village', *Gāoñ meñ jāo* 'Go into the village', *Gāoñ ke pās jāo* means 'Go beside or close to the village', and precludes the idea of entering it. If we say 'Go to him' or 'Go to the door', we mean in fact 'Go close to him' or 'close to the door'; and in such cases *pās* must always be used in Hindustani. *Ke* is sometimes omitted before *pās*.

17. *Baghair* is generally prefixed to a noun or pronoun followed by *ke*. *Binā* is used chiefly by the lower classes.

18. *Hamāre hāñ* means 'at our place', *i.e.*, 'where we reside', and hence 'amongst us' or 'with us' as in the above sentence.

*Us ke hāñ utarnā.*¹⁹

*Us ke lakṛī māro—us ke golī māro.*²⁰

Is your majesty's office in an upper room in *this* house, my lord?

Nahñ, hamārā daftar sāmne ke makān ke ek nīche ke kamre meñ hai.

Is the children's room the front room, ma'am, or the back room?

Un kā kamrā āge hai, khāne ke kamre ke ūpar.

Should I stand in *this* place behind the tent, my lord?

Nahñ, āge kī taraf āo, aur bare sāhib ke sāmne kharē ho jāo.

Should the syce go on in front all the way (lit. evenly) to the next station, my lord?

Hāñ, us ko āge jānā chāhiye, aur ghasiyāre ko hamāre pīchhe pīchhe ānā chāhiye.

There is only one carriage before ours now, my lord; there are a great many behind.

Bahut achchhā, āge hāñko; is ko bhī pīchhe chhornā chāhiye.

It is difficult to pursue the dacoits on a dark night amongst the rivers and water-courses, my lord.

Polis ke sipāhiyoñ ko un kā pīchhā hargiz na chhornā chāhiye.

Is it your order that the sawar should accompany your highness, my lord; or should he go back from here?

To get down or alight at his place, *i.e.*, put up in his house or with him.

Hit him with a stick—put a bullet into him.

Huzūr kā daftar isī makān ke ek ūpar ke kamre meñ hai, khudāwand?

No, my office is in a lower room in the opposite house.

Bābā logoñ kā āge kā kamrā hai, mem sāhib, yā pīchhe kā kamrā?

Their room is in front, over the dining-room.

Mujhe isī jagah dere ke pīchhe kharā rahnā chāhiye, khudāwand?

No, come forward, and stand in front of the *bara sahib*.

Sāis ko aglī chaukī tak barābar āge āge jānā chāhiye, khudāwand?

Yes, he should go on, and the grass cutter should come along behind me.

Hamārī gārī ke āge ab khālī ek hī gārī hai, khudāwand; pīchhe bahut haiñ.

Very well, drive on; we should leave this one also behind us.

Āndherī rāt meñ naddī nāloñ ke bīch meñ ḍākūoñ kā pīchhā karnā mushkil hai, khudāwand.

The constables must not give up the pursuit of them.

Sarwār ko huzūr ke sāth āne kā huk'm hai, khudāwand; yā us ko yahāñ se laut jānā chāhiye?

19. [The French *descendre*, the Italian *smontare* and the German *absteigen* 'to alight', are used like *utarnā* in the sense of 'putting up' with a person.]

20. Sometimes a noun with a post-position is understood after *ke*, as in the phrase *Us ke (badan par) lakṛī māro* 'Strike a stick on his body,' *i.e.*, 'Hit him with a stick'; *Us ke (badan meñ) golī māro* 'Strike a bullet into his body', *i.e.*, 'Put a bullet into him'.

Us ko pichhlī chaukī tak laut jānā chāhiye, aur sās ko apne sāth le jānā.

Does your highness propose to go home *this year* or next year?

Pārsāl (or agle or pichhle sāl) hamārā jāne kā irāda thā; ab ke sāl jānā mushkil hai.

Is your highness's house inside the city or outside?

Shah'r kī dīwār ke bāhar hai, purānī masjid kī taraf.

Please look upwards, your honour; the *mistari* is at the top of the ladder, and two coolies are standing below.

Mistari ko bulā lo, aur ghore ko darakhēt ke niche sāye meñ bāndh do.

Do not take the left hand road, my lord; please go to the right.

Sāhib kā derā daryā kī is taraf hai yā us taraf?

It is across the river, my lord, beyond the village; beyond the bridge the road is easily found (lit. clear).

Achchhā, hamāre sāth chalo, aur ham ko rāsta dikhā do.

Girāskāt, agārī pichhārī tum-hāre pās hai?

I have, sir—lit. (it) is (with me)—should I take them to the syce?

Hāñ, aur kah do kī pichhārī na lagānā chāhiye; ghore ke pichhle dāñ pāñ meñ zakh'm hai.

Should I keep your highness's dog with me or give it in charge of the sweeper?

Is waqt apne pās rakho; rāt ke waqt dere ke pās bāndh denā.

He should go back as far as the last station, and take the syce with him.

Agle sāl huzūr kā wilāyat jāne kā irāda hai, yā isī sāl meñ?

I did propose to go last year; it is difficult to go during the present year.

Huzūr kī koṭhī shah'r ke andar kī taraf hai, yā bāhar kī taraf?

It is outside the city walls towards the old mosque.

Huzūr ūpar kī taraf dekhiye; mistari sīṛhī ke ūpar hai, aur do qulī niche khare haiñ.

Call the *mistari*, and tie up the horse in the shade under the tree.

Bāñ hāth ke rāste na jānā, khudāwand; dāñ taraf jāiye.

Is the *sahib's* tent on this side of the river or on the other side?

Daryā pār hai, khudāwand, gāñ ke pare; pul se āge rāsta sāf hai.

Well, come with me, and show me the road.

Grass cutter, have you the head and heel ropes?

Hai sāhib; sās ke pās le jānā chāhiye?

Yes, and say that he should not put on the heel ropes; the horse has a sore place on his off hind foot.

Huzūr kā kuttā apne pās rakh lenā chāhiye, yā mihtar ke ḥawāle kar denā?

Keep it with you now; at night time tie it up by the tent.

Are all the *bara sahib's* things with Ram Das the merchant on sale, my lord ?

Usi ke han hai ; aur bare sahib ka hamare han utarne ka irada hai.

Your highness has great influence with the *bara sahib*; your slave hopes to obtain employment by means of your highness; I have not any interest except (with) your majesty.

Nahan ke waqt, yahan ke logon ko pani mein sir ke bal kud parne ki 'adat nahin hai ?

This is not the custom with them, my lord; they are in the habit of jumping in feet foremost.

Bare sahib ka sura asbab Ram Das saudagar ke pas bikau hai, khudawand ?

They are at his place; and the *bara sahib* intends to put up with me.

*Bare sahib ke han huzur ka bare wasila hai ; huzur ke wasile se bande ko naukar milne ki umed hai ; huzur ke siwa meru ko wasila nahin.*²¹

Are not the people here in the habit of jumping into the water head foremost, when they bathe (lit. at the time of bathing) ?

In ke han yeh dastur nahin hai, khudawand ; in ko paon ke bal kud parne ki 'adat hai.

THIRTIETH CHAPTER.

Causal Verbs.

The verbs marked with an asterisk (*) have occurred in previous chapters.

<i>uthna</i> * ¹	to rise.	<i>uthwana</i>	to cause to be
<i>uthana</i> *	to raise, lift, &c.		lifted.

21. *Naukar milne ki umed*, lit. 'hope of service being found'.

1. By adding *a* to *uth*, the stem of the verb *uthna* 'to rise', we get *uthana* 'to cause to rise (by one's own action)', i.e., 'to raise or lift'; and by adding *wa* we get *uthwana* 'to cause to be lifted (by another person)'.

In the same manner, by adding *a* and *wa* to *ban*, the stem of *banna* 'to be made', we get *banana* 'to cause to be made (by one's own action)', i.e., 'to make', and *banwana* 'to cause to be made (by another person)', or as we generally say 'to have or get made'.

Similarly by adding *a* and *wa* to *sun*, the stem of *sunnā* 'to hear', we get *sunānā* 'to cause to be heard (by means of one's own action)', i.e., 'to read aloud or recite', and *sunwana* 'to cause to be heard (by means of another person's action)', i.e., 'to have (anything) read aloud or recited (by another person)'.

The difference in the meaning imparted by the addition of *a* and *wa*, respectively, is clearly shown in the three preceding examples. This difference is always well marked when *a* and *wa* are added to the stem of an intransitive verb, whether such verb like *uthna* 'to rise' is represented by a similar verb in English, or like *banna* 'to be made' by a passive verb. The difference in question is equally clear in the case of *sunānā* and *sunwana*, which are derived from the transitive verb *sunnā*. Frequently, however, there is no difference in the meaning of the two causal verbs derived from a transitive verb. Thus from *karna* 'to do' we get *karānā*, *karwana* 'to cause to be done (by another person)'.

Causal Verbs—continued.

<i>bannā</i>	to be made.	<i>piṭnā</i>	to be beaten.
<i>banānā</i>	to make.	<i>piṭnā</i>	to beat.
<i>banwānā</i>	to cause to be made.	<i>piṭwānā</i>	to cause to be beaten.
<i>sunnā*</i>	to hear.	<i>khinchnā</i>	to be pulled.
<i>sunānā*</i>	to recite.	<i>khechnā</i>	to pull, draw.
<i>sunwānā*</i>	to cause to be recited.	<i>khinchwānā</i>	to cause to be pulled.
<i>karnā*</i>	to do.	<i>khulnā</i>	to open (intrans.).
<i>karānā</i>	to cause to be done.	<i>kholnā*</i>	do. (trans.).
<i>karwānā</i>	do. do.	<i>khulwānā</i>	to cause to be opened.
<i>samaḥnā*</i>	to understand.	<i>marnā*⁴</i>	to die.
<i>samḥānā*²</i>	to explain, re-monstrate, persuade.	<i>mārnā*</i>	to beat, kill, &c.
<i>kaṭnā³</i>	to be cut.	<i>marwānā</i>	to cause to be killed.
<i>kāṭnā*</i>	to cut.	<i>māṅgnā*⁵</i>	to ask (demand), ask for.
<i>kaṭwānā</i>	to cause to be cut.	<i>maṅgānā*</i>	to send for (animal or thing).
<i>nikālnā*</i>	to come out, &c.	<i>maṅgwānā</i>	do. do.
<i>nikālnā*</i>	to take out, &c.	<i>jāgnā⁶</i>	to be awake, to awake.
<i>nikālwānā</i>	to cause to be taken, put, or turned out.	<i>jagānā</i>	to wake.
		<i>leṭnā*</i>	to lie down.
		<i>liṭānā</i>	to lay down.

2. In *samḥānā* 'to cause to be understood (by one's own action)', i.e., 'to explain', from *samaḥnā* 'to understand', the *a* in the second syllable of the stem *samaḥ* is dropped, in accordance with the general rule (ch. 13, note 8), which applies also to other verbs of similar formation. The second causal of *samaḥnā* is wanting.

3. The first causal or transitive verb is often formed by lengthening a short vowel in the stem of the primitive verb, whilst the second causal follows the general rule. Thus *kaṭnā* 'to be cut' makes *kāṭnā* 'to cause to be cut (by one's own action)', i.e., 'to cut', and *kaṭwānā* 'to cause to be cut (by another person)'.

4. *Marwānā*, the second causal of *marnā* 'to die', rarely, if ever, occurs, except in the compound form *marwā ḍālnā* 'to cause to be put to death'.

Mār ḍālnā, as we have already seen (ch. 27), always means 'to kill', whilst *mārnā* has a more extended signification.

5. When the stem of the primitive verb is a monosyllable with a single long vowel followed by a consonant, such as *māṅ*, the stem of *māṅgnā* 'to ask for' the vowel is shortened in the causal forms (*ā* being generally changed to *a*, *e* or *ī* to *i*, and *o* or *ū* to *u*), whilst *ā* and *wā* are inserted before the termination *nā*, in accordance with the general rule; thus the causal forms of *māṅgnā* are *maṅgānā* and *maṅgwānā*.

6. *Jāgnā* means 'to be awake' and also 'to awake'; *jāg jānā* and *jāg uṭhnā* 'to wake up'.

Causal Verbs—continued.

<i>bolnā</i> * ⁷	to speak.	<i>ṭhairnā, ṭhahar-</i>	to stop (intransitive),
<i>bulānā</i> *	to call.	<i>nā</i>	wait.
<i>bulwānā</i>	to cause to be called, to send for (a person).	<i>ṭhairwānā, ṭhah-</i>	to stop (transitive),
<i>denā</i> * ⁸	to give.	<i>rānā</i> *	fix, determine.
<i>dilānā</i>	to cause to be given.	<i>ṭhairwānā, ṭha-</i>	to cause to be stop-
<i>dilwānā</i>	do. do.	<i>harwānā.</i>	ped.
<i>khānā</i> * ⁹	to eat.	<i>sūkhnā</i> ¹¹	to be dried.
<i>khilānā</i> *	to give (food).	<i>sukhānā, suk-</i>	to dry.
<i>khilwānā</i>	to cause (food) to be given.	<i>lānā</i>	
<i>pīnā</i> *	to drink.	<i>sukhwānā</i>	to cause to be dried.
<i>pilānā</i> *	to give (drink).	<i>baiṭhnā</i> * ¹²	to sit, sit down.
<i>pilwānā</i>	to cause (drink) to be given.	<i>biṭhānā,* biṭ-</i>	to make sit, to seat,
<i>daṛnā</i> ¹⁰	to run.	<i>lānā</i>	set.
<i>daṛānā</i>	to make run, to gallop (a horse).	<i>biṭhwānā</i>	to cause to be seated.
<i>daṛwānā</i>	to have (a horse) galloped, &c.	<i>dekhnā</i> *	to see.
		<i>dikhānā</i> *	to show.
		<i>dikhilānā</i>	
		<i>biknā</i> ¹³	to be sold.
		<i>bechnā</i> *	to sell.
		<i>bikwānā</i>	to cause to be sold.

7. It will be noticed that the causal forms of *bolnā* 'to speak' have quite a different meaning from the primitive verb. *Bulwānā* or *bulwā lenā* is used where we employ to send for, when speaking of persons. *Maṅgānā* 'to send for' (the causal of *māṅgnā* 'to ask for') is applied to animals and inanimate objects.

8. When the stem of the primitive verb is a monosyllable with a long vowel as the final letter, the latter is shortened in the manner explained in note 5; but *l* and *wā* are generally inserted instead of *ā* and *wā*. Thus *de*, the stem of *denā*, is changed to *di*, after which *lā* and *wā* are inserted, making *dilānā* and *dilwānā*. *Dilwānā* is generally employed in preference to *dilānā* except in certain compound verbs, such as *yād dilānā* 'to remind'.

9. In the case of *khānā*, the first *ā* is changed to *i* in *khilānā* and *khilwānā*. These verbs have no exact equivalents in English. *Khilānā* means 'to cause food to be eaten (by one's own action)', i.e., 'to administer food' and *khilwānā* 'to cause food to be administered'. Similarly *pilānā* and *pilwānā* mean 'to administer drink' and 'to cause drink to be administered'. We say 'Give him something to eat or drink' or 'Have something to eat or to drink given to him'; but this does not fully express the idea, as it does not necessarily follow that what is given will be consumed.

10. The diphthongs *au* and *ai* generally remain unchanged in causal verbs.

11. *Sūkh jānā* means 'to get dry' or 'to dry up', as a plant, &c.

In a few cases the first causal or transitive verb has two forms in common use, one ending in *ānā*, the other in *lānā*, as *sukhānā* and *sukhlānā*. The former is generally to be preferred.

12. The diphthong *ai* in *baiṭhnā* 'to sit', though sometimes retained in the causal form, is more often changed to *i*.

13. In the case of *bechnā* from *biknā*, and in the four examples following, the formation of one or both of the causal verbs is irregular.

Causal Verbs—concluded.

<i>phaṭṇā</i>	to be torn.	<i>kahlānā</i> ¹⁵	to be called.
<i>phāṛṇā</i>	to tear, tear up or to pieces.	<i>kahlwānā</i>	to cause one's self to be called.
<i>phaṭwānā</i> , or <i>pharwānā</i> ,	to cause to be torn, or torn up or to pieces.	<i>jānnā</i> * ¹⁶	to know, think.
<i>chhūṭnā</i> *	to be let go, &c.	<i>jatānā</i> , <i>jatlānā</i>	to warn.
<i>chhorṇā</i> *	to let go, etc.	<i>rakhnā</i> *	to keep, put.
<i>chhurānā</i> ,	to cause to be let go or let off.	<i>rakhwānā</i> .	to cause to be put or kept.
<i>chhutānā</i>	do. do.	<i>bharnā</i>	to fill.
<i>chhurwānā</i> ,		<i>bharwānā</i>	to cause to be filled.
<i>chhuṭwānā</i>		<i>kahlā bhejnā</i>	to send word.
<i>ṭuṭṇā</i> ¹⁴	to break, be broken.	<i>bhejnā</i>	to send.
<i>torṇā</i>	to break, to pick (flowers).	<i>bhujwānā</i>	to cause to be sent.
<i>tuṛānā</i> , <i>tuṛwā-</i> <i>nā</i>	to cause to be broken.	<i>pheṅknā</i> *	to throw, throw away.
<i>kahnā</i> *	to say.	<i>phiṅkwānā</i>	to cause to be thrown (away).
		<i>pānā</i>	to receive, get, find.
		<i>pukārnā</i>	to shout.

MASCULINE NOUN.

in'ām reward, prize.

FEMININE NOUNS.

'*arzi*¹⁷ letter, petition. *mār*, *mārpṭ* beating.

ADJECTIVE.

ghair other, strange, foreign.

Ghair mullk kā ādmī.

A foreigner.

Ghair ādmī, *bāhar kā ādmī*.

An outsider, stranger, person not belonging to the place.

14. It should be noted that *ṭ*, the initial letter of *ṭuṭṇā*, is hard, whilst *t*, the initial letter of *torṇā* and *tuṛwānā*, is soft.

15. *Kahlānā* 'to be called' is applied to titles of every kind and to descriptive epithets, e.g., *munshī kahlānā* 'to be called a *munshī*,' *hoshyār kahlānā* 'to be called clever,' *be-wuqūf kahlānā* 'to be called stupid'. It is not applied to proper names. *Munshī kahlānā* means literally 'to cause *munshī* to be said', and hence idiomatically 'to be called a *munshī*,' *apne āp ko munshī kahlwānā* 'to cause one's self to be called—or as we should say—to call one's self—a *munshī*'.

16. With some verbs such as *samaḥnā*, *jāgnā*, *letnā*, and *jānnā*, the first causal only, and with others, such as *rakhnā*, *bharnā*, *bhejnā*, and *pheṅknā*, the second only is in general use; whilst *honā*, *ānā*, *jānā*, *pānā*, *parnā*, *farmānā*, *pukārnā*, and some other verbs have no causal forms, or none in general use.

17. The term '*arzi*' 'a written representation' from '*arz*, 'a representation' is applied generally to letters and petitions in the vernacular from inferiors.

Bāhar kā sāhib.

Chorī karnā—mār khānā.

Āg par sukhānā—dhūp dikhānā.

Paṛhnā na jānnā.

Ghore ko daurānā.

Kapṛoñ ko dhūp dikhā do.

Yād dilānā—yih bāt ham ko yād dilānā.

Likhnā na jānnā aur munshī kahilwānā achchhā nahīn.

Tum sazā pāne ke lāiq ho.

Wuh in'ām pāne ke lāiq hai.

Yih hisāb sāhib ke pās bhej do.

Sāhib ko kahlā bhejo kī mem sāhib bīmār haiñ.

Us ko zor se pukāro.

Us ko zor se māro.

Baire ko yād dilā do, ki sab chīzeñ yahāñ se uṭhā lenā chāhiye.

The bearer is ill, sir; but two or three coolies are present; please have the things removed by them.

Barhāi ko samjhā do ki sab chīzeñ kal shām tak zarūr tayyār karnā chāhiye.

There is no hope of his making them (from him of [their] being made) by to-morrow evening, my lord; you should have them made by another man.

Yih 'arzi munshī ko de do, aur kah do ki sāhib ko sunā denā chāhiye.

Visitor, guest.

To commit theft, steal—to have a beating.

To dry at the fire—to put in the sun.

Not to know how to read.

To canter, gallop or run a horse.

Put the clothes in the sun (lit. shew sunlight to the clothes).

To remind—remind me of this.

It is not a nice thing to call one's self a *munshī*, when one does not know how to write.

You deserve to be punished (lit. are deserving of receiving punishment).

He deserves to be rewarded, or to get a prize.

Send this bill to the *sāhib*.

Send word to the *sāhib* that the *mem sāhib* is ill.

Shout out loudly (lit. with force) to him.

Hit him hard.

Remind the bearer that he should remove all these things from here.

Bairā bīmār hai, sāhib; magar do tīn qulī hāzir haiñ; āp un se uṭhā dījiye.

Explain to the carpenter that he must get all the things ready by to-morrow evening.

Us se kal shām tak ban jāne kī umed nahīn hai, khudāwand; dūsre ādmī se banwā lenā chāhiye.

Give this *arzi* to the *munshī*, and say that he should read it to the *sāhib*.

Very well, ma'am; it is very necessary to have it read to the sahib.

Sāison ko hamāre sāmne hūzir karo; aur bāhar ke sab ādmiyon ko—or' sāre ghair ādmiyon ko—ihāte mein se nikalwā do.

The syces propose to give up service owing to their pay having been cut (lit. by reason of pay being cut), my lord.

Is ādmī ko chori karne ke sabab se pitne kā (or mār khāne kā) bahut hī dar hai.

The rajah proposed at first to have him put to death, my lord.

Āge kā darwāza band karā do, aur pīchhe kī dono khirkiyān khulwā do.

You should also have the punkah pulled in your majesty's room.

Please to call the ayah, your honour, and tell her that she should call (lit. wake) Master Charley very early to-morrow.

Chārli bābā ko hamesha āp se āp bahut sawere jāg utḥne kī 'ādat hai; us ko jagwāne kī zarūrat nahīn.

The syces have no money, my lord; please have two or three rupees given to them.

Un ko tīn rupai de do; aur sab ghoron ko apne sāmne dānā ghās khilwā do, aur pānī bhī pilwā do.

Should the syce run on in front, my lord?

Nahīn, magar tumheñ apne ghorē ko āge āge daurānā chāhiye.

Bahut achchhā, mem sāhib; sāhib ko sunā denā barā zarūrī hai.

Bring (lit. make present) the syces before me; and have all the people who don't belong to the place turned out of the compound.

Talab kaṭ jāne ke sabab se sāis logoñ kā naukarī chhor dene kā irāda hai, khudāwand.

This man is very much afraid of being beaten (or having a beating) for stealing.

Rājā sāhib kā pahle us ko marwā dālne kā irāda thā, khudāwand.

Have the door in front shut, and the two windows at the back opened.

Huzūr ke kamre mein pankhā bhī khinchwānā chāhiye.

Āp āyā ko bulwāiye, aur us se kah dījiye ki Chārli bābā ko kal bahut sawere jagā denā chāhiye.

Master Charley is in the habit of always waking very early of his own accord; there is no necessity to have him called (lit. wakened).

Sāis logoñ ke pās rupaya nahīn hai, khudāwand; un ko tīn rupai dilwā dījiye.

Give them three rupees; and have grain and grass given to all the horses, and water also, in your presence.

Sāis ko āge āge daurānā chāhiye, khudāwand?

No, but you should make your horse go on ahead at a good pace.

Does the gentleman staying here intend to run any horse of his in these races, ma'am ?

Hān, delho ! sāhib kā wuh ghorā hai. Ham logoñ ko isī jagah thair jānā chāhiye. Gārī pichhe hai ; us ko bhī thairwā do.

Should I dry all these clothes before the fire, ma'am ?

Nahīn, in ko thoṛī der dhūp dikhā do.

There is no time (lit. time is not remaining) for them to be properly dried, ma'am.

Khair, bāhar le jāo ; aur khabar-dārī ke wāste ek ādmī in ke pās bihā do.

Tum ko apnī zamīn bikwā denā kyā zarūr thā ?

Owing to the sale of my land (lit. land being sold), I have now plenty of money, my lord.

Bābā ke kapre phat jāne ke sabab se, mem sāhib tumhāre beṭe se barī khafā haiñ.

Your highness must assist to get him out of this difficulty.

Yih chitthiyāñ apne hāth se phār dālo, yā charpāsī se pharwā dālo.

It is better to tear them up with my own hand, my lord, and then to have them thrown away by the sweeper.

Astabal ke darwāze ke khul jāne ke sabab se ghorē ke chhūt jāne kū ḍar to nahīn hai ?

The head and heel ropes are very strong, my lord ; there is no fear of their breaking.

Tīn chār quliyōñ ko bulā lo, aur is patthar ko turwā dālo.

Bāhar ke sāhib kā ab kī ghur-daur meñ apnā koī ghorā daurwāne kā irāda hai, mem sāhib ?

Yes, look ! that is the gentleman's horse. We should stop here. The carriage is behind ; have that stopped too.

Yih sab kapre āg par sukhā denā chāhiye, mem sāhib ?

No, put them in the sun for a short time.

In ke achchhī tarah sūkh jāne ke wāste waqt nahīn hai, mem sāhib.

Well, take them outside ; and set a man to take care of them.

What necessity was there for you to have your land sold ?

Zamīn bik jāne ke sabab se, mere pās is waqt rupāya bahut hai, khudāwand.

Owing to the child's clothes having been torn (lit. being torn), the mem sahib is very angry with your son.

Us ko is mushkil se chhurā देने ke liye huzūr ko madad denā zarūr hai.

Tear up these letters with your own hand, or have them torn up by the chaprasi.

Apne hāth se phār nā bihtar hai, khudāwand, aur phir mihtar se phinkwā denā.

Is there then no fear of the horse's getting loose owing to the opening of the stable door ?

Agārī pichhārī barī mazbūt hai, sāhib ; us ke tūt jāne kū ḍar nahīn hai.

Call three or four coolies, and have this stone broken.

It is very difficult to break this stone, sir.

Āndhī āne kā ḍar hai ; naukaron ko jatā do aur sab asbāb andar rakhwā do.

Please to have the *chaprasi* sent to them, your honour ; it is necessary for me to take care of the horses.

Is patthar kā torṇā barā mushkil hai, sāhib.

There is likely to be a storm (lit. fear of storm coming), warn the servants and have all the things put inside.

Āp chaprāsī ko un ke pās bhijwā dījiye ; mujhe ghorōṅ kī khabardārī karnā zarūr hai.

×

THIRTY-FIRST CHAPTER.

Tenses derived directly from the root or stem.

VERBS.

<i>bhāgnā, j</i>	to run, run away.	<i>pahunchnā, j</i>	to arrive.
<i>bhīgnā, j</i>	to get wet.	<i>pahunchānā, d</i>	to take or convey (to some destination).
<i>barasnā, j</i>	to rain.	<i>pahunchwānā, d</i>	to cause to be taken or conveyed.
<i>sochnā, l</i>	to think, reflect.	<i>pās honā, j</i>	to pass (an examination).
<i>lapetnā, l, d</i>	to fold up.	<i>fel honā, j</i>	to fail in (an examination).
<i>ḍarānā</i>	to frighten.		
<i>bajnā, j</i>	to ring, strike (the hour), be played.		
<i>bajānā, d</i>	to ring, play (a musical instrument).		

MASCULINE NOUNS.

<i>lāṭ lāṭh¹</i>	lord.	<i>shor</i>	noise.
<i>mahājan.</i>	native banker.	<i>hallā</i>	noise, 'row'.
<i>bañk ghar</i>	European bank.	<i>sab'ar</i>	patience.
<i>totā (totī)</i>	parrot	<i>taur</i>	manner, mode.
<i>nākhun</i>	nail, claw.	<i>safar</i>	journey.
<i>sūraj</i>	sun.	<i>tamāshā</i>	scene, show, spectacle.
<i>chānd</i>	moon, target.	<i>ittifāq</i>	chance, opportunity.
<i>ghantā</i>	clock, hour, bell.	<i>intizār</i>	expectation.
<i>mom</i>	wax.		

1. *Lāṭ*, a corruption of the English word 'lord'. The term *lāṭ sāhib* is applied to any one holding the office of viceroy, commander-in-chief, or governor or lieutenant-governor of a province. As a distinctive title the viceroy is called the *mulki lāṭ sāhib*, i. e., 'the political lord' (from *mulk* 'country'); and the commander-in-chief the *jañgī lāṭ sāhib*, i. e., 'the military lord' (from the Persian word *jañg* 'war').

FEMININE NOUNS.

<i>ghanī</i>	bell.	<i>būnd</i>	drop.
<i>sutlī</i>	string.	<i>bhūk</i>	hunger.
<i>sustī</i>	laziness.	<i>piyās</i>	thirst.
<i>bewuqūfī</i>	stupidity, foolishness.	<i>thandak</i>	coolness.
<i>chāndnī</i> ²	moonlight.	<i>girah</i>	knot.
<i>daryāft</i>	finding out, ascertain- ing, inquiry.	<i>parwā</i>	care, matter (of consequence).
<i>choñch</i>	beak.	<i>bakhshish</i>	gratuity.

ADJECTIVES, &c.

<i>bhīgā</i>	wet.	<i>agar, jo</i>	if.
<i>gadlā</i>	turbid, muddy.	<i>tab</i>	then.
<i>jhūtā</i>	false, untruthful.	<i>shāyad</i>	perhaps.
<i>bārīk</i>	fine, slender.	<i>kāsh, kāsh ki</i>	would that.
<i>mubārak</i>	auspicious.		
	<i>ravāna</i> (never inflected)		starting, leaving.

Aorist Tense.

Main rahūñ (If) I stay or were to stay ; (then or perhaps)
I may or should stay ; let me stay.

SING.	PLUR.	SING.	PLUR.	SING.	PLUR.
<i>rahūñ</i> ³	<i>raheñ</i>	<i>dūñ</i> ⁴	<i>deñ</i>	<i>hūñ</i> ⁵	<i>hoñ</i>
<i>rahe</i>	<i>raho</i>	<i>de</i>	<i>do</i>	<i>ho</i>	<i>ho</i>
<i>rahe</i>	<i>raheñ</i>	<i>de</i>	<i>deñ</i>	<i>ho</i>	<i>hoñ</i>

2. The celebrated *Chāndnī Chauk* or 'Moonlight Street' was constructed opposite the fort and palace at Delhi by order of the Emperor *Shāhjahāñ*, who utilized it as a moonlight promenade. By English writers it is frequently called the 'Silver Street', from an idea that the name was derived from *chāñdī* 'silver'. *Chauk* 'a square', open market place in a city, large thoroughfare with shops.

3. The aorist tense is formed from the stem by adding the terminations *ūñ, e, e,* for the singular, and *eñ, o, eñ* for the plural, e.g., *rah-ūñ, rah-e, &c.*, pronounced *ra-hūñ ra-he, &c.*

The aorist of *utarnā* is *utrūñ*, of *samajhnā, samjhūñ*, of *nikalnā, nīklūñ*, of *pahannā* (or *pahinnā*), *pahnūñ*, the *a* in these and similar cases being dropped in accordance with the general rule (ch. 13, note 8).

[When the stem of a verb ends in *ā*, the letter *w* may be inserted between the stem and those terminations which have an *e*, thus from *jāñā* 'to go', *jāūñ, jāe* or *jāwe, jāe* or *jāwe; jāeñ* or *jāweñ, jāo, jāeñ* or *jāweñ.*]

4. When the stem of a verb ends in *e* as in *deñā* 'to give', that letter is dropped in the aorist tense, *deñū* being contracted to *dūñ, dee* to *de*, and so on.

[Sometimes the *e* of the stem is retained *w* being inserted before those terminations which have an *e*. Thus we have *deūñ, deve, dewe; deweñ, deo, deweñ.*]

5. The aorist tense of *honā* 'to be' is contracted as shown in the text.

[*Howe* or *hoe* is sometimes used for the second and third persons singular instead of *ho*, and *howeñ* or *hoeñ* for the first and third persons plural instead of *hoñ.*]

Future Tense.

Maiñ rahūngā—I shall stay.

SING.	PLUR.	SING.	PLUR.	SING.	PLUR.
<i>rahūngā^s</i>	<i>raheñge</i>	<i>dūngā</i>	<i>deñge</i>	<i>hūngā</i>	<i>hoñge</i>
<i>rahegā</i>	<i>rahoge</i>	<i>degā</i>	<i>doge</i>	<i>hogā</i>	<i>hoge</i>
<i>rahegā</i>	<i>raheñge</i>	<i>degā</i>	<i>deñge</i>	<i>hogā</i>	<i>hoñge</i>

Mom battē—chāñdnī rāt.

Kab tak?

Jab tak—tab tak.

In'ām ke taur par.

Choñch mārnā.

Rawāna honā—rawāna karnā.

Sustī karnā—bewuqūfī karnā.

Daryāft karnā—daryāft honā.

Khabar denā or *khābar kar denā.*

Bhūk yā piyās lagnā (ādmī yā jānwar ko).

Imtiḥāñ denā.

Achchhā imtiḥāñ denā.

Larḥoñ kā imtiḥāñ lenā.

Sutlī meñ girah lagāñā.

Sab'r karo.

Ādmī kā intizār karnā.

Meñh zor se barasnā, pāñī zor se paṛñā.

Bārīk bārīk būñdeñ paṛñā.

Jāñā paṛñā.

Wax or composite candle—moon-light night.

Till when? by when? how long? Till the time when, as long as, whilst—till then, so long.

By way of a reward, as a reward.

To peck.

To start, be sent off, leave (a place)—to make start, send off, despatch.

To be lazy—to be stupid or foolish.

To find out, ascertain, inquire—to be ascertained.

To inform.

To feel or get hungry or thirsty (a person or animal).

To go up for an examination, be examined.

To pass a good examination.

To examine the boys.

To tie a knot in the string.

Have patience, wait (a moment).

To wait for a person.

To rain hard (lit. rain to rain or water to fall with force).

Light rain to fall (lit. fine fine drops to fall).

To have or to be obliged to go, [lit. to fall (to one's lot) to go].

6. The future tense is formed from the aorist by adding *gā* in the singular and *ge* in the plural. If the subject of the verb is feminine the termination *gī* takes the place of *gā* or *ge*.

[There is also a respectful future imperative formed by adding *gā* to the respectful imperative, e.g., *Āp sāhib se kah dījiyegā* '(I pray that) your honour will be pleased to tell the *sahib*.' The termination *gā* is in this case never inflected, even when a lady is addressed.]

Exercises on the Aorist Tense.

<i>Jab bañk ghar ke sãhib yahãñ ã jãeñ, to ham ko khabar kar denã.</i> ⁷	Let me know when the (European) banker arrives here.
<i>Jab tak mahãjan kamre meñ rahe, tum bhĩ hãzir raho.</i>	Remain in the room whilst the (native) banker is there.
<i>Agar sãhib ghanĩ bajãeñ, to usĩ waqt hãzir ho jãnã.</i>	Be present immediately, if the sahib rings the bell.
<i>Agar bakhshish chãho, to sustĩ mat karo.</i>	Do not be lazy, if you want bakhshish.
<i>Agar tumhãrã jĩ chãhe—or tumhãrã jĩ chãhe—or jĩ chãhe, to zarã sã dũd pĩ lo; or simply chãhe zarã sã dũd pĩ lo.</i> ⁸	Drink a little milk if you feel inclined (lit. if your spirit wish).
<i>Agar pãñĩ gadlã ho, to na pĩnã.</i>	Do not drink the water, if it is muddy.
<i>Agar hamãre pãñ bhĩg jãeñ, to ham ko zukãm ho jãe.</i>	If my feet were to get wet, I should catch cold.
<i>Yih bãt zarũr hai, ki sab khachchar mazbũt hoñ.</i>	It is necessary that all the mules should be strong.
<i>Shar'm kĩ bãt hai ki aisã ãdmĩ jhũ bole.</i>	It is a shameful thing that such a man should tell lies.
<i>Kãsh ki wuh ãj ã jãe.</i>	I wish he would come to-day.
<i>Shãyad meñh barse.</i>	Perhaps it may rain.
<i>Shãyad wuh bĩmãr ho.</i>	Perhaps he may be (or is) ill.
<i>Shãyad main bĩmar ho jãũñ.</i>	Perhaps I may get ill.
<i>Shãyad wuh ãj na ãe.</i>	Perhaps he may not come to-day.
<i>Shãyad us ki golĩ chãñd par lag jãe, yã shãyad na lage.</i>	Perhaps he (lit. his bullet) may hit the target, or perhaps he may not.

7. The aorist tense is generally preceded by an adverb or conjunction such as *jab* 'when', *agar* 'if', *to* 'then', *ki* 'that', *shãyad* 'perhaps'. It denotes in most cases future time, as in the phrases *jab main ãũñ* 'when I come', *agar main jãũñ* 'if I go, should go, or were to go', *shãyad main jãũñ* 'perhaps I may go'. It may sometimes denote present time, e.g., *agar wuh bĩmãr ho* 'if he be or is ill'.

This tense is often employed to invoke the Deity and in blessing and cursing, as *Khudã kare wuh achchhã ho jãe* 'God grant (lit. make) he may get well', *Ap kã safar mubãrak ho* 'May your honour's journey be auspicious', i.e., 'May you have a pleasant journey'. It is largely used also when directing any one to convey an order, or to take care that anything is or is not done, e.g., *Us se kah do ki hãzir rahe* 'Tell him that he remain present', i.e., 'Tell him to wait'; *Dekho ghorã waqt par tayyãr ho jãe* 'See that the horse is ready in time'.

The aorist is used also where we say 'let me', 'let us', &c., as *Main zarã soch lũñ* 'Let me think a little', *Ab ham log chaleñ* 'Now let us go', *Agar chãhe to ghar jãe* or simply *chãhe, ghar jãe* 'Let him go home if he likes', *Chãhe rahe, chãhe jãe, ham ko parwã nahĩñ* 'If he wish it, let him go, if he wish it, let him stay, it is no matter to me', i.e., 'It does not matter to me, or I don't care, whether he goes or stays'.

In the plural the aorist often takes the place of the respectful imperative, as *Huzũr is taraf ãeñ* 'Please to come this way, your highness'.

In negative sentences *na* is almost always used with the aorist, e.g., *Shãyad wuh ãj na ãe* 'Perhaps he may not come to-day'.

In negative sentences a simple verb is much more often employed than a compound verb, and this is the case with all the tenses.

8. The words *agar tumhãrã jĩ* are understood, if not expressed, before *chãhe*; we can say also *Agar chãho, zarã sã dũd pĩ lo* 'If you wish it, drink a little milk'.

Khudā jāne wuh kahān hai.

Khudā āp ko lāṭ kare.

Āp khush raheñ.

Us se kah do ki is sutlī meñ girah lagā de.

Un se kah do ki bewuqūfī na kareñ.

Khabardār der na lage.

Khabardār ham ko tumhārā inti-zār na karnā paṛe.

Khabardār hiran tum se ḍar na jāe (or hiran ko na ḍarānā).

Khabardār kapṛā phaṭ na jāe.

Main āp ko ek kahānī sunā dūñ.

Ham log bhī tamāshā dekheñ.

Huk'm ho, to main jāūñ.

Chāhe, kal sub'h ko āe.

Chāhe yih le, chaḥe wuh le, ham ko parwā nahēñ.

Huzūr zarā sab'r kareñ.

Main jāūñ yā hāzīr rahūñ ?⁹

Bairā, in sab kapṛon ko lapet de ?

Kyā kare, bechārā ?

Kyā jāne, shāyad āj ā jāe.

Agar tum hamārī bāt na suno, to ham kyā kareñ ?

Jab tak sāhib raheñ, (tab tak) shor na karnā.

God may know (or knows) where he is.

May God make your honour a lord.

May your honour be happy.

Tell him to tie a knot in this string.

Tell them not to be foolish.

Take care that you are not late (lit. delay be not applied).

Take care you don't keep me waiting (I do not have to wait for you).

Take care not to frighten the deer.

Take care not to tear the cloth.

Let me tell your honour a story.

Let us also see the *tamasha*.

If it be the order, then let me go, *i.e.*, I'll go, with your permission.

Let him come to-morrow morning, if he likes.

I don't care whether he takes this or that.

Please wait a little, your highness.

Shall I go, or stay here ?

Shall the bearer fold up all these clothes ?

What can he do, poor fellow ?

Perhaps he may come to-day, who knows (what can one know) ?

If you do not attend to what I say (lit. hear my word), what can I do ?

Do not make a noise whilst the *sahib* is here.

9. In the interrogative form the aorist is largely employed where we use 'shall' when asking for orders, *e.g.*, *Main bhī āūñ ?* 'Shall I come too ?' *Wuh jāe ?* 'Shall he go ?' Sometimes it is used, where we use 'can', implying that nothing can be done. Thus *Kyā kare ?* may mean either 'What shall he do ?' or 'What can he do ?'. *Kyā jāne ?* is a common phrase meaning 'What can one know (about it) ?' and is equivalent to 'Who knows ?'

*Jab tak s̄ahib tum ko jāne k̄a huk' m
na deñ, (tab tak) h̄azir raho.*¹⁰
*Mujhe k̄hauf hai ki wuh imtiḥān
meñ fel na ho jāe.*
*Mujhe k̄hauf hai ki aisā na ho,
wuh imtiḥān meñ pās na ho.*
*Andhere meñ na jānā, aisā na ho
ki tum r̄asta bhūl jāo.*

Stay here till the *sahib* tells you
to go.

I am afraid he will fail in the
examination.

I am afraid he will not pass
the examination.

Do not go in the dark for fear
you should lose your way.

Exercises on the Future Tense.

Main zarūr bhāg jāūngā.
Us ko kal jānā hogā.
Us ko kal jānā paregā.

I shall certainly run away.

He will have to go to-morrow.

He will be obliged to go to-mor-
row.

Wahān jāne meñ baṛī der lagegē.

It will take a long time to get
there.

Ham log thoṛī der tak yahān rahnēge.
Tum kab tak wahān rahoge ?

We shall stay here a short time.

How long shall you stay there ?

*Us ko s̄ahib kī taraf se madad na-
hīn milegē.*

He will get no help from the
sahib.

*Is jagah mom baṭṭiyān nahīn mi-
leñgē.*

We shall get no candles here
(lit. candles will not be found).

Hallā mat karo, s̄ahib k̄hafā hoñge.

Don't make a row, the *sahib*
will be angry.

*Jab khānā tayyār hogā, to ghanṭī
baj jāegē.*¹¹

The bell will ring when dinner
is ready.

*Agar wuh na hogā, to merā kām
nahīn chalegā.*

I cannot get on without him
(lit. if he shall not be, then my
business will not progress).

10. *Jab tak* with *na* before a verb (followed by *tab tak* expressed or understood), is used in cases where we use 'till', e.g., *Jab tak wuh na āe, (tab tak) h̄azir raho* 'As long as he does not come, (so long) remain present', i.e., 'Wait till he comes'. In the present day *tab tak* is more often understood.

K̄hauf ki followed by *na* means 'fear lest', e.g., *Mujhe k̄hauf hai ki wuh na gir pare* 'To me is fear lest he fall', i.e., 'I am afraid he will fall'; *Mujhe k̄hauf hai ki aisā na ho* (ki) *wuh na āe* 'To me is fear lest it so be that he do not come', i.e., 'I am afraid he will not come'.

Aisā na ho ki 'let it not be that' is often equivalent to 'for fear', e.g., *Āhista chalo, aisā na ho ki tum gir paro* 'Walk slowly lest you fall' or colloquially 'for fear you should fall'.

11. The future tense may be employed like the aorist after *jab*, *agar*, *shāyad* and *jab tak*, e.g., *jab main āūngā* 'when I shall come', or 'when I come'; *agar main āūngā* 'if I shall come' or 'if I come'; *shāyad main āūngā*, 'perhaps I shall come'; *jab tak main rahūngā* 'whilst I shall stay or I stay'; *jab tak main na āūngā (tab tak)*, 'as long as I shall not come, so long', i.e., 'till I shall come' or 'till I come'.

In conditional sentences where the future is employed in the second clause, it is generally employed in the first clause also, e.g., *Agar wuh ā jāe, to ham ko k̄habar kar denā* 'If he arrives inform me'; *Agar wuh ā jāegā, to bairā ham ko k̄habar kar degā* 'If he arrives, the bearer will inform me.'

With the future tense *nahīn* is more often employed than *na*, especially when a positive statement is made, and it is more emphatic. When a negative particle occurs in the two clauses of a sentence, the same particle is generally employed in both.

<p><i>Agar tum hamārā huk'm nahīn sunoge, to tum ko sazā milegē.</i></p>	<p>If you do not attend to my orders (lit. hear my order), you will be punished.</p>
<p><i>Shāyad us ko bhūk aur piyās lagegē.</i></p>	<p>Perhaps he will get hungry and thirsty.</p>
<p><i>Jab tak wuh yahān rahegā, main bhī rahūngā.</i></p>	<p>I shall stay here whilst he does.</p>
<p><i>Jab tak main na jāūngā, wuh isī jagah rahegā.</i></p>	<p>He will stay here till I go.</p>
<p><i>Jab tum apnā kām kar lo, to ham ko khabar denā.¹²</i></p>	<p>Let me know when you have finished your work.</p>
<p><i>Jab tak dawā na khā le, (tab tak) bābā ko apne pās rakho.</i></p>	<p>Keep the child with you till he has taken the medicine.</p>
<p><i>Jab āyā bābā ke hāth dho legē, to uske nākhun kātegē.</i></p>	<p>When the ayah has washed the child's hands, she will cut its nails.</p>
<p><i>Jab tak dāī bābā ko kapre na pahnā degē, use dūd na pilāegē.</i></p>	<p>The dai will not feed the child (with milk), until she has dressed it.</p>
<p><i>Agar wuh log kal Dihlī meñ hoñge, to āj Āgre meñ pahunch jāēnge.¹³</i></p>	<p>If those people were in Delhi yesterday, they will arrive in Agra to-day.</p>
<p><i>Rāmū us waqt gāoñ meñ thā; shāyad Motī bhī us ke sath ho or hogā.</i></p>	<p>At that time Ramu was in the village; perhaps Moti was, or may have been, with him.</p>
<p><i>Motī bīmār hogā.¹⁴</i></p>	<p>Moti is (or was) probably ill.</p>

12. Compound verbs formed with the stem of a verb followed by *lenā*, *denā*, &c., generally denote (as stated in ch. 25, note 5, last para.) the completion of an action; and the aorist and future of such compounds are used with *jab* and *jab tak*, in cases where we use the perfect with reference to future time, e.g., *jab tum apnā kām kar lo*, 'when you (completely) do your work', i.e., 'when you have done your work'; *jab tak dawā na khā le*, 'as long as he does not (completely) eat the medicine', i.e., 'till he has taken the medicine'; *jab bābā ke hāth dho legē* 'when she shall (completely) wash the child's hands', i.e., 'when she has washed the child's hands'; *jab tak bābā ko kapre na pahnā degē*, 'till she shall (completely) dress the child', i.e., 'till she has dressed the child'.

13. After *agar* and *shāyad* the aorist and future of *honā* may be used with reference to time past, present or future, which is not the case with any other verb in the language. Thus *agar aisā ho or hogā* may mean either 'if it were so' (in time past), or 'if it be so' (at present or in the future). Similarly *shāyad aisā ho or hogā*, may mean either 'perhaps it was or may have been so' (in time past), or 'perhaps it is or may be so' (at present or in the future).

When the use of 'if' implies doubt, 'if he is' and 'if he was' must be translated *agar wuh ho or agar wuh hogā*. Such phrases as *agar wuh hai, agar wuh thā* can be used only on those rare occasions where no doubt is implied, e.g., *Larkā bīmār hai* 'The boy is ill'; *Agar wuh bīmār hai, to us ke bāp ko bulwā lo*, 'If he is ill, send for his father'; *Merā bāp kal Dihlī meñ thā* 'My father was in Delhi yesterday'; *Agar kal Dihlī meñ thā, to āj yahān pahunch jāegā* 'If he was in Delhi yesterday, he will arrive here to-day'.

14. The future of *honā* is very largely used to express probability, not only like the aorist after *shāyad*, but also after *zarūr* and *hargiz*, and quite as often with no such

Shāyad bīmār hogā, shāyad na hogā.

Motī zarūr bīmār hogā.

Hargiz (or kabhī) bīmār na hogā.

Motī bīmār hogā?

Motī bachpan meñ bhī barā hosh-yār hogā.

Shall I call (lit. wake) your highness at sunrise?

Nahñ, jab sāhib ke wāste chhoṭī ḥazīrī lāo, us waqt ham ko jagā denā.

Shall I not make the carts start whilst it is still dark (lit. darkness remains), my lord?

Hāñ, jab tak chāñd na nikle, (tab tak) un ko kharā rakho.

If it rains, shall we pitch the tent, my lord, or shall we not?

Agar sir'f bārīk bārīk bññdeñ pāreñ, to derā kharā kar denā.

If it rains hard, shall I have your majesty's breakfast got ready in the dawk bungalow?

Hāñ, agar koī kamrā khālī ho. Agar wahāñ jagah na ho, to hamāre utarne ke wāste sarāī meñ bando-bast karnā.

Perhaps the *bara sahib* may come to-day; shall the *khidmatgar* put a plate for him at breakfast, my lord?

Perhaps he is or was ill, perhaps he is or was not.

Moti certainly must be or have been ill.

He cannot be or have been ill.

Can Moti be or have been ill? or is it likely that Moti is or has been ill?

Moti must have been very clever even when he was a child.

Jab sūraj nikle, to main huzūr ko jagā dūñ?

No, call me when you bring morning tea for the *sahib*.

Jab tak āñdherā rahe, (tab tak) main gāriyoñ ko rawāñā na karūñ, khudāwand?

No (lit. yes), keep them here till the moon rises.

Agar meñh barse, to ham log derā ko kharā kar den, khudāwand, yā na karen?

Pitch the tent if there is only light rain.

Agar pāñī zor se pāre, to main huzūr kī ḥazīrī dāk bañgle meñ tayyār karā dūñ?

Yes, if any room is vacant. If there is no room there, make arrangements for me to put up in the *sarai*.

Shāyad bare sāhib āj ā jāeñ; khidmatgār un ke wāste ḥazīrī ke waqt bartan lagā de, khudāwand?

qualifying word, e.g., *Motī bīmār hogā* 'Moti may or must be or probably is, or may or must have been or probably was ill', *shāyad bīmār hogā* 'perhaps he may be or is, or may have been or was ill'; *shāyad bīmār na hogā* 'perhaps he may not be or is not, or may not have been or was not ill', *zarūr bīmār hogā* 'he certainly must be or have been ill'; *hargiz (or kabhī) bīmār nā hogā* 'he cannot be or have been ill'. Interrogatively *Motī bīmār hogā?* signifies 'Can Moti be or have been ill?' or 'Is it likely that Moti is or was ill'. *Motī bīmār hogā* might of course mean 'Moti will be ill', though the phrase *bīmār ho jāegā* is more usual.

It is easy to understand how *hogā* 'will be' might be employed to signify 'will be found on an enquiry or will prove to be or to have been', and hence its use in the various examples given in the last paragraph. 'Will be' is sometimes used in a similar manner in Scotland, and we find in German such expressions as *Es wird meine mutter sein* 'It must be (lit. will be) my mother'.

*Shāyad āēn yā shāyad na āēn ;
magar naukaron se kah do ki un
ke wāste sab chēz tayyār rakheñ.*

With your permission I'll go on.
Let your highness rest here, and
set out in the evening when it is
cooler, lit. when there is a little
coolness then mount (your horse
or get into your carriage).

*Nahīn ham sab ek sāth rawāna
hoñ, aur khabardār koī ādmī pīchhe
na rah jāe.*

*Yih totā sub'h ko mem sāhib ke
pās pahuñchā denā ; magar use
hāth na lagānā, nahīn to tumheñ
kāf khāegā.*

With your permission I will
send it directly by (the hand of)
my son, my lord ; it is a moon-
light night.

*Tum ab ke sāl imtihān doge yā
agle sāl ?*

I shall not go up for the ex-
amination this year, my lord ; but
I hope to pass a very good exam-
ination next year.

Tum ko is kām kā kyā milegā ?

I hope that when the *bara sahib*
comes, he will give me ten rupees
as a reward.

*Tumheñ kab tak yahāñ rahnā
paregā ?*

I shall have to stay till I have
done the work here, my lord.

*Agar tum jaldī nahīn karoge, to
rel ke waqt par nahīn pahuñchoge.*

I shall not go until I am told,
my lord ; otherwise the *sahib* will
be angry.

*Shāyad tum āj inspiqtār sāhib
se miloge.*

Perhaps he may come, or per-
haps he may not ; but tell the ser-
vants to have every thing ready
for him.

*Huk'm ho, to main āge jāūñ ;
huzūr is jagah ārām farmāēñ, aur
shām ko jab zarā thandak ho jāe ;
to sawār ho jāēñ.*

No, let us all start together ;
and take care that no one is left
behind.

Take this parrot to the *mem
sahib* in the morning ; but do not
touch it, or (otherwise) it will
bite you.

*Huk'm ho, to apne befe ke hāth
abhī pahuñchwā dūñ, khudāwand ;
chāñdnī rat hai.*

Shall you go up for the examin-
ation this year or next year ?

*Ab ke sāl main imtihān nahīn
dūngā, khudāwand ; magar umed
hai ki agle sāl bahut achchhā
imtihān dūngā.*

What shall you get for this
work ?

*Mujhe umed hai ki jab bare sāhib
ā jāēnge, to das rupae in'ām ke taur
par deñge.*

How long shall you be obliged
to stay here ?

*Jab tak main yahāñ kā kām na
kar lūngā, khudāwand, mujhe isī
jagah rahnā paregā.*

If you don't make haste, you
won't be in time for the train.

*Jab tak mujhe jāne kā huk'm
nahīn milegā, khudāwand, main
nahīn jāūngā ; nahīn to sāhib khafū
hoñge.*

Perhaps you will meet the in-
spector to-day.

I shall not have an opportunity of meeting him, till he has examined all the boys, my lord.

Tumhāre khayāl meñ ātā hai ki yih bāt sach hogī?

Who knows, my lord? Perhaps it may be true, or perhaps it may not.

Hamārī rāi meñ hargiz sach na hogī.

What your highness says is right; no doubt it must be a false statement.

Dāktar sāhib is waqt kahāñ hoñge?

At this time he is probably in the hospital, my lord.

Ek 'aurat bhī wahāñ kharī thī; wuh kaun hogī?

I don't know, my lord; perhaps it may have been the ayah.

Us kā hāl daryāft karo. Agar āyā ho, to use hamāre pās bhej do.

Very well, my lord. If it was any other woman, I will bring her before you all the same.

Jab tak wuh sāre larḳoñ kā imti-hāñ na le leñge, mujhe un se milne kā ittifaq nā hogā, khudāwand.

Do you think this can be true?

Kyā jāne, khudāwand? Shāyad sach hogī, yā shāyad na hogī.

In my opinion it cannot be true.

Huzūr kā farmānā thīk hai; be-shak jhūṭī bāt hogī.

Where can the doctor be now?

Is waqt wuh haspaṭāl meñ hoñge, khudāwand.

A woman too was standing there; who can she have been?

Ma'lūm nahīñ, khudāwand; shāyad āyā hogī.

Inquire about her. If it was the ayah, send her to me.

Bahut achchhā khudāwand. Agar koī aur 'aurat hogī, tarī bhī huzūr ke sāmne hāzir kar dūngā.

32

THIRTY-SECOND CHAPTER.

Tenses formed with the present participle.

<i>dukhnā</i>	to ache, hurt.	<i>hārnā, j</i>	to lose (game, &c.), be defeated.
<i>chhupnā, j</i>	to be hidden, to set (the sun, &c.).	<i>batānā,</i>	to point out, to
<i>chūnā</i>	to leak.	<i>batlānā, d</i>	show (the road).
<i>ṭapāknā, j</i>	„ to fall in drops.	<i>parhānā, d</i>	to cause to be read, teach.
<i>munnā, j</i>	to turn (intrans.).	<i>likhwanā l, d</i>	to cause to be written.
<i>morṇā, d</i>	„ turn down.	<i>kaswānā, d</i>	to cause to be pulled tight.
<i>pāknā, j</i>	to ripen, be cooked.		
<i>pākānā, d</i>	to cook.		
<i>jītnā, j, l</i>	to win, conquer.		

MASCULINE NOUNS.

'Arab	Arabia, an Arab.	<i>dukh</i>	suffering, hurt.
<i>dil</i>	heart.	<i>har'j</i>	harm (detriment).
<i>kārīūs</i>	cartridge.	' <i>ilāj</i>	remedy.
<i>bājā</i>	musical instrument, piano, band.	<i>mor</i>	turning, corner of road.
<i>olā</i>	hailstone.	<i>chakkar.</i>	revolving, circular
<i>jārā</i>	cold.		course, wheel
<i>patā</i>	trace, clue, address.		(stationary).
<i>kirkat</i>	cricket.	<i>jurmāna</i>	fine.

FEMININE NOUNS.

<i>nālī</i>	tube, pipe, ditch.	<i>muddat</i>	a long time.
<i>nāl</i>	gun-barrel.	<i>diqqat</i>	bother, worry, in- convenience.
<i>do-nālī</i>	double-barrelled (gun).	<i>taklīf</i>	trouble, discomfort.
(n. and adj.).		<i>palṭan</i>	regiment.
<i>āsānī</i>	ease, convenience.	<i>ānkh</i>	eye.
<i>ghalatī</i>	mistake.	<i>os</i>	dew.
<i>be-īmānī</i>	dishonesty.	<i>lū</i>	hot wind.
<i>chhat</i>	roof, ceiling.	<i>kuhar</i>	fog, mist.
<i>barsāt</i>	the rains.		

ADJECTIVES, &C.

'Arabī	Arabian.	<i>durust</i>	proper, properly,
'azīz	dear, precious.		right.
<i>lāchār</i>	unable to help it, obliged to do it.	<i>munāsib</i>	right, fitting.
		<i>kuchh</i>	some, any.
<i>sābit</i>	proved.	<i>hamesha</i>	always.

Conditional or Optative Tense.

(If or would that) I stayed or had stayed, (then) I should or should have stayed.

SINGULAR 1ST, 2ND & 3RD PERSONS.

PLURAL 1ST, 2ND & 3RD PERSONS.

rahtā fem. *rahtī*¹

rahte fem. *rahtīn*

1. The present participle is formed by adding *tā* to the stem of a verb, or by changing the infinitive termination *nā* to *tā*. In the masculine plural *tā* becomes *te*, in the feminine singular *tī*, in the feminine plural *tīi* or *tī*, the final *i* being dropped before another word, which agrees with the participle and has itself an *i* as a sign of the plural, e.g., *chaltī gāriyāi* 'going carriages', i.e., 'carriages in motion', *gāriyāi chaltī haii*, 'the carriages are going or moving'.

The present participle is used as a tense to signify (1) that if something were or had been different, a different result would follow or would have followed; (2) to express a wish that something were or had been different; (3) to intimate that something ought to be or to have been different, e.g., *Agar wuh is waqt yahāi hotā, to barī āsāi hotī*, 'If he at this time here being, then great convenience being', i.e., 'If he had been here now, it would be very convenient'; *Agar wuh us waqt yahāi hotā, to barī āsāi hotī* 'If he at that time here being, then great convenience being', i.e., 'If he had been here then, it would have been very convenient'; *Kāsh ki wuh is waqt yahāi hotā* Would

Present Tense.

I am staying, or I stay (habitually).

SINGULAR.

PLURAL.

<i>rahtā hūñ</i>	fem.	<i>rahtī hūñ^a</i>	<i>rahte haiñ</i>	fem.	<i>rahtī haiñ</i>
„ <i>hai</i>		„ <i>hai</i>	„ <i>ho</i>		„ <i>ho</i>
„ <i>hai</i>		„ <i>hai</i>	„ <i>haiñ</i>		„ <i>haiñ</i> .

that he at this time here being', i.e., 'I wish he were here now'; *Kāsh ki wuh us waqt yahāñ rahtā* 'Would that he at that time here being', i.e., 'I wish he had been here then'; *Tum ko munāsib thā ki is waqt wahāñ hāzīr hote*, 'It was fitting for you that you at this time there present being', i.e., 'You ought to be there now'; *Tum ko munāsib thā ki us waqt wahāñ hāzīr hote* 'It was fitting for you, that you at that time there present being', i.e., 'You ought to have been there then'.

The phrase 'He wishes that his brother were here' can be rendered only by a paraphrase, e.g., *Agar us kā bhāī yahāñ hotā, to use barī khushī hotī*, 'If his brother were here, he would be greatly pleased' or *Us ko is bāt kā afsos hai, ki uskā bhāī yahāñ nahīñ hai* 'He is sorry that his brother is not here'.

Chāhnā can never be used, like 'to wish' in English, to express a wish that something were or had been different. It has reference always to the future.

In negative sentences this tense is always preceded by *na* never by *nahīñ*, e.g., *Agar wuh is waqt yahāñ na rahtā, to barī diqqat hotī* 'If he did not live here now, it would be very inconvenient'.

[This tense is called by Indian grammarians *shartī yā tamannāī*, i.e., 'conditional or optative', a more appropriate name than the indefinite, which is that given in most Anglo-Hindustani grammars.]

2. The present tense is formed by prefixing the present participle to the auxiliary *hūñ, hai, &c.*, as shewn in the text, the final *ñ* of the feminine plural being dropped before *ho* and *haiñ* in accordance with the general rule given above (note 1, para. 1).

This tense is used to signify (1) that something is taking place; (2) that something takes place habitually; (3) that something is about or ready to take place; (4) that something has been and still is taking place, i.e., *Wuh is waqt ātā hai* 'He is now coming'; *Wuh har roz ātā hai* 'He comes (lit. is coming) every day'; *Wuh abhī ātā hai* 'He is coming directly'; *Maiñ abhī lātā hūñ* 'I'll bring it (lit. am bringing) directly'; *Wuh mujhe das rupai detā hai*, 'He is giving me, i.e., is ready to give or has offered me, ten rupees'; *Wuh sāl bhar se isī makān meñ rahtā hai* 'He has lived in this house for a year'.

[With *khwāh ma-khwāh*, a Persian phrase meaning 'like, not like', i.e., 'whether one likes it or not', the present tense is often used by the educated classes to signify persistence in some course of action, e.g., *Wuh khwāh ma-khwāh shor machātā hai* 'He will make a noise'.]

[In interrogative sentences the present tense is sometimes employed with *kab* to imply that something is not likely to take place, e.g., *Wuh kab bachtā hai?* 'When is he escaping?' or, as we should say 'How can he escape?' implying that there is little chance of escape.]

In negative sentences the present tense is always preceded by *nahīñ* except when *na* occurs twice in the sense of 'neither—nor'. After *nahīñ* the auxiliary (*hūñ, hai, &c.*) is generally understood; and it is sometimes, though not often, omitted on other occasions. When the auxiliary is omitted, the feminine plural retains the final *ñ*, e.g., *Āyā log miñnat nahīñ kartīñ*. 'The ayahs do not work hard'.

In negative sentences the present tense is much used. where we use 'will not' or 'won't' strongly emphasized to signify that something wished for does not take place, e.g., *Wuh merī bāt nahīñ suntā* 'He will not listen to me'; *Bāndīq nahīñ chaltī* 'The gun won't go off'.

Imperfect Tense.

I was staying or I stayed (*i. e.*, used to stayed).

SINGULAR 1ST, 2ND & 3RD PERSONS.

PLURAL 1ST 2ND & 3RD PERSONS.

rahtā thā fem. *rahtī thī*³

rahte the fem. *rahtī thīn*

Present Dubious Tense.

(If) I be or were staying; I may or must be or have been or probably shall be staying.

SINGULAR.

PLURAL.

rahtā hūñ or *hūngā*⁴

rahte hoñ or *hoñge*

„ *ho* *hogā*

„ *ho* *hoge*

„ *ho* *hogā*

„ *hoñ* *hoñge*

8. The imperfect tense is formed by prefixing the present participle to *thā*, *thī*, *the*, or *thīn*, the final *n* of the feminine plural being dropped before *thīn* in accordance with the general rule (note 1, para. 1).

This tense is used to signify (1) that something was taking place; (2) that something used to take place; (3) that something was about or ready to take place; (4) that something had been and still was taking place, *e.g.*, *Wuh us waqt ātā thā* 'He was then coming'; *Wuh har roz ātā thā* 'He came every day'; *Wuh ātā hī thā* 'He was just coming'; *Wuh mujhe das rupai detā thā* 'He was giving me, *i. e.*, was ready to give or offered me, ten rupees'; *Wuh 'um'r bhar se usī makān meñ rahtā thā* 'He had lived in that house all his life (lit. age)'.

[In interrogative sentences the imperfect tense is sometimes employed with *kab*, like the present, to imply that something was not likely to take place, *e.g.*, *Wuh kab bachtā thā* 'When was he escaping', *i. e.*, 'How could he escape?']

In negative sentences the imperfect tense is preceded sometimes by *na*, more often by *nahīn*, the latter being more emphatic.

In negative sentences the imperfect tense is often used, where we use 'would not' or wouldn't strongly emphasized to signify that something wished for did not take place, *e. g.*, *Wuh merī bāt nahīn suntā thā* 'He would not listen to me'; *Bandūq nahīn chaltī thī* 'The gun wouldn't go off'.

The auxiliary (*thā*, *thī*, *g'c.*) is sometimes omitted, when no ambiguity can result; and the feminine, plural retains in this case the final *n*, *e. g.*, *Mem log har roz ātī thīn*, *aur jab ātīn*, *to bābā logon ko bhī apne sāth lātīn* 'The ladies came every day, and when they came, they brought the children also with them'.

[It should be observed that *wuh ātā* does not of itself mean 'he used to come', as some manuals would lead us to suppose, though it may bear this meaning, when *thā* is understood.]

4. The present participle is very frequently prefixed to the aorist and future tenses of *honā*, which retain, when so used, the meaning explained in the last chapter, notes 13 and 14. Thus *Agar wuh yahāñ rahtā ho* or *hogā* may mean either 'If he were living here (in time past)' or 'if he be living here (at present or in the future)'; *Motī yahāñ rahtā hogā* may mean 'Moti may or must be or probably is or will be living here' or 'Moti may or must have been or probably was living here'.

Final *ā* and *e* are changed to *ī* in the feminine.

The compound tense thus composed is called the 'present dubious' because it denotes doubt or probability, is formed with the present participle, and refers in the majority of cases to present time.

In negative phrases *na* is generally used before this tense, but *nahīn* also is sometimes employed for the sake of emphasis.

Diq honā.

Ma'lūm honā—dekhne meñ ma'lūm honā—dukh ma'lūm honā.

Shikār karnā.⁵

Har'j karnā.

Be-īmānī karnā.

Pasand karnā—pasand ānā.

Bīmārī kā 'ilāj karnā—dāktar sāhib kā 'ilāj karnā—bachche kā 'ilāj karnā.

Chakkar khānā.

Barā zor dālnā.

Sarak sarak chalnā.

'Azīz rakhnā.

Palañg par jā leṭnā.

Chitṭhī par nām aur patā likhnā.

Ṭaṭṭū ke sau rupai denā.

Chitṭhī kā idhar udhar phirnā.

Garmī kā mausim, sardī or jāre kā mausim, barsāt kā mausim.

To be bothered or worried.

To become known, to seem—to appear, to look—pain to be felt.

To hunt, shoot, fish, &c.

To cause harm or loss of time, (often used where we say to interrupt).

To practise dishonesty, be dishonest.

To approve, accept, choose, prefer—to be approved or liked.

To take remedies for sickness—to take the doctor's remedies, be treated by the doctor—to place the child under treatment.

To turn (as a wheel), revolve.

To lay great stress, to insist.

To follow the road.

To hold dear, be fond of.

To go and lie down on the bed, go to bed.

To direct a letter.

To give a hundred rupees for a pony.

The miscarriage (lit. wandering hither and thither) of a letter.

The hot season, the cold season, the rainy season.

Exercises on the Conditional or Optative Tense.

Agar main tumhārī jagah hotā, to main yih bāt us se abhī kah detā.

I should tell him this directly, if I were in your place (or if I were you).

Agar us kā patā mujhe us waqt ma'lūm hotā, to main us ko chitṭhī likhtā.

If I had known his address at that time, I should have written to him.

Agar tum is waqt ham logoñ ke sūth na hote, to shāyad ham rāsta bhūl jāte.

If you were not now with us, we might lose (lit. perhaps we should forget) the way.

5. * *Shikār karnā* is the term generally employed where we should say 'to hunt', 'to shoot', 'to fish', &c. When it is necessary to particularize, tiger-shooting is called *sher kā shikār*, fishing *machli kā shikār*, hawking *bāz kā shikār* (from *bāz*, 'a hawk'), shooting game of any kind *bandūq kā shikār*, and to hunt with dogs *kuttoñ se shikār karnā*.

Agar huzūr un kī madad na karte,
to unkā bachnā mushkil hotā.⁶

Agar wuh mere jāne par barā zor
nā dāltī, to main kabhī nā jātā.

Āj sāhib nahīn āne ke ; agar āj ā
jāte, to merā kām ban jātā.⁷

Kāsh kī merā beṭā be-qusūr hotā !
Kāsh kī wuh kabhī chorī na kartā !

Tum ko munāsib thā kī is waqt
tayyār hote.

Tum ko munāsib thā kī pahle ā
jāte.

If your highness had not helped
them, it would have been difficult
for them to escape.

I should never have gone, if she
had not insisted on it.

There is no chance of the *sahib's*
coming to-day ; if he did come
to-day, my business would be
accomplished (lit. made).

Would that my son were innocent !
Would that he had never com-
mitted a theft !

You ought to be ready now.

You ought to have come before.

Exercises on the Present Tense.

Sāhib sote haiñ. Mem sāhib jāgṭī
haiñ. Āyā ḍartī hai.

Shor na karnā ; sāhib diḡ hote
haiñ.

Us ko nīnd ātī hai.

Mem sāhib tum ko bulātī haiñ.

Wuh sūrat meñ apne bhāī se miltā
hai.

Lūsī bābā bājā bajānā chāhtī haiñ.

Dhobī sab kapre āj dhonā chāhtī
hai.⁸

The *sahib* is sleeping or asleep.
The *mem sahib* is awake. The
ayah is afraid.

Don't make a noise ; the *sahib* is
getting worried.

He is sleepy (lit. sleep is com-
ing to him).

The *mem sahib* is calling you.

He is like his brother (in appear-
ance).

Miss Lucy wishes to play the
piano.

The *dhobi* wishes to wash all the
clothes to-day.

6. [In the second clause of such a sentence as the above *thā* may be used instead of *hotā*, i.e., it is permissible to say *un kā bachnā mushkil thā*, lit. 'it was difficult for them to escape'.]

7. The conditional tense refers ordinarily either to present or past time. It can refer to future time in such sentences only as the above, which signifies that if something were to happen, which we know will not happen, a result would follow, different from that which we must expect under existing circumstances.

8. [We can say either *kapre dhonā chāhtī hai* 'wishes to wash the clothes', where the infinitive is the object of the verb *chāhtī hai* and governs the noun as in English, or *kapre dhonē chāhtī hai* 'desires the clothes to wash' where *kapre* is the object of the verb, and the infinitive agrees with it and qualifies it like an adjective. Similarly we can say *Main sāhib se mulāqāt karnā chāhtī hūī* or *karnī chāhtī hūī* 'I wish to have an interview with the *sahib*. See ch. 24, note 13.]

[It is stated in some manuals that the infinitive is inflected before *chāhnā*; but this is not the case unless it agrees with a plural or feminine noun, as in the above examples.]

Tum kyā chāhte ho?
Mujhe barī garmī lagtī hai.

Us ko barā dar lagtā hai.
Us ko wahān jāne se dar lagtā hai,
or wuh wahān jāne se darta hai.
Kahte haiñ ki us ko ghore par
chāhñā bahut achchhī taraḥ atā
hai.
Is ko Urdū meñ kyā kahte haiñ?

Tumhāre khayāl meñ atā hai ki...?
Is jagah hāth lagāne se tum ko
dukh ma'lūm hotā hai?
Chakkar phirne kī kyā waj'h hai?

Wuh har roz hāzir hotā hai.⁹
Aisī bāteñ sab jagah hotī haiñ.

Wuh din rāt hāzir rahtī hai.

Har roz āndhī atī hai.
Us ko wahān jānā pasand atā hai.¹⁰
Hindustān meñ barī garmī hotī hai
(or partī hai)?

Jab us ko fursat hotī hai, to wuh
kirkat kheltā hai.¹¹

Jab wuh wahān jātā hai, to main
bhī jātā hūñ.¹²

Jab wuh apnā kām kar letā hai,
to apne beṭe ko ghar le jātā hai.¹³

What do you want?
I am very hot (lit. great heat is
being applied to me).
He is very much frightened.
He is afraid to go there.

They say that he can ride very
well (lit. to mount a horse, i.e.,
riding, comes to him very well).
What do they call this in Hindus-
tani?

Does it occur to you that...?
Does it hurt you to touch this
place?

What makes the wheel turn? (lit.
'what is the cause or the means
of the wheel turning?')

He is present every day.
Such things take place every-
where.

She is (lit. remains) present day
and night.

There is a storm every day.

He likes going there.

Is it very hot in India?

When he has time, he plays
cricket.

When he goes there, I go too.

When he has done his work, he
takes his son home.

9. Lit. 'he is being or becoming present every day'. We cannot say 'wuh har roz hāzir hai', as *hai*, when not used as an auxiliary, always signifies that something 'is' or 'exists' at some particular time, and never that anything takes place habitually or continuously.

10. *Us ko wahān jānā pasand hai* signifies 'Going there is approved by him', i.e., 'He would like to go there', as we have already seen. *Us ko wahān jānā pasand atā hai* signifies, 'He likes going there', and implies that he does sometimes go there.

11. Lit. 'when leisure is being to him'. We cannot say *jab fursat hai* for the reason explained in note 9.

12. The phrases 'when he has time' and 'when he goes' may be used with reference to future time; but in such cases we must employ the aorist or future tense in Hindustani, in the manner explained in the last chapter, never the present, e.g., *Jab us ko fursat hogī, to wuh kirkat khelegā* 'When he has time, he will play cricket'; *Jab wuh wahān jāegā, to main bhī jāūngā* 'When he goes there, I shall go too'.

13. Lit. 'when he completely does his work.' (see ch. 31, note 12). The phrase 'when he has done his work' like those in the preceding note may refer to future time, and in this case we must of course use the aorist or future tense in Hindustani, e.g., *Jab wuh apnā kām kar legā, to apne beṭe ko ghar lejegā* 'When he has done his work, he will take his son home'.

*Āyā sotī hai. Agar sotī hai, to us ko mat jagāo.*¹⁴

Ham log abhī tayyār hote haiñ.

Main huzūr ke घोरे par zīn abhī kaswā detā hūñ.

Wuh 'um'r bhar se isī makān meñ rahtā hai.

Na ole parte haiñ, na bar'f partī hai.

Is se kuchh fāida nahīñ hotā.

Wahāñ kuchh shikār nahīñ miltā.

Rāmū safar karnā nahīñ chāhtā.

Mujhe nūnd achchhī tarah nahīñ ātī.

Us kī āñkheñ ab nahīñ dukhtīñ.

Yih bāt tumhārī samajh meñ nahīñ ātī ?

Main us ko fokrī ke do rupai detā hūñ ; magar wuh nahīñ letā.

Payya chakkar nahīñ khātā.

Chakkar nahīñ phirtā.

The ayah is asleep. If she is asleep do not wake her.

We'll be ready directly.

I'll have your majesty's horse saddled directly.

He has lived in this house all his life (lit. age).

It neither hails nor snows.

It does no good (lit. any benefit becomes not—i.e., no benefit results—from this).

There is (lit. is found) no game there.

Ramu does not wish to travel.

I do not sleep well.

His eyes do not ache (or hurt him) now.

Don't you understand this ?

I have offered (lit. am giving) him two rupees for the basket ; but he won't take it.

The wheel won't turn.

The (stationary) wheel won't turn.

Exercises on the Imperfect tense.

Mujhe barī taklīf hotī thī.

Hawā bare zor se chaltī thī.

Gārī rāste ke mor par mur jātī thī.

Wuh mujhe barā 'azīz rakhtā thā.

*Wahāñ har roz barī garmī hotī thī.*¹⁵

Garmī dīn rāt rahtī thī.

(Har) roz lū chaltī thī.

I was having a great deal of trouble.

It was blowing very hard.

The carriage was turning a corner of the road.

He was very fond of me.

It was very hot there every day.

It was (lit. remained) hot day and night.

There was a hot wind every day.

14. Agar can be used with the present tense on those occasions only, when, as in the above example, it does not express doubt. In other cases, where the present tense with 'if' is used in English, the aorist or future must be employed in Hindustani, as shewn in the last chapter, or the present dubious as shewn in the examples that follow below. See also ch. 31, note 13, para. 2, on the use of *hai* and *thā* with *agar*.

15. Lit. 'great heat was always being'. We cannot say *hamesha barī garmī thī* as *thā* or *thī* when not used as an auxiliary always signifies that something 'was' or 'existed' at some particular time, and never that anything used to take place or took place continuously. See note 9 ante with reference to the use of *hai*.

(Har) roz āndhī ātī thī, yā meñh
barastā thā.

Wahāñ phal is mausim meñ bahut
jaldī pakte the.

Jab sūraj chhup jātā thā, to ha-
mesha barī bhārī os partī thī.¹⁶

Jab mem sāhib khānā khā letī
thīñ, to hamesha usī waqt palañg
par jā leṭṭī thīñ.¹⁷

Main us waqt jāqtā thā. Agar
jāgte the, to munāsib thā, ki ham
ko bhī jagā dete.¹⁸

Main jātū hī thā (or jāne hī ko thā).
Main us thaile ke āṭh rupai detā
thā; tum ko chāhiye thā ki le lete.
Main us ko bachpan se jāntā thā.

Kochwāñ ko gārī hāñknā achchhī
tarah nahīñ ātā thā.

Payya chakkar nahīñ khatā thā.
Us waqt na hawā chaltī thī na
kuhar partī thī.

Tum ko us waqt sardī to nahīñ
lagtī thī (or jāṛā to nahīñ lagtā
thā)?

There was either a storm or rain
every day.

Fruit ripened very quickly there
at this season.

There was always a very heavy
dew when the sun set, or at
sunset.

The mem sahib always went to
bed directly she had her dinner.

I was awake then. If you were
awake, you ought to have waked
me too.

I was just going.

I offered eight rupees for that
bag; you should have taken it.

I had known him since we were
children.

The coachman could not drive
well.

The wheel would not turn.

At that time there was neither
wind nor fog (lit. neither wind
was going nor fog was falling).

Were you not very cold then?

Exercises on the Present Dubious Tense.

Agar Rāmū pārsāl yahāñ rahtā
hogā, to us kā beṭā bhī zarūr sāth
hogā.¹⁹

Agar Rāmū ab yahāñ rahtā hogā,
to us kā beṭā bhī zarūr sāth hogā.

Agar Rāmū phir kabhī yahāñ
rahtā hogā, to us kā beṭā bhī zarūr
sāth hogā.

If Rāmū were living here last
year, his son too must have been
with him.

If Rāmū is living here now, his
son too must be with him.

If Rāmū is ever living here
again, his son too will certainly
be with him.

16. The phrase 'when the sun set' might be used with reference to one particular sunset. In such a case it would be necessary in Hindustani to employ the past tense, which will be found in the next chapter.

17. Lit. 'when the mem sahib (completely) ate her dinner', i.e., 'when she had eaten, or had had, her dinner'. See chapter 31, note 12.

18. Agar can be used with the imperfect tense, as with the present, on those occasions only where, as in the above example, it does not express doubt.

19. If Rāmū's place of residence is not known for certain, the present dubious tense must be used and not the present and imperfect in the two examples given in the text. See notes 14, 18.

Wuh shāyad tum se dushmanī rakhtā hogā.

Umed hai ki sāhib āte hoṅge.

Kyā tumhārā yih khayāl hai ki āndhī ātī hogī?

Mem sāhib is waqt ghus'l kartī hoṅgī.

Jab tum wahān pahūnchoge, to sāhib log khānā khāte hoṅge.

Aisī āndherī rāt meṅ palṭan hargiz kūch na kartī hogī.

Āyā agar tum ko ikhtiyār hotā, to tum pahār par jānā pasand kartīn, yā nīche rahnā?

I should never go to the hills, if I could help it (or if I were not obliged to do so), ma'am.

Āgar tum chīṭhī par nām aur patā durust likhṡā dete, to idhar udhar na phirtī.

If the munshi had directed it, as I told him, ma'am, this would not have happened.

Tum logoṅ ko chāhiye thā ki sarak sarak chalte; phir rāsta na bhūlte.

The sawar ought to have shown us the road, ma'am, then there would have been no mistake.

Āgar sāhib kā ghorā na gir partā, to ghurḡaur meṅ zarūr jēt jātā.

If the sahib had been riding it himself, it would never have lost, ma'am.

Sāhib is waqt tayyār hote haiṅ?

The sahib is dressing, my lord, he'll be ready directly.

Kahte haiṅ ki yahān garmī ke mausim meṅ-lū roz chaltī hai.

Perhaps he may have a spite (lit. be keeping enmity) against you.

It may be hoped that the sahib is coming (lit. there is hope that the sahib may be coming).

Do you think that a storm can be coming? or Do you think it likely that a storm is coming?

The mem sahib must be—or is probably—having her bath.

The sahibs will be having their dinner, when you arrive there.

The regiment cannot be (or have been) marching on such a dark night.

Ayah, if you had the choice, should you prefer to go to the hills, or to remain below?

Āgar ham lāchār na hote, to ham pahār par kabhī na jāte, mem sāhib.

If you had had the letter properly directed, it would not have miscarried.

Āgar munshī jī hamāre kahne ke muwāfiq likh dete, mem sāhib, to aisā na hotā.

You (people) should have followed the road; then you would not have lost your way.

Sawār ko munāsib thā ki ham logoṅ ko rāsta batā detā, mem sāhib; phir koī ghalatī na hotī.

If the sahib's horse had not fallen, it would certainly have won at the races.

Āgar sāhib āp hī us par sawār hote, to kabhī na hārtā, mem sāhib.

Is the sahib getting ready now?

Sāhib kapre pahinte haiṅ, khudā-wand, abhī tayyār ho jāte haiṅ.

They say that in the hot season the hot wind blows here every day.

Yes, my lord, but it rains a great deal in the rains, and it is very cold in the cold season.

Mem sāhib dekhne meñ barī bīmār ma'lūm hotī haiñ. Is kā kuchh 'ilāj kartī haiñ?

She is very ill, my lord; she has been treated by the doctor for a month, but it does her no good.

Jab ham achchhī tarah hote haiñ, to har roz sub'h ke waqt harwā khāne (ko) jāte haiñ.

I also go for a walk as soon as I am dressed, my lord.

Hāthī ke wahāñ āne ke waqt sāis kyā kartā thā?

At that time the syce was turning the dog-cart into the road to the right, my lord.

Jab yih ādmī be-īmānī kartā thā, to mem sāhib kabhī us ko sazā detī thīñ?

Whenever his dishonesty was proved, the *mem sahib* fined him, my lord.

Tumhārā 'Arabī ghorā sāhib barī muddat se kharīdnā chāhte the; munāsib thā kī un ke hāth bech dālte.

The *sahib* always offered me nine hundred rupees, sir; I asked twelve hundred.

Kyā? sāhib kī bandūq nahīñ chaltī thī? Is kā kyā sabab thā?

Neither the double-barrelled gun nor the rifle would go off, my lord; perhaps the cartridges may have been damp.

The *bara sahib* was not at home, my lord; perhaps he may have been shooting with the rajah.

Hāñ, khudāwand, magar barsāt meñ bahut sā meñh barastā hai, aur jāre ke mausim meñ barī sardī hotī hai.

The *mem sahib* looks very ill. Does she do anything for it?

Barī bīmār haiñ, khudāwand; dāktar sāhib kā 'ilāj mahīne bhar se kartī haiñ, magar kuchh fāida nahīñ hotā.

When I am well, I go for a walk (or a ride or drive) every morning.

Main bhī jab kapre pahīn letā hūñ, to usī waqt harwā khāne paidal jātā hūñ, khudāwand.

What was the syce doing at the time the elephant came there?

Sāis us waqt tamtam ko dāeñ hāth ke rāste kī taraf moṛtā thā, khudāwand.

Did the *mem sahib* ever punish this man, when he was dishonest?

Jab kabhī us kī be-īmānī sābit ho jātī thī, to mem sāhib us par jurmāna kar detī thīñ, khudāwand.

The *sahib* had wished for a long time to buy your Arab; you should have sold it to him.

Sāhib mujhe hameshā nari saru rupai dete the, khudāwand; main bārah saru māngtā thā.

What? Wouldn't the *sahib's* gun go off? What was the reason of this?

Na do-nālī chaltī thī, khudāwand, na raful chaltī thī; shāyad kārtūs gīle hoñge.

Barē sāhib koṭhī par na the, khudāwand; shāyad rājā sāhib ke sāth shikār karte hoñge.

Agar kal shikār karte hoṅge, to un ke yahān na āne kā yihī sabab hogā.

If the cook is not now cooking the dinner, shall I send him to your majesty?

Wuh is waqt kām na kartā hogā; us ko hamāre pās abhī bhej do.

When I get there, the *mem sahib* may perhaps be teaching the children their lessons, my lord.

Agar sabaq parhātī hoñ, to thoṛī der sab'r karnā, aur un kā har'j na karnā.

This house leaks all over, my lord; and I'm afraid the roof of your majesty's house may be leaking also.

Hamārī koṭhī kī chhat pakki hai; hargiz na tapaktī hogē.²⁰

If he was shooting yesterday, that must have been the reason why he did not come here.

Agar bāwarchī is waqt khānā na pakātā ho, to main us ko huzūr ke pās bhej dūñ?

He is not likely to be working now; send him to me directly.

Jab main wahān pahunchūngā, to shāyad mem sāhib bābā logoñ ko sabaq parhātī hoṅgī, khudāwand.

If she is teaching them their lessons, wait a little while, and do not interrupt her.

Yih makān sab jagah se chūtā hai, khudāwand; mujhe dar hai kī huzūr kī koṭhī kī chhat bhī na tapaktī ho.

My house has a *pakka* roof; it cannot be leaking.

THIRTY-THIRD CHAPTER.

Tenses formed with the past participle.

Intransitive Verbs.

VERBS.

<i>thamnā, j</i>	to be held, to cease.	<i>murjhānā, j</i>	to fade
<i>bandhnā, j</i>	to be tied, bound, fastened.	<i>lutnā, j</i>	to be plundered, looted.
<i>barhnā, j</i>	to increase, grow, advance.	<i>lūṭnā, l</i>	to plunder, loot.
<i>dūbnā, j</i>	to sink, be drowned.	<i>ukharṇā, j</i>	to be uprooted, to come off.
		<i>ukherṇā, l, d,</i>	to root or pull up.
		<i>ḍālnā.</i>	

MASCULINE NOUNS.

<i>chhokrā</i>	lad.	<i>musāfir</i>	traveller, passenger.
<i>chaukidār</i>	watchman.	<i>ghuṭnā</i>	knee.
<i>khālāsī</i>	tent-pitcher (<i>Anglicé classie</i>), <i>lascar</i> .	<i>momjāma</i>	wax-cloth (for parcels, &c.).
<i>na'l-band</i>	farrier.	<i>koṭ</i>	coat.
<i>luhār</i>	blacksmith.	<i>kurtā</i>	sleeping jacket.
<i>mallāh</i>	sailor, boatman.	<i>jāñgiyū</i>	bathing drawers.

20. *Pakki chhat*, a roof covered with cement and not with mud, like the roofs of many houses in India.

MASCULINE NOUNS—concluded.

<i>baṭan, botām</i>	button.	<i>phorā</i>	boil.
<i>na'l</i>	horse-shoe.	<i>tā'un</i>	plague.
<i>tālā, quf'l</i>	lock, padlock.	<i>jhagrā</i>	quarrel.
<i>chāqū</i>	pocket knife.	<i>daṅgā</i>	riot.
<i>parāo</i>	encamping-ground.	<i>fasād</i>	brawl, disturbance.
<i>chhālā</i>	blister.		

FEMININE NOUNS.

<i>haqqī</i>	bone.	<i>lūṭ</i>	plunder, loot.
<i>uṅglī</i>	finger.	<i>choṭ</i>	hurt (from a blow or fall).
<i>chhātī</i>	breast.	<i>sītlā, mātā,</i>	small-pox.
<i>kurtī</i>	tunic.	<i>chechak¹</i>	
<i>phunsī</i>	pimple.	<i>sīl</i>	damp, moisture.
<i>bārī</i>	turn.	<i>chupkā</i>	silent.
<i>kushtī</i>	wrestling.	<i>chup chāp</i>	quiet and silent, quietly.
<i>marammat</i>	repair.	<i>ghair-hāzīr²</i>	absent (without leave).
<i>pīṭh</i>	back (of man and animals).	<i>chit</i>	lying on one's back.
<i>ṭāṅg</i>	leg.		
<i>rān, jāṅg</i>	thigh.		

Past Tense.

I stayed, came, cried, went, became.

SINGULAR—1ST, 2ND & 3RD PERSONS. PLURAL—1ST, 2ND & 3RD PERSONS.

<i>rahā</i>	fem.	<i>rahī³</i>	<i>rahe</i>	fem.	<i>rahīn</i>
<i>āyā</i>		<i>āī</i>	<i>āe</i>		<i>āīn</i>
<i>royā</i>		<i>roī</i>	<i>roe</i>		<i>roīn</i>
<i>gayā</i>		<i>gāī</i>	<i>gae</i>		<i>gāīn</i>
<i>huā</i>		<i>huī</i>	<i>hue</i>		<i>huīn</i>

1. *Sītlā*, the *devī* or goddess of the small pox, *mātā* 'mother', a propitiatory title of the same deity. Both these terms are applied to the disease itself, and are in common use, as also is *chechak*, the Persian name of the disease.

2. *Ghair-hāzīr* is applied to servants, school boys, officials, &c., absent without leave. The term *rukhsat par* 'on leave', and not *ghair-hāzīr*, is applied to any one who has taken leave.

3. The past participle is formed by adding *ā* to the stem of a verb or by changing the infinitive termination *nā* to *ā*; and is inflected in the same manner as the present participle (ch. 32, note 1).

The past participle of *utarnā* is *utrā*; of *samajhnā*, *samjhā*; of *nikalnā*, *niklā*; of *pahannā* (or *pahinnā*), *pahnā*, the *ā* in these and similar cases being dropped, in accordance with the general rule (ch. 13, note 8.)

If the stem ends in *ā* or *o*, *y* is inserted in the singular masculine, e.g., *ānā*, *āyā* (feminine *āī*; plural *āe*, feminine *āīn*); *lānā*, *lāyā* (feminine *lāī*; plural *lāe*, feminine *lāīn*); *ronā*, *royā* (feminine *roī*; plural *roe*, feminine *roīn*).

Three intransitive verbs form their past participles in an irregular manner, viz., *jānā*, *gayā* (feminine *gāī*; plural *gae*, feminine *gāīn*); *honā*, *huā* (feminine *huī*; plural *hue* feminine *huīn*); *marnā*, *māī* or *marā*.

In *pakkā* the past participle of *paknā*, the *k* is always doubled. *Pakkā*, as we have seen, is much employed as an adjective.

[When the stem of a verb consists of one syllable with a short vowel before a consonant followed by *h*, as *uṭh* the stem of *uṭhnā* 'to rise', it is a common practice to double

Perfect Tense.

I have stayed.

SINGULAR.		PLURAL.	
<i>rahā hūñ</i> fem. <i>rahī</i>	<i>hūñ</i> ⁴	<i>rahe</i> <i>haiñ</i> fem. <i>rahī</i>	<i>haiñ</i>
,, <i>hai</i>	,, <i>hai</i>	,, <i>ho</i>	,, <i>ho</i>
,, <i>hai</i>	,, <i>hai</i>	,, <i>haiñ</i>	,, <i>haiñ</i>

the consonant. Thus *uṭṭhā*, *rakkhā* and *likkhā* are frequently employed in place of *uṭṭhā* 'risen', *rakkhā* 'placed', *likkhā* 'written'. This is not the case with all such verbs. The *r* in *parhā*, the past participle of *parhnā* 'to read', for example, is never doubled.]

The past participle is used as a past tense and it then signifies that something took place in time past on one or more occasions, e.g., *Wuh kal āyā* 'He came yesterday'; *Wuh do daf'a āyā* 'He came twice'. Sometimes the past tense is used to signify that an act is on the point of being performed, e.g., *āyā*, *sāhib* 'coming, sir', lit. 'came, sir'; *layā*, *sāhib* 'bringing it, sir', lit. 'brought, sir'.

The past tense is generally used in some cases where we should use the perfect; especially when *ab* 'now' or some similar word, or the circumstances of the case, indicate that the event referred to has just occurred, e.g., *Ab merī bārī ā gai*, 'Now my turn came, i.e., has come?' *Tum bārī der mei āe* 'You have come very late'.

The past tense is sometimes used with *agar* in the first clause of a conditional sentence relating to future time, and more rarely in the second clause also. Thus instead of saying *Agar anāj mah'ūgā hogā*, to *bārī taklīf hogī* 'If corn is dear, there will be great trouble', it is permissible to say ' *Agar anāj mah'ūgā huā*, to *bārī taklīf hogī* or *huī*. The past tense is sometimes used in a similar manner in English, in the first clause of a conditional sentence, though it cannot be followed by the future tense as in Hindustani, e.g., *Agar kal ā gayā*, to *hamārī us se mulāqāt hogī* 'If he came to-morrow, we should see him'.

[Sometimes two past tenses connected by a conjunction are used to signify that if something happens, something else will immediately follow, e.g., *Pinjra khulā, aur totā urā* 'Open the cage, and off flies the parrot', lit. 'cage opened, and parrot flew'; *chhūā aur mūā* 'to touch is to die', lit. 'touched and died'. Such sentences may be used in their literal meaning with reference to past time also.]

This tense is never used like the past tense in English to signify that something used to take place 'He came every day' must be translated: *Wuh har roz ātā thā* as explained in note 3 of the last chapter.

It should be observed that *mūā* or *marā* is seldom used as a past tense, *mar gayā* the past tense of *mar jānā*, being generally employed where we should say 'has died' or 'is dead'.

In negative sentences the past tense is preceded sometimes by *nahīn*, sometimes by *na*, the former being more emphatic.

The past participles and the past tenses of transitive and intransitive verbs are formed in the same manner; but the use of the former requires a peculiar construction as we shall see in the next chapter.

Several intransitive compound verbs, such as *chal denā* 'to set off' *sāth ho lenā* 'to join (any one)', are formed with the infinitive of the transitives *denā* and *lenā*. These have the same construction as other intransitive verbs, e.g., *Sab log chal diye* 'All the people set off'; *Main us ke sāth ho liyā* 'I joined him'. All compound verbs formed with *ānā* and *jānā*, such as *le ānā* or *lānā* 'having taken to come', i.e., 'to bring', *le jānā* 'having taken to go', i.e., 'to take away', are treated as intransitives, e.g., *Rāmū kitāb le gayā* 'Ramu the book having taken went, i.e., 'took away the book'. *Bolnā* 'to speak' and *bhūlnā* 'to forget' have the same form of construction as intransitive verbs, even when followed by an object, e.g. *Rāmū sach bolā* 'Ramu spoke the truth', *Main tumheñ nahīn bhūlā* 'I did not forget you'. The use of the transitive verb *kahnā* 'to say or tell' in the first example would necessitate the peculiar construction referred to in the preceding paragraph. *Samajhnā* 'to understand' *jītnā* 'to win' and *hārnā* 'to lose' may take either form of construction, as we shall see in the next chapter; and *chāhnā*, generally treated as a transitive verb, is treated as an intransitive verb in certain special cases, as will appear later (ch. 45, note 16).

4. The perfect tense is formed by prefixing the past participle to *hūñ*, *hai*, etc., as shewn in the text, the final *n* of the feminine being dropped before *haiñ* and *ho*, as in the case of the present participle, (ch. 32, note 2).

Pluperfect Tense.

I stayed or had stayed.

SINGULAR.—1ST 2ND & 3RD PERSONS. PLURAL.—1ST, 2ND & 3RD PERSONS.

rahā thā fem. *rahī thī*^s*rahe* the fem. *rahī thīn*

The perfect tense or 'near past', as it is called in *Urdu*, indicates that something has taken place somewhat recently. It is generally used in much the same manner as the perfect tense in English; but it is employed also in some cases, where we should use the past tense, e.g., *Karnel sāhib pārsāl wilāyat gae haii*, 'The colonel went—lit. is gone—home last year'. It should be observed that we could not use this tense in such a case, if the colonel had returned in the meantime.

In negative sentences *na* is not employed with the perfect tense, except when it occurs twice in the sense of 'neither—nor', as in the sentence *Na Rāmū āyā hai, na us kā bhāī* 'Neither Ramu nor his brother has come'. After *nahīi* the auxiliary *hūn, hai, etc.*, is rarely expressed. We say, for example, *Wuh yahāi nahīi āyā* 'He has not come here', rarely *nahīi āyā hai*. The feminine plural in similar cases retains the final *ī*, e.g., *Āyā log yahāi nahīi āī* 'The ayahs have not come here'.

5. The pluperfect tense is formed by prefixing the past participle to *thā, thī, the* or *thīi*, the final *ī* of the feminine plural being dropped before *thīi*, as in the case of the present participle (ch. 32, note 3).

The pluperfect tense or 'remote past' as it is called in *Urdu*, signifies that something took place in time past, and implies also that the time of the occurrence was comparatively remote, or that the effects of what took place no longer continue, e.g., *Wuh bīmār ho gayā thā, magar ab achchhā hai*, 'He became ill (lit. was become ill), but is well now'.

This tense is used also where we employ the perfect tense in English; *rawāna huā thā*, lit. 'was started', for example, may be employed in place of 'started' or 'had started'. Hence it is necessary that every sentence should be so framed as to prevent ambiguity. *Jab sāis āyā thā, main rawāna huā thā* is ambiguous. Such phrases as 'When the syce came I started', and 'When the syce came I had started', would be expressed by adding *usī waqt rawānā huā thā*, and by changing the construction in the second case, i.e., *Main sāis ke āne se pahle rawānā huā thā*, lit. I was started before the arrival of the syce'.

Sometimes we can employ either the past tense or the pluperfect tense in English without any material alteration in the meaning; and in such cases there is no room for ambiguity in the Hindustani sentence, e.g., 'When I went to sleep—or when I had gone to sleep—the house caught fire' *Jab main so gayā thā, to ghar men āg lagī thī*.

[The pluperfect tense is sometimes used, in place of the conditional tense, in the second clause of a conditional sentence to make the expression more forcible; thus in the sentence *Agar huzūr us kī madad na karte, to wuh mar jātā* 'If your majesty had not helped him, he would have died', we may substitute for *mar jātā* the phrase *mar gayā thā* 'he died', or as we might say 'he was a dead man'. We have already seen that *thā* alone may be used in a similar manner (ch. 32, note 6).]

In negative sentences the pluperfect tense like the past tense is preceded sometimes by *nahīi* sometimes by *na*, the former being more emphatic.

Past Dubious Tense.

(If) I stayed (in time past); I may or must have stayed.

SINGULAR.		PLURAL.	
rahā hūñ	or hūñgā ⁶	rahe hoñ	or hoñge
,, ho	hogā	,, ho	hoge
,, ho	hogā	,, hoñ	hoñge

Pāon kī unglī—pāon kī chaukī.

Dañt kī dāktar.

Chakkar kī sarak.

Dastūr ke khilāf—naī bāt.

Kushtī larṇā—yād ānā.

Chit leṇā or pārṇā.

Ghuṇoñ ke bal kharā honā or rahṇā.

Toe—foot—stool.

Dentist (tooth doctor).

The circular road.

Contrary to custom, unusual—anything new, unusual.

To wrestle—to come into the memory, be recollected.

To lie or fall on one's back.

To kneel down or remain kneeling.

Exercises on the Past Tense.

Main āge āge gayā, sāhib pichhe rahe.

Main apnī khushī se āyā.

Yih chāqū ek rupai meñ āyā.

Yih tajwīz sāhib ko pasand āī.

Tumhārā ghorā sāhib ko pasand nahīn āyā.

Mujhe rāt bhar nīnd nahīn āī.

Mujh se qusūr huī.

Sab log is bāt par rāzī hue.

Mujh se ghalatī huī.

I went on before, the *sāhib* stayed behind.

I came of my own accord.

This pocket-knife cost one rupee.

This plan met with the *sāhib's* approval.

Your horse did not meet with the *sāhib's* approval.

I got no sleep all night.

I committed a fault.

They all agreed to this.

I made a mistake.

6. The past participle is (like the present participle) frequently prefixed to the aorist and future tenses of *honā*, e.g., *agar wuh āyā ho or hogā* 'if he came or has come'; *Shāyad āyā ho or hogā* 'Perhaps he came or may have come'; *Shāyad na āyā ho or hogā* 'Perhaps he did not come or has not come'; *Āyā hogā* 'He may or must have come or probably came or has come'; *Na āyā hogā* 'He probably did not come or has not come'; *Zarūr āyā hogā* 'He certainly must have come'; *Hargiz na āyā hogā* 'He cannot have come'.

We can also use the phrase, *jab wuh āyā hogā* 'when he came', the exact time being doubtful, e.g., *Jab wuh āyā hogā, to andherā ho gayā hogā* 'It must have been dark by the time he came'.

Final *ā* and *e* are changed to *ī* in the feminine.

The compound tense thus formed is called the past dubious, because it denotes doubt or probability, is formed with the past participle, and refers to past time.

In negative sentences *na* is generally used before this tense, but *nahīn* also is sometimes employed for the sake of emphasis.

*Pādrī sāhib pāoñ kī chaukī par
ghuṭnoñ ke bal khare ho gae.*

*Āyā sāre rāste gāoñ tak (or barā-
bar gāoñ tak) paidal chalī.*

Yih kitāb tum ko kahāñ milī?

*Wahāñ mujhe sāhib kā kuchh
patā nahīñ milā.*

Us ko do rupai bakhshish milī.

*Rāste meñ ham ko bahut sī
gāriyāñ milēñ.*

Golī chāñd meñ nahīñ lagī:

*Sāhib kī ungli (apne hī hāth se)
kaṭ gaī.*

Yih dīwār āp se āp gir gaī.

Moti pūh ke bal—or chit—gir parā.

Sir ke bal kūeñ meñ kūd parā.

*Jahāz dūb gayā, aur sāre musāfir
bhī dūb gae.*

*Barē sāhib rājā sāhib ke sāth ho
liye.*

Ab merī bārī ā gaī.

Ab merī samajh meñ ā gayā.

Ab mujhe yād āyā.

Tum āj bahut jaldī ā gae.

Tum baṛī der meñ āe.

*Agar anāj mah'ngā huā, to baṛā
nuqsāñ hogā.*

*Agar wuh kal ā gayā, to baṛī
āsāñī hogī.*

The *padre* knelt on the foot-
stool.

The ayah walked all the way to
the village.

Where did you find this book?

I found no trace of the *sahib*
there.

He got two rupees (as) *bakhshish*.

I met a great many carts on
the road.

The bullet did not hit the target.

The *sahib* cut his finger.

This wall fell of itself.

Moti fell on his back.

He jumped head foremost into
the well.

The ship sank, and all the pas-
sengers were drowned.

The *bara sahib* joined the rajah.

Now my turn has come.

Now I understand it.

Now I recollect it (have recol-
lected).

You have come very early to-day
(or very soon or very quickly).

You have come very late.

If corn is dear, there will be
great loss.

It will be very convenient, if
he comes to-morrow.

Exercises on the Perfect Tense.

*Main bahut bīmār rahā hūñ ;
magar ab ārām hai.*

*Kueñ meñ sir'f thoṛā sā pāñī
rahā hai.*

*Āj baṛī zor kī hawā chalī hai ;
kal is qad'r zor kī nahīñ thī.*

Main chakkar kī saṛak se āyā hūñ.

Āj ham ko un kī khabar mil gaī hai.

*Mem sāhib wilāyat (meñ) ho āī
haiñ.*

I have been very ill ; but now
I am better.

There is only a little water left
(lit. has remained) in the well.

It has blown very hard to-day ;
there was not such a high wind
yesterday.

I have come by the circular
road.

I have got news (or heard) of
him to-day.

The *mem sahib* has been to
Europe.

Sāhib bahut duble ho gae haiñ.
Huzūr k̄ pāijāma kharāb ho gayā
hai.
Yih jāñgiyā phat gayā hai.

Yih koṭ sāmne se, or sāmne k̄
taraf se, phat gayā hai.
Wuh darakh̄t bahut jāldī barh
gae haiñ.
Bahut se ādm̄ t̄ā'ūn se mar gae
haiñ.
Us ke mā bāp dono mar gae haiñ.

Sab phūl murjhā gae haiñ.
Us ko bukhār charh āyā hai.
Us k̄ bukhār utār gayā hai.
Is lar̄k̄i ke sūtlā (or mātā or
checkak) nīklī hai.⁷
Us ke golī lagī hai.
Āyā ke sūī lag gāī hai.

Merī t̄āng meñ choṭ lag gāī hai.
Us ke, or us ko, barī choṭ lagī hai.

Us ko jhagrā karne k̄ 'ādat par
gāī hai.
Mujhe safar karne k̄ 'ādat par
gāī hai.
Barē sāhib kal ā gae haiñ.

Mem sāhib agle mahīne wilāyat
gāī haiñ.
Jab ham kampū se chale haiñ, to
billkul andherā thā.

Mere pās kuchh rupaya nahīñ rahā
or bāqī nahīñ rahā.
Yih momjāma ab kām k̄ nahīñ rahā.
Chaukīdār ab tak (or abhī tak
or abhī) nahīñ āyā?⁸
Khalāsī loḡ abhī tak nahīñ gae.
Mem sāhib abhī achchhī nahīñ
huīñ or mem sāhib k̄ tabī'at abhī
achchhī nahīñ huī.

The *sahib* has got very thin.
 Your highness's *paijamas* are spoilt
 or worn out (lit. become bad).
 These bathing drawers are (lit.
 has been) torn.
 This coat is torn (lit. has been
 torn) in front.
 Those trees have grown very
 quickly.
 Many persons have died of
 plague.
 His father and mother are both
 dead.
 All the flowers have faded.
 He has been attacked by fever.
 The fever has left him.
 This girl has small-pox.

He has been hit by a bullet.
 The ayah has pricked herself
 with a needle.
 I have hurt my leg.
 He is very much hurt or has hurt
 himself very much.
 He has got into the habit of
 quarrelling.
 I have got accustomed to tra-
 velling.
 The *bara sahib* came (lit. has
 come) yesterday.
 The *mem sahib* went home last
 month.
 When I started (lit. am or have
 started) from camp, it was quite
 dark.
 I have not any money left.

This wax-cloth is of no further use.
 Has not the watchman come
 yet?
 The *classies* are not gone yet.
 The *mem sahib* is not (lit. has
 not become) well yet.

7. As regards the use of *ke* in this sentence see ch. 29, note 20.

8. *Ab tak, abhī tak* and *abhī* can all be employed before *nahīñ* in the sense of 'yet'.
 If 'yet' is emphasized *tak* must always be expressed.

Exercises on the Pluperfect Tense.

- Pārsāl main ek mahīne tak yahān rahā thā.* Last year I stayed here for a month.
- Yih chhokrā kal bhī yahān āyā thā.* This lad came here yesterday also.
- Larkī us waqt nahīn roī thī; tum kyōn roe the?* The girl did not cry then; why did you cry?
- Tumhāre kal rone kā kyā sabab huā thā?* What made you cry yesterday (lit. what became the cause of your crying)?
- Kal mujh se barī ghalatī huī thī.* Yesterday I made a great mistake.
- Tum kal dānt ke dāktar sāhib ke pas gae the?* Did you go to the dentist yesterday?
- Kyā un ke hāth lagāne se tumhāre dāntōn meñ dukh huā thā?* Did he hurt your teeth?
- Agle hafte meñ Rāmū is pah'lwān ke sāth kushtī larā thā.* Last week Ramu wrestled with this wrestler.
- Mujhe dar lagā thā.* I got frightened.
- Hiran tum se dar gayā thā.* You frightened the deer (lit. the deer was frightened by you).
- Merī chhātī meñ phoṛā nikal āyā thā.* I had a boil on my breast.
- Mallāh ke hāth par chhāle par gae the.* The boatman had blisters on his hand.
- Bachche ke muñh par phunsiyān ho gāi thīn.* The child had pimples on its face.
- Main Rāmū ke chalne ke ba'd wahān pahunchā thā.* I arrived there after Ramu had started.
- Jab sāhib yahān āe the, to main usī waqt bhāg gayā thā.* When the *sahib* came here, I ran away.
- Chor polis ke sipāhiyōn ke yahān āne se pahle bhāg gae the.* When the police came here, the thieves had run away.
- Jab main so gayā thā, to ghar meñ āg lagī thī.* When I had gone to sleep (or went to sleep) the house caught fire.

Past and Pluperfect Tenses in place of *was*.

- Mem sāhib is bāt se khush huīn.*⁹ The *mem sahib* was (*i. e.*, became) pleased at this.

9. *Thā*, as we have already seen, always signifies that something 'was' or 'existed' at some particular time; 'was' sometimes has this meaning, but sometimes it signifies that something used to take place or to continue, in which case the imperfect tense (generally of *honā* or *rahnā*, but in some cases of another verb) is used in Hindustani (ch. 32, note 15); sometimes it signifies that something took place at some particular time, in which case the past tense or past remote (generally of *honā* or *ho jānā*) is employed; and sometimes it signifies that something continued for a certain time, in which case the past tense or pluperfect of *rahnā* is employed, e.g., *Sitā bimār thī* 'Sita was ill (at the time referred to)'; *Sitā har roz bimār hotī thī* 'Sita was (*i. e.*, used to be or become ill) every day'; *Sitā hamesha bimār rāhtī thī* 'Sita was (*i. e.*, used to remain) always ill'; *Sitā usī waqt bimār huī* or *ho gāi* 'Sita was (*i. e.*, became) ill directly'; *Sitā hafte bhar tak bimār rāhī* 'Sita was (*i. e.*, remained) ill for a week'.

Main bahut sawere tayyār ho gayā thā.

Ek daf'a wahān barī laṛāī huī thī.

Kal sub'h yahān āndhī āī thī?

Kal shām ko wahān āg lagī thī.

Qulī log do dīn tak ghair-hāzīr rahe.

Main wahān barī der tak kharā rahā.

Khīrkī rāt bhar band rahī.

Mazdūr pichhle sāre mahīne bekār rahe.

Larḳiyān kabhī chupkī nahīn rahīn.

Larḳe dam bhar chup chāp nahīn rahe.

Pichhle mahīne barī sardī rahī; ab kuchh garmī ho gāī hai.

Jab tak main wahān rahā, us kā chāl-chalan bahut achchhā rahā.

I was (*i. e.*, became) ready very early.

There was once a great battle there.

Was there a storm here yesterday morning?

There was a fire there yesterday evening.

The coolies were (*i. e.*, remained) absent for two days.

I was standing (or stood) there for a long time.

The window was shut all night.

The workmen were idle all last month.

The girls were never silent.

The boys were not quiet one moment.

Last month it was (*i. e.*, remained) very cold; now it has got warm (lit. some heat has become).

He behaved very well as long as I was there.

Exercises on the Past Dubious Tense.

Wuh imtihān meñ pās ho gayā.

Agar pās ho gayā, to munasīb ihā ki sāhib ko khabar kar detā.¹⁰

Sāīs ā gayā hai. Agar ā gayā hai, to kah do ki hāzīr rahe.

Main kal ghar gayā thā. Agar kal ghar gae the, to rāt ko bhī wahān kyōñ na rahe?

Agar dāk gārī sawere chhūṭ gāī ho-gī, to shām tak pahūñch jāegī.¹¹

Agar ghore ke na'l bañdh gae hoñ, to na'lband ko hamāre pās bhej do.

He passed the examination. If he passed, he ought to have informed the *sahib*.

The syce has come. If he has come, tell him to wait.

I went home yesterday. If you went home yesterday, why didn't you stay there for the night?

If the *dak gari* started early, it will arrive by the evening.

If the horse has been shod, send the farrier to me.

10. In translating such phrases as 'if he passed', 'if he has come', 'if you went', &c., the past, perfect, and past remote tenses can be employed only when 'if' does not express doubt. If doubt is expressed, the past dubious tense must be employed (see ch. 32, notes 14, 18 and 19 regarding the use of *agar* with the present and imperfect tenses).

11. If the events referred in this and the two following examples are not known for certain, the past dubious tense must be used, not the past, perfect, or pluperfect, see preceding note.

Agar luhār kal āyā hogā, to tāle kī marammat kar gayā hogā.

Jab tum āe hoge, to ujālā ho gayā hogā.

Umed hai kī wilāyatī dāk ā gai hogē.

Qulī rāste meñ baiṭh gayā hogā.

Sāhib ab tak na uṭhe hoṅge.

Shāyad meñh tham gayā hogā (or ho).

Shāyad dāk na āī hogī (or ho).

Tumhāre khayāl meñ palṭan parāo par utrī hogē ?

Sārā asbāb (hargīz) na bikū hogā.

Sāhib is bāt se bahut khafā hue hoṅge.¹²

Barā tamāshā huā hogā.

Us ke āne tak andherā ho gayā hogā

Shāyad bhauñchāl is jagah āyā hogā.

Sāhib ko is bāt kī khabar na huī hogē.

Tamām barsāt (ke mausim meñ) bahut sīl rahī hogē.

Bāghbān āj sub' h dālī kyoñ nahīñ lāyā ?

He wastold to pull up the weeds from the flower bed, my lord.

If the blacksmith came yesterday, he probably mended the lock before he left.

It must have been light by the time you arrived.

It may be hoped that the English mail has come (lit. there is hope that the mail may have come).

The cooly must have stopped on the road (lit. sat down).

The *sahib* is not likely to be up yet.

Perhaps it may have stopped raining.

Perhaps the post may not have come.

Do you think the regiment can have halted, or think it likely the regiment has halted, at the encamping ground?

All the things cannot have been sold.

The *sahib* must have been (*i. e.*, become) very angry at this.

There must have been a great scene.

It must have been dark by the time he came.

There may have been an earthquake here.

The *sahib* cannot have been informed of this.

It must have been very damp all the rainy season.

Why did not the gardener bring a basket of flowers and vegetables this morning?

Us ko kiyārī meñ se ghās ukherne kā huk'm milā thā, khudāwand.

¹² *Hogā*, the use of which with reference to past time has been explained in ch. 31, notes 13, and 14, bears the same relation to *huā hogā* that *thā* bears to *huā*. *Thā* and *huā*, as we have seen (in note 9 *ante*), may both be sometimes rendered by 'was', and similarly *hogā* and *huā hogā* may both be sometimes rendered by 'may or must have been'; e.g., *khafā thā* 'was angry (*i. e.*, in an angry temper)', *khafā huā* 'was (*i. e.*, became) angry', *khafā hogā* 'must have been angry (*i. e.*, in an angry temper)', *khafā huā, hogā* 'must have been (*i. e.*, have become) angry'.

Tum ko koī ādmī rāste meñ milā thā ?

I met one of your majesty's classies, my lord ; and also two or three carts with the things.

*Rāt ko shah'r meñ koī bāt dastūr ke khilāf—*or koī nāī bāt—*huī ?*

A great riot and disturbance took place, my lord ; and much property was plundered.

Has your highness been to Europe during the present year ?

Ab ke sāl nahīn gae, magar agle sāl jāne kī irāda hai.

Your highness's sleeping jacket is torn behind.

Hāñ, aur ek baṭān lāl kurtī par se ukhar gayā hai. Dono kī marammat karwā denā chāhiye.

Your highness probably knows that I have got a hundred rupees for the pony.

Tum ko bahut barī qīmat milī hai. Ham aise jānwar ke itne rupai kabhī na dete.

Ham ko chaukīdār se ma'lum ho gayā hai, kī yih 'aurat apnī beṭī ke akelā jāngal meñ chhor gai thī.

The chaukidar did not tell the truth, my lord. He persuaded the girl to hide in the jungle.

Kal sāhib ko bukhār ho gayā thā ; magar thoṛī der meñ utar gayā thā.

Last year the sahib derived great benefit from the climate of this place, mem sahib ; but it has done him no good this year.

Bābā log sāhib ke wahāñ pahūnchne se pahle so gae the ?

No mem sahib, but when the sahib arrived, the children went to bed directly.

Did you meet any one on the road ?

Huzūr kī ek khalāsī milā thā, khudāwand ; aur asbāb kī do tīn gāriyāñ bhī mili thīñ.

Did anything unusual occur in the town during the night ?

Barā daṅgā fasād huā, khudāwand ; aur bahut sā māl luṭ gayā.

Huzūr ab ke sāl wilāyat ho āe haiñ ?

I have not been (lit. gone) this year, but I propose to go next year.

Huzūr kī kurta pīchhe kī tarāf se phat gayā hai.

Yes, and a button has come off my red tunic. You should have them both repaired.

Huzūr ko ma'lum hogā, kī ham ko ṭaṭtu ke sāu rupai mil gae haiñ.

You have got a very high price for it. I would never have given so much for such an animal.

I have learnt from the chaukidar that this woman left her daughter alone in the jungle.

Chaukīdār sach nahīn bola, khudāwand ; larīkī usī ke samjhāne se jāngal meñ chhup gai thī.

Yesterday the sahib had fever ; but it soon left him.

Pārsāl sāhib ko yahāñ kī āb-ohawā se barā fāida huā thā, mem sāhib ; magar is sāl kuchh fāida na huā.

Had the children gone to sleep when the sahib arrived there ? (lit. Did the children go to sleep before the arriving there of the sahib ?)

Nahīn mem sāhib, magar jab sāhib pahūnche the, to bābā log usī waqt palāñg par jā leṭe the.

Tumhāre āne ke waqt andherā ho gayā thā?

No my lord ; it was light up to the time I came.

Bāl bachche kabhī wahān bīmār hue the?

No, but the servants were ill a great many times, my lord.

Yih ādmī agle mahīne hafte bhar tak ghair-hāzir rahā thā.

He was ill the whole month, my lord ; that is why he was absent.

Umed hai ki rājā sāhib āj pahunch gae hoṅge.

If the rajah has arrived in camp, my lord, the colonel must have had an interview with him.

Tumhāre khayāl meñ ātā hai ki us ki rān kī haqqī tūṭ gayī hogī?

He is much hurt, my lord ; but it may be hoped that the bone has not been broken.

Yahān koī ghorā nahīn hai ; shāyad sāis ko rāsta na mila hogā.

He must have lost his way in the dark, my lord. The sawar too is not here ; he has probably gone in search of the syce.

Was it dark when you came ?

Nahīn khudāwand, mere āne tak ujālā rahā thā.

Were the children ever ill there ?

Nahīn, magar naukar log bahut daf'a bīmār hue the, khudāwand.

This man was absent for a week last month.

Tamām mahīne bīmār rahā thā, khudāwand ; is sabab se ghair-hāzir ho gayā thā.

It may be hoped that the rajah has arrived to-day.

Agar rājā sāhib kampū meñ pahunch gae hoṅge, khudāwand, to karnel sāhib kī un se mulāqāt ho gayī hogī.

Do you think it likely that he has broken his thigh bone ?

Barī choṭ lagī hai, khudāwand ; magar umed hai ki haqqī na tūṭī hogī.

There is no horse here ; perhaps the syce could not find the road.

Rāsta andhere meñ bhūl gayā hogā, khudāwand. Sawār bhī nahīn hai ; sāis kī talāsh meñ gayā hogā.

THIRTY-FOURTH CHAPTER.

Tenses formed with the past participle.

Transitive Verbs.

VERBS.

<i>urū, j</i>	to fly, fly away, to be blown up.	<i>bujhwānā, d</i>	to cause to be extinguished.
<i>urānā, d</i>	to cause to fly, to blow up.	<i>churānā, l</i>	to steal.
<i>bujhnā, j</i>	to be extinguished.	<i>milānā, d</i>	to join, mix.
<i>bujhānā, d</i>	to extinguish.	<i>bichhānā, d</i>	to spread, lay (cloth), make (bed).

<i>ṭakrānā, d</i>	to knock (one thing against another).	<i>phalāṅgnā, j</i>	to leap or jump (over).
<i>pahchānnā, l¹</i>	to recognize.	<i>kudānā</i>	to cause to jump.
		<i>kudwānā</i>	to cause to be jumped over.

MASCULINE NOUNS.

<i>bālbar²</i>	barber (English style).	<i>safha</i>	page.
<i>gāl</i>	cheek.	<i>konā</i>	corner.
<i>mufsid</i>	rebel, mutineer.	<i>koilā</i>	charcoal
<i>chītā</i>	cheetah (hunting leopard).	<i>jaṅglā</i>	railing.
<i>galā</i>	neck.	<i>khaḍ</i>	abyss.
<i>ālū</i>	potato.	<i>dām</i> (plur., noun) ³	price.
<i>shah'd</i>	honey.	<i>nishān</i>	sign, mark.
<i>burush</i>	brush.	<i>dhārwā, ḥamla,</i>	attack.
<i>lamp</i>	lamp.	<i>ḥalla</i>	
<i>gadelā</i>	mattress.	<i>mukkā</i>	fist.
<i>huqqā</i>	hookkah.	<i>ḍank</i>	sting.
<i>chābuk</i>	whip.	<i>thappaṛ</i>	slap, box.
<i>shīshā</i>	glass, bottle, pane.	<i>jhapattā</i>	spring.
<i>jāl</i>	net.	<i>insāf</i>	justice.

FEMININE NOUNS.

<i>kaṅghī (kaṅghā)</i>	comb.	<i>shikast</i>	defeat.
<i>razāī</i>	quilt.	<i>ḥajāmat</i>	shaving.
<i>angīṭhī</i>	stove, grate, fireplace.	<i>taswīr</i>	picture.
<i>ṭaṭṭī⁴</i>	screen, hurdle.	<i>bāg</i>	rein, pair of reins.
<i>bāzī</i>	game.	<i>geṅd</i>	ball.
<i>tezī</i>	sharpness, pungency, swiftness, impetuosity.	<i>āstīn</i>	sleeve.
<i>gudgudī</i>	tickling.	<i>lau</i>	flame.
<i>bad-ma'āshī</i>	vice.	<i>qai</i>	sickness.
<i>sharārat</i>	wickedness, vice.	<i>āwāz</i>	sound, voice.
<i>lāt</i>	kick.	<i>ṭhokar</i>	stumble.
		<i>ṭakkar</i>	collision.
		<i>chhalāṅg</i>	bound (jump).
		<i>qasam</i>	oath.

1. *Jān-pahchān* 'acquaintance' (ch. 22) is derived from *jānnā* 'to know' and *pahchānnā*.

2. *Bālbar* a corruption of barber. [The term used by Muhammadans is *ḥajjām*, by Hindus *nāī*.]

3. *Dām* 'money', also the name of a coin, now used in the plural generally in the sense of price, lit. 'the moneys' paid or to be paid for anything.

4. *Ṭaṭṭī*, a screen of grass, straw, or matting, etc., on a frame of reeds or bamboo. Such screens are used to form enclosures, also for latrines. Hence *ṭaṭṭī ko jānā* 'to go to the necessary'. Hurdles used for racing also are called *ṭaṭṭīs*. A *ḵhas kī ṭaṭṭī* is made of *ḵhas*, vulgarly *kas kas*, a fragrant grass. It is placed in a doorway in the hot season and kept perpetually wet; and the hot dry westerly wind, after passing through it, becomes cold, and cools the room.

ADJECTIVES.

sakht hard, tough.
sharīr wicked, vicious.

narm, mulāim soft, tender.

Past Tense.

I took out, ate, sowed, did, took, gave.

SINGULAR.

PLURAL.

<i>maiñ ne</i>	}	<i>nikālā</i> fem.	<i>nikālī</i>	<i>nikāle</i> fem.	<i>nikālīñ⁵</i>
<i>tu ne</i>		<i>khāyā</i>	<i>khāī</i>	<i>khāe</i>	<i>khāīñ</i>
<i>us ne</i>		<i>boiyā</i>	<i>boī</i>	<i>boe</i>	<i>boīñ</i>
<i>ham ne</i>		<i>kiyā</i>	<i>kī</i>	<i>kiye</i>	<i>kīñ</i>
<i>tum ne</i>		<i>liyā</i>	<i>lī</i>	<i>liye</i>	<i>līñ</i>
<i>un or unhoñ ne</i>		<i>diyā</i>	<i>dī</i>	<i>diye</i>	<i>dīñ</i>

5. The past participle of transitive verbs is formed like that of intransitives, by adding *ā* to the stem or by changing the infinitive termination *nā* to *ā*; and it is inflected in the same manner. If the stem ends in *ā* or *o*, *y* is inserted in the singular masculine as with intransitive verbs, e.g., *khānā, khāyā* (fem. *khāī*, pl. *khāe*, fem. *khāīñ*); *dhonā, dhoyā* (fem. *dhōī*, pl. *dhoe*, fem. *dhōīñ*). Three transitive verbs form their past participles in an irregular manner, viz., *karnā, kiyā* (fem. *kī*, pl. *kiye*, fem. *kīñ*); *lenā, liyā* (fem. *lī*, pl. *liye*, fem. *līñ*); *denā, diyā* (fem. *dī*, pl. *diye* fem. *dīñ*).

The past participle is used also as a past tense, in which case it is always preceded by a noun or pronoun and the post-position *ne* expressed or understood. *Ne* indicates the agent by whom or by which an action is performed, e.g., *Maiñ ne ek rupaya nikālā* 'I took out a rupee', lit. 'By me a rupee (was) taken out'. With the exception of the pronoun *maiñ*, every noun and pronoun subject to inflection is inflected before *ne* in the same manner as before *ko*, e.g., *Larke ne khānā khāyā* 'The boy ate his dinner', lit. 'By boy dinner (was) eaten'; *Us ne hāth uḥḥāyā* 'He lifted his hand', lit. 'By him hand (was) lifted'.

Some pronouns have two forms of the plural with *ne*. Thus *wuh* has *un ne* and *unhoñ ne*, as shown in the text; and *yih* has *in ne* and *inhoñ ne*. *In* and *un* are used as adjectives, i.e., in conjunction with nouns as *in larkeñ ne* 'by these boys', *un larkeñ ne* 'by those girls'; *inhoñ ne* and *unhoñ ne* are used as pronouns, i.e., without a noun, as *inhoñ ne kahā* 'by these (it was) said', i.e., 'these people said', *unhoñ ne kahā* 'by those—or by them—(it was) said' or 'they said'. These terms may be used with reference to a single person to show respect.

[It is a curious fact that *in ne* and *un ne* are sometimes used in place of *is ne* and *us ne* with reference to a single person or animal, though never so employed with reference to more than one individual unless in conjunction with a noun].

The pronoun and the post-position *ne* are not always expressed. We can say for example: *Larkā bīmār thā, kuchh khānā nahī khāyā* 'The boy was ill, he did not eat any dinner', where *us ne* is understood before *kuchh*.

If we substitute feminine or plural nouns for *rupayā, khānā* and *hāth* in the above examples, the past tense must be inflected and made to agree with them, e.g., *Maiñ ne ek kitāb nikālī* 'I took out a book', lit. 'By me a book (was) taken out'; *Larke ne do nāshpātīyāñ khāī* 'The boy ate two pears', lit. 'By boy two pears (were) eaten', *Us ne dono hāth uḥḥāe* 'He lifted both his hands, lit. 'By him both hands (were) lifted'.

The post-position *ko* may be used in some cases, and must be used, in others, to indicate the person, animal or thing to whom or to which anything is done, e.g., *Larke ne billī ko mārā* 'The boy hit the cat', lit. 'By boy to cat (was) hit', i.e., the act of hitting was performed on the cat by the boy. When *ko* is employed, the past tense is

Perfect Tense.

I have taken out.

SINGULAR.

PLURAL.

main ne, &c., nikālā hai fem. nikālī hai nikāle haiñ fem. nikālī haiñ.

Pluperfect Tense.

I took out or had taken out.

SINGULAR.

PLURAL.

maiñ ne, &c., nikālū thā fem. nikālī thī nikāle the fem. nikālī thīñ

Past Dubious Tense.

(If) I have taken out; I may or must have taken out.

SINGULAR

PLURAL.

Masc.

Fem.

Masc.

Fem.

maiñ ne, &c., { *nikālā ho nikālī ho nikāle hoñ nikālī hoñ.*
nikālā hogā nikālī hogī nikāle hoñge nikālī hoñgī.

never inflected. The employment and omission of *ko* depend on the principles already explained in ch. 27, note 10.

When *ko* is omitted, nouns which are in English the object of the verb, become in Hindustani virtually the subject of the sentence; and when two or more nouns are employed, the construction is regulated on the principles explained in ch. 23, notes 7 to 12, regarding the employment of two or more nouns as the subject of a sentence, e.g., *Us ne ek sher dekhā aur ek shernī* 'He saw a tiger and a tigress', lit. 'By him one tiger (was) seen, and one tigress'. Here *dekhā* agrees with the masculine noun *sher* and *dekhī* is understood after the feminine noun *shernī*.

The perfect, the pluperfect, and the past dubious tenses are formed by prefixing the past participle to *hai* or *haiñ*; to *thā*, *the*, *thī* or *thīñ*; and to *ho* or *hoñ*, or *hogā*, *hogī*, *hoñge* or *hoñgī*. The final *ñ* of the feminine plural is dropped before *haiñ*, *thīñ*, *hoñ*, and *hoñgī*. These tenses are subject to the same rules with regard to inflection as the past tense.

Subject to the peculiarities of construction explained in the preceding paragraphs, the tenses formed with past participles of transitive verbs are used in the same manner as the corresponding tenses of intransitives.

There are a few exceptions to the general rule regarding the use of *ne* with transitive verbs. As we have already seen (ch. 33, note 3, last para.) the verbs *bolnā* to 'speak' and *bhūlnā* 'to forget' never take this form of construction, nor do compounds formed with *jānā*. *Samajhnā* is used both with and without *ne*; we can say either: *Tum ne hamārī bāt samjhi?* or *Tum hamārī bāt samjhe?* 'Did you understand what I said?' *Jitnā* or *jit lenā* and *hārnā* generally take *ne* when used as transitive verbs as: *Us ne bāzī jit lī* 'He won the game'; *Us ne bāzī hārī*; 'He lost the game'. They are, however, sometimes used without *ne*, e.g., *Ab kī dafā Mohan bāzī nahīñ jītā* or *nahīñ hārā* (instead of *Mohan ne nahīñ jītī* or *nahīñ hārī*) 'On the present occasion Mohan did not win the game'. *Jitnā* and *hārnā* may be used also as intransitive verbs without a direct object, and then of course do not take *ne*, e.g., *Angrez us larāī meñ nahīñ jite* 'The English were not victorious in that battle'; *Ghorā ghurdaur meñ nahīñ hārā* 'The horse was not beaten in the races (lit. horse-racing).'

Ultā pulṭā.

Shah'd kī makkhī, patthar kī taswīr, patthar kī koilā, bichhāne ke kapre.

Khaḍ meñ.

Dastūr ke muwāfiq.

Qasam khānā, zakh'm khānā, shikast khānā, ṭhokar khānā.

Anḍā denā, bachchā denā, chakkar denā.

Chakkar lagānā, gāoñ meñ āg lagānā.

Dāk biṭhānā.⁶

Sir meñ chakkar ānā, sir phirnā, sir ghūmnā.

Chhalāng mārṇā, jhapattā mārṇā, thappar mārṇā, lāt mārṇā, mukkā mārṇā, sīng mārṇā, chābuk mārṇā, ḍānk mārṇā or kāṭ khānā.

Man'a' karnā, irāda karnā, tezi karnā, bad ma'āshī karnā, gud-gudiyāñ karnā, ta'rīf karnā, chorī karnā.

Qai karnā or ulti karnā.⁷

Huqqā pāñi band karnā.⁸

Burush se sāf karnā.

Bāloñ ko burush se sāf karo.⁹

Bāloñ meñ kañghī karnā.

Chādar bichhānā.

Ḥajāmat banānā, taklīf uṭhānā.

Fat'h pāñā, chorī janā.

Topsy turvy.

Bee (honey fly), statue (of stone), coal (lit. stone charcoal), bed clothes.

In the abyss, over the precipice.

In accordance with fashion or custom, as usual.

To swear, be wounded, be defeated, stumble, collide or knock against.

To lay an egg, to have a young one, to cause to revolve or to lunge (a horse).

To make a round or go round, to set fire to the village.

To lay a dawk.

One's head to go round, to feel giddy.

To give a bound, to spring, to slap or give a box (on the ears), to kick, to give a blow with the fist, to give a blow with its horn, to whip, to sting.

To forbid, to form an intention or purpose, to be impetuous or to pull (as a horse), to shew vice, to tickle, to praise or speak highly of a person, to commit theft.

To be sick.

To exclude a person from his caste.

To brush.

To brush one's hair.

To comb one's hair (lit. hairs).

To lay the cloth, put a sheet on the bed, &c.

To shave, to undergo harm or trouble.

To gain the victory, to be stolen.

6. To put relays of horses, palinquin bearers, &c., commonly called 'to lay a dawk'.

7. *Ultī karnā* from *ulṭā* 'reversed'. This phrase is much used by the lower orders.

8. To prevent a Hindu from smoking the same pipe or drinking from the same vessel as his caste fellows, i.e., to exclude him from his caste.

9. *Sāf* 'clean', 'clear', sometimes means 'smooth' as *sāf maidān* 'a smooth plain', and *sāf karnā* here means 'to make smooth and tidy'.

Āṅgīṭhī meñ se dhūāñ nikalnū.
Ek sāth daurñā.
Ek ghoṛā dūsre ghoṛe ke sāth
daurñā.
Ṭaṭṭī phalāñgnā.
Ghoṛe ko nālī kudwāñā.

To smoke, a stove or chimney.
 To run a race (lit. run together).
 To race one horse against another.
 To jump a hurdle.
 To jump a horse over a ditch (lit. cause a ditch to be jumped).

Exercises on the Past Tense.

Ghoṛe ne ṭaṭṭī nahīñ phalāñgnā.
Sāhib ne apne ghoṛe ko nālī
kudwāñ.
Us ne bāzī jīt lī, tum har gae.
Hamāre ghoṛe ne dusrī daur jīt lī,
tumhārā ghoṛā hār gayā.
Sāhib kū ghoṛā is ghurdaur meñ
nahīñ jītā.
Āngrez us laṛāñ meñ nahīñ hāre.

The horse did not jump the ditch.
 The *sahib* jumped his horse over a ditch.
 He won the game, you lost.
 My horse won the second race, your's lost.
 The *sahib's* horse has not won (anything) in these races.
 The English were not defeated in that battle.

Ham ne apnā ghoṛā sāhib ke ghoṛe
ke sāth daurāyā.
Main ne is safhe kā konā moṛ diyā.

I raced my horse against the *sahib's*.
 I turned down the corner of this page.

Us ne bāg dāññ taraf ko moṛ dī.
Dhobī ne sāhib ke aur āp ke kapṛe
milā diye.
Hiran ne do tīñ chhalāñgen mārīñ.

He turned the reins to the right.
 The washerman mixed the *sahib's* clothes with your honour's.
 The deer gave two or three bounds.

Sāhib ne chhoṭī laṛkī ko akelā
pāyā.
Sipāhīyoñ ne sāre shah'r ko lūt
liyā.
Sāhib ne apnā ghoṛā aur apnī
ghoṛī dono saudāgar ke hāth
bech dāle.

The *sahib* found the little girl alone.
 The sepoys looted the whole city.

Ham ne ek kālā hiran dekhā aur
ek hīrnā.

The *sahib* sold his horse and mare to the merchant.

Laṛkī ne do seb aur ek nāshpātī
khāñ.

I saw a black buck and a doe.

Unhoñ ne dushman par dhāwā
nahīñ kiyā.

The girl ate two apples and a pear.
 They did not attack the enemy.

Tum ne ghanṭī kī āwāz nahīñ
sunī ?¹⁰

Did you not hear (the sound of) the bell?

10. In English we can say either 'I heard the bell, carriage, gun, &c.', or 'I heard the sound of the bell, carriage, gun, &c.'; in Hindustani the word *āwāz* 'sound' must be always expressed.

Ham logoñ ne bahūt se khargosh
nahīn māre.¹¹

Tum ne palañg par dono chādareñ
kyoñ nahīn bichhāñ ?

Sāhib ne tumhāri barī ta'rif kī.

Mem sāhib ne merī 'ar'z nahīn
sunī.

Āyā ne tumhāri shikāyat mem
sāhib se kī.

Kutte ne chaukidār ke kāṭ khāyā.

Us kī tāng meñ kāṭ khāyā.

Machcharoñ ne mere hāthoñ par
bahūt kāṭā hai.

Chīte ne hīran par jhapattā mārā.

Mu'allim ne laṛke ke kāñ par
thappar mārā.

Laṛke ne bherīye ke patthar mārā.¹²

Us ne gīdar ke patthar māre.

Sāis ne ghoṛe ke chābuk mārā, or
chābuk māre.

Sāhib ne chor ke mukkā mārā.

Sawār ne us ke talwār mārī.

Bhaiñs ne us ke sīng mārā.

Shah'd kī makkhī ne mere ḍaṅk
mārā or kāṭ khāyā.

Ghoṛe ne sāis ke lāt mārī.

Ham ne us par bandūq chalāī, ma-
gar us ke nahīn lagī, or us ke
golī nahīn lagī.¹³

Jab us ne yih bāt sunī, to ghar
jānā chāhā.¹⁴

Sāhib ne apnā ghoṛā aur apnī ghoṛī
dono saudāgar ke hāth bech dāle.

We did not get many hares.

Why did you not put both sheets
on the bed ?

The *sahib* spoke very highly (lit.
made great praise) of you.

The *mem sahib* would not hear
what I had to say (lit. did not
hear or listen to my representa-
tion).

The ayah complained of you to
the *mem sahib*.

The dog bit the watchman.

It bit him in the leg.

My hands have been much bitten
by mosquitoes.

The *cheetah* sprang on the deer.

The teacher gave the boy a box
on the ear.

The boy threw a stone at the wolf.

He threw stones at the jackal.

The syce whipped the horse (or
gave it a cut, or several cuts,
with the whip).

The *sahib* hit the thief with his
fist.

The horseman gave him a cut
with his sword.

The buffalo struck him with its
horn.

The bee stung me.

The horse kicked the syce.

I fired at it, but missed it.

When he heard this, he wished to
go home ?

The *sahib* sold his horse and
mare to the merchant.

11. See ch. 27, note 10, para. 6, regarding the omission of *ko* when *mārā* is used in the sense of shooting game.

12. As regards the use of *ke* in this and the seven, following examples see ch. 29, note 20.

13. In the phrase *us ke na lagī*, *bandūq* is understood, i.e., *bandūq us ke na lagī* 'the gun did not hit him'.

14. *Us ne ghar jānā chāhā* 'he wished, i.e., conceived a wish, to go home'; *ghar jānā chāhtā thā* 'he wished—lit. was wishing, i.e., it was his wish—to go home'.

<i>Ham ne ek kālā hiran delkhā aur ek hirnī.</i>	I saw a black buck and a doe.
<i>Ab us ne khānā khā liyā.¹⁵</i>	Now he has finished his dinner.
<i>Tum ne āne meñ barī der lagāi.</i>	You have been a long time coming (lit. made great delay in coming).

Exercises on the Perfect Tense.

<i>Ham ne wahāñ jāne kā irāda chhor diyā hai.</i>	I have given up the intention of going there.
<i>Sab ne is bāt kī qasam khāi hai.</i>	They have all sworn to this.
<i>Mālī ne is kiyārī meñ ālū boe haiñ.</i>	The gardener has sown potatoes in this bed.
<i>Us ne rājā sāhib kī do taswīreñ kheñchī haiñ.</i>	He has drawn (or painted) two pictures of the rajah.
<i>Khalāsīyoñ ne ñeroñ ko gīrā diyā hai.</i>	The classies have struck the tents.
<i>Us ne ab tak dākṭar sāhib kā 'ilāj nahīñ kiyā.</i>	He has not yet been treated by the doctor.
<i>Main ne yih bāt us se nahīñ kahī.</i>	I have not told him this.
<i>Khānsāmāñ ne ab tak ande nahīñ kharīde.</i>	The butler has not yet bought eggs.
<i>Us ne bahut sī miṭhāiyāñ larkeñ ke hāth nahīñ bechīñ.</i>	He has not sold many sweetmeats to the boys.
<i>Āp ne mujhe nahīñ pahchāñā ?</i>	Don't you know me ? (lit. has not your honour recognized me) ?
<i>Murghī ne andā diyā hai.</i>	The hen has laid an egg.
<i>Billī ne tīn bachche diyē haiñ.</i>	The cat has had three kittens.
<i>Sāīs ne ghoṛe ko chakkar diyā hai.</i>	The syce has lunged the horse.
<i>Ham ne ghurdaur ke maidāñ kā do daf'a chakkar lagāyā hai.</i>	I have been twice round the race-course.
<i>Dākū ne āp apnā galā kaṭ liyā hai.</i>	The dacoit has cut his throat.
<i>Sāhib kī ṭhoṛī (apne hī hāth se) kaṭ gāi hai.¹⁶</i>	The <i>sahib</i> has cut his chin.
<i>Is larke ne khīṛkī ke sab shīshe tor dāle haiñ.</i>	This boy has broken all the window panes.
<i>Khīṛkī kā shīsha mere hāth se ṭuṭ gayā hai, khudāwand.</i>	I have broken the window, my lord.
<i>Us ne dono larkeñ ke sir āpas meñ ṭakrā diyē haiñ.</i>	He has knocked the two boys' heads together (lit. amongst themselves).

15. See remarks ch. 33, note 3, para. 8 on the use of the past tense, where we should use the perfect in English.

16. Lit. 'The *sahib*'s chin has been cut'. *Sāhib ne apnī ṭhoṛī kāṭ lī* would imply that the *sahib* cut his chin on purpose. In most cases where we have the choice of a transitive verb like *kāṭnā* 'to cut', and an intransitive verb with a passive signification like *kaṭnā* 'to be cut', the former is employed when the action referred to has been performed intentionally, the latter when it has been accidental.

Dīwāne ne apnā sir āp dīwār se ṭakrāyā hai.

Mez kī ṭakkar bābā ke sir meñ lag gāi hai.

Bābā ne mez kī ṭakkar khāi hai.

Gh ore ne ṭhokar khāi hai.

Sāhib ne patthar se ṭhokar khāi hai.

The madman has knocked his head against the wall.

The child has knocked its head against the table.

The child has knocked itself against the table.

The horse has stumbled.

The *sahib* has knocked his foot against a stone, or stumbled over a stone.

Exercises on the Pluperfect Tense.

Us ne daryā meñ jāl dālā thā; magar koī machhlī nahīn āī.

Main ne lakriyāñ jalāne ko kahā thā, magar us ne koile jalāe.

Us ne bachche ke gudgudiyāñ kī thīñ.

Main ne āp ke kahne se unheñ kal tak yahāñ thairā liyā thā.

Tum ne us kā nām us se kal kyon nahīn pūchhā thā?

Main ne geñd baṛī dūr nahīn pheñkī thī.

Main ne us ke seb nahīn khāe the.

Huzūr ne bādshāh aur malika kī patthar kī taswīreñ is jagah kyon kharī nahīn karwāi thīñ?

Chaukīdār ne sab naukaron ko nahīn jagāyā thā.

Jab main ne khaḍ meñ nīche kī taraf dekhā thā, to sir meñ chakkar ā gayā thā.

He cast his net in the river, but did not catch any fish.

I told him to burn wood, but he lighted charcoal (lit. charcoals).

He tickled the child.

By your instructions I kept them here till yesterday.

Why did you not ask him his name yesterday?

I did not throw the ball very far.

I did not eat his apples.

Why did not your highness have the statues of the king and queen erected here?

The watchman did not wake all the servants.

I felt giddy when I looked down over the precipice.

Exercises on the Past Dubious Tense.

Agar bachche ne qai (or ulṭī) kī ho, to use yih dawā khilā do.

Agar munsif ne insāf kiyā hoḡā, to kuchh fikr nahīn rahḡā.

Shāyad us ne zakh'm khāyā hoḡā (or khāyā ho).

Shāyad sāhib ne patthar ke koile mañḡāe hoñḡe (or mañḡāe hoñ).

Umed hai ki sāhib ne apnā wa'da pūrā kiyā hoḡā (or kiyā ho).

If the child has been sick, give it this medicine.

If the *munsif* has done justice, why then there will be no more anxiety.

Perhaps he may have been wounded.

Perhaps the *sahib* may have sent for some coals.

It may be hoped that the *sahib* has kept his promise.

Huzūr ne barī taklīf uṣṥāī hogē
 or *huzūr ko barī taklīf huī hogē*.)
Bhāī bandon ne us kā huqqā pānī
zarūr band kiyā hogā.
Us ne hargiz apne wa'de ke kḥilāf
na kiyā hogā.

Sipāhiyon ne gāon meñ āg kyon
lagā dī ?

They have set fire to the village,
 my lord, and blown up the fort
 by the colonel's order.

Āg āp se āp bujh gaī, yā mem
sāhib ne bujhwā dī ?

The chimney was smoking, my
 lord, so I put out the fire.

Tum ne kyā kahā ? Mis sāhib kā
hāth jal gayā hai ?

Yes, my lord, when she took up
 the candle, the flame caught her
 sleeve.

Bābā ne apne bālon meñ kaṅghī
kar lī ?

He combed his hair, *mem sahib*,
 and also brushed it.

Tum ne pārsal ko achchhī tarah
band kar diyā hai ?

I have wrapped it in thick pa-
 per, my lord, and put wax-cloth
 outside (lit. above).

Sāhib ne sab bāziyāñ jīt lī haiñ ?
 The *sahib* has played three
 games, my lord ; he has won one
 game, and lost two.

Rājā sāhib ke sipāhiyon ne fat'h
pāī hai ?

No, my lord, the rebels have
 gained the victory ; the rajah's
 sepoy's suffered a great defeat.

Tum ne Akbar 'Alī se kah diyā
hai ki hamāre wāste dāk biṥhā de ?

The *bara sahib* has laid a dawk
 of his own horses for your high-
 ness all the way to the camp, my
 lord.

Your highness must have had
 a great deal of trouble.
 His relations must certainly have
 put him out of the caste.
 He cannot have broken his pro-
 mise.

Why did the sepoy's set fire to
 the village ?

Karnel sāhib ke huk'm se gāon
meñ āg lagāī hai, kḥudāwand, aur
qil'e ko urāyā hai.

Did the fire go out of its own
 accord, or did the *mem sahib*
 have it put out ?

Anḡīṥhī meñ se dhūāñ nikaltā
thā, kḥudāwand, is wāste main
ne āg bujhā dī.

What did you say ? Has the
miss sahib burnt her hand ?

Hāñ, kḥudāwand, jab unhoñ ne
baṥṥī ūṥhāī, to us kī lau un kī
āstīn meñ lag gaī.

Did the child comb his hair ?

Us ne bālon meñ kaṅghī bhī kī,
mem sāhib, aur bāl burush se bhē
sāf kar liye.

Have you done up the parcel
 nicely ?

Main ne use moṥe kāghaz meñ
lapet diyā hai, kḥudāwand, aur
ūpar momjāmā chaṥhā diyā hai.

Has the *sahib* won all the games ?
Sāhib ne līn bāziyāñ khelī haiñ,
kḥudāwand ; ek bāzī jīt lī hai, do
bāziyāñ hār gae haiñ.

Have the rajah's sepoy's gained
 the victory ?

Nahīñ, kḥudāwand, muṥsidoñ ne
fat'h pāī hai ; rājā sāhib ke sipāhi-
yon ne barī shikāst khāī.

Have you told Akbar Ali to lay
 a dawk for me ?

Barē sāhib ne huzūr ke liye apne
ghoṥon kī dāk harābar kampū tak
biṥhā dī hai, kḥudāwand.

Tum ne kyā kiyā hai, āyā?
Bābā kū bichhonā bahut hī sakht hai.

No doubt, it is hard, ma'am; so I have told the bearer to bring a soft mattress from the bazaar.

Mem sāhib kī ghorī ne kal rāste meñ kuchh bad-ma'āshī kī thī?

As usual it pulled a little, my lord; but it shewed no vice.

Jab bābā ne kal shām ko bāhar jāne kī irāda kiyā thā, to tum ne kyon man'a' nahīn kiyā?

I told him repeatedly not to go (lit. forbade him much), *mem sāhib*, but he would not (lit. did not) obey me.

Isī bālbar ne baṛe sāhib ke bāl kāṭe the, aur un kī hajāmat bānāī thī?

He is the person who did it, my lord; but he is a stupid man, he cut the *sāhib's* face.

Sāhib ne shikārī se kah diyā thā kī sher par raful chalāe?

No, my lord, he fired without orders; and he missed.

Jab tītar uṛ gayā, to tum ne us par bandūq chalāī?

I fired my lord; but I missed [the gun did not hit him].

Agar sāhib ko chitṭhī ab tak na milī hogī, to baṛī diqqat hogī; magar umed hai kī chaprāsī ne rāt ko dāk meñ dāl dī hogī

If the *chaprasi* posted it last night, the *sāhib* must certainly have got it this morning, *mem sāhib*.

Ap ke khayāl meñ ātā hai, kī unhoñ ne is makān ke baṛe dām ṭhairāe hoñge?

Who knows, my lord? It may be hoped that they have not fixed a very high price.

What have you done, ayah? The child's bedding is very hard indeed.

Beshak sakht hai, mem sāhib; is wāste ham ne baṛe se kah diyā hai kī ek nar'm gadelā bāzār se le āe.

Did the *mem sāhib's* mare shew any vice on the road yesterday?

Dastūr ke muwāfiq zarā tezī kī thī, khudāwand; sharārat nahīn kī.

When the child wanted to go out (lit. formed the purpose of going out) yesterday evening, why didn't you tell him not to go?

Main ne bahut man'a' kiyā thā, mem sāhib, magar us ne nahīn mānā.

Is this the barber who cut the *bara sāhib's* hair and shaved him?

Isī ne yih kām kiyā thā; magar ādmī bewuqūf hai, khudāwand; sāhib kī gāl us ke hāth se kaṭ gayā.

Did the *sāhib* tell the *shikari* to fire at the tiger?

Nahīn, khudāwand, us ne be ḥuk'm raful chalāī thī; aur golī nahīn lagī.

When the partridge flew away, did you fire at it?

Main ne bandūq chalāī, khudāwand, magar us ke nahīn lagī.

If the *sāhib* has not yet received the letter, it will be very inconvenient; but it may be hoped that the *chaprasi* posted it last night.

Agar chaprāsī ne rāt ko dāk meñ dālī hogī, to āj sub'h sāhib ko zarūr mil gāī hogī, mem sāhib.

Do you think they are likely to have fixed a high price for this house.

Kyā jāne, khudāwand? Umed hai kī bahut baṛe dām na ṭhairāe hoñge.

*Yahān ghore ke pāon ke nishān
haiñ, jañglā phalāng gayā hogā.*

The captain must have jumped
his horse over the railing, my lord.

*Hamārī bahut sī chīzeñ chorī gai
haiñ; tumhāre khayāl meñ atā hai
ki āyā ne churāi hongī?*

The ayah cannot have commit-
ted a theft, ma'am; perhaps the
dai may have stolen these things.

Here are the marks of a horse's
feet, it must have jumped the
railing.

*Kaptān sāhib ne ghore ko jañglā
kudwāyā hogā, khudāwand.*

A great many of my things
have been stolen; do you think
the ayah can have stolen them?

*Āyā ne kabhī chorī na kī hogī,
mem sāhib; shāyad dāi ne yih
chīzeñ churāi hongī.*

THIRTY-FIFTH CHAPTER.

The conjunctive participle and noun of agency.

VERBS.

<i>hañsnā, parñā</i>	to laugh.	<i>hilānā, l, d</i>	to shake, wave, to tame, to wag (tail).
<i>thaknā, j</i>	to be tired.	<i>miṭnā, j</i>	to be effaced, erased, rubbed out.
<i>uchhalnā, par-</i> <i>nā</i>	to jump, jump up.	<i>miṭānā, d</i>	to efface, &c.
<i>joṭnā, l, d</i>	to harness, yoke.	<i>chillānā, uṭhnā</i>	to cry out, scream.
<i>lauṭnā, j</i>	to turn back, or over, come or go back.	<i>sajānā, l, d</i>	to put in order, arrange.
<i>lauṭānā, d</i>	to turn over, send back.	<i>chhupānā, l, d</i>	to hide, conceal.
<i>hilnā, j</i>	to be shaken, to move, to be tamed.		

MASCULINE NOUNS.

<i>faqīr (faqīrnī)</i>	religious ascetic or mendicant.	<i>dahāna</i>	bit (for a horse).
<i>gawāh</i>	witness.	<i>pech</i>	twist, screw.
<i>qaidī</i>	prisoner.	<i>pechkash</i>	screw-driver, cork- screw.
<i>teñdvā</i>	leopard, panther.	<i>jhañḍā (jhañḍī)</i>	flag (small flag).
<i>lakarbagghā,</i> <i>lakraī¹</i>	hyena.	<i>jhoñprā</i> <i>(jhoñprī).</i>	hut (small hut).
<i>peṭ</i>	stomach.	<i>bāzār</i>	bazaar
<i>kamarband</i>	waist-cloth, belt.	<i>āsmān</i>	sky, heaven.
<i>baklas</i>	buckle, buckle and strap.	<i>masāliḥ²</i>	spice, spices, &c.
<i>tañg</i>	girth (for saddle).	<i>bhes</i>	guise, disguise.
		<i>pher</i>	turn, twist.

1. The word *lakarbagghā*, which has various forms, is in some parts of India, more especially in the Himalayas, incorrectly applied by the lower orders to the leopard or panther. Sometimes a leopard is called *bagelā* (or *baghelā*, properly 'a tiger's whelp), and sometimes *chhoṭā bāgh* 'a small tiger'.

2. *Masāliḥ* vulg. *masālah*, an Arabic plural used in India in the singular for spice, spices, and any stuff or preparation for removing stains or other purposes, also for materials for buildings.

MASCULINE NOUNS—concluded.

<i>dhakkā</i>	push.	<i>ghussa</i>	rage, anger.
<i>dhabbā, dāgh</i>	stain, spot, mark.	<i>bahāna</i>	pretence, pretext.
<i>dilāsā</i>	comfort and encouragement.	<i>muqaddama</i>	case (in court, &c.).
		<i>piyār</i>	affection, caress.

FEMININE NOUNS.

<i>peṭī</i>	belt.	<i>rishwat</i>	bribe.
<i>shīshī</i>	small bottle.	<i>khair-o-‘āfiyat</i> ³	prosperity.
<i>qazāi</i> vulg.	snaffle-bit.	<i>tai</i> (also masc.)	fold, folding.
<i>kajāi</i>		<i>bhīkh</i>	begging.
<i>tarkārī</i>	vegetable.	<i>zanjīr</i>	chain, curb-chain.
<i>haṅsī</i>	laughter.	<i>kamar</i>	waist.
<i>gawāhī</i>	evidence.	<i>qaid</i>	imprisonment.
<i>be-insāfi</i>	injustice.	<i>raq‘m</i>	item (in account).
<i>daghābāzī</i>	fraud, cheating.	<i>mizān, ṭotal</i> ,	total.
<i>hālat</i>	state (condition).	<i>koshish</i>	trying, endeavour.

ADJECTIVES, &c.

<i>bahrā</i>	deaf.	<i>sharminda</i>	ashamed.
<i>gumnām</i>	anonymous.	<i>be-insāf</i>	unjust.
<i>dāghī</i>	stained.	<i>yūn</i>	thus.
<i>aksar</i>	more, mostly, generally, often.	<i>yūnhī</i>	just in this way, by accident.

Conjunctive participle.

Having stayed, having taken out.

*rah, rah kar, rah ke*⁴ *nikāl, nikāl kar, nikāl ke*

Noun of agency.

Stayer or inhabitant, taker out or extractor,

*rahne-wālā*⁵ *nikālne-wālā.*

3. Lit. 'well-being and safety'.

4. The conjunctive participle is generally formed by adding *kar* or *ke* to the stem of a verb, e.g., *rah kar* or *rah ke* 'having stayed'; *nikāl kar* or *nikāl ke* 'having taken out'. The stem itself may be used in the same sense, though this is now unusual, except as already explained in the case of certain compound verbs (ch. 25, notes 1 and 5).

The conjunctive participle is frequently employed where we should use a conjunction, e.g., *Sab kapre tai kar ke rakh do* 'Having folded up put all the clothes', i.e., 'Fold up the clothes and put them away'. It is sometimes used where we should employ the present participle or the gerund, e.g., *Us ne ūpar āsmān kī taraf dekh kar kahā* 'Looking up to heaven he said'; *Larkī yih bāt sunkar khafā huī* 'On hearing this the girl got angry'. It often takes the place of an adverb, e.g., *Mih‘rbanī kar ke merī ‘ar‘z sun lījiye* 'Kindly listen to what I have to say'. It sometimes indicates cause and effect, e.g., *Mihnat kar ke imtihān meī pās ho gayā* 'By working hard he passed the examination'. It is used also in many idiomatic expressions, as will appear from the examples in the text.

5. The noun of agency is formed by adding *wālā* to the inflected infinitive, as *rahne-wālā* 'a stayer' or inhabitant', *larne-wālā* 'a fighter' or 'fighting man'. (See ch. 21, note 15). It may be used as an adjective, e.g., *dāgh miṭāne-wālā masālīh* 'a preparation for removing stains'. It is often used where we employ the present tense to indicate an approaching event, e.g., *Sāhib kal āne-wāle haiñ*, 'The *sahib* is coming to-morrow'. *Wālā* is inflected like nouns and adjectives ending in *ā*.

Alag alag.

Thīk waqt par.

Machhli-wālā, machchhī-wālā.

Machhliyān pakarne-wālā.⁶

Bhīkh māngnā—bhīkh māngne-wālā.⁷

Haṅsī kī bāt—haṅsī ke taur par.

Haṅsī khushī—haṅsī khushī rahnā.

Us ne yih bāt haṅsī ke taur par kahō.

Apnā kām nikālnā.

Kapre meṅ dhabbe or dāgh par jānā.

Faqīr kā bhes badalnā.⁸

Tai karnā—koshish karnā.

Qaid karnā—qaid honā or ho jānā.

Ghusse (meṅ) honā.

Piyār karnā—dilāsā denā.⁹

Dhokā denā—dhokā khānā.

Daghābāzī karnā—daghābāzī kar ke lenā.

Bahāna kar ke—or bahāne se—bahrā ban jānā or simply bahrā ban jānā.

Dhakkā denā—dhakkā de kar girā denā.

Mukkā mār ke girā denā.

Dho kar miṭā denā.

Uṭhā ke le jānā or uṭhā le jānā.

Mil ke jānā.

Der kar ke ānā or der meṅ ānā.

Paṛh kar sunā denā.

Separate from each other, separately.

Punctually.

One who catches or sells fish, fisherman.

A fish catcher, fisherman.

To beg—a beggar.

A laughing matter—in fun.

Laughter and pleasure, fun—to remain (in a state of) laughter and pleasure, to have fun.

He said this in fun.

To accomplish one's purpose.

Stains to fall in cloth, to be stained.

To disguise one's self as a fakeer.

To fold up—to try.

To imprison—to be imprisoned.

To be in a rage.

To fondle, caress—to comfort, encourage.

To deceive—to be deceived.

To cheat—to defraud of, cheat out of.

To pretend to be deaf.

To push—to push down or into.

To knock down.

To wash out.

To carry, carry away.

To join and go, go together.

To come late.

To read aloud (to any one).

6. The word *machhli-wālā* (or *machchhī-wālā*) is generally used for 'fisherman' except on special occasions, e.g., *Yih ādmī machhliyān bechtā hai; machhliyān pakarne-wālā nahīn hai* 'This man sells fish, but is not a fisherman'.

7. A beggar is generally called a *faqīr*, or *faqīrnī*, if a woman. The word *bhīkh māngne-wālā* is not often used, unless it is desired to make a distinction, e.g., *Yih bhīkh māngne-wālā faqīr nahīn hai* 'This is not a begging fakeer'.

8. *Faqīr kā bhes badalnā* or *badal lenā* 'to take the guise of a fakeer in exchange for one's own', i.e., 'to assume the guise of a fakeer'.

9. *Piyār karnā* is often used where we should say 'to pat or to stroke' (an animal).

[The term *hāth phernā* also is used for 'to stroke' and *thapaknā* in the sense of 'to pat'.]

<i>Uchhal kar dīwār par khaṛā ho jānā.</i>	To jump on to the wall.
<i>Kān de kār sunnā.</i>	To give ear, listen attentively.
<i>Chhup ke ānā.¹⁰</i>	To come secretly.
<i>Chhup ke or chhupā ke kām karnā.</i>	To do secretly.
<i>Ḍhīlā karnā—Ḍhīlā kar ke bāndh denā.</i>	To loosen—to tie loosely.
<i>Kas ke or taṅg kar ke bāndh denā.</i>	To tie tight.
<i>Peṭi kas ke baklas lagā denā.¹¹</i>	To buckle the belt tight.
<i>Jān ke—jān būjh ke.¹²</i>	Intentionally—on purpose.
<i>Rishwat de kar—jhūt bol kar.</i>	By bribery—by falsehood.
<i>Do din yahān rah ke, ghar gayā.</i>	Having stayed here two days, he went home.
<i>Talwār nikāl kar, larne ko tayyār huā.</i>	Having drawn his sword, he prepared to fight.
<i>Us ne apnā makān kirāe ko de kar, dūsrā makān le liyā.</i>	Having let his own house, he took another one.
<i>Bhīkh māṅgne wāle kā bhes banā kar, sāhib ko dhokā diyā.</i>	Having disguised himself as a beggar, he deceived the <i>sahib</i> .
<i>Koshish kar ke ise uṭhāo.</i>	Try and lift this.
<i>Sab asbāb ko jhār poṅchh ke sajā do.</i>	Dust all the furniture and put it in order.
<i>Is kāghaz par dastkhat kar ke lautā dijiye.</i>	Be pleased to sign this paper and send it back.
<i>Use pakar ke qaid karā do.</i>	Seize him and have him imprisoned.
<i>Daryā pār ho ke bhāg gae.</i>	They crossed the river and ran away.
<i>Baire ne jūtiyon ko sāf kar ke siyāhī lagā dī.</i>	The bearer cleaned and blacked the shoes.
<i>Us ne ek hiran kā bachcha pakar kar apne se hilā liyā.</i>	He caught a fawn and tamed it.
<i>Hiran kā bachcha us ke pās thore din rah kar hil gayā hai.¹³</i>	The fawn has got quite tame after being with him a short time.

10. *Chhup ke ānā* 'having been hidden to come', i.e., 'to come concealing one's self' or 'secretly'. *Chhup ke or chhupā ke kām karnā* 'having been hidden—or having hidden (what one is doing)—to perform work', i.e., 'to do secretly'.

11. Lit. Having pulled the belt tight to fasten the buckle'.

12. *Jān būjh kar*, lit. 'having known and comprehended' from *jānnā* 'to know' and *būjhā* 'to comprehend'. The latter verb is used chiefly in the above compound, and in the phrase *pahelī būjhā* 'to guess a riddle'.

13. *Hil jānā* means to become familiarized (with a person); *hilānā* 'to familiarize (with one's self)'. Thus we may say *Yih kuttā mujh se hil gayā hai* 'This dog has got to know me', or to an ayah *Bābā ko apne se jalāi hilā lo* 'Get the child to take to you quickly'. *Yih jānwar hil gayā hai* means 'This animal has got familiarized (with people)', *logon se* being understood, i.e., 'has got tame'.

Mā ne bachche ko dilāsā de kar
god meñ biṭhā liyā.

Sāis ne ghoṛe ko piyār kar ke ṭam-
ṭam meñ jot liyā.

Burhiyā ne ghusse ho kar laṛkī kā
galā pakar liyā.

Naukaron ko milā kar wahān
bārah ādmī maujūd the, un ko
chhoṛ kar chha ādmī.

Yih hāl dekh kar sab 'aurateñ baṛī
ghusse huñ.

Sab pech khūb kas ke lagā do.

Hamārī bāt kān de kar suno.

Sab se alag ho kar ek kone meñ
baiṭh gai.

Ghoṛī (ke dahāne) kī zanjīr dhilī
kar ke lagā do.

Mih'rbānī kar ke merī madad kījiye

Sab mil kar gae, aur sāth hī āe.

Kuttā gosht kā ṭukṛā uṭhā kar abhī
bhāg gayā hai.

Sāhib ghoṛe par chaṛh kar (or
sawār ho kar), or gārī meñ baiṭh
kar, or paidal, hawā khāne ko gae
haiñ.

Daṛ kar gāon jāo.¹⁴

Chaprāsī us ke pichhe daṛ kar gayā,
aur use ultā pher lāyā.

Chiriyā uṛ ke ghoñsle meñ jā baiṭhī.

Kal rāt ko ek qaidī jel-khāne se
nikal kar bhāg gayā.¹⁵

Wuh Dihilī kī irāda kar ke chalā.

Lāchār ho ke wāhañ gayā thā.

Yih 'arzī ham ko paṛh ke sunā do.

Wuh ek dīn bīch meñ chhoṛ ke ātā
hai.

Wuh do dīn bīch meñ chhoṛ kar
wahān jāti hai.

Tum aj baṛī der kar ke—or baṛī der
meñ—āe ho; or tum ko āne meñ baṛī
der lagī.

The mother comforted the child
and seated it in her lap.

The syce fondled the horse and
harnessed it in the dog-cart.

The old woman being in a rage
seized the girl by the throat.

Including the servants twelve
people were present there; ex-
cluding them there were six.

On seeing this all the women were
greatly enraged.

Put in all the screws very tight.

Listen attentively to what I say.

She sat down in a corner apart
from all.

Fasten the mare's curb loosely.

Be kindly pleased to help me.

They all went in company, and
came back together.

The dog has just run off with a
piece of meat.

The sahib has gone for a ride,
or a drive, or a walk.

Run to the village.

The chaprasi ran after him and
brought him back.

The sparrow flew to its nest.

Last night a prisoner escaped
(lit. having got out ran away)
from jail.

He set out for Delhi.

He was obliged to go there.

Read me this petition.

He comes every other day.

She goes there every third day.

You have come very late to-day.

14. We cannot say gāon dauro or gāon ko dauro; daurnā signifies merely the act of running, to express motion to or from a place ānā or jānā or chalnā must be employed.

15. We must use the verb bhāg jānā here; jel-khāne se bach gayā would mean 'escaped (being sent to) jail'.

*Bāñ taraf tñ rāste milēgē, do
rāste chhor kar aglā rāsta le lenā.
Us ne daghābāzī kar ke mujh se das
rupai le liye.*

Bahāna kar ke apne ghar gayā.

Bahāna kar ke dīwāna ban gayā.

*Larkī ne bahre ban ke kuchh jawāb
na diyā.¹⁶*

Us ne khare ho kar jhāndā hilāyā.

*Is rāste meñ tñ makān chhor kar
merā makān hai.¹⁷*

*Age jā kar polis kī chaukī dāeñ hāth
ko rah jāegī.*

*Mujhe āp ko dekh kar barī khushī
huī.*

*Huzūr kī khair-o-‘ājiyat kī khabar
sun kar mujhe barī khushī huī.*

*Us ne hañs kar kahā ki: “zarā sab’r
karo”.*

*Us ne khafā ho kar kahā ki: “ghar
jāo”.*

*Us ne chillā ke kahā ki: “mujhe
bachāo”.*

*Us ne shikāyat kar ke kahā ki: “yih
barī be-īnsāfi kī bāt hai”.*

*Us ne pukār ke kahā ki: “dūr ho
jāo”.*

Is tarah pukār ke mat bolo.

Sab pukār ke hañste the.

*Gāoñ meñ jā kar tum ne wahāñ
kyā kiyā?*

Having gone there and bought various vegetables, I came straight back to your highness's house, my lord.

Take the third turning to the left.

He cheated me out of ten rupees.

He went to his house on some pretext.

He pretended to be mad.

The girl pretended to be deaf and gave no answer.

He stood up and waved the flag.

My house is the fourth in this road.

If you go straight on, you will leave the police station on your right.

I am—or was—very glad to see you.

I was very glad to hear of your highness's prosperity.

“Have a little patience”, said he laughing.

“Go home”, said he angrily.

“Save me”, he cried.

He complained saying: “this is very unjust”.

“Be off (lit. far)”, he exclaimed (or shouted).

Do not speak so loud.

They were all laughing loudly.

Having gone into the village what did you do there?

Wahāñ jā kar aur tarah tarah kī tarkāriyāñ kharīd kar, huzūr kī ko-thī ko sīdhā laut āyā—or sīdhā ultā phirā—khudāwand.

16. When the conjunctive participle is used with an adjective after a noun or pronoun with *ne*, the adjective generally takes the inflected masculine form, if subject to inflection, irrespective of the gender of the noun.

[This rule is not universally observed. Some persons use the uninflected masculine form, especially after certain verbs: they would say for example: *Larkī ne bahrā ban ke kuchh jawāb na diyā.*]

17. Lit. In this road—having left (i.e., after passing) three houses—is my house.

Tum harī der men āe ho; thak kar rāste men baiṭh gae the, yā kyā?

Having lost my way, I went a long way round, my lord; that is why I was late.

Tum ne apnā hisāb tayyār kar ke mem sāhib ko dikhā diyā hai?

Yes my lord, and the *mem sāhib* added up all the items, and entered the total in her account book.

Yih sawāl sun kar us daghābāz ne kyā jawāb diyā?

Being ashamed he turned away his face, my lord, and gave no answer.

Teṇdwe ko dekh kar qulī log bhāg gae the?

Being frightened they all ran away, my lord; and the leopard sprang on the dog and carried it off.

Tum ne us ko alag lejā kar us kā hāl pūchh liyā thā?

I called all the witnesses separately, my lord, and heard their evidence.

Akbar 'Alī sāhib ke pās chhup ke gayā thā?

No my lord; but he secretly sent an anonymous letter to the *sāhib*.

Tum ne zīn kas ke bāndh diyā hai?

I have put on new girths, and fastened it quite tight, sir.

Us ne yih shīshī jān būjh kar toṛī hai?

He broke it by accident, my lord; he did not intend to break it.

Sāhib ne reshamī kapre kā kamarband bāndh liyā hai?

No my lord, he has buckled a belt tight round his waist.

You have come very late; did you get tired and stop on the road, or what?

Rāsta bhūl kar main ne bahut pher khāyā, khudāwand; is liye der ho gai.

Have you prepared your account and shown it to the *mem sāhib*?

Hān khudāwand, aur mem sāhib ne sab raqmen jam'a' kar ke, mīzān apnī hisāb kī kitāb men likh lī.

On hearing this question, what did that deceitful fellow do?

Us ne sharminda ho kar muñh pher liyā, khudāwand, aur kuchh jawāb nahīn diyā.

Did the coolies run away on seeing the leopard?

Sab dar ke bhāg gae the, khudāwand; aur teṇdwā jhapattā mār ke kutte ko uṭhā le gayā.

Did you take him apart and ask him the state of the case?

Main ne sab gawāhoñ ko alag alag bulā kar, un kī gawāhī sun lī, khudāwand.

Did Akbar Ali go secretly to the *sāhib*?

Nahīn khudāwand; magar us ne chhupā kar ek gumnām chīṭhī sāhib ke pās bhejī thī.

Have you fastened the saddle tight?

Nae taṅg laṇā kar, khūb kas ke bāndh diyā hai, sāhib.

Has he broken this bottle on purpose.

Us ke hāth se yūñhī tūt gai hai, khudāwand; jānke nahīn toṛī.

Has the *sāhib* put on a silk kamarband?

Nahīn, khudāwand, peṭī kamar men kas ke, baklas lagā liyā hai.

Khabardār kal thik waqt par ā jānā; ham ko zarā jaldī kām kar ke bāhar jānā paregā.

I will come early, my lord. To-day I had a pain in the stomach; that is why I was rather late.

Yih ādmī hamesha jhūt bol kar apnā kām nikāltā hai.

Now he has won his case by bribery, my lord.

Is kaprē meñ dāgh (or dhabbe) par gae haiñ; inheñ dho kar miṭā denā chāhiye.

I have applied some stuff for removing stains, and washed (the cloth) well, my lord; but the stains won't come out.

Dākū ne chaukidār ko mukkā mārke girā diyā thā?

He pushed him into the well, my lord.

Machhlī-wāle kā jhonprā kal āndkī se hil gayā thā; āj gir parā hai.

The *bara sahib* is coming to-day, *mem sahib*; perhaps he may give the poor fellow some *bakhshish*.

Siyāhī uṭhāne-wāle kāghaz ko Urdū meñ kyā kahte haiñ?

Nowadays, most people call it *bilāting*, *ma'am*; but some people call it (lit. some people also call it) *siyahī-chus* or *ink-sucker*.

Kirkat khelne-wāle larke āj yahān āenge?

They are coming to-day, my lord; and the boys who are to get prizes will come too; they will all have great fun.

Take care to come punctually to-morrow; I shall have to do my work and go out rather early.

Jaldī ā jāūngā, huzūr. Aj peṭ meñ dar'd thā, is liye zarā der ho gāi.

This man always accomplishes his purpose by falsehood.

Ab us ne rishwat de kar apnā muqaddama jīt liyā hai, khudāwand.

This cloth is stained; the stains should be washed out.

Main ne masālih lagā kar khūb dhoyā hai, khudāwand; magar dāgh miṭte nahīn.

Did the dacoit knock the *chaukidar* down?

Use dhakkā de kar kūch meñ girā diyā, khudāwand.

The fisherman's hut was shaken by the wind yesterday; and to-day it has fallen down.

Bare sāhib āj āne-wāle haiñ, mem sāhib; shāyad bechāre ko kuchh bakhshish de den.

What is paper for taking up ink called in Hindustani?

Āj kal aksar log us ko bilāting kahte haiñ, mem sāhib; aur ba'z log siyahī-chūs bhī kahte haiñ.

Will the boys who are going to play cricket come here to-day?

Āj āne-wāle haiñ, khudāwand; aur in'ām pāne-wāle larke bhī āenge; sab barī hañsī khushī raheñge.

THIRTY-SIXTH CHAPTER.

The present and past participles.

VERBS.

<i>jīnā</i>	to live.	<i>dabnā, j</i>	to be pressed down, suppressed, buried in anything.
<i>charnā</i>	to graze.		
<i>gānā</i>	to sing.		
<i>nāchnā</i>	to dance.	<i>dabānā l, d</i>	to press down, suppress.
<i>pachtānā</i>	to feel regret.		
<i>laṅṅrānā</i>	to walk or go lame.	<i>haṭnā, j</i>	to go back, retreat.
		<i>haṭnā, d</i>	to drive back, repulse.
<i>daghnā, j</i>	to be fired (a gun).	<i>laṭaknā, j,</i>	to hang, to hang down.
<i>gharṇā, j</i>	to be swept off or away, to fall (as leaves).	<i>parṇā</i>	
		<i>laṭkānā, d</i>	to hang, suspend.
<i>dhaknā, j</i>	to be covered, a cover.	<i>phailnā, j</i>	to spread or stretch out or over (intrans.).
<i>dhasnā, j</i>	to stick (in mud, &c.).	<i>phailānā, d</i>	to spread or stretch out or over (trans.).
<i>tairnā, j</i>	to swim.	<i>bigarṇā, j</i>	to be spoilt, to get out of order.
<i>khudnā, j</i>	to be dug, engraved.	<i>bigārṇā, d</i>	to spoil, put out of order.
<i>phūtnā, j</i>	to be broken up, burst (vulg. to boil).	<i>jhuknā, j</i>	to bend or be bent down, to stoop.
<i>guzarnā, j</i>	to pass (intrans.).	<i>jhukānā, d</i>	to bend down.

MASCULINE NOUNS.

<i>gharī sāz</i>	watch-maker.	<i>waruq</i>	page (of book), leaf (silver or gold).
<i>murda</i>	dead body, corpse.		
<i>moza¹</i>	sock, stocking.	<i>phal</i>	blade.
<i>āina</i>	looking-glass.	<i>banyān</i>	vest.
<i>pasīna</i>	perspiration.	<i>sal darāz²</i>	pair of drawers.
<i>bosā</i>	kiss.	<i>nāch</i>	dance.
<i>pattā</i>	leaf (of tree, &c.).	<i>bal</i>	twist.
		<i>rafū</i>	darning.

1. Where it is necessary to make a distinction socks are called *chhoṭe moze*, stockings *lambe moze*.

2. *Banyans* or European vests of woven material are now largely worn in Upper India by men, women and children. Drawers of a similar kind have not come much into use. The latter are called *banyān kā pāijāma* by Indians who wear them. In Anglo-Indian households they are called *sal darāz* or simply *darāz*.

FEMININE NOUNS.

<i>gilahrī</i>	squirrel.	<i>badnāmī</i>	bad name, disrepute.
<i>murghābī</i> ³	water-fowl, wild duck, teal.	<i>bātc̄hīt</i>	conversation.
<i>gharī</i>	watch.	<i>chhachūndar</i>	musk-rat.
<i>ṭopī</i>	hat, cap, bonnet.	<i>īnṭ</i>	brick.
<i>pagrī</i>	turban.	<i>lāsh</i>	dead body, corpse.
<i>khūñṭī</i>	wooden peg.	<i>ṭop</i>	cannon.
<i>jhārī</i>	bush.	<i>muh'r</i>	seal, signet, ring.
<i>duhāī</i>	cry for justice.	<i>khoh</i>	cave.
<i>hīchkī</i>	hiccup.	<i>baghal</i>	armpit, side.
<i>sawārī</i>	riding, driving, vehicle, cavalcade.	<i>kīchar</i>	mud.
		<i>khāk, gard, garda</i>	dust.

ADJECTIVES.

<i>za'if</i>	feeble.	<i>badnām</i>	having a bad name, in disrepute.
<i>khākī</i>	of dust.		

Present Participle.

Staying, coming out, taking out.

SINGULAR.

Masculine.		Feminine.			
<i>rahtā</i>	or	<i>rahtā huā</i> ⁴	<i>rahtī</i>	or	<i>rahtī huī.</i>
<i>nikaltā</i>		<i>nikaltā huā</i>	<i>nikaltī</i>		<i>nikaltī huī</i>
<i>nikāltā</i>		<i>nikāltā huā</i>	<i>nikāltī</i>		<i>nikāltī huī</i>

PLURAL.

Masculine.		Feminine.			
<i>rahte</i>	or	<i>rahte hue</i>	<i>rahtīn</i>	or	<i>rahtī huīn</i>
<i>nikalte</i>		<i>nikalte hue</i>	<i>nikaltīn</i>		<i>nikaltī huīn</i>
<i>nikālte</i>		<i>nikālte hue</i>	<i>nikāltīn</i>		<i>nikāltī huīn</i>

3. *Murghābī*, a Persian word, from *murgh* 'fowl' and *āb* 'water'.

4. The method of forming the present and past participles has been already explained in chapters 32, 33, and 34, notes 1, 3 and 5. *Huā* the past participle of *honā*, may be added to the present participle of every verb including *honā* itself, and to the past participle of every verb except *honā*. The compound participle so formed has the same signification as the simple participle. Thus *sotā huā bachchā* means literally 'sleeping become child', i.e., 'a child that has gone to sleep' or 'a sleeping child', *ṭūtā huā pathhar* 'broken become stone', i.e., 'a stone that has been broken' or 'a broken stone'.

The participles of compound verbs formed by prefixing the stem of one verb to the infinitive of another, such as *ā jālū* from *ā jānā*, *rakh diyā* from *rakh denā*, are used only in the form of tenses.

Past Participle.

Stayed, came out, taken out.

SINGULAR.

Masculine.			Feminine.		
<i>rahā</i>	OR	<i>rahā huā</i>	<i>rahī</i>	OR	<i>rahī huī</i>
<i>niklā</i>		<i>niklā huā</i>	<i>niklī</i>		<i>niklī huī</i>
<i>nikālā</i>		<i>nikālā huā</i>	<i>nikālī</i>		<i>nikālī huī.</i>

PLURAL.

<i>rahe</i>	OR	<i>rahe hue</i>	<i>rahīn</i>	OR	<i>rahī huīn</i>
<i>nikle</i>		<i>nikle hue</i>	<i>niklīn</i>		<i>niklī huīn</i>
<i>nikāle</i>		<i>nikāle hue</i>	<i>nikālīn</i>		<i>nikālī huīn</i>

*Top-khānā.**Mard yā 'aurat kā mardā or mard**yā 'aurat kī lāsh.**Khākī raṅg ke kapre.**Sawārī kī gāṛī.**Zīn sawārī—zīn sawārī kā ghoṛā.**Baghal men.**Ek taraf ho jānā—vulg. baghal ho**jānā.**Mulāqāt ho jānā.**(Ādmī ko) pasīnā ānā.**(Ādmī ko) hichkī ānā.**(Ādmī ko) tap or bukhār ho jānā or**charh ānā.**Terhā ho jānā—rassī men bal par**Badnām karnā—badnām honā or**Us kā bosā lenā—us ko bosā denā**—kissī denā.**Chitthī par muh'r (or apnī muh'r)**lagānā.**Pāon dabānā—pāon dabwā lenā.**Banwāne se ban jānā.*

Battery.

The dead body of a man or woman.

Dust-coloured clothes, "khakee".

Carriage for driving.

Riding—a saddle horse.

Under the arm, beside.

To get on one side, make room to

pass.

Interview to take place, to see

each other.

To be out of breath (lit. one's

breath to rise up).

To perspire.

To hiccup.

To be attacked by fever.

To be bent—to be twisted (a rope,

&c.).

To give a bad name, speak ill of—

to get a bad name.

To kiss him—to allow him to take

a kiss—to kiss (ayah's language).

To seal (or affix one's seal to) a

letter.

To shampoo the feet—to have

one's feet shampooed.

To be made to order.

Participles—ordinary use.

- Agar tum chaltī gārī meñ se na ularate, to choḡ na khāte.⁵ If you had not got out of a carriage in motion, you would not have been hurt.
- Rotā huā bachcha burā ma'lūm hotā hai. A crying child is disagreeable.
- Chori gayā huā māl ek garhe meñ milā. The stolen property was found in a pit.
- Us rote hue bachche ko yahāñ mat lāo. Do not bring that crying child here.
- Do tīn likhe hue kāghaz us ke hāth āe. Two or three written papers came into his hands.
- Us ne ek ṭūṭā huā patthar uṭhā liyā. He took up a broken stone.
- Apñi phaṭī huī kurtī is khūñṭī par laṭkā do. Hang your torn tunic on this peg.
- In phaṭe hue mozoñ ko rafū karo. Darn these torn stockings.
- Tum ne sāre kiye hue kām ko bigār diyā. You spoilt all that had been done (lit. all work done).
- Umed hai ki āj kā dīn khulā rahegā. It may be hoped that it will be a fine day (lit. the day will remain open).
- Bechārī 'aurat rotī huī ghar gaī. The poor woman went home weeping.
- Sāre sawār talwāreñ hilāte hue dushman par jā paṛe. All the horsemen, waving their swords, fell upon the enemy.
- Yih mekh lohe kī banī huī hai. This peg is made of iron.
- Wuh makān patthar kā banā huā hai. That house is built of stone.
- Sab ghaṛe pāñī se bhare hue haiñ, or sab ghaṛoñ meñ pāñī bharā huā hai. All the pitchers are full of water.
- Sāhib ke pās na jāñā, un kā mizāj is waqt bigrā huā hai. Do not go to the *sahib*, he is out of temper now.
- Pāñī baṛī dūr tak phailā huā ma'lūm hotā hai. The water seems (to have) spread very far.
- Baṛī tezi se daurtī huī laṭkī ne zamīn par se geñḍ uṭhā lī. Running with the great swiftness, the girl picked up the ball from the ground.
- Jhārī ke pīchhe chhupī huī mihtar-āñī ne un kī bāṭchīṭ sun lī. Hidden behind a bush, the *mihtar-āñī* heard their conversation.
- Us ne sab gāeñ khet meñ chartī huī dekhīñ. He saw all the cows grazing in the fields.

5. The present and past participles agree in gender and number with the nouns they qualify. Apparent exceptions are dealt with in notes 16 and 17.

The final *ī* of the feminine plural is dropped before another word which agrees with the participle and has itself an *ī* as a sign of the plural, in accordance with the rule in ch. 32, note 1, e.g., *chaltī* or *chaltī huī gāriyāñ*.

*Us ne apnī aṅgūṭhī khāk meñ dabi
huī pāi.*

Yih mandar iñṭoñ kā banā huā hai.

*Wahāñ kī masjid patthar kī banā
huī thī.*

*Yih banyān aur sal darāz dono ūn
ke bane hue haiñ.*

He found his ring buried in the
dust.

This temple is built of bricks.

The mosque there was built of
stone.

This under-waistcoat and pair of
drawers are both made of wool.

Participles—special cases.

*Sāhib ārām kursī par baiṭhe hue
the.⁶*

Mem sāhib palaṅg par leṭi huī thīñ.

*Ek ādmī kā murdā rāste meñ paṛā
huā thā, or ek ādmī kī lāsh paṛi
huī thī.*

*Us ne apnī gāṛī kīchar meñ dhasī
huī pāi.*

*Bahut se sāhib us makān meñ utre
hue the.*

*Sāhib ne apnā koṭ khūñṭi par
laṭaktā huā or laṭkā huā pāyā.*

Sāhib bhāge hue gae.⁶

Sāis yahāñ tak dauṛtā huā āyā hai.⁷

*Main thori dūr tak tairtā huā gayā
thā.*

*Murghābiyāñ baṛi dūr se uṛṭi huī āi
haiñ.*

The *sahib* was sitting on an easy-
chair.

The *memsahib* was lying on the bed.

The body of a dead man was
lying on the road.

He found his cart sticking in
the mud.

A great many *sahibs* were putting
up in that house.

The *sahib* found his coat hanging
on a peg.

The *sahib* went at a run.

The syce has run as far as this.

I swam a short distance.

The wild ducks have flown from
a long distance.

6. In some cases the past participle must be used where we use the present participle. Thus *baiṭhā huā* lit. 'sat become' is equivalent to 'sitting or seated'. The present participle *baiṭhtā huā* could be applied only to a person in the act of sitting down. Similarly *leṭā huā* lit. 'lain become' signifies 'lying' in the case of a person or animal that has lain down and voluntarily continues in that position, whilst *paṛā huā* lit. 'fallen become' is generally applied to persons and animals who have fallen, or are unable to rise, owing to illness or sleep or any other cause, and to inanimate objects.

Utrā huā hai 'is alighted' (from *utarnā*, ch. 29, note 19) is used to signify 'is putting up' or 'is staying' with a person or in a place; whereas *rahtā hai* lit. 'is staying' is employed where we use the term 'is living' to indicate permanent or prolonged residence.

In some cases either the present or the past participle may be employed, thus *laṭaktā huā* and *laṭkā huā* are both equivalent to 'hanging' or 'suspended'.

Sometimes the past participle is employed in a way that is rather difficult for us to understand. Thus *dauṛtā huā* and *dauṛā huā* are both used in the sense of 'running'. As *baiṭhā huā* implies that a person has assumed a sitting posture and still maintains it at the time referred to, so *dauṛā huā* lit. 'run become' implies that he has become engaged in running, and has not discontinued it. The past participle of *dauṛnā* is very frequently employed before *ānā* and *jānā*, e.g. *dauṛā huā āyā* or *dauṛā āyā*, 'came running'; *dauṛā huā gayā* or *dauṛā gayā*, 'went running' *bhāgā* and *bhāgā huā* are used in the same manner.

7. As explained in ch. 35, note 14, *dauṛnā* cannot be used to express motion to or from a place. For this purpose *ānā*, *jānā*, or *chalnā* must be employed.

We can employ the conjunctive instead of the present participle in the examples given in the text, and say *daur ke āyā hai*, *tair ke gayā thā*, *uṛ ke āe haiñ*.

*Chaprāsī, andherī rāt meñ girtā
partā, yahāñ tak āyā hai.*⁸

*Sab 'aurateñ khātī pītī, gātī nāchtī
sub'ḥ tak mele meñ rahīñ.*

*Ek marī huī chhachūñdar wahāñ
parī hai.*

*Phūṭa pāñī lāo.*⁸

Main abhī āyā hūñ.

*Us kā beṭā āyā huā hai.*⁹

*Jab main wahāñ pahuñchā, to sāhib
usī waqt bāhar gae the.*

*Jab main wahāñ pahuñchā, to sāhib
bāhar gae hue the.*

*Sab naukar baṛe sāhib ke sāmne
khaṛe hue the.*

*Yih sab kām mere hāth se niklā
huā hai.*¹⁰

Tumbling about on a dark night,
the *chaprasi* has come as far
as this.

All the women stayed at the fair
till the morning, eating and
drinking, singing and dancing.
A dead musk-rat is lying there.

Bring some boiling water.

I have just come.

His son is come.

When I arrived there, the *sahib*
went out directly.

When I arrived there, the *sahib*
had gone out.

All the servants were standing
before the *bara sahib*.

All this business originated with
me, (lit. is come out from my
hand).

8. *Huā* is more often employed than not with both the present and the past participles; but it is sometimes necessary to omit it.

When two present participles are used together as in the phrase *girtā partā* 'falling and tumbling' or as we might say 'tumbling about', or *khātā pītā* 'eating and drinking', *huā* is always omitted.

When two past participles come together as in the phrase *marā huā parā thā* 'was lying dead', *huā* is generally omitted after the second.

Huā is generally omitted in the phrase *phūṭā (huā) pāñī* 'boiling water', lit. 'broken water', which is much used in Anglo-Indian households.

[Indians amongst themselves use the term *khaultā* (or *khaultā huā*) *pāñī* from *khaulnā* 'to boil', intransitive; transitive *khaulāñā*.]

9. *Huā* should always be used where its omission would give rise to ambiguity; and it sometimes serves to distinguish the past participle from the perfect or pluperfect tense. Thus *āyā hai* 'has come' is the perfect tense; but in *āyā huā hai* 'is come', *āyā huā* is the past participle. Similarly *gae the* 'went' is the pluperfect tense; but in the phrase *bāhar gae hue the* 'was gone out' (or as we should say 'was out'), *gae hue* is the past participle, and the omission of *hue* would make the sentence ambiguous.

Huā is frequently used with the adjective *khaṛā* 'erect or standing' in precisely the same way as with the participle *baiṭhā*.

10. The difference in the meaning of *niklā huā* 'come or gone out' from the intransitive verb *nikalnā*, and *nikālā huā* 'taken or put out' from the transitive verb *nikālāñā* is quite clear. When, however, the intransitive verb has a passive signification, as in the case of *kaṭnā* 'to be cut', *ṭūṭnā* 'to be broken', the past participle has almost the same meaning as that of the corresponding transitive verb, *kaṭā huā* and *kāṭā huā* both meaning 'cut', *ṭūṭā huā* and *torā huā* both meaning broken. *Kaṭā huā* and *ṭūṭā huā* describe simply the condition of the object referred to, *kāṭā huā* and *torā huā* bring before the mind the act of cutting or of breaking to which it has been subjected. The past participle of the intransitive verb is much more frequently employed than that of the transitive verb, and may be employed in most cases in place of the latter. The past participle of the transitive verb is used in special cases only.

Baks meñ se nikālī huī kitāben ham ko dikhāo.

Is kitāb ke sab waraq kaṭe hue haiñ.

Yih rassī chhurī se kāṭī huī ma'lūm hotī hai.

Qil'e kī dīwār ṭūṭī huī hai.

Qil'e kī dīwār topoñ se torī huī (or ṭūṭī huī) ma'lūm hotī hai.

Is pahār meñ bahut sī khoheñ aur gaṛhe khude hue haiñ.

Yih muh'r bare ustād ke hāth kī khodī huī or (khudī huī) ma'lūm hotī hai.

Pārsal sutlī se bañdhā huā hai.

Ghorā mekh se bañdhā huā hai.

Sutlī pārsal par bañdhī huī hai.

Us ke sir par pagrī bañdhī huī hai.

Is taraḥ kī kursī banī banāī nahīñ milegī ; banwāne se ban jāegī.¹¹

Aisā khānā bāzār meñ pakkā pakāyā bahut milegā.

Chor ṭāñgeñ ṭūṭā (huā) parā thā.¹²

Hamārī chhurī phal ṭūṭī (huī) ham ko milē.

Wuh sir meñ golī lagā huā marā parā thā.

Hāth pāoñ bañdhā huā sipāhī kyā kar saktā thā ?

Show me the books taken out of the box.

All the leaves of this book are cut.

This rope seems (to have been) cut with a knife.

The wall of the fort is broken.

The wall of the fort seems (to have been) breached with cannon.

There are a great many caves and holes hollowed out in this mountain.

This seal seems to have been engraved by the hand of a great master.

The parcel is tied with string.

The horse is tied to a peg.

The string is tied round the parcel.

A turban is bound round his head.

You will not get a chair of this sort ready made ; it can be made to order.

Such food in plenty can be obtained ready cooked in the bazaar.

The thief was lying with his legs broken.

I found my knife with the blade broken.

He was lying dead with a bullet in his head.

What could the sepoy do with his hands and feet tied ?

11. A compound is sometimes formed of the past participles of an intransitive and the corresponding transitive verb ; *banā banāyā* 'ready made' and *pakkā pakāyā* 'ready cooked' are the commonest examples.

12. In the phrase *Chor kī ṭāñg ṭūṭī huī thī* 'The thief's leg was broken', the past participle *ṭūṭī huī* agrees with the noun *ṭāñg*. If we say, however, *Chor ṭāñg ṭūṭā huā* (or *ṭāñgeñ ṭūṭā huā*) *parā thā* 'The thief was lying leg-broken (or legs-broken)', i.e., with his leg (or legs) broken, the participle agrees with *chor*.

The above form of construction can be used only with the participle of an intransitive verb. With that of a transitive verb a different idiom must be employed in similar cases as explained in note 15.

Participles used as gerunds.

<i>Rājā sahīb kī sawāri ke āte tak to thairo.</i> ¹³	Just wait for the coming of the <i>rajah's</i> cavalcade.
<i>Mere rahte tak to yih bāt nahīn huī.</i>	This did not occur during my stay.
<i>Baks ke bante tak isī jagah khāre raho.</i>	Stand here whilst the box is being made.
<i>Us ne yih bāt bhūle se kahī.</i>	He said this inadvertently.
<i>Wuh apne kiye se pachtātā hai.</i>	He regrets what he has done.
<i>Tum ne be samjhe kyon jawāb diyā?</i>	Why did you answer without understanding?
<i>Be soche bāt mat kaho.</i>	Do not speak without thinking.
<i>Bin pūchhe wahān na jānā.</i>	Do not go there without asking.
<i>Bin dekhe chori na lagānā.</i>	Do not impute theft without having seen anything.
<i>Mujhe jāe baghair chāra na thā.</i>	I could not help going (lit. without (having) gone, there was to me no resource.
<i>Mānge(ko) lenā—mānge(ko) denā.</i> ¹⁴	To borrow—to lend.
<i>Agar mere hote ā jāoge to mulāqāt ho jāegē.</i>	If you come (during) my being (here), <i>i.e.</i> , whilst I am here, we shall see each other.
<i>Sahīb ke āte hī.</i>	(On the) <i>sahib's</i> just coming, <i>i.e.</i> , immediately on the <i>sahib's</i> arrival.
<i>Ghore ke āte hī.</i>	Immediately on the arrival of the horse.

13. We have seen in chapter 24, notes 12 and 13, that the infinitive, which is generally a verbal noun, is sometimes employed like an adjective. The present and past participles on the other hand, are often used as verbal nouns or gerunds. In this respect they resemble to a certain extent, the English participles, some of which are now used as gerunds (though the English gerund had formerly a different termination). Thus in the phrase 'a coming event', 'coming' is a participle; but if we say 'in the event of his coming', 'coming' is a gerund.

The Hindustani participles when used as gerunds are always in the inflected masculine form. They are sometimes followed by a post-position as in the phrases *sawāri ke āte tak*: 'till the coming of the cavalcade'; *bhūle se* 'from (having) forgotten', *i.e.*, 'through forgetfulness', or 'inadvertently'; *apne kiye se pachtātā hai* 'feels regret from his done', *i.e.*, 'on account of his accomplished action' or 'what he has done'.

The past participle used as a gerund is sometimes preceded by the preposition *be* or *bin*, or followed by *baghair*, as *be samjhe* 'without understood', *i.e.*, 'without the matter's having been understood'; *be soche* 'without thought', *i.e.*, 'without the matter's having been thought about'; *bin pūchhe* 'without asked', *i.e.*, 'without inquiries having been made'; *bin dekhe* 'without seen', *i.e.*, 'without anything having been seen'; *jāe baghair* 'without gone'; or as we might say 'without understanding' 'without thinking', 'without asking', 'without having seen anything', 'without going'.

It will be observed that when the past participle of *jānā* is used as a gerund the regular form *jāe* is employed, not *gae*.

14. When a participle used as a gerund is not preceded or followed by a preposition or post-position, something must always be understood, as will be clearly seen from the examples in the text.

In the case of *mānge ko lenā* or *denā*, lit. 'to take' or 'give on asked for', *ko* may be either expressed or understood. These phrases cannot be used with reference to money.

In the phrases *sahīb ke āte hī*, *ghore ke āte hī*, *ke* must be expressed; in *āidhī (ke) āte hī*, *meih (ke) buraste hī*, it may be expressed or omitted at pleasure. The case is precisely similar to that explained in ch. 24, note 6, with regard to the infinitive.

Āndhī (ke) āte hī.

(On the) storm (or the storm's) just coming, *i.e.*, immediately on the coming of the storm.

Meñh (ke) baraste hī.

(On the) rain (or the rain's) just raining, *i.e.*, directly it rains or rained.

Sub'h hote hī—shām hote hī.

(On) just being morning or evening, *i.e.*, as soon as it is or was morning or evening.

Us ko ghar pahunchte hī tap chāṛh āī.

Directly he got home he was attacked by fever.

Us ke jīte jī.

(During) his life time, lit. his living life.

Āte waqt—jāte waqt.

(At the) time (of) coming—(of) going.

Jāte waqt mā ne apne bachche kī bosa liyā.

When she went away the mother kissed her child.

Yih bāt sunte hī (or is bāt ke sunte hī).

Immediately (on) hearing this.

Tamām din talāsh karte guzar gayā.

The whole day passed (in) searching.

Ek baje.

(At or since) one (having) struck, *i.e.*, at or since one o'clock.

Din nīkle.

(At or since) day (having) come out, *i.e.*, at or since daybreak.

Top daghe or chhūṭe or chale.

(At or since) gun (having) been fired or gone off, *i.e.*, at or since gun fire.

Ek baje hāzīr ho jāo.

Be present at one o'clock.

Din nīkle thorī der huī.

It is a short time since daybreak.

Top daghe barī der huī.

It is a long time since gun fire.

Participle as gerund indicating state or condition.

Larkā ṭopī pahne hue thā.¹⁵

The boy had a hat on.

Chor rāt ko dabe pāon āyā thā.¹⁵

The thief came at night treading softly.

15. A past participle is very frequently employed together with a noun to indicate the state or condition of the person, animal or thing denoted by another noun, which is in most cases the subject of the sentence. The participle of a transitive verb in such cases is always used as a gerund, *e.g.*, *Larkā ṭopī pahne hue thā* 'The boy was (in the state of) hat put on', *i.e.*, 'The boy had a hat on'.

The participle of an intransitive verb also may, in such cases, be sometimes employed as a gerund, *e.g.*, *dabe pāon āyā thā* 'came (in the state of) feet suppressed', *i.e.*, 'treading softly'. Generally, however, the past participle of an intransitive verb, together with the noun attached to it, is equivalent to a compound adjective, and agrees, as we have seen in note 12, with the noun denoting the individual whose condition is described, as in the sentence *Chor tāngēn ṭūṭā parā thā* 'The thief was lying legs-broken'.

Āyā kapre pahne hue hai.

Shikārī khākī rang ke kapre pahne hue hai.

Mem sāhib ṭopī pahne hue baiṭhī thī.

Mohan sir par pagrī bāndhe hue wahān kharā hai.

Sāis mem sāhib kā ghorā pakre hue thā.

Chārli bābā kapre utāre hue ghus'l-khāne meñ kharā hai.

Gharī-sāz lāl pagrī sir par bāndhe gharī hāth meñ liye is taraf ātā hai.

Bachcha mā ke hāth meñ hāth dāle hue, yahān āyā thā.

Mā bachche ko liye jātī thī.

Āyā bābū ko god meñ liye, gārī meñ baiṭhī thī.

Chaprāsī chhātū baghal meñ dabāe hue, bāzār kī taraf jātā thā.

Mu'allim hāth uṭhāe kharā hai.

Wuh sir jhukāe kharī thī.

Wuh pāon phailāe baiṭhā thā.

Shernī qulī ko muñh meñ pakre kharī thī.

The ayah has her clothes on, or is dressed.

The *shikari* is dressed in khakee.

The *mem sahib* was sitting with her hat on.

Mohan is standing there with a turban on his head, lit. (in the state of) turban bound on head.

The syce was holding the *mem sahib's* horse.

Master Charley is standing in the bath-room undressed, or with his clothes off, lit. (in the state of) clothes taken off.

The watch-maker is coming this way with a red turban on his head and a watch in his hand, lit. (in the state of) turban on head bound, watch in hand taken.

The child came here, holding his mother's hand, lit. (in the state of) hand cast in hand of mother.

The mother was carrying the child.

The ayah was sitting in the carriage, with the child in her arms.

The *chaprasi* was going towards the bazaar, with an umbrella under his arm, lit. (in the state of) umbrella pressed in armpit.

The teacher is standing with his hand raised.

She was standing with her head bent down.

He was sitting with his feet stretched out.

The tigress was standing with the coolie in her mouth, lit. (in the state of) seizure made on coolie in mouth.

*Ghore ko barī tezī se daurāte hue, mem sāhib ne ek jhārī kud-wā.*¹⁶

Duhāī pukārte hue bechārī 'aurat ne apnī 'arzī sāhib ke hāth meñ dī.

*Us ne sab gāyon ko khet meñ charte hue (or chartā huā) dekhā.*¹⁷
Sāhib ne use ulṭī huī gārī ke niche dabe hue (or dabā huā) pāyā.

Ham ne mem sāhib ko bājā bajāte (hue) dekhā thā.
Chaukīdār ne dākū ko chorī karte hue pakar liyā.

*Mem sāhib ko yahān rahte hue das baras hue.*¹⁸
Mis Lūsī ko geñd khelte hue ek ghanṭā ho gayā hai.

Galloping her horse very fast, the *mem sahib* jumped it over a bush) lit. the *mem sahib* (in a state of) making her horse run with great swiftness caused a bush to be jumped.

Crying for justice the poor woman gave her petition into the hand of the *sahib*, lit. (in a state of) crying 'duhai'.

He saw all the cows grazing in the field.

The *sahib* found him pressed down under the carriage (that had been) upset.

I saw the *mem sahib* playing the piano.

The *chaukidar* caught the dacoit (in the act of) committing a theft.

The *mem sahib* has been living here ten years.

Miss Lucy has been playing with her ball for an hour.

16. The participle of a transitive verb when used with reference to a noun followed by *ne* always takes the form of a gerund. The participle of an intransitive verb in such cases, generally agrees with the noun, but may sometimes be used as a gerund. Thus in the last example but two, page 176, we might say *Barī tezī se daurte hue, larṭī ne, &c.*, instead of *daurtī huī larṭī ne*.

17. We have seen that when a noun followed by *ko*, or an inflected pronoun such as *use*, is the object of a verb that is preceded by an adjective as in the sentence *Sab deron ko kharā karo* 'Make erect or pitch all the tents', the adjective is not inflected, (though it agrees with the noun if *ko* be omitted), (ch. 27, note 11). The participle of an intransitive verb in similar cases may be either uninflected like an adjective or used as a gerund in the inflective masculine form, e.g., *Us ne gāyon ko chartā huā dekhā* 'By him—the act of seeing grazing was performed—on the cows'; *Us ne gāyon ko charte hue dekhā* 'By him—the act of seeing was performed—on the cows (in a state of) grazing'. *Sāhib ne use dabā huā payā* 'By the *sahib*—the act of finding pressed down was performed—on him (in the state of) pressed down'. If *ko* be omitted the participle agrees with the noun as shewn in previous examples (*gāen chartī huī, dekhī, &c.*).

The present participle of a transitive verb in such cases is always used as a gerund, e.g., *bājā bajāte hue* '(in the state of) playing the piano' *chorī karte hue* '(in the act of) committing theft.'

18. After a noun or pronoun with *ko* the present participle is frequently employed as a gerund to indicate what a person has been doing during a certain period; the past participle is similarly employed to indicate what he did at the beginning of such period, and often shews indirectly what he has been doing since, e.g., *Mem sāhib ko yahān rahte hue das baras hue* 'To the *mem sahib* (in the state of) staying here ten years became', i.e., 'She has been living here ten years'; *Bābā ko ghus'l kīye hue do ghanṭe hue* 'To the child (in the state of) bath made two hours became', i.e., 'It is two hours since the child had its bath'; *Dāī ko yahān āe hue pāñch din hue*, 'To the *dāī* (in the state of) come here five days became, i.e., 'It is five days since she came here', or 'she has been here five days'.

*Ek hafte ke ba'd ham ko is makān
meñ rahte hue pūrā ek sāl ho
jāegā.*

*Bābā ko ghus'l kiye hue do ghanṭe
hue.*

*Dāi ko yahān āe hūe pañch dīn hue.
Mem sāhib ko nāch meñ gae hue
baṛī der huī.*

*Likhte likhte hamārī āñkhoñ ke āge
āñdherā ā gayā.¹⁹*

*Daurte daurte tum ko pasīnā ā gayā.
Bhāgte bhāgte us kā dam chaṛh
gayā.*

*Mālī mihnat karte karte za'if ho
gayā.*

*Hamārī ghoṛī lañgrāte lañgrāte
baṛī mushkil se pahūñchī.*

*Larṭe larṭe unhoñ ne dushman ko
hatā diyā.*

*Pichhe kī taraf hatte hatte ṭaṭṭū
khaḍ meñ gir paṛā.*

*Rishvat lete lete wuh baṛā badnām
ho gayā or us kī baṛī badnāmī ho gaī.*

*Dhūp meñ baiṭhe baiṭhe hamāre sir
meñ dar'd ho gayā.*

In a week's time I shall have
lived in this house for a year,
lit. to me (in the state of) staying
in this house a complete year
will become.

It is two hours since the child
has had its bath.

The *dai* has been here five days.

It is a long time since the *mem
sahib* went to the dance, or the
mem sahib has been a long time
at the dance.

I wrote until my eyes became
dim, lit. (in the state of) writing
writing darkness came before
my eyes.

You ran till you perspired.

He ran till he was out of breath.

The gardener laboured till he be-
came feeble.

My mare arrived with great diffi-
culty going lame all the way.

They fought till they drove back
the enemy.

The pony backed till it fell over
the precipice.

He got a very bad name through
continually taking bribes.

I sat in the sun till I got a head-
ache.

Past tense in place of participle.

*Thakā huā ghoṛā—ghoṛā thak gayā
hai.²⁰*

Ṭūṭā huā pul—pul ṭūṭ gayā hai.

A tired horse—the horse is tired.

A broken bridge—the bridge is
broken.

19. The present participle is often used twice as a gerund to signify continued action, leading up generally to some culminating point. The past participle is sometimes used in the same manner.

20. The perfect and past remote tenses are frequently employed where we use the passive participle, e.g., *Wuh thak gayā hai*, lit. 'He has become tired' for 'He is tired'; *Wuh thak gayā thā* for 'He was tired'; *Pul ṭūṭ gayā hai*, lit. 'The bridge has been broken' for 'The bridge is broken'. Similarly the phrases *mar gayā hai* and *mar gayā thā* are used where we use an adjective and say 'is dead' and 'was dead'.

With an English intransitive verb the same construction is often employed as in Hindustani. We generally say for example 'The tree has fallen', not 'is fallen'; 'The mist has risen from the river', not 'is risen'; 'The sun has set' not 'is set': in Hindustani *Darakht gir gayā hai*, *Bukhār daryā se uṭhe haiñ*, *Sūraj chhup gayā hai*.

<i>Phaṭā huā kurtā—kurtā phaṭ gayā hai.</i>	A torn sleeping jacket—the jacket is torn.
<i>Marī huī gilahrī—gilahrī mar gayā hai.</i>	A dead squirrel—the squirrel is dead.
<i>Pakkā huā seb—seb pak gayā hai.</i>	A ripe apple—the apple is ripe.
<i>Chharī terhī ho gayā hai.</i>	The (light walking) stick is bent.
<i>Is rassī meñ bal par gae hāñ.</i>	This rope is twisted.
<i>Qulī bojh ke māre jhuk gayā hai.</i>	The cooly is bent down by the load.
<i>Zamīn jhāre hue pattoñ se dhakī huī hai.</i>	The ground is covered with fallen leaves.
<i>Is darakhṭ ke sab patte jhā gae hāñ.</i>	All the leaves have fallen off this tree.

THIRTY-SEVENTH CHAPTER.

Compound verbs and subsidiary tenses,

formed by prefixing to certain verbs the stem or participle of another verb.¹

VERBS.

<i>pighalnā, j²</i>	to be melted.	<i>machnā, j</i>	to be raised (noise, &c.)
<i>ghulnā, j</i>	to be dissolved.	<i>machānā, d</i>	to raise (noise, &c.).
<i>galnā, j</i>	to become soft from boiling or decay.	<i>garajnā</i>	to thunder, roar.
<i>sarñā, j</i>	to rot.	<i>chamaknā, j</i>	to shine, shy (a horse).

1. Ordinary cases of compound verbs formed by prefixing to one verb the stem of another have been already dealt with (ch. 25). Three special cases of great importance are dealt with in this chapter.

The compound tenses formed with the present and past participles, that are in most common use, have likewise been already given (chs. 32, 33 and 34). Some, however, that are given in this chapter, are of scarcely less importance.

[Two conditional tenses of somewhat rare occurrence are formed by prefixing to *hotā* the present and past participles of another verb, e.g., *agar wuh atā hotā* 'if he were or had been coming', *agar wuh āyā hotā* 'if he had come'. In the case of transitive verbs the former tense is used like that of intransitives; but the latter necessitates the employment of the post-position *ne*, e.g., *agar wuh roṭī khātā hotā* 'if he were or had been eating bread', *agar us ne roṭī khāī hotī* 'if he had eaten bread' where *khāī hotī* agrees with *roṭī*. The ordinary conditional tense *agar wuh atā, agar wuh khātā, &c.*, is generally employed in place of the above tenses.]

2. *Pighalnā* to be melted by heat as metals, candles, fat, etc., or snow and ice.

Ghulnā to be dissolved in a liquid as sugar, &c., also to melt as ice.—(Never applied to metals, candles, fat, &c.)

Galnā to become soft and pulpy from boiling or decay so that the particles can be easily separated. *Achhchī tarah se gal gayā hai* is a term applied by Indians to meat, vegetables, etc., in the sense of 'is well cooked'. *Galnā* means also to be dissolved as metals by an acid. (Never applied to candles, fat, snow, ice, sugar, &c.).

VERBS—concluded.

<i>khonā, j, d,</i>	to lose, be lost.	<i>chhapnā, j</i>	to be printed.
<i>ḍālnā³</i>		<i>chhāpnā, l, d</i>	to print.
<i>sīnā, l, d</i>	to sew.	<i>chhapwānā, l, d</i>	to have printed.
<i>roknā, l, d</i>	to stop (by force).	<i>chabānā</i>	to chew, gnaw.
<i>sīkhnā, l</i>	to learn.	<i>saknā</i>	to be able.
<i>sikhānā, sikh-</i>	to teach.	<i>chuknā, j</i>	to finish, to be settled (account, &c.).
<i>lānā, d</i>		<i>chukānā, l, d</i>	to cause to be finished, settle (an account).
<i>raṅgnā, l, d</i>	to colour, dye.		
<i>raṅgwānā, l, d</i>	to have dyed, &c.		

MASCULINE NOUNS.

<i>raṅgrez</i>	dyer.	<i>kauch</i>	couch, sofa.
<i>banyā</i>	grain merchant.	<i>khān, kān</i>	mine.
<i>sunār</i>	goldsmith.	<i>sonā</i>	gold.
<i>shāgird</i>	pupil, apprentice.	<i>chamrā</i>	skin, leather.
<i>sardār</i>	chief, chieftain (Anglicé sirdar).	<i>fawwāra</i>	fountain.
<i>bihishtī⁴</i>	water-carrier (Anglicé bheestie).	<i>dhanak</i> (masc. & fem.).	rainbow, (bow).
<i>kahār</i>	palanquin-bearer.	<i>zewar, gahnā</i>	ornament (of jewels gold, &c.).
<i>mulāzim</i>	attendant.	<i>kiwār</i>	door, division of double door.
<i>hawaldār⁵</i>	sepoy sergeant.	<i>bādal</i>	cloud.
<i>gaṅwār</i>	village bumpkin, a rustic.	<i>kāfur</i>	camphor.
<i>badzāt</i>	rascal.	<i>churaṭ</i>	cheroot, cigar.
<i>rāj</i>	reign.	<i>tambākū⁷</i>	tobacco.
<i>ṭap</i>	hood (of carriage), tub (bath).	<i>chhāpe-khāna</i>	press (printing establishment).
<i>bojh</i>	load.	<i>ākhir</i>	end, latter part.

3. *Khonā* is rarely used except as a compound verb; *kho jānā* signifies 'to be lost', *kho denā* or *kho ḍālnā* 'to lose'. It generally implies carelessness.

4. *Bihishtī* lit. 'heavenly' (from *bihisht* 'heaven') is the term applied to Muhammadan water-carriers, who supply water both to Muhammadans and to Europeans, but not to Hindus, who must be served by men of their own religion in consequence of their caste prejudices. There is a curious tendency to apply high sounding titles to domestic servants. *Mihtar* lit. 'greater', which is the title in some places of a petty ruling chief, is applied to sweepers in India, and to grooms in Persia; *sardār* lit. 'head-holder', i.e., 'holding the chief place', signifies generally 'a chief' or 'chieftain'; but the term *sardār bairā* is used in the sense of 'head bearer'; and even when there is only one bearer he is commonly addressed and spoken of as *sardār* by the lower orders, who generally call a *darzī* or 'tailor', even when he is a domestic servant, *khālīfā* lit. 'successor (of the prophet)', i.e., 'caliph'; *khānsāmān*, the equivalent of 'butler', means literally 'lord of the *sāmān*', i.e., the stores, furniture, &c.

5. *Hawaldār* (Anglicé 'havildar'), corruption of *hawāladār*, 'holding charge', a sepoy sergeant in native regiments.

FEMININE NOUNS.

<i>chofī</i>	top (of mountain).	<i>barsātī</i> ⁶	water-proof.
<i>dolī</i>	light palanquin (Anglicé dooley).	<i>ta'tīl</i>	holiday.
<i>pālkī</i>	palanquin.	<i>jān</i>	life.
<i>chābī, kunjī</i>	key.	<i>ṭāp</i> ⁷	hoof.
<i>Fārsī</i>	Persian (language).	<i>mashk</i> (vulg.	water-skin (Anglicé
<i>bijlī</i>	lightning.	<i>masak</i>)	mussuck).
<i>silāī</i>	sewing.	<i>kamān</i>	bow, rainbow.
		<i>ḡaraj</i>	thunder.

ADJECTIVES, &c.

<i>zarī</i>	yellow, sallow.	<i>bahutera, bahu-</i>	very much, very
<i>hara, sabz</i>	green.	<i>tere</i>	many.
<i>ziyāda</i>	more (not inflect- ed).	<i>ākhir</i>	last, latter.
		<i>ākhir ko</i>	in the end, at last.

Jān-o-māl.

Halkā raṅg—gahrā raṅg.

Chamṛe kā baks.

Band ḡarī—do ṭapī ḡarī, do ṭapī
fiṭan.

Huqqa yā pāip pīnā.

Zor se thāmnā.

Chābī or kunjī lagākar baks ko
band kar denā.

Ziyāda na ṭhairnā.

Pahārōn par bar'f pighal ḡai hai,
aur daryā chaṛh āe haiñ.

Misrī chā meñ ḡul ḡai hai.

Yih bar'f bahut jaldī ḡul jāegī.

Yih seb gal ḡayā hai.

Sab anḡe sar ḡae haiñ.

Life and wealth.

Light colour—dark (lit. deep)
colour.

Leather box, trunk, or portman-
teau.

Closed carriage—carriage to open
and close (lit. double-hooded),
landau.

To smoke a *hookah* or (English)
pipe.

To take tight hold of, hold tight.

To lock a box.

Not to stop long, to stop no longer.

The snow has melted on the moun-
tains, and the rivers have risen.

The sugar has been dissolved in
the tea.

This ice will very soon melt.

This apple is decayed.

All the eggs are rotten.

6. *Barsāti*, 'relating to the rains,' from *barsāt* 'the rainy season'. *Barsātī* or *barsāti koṭ* 'a water-proof coat'. The waterproof used in carriages also is called *barsāti*, which is likewise the name of a disease that attacks horses and cows in the rainy season. From the Persian word *bārān* 'rain' we have *bārānī* or *bārānī koṭ* or more often *bārān koṭ*, a thick woollen overcoat, such as those worn by soldiers and policemen. A greatcoat, overcoat or ulster is generally called *barā koṭ*, sometimes *ucarkoṭ*.

7. *Ṭāp* used chiefly in *ṭāp mārnā* 'to paw (the ground)', or 'to strike with the forefoot.'

Stem prefixed to *SAKNĀ* and *CHUKNĀ*.⁸

- Agar wuh kar saktā, to zarūr kartā.* If he could do it, he certainly would.
- Agar mis sāhib Urdū meñ bāteñkar saktīñ, to baṛī āsānī hotī.* If the *mis sahib* could speak Hindustani, it would be very convenient.
- Main āj nahīñ jā saktā, agle hafte jā sakūñgā.* I cannot go to-day, I shall be able to go next week.
- Sāis gāṛī kā ṭap charhā saktā hai.* The syce can put up the hood of the carriage.
- Tum ṭap ko kyōñ nahīñ girā sakte ?* Why can't you put down the hood.
- Yih bāt us gañwār kī samajh meñ nahīñ ā saktī.* That bumpkin cannot understand this matter.
- Us ne kunjī pher dī, magar chamṛe kā baks na khol sakā.* He turned the key, but could not open the portmanteau.
- Larḳī ne Fārsī sīkhne kā irāda kiyā, magar na sīkh sakī.* The girl tried to learn Persian (lit. formed the intention of learning), but could not.
- Agar tum se ho sake, to is ko kal tak chhapwā do.*⁹ Have this printed by to-morrow, if you can.
- Yih bāt kabhī nahīñ ho saktī.* This can never be.
- Yih kām banye se kabhī nahīñ ho sakegā.* The *banya* will never be able to do this.
- Qulī ne bojh uṭhānā chāhā, magar us se na uṭh sakā.*¹⁰ The coolie tried to lift the load, but could not do so.
- Us ne bahuterā chāhā, magar us se na ho sakā.* He tried hard, but failed.
- Bechārī 'aurat bin roe or roe baghair na rah sakī.* The poor woman could not help crying (lit. remain without cried).
- Jab kahār log khānā khā chukeñ, to unheñ hamāre ṛās bhej do.* When the *kahars* have finished (lit. may finish eating) their dinner, send them to me.
- Jab meñh baras chuktā hai, to kamān nikal ātī hai or dhanak nikal ātā hai.* When it has done raining (lit. rain finishes raining) the rainbow appears (lit. comes out).
- Jab chha baj chukte haiñ, to ham yahāñ se jāte haiñ.* When it has struck six (lit. six finishes striking), I leave this.

8. The use of compounds formed by prefixing to *saknā* and *chuknā* the stems of other verbs will be clearly understood from the examples.

Chuknā, when not preceded by the stem of another verb, is almost always employed in the form of *chuk jānā*, and then generally means 'to be settled' or 'agreed upon', as an account, or the price of any article.

9. *Ho saknā* 'to be able to be or to become or to be done'; *na ho saknā* 'to be unable to be, &c.'; *agar tum se ho sake* 'if it can be done by you', or 'if you can'. To express inability or failure to do anything *na ho saknā* is more often used than *na kar saknā*.

10. Lit. 'wished to lift the load, but it could not be lifted by him'. The past tense of *chāhñā* is generally employed, where we say 'tried', the endeavour having proved unsuccessful.

Khānā khā chuke haiñ.

*Us waqt ham hāziri khā chuke the.*¹¹

*Sāhib tum se yih bāt kah chuke haiñ.*¹²

Khānā ho chukā hai.

Ta'til ho chukē thī.

Qimat chuk gai hai, yā kuchh bāthchēt bāgī hai?

Dinner is over (lit. they have finished eating dinner).

At that time I had finished my breakfast.

The *sahib* has already told you this.

The food is finished.

The holidays were over.

Has the price been settled, or is there anything more to be said (lit. any conversation remaining)?

Stem prefixed to *RAHNĀ*.¹³

Bādal garaj rahā hai, aur bijli chamak rahī hai.

Kuhar par rahī hai.

Bukhār daryā se uṭh rahe haiñ.

Larkī so rahī hai.

Daṅgā ho rahā hai.

Mā bachche ko parhnā sikhā rahī hai.

Fawwāre barī der se chhūṭ rahe haiñ.

Barā shor mach rahā thā.

Ṭhandī ṭhandī hawā chal rahī thī.

It is thundering and lightning (lit. cloud is thundering and lightning is flashing).

There is a fog (lit. fog is falling).

The mist is rising (lit. mists are rising) from the river.

The girl is sleeping.

A riot is going on.

The mother is teaching the child to read.

The fountains have been playing (lit. let go) for a long time.

There was a great noise (lit. a great noise was being raised).

A cool air was blowing.

11. The pluperfect tense of *chuknā* (unlike that of other verbs described in chapter 33, note 5) has always the same signification as the pluperfect tense in English, thus *khā chuke the* means 'had finished eating', not 'finished eating'.

12. The perfect and pluperfect tenses of *chuknā* are frequently used where we employ the adverb 'already', e.g., *kah chukā hai* 'has finished saying', i.e., 'has already said'; *chal chukā thā* 'had finished going', i.e., 'had already gone'.

13. Three tenses in constant use are formed with the perfect, pluperfect, and past dubious tenses of *rahnā* preceded by the stem of another verb, e.g., *lar rahā hai* lit. 'having fought has remained', i.e. (has been fighting and still) is fighting'; *ek ghante se lar rahā hai* 'has been fighting for an hour (and still is fighting)'; *lar rahā thā* lit. having fought had remained, i.e., '(had been fighting and still) was fighting'; *ek ghante se lar rahā thā* 'had been fighting for an hour (and still was fighting)'; *lar rahā ho* or *hogā* 'may or must be or have been fighting'. These three compound tenses express in a vivid manner continuous action, begun in the past and still in progress at some particular time. The present, imperfect, and present dubious tenses of the primitive verb, viz., *lartā hai*, *lartā thā* and *lartā hogā* may be used to convey the same idea of continuous action, but this, as we have seen in ch. 33, is one only out of several meanings which they may bear.

Pahār kī choṭiyon̄ par bar'f ek ghanṭe se par rahī thī.

Mem sāhib barī der se so rahī thīn̄.

Sāis ghorē ko barī der se pakar rahā thā.

Mem sāhib is waqt kauch par so rahī hongī.

Battiyān̄ garmī se pūghal rahī hongī.

Snow had been falling for an hour on the tops of the mountains.

The *mem sahib* had been asleep for a long time.

The syce had been for a long time catching—*i.e.*, trying to catch—the horse.

The *mem sahib* must now be asleep on the sofa.

The candles must be (or have been) melting from the heat.

Participles prefixed to *RAHNĀ*.¹⁴

Aur thorī der tak kapre sītī raho, āyā.

*Ek baje tak isī jagah baiṭhī raho, āyā.*¹⁵

Agar wuh jītā rahā (or jītā rahegā), to agle sāl ghar jāegā.

Agar asbāb is jagah parā rahā (or parā rahegā) to chor uṭhā le jāēnge.

Huzūr jīte rakhēn̄.

Huzūr kā rāj banā rahe.

*Ap kī ṭopī banī rahe.*¹⁶

Main̄ huzūr kī jān-o-māl ko hameshā dū'ā detā rahūngā.

Tamām dīn kām meṅ lagā rahegā.

Agar ūnṭ dīn bhar chaltā rahtā, to ab tak pahuñch jātā.

Go on sewing a little longer, ayah.

Sit here (lit. remain seated) till one o'clock, ayah.

If he lives, he will go home next year.

If the things are left (lit. remain fallen) here, the thieves will carry them off.

Long live, your highness.

May your highness's reign (*i.e.*, that of the English Government) endure (lit. remain made).

May your honour continue to prosper.

I shall always bless, *i.e.*, pray for, the continuance of your honour's life and wealth.

He will be at work (lit. remain fixed in work) all day.

If the camel had been going all day, it would have arrived by now.

14. The infinitive, the imperative and all the tenses of *rahnā* may be used with the present participle of most verbs to express continued action, and with the past participle of some verbs to express the maintenance of a condition due to a past action, *e.g.*, *kheltā rahnā* 'to continue playing', *baiṭhā rahnā* 'to remain seated'.

15. We cannot say *Ek baje tak isī jagah baiṭho*, because *baiṭho* 'sit' or 'sit down' can never mean 'remain seated', as 'sit' may in English.

16. It is a disgrace for an Indian to appear in public without a properly adjusted head dress; and hence the endurance of the hat, the head dress of a European, is symbolical of his continued honour and prosperity.

*Agar khirkī rāt bhar khulī rahtī, to
chorōñ ke āne kā qar hotā.*

*Yih badzāt hameshā lartā rahtā
hai.*¹⁷

*Bīmār 'aurat tamām din leṭī rahtī
hai.*

*Ek kiwār har waqt khulā rahtā
thā.*

*Us kāñ meñ māzdūr log, chalte
phirte waqt, hameshā jhuke rahte
hoñge.*

*Larkī ghanṭe bhar tak sotī rahī.*¹⁸
Āyā ghanṭe bhar tak kapre sītī rahī.

Raṅrez thoṛī der tak baiṭhā rahā.

*'Aurat baṛī der tak thairī rahī,
ziyāda nā thair sakī.*

*Sāl bhar larte rahe haiñ; ab sul'h
ho gāz.*¹⁹

*Sāl bhar tak larte rahe the; phir
sul'h ho gāz thē.*

*Sāis hamārā ghorā ghanṭe bhar tak
thāme rahā.*²⁰

If the window had remained open
all night, there would have been
a danger of thieves.

This rascal is always fighting.

The sick woman is lying down
(lit. remains lain) all day.

One division of the door was
always open.

The workmen in that mine must
be always stooping, as they go
about.

The girl slept for an hour.

The ayah sewed (lit. remained sew-
ing cloths or clothes) for an hour.

The dyer remained seated for a
short time.

The woman waited a long time,
but could stay no longer.

They have been fighting for a year;
and now peace has been made.

They had fought (or they fought
or continued fighting) for a
year, and then peace was made.

The syce held my horse for an
hour.

17. The present, imperfect, and present dubious tenses of *rahnā* are used when the action referred to is not only continuous, but also habitual, e.g., *hamesha lartā rahtā hai* 'always remains—or is always—fighting'; *hamesha lartā rahtā thā* 'always remained—or was always—fighting'. Note the difference between these expressions and *lar rahā hai* 'is fighting (at the present moment)'; *lar rahā thā* 'was fighting (at the time referred to)'.

18. As a general rule the past tense of *rahnā* must be employed when mention is made of the time that a past action lasted. We cannot say *ghanṭe bhar tak soyū* or *kapre siye* or *baiṭhā*.

19. The perfect and pluperfect of *rahnā* are used after the participles, in cases where we should say 'have been' or 'had been (doing something)', provided the action has ceased at the time referred to, e.g., *sāl bhar se larte rahe haiñ* or *larte rahte the* 'have been—or had been—fighting for a year', fighting having ceased at the time referred to. Note the difference between such expressions and *ghanṭe bhar se lar rahā hai* or *lar rahā thā* 'has been or had been fighting for an hour (and is or was still fighting)', in note 13.

20. In the preceding examples, the present participles of both transitive and intransitive verbs, and the past participles of intransitives have been employed, and these agree with the subject of the sentence; but the past participle of transitive verbs, in similar cases, is used as a gerund and takes the inflected masculine form, as in the phrase *hamārā ghorā ghanṭe bhar tak thāme rahā*, lit. 'remained for an hour (in the state of) my horse held, &c.', i.e., 'held my horse for an hour'.

Āyā, jāb tak mem sāhib na ūen, bābā ko thāme raho.

*Ādmī ko din bhar sote rahnā—*or *sotā rahnā—achchkhā nahēn hai.*²¹

*Tum ko ghante bhar lete rahnā—*or *letā rahnā—chāhiye.*

Āyā ko hameshā huqqa pīte rahnā munāsib nahēn hai.

Ayah, hold the child, till the mem sahib comes.

It is not a good thing for a man to be always asleep.

You should lie down for an hour.

The ayah ought not to be always smoking a hookah.

*Hamārī barsātī jātī rahī hai.*²²

Agar tum apne bachche kā 'ilāj na karoge, to hāth se jātā rahegā.

My water-proof is lost, or I have lost my water-proof.

If you do not place your child under treatment, you will lose it.

Participles prefixed to *ĀNĀ* and *JĀNĀ*.²³

Jaldī chale āo.

Sab mulāzīm ek sāth chale āte haiñ.

Chale jāo. Sab chale gae.

Sunār sarāk par chalā jātā hai.

Come along quickly.

All the attendants are coming together.

Go away. They all went away.

The goldsmith is going along the road.

21. When, as in this and the following example, a noun or pronoun with *ko* is followed by the participle of an intransitive verb with *rahnā*, the participle may be either inflected or uninflected; but the participle of a transitive verb employed in this manner, as in the third example, is always inflected. The case is similar to that explained in ch. 36, note 17.

22. *Jātā rahnā*, lit. 'to remain going' has almost lost its original meaning, and now generally signifies 'to be lost', or 'to disappear' as camphor, or as a liquid by evaporation, or to cease, as sickness that has been prevalent. It is often employed also where we use the transitive verb 'to lose'.

23. Two compounds in constant use are formed by prefixing to *ānā* and *jānā* the past participle of *chalnā*, viz., *chalā ānā*, 'to come, come along', and *chalā jānā* 'to go, go along, go away'.

Similar compounds are sometimes formed with the past participle of other intransitive verbs, e.g., 'Wuh garmī ke mūre ghulā jātā hai' 'He is getting melted from the effects of the heat'; 'Bojh ke mūre marā jātā thā' 'He was getting killed (lit. going died) by the effects of the load'; 'Pānī nah'r meñ charhā ātā hai' 'The water continues to rise (lit. is coming risen) in the canal'. The construction in such cases is the same as in the phrases *daurā āyā*, *daurā gayā* (ch. 36, note 6).

Jānā is sometimes used after the present participle of both transitive and intransitive verbs in the sense of 'to go on (doing something)', e.g., 'Wuh āge ko barhtī jātī hai aur murkar dekhtī jātī hai' 'As she advances she continually looks back' (lit. 'She goes on advancing, and having turned, goes on tooting'). *Hotā jānā* after an adjective signifies 'to be gradually getting or becoming', e.g., 'Aūdherā hotā jātā hai' 'It is gradually getting dark'.

KARNĀ and CHĀHNĀ—uninflected past participles prefixed.

*Har roz sub'h ko āyā karo.*²⁵
Sāhib har sāl wilāyat jāyā karte haiñ.

Mem sāhib har roz shām ko gāyā kartī haiñ.

*Sardār sāhib yahāñ āyā chāhte haiñ.*²⁶

Hawaldār jāyā chāhtā thā, ki dūsrā huk'm ā gayā.

Khānā tayyār huā chāhtā hai.

Come every morning.

The *sahib* goes home every year.

The *mem sahib* sings every evening.

The *sirdar* is about to come here.

The *havildar* was about to go, when (lit. that) another order arrived.

Dinner is nearly ready.

LENĀ and DENĀ—inflected past participle of MĀNGNĀ prefixed.

*Mānge lenā—mānge denā.*²⁷

Us se ek kitāb mānge le lo.

Sāhib ne merī ghorī mujh se mānge lī.

Us ne apnā makān mujhe mānge diyā.

To borrow—to lend.

Borrow a book of him.

The *sahib* borrowed my mare of me.

He lent me his house.

This palanquin is very heavy, ma'am; the *kahars* won't be able to lift it.

Agar halkī doli mil sake, to le āo.

Yih pālki bahut bhārī hai, mem sāhib; kahār log nahīñ uṭhā sakeñge.

Bring a light dooly; if you can find one.

[The past tense of *jānā* is sometimes used in the same sense after the past participle of a transitive verb in the form of a gerund, e.g., *Larkā apnā sabaq parhe gayā* 'The boy went on reading his lesson', lit. '(in the state of) lesson read.]

25. The verb *karnā* preceded by an uninflected past participle denotes habitual action, as will be seen from the examples in the text. The past tense, however, cannot be employed in this sense.

When used in this manner before *karnā* or *chāhnā* the past participle of *jānā* takes the regular form, i.e., *jāyā* instead of *gayā*.

[The past tense is sometimes employed with the uninflected past participle of another verb to signify, not habitual, but continuous action. It is then used like an intransitive verb, i.e., it agrees with the subject of the sentence in gender and number and the post-position *ne* is not employed, e.g., *Meñh barsā kiyā aur main chaltā rahā* 'The rain continued and I went on walking'. *Barsā kiyā* is equivalent to *barastā rahā*].

26. The verb *chāhnā* preceded by an uninflected past participle signifies that an action is about to be performed, e.g., *āyā chāhtā hai* 'is about to come'; *ānā chāhtā hai* means 'wishes to come' (see ch. 32, note 8). The difference between these two expressions is not always observed, one being sometimes used in place of the other.

The past tense of *chāhnā* is never used after a past participle. We cannot say *āyā chāhā*.

27. In this case *ko* is understood after *mānge* as explained in the last chapter note 14.

The phrases *mānge lenā* and *mānge denā* are not applied to money, for which *gar'z lenā* and *gar'z denā* are used as will appear in the next chapter.

What shall I do, if I can't find a dooly, ma'am?

Agar tum se bandobast na ho sakegā, to ham bare nārāz hoṅge.

Shall I bring your highness's pipe and tobacco when dinner is over?

Tambākū ho chukā hai, ham churaṭ piyeṅge.

Bhishhtī kyā kar rahā hai?

He must be filling the mussuck with water, my lord.

Raṅrez hamāre kapre is waqt raṅg rahā hai?

When I left the town he was dyeing the things, my lord; he must have dyed them all by this time.

Ghorā sāis ke ṭāp mār rahā thā?

No, my lord, perhaps it may have been pawing the ground.

Shall I stay sitting here, ma'am, or what shall I do?

Thorī der isī jagah baiṭhī raho; phir hamāre pās ānā.

The banya is constantly asking for the price of the gram, my lord; what shall I say to him?

Ham ne pichhle mahīne meṅ us kā ḥisāb chukā diyā thā. Agar ham ko is taraḥ diq kartā rahegā, to achchhā na hogā.

What has your highness been doing?

Din bhar shikārī ke sāth jaṅgal meṅ phirte rahe haiṅ; magar kuchh shikār nahīn milā.

Ghore ko barī khabardārī se thāme raho; hāthī ko dekh kar zarūr chamak jāegā.

I will hold it very tight, your highness; it will never get loose.

Agar dolī na mile, to main kyā karūn, mem sāhib? 28

I shall be much displeased, if you can't arrange (matters properly).

Jab sāhib log khānā khā chukeṅ, to main ḥuzūr kā pāip tambāku lāūn?

The tobacco is finished, I will smoke cigars.

What is the bheestie doing?

Mashk meṅ pānī bhar rahā hogā, khudāwand.

Is the dyer now dyeing my things (lit. cloths or clothes)?

Jab main shah'r se chalā thā, to wuh unheṅ raṅg rahā thā, khudāwand; ab to sab kapre raṅg chukā hogā.

Was the horse striking the syce with his forefoot?

Nahīn khudāwand, shāyad zamīn par ṭāp mār rahā hogā.

Ham isī jagah baiṭhe raheṅ, mem sāhib, yā kyā karen?

Sit here (lit. remain seated) for a little while; and then come to me.

Banyā dāne ke dām har waqt māṅgtā rahtā hai, khudāwand; us se kyā kahūn?

I settled his account last month. If he continues to bother me in this way, so much the worse for him.

Ḥuzūr kyā karte rahe haiṅ?

I have been going about all day with the shikari through the jungle; but I did not find any game.

Hold the horse very carefully; it's sure to shy when it sees the elephant.

Bare zor se thāme rahūṅgā, ḥuzūr; kabhī nahīn chhūṭegā.

28. *Agar mil sake* 'if can be found' is a very common expression in cases where we say 'if I, he or you can find'. Where we say 'if I, he or you cannot find', however the phrase *agar na mile* is generally employed in preference to *agar na mil sake*.

Chaukidār chor ko thorī der tak pakre rahā; magar ākhīr ko chhornā parā.

Yes my lord, he held him down; but the thief gnawed his finger between his teeth.

Dekho bairā! Sārā kāfūr is baks se jātā rahā hai.

It's lucky nothing else has disappeared, my lord; there are lots of thieves about here.

Khudā kare yih bīmārī jaldī jātī rahe.

Last year all the sickness ceased directly the cold weather arrived, my lord.

Why the coolie is coming along with the ice basket, my lord; but all the ice has melted.

Hamāre sāth us ke āne se kyā fāida hai? Us se tokrī le kar kah do ki chalā jāe.

Shall I go home when I have had the Rampore shawl dyed green, my lord?

Nahīn, zard rangwāo; aur phir hamāre pās chale āo.

Yih sunār sab zewar apne hāth se banāyā kartā hai?

Why he makes the gold ornaments himself, my lord; but he has the silver ornaments made by apprentices.

Is chhāpe-khāne meñ bahut sī kitābeñ chhapā kartī hoñgī?

Without doubt, your majesty. Every month they print various new books.

Āndhī āyā chāhtī hai (or āne-wālī hai). Bare sāhib kahāñ haiñ?

The sāhib is just about to go out, and it's very cold; with your permission (lit. if it be the order) I'll get his greatcoat.

The *chaukidār* seized and held the thief for a short time, but had to let go at last.

Hāñ khudāwand us ko apne nīche dabāe rahā; magar chor ne us kī ungli dāntoñ se chabā qālī.

Look bearer! All the camphor has disappeared from this box.

Barī khush-gismatī kī bāt hai kī aur koī chīz jātī na rahī, khudāwand; chor is taraf bahut haiñ.

God grant this sickness may soon cease.

Pārsāl jab jāre kā mausim ā gayā thā, to sārī bīmārī usī waqt jātī rahī thī, khudāwand.

Qulī bar'f kī tokrī liye to chalā ātā hai, khudāwand; magar bar'f sab ghul gayī hai.

What is the use of his coming with us? Take the basket and tell him to go away.

Rāmpur kī chādar ko sabz rangwā kar ghar ko chalā jāūñ, khudāwand?

No, have it dyed yellow; and then come to me.

Does this goldsmith make all the ornaments with his own hand?

Sone ke zewar to apne hāth se banāyā kartā hai, khudāwand; chāndī ke zewar shāgirdoñ se banwātā hai.

A great many books must be printed in this press?

Beshak huzūr, har mahīne meñ naī naī kitābeñ chhapā kartī haiñ.

We are going to have a storm. Where's the *bara sāhib*?

Sāhib bāhar jāyā chāhte haiñ (or jāne ko haiñ); barī sardī par rahī hai; huk'm ko, to un kī barā koī lāūñ.

THIRTY-EIGHTH CHAPTER.

Compound verbs and other phrases formed with noun or adjective and verb—inflected infinitive before *DENĀ*, *PĀNĀ*, *LAGNĀ*, *ĀNĀ* and *JĀNĀ*.

<i>chubhnā</i> , <i>j</i> ¹	to run into (intrans.).	<i>chakhnā</i>	to taste (try the taste of).
<i>chubhonā</i> , <i>d</i>	do. (trans.).	<i>chakhānā</i>	to cause to be tasted.
<i>sūṅghnā</i> , <i>l</i>	to smell (inhale the odour of).		

MASCULINE NOUNS.

<i>qala'igar</i>	tinner (of cooking pots, &c.).	<i>khar'ch</i>	expenditure.
<i>qar'z</i> , <i>qarza</i>	debt.	<i>khat'm</i>	en.d
<i>qar'zdār</i>	debtor (masc. and fem.).	<i>daf'n</i>	burying.
<i>saudā</i> (not inflected.)	saleable articles, bargaining.	<i>jādū</i>	magic.
<i>khaṣkā</i>	bolt.	<i>jādū ghār</i>	masonic lodge.
<i>ballam</i>	spear.	<i>bharosā</i>	reliance.
<i>tīr</i>	arrow.	<i>poiya</i>	canter.
<i>zaṅg</i>	rust.	<i>maza</i>	taste.
<i>sūrākḥ</i> , <i>chhed</i>	hole.	<i>nishāna</i>	target, aim.
<i>zul'm</i>	tyranny.	<i>muqābala</i>	confronting, resistance, comparison.
		<i>mulāḥaza</i>	inspection.

FEMININE NOUNS.

<i>miṭṭī</i>	earth (mould).	<i>chālākī</i>	activity, sharp practice.
<i>morī</i>	drain.	<i>talāshī</i>	searching (a person).
<i>īstrī</i>	iron (for ironing), woman.	<i>ūnchāī</i>	height.
<i>qala'ī</i> ²	tin.	<i>rawānagī</i>	departure.
<i>shādī</i>	marriage.	<i>saudāgarī</i>	business of merchant.
<i>dostī</i>	friendship.	<i>dukāndārī</i>	do. shopkeeper.
<i>dulkī</i>	trot.	<i>qad'rdānī</i>	appreciation (lit. worth-knowing).
<i>bhartī</i>	enlistment.	<i>zabardastī</i> ³	overbearing conduct.
<i>sufedī</i>	whiteness, white-wash.		
<i>dikhāī</i>	seeing.		
<i>sunāī</i>	hearing.		

1. *Chubhnā* signifies 'to run into (so as to inflict a prick)', as a thorn, needle, &c., e.g., *Us ke pāon meñ kāntā chubh gayā hai* 'A thorn has run into his foot', or 'He has got a thorn in his foot'; *Darī kī ūṅgī meñ sūī chubh gayī hai* 'A needle has run into the tailor's finger', or 'The tailor has pricked his finger with a needle'.

Chubhonā signifies to cause 'to run into (so as to inflict a prick)', e.g., *Tum ne us ke pin chubhodī* 'You made a pin run into his (body, &c., so as to prick him), i.e., 'You pricked him with a pin'.

2. *Qala'ī* 'tin', 'tinning', i.e., a coating of tin for cooking pots, &c. For tin plate the word *fin* is generally employed.

3. *Zabardast* 'high-handed, overbearing', from the Persian *zabar* 'over' and *dast* 'hand'. *Zabardastī* 'overbearing conduct', 'oppression'; *zabardastī se* or simply *zabardastī* 'by force'.

FEMININE NOUNS—concluded.

<i>wafādārī</i>	faithfulness.	<i>nazar</i>	sight, glance.
<i>be-wafāī</i>	faithlessness.	<i>bū, bad-bū</i>	smell, bad smell.
<i>be-rahmī</i>	cruelty.	<i>khush-bū</i>	sweet smell, scent.
<i>be-'izzatī</i>	disgrace, insult.	<i>naq'l</i>	copy.
<i>namak-ḥarā-mī</i> ⁴	ingratitude.	<i>tākīd</i>	strict injunction, reminder.
<i>mahabbat</i>	affection.	<i>tamīz</i>	discrimination.
<i>bewa, rānī</i>	widow.	<i>ittilā'</i>	information.
<i>adā</i> (used in performance, pay-composition)	ment.	<i>parwarish</i> (vulg. <i>par-wastī</i>)	cherishing, patronage.
<i>pūjā</i>	worship.		
<i>hūl</i>	thrust, stab.		

ADJECTIVES.

<i>paidā</i> (not inflected)	born, produced.	<i>wafādār</i>	faithful.
<i>chaptā</i>	flat.	<i>be-wafā</i>	faithless.
<i>ūnchā</i>	high, tall (animal, tree).	<i>be-rah'm</i>	without pity, cruel.
		<i>be-'izzat</i>	disgraced, insulted.
<i>chālāk</i>	active, addicted to sharp practice.	<i>be-tamīz</i>	without discrimination or sense of propriety.
<i>ḥalāl</i>	lawful (food, &c.).		
<i>muqarrar</i>	appointed.		

Noun and verb forming compound verb.⁵

<i>adā karnā</i>	to perform, pay (a debt).	<i>adā honā</i>	to be performed, paid.
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4. *Namak-ḥarāmī* from *namak-ḥarām*, see ch. 20, note 11.

5. *Karnā* is used with a noun or adjective in place of 'to do', 'to make', &c., in such phrases as *insāf karnā* 'to do justice', *jaldī karnā* 'to make haste', *chhoṭā karnā* 'to make smaller', *qusūr karnā* 'to commit a fault', *jādū karnā* 'to practice magic', *banyē kā kām karnā* 'to carry on business as a grain merchant'. It is used in a similar manner in many cases where we cannot employ 'to do', 'to make', etc., e.g., *ta'rīf karnā* 'to praise', *be-wuqūfī karnā* 'to be foolish', *be-'izzat karnā* 'to disgrace or insult', *muqarrar karnā* 'to appoint'. *Honā* and other verbs are similarly employed, e.g., *Barī be-insāfī huī* 'Great injustice has been committed', *Mujh se qusūr huā* 'A fault has been committed by me', *Mere choṭ lagī* 'I hurt myself', *Us ne apnī ḥajāmat banāī* 'He shaved himself', *Ghore ne thokar khāī* 'The horse stumbled' (lit. ate, i.e., sustained a stumble). In the above examples the noun or adjective retains in every sense its original meaning.

In some cases a noun, prefixed to a verb, loses its original meaning, and forms with the verb to which it is attached a compound verb which has a new meaning. Thus from *fat'h* 'victory' we have *fat'h karnā* 'to conquer' or 'to take (a city)', and *fat'h honā* 'to be conquered or taken', from *chorī* 'theft' *chorī jānā* 'to be stolen', as in the following examples: *Us ne sāre mulk ko fat'h kar liyā* 'He conquered the whole country', *Shah'r fat'h ho gayā hai* 'The city has been taken', *Ghorā chorī gayā hai* 'The horse has been stolen'. In such phrases on the other hand, as, *Us ne fat'h pāī* 'He gained the victory', *Barī fat'h ho gāī hai* 'There has been a great victory', *Gāoī meī chorī ho gāī hai* 'There has been a theft in the village', the words *fat'h* and *chorī* are employed as nouns agreeing with the verbs *pāī* and *ho gāī hai*.

It is not always obvious whether a noun and verb having the same signification as a simple verb in English, do or do not form a compound verb. Thus from *qaid* 'imprisonment' we have *qaid karnā* 'to imprison'; and from *ta'rīf* 'praise', *ta'rīf karnā* 'to

<i>bhartī karnā, l</i>	to enlist (trans.).	<i>rafū karnā,* d</i>	to darn.
„ <i>honā, j</i>	„ (in-trans.).	„ <i>honā, j</i>	to be darned.
<i>diq karnā,* d</i>	to bother (worry).	<i>rukhsat karnā, d⁶</i>	to dismiss (with ceremony).
„ <i>honā, j</i>	to be bothered, worried.	„ <i>honā, j</i>	to take leave of a person.
<i>daryāft karnā,* l</i>	to ascertain, inquire.	<i>qala‘ī karnā, d</i>	to tin (cooking pots, &c.).
„ <i>honā, j</i>	to be ascertained	„ <i>honā, j</i>	to be tinned.
<i>fat‘h karnā,* l</i>	to conquer, take (a city).	<i>bayān karnā, d</i>	to explain.
„ <i>honā, j</i>	to be conquered or taken.	<i>piyār karnā*</i>	to caress.
<i>jam‘a‘ karnā,* d</i>	to collect.	<i>talāsh karnā</i>	to search for, look for.
„ <i>honā,* j</i>	to be collected.	<i>chorī jānā*</i>	to be stolen.
<i>khar‘ch karnā, d</i>	to spend, expend, use up.	<i>mol lenā*</i>	to buy.
„ <i>honā, j</i>	to be spent, &c.	<i>kushtī larṇā*</i>	to wrestle.
<i>khat‘m karnā, l</i>	to finish.	<i>qarza lenā⁷</i>	to borrow.
„ <i>honā, j</i>	to be finished.	„ <i>denā</i>	to lend.
<i>daf‘n karnā, d</i>	to bury	<i>qar‘z lenā</i>	to borrow, buy on credit.
„ <i>honā, j</i>	to be buried.	„ <i>denā</i>	to lend, sell on credit.
<i>qaid karnā,* d</i>	to imprison.	<i>yād karnā⁷</i>	to commit to memory, learn, to want a person.
„ <i>honā,* j</i>	to be imprisoned.		

praise'. The two phrases are similar in form, but we say *Sāhib ne use qaid kiyā* 'The *sahib* imprisoned him', where *qaid kiyā* is a compound verb; and *Sāhib ne us kī ta‘rif kī* 'The *sahib* praised him'—lit. 'made praise of him'—where *ta‘rif* is used as a noun and *kī* as a simple verb.

[In a few cases the same noun and verb may be used in both ways with the same signification. Thus though *talāsh karnā* is generally treated as a compound verb equivalent to *dhūndhnā* 'to search or look for',—as in the phrase *Use talāsh karo* 'Look for it', where *use* is the object of the compound verb *talāsh karo*—we can say also *us kī talāsh karo* 'make search for (lit. of) it', where *talāsh* is the object of the verb *karo*. Similarly we can say either *Use marammat karo* 'Repair it', or *Us kī marammat karo* lit. 'Make repair of it', though the latter expression is generally preferred.]

The list in the text contains most of the compound verbs formed in this manner that are in very general use. Some of them have occurred before, and these are indicated by an asterisk.

6. *Rukhsat karnā* 'to dismiss (with ceremony or kindness)', *rukhsat honā* 'to take leave of a person (at the close of an interview)'; *rukhsat denā* 'to give leave (to depart, or leave of absence)', *rukhsat lenā* 'to take leave (of absence)'. In the latter sense *rukhsat* is generally used in the case of officials, *chhuṭī* (ch. 28) in that of servants.

7. *Qarza* is generally used (1) in the sense of 'debt' as *apne qarze chukā denā* 'to pay one's debts'; (2) to form the compound verbs *qarza lenā* and *qarza denā* meaning 'to lend' and 'to borrow' money, when the amount is not specified, e.g., *Us ne bahut qarza liyā or diyā*, He borrowed—or lent—a great deal of money'. *Qar‘z lenā* and *qar‘z denā* signify (1) to lend or borrow money when the amount is specified, e.g., *Us ne das rupai qar‘z liye or qar‘z diye*, He borrowed or lent ten rupees; (2) 'to buy—or to sell—on credit', e.g., *Ham ne kaprā qar‘z liyā*, 'I bought the cloth on credit', *Us ne kaprā qar‘z diyā*, 'He sold the cloth on credit'.

yād honā, *j* to be committed to memory, learnt.
 „ *ānā* to come into the memory, be recollected.
 „ *rahnā* to remain in the memory, be remembered.
 „ *rakhnā* to keep in memory, remember.

Us kā sārā hāl sāhib se bayān kar do.

Hawaldār nae sipāhiyon ko palṭan meñ bhartī kar rahā hai.

Is waqt tak bahut se ādmī bhartī ho gae haiñ?

Sāhib in logoñ se bare diq hote haiñ.

Angrezon ne sāre mulk ko fat'h kar liyā.

Rājā sāhib ne shah'r ko fat'h kar liyā.

Yih mulk kab fat'h huā?

Bahut se shah'r fat'h ho gae haiñ.

Tum ne kitne rupae khar'ch kiye?

Us ne bahut sī chā khar'ch kar dī.

Das rupae khar'ch ho gae haiñ.

Sab misrī (or chinī) khar'ch ho gaī hai.

Ap ne yih kitāb khat'm kar lī hai?

Nahīn abhī khat'm nahīn kī; āj khat'm ho jāegī.

Sāhib ko āj daf'n karenge or mittī denge.⁸

Pakāne ke bartanon kī qala'ī utar gai hai, unheñ qala'ī karā lo.

Sab qala'ī ho gae haiñ, mem sāhib.

Qala'igar ne achchhī qala'ī nahīn kī.

In mozon ke sab sūrākh rafū ho gae haiñ.

Mujhe rukhsat hai? or ijāzat hai?

Main ab rukhsat hotā hūñ.

*yād dilānā**, to remind, remind of.

nazar ānā to come in sight.

dikhāī denā to come or be in sight, be visible.

sunāī denā to be heard, be audible.

Explain all about it (lit. all its condition) to the *sāhib*.

The havildar is enlisting recruits for the regiment.

Have many men been enlisted yet?

The *sāhib* is very much bothered by these people.

The English conquered the whole country.

The rajah took the city.

When was this country conquered?

Many cities have been taken.

How many rupees did you spend?

He used a great deal of tea.

Ten rupees have been spent.

All the sugar has been used up,

Has your honour finished this book?

No, I have not yet finished it; it will be finished to-day.

They will bury the *sāhib* to-day.

The tinning has come off the cooking pots; have them tinned.

They have all been tinned, ma'am.

The tinner has not done the tinning well.

All the holes in these socks have been darned.

May I take my leave?

I will now take leave of you.

8. The phrase *mittī denā*, which is much used by the lower orders, owes its origin to a Muhammadan custom very similar to our own. The relatives of the dead throw a little earth into the grave before it is filled up, whilst verses from the Koran (*Qurān*) are repeated.

Sāhib ne mujhe abhī rukhsat kiyā hai.

Sārā hāl bayān karo.

Main ne apnā chāqū sab jagah talāsh kiyā hai.

Us kā sārā māl chorī gayā.

Tum ne kuchh saudā banye se qar'z kiyā hai?

Main us kā barā qarz'dār hūn; main ne bahut se rupai us se qar'z liye haiñ.

Sāis merā qar'z'dār hai; main ne us ko das rupai qar'z diye haiñ.

Main ne apnā qarza adā kar diyā hai, or chukā diyā hai.

Us ke sāre qarze adā ko gae haiñ, or chuk gae haiñ.

Barē sāhib āp ko yād karte haiñ.⁹

Apnā sabaq yād karo.

Mujhe yād hai, sāhib.

Mujhe sabaq yād nahīn hotā.

Motī ko sabaq hameshā jaldī yād ho jātā hai.

Abhī mujhe yād āyā.

Us kā nām mujhe yād nahīn rahā.

Yih bāt yād rakho.

Tum ne yih bāt mujhe kyon yād nahīn dilāi.

Mujhe yād partā hai ki aisā hī huā tha.¹⁰

Jahāz dikhāi detā hai? or nazar ātā hai?

Zamīn yahān se dikhāi detī hai (or nazar ātī hai).

Bāl bachche dūr se dikhāi diye (or nazar āe).

Yahān to kuchh bhī dikhāi nahīn detā.

The *sahib* has just dismissed me from his presence.

Explain all the circumstances (lit. all the condition, *i.e.*, the whole state of the case).

I have looked everywhere for my pocket knife.

All his property was stolen.

Have you bought anything on credit from the grain merchant?

I am very much in debt to him;

I have borrowed a great deal of money (many rupees) from him.

The syce is in debt to me; I have lent him ten rupees.

I have paid my debt.

All his debts have been paid.

The *bara sahib* wants your honour.

Learn your lesson.

I know it, sir.

I cannot learn my lesson.

Moti always learns his lesson quickly.

Now I recollect it.

I did not remember his name.

Remember this.

Why didn't you remind me of this.

My impression is that that is what happened.

Is the ship in sight?

Land is in sight (is visible from here).

The children came in sight a long way off (became visible from afar).

It is impossible to see anything here.

9. *Āp ko yād karte haiñ* is used as a polite equivalent for *tum ko bulāte haiñ* 'is calling you', which is the phrase employed if addressing a servant, where we should say 'wants you'. In Anglo-Indian households *salām dete haiñ* is often used in the same sense as *yād karte haiñ* (see ch. 26, note 15).

10. *Mujhe yād partā hai* 'it falls to me in recollection', *i.e.*, 'it occurs to me' or 'my impression is'. This is a very common expression with reference to past occurrences. The compound verb is almost always in the present tense.

*Is ādmī ko dikhāi nahīn detā.*¹¹
Kyā, tum ko dikhāi nahīn detā ?

*Ghorā mujhe dikhāi detā hai.*¹²

Ghorā mujhe dikhāi detā thā.
Biḷlī tumheñ dikhāi detī hai ?

Tum sāhib ko dikhāi dete ho ?
Wahāñ to kuchh bhī sunāi nahīn detā.
Kyā, tum ko sunāi nahīn detā ?

Gārī kī āwāz mujhe sunāi detī hai.
Sheroñ kī āwāz mujhe sunāi detī thī.

Garaḡ kī āwāz tumheñ sunāi detī hai ?

Tumhārī āwāz sāhib ko sunāi detī hai ?

Bandūq kī āwāz sunāi dī.

This man cannot see—is blind.
 What, can't you see? Are you blind?

I see or can see the horse (the horse is visible to me).

I could see the horse.

Do you—or can you—see the lightning?

Can the *sahib* see you?

It is impossible to hear anything there.

What, can't you hear? Are you deaf?

I hear—or can hear—the carriage.

I could hear the tigers.

Do you hear the thunder?

Can the *sahib* hear you?

The report of a gun was heard.

Noun and Verb where simple Verb or other phrase is used in English.¹³

Sipāhī log qawā'id kar rahe haiñ.
Hawaldār nae sipāhīyoñ ko qawā'id sikhā rahā hai.

Yih ghorā dulki bahut tez chaltā hai.

Ghore ko dulki chalāo.

Ghorī poiya khūb chāltī hai.

Tattū ko poiya chalāo.

Sāhib ne us kī taraqqī kar dī.

Us kī taraqqī ho gai hai.

The sepoys are being drilled.

The havildar is drilling the recruits (lit. teaching drill to the new sepoys).

This horse trots very fast (lit. goes a trot very fast).

Make the horse trot.

The mare canters nicely.

Make the pony canter.

The *sahib* promoted him.

He has been promoted.

11. *Andhā* 'blind' is used chiefly in the sense of a blind man; instead of *Wuh andhā hai* 'He is blind', it is more usual to say *Us ko dikhāi nahīn detā*.

12. *Main ghorē ko dekhtā huñ* or *dekhtā thā* would mean 'I am or was looking at the horse'. Tenses formed with the present participle of *dekhnā* are hardly ever used where we employ the verb 'to see'. Tenses formed with the past participle or from the stem are so used; e.g., *Main ne us ko wahāñ dekhā* 'I saw him there'; *agar main use dekhuñ* 'if I see him'. In English 'I saw him' sometimes means 'I had an interview with him'; and in that case we must say in Hindustani *Main us se milā* or *merī us se mulāqāt huñ*.

13. Many phrases which like *ta'rif karnā* are not properly speaking compound verbs, though similar in form, have occurred in previous chapters; others follow here.

Us ko naukarī mil gai hai (or wuh naukar ho gayā hai).

Mis sāhib bābā logon ko ta'lim detī haiñ.

Tum ne ta'lim kahān pāi thī?

Mujhe zukām ho gayā hai.

Us ko sardī lag gai thī.

Us ko shar'm ātī hai.

Us ko har dam khañsī uḥtī hai.

Us ne mujhe zabardastī (se) wahāñ bhej diyā.

Main ne zabardastī yih kām us se karā liyā.

Tum ne barī chālākī kī or tum se barī chālākī huī.

Yih ādmī saudāgarī yā dukāndārī kartā hai.

Is kā bandobast karo.

Us kā mulāhazā kījiye.

Yih log deutāon kī pūjā kar rahe haiñ.

Main ne us kā muqābala kiyā.

Is kā us se muqābala karo.¹⁴

Main is kā fik'r kar rahā huñ.

Is baks kā tālā lagā do.¹⁵

Is meñ tālā lagā do.

Is darwāzē meñ tālā lagā do.

Sāhib ne tumhārā zik'r kiyā thā.

Wahāñ tumhārā zik'r āyā thā.

Sāhib merī barī qad'rdānī karte haiñ.

Huzūr merī parwarish (vulg. par-wastī) kījiye.

Is kī barī khabardārī rakho.

In kāghazon kī naq'l karo.

Dono kī naqleñ ho gai haiñ, sāhib.

Merī barī be-'izzatī huī.

He has obtained employment.

The *mis sahib* educates the children.

Where were you educated?

I have caught cold.

He caught cold or got a chill.

He feels ashamed.

He coughs every moment.

He made me go there (lit. sent me by force).

I forced him to do it.

You have shewn very sharp practice.

This man carries on business as a merchant or shopkeeper.

Arrange this (matter).

Be pleased to inspect it.

These people are worshipping the gods.

I resisted him.

Compare this with that.

I am considering the matter.

Lock this box.

Fasten it with a padlock.

Put a padlock on this door.

The *sahib* mentioned you.

You were mentioned—or spoken of—there.

The *sahib* shews great appreciation of my services.

Be pleased your highness to shew me your patronage.

Take great care of this.

Copy these papers.

They have both been copied, sir.

I was very much disgraced or grossly insulted.

14. *Is kā us se muqābala karnā* 'to compare this with that' may be used whether the object be to see whether one tallies with the other or to find out which is the better of the two.

15. *Baks kī talā*—or *qaf'l*—*lagānā* 'to lock a box', equivalent to *chābī*—or *kuñjī*—*lagākar baks ko band karnā*, which occurred in the last chapter. *Baks meñ tālā*—or *qaf'l*—*lagānā* 'to put a padlock on a box' or 'fasten it with a padlock'.

Āyā kī shādī ho gaī hai?

Us kī shādī ho gaī thī; magar us kī khāwind mar gayā hai; ab wuh bewā or rānd hai.

Polis ke sipāhī ne us kī talāshī lī.

Is darwāze kī khatkā lagā do.

Tum ne us ko barā nuqsān pahūn-chāyā.

Us ko is bāt kī tākīd karo.

Sāhib ko is bāt kī ittilā' denā chāhiye.

Lomrī kī bū kutton ko ātī hai.

Tum ko phūlon kī khūsh-bū nahīn ātī?

Us ne hiran ke tēr mārā.¹⁶

Sawār ne us ke ballam kī hūl lagā.

Chārli babā ne āyā ke pin chubho dī.

Hiran ke tēr lag gayā hai.

Sipāhī ke talwār lag gayā.

Un meñ tamīz karnā āsān hai.

Nar aur mādīn meñ tamīz karnā mushkil hai.

Talwār ke phal meñ zañg lag gayā hai.

Ham tum par jurmānā karenge.

Us par barā jurmānā huā.

Is qamīz par istrī karo.

Is par istrī ho gaī hai, sāhib.

Is diwār par sufedī karo.

Wuh mujh par barā zul'm kartā hai.

In logon pār barī zabardastī hotī hai.

Tum ne us par barī be-rahmī kī.

Us par bharosā nā karnā.

Has the Ayah's marriage taken place? or Is the ayah married? She was married; but her husband is dead; now she is a widow.

The policeman searched him (or his person).

Bolt this door.

You have done him a great injury or greatly injured him.

Give him strict injunctions or send him a reminder—on this matter.

The *sahib* should be informed of this.

The dogs smell a fox.

Don't you smell the flowers?

He shot the deer with an arrow.

The horseman stabbed him with a spear.

Master Charlie pricked the ayah with a pin.

The deer has been shot with an arrow.

The sepoy received a sword cut.

It is easy to distinguish between them.

It is difficult to distinguish the male from the female.

The sword blade has got rusty.

I shall fine you.

He was fined heavily.

Iron this shirt.

It has been ironed, sir.

Whitewash this wall.

He treats me with great tyranny.

These people are much oppressed

You were very cruel to him.

Do not rely upon him.

16. As regards the use of *ke* in this and the four following sentences, see ch. 29, note 20, and ch. 34, note 12, with the examples there given.

- Us ne teñdve par nishānā lagāyā,*
*magar lagā nahīn.*¹⁷ He aimed at the leopard, but missed it.
- Jab us kī nazar mujh par parī, to*
usī waqt bhāg gayā. When he caught sight of me, he ran away immediately.
- Āyā ne khidmatgār se shādī kar lī*
hai. The ayah has married the *khidmatgār*.
- Āyā kī khidmatgār se shādī ho gayī*
hai. The ayah has been married to the *khidmatgār*.
- Us ne barī takrar kī—mujh se barī*
takrār kī. He was very violent—quarrelled with me and was very violent, lit. made a big wrangle.
- Āpās meñ barī takrār huī.* They had a great row.
- Mā apne bāl bachchoñ se barī*
maḥabbāt kartī hai. The mother shows great affection to her children.
- Dono bahneñ ek dūsri se barī*
maḥabbat rakhtī haiñ. The two sisters have great affection for each other.
- Yih kuttā ham se barī wafādārī*
kartā hai. This dog is very faithful to me.
- Tum ne us se barī be-wafāī kī.* You were very unfaithful to him.
- Us ne ham se barī namāk-ḥarāmī*
kī hai. He has been very ungrateful to me.
- Us meñ se barī bad-bū ātī hai.* It smells very nasty.
- Is morī meñ se bad-bū ātī hai.* There is a bad smell from this drain.
- Is phūl ko sūñho; is meñ se barī*
khush-bū ātī hai. Smell this flower; it smells very nice.
- Is payye meñ se barī āwāz nikaltī*
hai. This wheel makes a great noise.

Adjective and Verb where simple Verb or other phrase is used in English.

- Barā, chhoṭā, lambā, chaurā, ūñchā,*
gahrā, nīchā karnā. To enlarge, make smaller, lengthen, widen, heighten, deepen, make lower.
- Lambāī meñ chhoṭā karnā* (or simply *chhoṭā karnā—ch. 27*). To shorten.
- Chaurāī meñ chhoṭā karnā.* To make narrower.
- Yih dīwār das inch nīchī karnā*
chāhiye. This wall should be lowered—or the height of this wall should be reduced by—ten inches.
- Yih dīwār bahut ūñchī hai, ise*
*nīchā karnā chāhiye.*¹⁸ This wall is too high; the height of it should be reduced.
- Us ne mujhe barā be-‘izzat kiyā.* He very much disgraced me, or grossly insulted me.

17. *Nishānā bāñdhnā* 'to take aim' (preparatory to firing); *nishānā lagānā* 'to aim (at anything and fire)'. *Magar lagā nahīn*, but (his aim) did not take effect.

18. See ch. 27, note 12, regarding the inflection and non-inflection of an adjective preceding a verb.

Us ne hiran ko ḥalāl kar ḍālā.¹⁹
Darwāza band nahīn hotā; use
durust kar do.

Is ko us se judā karo.
Tum ne us ko kyon kālā kar diyā?
Chhat kālī ho gaī hai.
Rawānagī kā dīn muqarrar kijīye.

Rām Singh jam'a'dār muqarrar
ho gayā hai.²⁰

Sāhib ne mujhe bārā taṅg kiyā.²¹
Ham us se bare taṅg ho gae haiñ.
Main ne yih khayāl kiyā thā;
magar ḡhalat niklā.

Yih bāt sāhib se 'ar'z na karnā;
wuh burā māneṅge.
Tumhārī rukhsat manzūr ho gaī
hai?

Nahīn, mujhe rukhsat nahīn milī;
sāhib ne manzūr nahīn kī.

Ham ne us kā sārā ḥāl ma'lūm kar
liyā hai, or

Us kā sārā ḥāl ham ko ma'lūm
ho gayā hai.

Ham ko barī sardī ma'lūm hotī
hai.

Yih log ham ho bare be-tamīz
ma'lūm hote haiñ.

Is dawā kā maza bahut burā ma'lūm
hotā hai.

Is mithāī ko chakho; is kā maza
bahut achchhā ma'lūm hotā hai.

Tum ko us kā kuchh maza ma'lūm
hotā hai?

Tum ko is meñ kuchh masālih kā
maza ma'lūm hotā hai?

Ek hafte bā'd us ko yahāñ rahte do
sāl pūre ho jaenḡe.

Us ne sab logoñ se dostī paidā kī.

He cut the deer's throat.
 The door won't shut; put it right.

Separate this from that.
 Why did you blacken it?
 The ceiling has got black.
 Be pleased to fix the day of de-
 parture.

Ram Singh has been appointed
 Jamadar.

The *sahib* annoyed me very much.
 I am very much annoyed with him.
 I thought so; but I was mistaken
 (lit. I formed this idea, but it
 turned out mistaken).

Do not tell the *sahib* of this; he
 will take it ill.

Has your leave been sanctioned?

No, I could not get leave; the
sahib would not sanction it.

I have learnt all about him (or
 it, lit. his or its whole condition).

I feel very cold.

These people seem to me to have
 no sense of propriety.

This medicine tastes very nasty.

Taste this sweetmeat; it tastes
 very nice.

Do you taste it?

Do you taste the spices (perceive
 any taste of spices) in this?

In a week's time he will have
 lived here for two years.

He made friends with all the peo-
 ple.

19. Lit. 'made lawful (for eating)', i.e., 'cut its throat as required by Muhammad-an law'.

20. We can say also *jam'a'dār ho gayā hai*.

21. *Taiṅg karnā* 'to make tight', hence 'to annoy'; *taṅg ho jānā* or *taṅg ānā* 'to be annoyed'.

<i>Aisī zamin mein kyā paidā ho saktā hai?</i>	What can grow (lit. be produced) in such land as this?
<i>Us kā beṭā pārsāl paidā huā hai.</i>	His son was (lit. has been) born last year.
<i>Mem sāhib ke hān—or mem sāhib ke—ek laṛkī paidā huī hai?</i>	The mem sahib has had a little girl.
<i>Is 'aurat ke hān har sāl ek bachcha paidā hotā hai.</i>	This woman has a child every year.

Inflected infinitive before DENĀ, PANĀ, LAGNĀ, ĀNĀ and JĀNĀ.

<i>Wuh tum ko kabhī jāne nahīn degā.²²</i>	He will never let you go.
<i>Us ne sārī rāt mujhe sone na diyā.</i>	He did not let me sleep the whole night.
<i>Agar main use letne dūn, to abhī so jāe.</i>	If I were to let him lie down, he would go to sleep immediately.
<i>Use āne do aur mujhe jāne do.</i>	Let him come and let me go.
<i>Wuh kabhī ghar se bāhar jāne nahīn pātā thā.</i>	He was never allowed to go out of the house.
<i>Chor bhāgne nahīn pāyā, ki naukaron ne use pakar liyā.²³</i>	The servants seized the thief before he could run away.
<i>Jab us ke ballam kī hūl lagī, to bare zor shor se chillāne lagā.</i>	When he received the spear thrust, he began to cry out loudly (lit. with great force and noise).
<i>Jab yih bāt sunī, to kahne lagā ki:—</i>	When he heard this he began to say that— <i>i.e.</i> spoke as follows:
<i>Wuh kuchh reshmī kaprā lene (ko) āī thī.²⁴</i>	She came to get some silk.
<i>Main āp ke ghore ko dekhne (ke waste) āyā hūn.</i>	I have come to look at your honour's horse.
<i>Sāhib log geṇd khelne (ko) gae.</i>	The ladies and gentlemen went to play ball, <i>i.e.</i> , lawn tennis, or croquet, etc.

22. *Denā* 'to give (permission) or allow', *pānā* 'to obtain (permission or opportunity)' or 'to be allowed', and *lagnā* 'to set to or begin (doing anything)' are frequently used with the inflected infinitives of other verbs as shown in the text. *Pānā* is employed in this manner in negative sentences only.

23. Lit. The thief did not find (an opportunity) to run away, that (*i.e.*, before) the servants seized him. The past tense of *pānā* when used in this sense is treated as an intransitive verb and the post-position *ne* is not employed.

24. The inflected infinitive is sometimes used before *āna* and *jānā*, *ko* or *ke waste* being understood.

THIRTY-NINTH CHAPTER.

The Passive Voice.

<i>jutnā, j</i>	to be harnessed, yoked.	<i>bonā, d</i>	to sow.
<i>ladnā, j</i>	to be put on (a load).	<i>nāpnā, l</i>	to measure.
<i>lādnā, d</i>	to put on (do.).	<i>chhānnā, l</i>	to sift.
<i>chhīlnā, j</i>	to be peeled.	<i>chhīnnā, l</i>	to take or snatch away.
<i>chhīlnā, l, d,</i>	to peel.	<i>phisalnā, j</i>	to slip.
<i>qālnā.</i>		<i>baḥhānā, d</i>	to increase, advance (trans.).
<i>silnā, j</i>	to be sewn.		
<i>silwānā, l, d,</i>	to cause to be sewn.		

MASCULINE NOUNS.

<i>khūn</i>	blood, murder.	<i>kudāl (kudālī)</i>	pickaxe.
<i>khūnī</i>	murderer	<i>darāz</i>	a drawer.
<i>jīd-sāz</i>	book-binder.	<i>kāj</i>	button-hole.
<i>mudarris¹</i>	school master.	<i>būṭ</i>	boot.
<i>ṭhekedār</i>	contractor.	<i>gālis</i>	braces.
<i>mochī</i>	shoemaker, work- er in leather.	<i>rūmal</i>	handkerchief.
<i>tār</i>	wire, telegram.	<i>bigul</i>	bugle.
<i>dhān</i>	rice plant.	<i>mandar</i>	temple.
<i>chāwal</i>	rice.	<i>girjā ghar</i>	church.
<i>maida</i>	fine flour.	<i>haq (haqq)</i>	one's right, duty.
<i>gehūn</i>	wheat.	<i>ghaur</i>	deep thought, con- sideration.
<i>chanā²</i>	gram.	<i>jur'm</i>	crime.
<i>gannā</i>	sugar-cane.	<i>gunāh</i>	sin, guilt.
<i>paudā</i>	young plant, shrub.	<i>far'q</i>	difference.
<i>chhilkā</i>	peel.	<i>wazīfa</i>	stipend, scholar- ship.
<i>zah'r</i>	poison.	<i>parwāna</i>	written order.
<i>bīj</i>	seed.	<i>ishtihār</i>	proclamation.
<i>hal</i>	plough.		
<i>belcha</i>	spade.		

FEMININE NOUNS.

<i>jūtī</i>	shoe.	<i>chhalnī</i>	sieve.
<i>almārī</i>	cupboard, ward- robe.	<i>phānsī</i>	hanging.
<i>nāraṅgī</i>	orange.	<i>jīldbāndī</i>	bookbinding.
<i>nāshpātī</i>	pear.	<i>bahādurī</i>	bravery.
<i>kulhārī</i>	axe, hatchet.	<i>hawālāt</i>	custody, lock-up.
		<i>baṭer</i>	quail.

1. *Mudarris* 'a school master', especially one who teaches Persian, Arabic or Hindustani; if he teaches English he is generally called *māstar sāhib*.

2. *Chanā* 'gram', a kind of pulse much used for feeding horses.

FEMININE NOUNS—concluded.

<i>ikh</i>	sugar-cane plant.	<i>paṭlūn</i>	trousers.
<i>jild</i>	binding or copy of a book, volume (in Persian skin).	<i>wāškaṭ</i>	waistcoat.
	certificate.	<i>nāp</i>	measure.
<i>sanad</i>	wine.	<i>nālish</i>	complaint in court, charge, accusa- tion.
<i>sharāb</i>		<i>sifārish</i>	recommendation.

ADJECTIVES, &C.

<i>kamzor</i>	weak, brittle.	<i>nā-ḥaq</i>	unrightly, for noth- ing.
<i>bahādūr</i>	brave, a hero.	<i>pesh</i>	forward.
<i>gunāhgār</i>	sinful, guilty.		
<i>be-gunāh</i>	sinless, not guilty, innocent.		

Infinitive.

NIKĀLĀ JANĀ³

TO BE TURNED OUT.

Aorist Tense.

(IF) I AM TURNED OUT OR WERE TO BE TURNED OUT; (THEN OR PERHAPS)
I MAY OR SHOULD BE TURNED OUT.

SINGULAR.

PLURAL.

Masc.	Fem.	Masc.	Fem.
<i>nakālā jāūn</i>	<i>nikālī jāūn.</i>	<i>nikāle jāēn</i>	<i>nikālī jāēn.</i>
„ <i>jāē</i>	„ <i>jāē.</i>	„ <i>jāō</i>	„ <i>jāō.</i>
„ <i>jāē</i>	„ <i>jāē.</i>	„ <i>jāēn</i>	„ <i>jāēn.</i>

Future Tense.

I SHALL BE TURNED OUT.

SINGULAR.

PLURAL.

Masc.	Fem.	Masc.	Fem.
<i>nikālā jāūngā</i>	<i>nikālī jāūngē.</i>	<i>nikāle jāēnge</i>	<i>nikālī jāēngē.</i>
„ <i>jāēgā</i>	„ <i>jāēgē.</i>	„ <i>jāōge</i>	„ <i>jāōgē.</i>
„ <i>jāēgā</i>	„ <i>jāēgē.</i>	„ <i>jāēnge</i>	„ <i>jāēngē.</i>

Conditional or Optative Tense.

(IF OR WOULD THAT) I HAD BEEN TURNED OUT; (THEN) I SHOULD HAVE BEEN
TURNED OUT.

SINGULAR—1ST, 2ND & 3RD PERSONS.

PLURAL—1ST, 2ND & 3RD PERSONS.

Masc.	Fem.	Masc.	Fem.
<i>nikālā jāṭā</i>	<i>nikālī jāṭī.</i>	<i>nikāle jāṭe</i>	<i>nikālī jāṭīn.</i>

3. The passive voice is formed by prefixing the past participle to the infinitive and the various tenses of *jānā*.

Present Tense.

I AM BEING TURNED OUT; I AM TURNED OUT (HABITUALLY).

SINGULAR.

PLURAL.

Masc.		Fem.		Masc.		Fem.	
<i>nikālā jātā hūñ</i>		<i>nikālī jātī hūñ.</i>		<i>nikāle jāte haiñ</i>		<i>nikālī jātī haiñ.</i>	
" "	<i>hai</i>	" "	<i>hai.</i>	" "	<i>ho</i>	" "	<i>ho.</i>
" "	<i>hai</i>	" "	<i>hai.</i>	" "	<i>haiñ</i>	" "	<i>haiñ.</i>

Imperfect Tense.

I WAS BEING TURNED OUT; I WAS (i.e., USED TO BE) TURNED OUT.

SINGULAR—1ST, 2ND & 3RD PERSONS.

PLURAL—1ST, 2ND & 3RD PERSONS.

Masc.		Fem.		Masc.		Fem.	
<i>nikālā jātā thā</i>		<i>nikālī jātī thī.</i>		<i>nikāle jāte the</i>		<i>nikālī jātī thīñ.</i>	

Present Dubious Tense.

(IF, PERHAPS, OR PROBABLY) I AM OR WAS BEING TURNED OUT.

SINGULAR.

PLURAL.

Masc.		Fem.		Masc.		Fem.	
<i>nikālā jātā hūñ</i>		<i>nikālī jātī hūñ.</i>		<i>nikāle jāte hoñ</i>		<i>nikālī jātī hoñ.</i>	
" "	<i>ho</i>	" "	<i>ho.</i>	" "	<i>ho</i>	" "	<i>ho.</i>
" "	<i>ho</i>	" "	<i>ho.</i>	" "	<i>hoñ</i>	" "	<i>hoñ.</i>

OR

<i>nikālā jātā hūñgā</i>		<i>nikālī jātī hūñgī.</i>		<i>nikāle jāte hoñge</i>		<i>nikālī jātī hoñgī.</i>	
" "	<i>hogā</i>	" "	<i>hogī.</i>	" "	<i>hoge</i>	" "	<i>hogī.</i>
" "	<i>hogā</i>	" "	<i>hogī.</i>	" "	<i>hoñge</i>	" "	<i>hoñgī.</i>

Past Tense.

I WAS TURNED OUT.

SINGULAR—1ST, 2ND & 3RD PERSONS.

PLURAL—1ST, 2ND & 3RD PERSONS.

Masc.		Fem.		Masc.		Fem.	
<i>nikālā gayā</i>		<i>nikālī gai.</i>		<i>nikāle gae</i>		<i>nikālī gaiñ.</i>	

Perfect Tense.

I HAVE BEEN TURNED OUT.

SINGULAR.

PLURAL.

Masc.		Fem.		Masc.		Fem.	
<i>nikālā gayā hūñ</i>		<i>nikālī gai hūñ.</i>		<i>nikāle gae haiñ</i>		<i>nikālī gai haiñ.</i>	
" "	<i>hai</i>	" "	<i>hai.</i>	" "	<i>ho</i>	" "	<i>ho.</i>
" "	<i>hai</i>	" "	<i>hai.</i>	" "	<i>haiñ</i>	" "	<i>haiñ.</i>

Pluperfect Tense.

I WAS OR HAD BEEN TURNED OUT.

SINGULAR—1ST, 2ND & 3RD PERSONS.

PLURAL—1ST, 2ND & 3RD PERSONS.

Masc.

Fem.

Masc.

Fem.

*nikālā gayā thā nikālī gaī thī.**nikāle gae the nikālī gaī thīn.*

Past Dubious Tense.

(IF, PERHAPS OR PROBABLY) I HAVE BEEN TURNED OUT; I MAY OR MUST HAVE BEEN TURNED OUT.

SINGULAR.

PLURAL.

Masc.

Fem.

Masc.

Fem.

*nikālā gayā hūñ nikālī gaī hūñ.**nikāle gae hoñ nikālī gaī hoñ.**” ” ho ” ” ho.**” ” ho ” ” ho.**” ” ho ” ” ho.**” ” hoñ ” ” hoñ.*

OR

*nikālā gayā hūñgā nikālī gaī hūñgā.**nikāle gae hoñge nikālī gaī hoñgā.**” ” hogā ” ” hogā.**” ” hoge ” ” hogā.**” ” hogā ” ” hogā.**” ” hoñge ” ” hoñgā.**Sūkhī ghās.**Bīr sharāb, lāl sharāb, hāk sharāb, sāmkin or simkin sharāb, port sharāb, sherī sharāb, barāñḍī sharāb, wiskī sharāb.**Kitāboñ kī almārī—darāzoñ kī almārī.**As'l ḥāl.**Lādne kī gārī.**Tār ghar—tār kī khabar (or simply tār) bhejnā.**Pesh honā.**Hilnā julnā, hiltā jultā rahnā.**Ishtihār denā.**Khet meñ pāñī denā.**Hal meñ bail jotnā, l.**Hal jotnā or chalānā—khet meñ hal jotnā.**Āpas meñ milānā.**Sī kar band kar denā—sī kar band kiyā jānā.*

Dry grass, hay.

Beer, claret, hock, champagne, port, sherry, brandy, whisky.

A book-case—a chest of drawers.

The real state of the case, the actual facts.

A cart (for lading).

Telegraph office—to send a telegram.

To be put forward (papers, &c., for consideration), to come on (a case in court).

To move about, not to keep still.

To issue a proclamation, proclaim.

To irrigate a field.

To yoke bullocks in a plough.

To plough—to plough a field.

To join together, to compare.

To sew up, to be sewn up.

Yih n rā haq hai.

This is my right, I am entitled to this.

Apnā haq adā karnā.

To perform one's duty.

Ghaur se dekhnā or sochnā.

To look into or consider a matter carefully.

Chori kā qusūr lagānā.

To accuse of theft.

Gunāhgār or be-gunāh thairānā.⁴

To convict or acquit.

Passive Voice used in similar manner in Hindustani and in English.

Agar wuh mudarris kī be-adabī kare, to shāyad madrase se nikālā jāe.

If he is disrespectful to the school master, he may perhaps be expelled from the school.

Agar main palṭan se nikālā jāūn-gā, to merī barī be-'izzatī hogī.

If I am turned out of the regiment, I shall be greatly disgraced.

Agar dono āpas meñ milāe jāenge— or agar dono kā muqābalā kiyā jāegā—to ma'lūm hogā ki un meñ kuchh far'q nahīn hai.

If the two are compared together— or if comparison is made between the two—it will be found that there is no difference between them.

Agar āp huk'm deñge, to chāwal Dihlī se mañgā liye jāenge.

If your honour will give the order, rice (lit. rices) shall be sent for from Delhi.

Yih larḳā agle sāl madrase meñ biṭhāyā jāegā?

Will this boy be sent to school (lit. made to sit in school) next year?

Hisāb kī kitāben kal dekhī jāengī.

The account books will be looked at to-morrow.

Jab yih kaprā nāp liyā jāe, to almārī meñ band kar do.

When this cloth has been measured, shut it up in the wardrobe.

Agar botal almārī meñ rakhī jāti, to na ṭūṭti.

If the bottle had been put in the cupboard, it would not have been broken.

Agar sāhib manzūr karte, to do tīn gulī is jagah biṭhāe jāte.

If the *sāhib* had agreed, two or three coolies would have been posted here.

Agar merī gawāhī lī jāti, to yih ādmī na chhūṭtā.⁵

If my evidence had been taken, this man would not have got off or would not have been acquitted.

Chāhiye thā ki dāktār sāhib pahle hī bulwāe jāte.

The doctor should have been sent for at first.

4. See notes 5 and 11.

5. *Barī honā* or *ho jānā* is the proper term for 'to be acquitted'; but in ordinary conversation a simpler term such as *chhūṭnā* 'to get off', *be-gunāh* or *be-qusūr nikalnā* 'to come out innocent,' is more often employed.

Ap ke rūmal is waqt dhoe jāte haiñ.

Yih sāhib bare hoshyār samjhe jāte haiñ.

Rāt ko sab darwāze band kiye jāte haiñ.

Maida us waqt chhalnī meñ chhānā jātā thā.

Har roz bahut se darakht kulhārī se kāte jāte the.

Agar ghās jar se khodī jāti ho, to man' a' karo.

Agar gehūñ ke khet pichhle hafte meñ kāte jāte hoñge, to sāis ne zarūr dekhe hoñge.

Āj kal tār kī khabareñ har roz bhejī jāti hoñgī or tār bheje jāte hoñge.

Jab wuh wahāñ pahunchā hogā, to bij boe jāte hoñge.

Mem sāhib kā baṭwā khoyā gayā hai.

Ap kī kitābon kī almārī jild-sāz ke hāth bechī gā.

Daryā kā pul bārūt se urāyā gayā.

Chor jel-khāne meñ pahunchāyā gayā.

Wuh laṛāī meñ barī bahādurī se laṛtā huā mārā gayā.

Main tumhāre sabab se mārā gayā hūñ.

Sāhib ke būṭ banāne ke liye, un kī pāon kī nāp le lī gā hai.

Yih ishtihār parhkar sab logon ko sunā diyā gayā hai.

Abhī nayā shīsha khirkī meñ nahīñ lagāyā gayā.

Battī usī waqt bujhā dī gā thī.

Yih jhandā dushman se chhīn liyā gayā thā.

Agar sab patthar kudāl se ukher gae hoñ, wahāñ paude lagā do.

Agar us meñ zah'r milāyā gayā ho, to ta'ajjub nahīñ.

Your honour's handkerchiefs are now being washed.

This *sāhib* is thought to be very clever.

All the doors are shut at night.

The flour was then being sifted in a sieve.

Many trees were cut down every day with an axe.

If the grass is being dug up by the roots, forbid it.

If the fields of wheat were being cut last week, the syce must certainly have seen them.

Telegrams are now probably being sent daily.

When he arrived there, the seeds were probably being sown.

The *mem sāhib's* purse has been lost.

Your honour's book-case was sold to the bookbinder.

The bridge over the river was blown up with gunpowder.

The thief was taken to jail.

He was killed in battle fighting with great bravery.

I have been ruined (lit. killed) through you.

The *sāhib's* measure has been taken for his boots.

This proclamation has been read aloud to all the people.

A new pane has not yet been put in the window.

The candle was put out immediately.

This flag was taken from the enemy.

If all the stones have been dug up with a pick-axe, plant shrubs there.

If poison has been mixed with it, it is not surprising.

Shāyad us kā wazīfa barhāyā gayā ho.

Ab to sab ālū chhil gae hoṅge, aur chhilke pheṅk diye gae hoṅge.

Yih chitṭhī kal dāk meṅ ḍālī gai hogē.

Yih zamīn belche se khodī gai hogē.

Parwāna abhī nahīn likhā gayā hogā.

Perhaps his stipend may have been raised.

All the potatoes must have been peeled by this time, and the skins thrown away.

This letter must have been posted yesterday.

This ground must have been dug up with a spade.

The *parwana* cannot have been written yet.

Passive voice used in different manner in Hindustani and English.⁶

Kyā, kāj sī kar band kiyā gayā hai?

Wāskaṭ aur paṭlūn kāṭ lī gai hai, ab bahut jaldī sil jāegē.

Tumhārā zik'r mujh se kiyā gayā thā. Us kī sifūrish sāhib se kī gai hai.

Merā imtīhān kal liyā jāegā.

Yih qissa musāfirōn kī zabānī sunā gayā hai.

Us ko nāhaq sazā dī gai thī.

Rāsta us ko batāyā jāegā.

Us ko huk'm diyā gayā thā kī isī jagah rahe.

Is bāt kī khabar sāhib ko de dī gai thī.

Sul'h kā ishtihār tamām mulk meṅ de diyā gayā thā.

Dhān ke khet meṅ pānī diyā jātā thā.

Ikh bone ke wāste khet meṅ hal jōtā jātā thā.

Sūkhī ghas meṅ āg lagāī gai.

Us kā nām us se pūchhā gayā thā; magar us ne jawāb na diyā.

What, has the button-hole been sewn up?

The waistcoat and trousers have been cut out (lit. cut), and will be made up (lit. sewn) very quickly.

You were mentioned to me.

He has been recommended to the *sahib*.

I shall be examined to-morrow.

This story has been told by—lit. heard from the tongue of—travellers.

He has been punished for nothing.

He will be shewn the road.

He was ordered to remain here.

The *sahib* was informed of this.

Peace was proclaimed throughout the country.

The rice fields were being irrigated.

The field was being ploughed for sugar-cane (lit. for sowing sugar-cane).

The dry grass (or hay) was set on fire.

He was asked his name; but he gave no answer.

6. In the examples given above the passive voice is used in Hindustani in much the same way as in English. In the examples that next follow the passive voice is used in both languages; but there is in many cases a great difference in the idiom and construction.

- Us par chorī k̄ qusūr lagāyā gayā thā.* He was accused of theft.
- Wuh khūn karne ke sabab se—or ek ādmī ko mār dālne ke sabab se—hawālāt meñ rakhā gayā hai.* He has been taken into custody for having committed murder, or for having killed a man.
- Mujh se yih bāt nahīn kahī gai thī.* I was not told this.
- Mujh se taraqqī k̄ wa'da kiyā gayā thā.* I was promised promotion.
- Yih kām mujh se zabardastī karāyā gayā thā.* I was forced to do it, lit. this work was caused to be done by me by force.
- Is kitāb kī jildbandī jild-sāz se karāī jāe, yā daftari se?* Shall this book be bound by the book-binder or by the *daftari*? (lit. shall the binding of this book be caused to be done by the book-binder, or by the *daftari*?)
- Yih sab kapre Nabī Bakhsh se silwāe gae haiñ.* Nabi Bakhsh has been employed to make all these clothes, lit. all these clothes have been caused to be sewn by (the hand of) Nabi Bakhsh.

Passive Voice used impersonally.

- Tum se kah diyā gayā hai ki tum-heñ sanad nahīn milegī.* You have been told—lit. (it) has been told you—that you will not get a certificate.
- Us se kah diyā gayā thā ki yahān se chalā jāe.* He was told to go away from here.
- Agar us se pūchhā jāe, to as'l bāt batā degā.* If he is asked, he will state the real state of the case.
- Shāyad yih bāt sach ho ; do tīn dīn meñ dekhā jāegā.* Perhaps this may be true ; we shall see in two or three days.
- Ham āj huk'm nahīn deñge ; kal dekhā jāegā.* I shall give no order to-day ; I will see about it to-morrow.
- Agar is bāt ko ghaur se dekhā jāegā —or sochā jāegā—to as'l hāl dar-yāft ho jāegā.* If this matter is carefully looked into—or considered—the real state of the case will be discovered.

Passive Voice used in Hindustani but not in English.

- Sūkhe chane nahīn khāe jāte.* One cannot eat dry gram (lit. dry grams are not eaten).

7. The passive voice is sometimes used to express inability to perform an action, as in the phrase *Mujh se khānā nahīn khāyā jātā* 'I cannot eat my food', lit. food is not eaten by me'. Even intransitive verbs, such as *daurnā* 'to run' are sometimes used in this manner, though they have otherwise no passive voice, e.g., *Us se daurū nahīn jāegā*, 'He will not be able to run', lit. 'It will not be run by him'.

Aisī taklīf nahīn uṭhāī jāṭī.
Yih bojh ek qulī se nahīn uṭhāyā
jaegā.

Kyā, tum se gannū nahīn khāyā
jātā?

Ghorī bīmār hogī; us se dāna ghās
nahīn khāyā jāṭā.

Yih qulī aisā kamzor hai, ki is se
pankhā nahīn kheñchā jāṭā.

Us ne sharāb pī hogī; is liye us se
uṭhā nahīn jāṭā.

Yih khabar sunī jāṭī hai, ki sāhib
āj aēnge.

Sunā gayā hai (or main ne sunā
hai) ki sāhib bīmār hai.

One cannot bear such trouble.
 One cooly will not be able to
 carry such a load.

What, can't you eat sugar-cane ?

The mare must be ill; she cannot
 eat her food (lit. grain and grass).

This cooly is so weak, that he
 cannot pull the punkah.

He must have been drinking (lit.
 have drunk wine); that is why
 he cannot get up.

The report is—lit. this news is
 heard—that the *sahib* will come
 to-day.

I have heard that the *sahib* is ill.

Passive Voice used in English but not in Hindustani.

Naukar log yih sab nārangiyañ khā All these oranges will be eaten by
leñge.^s the servants.

Intransitive verbs with a passive signification such as *bannā* 'to be made' may be used in the same sense, e.g., *Us se kabhī nahīn banegā.* 'He will never be able to make it. lit. 'It will never be made by him'.

We can say *Ādmī sūkhe chāne nahīn khā saktā, Ādmī aisī taklīf nahīn uṭhā saktā, Ek qulī is bojh ko nahīn uṭhā sakegā, &c., &c.*, instead of the phrases employed in the text.

S. Though the passive voice may be used as shewn in the preceding examples to indicate the inability of some specified person to perform an action, it cannot in any other case be employed to affirm directly, that the action it indicates is, or is not, was or was not, will be or will not be performed by any particular individual. Such a sentence as 'This gram will be eaten by the mare' cannot be translated literally. We cannot say *Yih chānā ghorī se khāyā jāegā.* We are compelled to use an active verb, and to say, *Ghorī yih chānā khā legī,* 'The mare will eat this gram'.

The same rule applies in most cases to intransitive verbs with a passive signification. We can say *Tumhāre būṭ is mochī se nahīn banēnge* meaning. 'This *mochī* will not be able to make your boots'; but to translate the sentence 'All my shoes are made by this *mochī*' we must employ an active verb and say *Yih mochī hamārī sab jūṭiyāñ banātā hai*'. We cannot say *Hamārī sab jūṭiyāñ is mochī se banī hai*'.

The rule in question does not apply to intransitive verbs used to express involuntary action. We can say for example *Yih piyāla āyā se ṭūṭ gayā*, when a cup has been broken by accident. This means that the *ayah* was—not the active agent, who broke the cup—but the passive instrument by means of which the cup broke. We say similarly *Kām us se bigar gayā* 'The business got spoiled, or went wrong, through him', *Kāghaz mujh se phat gayā* 'The paper got torn through me', i. e., 'I tore it accidentally', *Fur'sh baire se jal gayā* 'The carpet got burnt through the bearer', i. e., 'he burnt it by accident'.

To translate 'The bearer has opened the door' and 'The door has been opened by the bearer', we must say in both cases; *Baire ne darwāza khol diyā hai*, lit. 'By bearer door opened is'. The nature of this construction is fully explained in chapter 34 on the tenses formed with the past participles of transitive verbs. Taken literally *khol diyā hai* has of course a passive signification; but it is usually considered the perfect tense of the active verb *khol denā*. If the agent by whom the act of opening is performed be not named, the passive voice can be employed, i. e., *Darwāza khol diyā gayā hai* 'The door has been opened'.

*Chhoṭī larḱī ne dono nāshpātīyāñ
khā līñ.*

Yih log bahut sharāb pīte haiñ.

Baire ne darwāza band kar diyā.

Billī ne yih pīrich piyāla toṛ dālā.

*Mem sāhib ghoṛe par se gir kar
mar gaiñ, (not mārī gaiñ).⁹*

*Agar tumhārā pāñ phisal gayā, to
khañ meñ gir kar mar jāoge.*

*Agar maiñ wahāñ jāūngā, to log
mujhe dekhenge (not maiñ dekhā
jāūngā).¹⁰*

*Umed hai ki (nayā) chāñd āj
dikhāi degā.*

Mat hilo julo, awāz hogē.

Bigul kī awāz dūr se sunāi dē.

*Mujhe tumhare sabab se bara nuq-
sāñ huā hai.*

Us ko phāñsī mil gai hai.

Us kā jur'm sābit ho gayā hai.¹¹

*Sābit ho gayā ki us ne ek ādmī ko
mār dālā hai.¹¹*

Both the pears were eaten by the
little girl.

A great deal of wine is drunk by
these people.

The door was shut by the bearer.
This cup and saucer were broken
by the cat.

The *mem sahib* fell off her horse
and was killed.

If your foot slips, you will fall
over the precipice and be killed.

If I go there, I shall be seen.

It is expected that the new moon
will be seen to-night.

Don't move or you will be heard
(lit. there will be a noise).

The sound of the bugle was heard
from afar.

I have been much injured through
you.

He has been hanged.

He has been convicted (lit. his
crime has been proved).

He has been convicted of murder
(or manslaughter).

A noun or pronoun followed by *se* is often used with the passive voice, to indicate the instrument with which an action is performed, e.g., *Bater bandūq se mārī gai* 'The quail was killed with a gun', i.e., 'was shot'. We can say also *Sipāhī dushman ke hāth se mārā gayā* 'The sepoy was slain by the hand of the enemy'. The hand of the enemy is the instrument with which he was slain. If we wish to state directly that he was killed by the enemy we must say *Duhsman ne sipāhī ko mār dālā* not *Sipāhī dushman se mārā gayā*.

Again it is quite correct to say *Chiffhī bābū se likhwāi gai* 'The *babu* was made to write the letter'. In this case the verb *likhwāi gai* signifies 'was caused to be written'; and the *babu* is not the agent by whom the act of causing to write was performed, but merely the instrument by means of which the letter was caused to be written by some person unknown.

9. *Mārā jānā* signifies 'to be killed' or metaphorically 'to be ruined', never 'to be beaten'. It cannot be used, moreover, where we employ 'to be killed' to indicate the result of an accident. In such cases *marnā* is employed.

10. *Dekhā jānā* signifies 'to be looked at', and the phrase *dekhā jāogā* used impersonally is equivalent to 'we shall see', or 'I will see about it', &c., as shown in previous examples. *Dekhā jānā* is seldom used in the ordinary sense of 'to be seen'; and 'I shall be seen' must be translated as shewn in the text.

11. *Mujrim thairāyā gayā hai* 'has been adjudged criminal' is the technical phrase for 'has been convicted'; and we can say also *gunāhgār thairāyā gayā hai*, which every one understands; but the phrase used in the text is more common. *Qatal kī 'illat meñ mujrim thairāyā gayā hai* lit. 'has been adjudged criminal on a charge of murder' is the technical phrase for 'has been convicted of murder'; but many persons do not understand these expressions. *Qātil* and *khūnī*, from *qatl* 'slaughter' or 'murder' and *khūn*

Āj muqaddama pesh huā; aur merā bhāi be-gunāh—or be-qusūr—niklā.

Yih huk'm huā ki use phāñsī mile or dī jāe.

Shah'r ko pānī pahāron se miltā hai.

Us ko pasand nahīn ki log us par hañsen.

Kahte haiñ ki wuh haize se mar gayā.

Log yih jānte haiñ ki wuh mar gayā hai.

Log samajhte haiñ ki khūnī kā qusūr mu'āf nahīn hogā.

Agar tum huk'm na mānoge, to piṭoge.¹²

Us ne huk'm nahīn mānā; is wāste piṭ gayā.

Har sāl ek nāz masjid ban jātī hai.

Har mahīne meñ ek nayā mandar ban jātā thā.

Yih girjā ghar pārsāl ban gayā thā.

Wuh malikā ban gayī thī.

Asbāb unṭon par lad rahā hai.

Merī unglī chhil gayī hai.

The case came on to-day; and my brother was acquitted.

He has been condemned to be hanged.

The city is supplied with water from the mountains.

He does not like to be laughed at.

It is said (or they say) that he died of cholera.

It is believed that he is dead.

It is not thought that the murderer will be pardoned.

If you are disobedient, you will be beaten.

He was beaten because he did not obey orders.

A new mosque is built every year.

A new temple was built every month.

This church was built last year.

She was made queen.

The things are being put on the camels.

I have rubbed the skin off my finger (lit. my finger has been peeled).

'blood', both mean 'murderer'. The former is the technical phrase; but the latter is more generally understood, and it is applied also to animals destructive of human life, such as tigers or 'rogue' elephants.

12. When an intransitive verb with a passive meaning is available, this is generally used in preference to the corresponding passive verb. Thus *piṭnā* 'to be beaten' and *bannā* 'to be made or built' are in very common use, whilst *piṭā jānā* and *banāyā jānā* are rarely used. There are, however, some exceptions and *khoyā jānā* the passive voice of *khonā* is generally used in preference to *kho jānā* which has the same meaning.

FORTIETH CHAPTER.

Pronouns and pronominal adjectives.¹

VERB.

bachānā, d. to save, get out of the way.

MASCULINE NOUNS.

' <i>Īsāī, Kiristān</i> ²	Christian.	<i>misrī-dān</i>	sugar-basin.
<i>wazīr</i>	minister of state, vizier.	<i>namak-dān</i> (<i>namak-dā-</i> <i>nī</i>)	salt-cellar.
<i>ḥākīm</i>	one in authority, ruler, governor.	<i>rākh-dān</i> (<i>rākh-dānī</i>)	ash-tray.
<i>ḥākīm</i> ³	physician.	<i>tel</i>	oil.
<i>javharī</i>	jeweller.	<i>salād</i>	salad, lettuce.
<i>salotrī</i> ⁴	horse doctor.	<i>ām</i>	mango.
<i>guwāla</i>	cow-herd.	<i>anār</i>	pomegranate.
<i>umedwār</i>	one who hopes, candidate for em- ployment.	<i>amrūd</i>	guava.
<i>saiqal</i> (vulg.	polishing (arms & tools).	<i>angūr</i>	grape.
<i>sikal</i>)		<i>añjīr</i> (masc. & fem.)	fig.
<i>saiqalgar</i> (vulg.	polisher, armourer.	<i>nāryal</i>	cocoanut.
<i>siklīgar</i>)		<i>bādām</i>	almond.
<i>kīrā</i>	insect.	<i>anannās</i>	pineapple.
<i>hār</i>	necklace, garland.	<i>chhuhārā</i>	date.
<i>darbār</i>	court of any potent- ate, state assem- blage.	<i>maṭar</i>	pea.
		<i>sābūn</i> (vulg. <i>sāban</i>)	soap.
<i>maḥal</i>	palace.	<i>anāj</i>	corn.
<i>hoṭal</i>	hotel.	<i>goñd</i>	gum.
<i>gasba</i>	small town.	<i>saresh</i>	glue.
<i>watan</i>	native place.	<i>tana</i>	trunk of tree.
<i>parda</i>	curtain.	<i>aruzār</i>	tool.
<i>kammal</i>	blanket.	<i>bhāo</i>	rate, current price.
<i>resham</i>	silk (unwoven).	<i>nīlām</i>	auction.
<i>chā-dān</i>	teapot.	<i>zamāna</i>	age or period of time.
<i>dūd-dān</i>	milk-jug.		

1. For demonstrative pronouns see ch. 18; personal and possessive pronouns ch. 20; the same forming compounds with *hī* ch. 21; *nij kā* 'one's own private (property)' ch. 21; *āp*, *khud*, 'self', and *apnā* 'one's own' ch. 22.

2. The term *Kiristān* is used as a term of reproach, and is applied only to native converts to Christianity.

3. *Ḥākīm*, a Muhammadan practising the so-called *Yūnānī* or Greek system of medicine.

4. An Indian trained in a veterinary school is called *ghoṛoñ kā ḍāktar*.

FEMININE NOUNS.

<i>rāi</i>	mustard.	<i>kishmīsh</i>	raisins.
<i>leī</i>	paste.	<i>gājar</i>	carrot.
<i>degchī</i>	saucepan.	<i>rākh</i>	ash, ashes.
<i>gaṭhrī</i>	bundle.	<i>rās</i>	rein.
<i>bichālī, payāl</i>	straw.	<i>lagām</i>	bridle.
<i>pagḍandī</i>	foot-path.	<i>kirich</i>	sword (European).
<i>goṇḍ-dānī</i>	gum-bottle.	<i>mālā</i>	necklace, rosary.
<i>gālī</i>	abuse.	<i>qis'm</i>	kind.
<i>parhāi</i>	tuition.	<i>murād</i>	purpose, meaning
<i>jhīl</i>	lake.		that it is intended
<i>bel</i>	creeper.		to convey.

ADJECTIVES.

<i>sastā</i>	cheap.	<i>asīl</i>	well-bred (horse, &c.)
<i>'umda</i> (not inflected)	excellent, fine.	<i>reshmī</i>	of silk.
<i>zanāna</i>	womanly, women's quarters.	<i>fulān</i>	certain (not specifically named).
		<i>kāfī</i>	sufficient, enough.

Inflected Pronouns.

JO, who, which, what—*KAUN* who? which? what?

SINGULAR.

Jo—*jis kā*—*jis ko* or *jise*⁵—*jis meñ*,
par, &c.—*jis ne*.
Kaun—*kis kā*—*kis ko*—*kis meñ*,
par, &c.—*kis ne*.

PLURAL.

Jo—*jīn kā*—*jīn ko* or *jīnheñ*—*jīn meñ*,
par, &c.—*jīn ne* or *jīnhoñ ne*
Kaun—*kin kā*—*kin ko*—*kin meñ*,
par, &c.—*kin ne*.

KYA, what (always singular).

Kyā—*kāhe kā* (made) of what?—*kāhe ko*? what for? why?

KOI, some or any, some one or any one, (a) certain one—always singular.

Koī—*kisī kā*—*kisī ko*—*kisī meñ*, *par*, &c.—*kisī ne*.

BA'Z, some—*AUR*, more, else, other.

Ba'z—*ba'zoñ kā*—*ba'zoñ ko*—*ba'zoñ meñ*, *par*, &c.—*ba'zoñ ne*.⁶

Aur—*auroñ kā*—*auroñ ko*—*auroñ meñ*, *par*, &c.—*auroñ ne*.

5. With a noun we must use the words *jis ko*, *jīn ko*, *jīn ne*, not *jise*, *jīnheñ* and *jīnhoñ ne*, e.g., *jis ko* or *jise*, 'to whom', *jis ādmī ko* 'to which man', not *jise ādmī*.

6. Before a noun *ba'z* is uninflected, e.g., *ba'z logoñ kā watan* 'the native place of some people'. Without a noun *ba'zoñ* is employed before a post-position, e.g., *ba'zoñ kā watan* 'the native place of some'. The same rule applies to *aur*, e.g., *Aur logoñ kā hāl*—or *auroñ kā hāl*—*ham ko ma'lūm nahīn* 'I do not know the condition of the others'.

Uninflected.

<i>kuchh</i>	some, any, some- thing, anything.	<i>har</i>	each, every.
<i>so</i>	that (answers to <i>jo</i>).	<i>kaī</i>	several.
		<i>kai</i>	how many?

bāqī the others, what is left, lit. remaining.

Inflected like Adjectives in *ā*.

*kaunsā*⁷ which? what? *jaunsā* whichever.

<i>aisā</i> ⁸	like this.	<i>itnā</i>	this much, so much; pl. so many.
<i>waisā</i>	like that.	<i>utnā</i>	that much, so much; pl. so many.
<i>jaisā</i> ⁹	like what.	<i>jītnā</i>	as much as; pl. as many as.
<i>kaisā</i> [?]	like what? how? what?	<i>kitnā</i> [?]	how much? pl. how many?

dūsrā a second, another, the other.

Compound Pronouns.

<i>koī koī</i> ¹⁰	some few.	<i>kuchh kuchh</i>	some little.
<i>koī na koī</i>	some one or other.	<i>kuchh na kuchh</i>	something or other.
<i>jo koī</i>	whoever.	<i>jo kuchh</i> ¹¹	whatever.
<i>koī aur (bhī)</i>	some or any one else, some or any other.	<i>kuchh aur (bhī)</i> .	some or any more or other.
<i>har koī</i>	every one (whoever he may be).	<i>sab kuchh, sab chīz</i>	everything.
<i>har ek</i> ¹²	each (one), every (one).	<i>aur bahut sā</i>	much more; pl. many more.
<i>kaī ek</i>	several.	<i>aur kiyā</i>	what else? <i>i.e.</i> , of course.
<i>ek aur</i>	one more, another.	<i>bāqī sab</i>	all the rest, all the others.
<i>koī (bhī) nahīn</i>	not any one, no one.	<i>kuchh (bhī) nahīn</i>	not anything, no- thing.
<i>koī aur nahīn</i>	no one else.	<i>kuchh aur nahīn</i>	not any more, no- thing else.
	<i>aur nahīn</i>		no more, no others.

7. It may be observed that *kaunsā* is formed in the same manner as 'which', the latter being a compound of 'who' and 'lich' the old form of 'like'.

8. *Aisā, waisā, &c.*, are formed of *yih, wuh, jo, and kyā* with *sā*.

9. The special use of *jaisā* in the sense of 'like', as in the phrase *hamāre ghore jaisā ek ghorā*, has been already explained (ch. 29, note 10).

10. The compounds with *koī* are inflected like simple pronouns, if subject to inflection, *e.g.*, *kisī kisī kā, kisī na kisī kā, jis kisī kā, kisī aur kā, har kisī kā*. *Koī koī* generally takes a verb in the singular, *e.g.*, *koī koī bimār hai*, 'some few are ill' or 'one here and there is ill'.

11. *Jo kuchh* is never followed by a post-position; and *jo* in this compound is never inflected.

12. *Har* and *kaī* are always followed by *ek* or by some noun or pronoun.

Reshmī kapṛā—chor rāsta.
Zanāne log (or simply) zanāna.
Paṛhāī kā kamrā—kishmish kā
dāna.
Salād kā tel—halke mol kā.
Jāg uṭhnā.
Saiqal (vulg. sikal) karnā.
Kisī ko pūchhnā.
Ghoṛe kī sawārī lenā.
Nīlām honā or ho jānā.
Nīlām karnā.
Kapṛe meñ kīṛā lag gayā hai.

Silk cloth—secret passage.
 Ladies of the household and their attendants.
 School room—raisin.
 Salad oil—at a low price.
 To wake up (suddenly).
 To polish metals, especially arms.
 To inquire for any one.
 To ride a horse.
 To be sold by auction.
 To sell by—or put up to—auction.
 Moth has got to the clothes.

JO

WHO

Yih wuh laṛkā hai, jo bīmār thā.
Yih wuh laṛke haiñ, jo bīmār the.
Wuh wuh 'Isāī hai, jis kā beṭā
bīmār thā.
Wuh wuh log haiñ, jin ke bāl
bachche bīmār the.
Yih wuh laṛkā hai, jis ko tum ne
dekhā thā.
Wuh wuh 'aurateñ haiñ, jin kā
maiñ ne zik'r kiyā thā.
Yih wuh jauharī hai, jis ne mem
sāhib kī mālā banāī thī (or kā hār
banāyā thā.)

This is the boy, who was ill.
 These are the boys, who were ill.
 That is the Christian, whose son was ill.
 Those are the people, whose children were ill.
 This is the boy, whom you saw.
 Those are the women, of whom I spoke.
 This is the jeweller, who made the mem *sahib's* necklace.

WHICH

Yih wuh ghoṛā hai, jo nīlām
kiyā gayā thā aur nahīñ bikā.
Yih wuh ghoṛī hai, jis kī ham ne
kal sawārī lī thī.
Yih wuh ghoṛe haiñ, (jo sāhib kī
gāṛī meñ jute hūe the, aur) jinheñ
sāhib hānk rahe the.¹³
Yih wuh dukān hai, jis meñ se—or
jis par—ham ne yih rāseñ kharīdī
thīñ.
Yih wuh kitābeñ haiñ, jin kā us ne
zik'r kiyā thā.

This is the horse, which was put up to auction and not sold.
 This is the mare, which I rode yesterday.
 These are the horses, which (were harnessed in the *sahib's* carriage and which) the *sahib* was driving.
 This is the shop, at which I bought these reins.
 These are the books, of which he spoke.

13. If there has been any previous reference to the *sahib's* carriage, the words in brackets can be omitted; otherwise they are necessary to make the meaning clear, as *hānk rahe the* might signify 'was driving away'.

WHO, WHICH

<i>Jo chori kartā hai, wuh sazā pātā hai.</i>	He who steals, is punished.
<i>Jo chori karegā,¹⁴ us ko sazā milegē.</i>	He who steals, will be punished.
<i>Jo ādmī kal āya thā, (wuh) āj bīmār hai.¹⁵</i>	The man who came yesterday is ill.
<i>Jo makān āp lenā chāhte the, (wuh) nīlām ho gayā hai.</i>	The house which your honour wished to take, has been sold by auction.
<i>Jo umedwār imtīhān meñ pās ho jāēnge, un ko naukarī milegē.</i>	The candidates for employment, who pass the examination, will obtain employment.

THAT

<i>Yih wuh chor rāstā hai, jo qil'e se bāhar jātā hai.</i>	This is the secret passage, that leads out of the fort.
<i>Usī waqt wuh bachcha, jise āyā uṭhāe liye jātī thī, jāg uṭhā.</i>	Just then the child that the ayah was carrying, woke up.
<i>Us sher ne, jise wuh dhūnḍ rahā thā, use phār dāla.</i>	The tiger that he was searching for, tore him to pieces.
<i>Wuh kishtī, jis meñ tum āe the, ab tak yahāñ maujūd hai.</i>	The boat that you came in, is still here.
<i>Wuh kuttā, jis ne us ke kāṭ khāyā, dīwāna ma'lūm hotā hai.</i>	The dog that bit him, seems to be mad.

WHAT

<i>Jo hogā, so hogā.</i>	What will be, (that) will be.
<i>Jo huā, so huā.</i>	What has happened, (that) has happened.
<i>Us ne jo chāhā, so le liyā.</i>	He took what he wanted, lit. what he wanted, that he took.
<i>Tum ne jo māngā thā, so ham ne tum ko de diyā.</i>	I gave you what you asked for.
<i>Us ke pās jo rupai the, wuh us ne ham ko qar'z de diye the.</i>	He lent me what money he had.
<i>Unhoñ ne jo bāt kahī thī, wuh tum-hārī samajh meñ ā gai thī?</i>	Did you understand what they said?
<i>Jo huk'm (ho, māñ us ko manūñ-gā).¹⁶</i>	I am ready to obey your orders.

14. We must use the future tense here, as 'steals' refers in this sentence to the future.

15. We can say also *Wuh ādmī, jo kal āyā thā, āj bīmār hai*; but the construction in the text is more idiomatic.

16. Lit. What—i.e. whatever—may be the order, I will obey it. *Jo huk'm* is a very common phrase, the rest of the sentence, though sometimes expressed, being more often understood.

as

<i>Baire kâ wuhî nām hai, jo tumhārā hai.</i>	The bearer's name is the same as yours.
<i>Ham usī gārī meñ āe the, jis meñ mem sāhib āī thīñ.</i>	I came in the same carriage as the mem sahib.

Relative pronoun understood in English.

<i>Jo bachcha ghar par hai, wuh bīmār hai.¹⁷</i>	The child at home is ill.
<i>Yih wuh kitāb hai, jis kâ main ne zik'r kiyā thā.</i>	This is the book I spoke of.
<i>Wuh gāī kahāñ hai, jise tum bechnā chāhte ho ?</i>	Where is the cow you wish to sell ?
<i>Wuh ādmī, jis se main ne kuchh kahā thā, is waqt dikhāī nahīñ detā.</i>	The man I spoke to is not to be seen now.

KAUN?—JO (continued).

Interrogative WHO?—Relative WHO.

<i>Kaun hai ?</i>	Who is it ?
<i>Guwālā hai, jo āp kī gāyon kī khabardārī kartā hai.</i>	It is the <i>guwala</i> , who takes care of your honour's cows.
<i>Kaun haiñ ?</i>	Who are they ?
<i>Rāīs log haiñ, jo darbār ke wāste āe haiñ.</i>	They are the native gentlemen, who have come for the <i>darbar</i> .
<i>Kaun kaun haiñ ?</i>	Who are they all ? lit. who who are they ? i.e., who is each person ?
<i>Yih kaun hai aur wuh kaun hai ?</i>	Who is this and who is that ?
<i>Yih wuh salotrī hai, jis ko āp ne bulwāyā hai ; aur wuh wuh kapre wālā hai, jis ko mem sāhib ne bulwāyā hai.</i>	This is the <i>salotri</i> , whom your honour has sent for ; and that is the cloth-merchant, whom the <i>mem sahib</i> has sent for.
<i>Tum ko Fārsī kaun parhātā hai ?¹⁸</i>	Who teaches you Persian ?
<i>Wuhī munshī jo sāhib ko Urdū parhātā hai.</i>	The same <i>munshi</i> who teaches the <i>sahib</i> Hindustani.
<i>Yih kis ke auzār haiñ ?</i>	Whose tools are these ?
<i>Us saiqalgar ke haiñ, jis ko āp ne apñī kirich tez karne ko de dī thī.</i>	They belong to the armourer, to whom your honour gave your sword to be sharpened.

17. The relative pronoun is often understood in English, as in the phrase, 'the child at home', i.e., the child which is at home ; in Hindustani it must always be expressed

18. *Kaun parhātā hai ?* if the sex of the teacher is unknown ; *kaun parhatī hai ?* if the teacher is known to be a woman.

*Aj yahān bahut se ḍere khare haiṅ ;
yih kis ke haiṅ ?*

*Un sipāhiyoṅ ke haiṅ, jin kā asbāb
ham ko rāste meṅ milā thā.*

*Chaprāsī ne hamārā ḥuk'm kis ko
diyā thā ?*

Yihī ādmī hai, jis ko diyā thā.

*Main kis ko or kis kis ko or kin ko
bhejūṅ ?¹⁹*

Tum wahān kis se mile the ?

*Ek purāne dost se milā thā, jis se
barsoṅ se mulāgāt nahīn hūī thī.*

Yih bāt tum se kis ne kahī thī ?

*Hakīm ne kahī thī, jis ne mujhe
yih darwā dī hai.*

*Jab maḥal meṅ āg lagī, to nawwāb
sāhib ke bāl bachchoṅ ko kin ne
bachāyā ?*

*Unhī do sipāhiyoṅ ne bachāyā,
jinhoṅ ne zanāne logoṅ ko bhī
bachāyā.*

There are a great many tents pitched here to-day ; whose are they ?

They belong to the sepoy, whose things we met on the road.

To whom did the *chaprasi* give my order ?

This is the man to whom (he) gave it.

Whom shall I send ?

Whom did you meet there ?

I met an old friend, whom I had not seen for years.

Who told you this ?

The *hakim*, who has given me this medicine, told me.

Who saved the *nawwab's* children when the palace caught fire ?

They were saved by the two sepoy, who saved the ladies of the household and their attendants.

KAUNSA ?—KIS KĀ ? &c.

WHICH ?—OF WHICH ? TO WHICH ? &c.

*In larḳoṅ meṅ se imtiḥān meṅ kaun-
sā arwāl niklā ?²⁰*

*In dono meṅ se larḳā kaunsā hai,
aur larḳī kaunsi ?*

*Hamārā kaunsā kammal hai, aur
tumhārā kaunsa ?*

Yih kis ghoṛe kī lagām hai ?

*In dono pardoiṅ meṅ se āp ne kis
ko pasand kiyā hai ?*

*In larḳiyoiṅ meṅ se kis kis ne in'ām
pāe haiṅ ?²¹*

Which of these boys came out first in the examination ?

Which of these two is the boy, and which is the girl ?

Which is my blanket and which is yours ?

To which horse does this bridle belong ?

Which of these two curtains has your honour chosen ?

Which of these girls (*i.e.* which individuals) have got prizes ?

19. *Kis ko ?* signifies 'what person ?'—*kis kis ko ?* 'what individuals ?'—*kin ko ?* 'what people ?'

20. *Kaunsa* is generally employed as the equivalent of 'which', though *kaun* is sometimes used in that sense, especially when rational beings are referred to. With a noun that is followed by a post-position, however, *kis*, the inflected form of *kaun*, is more often employed. Thus we say *kaunsi kitāb ?* 'which book ?' rarely *kaun kitāb*, and *kis kitāb meṅ* or less frequently *kaunsi kitāb meṅ*. *Kaunsa* without a noun can never be followed by a post-position. We cannot say *kaunse meṅ ?* for 'in which' ?

21. *Kis kis ne ?* means 'which particular girls ?'; *kin ne ?* would mean 'which group of girls ?'

WHAT? OF WHAT? TO WHAT? &c.

<i>Yih kaun ādmī hai?</i> ²²	What man is this?
<i>Wuh kaun log haiñ?</i>	What people are those?
<i>Kaun kaun larke hāzir haiñ?</i>	What (individual) boys are present?
<i>Kaunsā jānwar hai?</i>	What animal is it?
<i>Tum ko kaunsā bīmārī hai?</i>	What is the matter with you (<i>i.e.</i> , what illness have you)?
<i>Yih kis qis'm kā jānwar hai?</i>	What kind of animal is this (lit. this of what kind animal is)?
<i>Tum ko kis kis qis'm kā shikār dikhāē diyā?</i>	What different kinds of game (lit. game of what and what kind) did you see?
<i>Yih kaunsā qissa hai?</i>	What story is this?
<i>Yih kis kā qissa hai?</i> ²³	What is this story about?
<i>Tum kis shakhs ko pūchhte ho?</i>	What person are you asking for?
<i>Tum kis rāste se āē ho?</i>	By what road did you come?
<i>Jo rāsta sawār ne batāyā, usī rāste se āyā hūñ.</i>	I came by the road the <i>sawar</i> showed me?
<i>Darakht ke tane meñ kis kīre ne yih sūrākh kiye haiñ?</i>	What insect has made these holes in the trunk of the tree.
<i>Ham ko kis qad'r bichālē—oṛ payāl—mil saktī hai?</i>	What amount of straw—lit. straw (in) what quantity (ch. 28, note 6)—can I have?
<i>Jis qad'r āp ko darkār ho, usī qad'r le lījiye.</i>	Be pleased to take just what amount you may require—lit. (in) what quantity may be required, (in) that very quantity take.
<i>Āj kis qad'r ādmī mele meñ jam'a' ho jāēnge?</i>	What number of people will be assembled to-day at the fair?
<i>Jis qad'r kal jam'a' hue the, usī qad'r āj jam'a' ho jāēnge.</i>	The same number as yesterday will be assembled to-day.

KYĀ?—KAHE KĀ? KAHE KO?—KIS KĀ? KIS KO? &c.

WHAT?—(MADE) OF WHAT? FOR WHAT OR WHY?—OF WHAT? TO WHAT? &c.

<i>Kyā hotā hai?</i> ²⁴	What is going on?
<i>Kyā huā?</i>	What has happened?
<i>Kyā bajā hai?</i>	What o'clock is it, lit. what has struck?

22. Where we use 'what' before a noun in English, *kaun* is generally employed in Hindustani if the noun denotes human beings, and otherwise *kaunsā*, unless the noun is followed by a post-position, when *kis* is employed; *e.g.*, *kaun shakhs* 'what person?' *kaun log?* 'what people?', *kaun sā mulk?* 'what country?' *kis shakhs kā?* 'of what person?', *kis logon kā?* 'of what people?' *kis mulk kā?* 'of what country?'

23. *Kis kā* without a noun generally means 'of whom?' or 'whose?'; but it may mean 'of what' or 'about what' as in the above example.

24. *Kyā* with or without a noun, or *kis* with a noun before a post-position, is used in

Tum kyā chāhte ho ?
Wuh kyā māngtā hai ?²⁵

Yih kyā bāt hai ?
Yih kyā chīz hai ?
Bhauñchāl kyā chīz hai ?
Kyā parwā hai ?
Tumhārā kyā nām hai ?
Us kī kyā 'um' r hai ?
Us kā kyā rang hai ?
Us anāj kā kyā bhāo hai ?

Tumhārī is se kyā murād hai ?
Us kā yahāñ āne kā kyā sabab hai ?

Yahāñ kyā kyā chīzeñ haiñ ?²⁶
Yih kāhe kā khilonā hai (or yih khilonā kis chīz kā banā huā hai) ?
Tum kāhe ko (or kis liye) āe ho ?
Us ko kis bāt kā khayāl hai ?
Mem sāhib kis bāt se nārāz haiñ ?

Tum kis chīz ko dekh rahe ho ?
Tum kis chīz se darte ho ?

What do you want ?
What does he want ? *i.e.*, what is he asking for ?
What is this ? (*i.e.*, this matter).
What is this ? (*i.e.*, this thing).
What is an earthquake ?
What does it matter ?
What is your name ?
What is his age ? How old is he ?
What is the colour of it ?
What is the rate at which that corn is sold ?
What do you mean by this ?
What made him come here ? *lit.* what is the reason of his coming.
What (particular things) are here ?
What is this plaything made of ?
For what or why have you come ?
What is he thinking of ?
What is the *mem sahib* displeased at ?
What are you looking at ?
What are you afraid of ?

KOĪ—KOĪ NAHĪN.

SOME ONE, ANY ONE—NO ONE.

Parhāi ke kamre meñ koī hai ?²⁷

Shāyad koī hogā.

Wahāñ koī nahīñ hai.

Is gārī meñ kisī kī jagah hai ?

Nahīñ, bilkul bhar gayī hai ; kisī kī jagah nahīñ hai.

Is there any one in the school room ?
There may be some one.
There is no one there.
Is there room for any one in this carriage ?
No, it is quite full ; there is not room for any one.

most cases where we use 'what' without a noun ; *e.g.*, *yih kyā (chīz) hai ?* 'What is this ?' *Tum kis chīz se darte ho ?* 'What are you afraid of ?' *Kyā* is used also in a few cases where we use 'what' with a noun, *e.g.*, *tumhārā is se kyā fāida huā ?* 'What advantage did you gain by this ?'

25. The phrase *kyā māngtā hai ?* should be employed only when we wish to know what a person is asking for ; *kyā chāhtā hai ?* is the proper expression if we inquire what he desires.

26. As a general rule *kyā* cannot be employed before a plural noun, unless it is repeated as in the above example. It is used, however, with *dām* which is plural in form (ch. 34, note 3), and with *ma'ne*, also a plural noun (ch. 15, note 13), when the latter signifies one meaning, *e.g.*, *Is ke kyā dām haiñ ?* 'What is the price of this ?' *Is ke kyā ma'ne haiñ ?* 'What is the meaning of this ?' If we wish to inquire the several meanings of a word, we must say *Is ke kyā kyā ma'ne haiñ ?*

27. *Koī*, when it does not agree with a noun expressed or understood, signifies in ordinary cases 'some one', *i.e.*, 'some person'.

Kisī ko andar āne kā huk'm nahīn hai.

No one is allowed to come in (lit. to any one the order of coming in is not).

Kisī ne kahā ki : "Jaldī karo".

Some one said : "Make haste".

Ham ne pukār ke kahā ki : "Kōi hai?" magar kisī ne jawāb na diyā.

I cried : "Koi hai?" but no one answered.

Agar kōi kisī ko gālī degā, to us ke wāste achchhā na hogā.

If any one abuses another person (lit. shall give abuse to any one), it will be the worse (lit. will not be well) for him.

SOME, ANY, ONE, A CERTAIN—NOT ANY.

Shāyad kōi pagḍandī is taraf hogē.

Perhaps there may be some foot-path in this direction.

Is bāghiche meñ kōi ām kā darakht hai?

Is there any mango tree in this garden?

Shāyad kōi hogā.

Perhaps there may be one.

Nahīn, is meñ kōi nahīn hai.

No, there is not (any in it).

Yih kisī kām kā nahīn hai.

This is not of any use.

Is jhīl meñ kisī tarah kī murghā-biyāñ kabhē nahīn hotīñ.

There are never water fowl of any kind in this lake.

Fulān²⁸ mahājan ne kisī 'uhdadār ko rishwat dī.

A certain banker bribed some officer.

Kisī zamāne meñ kōi saudāgar safar ko gayā.

Once upon a time (lit. in some age) a certain merchant went on a journey.

Kisī wazīr ke do 'ālim beṭe the.

A certain vizier had two learned sons.

Kūeñ meñ kisī qad'r pānī hai.

There is a certain amount of water in the well.

Kisī qad'r ādmī jam'a' ho gae haiñ.

A certain number of men have assembled.

ONE (of them), EITHER—NEITHER.

Āp ne in ghorōñ meñ se kisī ko pasand kiyā hai?

Has your honour chosen one of these horses?

In dono meñ se kōi āp kā hai?

Does either of these belong to your honour?

Nahīn, in meñ se hamārā kōi nahīn hai.

No, neither of these is mine.

28. *Fulān* is used when it is not desired to name the person referred to, who is, however, known to the speaker; *kōi* is employed where we say 'a certain (person)', in stories, &c.

KOĪ CHĪZ, KOĪ BĀT, KOĪ KĀM.²⁹

SOMETHING, ANYTHING.

<i>Us gaṭhrī meñ hamāre wāste koī chīz āī hai?</i>	Is there anything for me—lit. has anything come for me—in that bundle?
<i>Nahīn, us meñ āp ke wāste koī chīz nahīn āī.</i>	No, there is nothing for your honour in it.
<i>Sāhib ke sandūq meñ kisī chīz kī jagah nahīn hai.</i>	There is no room for anything in the <i>sahib's</i> chest.
<i>Tum ko kisī bāt kī shikāyat hai?</i>	Have you anything to complain of?
<i>Sāhib kisī bāt se khafā ho gae the.</i>	The <i>sahib</i> got angry about something.
<i>Wahān kisī nij ke kām kī fursat nahīn hotī thī.</i>	There was no time for any private business there.

KUCHH.³⁰

SOME, SOMETHING, ANY, ANYTHING—NOT ANY, NOTHING, NO, NOT AT ALL.

<i>Is degchī meñ kuchh (or kuchh chīz) hai?</i>	Is there anything in this saucepan?
<i>Is meñ kuchh (or kuchh chīz) nahīn hai.</i>	There is nothing in it.
<i>Yih kuchh bāt nahīn hai.</i>	This is (a mere) nothing.
<i>Tumhārā wahān kuchh kām nahīn hai.</i>	You have no business there.
<i>Kuchh parwā nahīn.</i>	It is of no consequence.
<i>Kuchh dar nahīn.</i>	There is nothing to be afraid of (lit. not any fear).
<i>Wahān jāne se kuchh fāida nahīn hogā.</i>	It will be of no use (advantage) to go there.
<i>Is lafz ke kuchh ma'ne nahīn haiñ.</i>	This word has no meaning.
<i>Tumhāre pās kuchh leī hai?</i>	Have you any paste?
<i>Nahīn, magar is shīshī—or goñd-dāñī—meñ kuchh thoṛā sā goñd hai.</i>	No, but there is just a little (some little) gum in that bottle.
<i>Ṭaṭṭū ke wāste kuchh bichālī nahīn hai.</i>	There is not any straw for the horse.
<i>Agar tum meñ kuchh 'aq'l hotī, to ghoṛe ke wāste kuchh gājreñ apne sāth lāte.</i>	If you had any sense, you would have brought some carrots with you for the horse.

29. *Koī chīz, koī bāt, koī kām* are used in Hindustani where we use 'something' or 'anything' in English, in the sense of one single article, matter, or work.

30. *Kuchh* is used in place of 'something' and 'anything' in cases other than those referred to in the preceding note. It is used in the sense of 'some' or 'any' to agree with a plural noun or a noun that does not admit of number, such as *leī* 'paste', or that is not employed to indicate one single thing in the case in point, such as *kām* in the sentence *Hamārā yahāñ kuchh kām hai* 'I have some business here'.

*Hamāre pās kuchh s̄abūn nahīn hai ;
magar mem s̄ahīb ke pās kuchh hai.
Kuchh angūr kī beleñ yahān haiñ ;
magar wahān bilkul nahīn haiñ.³¹
Kuchh kishmish kī zarūrat hogī ?
Kuchh zarūrat nahīn hogī.³²
Kuchh mushkil nahīn hai.
Ham ko kuchh ma'lūm nahīn.*

I have no soap ; but the *mem sahib* has some.
There are some vines here ; but there are none at all there.
Will any raisins be necessary ?
There will be no necessity for any.
It is not at all difficult.
I don't know at all.

BA'Z.

*In makānoñ meñ se ba'z (or kuchh) patthar ke haiñ ; aur ba'z (or kuchh) īñtoñ ke.
Un darakh̄toñ meñ se ba'zon meñ (or un meñ se kuchh darakh̄toñ meñ) bādām lage hue haiñ.*

Some of these houses are of stone ; and some are of bricks.
There are almonds on some of those trees.

KOĪ KOĪ, KOĪ NA KOĪ, JO KOĪ.

SOME FEW, SOME (ONE) OR OTHER, WHOEVER.

*Hoḡal meñ koī koī kamrā kh̄lī hai.
Koī na koī us kamre meñ hai.
Koī na koī jānwar bāghīche meñ thā.
Jo koī yahān ātā hai, isī makān meñ utarta hai.*

There are some few rooms vacant in the hotel.
There is some one or other in that room.
There was some animal or other in the garden.
Whoever comes here, puts up in this very house.

KUCHH KUCHH, KUCHH NA KUCHH, JO KUCHH, JAUNSA.

SOME LITTLE, SOMETHING OR OTHER, WHATEVER, WHICHEVER.

*Hamesha is mausim meñ kuchh kuchh bīmārī huā kartī hai.
Is jūl meñ kuchh na kuchh hai.
Wuh; jo kuchh kahtā hai, jhūṭ hai.
Tum ne, jo kuchh ham se kahā hai, ham us ko sach jānte haiñ.
Us ko, jo kuchh darkār thā, main ne us ko de diyā.
Us ko in anjīroñ meñ se jaunsā (or jaunsi) pusand ho, (wuhī us ko) de do.*

There is always some little sickness at this season.
There is something or other in this net.
Whatever he says is false.
I believe whatever you told me.
I gave him whatever he required.
Give him whichever of these figs he likes.

31. The pronoun is generally omitted in Hindustani where we use 'none' in English,—see examples at the end of the chapter.

32. We can say *Kuchh zarūrat nahīn hogī*, or *Kuchh kishmish kī zarūrat nahīn hogī*, but not *Kuchh kī zarūrat nahīn hogī*, as *kuchh*, when used without a noun, is never followed by a post-position.

AUR—EK AUR BHĪ.

MORE—ONE MORE, ANOTHER.

<i>Ham ko kuchh rāi aur bhī chāhiye.</i>	I want some more mustard.
<i>Aur to hai nahīn.</i>	There is no more.
<i>Ham ko ek amrūd aur bhī de do.</i>	Give me another guava.
<i>Aur to hai nahīn.</i>	There isn't another.
<i>Aur maṭar to haiñ nahīn.</i>	There are no more peas.
<i>Aur thore se chhuhāre haiñ ?</i>	Are there a few more dates ?
<i>(Aur) bahut haiñ.</i>	There are a great many more.

ELSE.

<i>Khudā Bakhsh to mar gayā ; magar koī aur dukān par thā.</i>	<i>Khuda Bakhsh</i> was dead ; but there was some one else at the shop.
<i>Aur koī hāzir na thā.</i>	No one else was present.
<i>Us meñ kuchh aur chīz hai ?</i>	Is there anything else in it ?
<i>Nahīn, kuchh aur chīz nahīn hai.</i>	No, there is nothing else.

OTHER.

<i>Wahān koī naukar aur bhī thā ?</i>	Was there any other servant there ?
<i>Hān, ek naukar aur bhī thā.</i>	Yes, there was another servant.
<i>Sir'f ek hī aur thā.</i>	There was only one other.
<i>Kisī aur ādmī ko bulāo.</i>	Call some other man.
<i>Koī aur ādmī to nahīn hai.</i>	There is not any other man.
<i>Do qulī dikhāi dete haiñ ; kyā aur bhī haiñ ?</i>	I see two coolies, are there any others ?
<i>Hān, gāon meñ aur bhī haiñ.</i>	Yes, there are some others in the village.
<i>Yih aur hai ; wuh aur hai.</i>	This is different from that, lit. this is other ; that is other.
<i>Sāis kā watan aur hai ; ghasiyāre kā aur hai.</i>	The syce and the grass-cutter come from different places.

DŪSRĀ—EK DŪSRE.

A SECOND OR ANOTHER, THE OTHER—ONE ANOTHER, EACH OTHER.

<i>Ek ādmī parson āyā thā, dūsrā kal āyā thā, aur do tīn āj āe haiñ.</i>	One man came the day before yesterday, another yesterday, and two or three have come to-day.
<i>Un meñ ek to Sikh hai, aur dūsrā Pathān.</i> ³³	One of them is a Sikh, and the other a Pathan.

33. *Pathān*, member or descendant of certain kindred tribes inhabiting Afghanistan, and the confines of that country and British India.

*Sipāhī ke ek hāth meñ raful thā,
aur dūsre meñ talwār.
Bhāī bahīn ek dūsre ko bahut ‘azīz
rakhte haiñ.
Yih ‘aurateñ ek dūsre se bahut
nārāz haiñ.*

The sepoy had a rifle in one hand, and a sword in the other. The brother and sister are very fond of one another. These women are very much displeased with each other.

KAI? KAI EK.

*Daryā kī is taraf kai gāon haiñ, aur
us taraf kai haiñ ?³⁴*

*Is taraf to koī aur gāon nahīn hai;
haiñ us taraf kai gāon haiñ.*

How many villages are there on this side of the river, and how many on the other side? There is no other village on this side; but there are several villages on the other side.

BAQĪ.

THE OTHERS, ELSE, LEFT, *lit.* REMAINING.

*Mudarrison meñ ek to Musalmān
hai; kyā bāqī Aṅgrez haiñ ?*

*Nahīn, bāqī sab mudarris Hindū
haiñ.*

Tum ko kuchh kahnā bāqī hai ?

Kuchh bāqī nahīn, sāhib.

Koī bāqī nahīn rahā.

Kuchh bāqī nahīn rahā.

One of the school-masters is a Muhammadan; are the others Englishmen?

No, all the other masters are Hindus.

Have you anything else to say?

Nothing else, sir.

There is no one left.

There is nothing left.

HAR or HAR EK—HAR KOĪ—SAB KUCHH.

EACH OR EVERY (ONE)—EVERY ONE (WHOEVER HE MAY BE)—EVERYTHING.

*Lagām purānī hai; bāqī sab kuchh
nayā hai (or sab chīz nāī hai).*

*Āyā sotī hai; bāqī har ek naukar
jāgtā hai.*

Use har dam khānsī ūṭhtī hai.

*Har ek hāth aur pāon kī pāñch
pāñch ungliyāñ hotī haiñ.*

*Sipāhī chale jāte the; har ek ke
hāth meñ raful thā.*

Yih bāt har koī jāntā hai.

The bridle is old; everything else is new.

The ayah is asleep; every other servant is awake.

He coughs every moment.

There are five fingers on every hand and five toes on every foot.

The sepoys were going along, each with a rifle in his hand.

Every one, whoever he may be, knows this.

34. For the other side we must say *us taraf*, or *parī taraf*, or *pare* (ch. 29, note 6), not *dūsre taraf*.

AISĀ or AISĀ HĪ—JAISĀ.

SUCH, SO (lit. LIKE THIS)—AS (lit. LIKE WHAT).

Kyā, wuh aisā jhūt bolā thā?
Wuh aise waqt par tumheñ taklīf
nahīñ degā.
Aisī bāt kabhī dekhne meñ nahīñ āī.
Īāl aisā hī hai.

Hamāre bāghīche meñ aise hī phūl
haiñ, jaise yih haiñ.
Wahāñ aise hī makān haiñ, jaise is
shah'r meñ haiñ.
Aisā hāl nahīñ hai.
Wilāyat meñ aise pahār nahīñ haiñ,
jaise is mulk meñ haiñ.

Ham ne aisā badsūrat jānwar kab-
hī nahīñ dekhā, jaisī yih ghorī
hai.

What, did he tell such a lie?
 He will not trouble you at such
 a time.
 I never saw such a thing.
 It is so (lit. the condition is just
 like this).
 There are just such flowers as
 these, in my garden.
 There are just such houses there,
 as there are in this city.
 It is not so.
 There are not such mountains in
 Europe, as there are in this
 country.
 I have never seen such an ugly
 beast as this mare.

WAISĀ (HĪ)—JAISĀ.

SUCH, SO (lit. LIKE THAT)—AS (lit. LIKE WHAT).

Yih waisā hī (or usī tarah kā)
makān hai, jaisā wuh hai.³⁵
Waise hī darakhṭ wahāñ pāe jāte
haiñ, jaise Wilāyat meñ haiñ.
Yih waisī 'aurat nahīñ hai, jaisī
wuh hai.
(Ghorā jaisā hai, waisā hī lāo.)

Bachche kī āñkheñ usī rang kī haiñ,
jaisī us kī mā kī haiñ.

This is just such a house as that.
 Just such trees are found there, as
 there are in Europe.
 This is not such a woman as that
 is.
 Bring the horse just as it is (as it
 is, just so bring it).
 The child's eyes are of the same
 colour as its mother's (lit. are of
 that very colour like what its
 mother's are).

ITNĀ, ITNE—JITNĀ JITNE.

AS OR SO MUCH (lit. THIS MUCH), AS OR SO MANY—AS (MUCH), AS (MANY).

Tum ne itnā (or is qad'r) gosht
kyoñ pakāyā hai?
Itne (or is qad'r) ādmī kis wāste
jam'a' ho gae haiñ?

Why have you cooked so much
 meat?
 Why are so many men collect-
 ed?

35. The phrase *aisā jaisā yih hai* is always used for 'such as this is', and *waisā jaisā wuh hai* for 'such as that is'. Where, however, the words *yih* and *wuh* do not occur, the distinction between *aisā* and *waisā* is not always observed. On the whole *aisā* is more often employed than *waisā*, especially in negative and interrogative sentences.

Tum ne kis liye itnā der lagāi ?
Sāhib ke makān meñ itne hī kamre
haiñ, jitne is makān meñ haiñ.

Tum ne ham ko itnā kāghaz nahīñ
diyā, jitnā ham ko darkār hai.

Why were you so long ?
 There are just as many rooms in
 the *sahib's* house, as there are in
 this.

You have not given me so much
 paper, as I require.

UTNĀ, UTNE—JITNĀ, JITNE.³⁶

AS OR SO MUCH (lit. THAT MUCH), AS OR SO MANY—AS (MUCH), AS (MANY).

Ham ne us ko utnā hī khānā diyā
thā, jitnā us ko darkār thā.

Us meñ utnī hī 'aql' hai, jitnī us
ke khāwind meñ.

Hamāre bāghiche meñ utne gulāb
ke phūl nahīñ haiñ, jitne us bāghi-
che meñ haiñ.

I gave him just as much food as
 he required.

She has just as much sense as
 her husband.

There are not so many roses in
 my garden, as there are in that
 one.

KAISĀ.

HOW ? HOW ! WHAT !

Tumhārā bāp kaisā hai ?

Āp kā mizāj kaisā hai ?

Wuh malāī kaisī hai ?

Yih kitābeñ āp kī rāi meñ kaisī
haiñ ?

Āp ne us par kaisī mihrbānī kī !

Us ko kaisī garmī lagtī hai !

Yih kaise 'umda anjīr (or kaisī
'umda anjīreñ) haiñ !

Wuh log kaise jhūṭe ādmī haiñ !

Kaisī bewuqūfī kī bāt !

How is your father ?

How is your honour's health ?

How is that cream (*i.e.*, good or
 bad) ?

What do you think of (*lit.* how are
 in your honour's opinion) these
 books ?

How kind you were (*lit.* what
 kindness your honour did) to
 him !

How hot he is (*lit.* what heat is
 applied to him) !

What nice figs these are !

What liars those people are !

What nonsense (*lit.* foolishness) !

36. The distinction between *itnā* and *utnā* like that between *aisā* and *waisā* (note 35) is not always observed. *Itnā* is more frequently used than *utnā*.

KITNĀ? KITNE?

HOW MUCH? HOW MANY?

<i>Tum ko kitnā saresh chāhiye ?</i>	How much glue do you want ?
<i>Is darakht meñ kitne nūryal lage hue haiñ ?</i>	How many cocoa-nuts are there on this tree ?
<i>Is meñ se tum ko kitnā darkār hai ?</i>	How much do you require of this ?
<i>Tum ne sāhib se us reshmī kāprē ke dām kitne liye ?</i>	How much did you charge the <i>sahib</i> for that silk (lit. you from the <i>sahib</i> the moneys of that silk how many did take) ?
<i>Wuh qasba yahāñ se kitnī dūr hai ?</i>	How far (lit. how much distance) is that town from here ?
<i>Tum wahāñ kitnī der tak rahe ?</i>	How long (lit. up to how much time) did you stay there ?
<i>Tum ko yahāñ āe kitnī der huī ?</i>	How long have you been here ?

Too much, too many, too little, too few, enough.³⁷

<i>Chā meñ dūd to bahut hai; māgar sāhib ke liye bahut nahīñ hai.</i>	There is certainly a good deal of milk in the tea, but not too much for the <i>sahib</i> .
<i>Ghorē ko na ziyāda pāñī pilāo, na kam; or na bahut pāñī pilāo na thorā.</i>	Do not give the horse either too much water to drink, or too little.
<i>Makkhan ziyāda (or bahut) hai, aur roṭī kam (or thorī).</i>	There is too much butter, and not enough bread.
<i>Qulī ziyāda (or bahut) haiñ, aur khachchar kam (or thorē).</i>	There are too many coolies, and not enough mules.
<i>Kyā, chā thorī hogī ?</i>	What, will there be too little tea ?
<i>Itne asbāb ke wāste qulī thorē haiñ.</i>	There are too few coolies, for so many things.
<i>Mere liye yih kāfī hogā.</i>	This will be enough for me.
<i>Tumhāre pas itnā anāj hai, jitna naukaron ke wāste kāfī ho ?³⁸</i>	Have you enough corn (lit. as much as may be enough) for the servants ?
<i>Hāñ, bahut hai.</i>	Yes, there is plenty.
<i>Nahīñ, sab ke wāste kāfī nahīñ hogā.</i>	No, it will not be enough for all.

37. There is no word for 'too' in Hindustani; for 'too much' or 'too many' *bahut* or *ziyāda* is used, and for 'too little' or 'too few' *kam* or *thorā* or *thore*. To express such a phrase as 'a great deal, but not too much' we must employ the comparative degree and say 'not more than is required' (see chap. 42, note 14), unless as in the following sentence the context is such as to make the meaning clear.

38. *Kāfī* cannot be used attributively before the noun it qualifies. For, 'enough corn' we must say *itnā anāj jitnā kāfī hai* (or *ho* or *hogā*, not *kāfī anāj*).

One, ones—pronoun omitted in Hindustani.³⁹

<i>Tumhāre pās kuchh chā-dān bikāo haiñ ?</i>	Have you any teapots for sale ?
<i>Hāñ, ek bahut ‘umda chā-dān to yih hai ; aur do tīn khūbsūrat chā-dān dukān par haiñ.</i>	Yes, this is a very fine one ; and there are two or three pretty ones in my shop.
<i>Kuchh halke mol ke ghore bhī haiñ ?</i>	Are there any horses at a low price ?
<i>Nahīñ, magar kuchh ghore bahut asīl haiñ.</i>	No, but there are some very well bred ones.
<i>Yih dūd-dān sasta nahīñ hai, lekin hai achchhā.</i>	This milk jug is not cheap, but it is a nice one.
<i>Barē barē anār hamāre pās le āo, chhoṭe chhoṭe na lānā.</i>	Bring me the large pomegranates ; do not bring the small ones.
<i>Mīṭhe mīṭhe ham ko do.</i>	Give me the sweet ones.

Not one, none, no—pronoun omitted in Hindustani.⁴⁰

<i>Yahān dāk baṅglā nahīñ hai ; aur tamām chhāunī meñ bhī nahīñ hai.</i>	There is no dawkh bungalow here ; and there isn't one in the whole station.
<i>Khānsāmāñ ke pās sālād kā tel nahīñ hai ; aur bazār meñ bhī nahīñ hai.</i>	The khansaman has no salad oil ; and there is none in the bazaar.
<i>Yahān anannās nahīñ haiñ ; aur bāghīche meñ bhī nahīñ haiñ.</i>	There are no pine-apples here ; and there are none in the garden.
<i>Ham ko kuchh sīrkā chāhiye.</i>	I want some vinegar.
<i>Is jagah hai nahīñ, mem sākhib.</i>	There is none here, ma'am.
<i>Kuchh nāryal kharīd lo.</i>	Buy some cocoa-nuts.
<i>Tamām zil'ā meñ haiñ nahīñ.</i>	There are none in the whole district.

39. There is no word in Hindustani corresponding with 'one' or 'ones', as used in English after an adjective. In Hindustani the noun for 'which' 'one' or 'ones' stands in English is generally expressed ; but it is sometimes understood. (It is quite incorrect to use *wā'ā* in this sense.)

40. Where we say 'there isn't one', 'there is or are none', the phrases *nahīñ hai*, *nahīñ haiñ*, or *hai nahīñ*, *haiñ nahīñ* are generally employed in Hindustani, the latter being more emphatic. Where also we use 'no' (the contracted form of 'none') before a noun, the pronoun is often omitted in Hindustani.

FORTY-FIRST CHAPTER.

Adverbs and adverbial phrases, conjunctions,
interjections.

VERBS.

<i>ṭhoṅknā, d</i>	to hammer, knock in (pegs, &c.).	<i>chipaknā, j</i>	to stick, stick on, in- trans.
<i>ṭhelnā, d</i>	to push (anything forward).	<i>chipkānā, d</i>	do., trans.

MASCULINE NOUNS.

<i>dāmād</i>	son-in-law.	<i>manjan</i>	tooth-powder.
<i>mālik</i>	master, owner.	<i>kelā</i>	plantain, banana.
<i>bāshinda</i>	inhabitant.	<i>sharīfa</i>	custard-apple.
<i>Yahūdī</i>	Jew.	<i>shorbā</i> vulg.	soup.
<i>maulawī</i>	one learned in Ara- bic, maulvie.	<i>shurwā</i>	
<i>khazānchī</i>	treasurer.	<i>fīta</i>	tape.
<i>ḥarām-zāda</i>	scoundrel (base- born).	<i>khazāna</i>	treasure, treasury.
<i>chahā</i>	snipe.	<i>qabristān</i>	cemetery.
<i>dunyā</i>	the world.	<i>qad (qadd)</i>	stature, height (of man or horse).
<i>nīl</i>	indigo.	<i>ranj</i>	grief, vexation.
		<i>andesha</i>	anxiety.

FEMININE NOUNS.

<i>biranjī</i>	tack (small nail).	<i>tauāif</i>	nautch girl.
<i>koshyārī</i>	cleverness.	<i>dibyā</i>	small box.
<i>nekī</i>	goodness, virtue.	<i>shāl</i>	Cashmere shawl.
<i>bolī</i>	speech, dialect, bid (at auction).	<i>qab'r</i>	tomb.
<i>sabzī</i>	verdure, vegetables.	<i>faj'r</i>	dawn, early morn- ing.
<i>diyā-salāi,</i> (<i>māchaz</i> masc.)	match.	<i>kīl, pareg</i>	nail.
<i>ḥaqīqat</i>	truth (of the mat- ter).	<i>pahlū</i>	side (of person or animal).
<i>nihāyat</i>	extremity, extreme, extremely.	<i>kasar</i>	deficiency.
<i>ta'zīm</i>	showing respect.	<i>khaṭkhaṭ</i>	rapping, noise of feet in walking.

ADJECTIVES.

<i>nīlā</i>	blue.	<i>dhīmā</i>	slow (pace), faint (light), low (tone of voice).
<i>karvā</i>	bitter.		
<i>gīlā</i>	damp.		

<i>tirchhā</i>	out of the perpendicular, crooked.	<i>nek</i>	good, virtuous.
<i>nikammā</i>	worthless, good for nothing.	<i>nek-mizāj</i>	good-tempered.
<i>ranjīda</i>	grieved, vexed, offended.	<i>be-shar'm</i>	shameless.
<i>gulābī</i>	rose coloured.	<i>nī-dar</i>	fearless, brave.
<i>āsmānī</i>	heavenly, light blue.	<i>kund</i>	blunt.
		<i>zāhīr</i>	evident.
		<i>qarīb</i>	near.
		<i>mumkīn</i>	possible.

Adverbs of time, place, &c., of similar formation.

<i>ab</i>	now.	<i>abhī</i>	just now,	<i>yahān</i> ²	here.	<i>yahīn</i>	just here.
<i>tab</i>	then.		directly, still.	<i>wahān</i>	there.	<i>wahīn</i>	,, there.
<i>jab</i>	when.	<i>jabhī</i> ¹	just then.	<i>jahān</i>	where.		
<i>kab</i>	when?	<i>kabhī</i>	ever, sometimes.	<i>kahān</i>	where?	<i>kahīn</i>	anywhere.

ab tak till now, yet, still; *abhī nahīn*, *ab tak nahīn* not yet?³

jo when.⁴ *to, tau* then.⁵

<i>kabhī kabhī</i>	sometimes.	<i>kahīn kahīn</i>	in some places.
<i>kabhī na kabhī</i>	at some time or other.	<i>kahīn na kahīn</i>	somewhere or other.
<i>jab kabhī</i>	whenever.	<i>jahān kahīn</i>	wherever.
<i>phīr kabhī</i>	ever again.	<i>aur kahīn, kahīn aur</i>	somewhere else.
<i>kabhī nahīn</i>	never.	<i>kahīn nahīn</i>	nowhere.
<i>phīr kabhī nahīn</i>	never again.	<i>aur kahīn nahīn</i>	nowhere else.

1. *Jabhī* is used chiefly where we should say 'that was when', and 'that was why', e.g., *Mohan ek baje paluūch gayā thā* 'Mohan arrived at one o' clock', *Jabhī maiī ne us ko roṡī dī thī* 'That was when I gave him the bread'; *Mohan bhūkā thā* 'Mohan was hungry', *Jabhī maiī ne us ko roṡī dī thī* 'That was why I gave him the bread'. *Jabhī se* signifies 'from that very moment'.

2. From *yīh* 'this' and *hāī* place (ch. 29, note 7).

3. *Abhī nahīn* and *ab tak nahīn* are both used in the sense of 'not yet', the former when it is desired simply to state a fact, e.g., *Mohan abhī nahīn āyā* 'Mohan has not come yet'; the latter when some surprise or displeasure is felt, e.g., *Mohan ab tak nahīn āyā* 'Mohan has not come yet'.

4. *Jo* in the sense of 'when' is used with reference to what has occurred at some particular moment, and is never employed at the beginning of a sentence, e.g., *rāt ko jo maiī jāg uthā* 'when I awoke in the night', *sawār ne jo talwār kheūch lī* 'when the horseman drew his sword'.

It is used also as a conjunction in the sense of 'if' and 'inasmuch as', and will be found under the head of conjunctions.

5. *Tab* 'then' is always an adverb of time. *To* is sometimes an adverb of time (more frequently used in the present day than *tab*), and sometimes like 'then' a conjunction signifying 'in that case'. It is, moreover, frequently used with another word for the sake of emphasis or as a sort of expletive, e.g. *Maiī to nahīn ā saktā* 'I can't come' or 'As for me, I cannot come'; *Ab to samajh meī ā gayā*, 'Now I understand'; *Mohan to khafā hogā* 'Mohan will be angry you know', *Mohan to khafā hogā, magar ham ko kuchh parwā nahīn*, 'Mohan will certainly be angry, but I don't care'. *To* can never be followed by a post-position.

idhar hither; *udhar* thither; *idhar udhar* here and there; *jidhar* whither, whithersoever; *kidhar* whither?

<i>yūñ</i>	thus, in this way.	<i>kyoñ?</i>	why?
<i>yūñhī^c</i>	just thus.	<i>kyoñkar?</i>	how?
<i>joñ joñ</i>	as (gradually).	<i>joñhī</i>	as soon as.
<i>woñ woñ</i>	so (do.).	<i>woñhī</i>	so soon.

Miscellaneous adverbs.

<i>āj</i>	to-day	<i>wāpas</i>	back.
<i>kal</i>	yesterday, to-morrow.	<i>hāñ</i>	yes.
<i>parsoñ</i>	the day before yesterday or after to-morrow.	<i>albatta</i>	certainly.
<i>āj kal</i>	nowadays, just at present.	<i>shāyad</i>	perhaps.
<i>bilfi'l</i>	at present.	<i>nā-ḥaq</i>	unjustly, for nothing.
<i>hamesha</i>	always.	<i>na, nahīñ⁷</i>	no, not.
<i>aksar (ch. 35)</i>	generally, often.	<i>mat</i>	not.
<i>fauran, turant</i>	at once.	<i>bas</i>	enough.
<i>yak-ā-yak, vulg.</i>	all at once.	<i>bilkul</i>	entirely, quite.
<i>ek dam</i>	suddenly.	<i>bilkul nahīñ</i>	not at all.
<i>achānak</i>	slowly.	<i>sir'f, faqat, khālī⁸</i>	only.
<i>āhista</i>	inside.	<i>y'anī</i>	that is to say, <i>i.e.</i>
<i>andar</i>	outside.	<i>phir</i>	again.
<i>bāhar</i>	above, up.	<i>bhī</i>	also, even.
<i>ūpar</i>	round about.	<i>tau bhī</i>	even then.
<i>ās pās</i>		<i>aur</i>	more (than before).
		<i>aur bhī</i>	still more.
		<i>qarīb qarīb</i>	approximately, just about.

Inflected nouns used as adverbs.

<i>āge</i>	on before, in front.	<i>savere</i>	early (in the morning).
<i>sāmne</i>	in front, (opposite).		
<i>pīchhe</i>	behind, back.	<i>tarke</i>	at daybreak.

6. *Yūñhī* 'just thus', often used in the sense of 'by accident' (ch. 35).

7. *Nahīñ* always employed with the present and perfect tenses (except when *na-na* occurs in the sense of 'neither—nor').

Na generally employed with infinitive, aorist, indefinite, present dubious and past dubious.

Nahīñ and *na* both employed with future, imperfect, past, and pluperfect. (*Nahīñ* the more emphatic).

Mat and *na* both employed with imperative.

8. *Faqat* is used also in the sense of 'no more', 'it is finished' at the end of letters and documents. *Khālī* 'empty', 'vacant' is often used in the sense of 'only' by the lower orders.

Inflected adjectives used as adverbs.

<i>nīche</i>	down, below.	<i>chupke chup-</i>	silently, quietly,
<i>pahle</i>	at first, formerly,*	<i>ke, chupke se,</i>	stealthily.
	before, ago.	<i>chup chāp</i> ⁹	

Common adverbial phrases.

<i>is waqt</i>	at this time.	<i>is jagah</i>	in this place.
<i>us waqt</i>	at that time.	<i>us jagah</i>	in that place.
<i>jis waqt</i>	at which time.	<i>jis jagah</i>	in which place.
<i>kis waqt</i>	at what time.	<i>kis jagah</i>	in what place?
<i>isī waqt</i>	at this very time, immediately.	<i>isī jagah</i>	in this very place.
<i>usī waqt</i>	at that very time, immediately.	<i>usī jagah</i>	in that very place.
<i>kisī waqt</i>	at some—or any— time.	<i>kisī jagah</i>	in some—or any— place.
<i>har waqt</i>	at every time.	<i>har jagah, sab jagah</i>	everywhere.
<i>ba'z waqt</i>	sometimes.	<i>ba'z jagah</i>	in some places.
<i>kisī na kisī waqt</i>	at some time or other.	<i>kisī na kisī jagah</i>	in some place or other.
<i>jis kisī waqt</i>	at whatever time.	<i>jis kisī jagah</i>	in whatever place.
<i>kisī aur waqt</i>	at some other time (of the day).	<i>kisī aur jagah</i>	in some other place.
<i>kisī waqt na- hīn</i>	at no time.	<i>kisī jagah na- hīn</i>	in no place.
<i>kisī aur waqt nahīn</i>	at no other time.	<i>kisī aur jagah nahīn</i>	in no other place.
<i>is tarah</i>	in this way.	<i>is taraf</i>	this way, in this direction.
<i>us tarah</i>	in that way.	<i>us taraf</i>	that way, &c.
<i>jis tarah</i>	in which way, as.	<i>jis taraf</i>	which way, in which direc- tion.
<i>kis tarah</i>	in what way? how?	<i>kis taraf</i>	which way? &c.
<i>isī tarah</i>	just in this way.	<i>isī taraf</i>	just in this direction.
<i>usī tarah</i>	just in that way.	<i>usī taraf</i>	just in that direction.
<i>kisī tarah</i>	in some or any way.	<i>kisī taraf</i>	in some or any direction.

9. *Chupke chupke*, &c., from *chup*, *chupkā* 'silent', mean properly 'quietly' or 'silently', but are often used where we employ the word 'stealthily'. *Chupke* must not be confused with *chhup ke* 'having hidden', which is used in the sense of 'secretly' (ch. 35, note 10).

<i>kisī na kisī</i>	somehow or other.	<i>kisī nā kisī</i>	in some direction
<i>tarah</i>		<i>taraf.</i>	or other.
<i>kisī tarah na-</i>	in no way.	<i>kisī taraf</i>	not in any direc-
<i>hīn</i>		<i>nahīn.</i>	tion.
<i>us kī tarah</i>	in his way, like	<i>us kī taraf</i>	in his direction,
	him.		towards him.
<i>āge kī taraf</i>	forwards.	<i>nīche kī taraf</i>	downwards.
<i>pīchhe kī taraf</i>	backwards.	<i>andar kī taraf</i>	inwards.
<i>ūpar kī taraf</i>	upwards.	<i>bāhar kī taraf</i>	outwards.
<i>is qad'r</i>	to this degree.	<i>isī qad'r</i>	to this very degree.
<i>us qad'r</i>	to that degree.	<i>usī qad'r</i>	to that very de-
<i>jīs qad'r</i>	to what degree.		gree.
<i>kis qad'r</i>	to what degree?	<i>kisī qad'r</i>	to some or any
			degree.
<i>is wāste, is liye</i>	for this cause,	<i>is sabab se</i>	for this reason,
	therefore.		consequently.
<i>kis wāste, kis</i>	for what cause?	<i>kis sabab se</i>	for what reason?
<i>liye</i>	why?		
<i>ek daf'a</i>	once.	<i>itnī daf'a</i>	so often.
<i>do daf'a</i>	twice.	<i>kitnī daf'a</i>	how often?
<i>tīn daf'a</i>	three times.	<i>ab kī daf'a,</i>	this time, next or
<i>bahut daf'a</i>	many times, often.	<i>or ab ke.</i>	last time.

Conjunctions and phrases used in place of conjunctions.

<i>aur</i>	and.	<i>jo</i>	if, (inasmuch) as.	<i>pas</i>	so, therefore.
<i>yā</i>	or.	<i>agar</i>	if.	<i>to, tau</i>	then (in that
<i>ki</i>	that.	<i>agarchi</i>	although.		case).
<i>balki</i>	moreover, in	<i>lekin,</i>	but, yet.	<i>goyā</i> ¹⁰	as if.
	fact.	<i>magar</i>			
<i>bhī—aur—bhī</i>	both—and.	<i>nahīn to</i>			otherwise.
<i>yā—yā</i>	either—or.	<i>agar na or nahīn</i>			unless.
<i>na—na</i>	neither—nor.	<i>agar na bhī</i>			even if not.
<i>ki—yā</i> ¹¹	whether—or.	<i>tau bhī</i>			even then.
<i>khwāh or chāhe</i>	whether—or.	<i>phir bhī</i>			nevertheless,
<i>—yā</i>					still.

10. *Ki goyā* signifies 'so that one might say or might have said', and is used where we use 'as if' in English; *ki* is often understood before *goyā*.

11. *Ki—yā* suggests a question, e.g., *Pūchho ki sab'z hai yā surkh* 'Ask whether it is green or red'; *khwāh—yā* or *chāhe—yā* indicates an alternative, e.g., *Chāhe sab'z ho yā surkh, ek hī bāt hai* 'Whether it's green or red, it's all the same'.

<i>tā ki</i>	} so that, in order that.	<i>jab ki</i>	} as.
<i>is irāde se ki</i>		<i>jis waqt ki</i>	
<i>kyōn ki</i>	} because.	<i>jab tak ki</i>	whilst.
<i>is liye ki</i>		<i>aisā na ho ki</i>	lest, for fear that.
<i>is wāste ki</i>		<i>jaisā ki</i>	as.
<i>chūn ki</i>	since.		

Interjections.

<i>ai</i>	O! oh!	<i>khābardār</i>	take care!	<i>hāi hāi</i>	heigho! oh
<i>are</i>	hullo!	<i>shābāsh</i> ¹²	hurrah!		dear!
<i>haiñ</i>	hey!		well done!	<i>khudā hāfiz</i>	good-bye!
<i>lo</i>	here!	<i>wāh wāh</i>	wonderful!	<i>achchhā,</i>	good! well!
	there!	<i>chhī chhī</i>	fie! for	<i>khūb</i>	
<i>dekho</i>	look!		shame!	<i>bahut ach-</i>	very good!
<i>suno</i>	listen!	<i>khūmosh,</i>	hush!	<i>chhā</i>	
		<i>hish</i>		<i>bahut khūb</i>	very well!
<i>afsos</i>	alas!			<i>khair</i> (ch. 19)	well.

Reshmī fīta—dānt kā burush.
Asmānī rañg kā—gulābī rañg kā.

Haqīqat meñ—khās kar (or kar ke)
Ta'zīm karnā—rāzī karnā—neki
karnā.

Dhīmā karnā.

Chillā uṭhnā—āwāz denā.

Dar'd ma'lūm honā.

Kām meñ lānā.

Kām meñ lāne se kharāb ho janā.

Pāidār honā.

Abhī dekhā or sunā hai.

Sharāb piye hue hai.

Jahān tak sarāk hai, wahān tak.

Ribbon—tooth-brush.

Of a light blue colour—of a pink colour.

Really—especially.

To shew respect—to satisfy—to do good.

To slacken the pace of, to lower (the light).

To cry out—to call out (to any one).

To feel pain, be hurt.

To bring into use, use.

To wear out.

To be durable, wear well.

Has just heard or seen, or heard or seen for the first time.

Has been drinking, lit. is (in a state of) wine drunk (ch. 36, note 15).

As far as there is a road, or to the end of the road.

[12. From *shād bāsh*, in Persian 'be glad'.]

Adverbs of time, place, &c., of similar formation.

Tum kab jāoge? Ab to ek baj gayā hai; abhī jānā bihtar hai.

Jab huk'm milegā, to (or tab) jāūngā.

Tumhārā dāmād kabhī yahān ātā hai?

Lānt kā burush aur manjan tum ko kahān se (or kahān) milā.

Jahān āp ne chhor diyā thā, wahīn se mujhe milā.

Tum ne khazānchī ko kahīn dekhā hai?

Yahīn hai, khudāwand.

Qabristān kahīn daryā kī taraf hai; aur sāhib kī qab'r wahīn hai.

Rāt ko jo main jāg uṭhā, to bilkul andherā thā.

Sawār ne jo talwār kheñch lī, to sab dākū bhāg gae.

Maulawī sāhib kabhī kabhī āte haiñ.

Kabhī āte haiñ, kabhī nahīn āte.

Kabhī na kabhī āyā hogā.

Jab kabhī ātā hai, to do tīn dīn tak thairtā hai.

Phir kabhī āegā?

Kabhī nahīn āegā.

Phir kabhī nahīn āegā.

Kahīn kahīn chahe milte haiñ.

Kahīn milte haiñ, kahīn nahīn milte.

Jahān kahīn jhīleñ hotī haiñ, wahān murghābiyāñ miltī haiñ.

Mahārājā sāhib āj kahīn nahīn jāeñge.

Dunyā meñ aisā pahār kahīn aur bhī hai?

Aisā pahār aur kahīn nahīn milegā.

When shall you go? It has now struck one, you know; you'd better go directly.

When I get the order, I'll go.

Does your son-in-law ever come here?

Where did you find the tooth-brush and tooth-powder?

I found them where your honour had left them.

Have you seen the *khazanchi* anywhere?

He is *here*, my lord.

The cemetery is somewhere in the direction of the river; and the *sahib's* tomb is *there*.

When I woke in the night, it was quite dark.

When the horseman drew his sword, the dacoits all ran away.

The maulvie comes sometimes.

Sometimes he comes, and sometimes he does not.

He must have come at some time or other.

Whenever he comes; he stops two or three days.

Will he ever come again?

He will never come.

He will never come again.

Snipe are found in some places.

They are found in some places, but not in others.

Water-fowl are found wherever there are lakes.

The maharajah will go nowhere to-day.

Is there such a mountain anywhere else in the world?

Such a mountain will be found nowhere else.

*Kidhar jāte ho? Udhar na jānā; idhar āo.*¹³

Amritsar meñ jidhar jāo; Panjābī bolī sunne meñ ātī hai, or sunāī detī hai.

Idhar udhar kuchh sabzī dikhāī detī hai.

Faqīr yūñ bolā thā?

Hāñ, yūñhī bolā thā.

Us ne yih bāt kyon kahī?

Yih shīshī kyonkar tūt gāī?

Mujh se yūñhī tūt gāī thī, jinke nahīñ torī.

Joñ joñ ham log āge barhte jāte the, woñ woñ wuh log pīchhe haṭte jāte the.

Joñhī sāhib ke hāthī ne bāgh ko dekhā, woñhī bhāg gayā.

Joñhī us ko dāktar sāhib ke hāth lagāne se dar'd ma'lūm huā, woñhī chillā uṭhā.

Where are you going? Don't go in that direction; come here.

In Amritsar wherever you go, the Punjabi speech is heard.

Here and there some verdure is to be seen.

Did the fakeer speak thus?

Yes, this is just how he spoke.

Why did he say this?

How was this little bottle broken?

I broke it by accident (lit. just thus); I did not do it on purpose.

As we advanced, they retreated.

As soon as the *sahib's* elephant saw the tiger, it ran away.

As soon as the doctor hurt him (lit. he felt pain from the doctor's applying hand), he cried out.

Miscellaneous adverbs.

Yak-ā-yak top kī āwāz āī.

Andar ā jāo; bāhar baṛī dhūp paṛ rahī hai.

Das baras pahle sāhib yahāñ rahte the.

Us ne ūpar charh ke sāre phal tor liye.

Us ne albatta sab rupai wapas de diye (or lautā diye) the.

Wuh ek din ke ba'd wāpas āyā (or laut āyā) thā.

Yih gīlī lakṛī billkul nahīñ jaltī.

Bas, ham ko aur kuchh nahīñ chāhiye.

Agar kal tak na āe, tau bhī kuchh haraj nahīñ.

Yih bāt sun kar sāhib se aur bhī ranjīda ho gayā.

All at once there was the report of a cannon.

Come inside; the sun is very hot outside (lit. great sunshine is falling).

The *sahib* was living here ten years ago (or before the time referred to).

He climbed up and picked all the fruit.

He certainly gave back all the money.

He came back after one day.

This damp wood won't burn at all.

Enough, I want nothing else.

If he does not come till to-morrow, even then there will be no harm done.

On hearing this he was still more offended with the *sahib*.

13. As regards the use of *idhar* and *udhar*, see ch. 26, note 16.

Adverbs followed by post-positions.

- Ab kī daf‘a umed hai ki hamārā ghorā pahlī daur jīt leḡā.*
Yih kab kī bāt hai? It may be hoped that this time my horse will win the first race.
 When was the time of this occurrence?
- Kab kā zik‘r ho rahā hai?*
Yahān kā rāsta tum ko kyonkar mil gayā? What time are they speaking of?
 How did you find your way here?
- Wahān ke rahne wāle (or bāshinde) sab Yahūdī haiñ.* All the inhabitants there are Jews.
- Yih larḡī kab se bīmār hai?*
Jab se āī hai, jabḡī se bīmār hai. Since when has this girl been ill?
 She has been ill ever since she came.
- Jab se yahān āī hai, hamesha bīmār hī rahtī hai.* Since she came here, she has always been ill.
- Jab se wuh rawāna huā hai, ab tak (or Us ko rawāna hue) kitne dīn hue?* How long is it since he left?
- Do baras hue ; jab se main ne phir us ko nahīn dekhā.¹⁴* It is two years ago; since when I have not seen him again.
- Us ko hamesha se nekī karne kī ‘ādat hai.* He has always been in the habit of doing good.
- Tum kahān se āe ho?* Where have you come from?
- Yih sharīfe tum ko kahān se mil gae?* Where did you get these custard-apples (from)?
- Asbāb ab tak nahīn gayā ; ab tak yahīn parā hai.* The things are not gone yet ; they are lying here still.
- Tum kab tak tayyār ho jāoge?* By when shall you be ready?
- Āp kab tak yahān raheñge?* Till when will your honour stay here?
- Jab tak bare sāhib yahān raheñge, (tab tak) ham bhī raheñge.¹⁵* I shall stay as long as the *bara sahib* does.
- Jab tak ham na jāeñ, (tab tak) thaire raho.* Wait till I go.
- Jab tak us ko sazā nahīn milegī, (tab tak) wuh huk‘m nahīn māneḡā.* He will not be obedient, until he is punished.
- Sarḡak sir‘f yahān tak hai.* The road only goes as far as this or this is the end of the road.

14. In English in such a sentence we can say either ‘since when I have not seen him’, or ‘since then I have not seen him’. In Hindustani *tab se* is now rarely used; but *jab se* is often employed in its place: we can say also *us waqt se*.

15. *Tab tak* is generally understood in sentences like this,

Jahān tak sarāk hai, wahān tak us ke sāth jāo.

Jahān tak ham se ho sākegā, ham tumhārī madad karenge.

Jahān tak ham ko ma'lūm hai, yih khabar i'tibār ke lāiq nahīn hai.

Ap kā kahān tak jāne kā irāda hai?

Yih kahānī kahān tak sach hai?

Go with him to the end of the road.

I will help you as far as I can.

So far as I know, this news is not worthy of credit.

How far does your honour intend to go?

How far is this story true?

Nouns used as Adverbs.¹⁶

Wuh haqīqat meñ bīmār hai.

Zor se thelo—zor se thāmo—zor se pukāro—zor se hilā do.

Wuh khushī se wahān jāegī.

Wuh sārī rāt ārām se sotā rahā.

Ham log yahān bare ārām se aur barī khushī se rahte haiñ.

Us ne yih kām barī hoshyārī aur barī āsānī se kiyā.

Wuh barī mushkil se ghoṛe par charhā.

Ham mushkil se rel ke waqt par pahūncheñge.

Larkī achchhī tarah (se) likhtī hai.

Larkā būrī tarah (se) parhtā hai.

Sāis jaldī (i.e., jaldī se) ā gayā.

Tum āj der meñ āe ho; kal jaldī ānā.

Jawāb dene meñ itnī jaldī mat karo.

Ākhir (or ākhir ko) bilkul andherā ho gayā.

Ham hañsī khushī mele ko gae.

Sāhib āge gae; mem sāhib pīchhe rah gayñ.

Rāsta āge zīn sawārī ke liye achchhā nahīn hai.

Dushman sāmne hai, daryā pīchhe.

He is really ill.

Push hard—hold it tight—shout loudly—shake it violently.

She will willingly go there.

He slept soundly all night.

We live here very comfortably and very happily.

He did this very cleverly and very easily.

He mounted his horse with great difficulty.¹⁷

I shall hardly be in time for the train.

The girl writes well.

The boy reads badly.

The syce has come quickly.

You have come late to-day; come early to-morrow.

Do not answer so hastily.

At last it got quite dark.

We went merrily to the fair.

The *sahib* went on before; the *mem sahib* stayed behind.

The path is not good for riding beyond this.

The enemy is in front, the river behind.

16. A noun with a post-position expressed or understood is often employed where we use an adverb, and such nouns are inflected if subject to inflection, as we have already seen in the case of *āge*, *sāmne* and *pīchhe*, which serve the purpose of adverbs and prepositions (ch. 29), and *sawere* which is used as an adverb (ch. 28, note 12).

17. Here we must employ a noun in English, as we have no adverb formed from difficult.

Bak's ko is tarah rakho ki us kē qul sāmne rahe.

Place the box with the lock in front (lit. in this way that its lock may remain in front).

Ham logon ko yahān se bare sawere (or barī faj'r) chal denā chāhiye. Dūr, barī dūr, thoṛī dūr (ch. 26).

We must start from here very early in the morning.

Far, very far, a little way.

Adjectives used as Adverbs.¹⁸

Yih chā zarā karwī hai.

This tea is rather bitter.

Wuh 'awrat barī be-shar'm hai.

That is a very shameless woman.

Yih saudāgar yahān bahut ātā hai.

This merchant comes here a great deal.

Ek payya bahut hiltā hai; aur dūsrā bhī thoṛā thoṛā hiltā hai.

One wheel shakes very much; and the other also shakes a little.

Sāis kā ghar bahut kam ṭapaktā hai; lekīn dhobī kā ghar bahut ṭapaktā hai.

The syce's house leaks very little; but the *dhobi's* leaks a great deal.

Chhat bahut nahīn ṭapaktī thē.

The roof did not leak much.

Wuh is waqt yahān ziyāda nahīn ṭhair saktī.

She can stay here no longer.

Is kamre kī chhat thoṛī ṭapaktī hai.

The ceiling of this room leaks a little.

Yih dono tawāif bahut āchchhī nāchtī haiñ.

These two nautch girls dance very well.

Yih larī bahut burā gātī hai.

This girl sings very badly.

Yih dhobī kapre achchhe dhotā hai.

This *dhobi* washes (clothes) well.

Wuh saudāgar mom kī diyā salāiyāñ nihāyat sastī bechtā hai.

That merchant sells wax matches extremely cheap.

Dono dībyāon kā pārsal banā kar, ham ne sutlī se mazbūt bāndh diyā.

Having made a parcel of the two little boxes, we tied it up securely (lit. strong) with string.

18. Frequently an adjective is used as an adverb to qualify another adjective, which itself qualifies a noun, as is sometimes the case in English, e.g., *Yih sawāl zarā mushkīl hai* 'This question is a little—or rather—difficult'. Both adjectives agree with the noun and are inflected accordingly, if subject to inflection, e.g., *Yih jagah barī mailī hai*, 'This place is very dirty' (ch. 15, note 6).

Some adjectives are employed, like a few adjectives in English, as adverbs to qualify verbs, e.g., *yih ghorā tez chaltā hai*, 'This horse goes fast.' An adjective used to qualify an intransitive verb agrees with the subject of the sentence, e.g., *Ghoṛī sīdhī nahīn chaltī* 'The mare is not going straight' (ch. 26, note 9).

Before a transitive verb, on the other hand, the adjective agrees with the object of the verb, if the object is not followed by *ko*, e.g., *Yih dhobī kapre bure dhotā hai*, 'This washerman washes badly', lit. 'washes clothes bad'; *Yih mekh sīdhī thoīk do* 'Drive in this peg straight'; *Wuh tawāif achchhā gānā gātī hai* 'That nautch girl sings well', lit. 'sings good singing'; *Yih āyā burā sinā sītī hai* 'This ayah sews badly', lit. 'sews bad sewing.'

If a noun or pronoun followed by *ko* or an inflected pronoun is the object of the verb, the adjective is not inflected, e.g., *Is mekh ko sīdhā thoīk do* 'Drive in this peg straight'. Here *sīdhā thoīk do* expresses the action to be applied to the peg. The case is similar to that of the phrases *Ḍere khare karo* and *Ḍeroñ kō kharā karo* 'Pitch the tents' (ch. 27, note 11).

Sometimes a transitive verb is employed without an object, though something

*Ham ne lamp kī battī thorī nīchī
kar dī.*

Roshanī zarā dhīmī kar do.

Gārī ko zarā dhīmā kar do.

*Lamp kī battī ko thorā ūpar charhā
do.*

*Tum ne khatke ko kyon sīdhā nahīn
dabāyā.*

*Tum ne yih kīl (or pareg) tīrchhī
lagāī; use sīdhā thoīknā chāhiye
thā.*

Yih munshī achchhā parhātā hai.

*Lūsī bābā bahut achchhā parhī
haiñ.*

Āsmān ūpar hai, zamīn nīche.

Chor chupke chupke āyā thā.

*Hamārī gārī thorī pīchhe rah gāī
hai.*

I lowered the wick of the lamp
a little.

Lower the light a little.

Make the carriage go a little more
slowly.

Put up the wick of the lamp a
little.

Why did you not press down
the bolt straight.

You have put in this nail crooked;
you should have hammered it
straight.

This *munshi* teaches well.

Miss Lucy reads very well.

The heavens are above and the
earth beneath.

The thief came stealthily.

My carriage has been left a little
behind.

Pronouns used as adverbs.¹⁹

*Us bartan meñ koī sāt āḥh kele
haiñ.*²⁰

*Yih gosht kuchh sakht ma'lūm hotā
hai.*²¹

There are some seven or eight
plantains in that plate.

This meat seems somewhat tough.

must always be understood in such cases, e.g., *Wuh tawāif burā gātī hai* 'That nautch girl sings badly', lit. 'bad'; *Yih āyā achchhā sītī hai* 'This ayah sews well', lit. 'good'; *Wuh larkī achchhā likhī hai* 'That girl writes well'. In the first two sentences *burā* and *achchhā* agree with *gānā* and *sīnā* understood, in the third with *likhnā* 'writing' understood (or with some other word conveying the same idea), though *likhnā* cannot be actually expressed in this sentence as *gānā* and *sīnā* may be in the two previous examples. The adjective is never inflected in such cases.

The inflected adjectives *pahle* (ch. 28, note 18) and *nīche* (ch. 29) are used as adverbs, as we have already seen, and so also are *chupke chupke* and *chupke se* (see note 9, ante).

An adjective qualifying a noun employed as an adverb agrees with the noun, as shewn in previous examples, e. g., *bare saware* or *barī faj'r* 'very early in the morning', *barī dūr* 'very far'. Sometimes, however, an adjective immediately precedes a noun or another adjective employed as an adverb, which it does not qualify, e. g., *Ghorī sīdhī āge chalī* 'The mare went straight on'; *Larkī thorī pīchhe rah gāī, thorī nīche utar āī* 'The girl was left a little way behind, came down a little way'. Here *sīdhī* 'straight' and *thorī* 'a little' qualify the verbs *chalī*, *rah gāī*, and *utar āī*, not the adverbs *āge*, *pīchhe* and *nīche*, and they therefore agree in each case with the subject of the sentence, in accordance with paragraph 2 of this note.

19. The pronouns *koī* and *kuchh* and the pronominal adjectives ending in *sā* and *nā*, i.e., *aisā*, *waisā*, *itnā*, *utnā*, &c., serve the purpose of adverbs in certain cases.

20. *Koī*, like 'some' in English, is used before a numeral in the sense of 'about', e.g., *koī sāt āḥh* 'some seven or eight'.

21. *Kuchh* and *kuchh kuchh* are used for 'somewhat', *kuchh—kuchh* for 'partly—partly', and *kuchh nahīn* for 'not at all'.

Mahājan kī koṭhī kuchh kuchh ṭapakṭī hai.

Yih shāl kuchh to safed hai, kuchh nīlā hai, kuchh āsmānī raṅg kā, aur kuchh gūlābī raṅg kā.

Kuchh mushkil nahīn hai.

Ham ko kuchh ma'lūm nahīn hai.

Wuh ādmī kuchh sāf nahīn boltā.

Rāt aisī andherī hai, kī kuchh dikhāī nahīn detā.²²

Ham aise mālḍār nahīn haiṅ, jaisī wuh 'aurat (mālḍār hai,²³ or Ham us 'aurat ke barābar mālḍār nahīn haiṅ).

Tum dekhne meṅ aise bīmār ma'lūm nahīn hote, jaisā wuh (bīmār ma'lūm hotā hai).

Laṛkī waisī hī nikammī hai, jaisī us kī mā thī.

Tum ne aisā hī kahā thā.

Jaisā wuh kartā hai, tum aisā mat karo.

Jaisā ham ne tum se kahā thā, tum ne aisā nahīn kiyā.

Jaisā wuh tum se kahe, waisā hī karo.

Jaisā us ne kiyā thā, ham ne bhī waisā hī kiyā.

Jaisā kiyā, waisā pāyā.

Tum ne yih pareg waisī hī lagāī hai, jaisī pahlī pareg lagāī thī.

Yih āyā waisā hī sītī hai, jaisā us kī bahīn.

Tum ne yih pareg wāisī hī tirchhī lagāī, jaisī pahlī pareg lagāī thī.

Tum ne pareg ko kyoṅ aisā tirchhā lagāyā ?

Yih āyā waisā hī burā sītī hai, jaisā us kī bahīn (burā sītī hai).

The banker's house leaks somewhat.

This shawl is partly white, partly dark blue, partly light blue and partly pink.

It is not at all difficult.

I don't know at all.

That man does not speak at all plainly.

The night is so dark, that one can't see anything.

I am not so rich as she is (not this like rich, which like rich she is).

You do not look so ill as he does.

The girl is as worthless as her mother was.

You said so.

Do not do as he does.

You did not do as I told you.

Do as he tells you (may tell you).

I did as he did.

As he did, so he got, *i.e.*, he got what he deserved.

You have put in this nail just as you did the first.

This ayah sews just as her sister does.

You have put in this nail as crooked as you did the first.

Why did you put in the nail so crooked ?

This ayah sews as badly as her sister.

22. The pronominal adjectives *aisā*, *waisā*, *itnā*, *utnā*, &c., when used as adverbs are generally subject as regards inflection to the rules given in note 18 for adjectives employed as adverbs.

23. In this sentence *jaisī* qualifies *mālḍār* understood, and agrees with the feminine noun 'aurat, which is qualified by *mālḍār*.

*Jaise sipāhī bandūq thāme hue hai, waise hī tum bhī thāmo.*²⁴

Jaise main ne āwāz dī thī, waise hī uṭh baiṭhte, to chorī na hotī.

Din ko garmī aur rāt ko sardī hone se bīmārī phail jātī hai, jaise āj kal hai.

Jaise (or jis tarah) ho sake, kal hamāre pās ānā.

Us se kah do ki jaise (or jis tarah) bane, āj is kām ko khat'm kar de.

*Tum kaise niḍar ho !*²⁵

Āp kaise mihrbān haiñ !

Mem sāhib kaisī nek mizāj haiñ !

Tum kaise sust ho !

Yih shurwā kaisā ṭhandā hai !

Dekho, ghoṛā kaisā tez ḍulkī chaltā hai !

Yih ṭaṭṭū itnā baṛā nahīn hai, jitnā tumhārā hai.

Yih ūñṭ itnā ūñchā nahīn hai, jitnā wuh hai.

Hold your gun as the sepoy is holding his.

If you had got up instantly when I called, there would have been no theft.

When it is hot in the day and cold at night, illness spreads, as is the case at present.

You must manage to come to me to-morrow.

Tell him he must manage to finish this business to-day.

How brave you are !

How kind your honour is !

How good tempered the *mem sahib* is !

How lazy you are !

How cold this soup is !

See, how fast the horse trots !

This pony is not so big as yours (lit. is not this much big, which much yours is).

This camel is not so tall as that one.

24. *Jaise* and *waise* in the inflected masculine form are sometimes used (in place of *jis tarah* and *us tarah*) in the sense of 'in what way' or 'as' and 'in that way'. *Aise* sometimes means 'in this way', *kaise* 'in what way?' but these words are seldom so employed by the educated classes in the present day.

Jaise sipāhī, etc. lit. 'in what way sepoy—gun held—is, in that way you also hold'.

Jaise—waise hī sometimes means 'instantly when' in conditional sentences implying that a different result would have followed, if something had been done immediately.

Jaise āj kal hai 'in what way is—i.e., as is the case—at present'.

The phrases *jaise ho sake* 'in what way can be', *jaise ban sake* 'in what way may be made' are equivalent to 'the best way one can', and are frequently employed where we say 'you must manage', 'he must manage', etc. The educated classes, however, employ the term *jis tarah* in preference to *jaise* in such cases.

[*Jaise* is used also where we use 'as' meaning 'for example', e.g. *Tāzīm ke liye jam'ā kā siḡha lāte haiñ, jaise: Sāhib āe hai* 'They employ the plural number to show respect, as: *Sāhib āe haiñ*'.

Siḡha, originally 'mould', hence 'form' of the verb, i.e., tense, person, gender, number, &c.]

25. *Kaisā* is used before an adjective, sometimes interrogatively, more often in an 'exclamatory' sentence, e.g. *Wuh kaisā bīmār hai !* 'How ill he is!' *Wuh kaisā bīmār hai ?* 'How is he ill?' i.e. 'What is the matter with him?'

Us kā gad utnā hī barā hai, jītnā us ke bāp kā hai, or—

Wuh utnā hī lambā hai, jītnā us kā bāp hai.

Tum ne zīn kyoñ itnū pīche haṭā kar bāndh diyā hai ?

Wuh reshmi fīta kitnā chaurā hai ?

Dīwār kiñī ūñchī hai ?

Us kā kitnā barā gad hai, or wuh kitnā lambā hai ?

Wuh kitnā pīchhe rah gayā hai ?

He is as tall as his father, lit. his stature is just that much big, which much his father's is.

Why have you put the saddle so far back ?

How (lit. how much) wide is that ribbon ?

How high is the wall ?

How tall is he ?

How far has he been left behind ?

Conjunctive participle in place of an adverb.²⁶

Kyoñ itnī der kar ke (or itnī der meñ) āe ho ?

Aisī khaṭkhaṭ kar ke mat chalo.

Sab ko barā ranj huā, khās kar bechārī bewa ko.

Why have you come so late ?

Do not walk so noisily.

All were greatly grieved, especially the poor widow.

Common adverbial phrases.

Tum kis waqt pahūñch gaye the ?

Jis waqt sāhib khānā khā rahe the, us waqt main pahūñch gayā thā.

Kis waqt chale the ?

Jis waqt naukar log chale the, main bhī usī waqt chalā thā.

Rāt ko kis jagah ṭhaire the ?

Jis jagah sāhib kā ḍerā kharā thā, wahāñ se thoṛī dūr ek gāoñ hai, us meñ utrā thā.

Is ḥarāmzāde ko isī waqt risāldār sāhib ke pās wāpas bhej do (or laṭā do).

Ham ne is shakhs ko kisī na kisī jagah zarūr dekhā hai.

Main ne us ko abhī dekhā hai ; aur kisī jagah yā kisī waqt kabhī nahīñ dekhā.

Main ne use sab jagah talāsh kiyā, maḡar kahīñ nahīñ milā.

At what time did you arrive ?

I arrived at the time when the *sahib* was having his dinner.

At what time did you start ?

I started at the same time as the servants.

Where did you stop for the night.

I put up in a village at a short distance from the place, where the *sahib's* tent was pitched.

Send this scoundrel back to the *risaldar* immediately.

I have certainly seen this person in some place or other.

I have seen him now for the first time (lit. just now) ; I never saw him in any other place or at any other time.

I looked for it everywhere, but could not find it anywhere.

26. We have seen already that the conjunctive participle frequently takes the place of an adverb (ch. 35, note 4, and examples).

Qalam is tarah (or *yūn*) *thāmo*.
Tum ne biranjīyon ko is tarah
kyon laqāyā ?
Bandūq is tarah (or *yūn*) *mat thā-*
*mo ; chhūt jāne kā dar hai.*²⁷
Jis tarah sāhib thāmā karte haiñ,
usī tarah thāmo.
Tum us ko kis tarah (or *kyonkar*)
rāzī kar loge ?
Jis tarah mujh se ho sakegā, us ko
rāzī kar lūngā.
Kisī na kisī tarah jel-khāne se
nikalkar bhāg gayā.
Wuh apne bhāi kī tarah chaltā hai.
Wuh bahāduron kī tarah laṭṭā
rahā.

Mujhe kis taraf jānā chāhiye ?
Jis taraf sāhib gae haiñ, us taraf na
jānā ; is taraf āo.
Jis taraf shikārī gayā hai, sāhib bhī
usī taraf gae haiñ.
Shikārī usī taraf gayā hai.
Koī hiran tum ko kisī taraf dikhāī
detā hai ?
Nahīn, koī hiran kisī taraf dikhāī
nahīn detā.

Mañ is qad'r thak gayā hūñ, kī
mujh se uṭhā nahīn jātā.
Jis qad'r ham ko khayāl thā, us
qad'r mushkil nahīn.
Mahārāja sāhib kis wāste nahīn āe ?
Mahārāja sāhib bīmār haiñ ; is liye
*nahīn ā sake.*²⁸

Various phrases in place of adverbs.

Dono ṭukre āpas meñ chipak gae.
Ham ne dono ṭukre āpas meñ chipkā
diye ; maḡar phir alaḡ alaḡ ho gae.
Ṭaṭṭū ek pahlū āge nikāl kar chaltā
thā.
Ham yih bāt tum se do daf'a kah
chuke haiñ.
Kisī ittifāq se makān kī mālīk
kahīñ gayā huā thā.

Hold your pen in this way.
 Why did you put in the tacks like
 this ?
 Do not hold the gun in that way ;
 there is a danger of its going off.
 Hold it just as the *sahib* is in the
 habit of doing.
 How will you satisfy him ?
 I will satisfy him as best (lit. in
 which way) I can.
 Somehow or other he escaped from
 jail.
 He walks like his brother.
 He continued fighting like a hero
 (like heroes).

Which way should I go ?
 Do not go the way the *sahib* has
 gone ; come this way.
 The *sahib* has gone the same way
 as the *shikari*.
 The *shikari* has gone *this* way.
 Do you see a deer in any direc-
 tion ?
 No, there is not one to be seen in
 any direction.
 I am so tired (lit. to this degree),
 that I cannot get up.
 It is not so difficult as I thought
 (lit. to what degree I thought).
 Why has not the *maharaja* come ?
 The *maharaja* is ill ; and therefore
 he could not come.

The two pieces stuck together.
 I stuck the two pieces together ;
 but they came apart again.
 The pony was going along side-
 ways.
 I have told you this twice already
 (ch. 37, note 12).
 By some chance the master of the
 house was away.

27. *Is tarah*, not *us tarah*, is used where we say 'in that way' with reference to the person addressed.

28. *Aur* is not used before *is liye*, as we use 'and' before 'therefore'.

- Aisā ittīfāq huā, ki dhūp us waqt khūb nīklī huī thī.*
It so happened, that the sun at that time was shining brightly.
- Mumkin hai ki mar jāe.*
He may possibly die.
- Aisā ma'lūm hotā hai ki mar jāegā.*
He will probably die.
- Umed hai ki meñh barse.*
It may be expected to rain (lit. there is hope that it may rain).²⁹
- Umed hai ki āj ā jāe, or Us ke āj āne kī umed hai.*
He is expected to-day.
- Wuh kal hī ā gayā, jab kī us ke āne kī kuchh umed na thī, or kuchh khayāl na thā.*
He arrived yesterday, quite unexpectedly.
- Wuh itnī daf'a nahīn ātā, jītnī main ātā hūn.*
He does not come so often as I do.
- Aksar—or bahut daf'a—jīt jātā hai, kabhī nahīn bhī jittā.³⁰*
He generally wins (lit. mostly wins, sometimes also he does not win).
- Hameshā jīt jātā hai; kabhī nahīn bhī jittā.*
He almost always wins.
- Har roz ātā hai; kabhī nahīn bhī ātā.*
He comes almost every day.
- Koī koī ādmī to muflis nahīn hai, nahīn to sab ādmī bare muflis haiñ.*
Almost all the people are very poor.
- Main ne kām kar liyā hai, sir'f thorī sī kasar rah gāī hai, or sir'f thorā sā kām bāqī rah gayā hai.*
I have nearly finished my work.
- Us ke mār dālne meñ thorī hī kasar rah gāī thī.*
He was nearly killed.
- Us ke girne meñ thorī hī kasar rah gāī thī, or Wuh girte girte bach gayā.*
He nearly fell, or narrowly escaped falling.
- Qarīb thā kī dar ke māre mar jāe, or Dar ke māre marā jātā thā.*
He nearly died of fright (lit. It was near that he should die—or He was going on dying—of fright).

Too, enough.

- Yih sawāl ziyāda mushkil hai.³¹*
This question is too difficult, lit. more difficult (than it should be).

29. *Umed* is generally employed where we use 'expected' even when the event referred to is not particularly desired, unless it is obviously undesirable. *Un ke ghar meñ umed hai* is a polite way of intimating that a gentleman expects an addition to his family.

30. *Aksar*, an Arabic word signifying 'more' or 'most', and hence 'mostly' (ch. 35) is a great deal used in Hindustani in the sense of 'generally' and 'often', but is not universally understood. *Bahut daf'a*, 'many times' is used in the same way. The addition of *kabhī nahī bhī* in another clause of the sentence makes it clear that 'generally' is meant, not simply 'often'.

31. See ch. 40, note 37.

*Yih kamrā bahut nīchā hāi.*³²
Yih bojh bahut bhārī hai, or Yih
bojh bhārī hai ; aisā bhārī na honā
chāhiye.

Yih makān bahut barā hai ; ham ko
itnā barā makān nahīn chāhiye.

Yih bojh bahut bhārī hai ; us se
uthāyā nahīn jāegā.

Tum ghorōn ko bahut tez hānkte ho ;
aisā tez hānknā nahīn chāhiye.

Yih pānī ihk hai, sāhib, yā aur
garm honā chāhiye ?

Yihī achchhā hai, (aur garm nahīn
honā chāhiye).

Tum aisī mihnat nahīn karte, jaisī
is daftar ke wāste chāhiye.

Yih ghorā aisā hē tez hai, jaisā āp
ko pasand hai ?

Nahīn, jaisā hamāre wāste chāhiye,
waisā tez nahīn hai.

Yih nālī jaisī chāhiye, waisī gahrī
nahīn hai.

Yih makān itnā hī barā hai, jitnā
naukarōn ke wāste chāhiye ?

Un ke wāste kāfī hai.

Conjunctions and phrases used in their place.

Larkī nek bhī hai aur hoshyār bhī
hai.

Ṭaṭṭū hai yā khachchar ?

Yā ṭaṭṭū hai yā khachchar.

Na ṭaṭṭū hai nā khachchar.

Ham ko ma'lūm nahīn, ki ṭaṭṭū hai
yā khachchar.

Chāhe (or khwāh) ṭaṭṭū hai yā
khachchar, ham ko parwā nahīn.

Wuh zarūr bhāg jāegā, ki sazā se
bach jāe.

Main aisā bewuqūf nahīn hūn, ki
us par bharosā karūn.

Huzūr itnī to mihrbānī karen, ki
un se kah deñ.

This room is much too low.

This load is too heavy.

This house is too big for me.

This load is too heavy for him to
 lift.

You drive the horses too fast.

Is this water hot enough, sir ?

This is hot enough.

You do not work hard enough for
 this office (lit. do this like labour,
 which like is necessary).

Is this horse fast enough for your
 honour ?

No, it is not fast enough for me.

This ditch is not deep enough.

Is this house big enough for the
 servants ?

It is quite big enough for them.

The girl is both good and clever.

Is it a pony or a mule ?

It is either a pony or a mule.

It is neither a pony nor a mule.

I don't know whether it is a pony
 or a mule.

I don't care whether it is a pony
 or a mule.

He will certainly run away to
 escape (lit. that he may escape
 from) punishment.

I am not so stupid as to rely on
 him.

Let your majesty be so kind as to
 tell them (lit. do so much kind-
 ness that (your majesty) may tell
 them).

32. See ch. 29, note 4, on *nīchā*.

Barī der huī ki khālāsī dere ko khol
rahe the.

Thorī der huī ki mem sāhib chhoṛī
hāziri khā rahī thēn.

Kitne din hue ki tum ne use nahīn
dekhā?³³

Bahut din hue ki ham ne use nahīn
dekhā.

Yih chhurī kund hai, balki mailī
bhī hai.

Bahut se ādmī, balki sāre shah'r ke
bāshinde, mele meñ ā gae the.

Jo mujh se ho sakā, to main āūñgā.
Sāhib jo bīmār the, is liye un kē
naukar na ā sakā.³⁴

Beṭā mar gayā; magar bāp achchhā
ho gayā.

Agarchi wuh muṛtis hai, magar
khush rahtā hai.³⁵

Sāhib ne kahā ki "jāo!" pas wuh
chalā gayā.

Yih phūl aisā tāza ma'lūm hotā
hai, ki goyā abhī torā gayā hai.

Yih koṭ aisā ma'lūm hotā hai, goyā
kām meñ lāne se kabhī khārāb
nahīn hogā.

Tumhārī jūtiyāñ dekhne meñ aisī
ma'lūm hotī haiñ, goyā pāidār
hoñgī.

Wuh dekhne meñ aisā ma'lūm hotā
hai, goyā sharāb piye hue hai.

Jab main ne yih bāt dekhī, to mujhe
aisā ma'lūm hotā thā, goyā ranj ke
māre jān nikal jāegī.

The classies were striking the
tents a long time ago.

The *mem sahib* was having her
chhoti haziri a short time ago.

How long is it since you have seen
him? (lit. that you have not seen
him?).

It is a time long since I have seen
him.

This knife is blunt, and what's
more it's (lit. moreover it is also)
dirty.

Many people, the inhabitants of
the whole city in fact, came to
the fair.

I will come if I can.

As the *sahib* was ill, his servant
could not come.

The son died; but the father re-
covered.

Although he is poor, (yet) he is
happy.

The *sahib* said "go!" so he went.

This flower looks as fresh, as if it
had just been gathered, lit. so
fresh that one might say: 'It
has just been gathered'.

This coat seems as if it would
never wear out, lit. seems so that
one might say: 'It will never get
bad from using'.

Your shoes look as if they would
wear well.

He looks as if he had been drink-
ing.

When I saw this, I felt as if I
should die of grief, lit. felt so that
one might have said: 'Through
grief my life will go out', *i.e.*, 'I
shall expire.'

33. For 'since he came', 'since he left', see above under the heading 'Adverbs followed by post-positions'.

34. *Jo*, in the sense of 'inasmuch as', is always followed by *is liye*, and is never employed at the beginning of a sentence. See note 4 on *jo* in the sense of 'when'.

35. *Agarchi* must be followed by *magar*.

Khabardār raho, nahīn to gir pāro-ge.

Agar shām tak na bhī āyā, to kuchh andesha nahīn.

Agar koī aur sāhib na jāēnge, to bhī ham jāēnge.

Use bukhār charḥ āyā hai; phir bhī wuh jāne kā irādā nahīn chhoregā.

Wuh kursī par kharī ho gāi hai, tā ki (or is irāde se, ki) sab kuchh dekh sake.³⁶

Wuh kursī par kharī ho gāi thī; is liye sab kuchh dekh saktī thī.³⁶

Main nahīn jā saktā, is liye ki andherā hai.

Chūnki andherā hai, is liye main nahīn jā saktā, or Andherā jo hai, is liye main nahīn jā saktā.

Wuh us waqt ā gayā, jab ki main rawāna hone ko thā.

Jab tak ki main wahān rahā, main ne use nahīn dekhā.

Barsātī apne sāth le jānā, aisā na ho ki menh ā jāe.

Yih ādmī jhūṭā hai, jāisā ki usī kī bāton se zāhir hai.

Main us ke pahūnch jāne se pahle rawānā huā.³⁷

Wuh mere rawāna hone ke ba'd pahūnch gayā hogā.³⁷

Take care, or (otherwise) you will fall.

Even if he does not come by the evening, (there will) not (be) any (cause for) anxiety.

If no other *sahib* goes, even then I shall go.

He has been attacked by fever; still he will not give up his intention of going.

She has stood up on the chair, so that (*i.e.* in order that) she may see everything.

She stood on the chair, so that she could see everything.

I cannot go, because it is dark.

As it is dark, I cannot go.

He arrived as I was starting.

I did not see him whilst I was there.

Take a waterproof with you, for fear it should rain.

This man is a liar, as is evident from what he says himself.

I left before he arrived.

He must have arrived after I left.

Interjections.

Ai jāne wāle! qasbe kī kaun sī sarak hai?

Are chaukidār! idhar āo jaldī.

Haiñ! kyā karte ho?

Lo! yih gāṛī kharī hai.

Lo! wuh ghore āe.

Oh passer-by! which is the way to the town?

Hullo you *chaukidar*! come here quickly.

Hey! what are you doing?

Here is the carriage!

There come the horses!

36. *Tā ki* or *is irāde se ki* is used for 'so that' to indicate a purpose in view; when 'so that' refers to a result that has been attained, *is liye* 'therefore' must be employed.

37. This form of construction must always be employed in Hindustani, where 'before' and 'after' are used in English, as in these examples, in the sense of 'before—or after—the time when'.

FORTY-SECOND CHAPTER.

Degrees of comparison and phrases used in their place.

VERBS.

<i>alaf honā, j</i> ¹	to rear (a horse).	<i>ghabrānā, j, d</i>	to be confused, to confuse.
<i>chīrnā, d</i>	split, saw.		
<i>ghernā, l</i>	to surround.	<i>burburānā</i>	to murmur, grumble.

MASCULINE NOUNS.

<i>jarnel</i>	general.	<i>nībū, nimbū</i> ⁴	lemon, lime.
<i>mullā</i>	Muhammadan divine.	<i>shalgham</i>	turnip.
<i>zālim</i>	tyrant.	<i>murabbā</i> (not inflected).	preserve, jam.
<i>kanjūs, bakhīl</i>	miser.	<i>roghan</i>	polish, varnish.
<i>sharābī</i> (masc. and fem.)	drunkard.	<i>diyār, deudār</i>	deodar (Indian cedar).
<i>tamāshe-wālā</i> ²	show-man, conjuror.	<i>sad'r</i>	highest part.
<i>naṭ</i> (<i>naṭnī</i>)	acrobat.	<i>ghilāf</i>	cover (of cotton, silk, leather, &c., to slip on).
<i>rāj hans</i>	goose.	<i>har'f</i>	letter (of alpha- bet).
<i>bichchhū</i>	scorpion.	<i>mīl</i>	mile.
<i>Landan</i>	London.	<i>fāsila</i>	distance (between two places).
<i>bur'j</i>	tower, bastion.	<i>jalsa</i>	meeting, party.
<i>siṭeshan</i>	railway station.	<i>khatra</i>	danger.
<i>mahalla</i>	quarter (of a town).	<i>nasha</i>	intoxication.
<i>ghālīcha</i>	rug.	<i>qīl qaul</i>	bulk and shape.
<i>takya</i>	pillow, cushion.	<i>yaqīn</i>	certainty, certain.
<i>podīna</i>	mint.	<i>fishan, fāshan</i>	fashion.
<i>āṭā</i> ³	flour, meal.		
<i>ārā</i> (<i>ārī</i>)	saw.		
<i>mārtaul</i>	hammer (English).		
<i>jau</i>	barley.		
<i>ārū</i>	peach.		
<i>zardālū</i>	apricot.		

1. *Alaf*, a corruption of *alif*, the name of the first letter of the alphabet, which stands erect.

2. [*Bhānmatī* is the proper term for a juggler, male or female. A *naṭ* (fem. *naṭnī*) is a member of an itinerant tribe of tumblers or acrobats.]

3. *Āṭā* flour or meal of any kind; *maida* (ch. 39) 'white wheaten flour' ground very fine; *sūjī* white wheaten flour in small granules. *Maida* and *sūjī* are both used for making bread, and the latter for porridge, cakes, &c.

4. [The words 'lemon' and 'lime' are derived from *limū*, the Persian form of *nībū*.]

FEMININE NOUNS.

<i>makrī</i>	spider.	<i>ra'iyat</i>	vulg. subject people, pea-
<i>darī</i>	cotton carpet, (<i>Anglicé durree</i>).	<i>rayyat</i>	santry (<i>Anglicé</i> ryots).
<i>gaddī</i> ⁵	cushion.	<i>ret</i>	sand.
<i>bālṭī</i>	pail.	<i>bānāt</i>	woollen cloth.
<i>namī</i>	moisture.	<i>kal, mashīn</i>	machine.
<i>chaṭāī</i>	matting.	<i>pachchar</i>	wedge.
<i>gaṭṭhī</i>	pack, package.	<i>lauṅg</i>	clove.
<i>sūjī</i> ⁶	coarse flour.	<i>soṅṭh</i>	dried ginger.
<i>makaī</i>	Indian corn.	<i>adrak</i>	green ginger.
<i>gobhī</i>	cabbage.	<i>piyāz</i> (collec-	onion, onions.
<i>phūl gobhī</i>	cauliflower.	tive noun)	
<i>dālchīnī</i>	cinnamon.	<i>afīm, afyūn</i>	opium.

ADJECTIVES.

<i>gārhā</i>	thick (as soup).	<i>ākhirī</i>	final, last.
<i>mufīd</i>	useful, wholesome.	<i>bahuterā,</i>	very much, very
<i>dilchasp</i>	interesting.	<i>bahutere</i>	many.
<i>sakht-dil</i>	hard-hearted.		

Kāghazī nībū.

Choice kind of small lime (skin thin like paper).

Mom roghan.

Composition of wax and oil for cleaning saddles, &c.

Sad'r bāzār.

The sudder (*i. e.*, principal) bazar. Spectator.

Tamāshā dekhne wālā.

Preserved ginger.

Adrak kā murabbā.

Sewing machine.

Sīne kī mashīn.

Pillow-case.

Takye kā ghilāf.

An onion, two onions.

Piyāz kī gaṭṭhī—piyāz kī do gaṭṭhīyān.

Gāne bajāne kā jalsa.

Concert (lit. singing and playing meeting).

Nuqsān hone kā dar.

Fear of loss, danger.

*Āj kā dīn—kal kā dīn.*⁷

This day—yesterday, or to-morrow.

Roz ba roz—dam ba dam.

Day by day—every moment.

Ākhirī dafa—ākhirī 'um'r meñ.

For the last time—towards the end of life.

Ek mīl ke fāsile par.

At a distance of one mile.

Nashe kī hālat meñ.

In a state of intoxication, drunk.

Waqt kāṭnā.

To pass one's time.

Kisī kī qadar karnā.

To respect a person.

5. [The cushion which serves as a throne for a rajah is called *gaddī*, hence *gaddī par biṭhānā* 'to seat on the throne', 'instal as rajah'.]

6. See note 3 ante.

7. *Āj* and *kal* are adverbs of time. They can be followed, like many other adverbs by a post-position, as in the phrase *kal se* 'since yesterday'; but they cannot be qualified by an adjective or be employed as the subject of a sentence. We must say *Āj kā dīn achchhā hai* for 'This is a pleasant day', not *Āj achchhā hai*, and *Kal kā dīn khushī se guzrā thā* for 'Yesterday passed happily' not *Kal khushī se guzrā thā*.

Kisī ko kisī kī khabar honā.

To know of, *i.e.*, have information regarding any one.

Comparative and Superlative Degrees.

*Yih us se achchhā hai.*⁸

Wuh sab se achchhā hai.

This is better than that.

That is the best of all, *lit.* that (compared) with all, *i.e.*, with all the others, is good.

Wuh kaprā bārīk hai, yih us se bhī bārīk hai, magar sab se bārīk kaprā merī dukān par hai.

That cloth is fine, this is still finer, but the finest is at my shop.

Wuh ghālīcha is se lambā hai; magar chaurāī meñ is se chhoṭā hai.

That rug is longer than this one; but it is narrower.

*Yih mārtaul chhoṭā hai; ham ko ek (is se) barā mārtaul de do.*⁹

This hammer is too small; give me a larger one.

Yih ārā barā hai; ham ko (is se) chhoṭā ārā chāhiye.

This saw is too large; I want a smaller one.

Dono bālṭīyon meñ kaunsī bālṭī mazbūt hai?

Which of the two pails is the stronger?

Dono meñ yih mazbūt hai.

This is the stronger (of the two).

In gadeloñ meñ kaunsā gadelā sab se nar'm hai?

Which of these mattresses is the softest?

Sab meñ wuh nar'm hai.

That is the softest.

Dono tukroñ meñ se jo kam pakā huā ho, wuh ham ko de do.

Give me the piece which is the more underdone (*lit.* may be the less cooked of the two).

Takye ke ghilāfoñ meñ jo sab se nayā ho, use chahā do.

Put on the newest of the pillow-cases.

Khudā Bakhsh tumhāre dono naukaroñ se hoshyār hai.

Khuda Bakhsh is cleverer than either of—*lit.* than both—your servants.

Khudā Bakhsh tumhāre dono naukaroñ meñ hoshyār hai.

Khuda Bakhsh is the cleverer of your two servants.

Akbar 'Alī hamāre sab naukaroñ se hoshyār hai.

Akbar Ali is cleverer than any of—*lit.* than all—my servants.

Akbar 'Alī hamāre naukaroñ meñ sab se hoshyār hai.

Akbar Ali is the cleverest of my servants.

Landan Hindustān ke sab shahroñ se barā hai.

London is larger than any city—*lit.* than all the cities—in India.

Landan dunyā meñ sab se barā shah'r hai.

London is the largest city in the world.

Dono sab se ūñche bur'j qil'e ke sāmne kī taraf the; aur sab se nīchā bur'j pīchhe kī taraf thā.

The two highest towers were in front of the fort; and the lowest tower was at the back.

8. The adjective in Hindustani undergoes no change of form in the comparative or superlative degree. *Us se achchhā* *lit.* 'Good from that', *i.e.*, 'Starting from that as a standard of comparison', 'Compared with that'.

9. *Is se* can be omitted in this sentence as the meaning is obvious without it.

*Yahān rahne se wahān jānā achchhā hogā, or bihtar hogā.*¹⁰

Ghar jānā sab se achchhā or bihtar hogā.

Jitne ādmī is dunyā meñ paidā hue haiñ, un sab meñ wuhī barā zālim thā.

It will be better to go there than to stay here.

It will be best to go home.

He was the greatest tyrant that ever was born.

KĪ NISBAT and alternative phrases.

*Sūraj chāñd se—*or *chāñd kī nisbat —barā hai.*¹¹

*Āj kā dīn kal se—*or *kal kī nisbat —achchhā hai.*

*Kal kā dīn āj se—*or *āj kī nisbat —kharāb thā.*

Hawā kal kī nisbat āj thandī hai, or

Hawā āj kuchh thandī hai; kal aisī thandī na thī.

Hawā bāghūche kī nisbat ghar meñ thandī hai, or

Hawā ghar meñ kuchh thandī hai; bāghūche meñ aisī thandī nahīn hai.

Kal kī nisbat āj barī sardī hai, or

Āj barī sardī hai; kal aisī sardī na thī.

Bāhar yahān kī nisbat barī garmī hai, or

Bāhar barī garmī hai; yahān aisī garmī nahīn hai.

Kal kī nisbat shorbā āj gārhā hai, or

Āj kā shurwā kal ke shurwe se gārhā hai.

The sun is larger than—or large in comparison with—the moon.

It is pleasanter to-day than it was yesterday.

Yesterday was worse than to-day.

The air is cooler (or colder) to-day than it was yesterday,

lit. To-day the air is somewhat cool; yesterday it was not so cool.

The air is cooler in the house than in the garden,

lit. The air is somewhat cool in the house; it is not so cool in the garden.

It is much colder to-day than it was yesterday.

lit. There is great cold to-day; yesterday there was not such cold.

It is much hotter out of doors,

lit. There is great heat out (of the house); there is not such heat here.

The soup is thicker to-day than it was yesterday,

lit. To-day's soup is thicker than yesterday's.

10. *Bihtar*, the Persian word for 'better', is a good deal used in Hindustani in the sense of 'better' or 'best', with reference to what should be done.

11. In making a comparison the phrase *kī nisbat* may be employed instead of *se*. When one thing is compared with another *se* is preferred in most cases; but when a comparison is made between a thing at one time or in one place and the same thing at another time or in another place, *se* cannot be used, and in this case *kī nisbat* is largely employed. This phrase is generally understood, but not universally; and many of the lower orders employ a different form of construction altogether, such as that shewn in the alternative examples given in the text.

Chaṭūī wahān kī nisbat yahān mahngī hai, or

Yahān kī chaṭūī wahān kī chaṭūī se mahngī hai.

Us ne ek pachchar thok dī ; aur is se lakṛī kī chīrnā (pahle kī nisbat) āsān ho gayā.¹²

Aur sab jagah kī nisbat wuh apne ghar meñ khush rahtā hai, or Wuh apne hī ghar meñ khush rahtā hai.

Matting is dearer here than it is there,

lit. The matting of here is dearer than the matting of there.

He drove in a wedge ; and that made it easier to cut the wood.

Of all places he is happiest at home.

Use of ZIYĀDA.

Is rāste meñ kahīn kīchar hai aur kahīn ret ; magar kīchar ret se ziyāda hai.

Is zil'a' meñ makaī jau se ziyāda hai.

Is daftar meñ 'Isāī Hindūon se ziyāda haiñ.

Khānsāmān ke pās shalgham gobhiyon se ziyāda haiñ.

Us ke pās āṛū ham se ziyāda haiñ.¹³

Mālī ke pās amrūd tum se ziyāda haiñ.

Hamāre pās churaṭ us se ziyāda haiñ.

Kaptān sāhib ke pās jarnel sāhib kī nisbat ghore ziyāda haiñ, or

Kaptān sāhib ke ghore jarnel sāhib ke ghore se ziyāda haiñ.¹³

Is bāghiche meñ hamāre bāghiche kī nisbat phūl gobhiyān ziyāda haiñ, or

Hamāre bāghiche meñ jitnī phūl gobhiyān haiñ, un se ziyāda is bāghiche meñ haiñ.

Ham ko jitne kāghazī nībū darkār haiñ, un se ziyāda hamāre pās ā gae.

Kampū meñ āṭā bahut hai ; magar jis qad'r darkār hai us se ziyāda nahīñ.¹⁴

This road is muddy in some places and sandy in other ; but there is more mud than sand.

There is more Indian corn than barley in this district.

There are more Christians than Hindus in this office.

The khansaman has more turnips than cabbages.

He has more peaches than I have.

The gardener has more guavas than you have.

I have more cigars than he has.

The captain has more horses than the general.

lit. The captain's horses are more than the general's.

There are more cauliflowers in this garden than in mine,

lit. As many cauliflowers as are in my garden, more than those are in this garden.

I have got more limes than I require.

There is a great deal of meal in the camp, but not more than is required, or not too much.

12. *Pahle kī nisbat* 'in comparison with before' can be omitted without destroying the sense.

13. The phrase *se ziyāda* can be employed with the personal pronouns *ham, tum, &c.*, in the sense of 'more than I have', 'more than you have', &c.; but it is not correct to employ it in this manner with a noun, and to say, for example *jarnel sāhib se ziyāda* 'more than the general has'.

14. See chapter 40, note 37, with reference to this sentence.

*Sūjī meñ namī ā gai hai ; is liye us
kā wazan ziyāda ho gayā hai.*

The *suji* has got damp ; and that
has made it heavier (lit. Damp
has come in the *suji* ; therefore
its weight has become more).
It soon got much colder.

*Sardī thoṛī hī der meñ bahut
ziyāda ho gai thī.*

This china plate is more valuable
than that.

*Yih chīnī kā bartan us se—or us kī
nisbat—ziyāda qīmat kā hai, or
Yih chīnī kā bartan ziyāda qīmat
kā hai ; wuh thoṛī qīmat kā hai.*

He was more hurt than you were.

*Us ke tumhārī nisbat ziyāda choṭ
lagī, or*

*Us ke barī choṭ lagī ; tumhāre aisī
choṭ nahīn lagī.*

*Sab se ziyāda bānāt is saudāgar
ke pās hai.*

This merchant has the most broad-
cloth.

*Jitne sāhib logoñ ko ham jānte haiñ,
un sab meñ huzūr ra'iyat par
ziyāda mih'rbānī karte haiñ.*

Your highness is the kindest
sahib I know to the peasantry.

*Wuh tum se ziyāda sachchā hai.¹⁵
Yih ādmī sab se ziyāda jhūṭa hai.
Āyā thoṛī hī der meñ ziyāda bīmār
ho gai.*

He is more truthful than you are.
He is the greatest liar of all.
The ayah soon got worse.

*Ham ne jitnī kitābeñ parhī haiñ, un
sab meñ wuh ziyāda dīlchasp hai.*

That is the most interesting book
I have read.

*Ham ne jitne tamāshe wāle 'um'r
bhar meñ dekhe haiñ, un sab meñ
yih ziyāda hoshyār hai.*

This is the cleverest conjurer I
have ever seen—or have seen in
my whole life.

Use of KAM.

*Botal-khāne meñ soñṭh se adrak
kam—or thoṛī—hai.¹⁶*

There is less green ginger than
dried ginger in the pantry.

*Darakhtoñ par nēbūoñ se nārañ-
giyāñ kam—or thoṛī—lagī huī
haiñ.*

There are fewer oranges on the
trees than lemons.

*Bāwarchī ke pās dālchīnī se jāiphal
kam—or thoṛī—haiñ.*

The cook has less nutmeg (lit.
fewer nutmegs) than cinnamon.

15. *Ziyāda* 'more' may be prefixed, as we have seen in the last chapter, to an adjective in the positive degree in the sense of 'too', as *ziyāda mushkil* 'too difficult'. It may be prefixed also to an adjective in the comparative or superlative degree ; and it then renders the comparison more emphatic.

16. It should be observed that *kam* cannot be used attributively before a noun. We can say *soñṭh kam hai* 'There is too little ginger' or less 'ginger' ; but we cannot use the term *kam soñṭh*. *Kam* is sometimes used, however, as a prefix to a noun, the two forming together a compound adjective as *kam-'aql* 'unintelligent', *kamzor* 'weak', 'brittle'.

Us ke pās bhūṭṭe ham se kam—or thore—haiñ.¹⁷

Mālī ke pās piyāz tum se kam—or thorī—hai.

Hamāre pās podīna us se kam—or thorā—hai.

Khudā Bakhsh ke pās khānsāmāñ ki nisbat lauñgeñ kam—or thorī—haiñ, or

Jitnī lauñgeñ khānsāmāñ ke pās haiñ, Khudā Bakhsh ke pās un se kam—or thorī—haiñ.¹⁸

Is kiyārī meñ us kiyārī kī nisbat mūliyāñ kam—or thorī—haiñ, or Jitnī mūliyāñ us kiyārī meñ haiñ, is kiyārī meñ un se kam—or thorī—haiñ.

Jitnā mom roghan sās ko chāhiye, us se kam—or thorā—us ke pās hai.

Chale jāne meñ rahne kī nisbat khatra kam hai, or

Chale jāne meñ nuqsāñ hone kā thorā dar hai, rahne meñ ziyāda.

Larḳā apñī bahīñ ke barābar hoshyār nahīñ hai.¹⁹

He has less Indian corn (lit. corn cobs) than I have.

The gardener has fewer onions (lit. less onion) than you have.

I have less mint than he has.

Khuda Bakhsh has fewer cloves than the khansaman.

There are fewer radishes in this bed than in that.

The syce has less mom roghan than he requires.

It is less dangerous to go away than to stay.

The boy is less clever than (or not so clever as) his sister.

Adverbial phrases used with verbs.

Sādhū dūsre sās se ziyāda tez daurtā hai.

Dono meñ sādhū ziyāda tez daurtā hai.

Ghasiyārā dono se tez daurtā hai.

Tum sab se tez daurte ho.

Yih kochwāñ hamāre kochwāñ se gārī ko achchhā hāñktā hai.

Yih sawār ghore par burī taraḥ charḥtā hai; aur tum us se bhī burī taraḥ charḥte ho.

Sadhhu runs faster than the other syce.

Sadhhu runs the faster of the two.

The grass-cutter runs faster than either of them.

You run fastest of all.

This coachman drives better than mine.

This sawar rides badly; and you ride still worse.

17. *Se kam* is employed with the personal pronouns in the same manner as *se ziyāda*, see note 13, ante.

18. We can say also *Khudā Bakhsh ke pās itnī lauñgeñ nahīñ haiñ, jitnī khānsāmāñ ke pās haiñ* 'Khuda Bakhsh has not so many cloves as the khansaman'. Similarly in the two following examples we can say: *Is kiyārī meñ itnī mūliyāñ nahīñ haiñ, jitnī us meñ haiñ*; *Sās ke pās itnā mom roghan nahīñ hai, jitnā us ko darḳār hai*.

19. *Kam* cannot be used with an adjective like *ziyāda*. We can say *ziyāda hoshyār* 'more clever', but not *kam hoshyār* for 'less clever'.

Sab sawāron̄ meñ tum gār̄i ko achchhā hānk̄te ho ; magar ghoṛe par bur̄i tarah̄ chah̄te ho.

Us kā beṭā sūrat meñ us se bahut miltā hai ; magar us kī beṭī sūrat meñ apnī mā se ziyāda miltī hai.

Koī shakhs̄ tumhārī qad'r us se ziyāda nah̄n̄ kartā.

Us ne sab se ziyāda kām̄ kiya, aur bāteñ sab se thoṛī kiñ.

Us kī beṭī likhne kī nisbat parhtī achchhā hai, or jaisā achchhā parhtī hai, waisā achchhā likhtī nah̄n̄.

Shikārī ne chītal ko hamārī nisbat sāf taur par dekhā, or

Chītal shikārī ko jis tarah̄ sāf dikhāī diyā, ham ko us tarah̄ dikhāī nah̄n̄ diyā.

Tum ne jis qad'r apnā nuqsān kiya, us kī nisbat us kā thoṛā (nuqsān) kiya, or

Tum ne us kā thoṛā nuqsān kiya, apnā ziyāda (nuqsān) kiya.

Older, oldest—elder, eldest—younger, youngest.

Yih us kā barā bhāī hai ; aur wuh us kī chhoṭī bah̄n̄.²⁰

Kaun barā hai, tumhārā beṭā yā (tumhārā) bhatījā ?

(Dono meñ) merā bhatījā barā hai.

Merā bhatījā 'um'r meñ barā hai ; par dīl̄ ḍaul meñ merā beṭā barā hai.

Akbar 'Alī tum se chhoṭā hai ?

'Um'r meñ to chhoṭā hai ; par dīl̄ ḍaul meñ barā hai.

Yih ghoṛī 'um'r meñ dūsrī ghoṛī se barī hai.

You drive best of all the *sawars* ; but you ride worst.

His son is very like him ; but his daughter is more like her mother.

No one respects you more than he does.

He did most and said least, or did the most work and the least talking.

His daughter reads better than she writes.

The *shikari* saw the spotted deer more clearly than I did.

You hurt him less than you hurt yourself.

This is his elder brother ; and that is his younger sister.

Which is the elder, your son or your nephew ?

My nephew is the elder (of the two).

My nephew is the elder ; but my son is the bigger of the two.

Is Akbar Ali younger than you are ?

He is younger ; but he is bigger.

This mare is older than the other.

20. *Barā beṭā* signifies 'elder or eldest son', *barā bhāī* 'elder or eldest brother', *chhoṭā beṭā* 'younger or youngest son', and *chhoṭā bhāī*, 'younger or youngest', brother'. The terms *barā* and *chhoṭā*, when applied to children or members of the same family, generally signify 'elder' or 'eldest', 'older' or 'oldest', 'younger' or 'youngest', unless otherwise specified. In other cases 'um'r meñ barā or ziyāda 'umr kī is generally used in the sense of 'older' or 'eldest', 'um'r meñ chhoṭā or chhoṭī 'um'r kī in the sense of 'younger' or 'youngest'. *Buddhā* and *buddhī* can be applied only to old men, old women and old animals.

'Um'r meñ kaun baṛā hai, tum yā chaukīdār? or

Kis kī 'um'r ziyāda hai, tumhārī yā chaukīdār kī?

Main us kī nisbat chhoṭī 'um'r kā hūñ, or

Main 'um'r meñ us se chhoṭā hūñ, or,

Merī 'um'r us kī 'um'r se kam hai. Yih apnī jamā'at meñ sab se chhoṭī laṛkī hai.

Rāmū yahāñ ke laṛkoñ meñ sab se baṛā hai.

Is daftar meñ Khudā Bakhsh aur sab ādmīyoñ kī nisbat ziyāda 'um'r kā hai, aur Akbar 'Alī sab se chhoṭī 'um'r kā, or

Khudā Bakhsh 'um'r meñ sab ādmīyoñ se baṛā hai, aur Akbar 'Alī sab se chhoṭā.

Yahāñ ke ghorōñ meñ yih ghorā 'um'r meñ sab se chhoṭā hai, magar qad meñ sab se baṛā.

Sad'r bāzār meñ yih ādmī sab se buḍḍhā hai; aur us kā makān sab se purānā hai.

Which is the older, you or the chaukīdār.

I am younger than he is.

This is the youngest girl in her class.

Ramu is the oldest boy here.

Khuda Bakhsh is the oldest man in this office, and Akbar Ali is the youngest.

This is the youngest horse here, but the tallest.

This is the oldest man in the sudder bazar; and his is the oldest house.

Far, farthest, &c.^{2 1}

Yahāñ se Bambaī ziyāda dūr—or ziyāda fāsile par—hai, yā Kalkattā?

Yahāñ se Bambaī ziyāda dūr—or ziyāda fāsile par—hai.

Bambaī yahāñ se Kalkatte kī nisbat ziyāda dūr—or ziyāda fāsile par—hai.

Yahāñ se Bambaī jitnī dūr hai, Kalkattā itnī dūr nahīñ hai.^{2 2}

Hamārī koṭhī se hamārā daftar jitnī dūr hai, chhāunī se shah'ar itnī dūr nahīñ hai.

Which is the farther—or at the greater distance—Bombay or Calcutta?

Bombay is the farther—or at the greater distance.

Bombay is farther—or at a greater distance—than Calcutta.

It is farther from here to Bombay than it is to Calcutta.

It is farther from my house to my office, than it is from the cantonments to the city.

21. *Se* can be used with *dūr* to indicate comparison in exceptional cases only. *Gāon se dūr* always means 'far from the village', not 'farther than the village'; and *sab se dūr* 'far from all', not 'farther than all' or 'farthest'.

[We can say, however, *maḥal yahāñ se dūr hai; aur qīl'a us se bhī dūr hai* 'The palace is a long way off; and the fort is still further', where the construction of the sentence leaves no room for ambiguity.]

22. If the phrase *kī nisbat* is not employed, the English sentence given in the text must be translated as above, though 'Calcutta is not so far from here as Bombay' would be a more literal rendering of the Hindustani sentence. A similar remark is applicable to each of the following examples, in which the terms *jitnī dūr* and *itnī* (or *utnī*) *dūr nahīñ* occur.

Rāmgarh daryā kī is taraf ke aur sāre gāon kī nisbat yahān se ziyāda fūsile par hai.

Rāmgarh yahān se jitnī dūr hai, daryā kī us taraf kā aur koī gāon itnī dūr nahīn hai.

Ham wahān se tumhārī nisbat ziyāda fūsile par the.

Ham wahān se jitnī dūr the, tum utnī dūr na the.

Is ne aur sab ādmīyon kī nisbat geṇḍ dūr pheṅkī, or

Isī ne geṇḍ dūr pheṅkī; (aur kisī ne itnī dūr nahīn pheṅkī).

Sāhib shikārī kī nisbat ziyāda dūr paidal gae, or

Sāhib hī ziyāda dūr paidal gae, shikārī itnī dūr nahīn gayā.

Tum mujh se bahut āge barh gae the.²³

Āyā aur āge nahīn chal saktī.

Ham sab se āge gae the.

Ramgarh is at a greater distance than any other village on this side of the river.

It is farther from here to Ramgarh, than to any other village on the other side of the river.

I was at a greater distance than you were.

I was farther off than you were.

This person threw the ball farthest.

The *sahib* walked a greater distance than the *shikari*.

You advanced much farther than I did.

The ayah can no go farther.

I went farthest.

Near, nearest.²⁴

Siṭeshan se hoṭal nazdik hai, yā dāk baṅglā?

Dāk baṅglā nazdik hai.

Siṭeshan se hoṭal kī nisbat dāk baṅglā nazdik hai, or

Siṭeshan se dāk baṅglā jaisā nazdik hai, hoṭal aisā nazdik nahīn hai.

Jo gānw nazdik hai, wuh yahān se kitnī dūr hai?

Use us polis kī chaukī meṅ le jāo, jo nazdik hai.

Ham ne un dākṭar sāhib ko bulwāyā, jo nazdik the.

Which is nearer the station, the hotel or the dak bungalow?

The dak bungalow is the nearer of the two.

The dak bungalow is nearer to the station than the hotel.

How far is the nearest village?

Take him to the nearest police station.

I sent for the nearest doctor.

Next.²⁵

Hamārā dūsre din use wāpas kar dene kā irāda thā.

I intended to return it the next day.

23. *Āge* not *dūr* must be employed where we use 'farther' in the sense of beyond, or 'to a more advanced point'.

24. As with *dūr*, (note 21), so with *nazdik*, *se* cannot be used in ordinary cases to indicate comparison; *gāon se nazdik* means 'near the village' not 'nearer than the village', and *sab se nazdik* 'near all', not 'nearer than all' or 'nearest'.

25. 'Next' (the superlative of 'nigh'), is represented in Hindustani in various ways, according to the sentence in which it occurs, but never by an adjective in the superlative degree.

*Sāhib us sāl Madrās meñ the; maḡar aḡle sāl Wilāyat ko chale gae.*²⁶

Mem sāhib kī koṭhī hamārī koṭhī ke pās hī hai, (bīch meñ aur koṭhī koṭhī nahīñ).

Jo ihāta hamāre ihāte ke pās hī hai, us meñ kāi ek diyār ke darakht hain.

Sāhib us kursī par baiṭhe hue the, jo hamārī kursī ke barābar thī.

Ab āḡe Lahaur kā siṭeshan hai.

Ab jo āḡe siṭeshan hai, wahāñ hāziri mileḡi.

Ab jo āḡe dāk kī chaukī hai, ham ko wahāñ jāne meñ kitnī der lageḡi?

Is jamā'at meñ ab āḡe nambar Rāmū kā hai.

Āḡe kaun bādshāh huā?

Tum āḡe kyā karoge?

Alif ke āḡe kaun sā har'f ātā hai?

*Ab kī daf'a jab wuh āḡeḡā, to ham us se kahaḡe.*²⁷

Ab kī daf'a tumhārī bārī hai.

That year the *sahib* was in Madras; but he went home the next year.

The *mem sahib's* house is next to mine.

There are several deodar trees in the compound next to mine.

The *sahib* was sitting on the chair next to mine.

Lahore is the next station.

We shall (or you will) get breakfast at the next station.

How long will it take us to get to the next stage?

Ramu is the next boy in this class.

Who was the next king?

What shall you do next?

What letter comes next to *alif*?

I shall tell him the next time he comes.

It's your turn next.

Last, Latest.

Yih sab se nayā fishan hai.

Sab se naī khabar kyā hai?

Moti jamā'at meñ aur sab larḡoñ se pīchhe hai.

Tum sab se pīchhe āe ho.

Ab jo siṭeshan pīchhe rah gayā hai, wuh kaun sā hai?

Ab jo siṭeshan pīchhe rah gayā hai, wahāñ hamārū ṭikaṭ hamāre hāth se gir gayā.

*Ab kī daf'a jab ham us kī dukān par gae, to ham ne ek darī kharīd lī.*²⁷

This is latest fashion.

What is the latest news?

Moti is the last boy in the class.

You have come last.

What was the last station?

I dropped my ticket at the last station.

I bought a durree the last time I went to his shop.

26. For 'next month', 'next year', 'last month', 'last year', see chapter 29, notes 3 and 11. In the above example *meñ* is omitted after *us sāl*, that it may not clash with the same word after *Madrās*.

27. *Ab kī daf'a* lit. 'the time of now' may mean (1) 'this time', 'on the present occasion'; (2) 'the time now coming', i.e., 'next time'; (3) 'the time now past', i.e., 'last time'.

Ab kī daf'ā jo tum ne Sītā ko dekhā hai, us ko kitne din hue ?²⁸

Ākhīrī daf'a jab ham ne use dekhā thā, to us ke bachne kī umed na thī.

Ham tum se yih bāt ab ākhīrī daf'a kah dete haiñ.

How long is it since you last saw Sita ?

There was no hope of his recovery, when I saw him for the last time.

I now tell you this for the last time.

Most people, most of them, of it.

Aksar mard sakht-dil hote haiñ, or²⁹

Bahutere mard sakht-dil hote haiñ, koī koī nahīñ bhī hotā.

Aksar sipāhī bīmār haiñ, or Bahutere sipāhī bīmār haiñ ; koī koī achchhā bhī hai.

Bahuterī murghābiyāñ thīñ ; magar aksar un meñ se uṛ gayīñ, or Bahuterī murghābiyāñ thīñ ; un meñ se bahut sī uṛ gayīñ, koī koī baithī rahī.

Jo māl chorī ho gaya thā, us meñ se bahut sā ham ko mil gayā, thorā sā nahīñ milā.³⁰

Most men are hard-hearted.

Most of the sepoys are ill.

There were a great many water-fowls ; but most of them flew away.

I recovered most of the stolen property.

More often, most often.

Karnel sāhib aksar—or bahut daf'a —āte haiñ ; jarnel sāhib kam—or kabhī kabhī—āte haiñ.

Kaptāñ sāhib hī aksar—or bahut daf'a—āte haiñ ; (aur sāhib kam āte haiñ).

The colonel comes more often than the general.

It is the captain who generally comes, or The captain comes most often (or more often than the other *sāhibs*).

Sooner (before now or the time referred to).

Āp ko zarā pahle ānā chāhiye thā.

Agar sūis hamārā ghorā pahle lātā, to ham ko yahāñ pahunchne meñ der na hotī.

Your honour should have come a little sooner.

If the syce had brought my horse sooner, I should not have arrived here late.

28. Lit. This time when you have seen Sita, to that how many days became ? i. e. how many days have passed since then ?

29. See chapter 41, note 30, on *aksar*.

30. *Aksar* cannot be used here, as it is always employed with reference to number not to the quantity of any one thing.

Longer (for a further period).

*Barsāt kā mausim aur do mahīne
tak rahegā.*

*Gūne bajāne kā jalsa aur kitnī der
tak hotā rahegā?*

Sāhib yahān kuchh aur thaireṅge?

Aur thoṛī der tak thaireṅge.

*Ham aur baṛī der tak thaire rahe
the.*

The rainy season will last two months longer.

How much longer will the concert last?

Will the *sahib* stop here any longer?

He will stop a little longer.

I stopped much longer.

Nearer and nearer, darker and darker, &c.

Makṛī makkhī ke nazdik ātī jātī thī.

Dam ba dam andherā hotā jātā thā.

*Us ko apnā kām roz ba roz sakht
hotā jātā thā.*

*Tum daurne meñ dam ba dam
ziyāda tez hote gae.*

The spider was coming nearer and nearer to the fly.

It was getting darker and darker every moment.

He found his work harder and harder every day.

You ran faster and faster every moment.

The nearer, the sooner, the more.

*Ham jis qad'r nazdik āe, usī qad'r
ujāla hotā gayā.*

*Wuh jis qad'r āge barhā, usī
qad'r us ko dar ziyāda lagtā
gayā.*

*Tum jis qad'r jaldī ghar kā irāda
kar ke rawāna ho jāo, tumhārā bāp
usī qad'r khush hogā.*

*Jis qad'r ham use ziyāda dete haiñ,
wuh usī qad'r ziyāda chāhtā hai.*

*Wuh jis qad'r tum par ziyāda
mih'rbānī kartā hai, tum usī
qad'r ziyāda burburāte ho.*

The nearer I came, the lighter it got.

The further he advanced, the more frightened he got.

The sooner you set out for home, the better pleased will be your father.

The more I give him, the more he wants.

The more kindness he shews you, the more you grumble.

The best one can, one's best, the least possible.

*Us ne, jahān tak ho sakā, achchhī
tarah kām kiyā.*

*Ham logoñ ne un ko gher lene kā
irāda kar ke, jahān tak ho sakā,
baṛī koshish kī.*

*Jāte waqt jahān tak ho sake, shor
mat karo.*

*Jahān tak ho sake, der na karo,
jaldī hamāre pīchhe chale āo.*

He did his best.

We did our best to surround them.

Make the least possible noise, when you go.

Follow me with the least possible delay.

Ham ko rāsta mil jāne meñ zarā bhī taklīf nahīn huī.

Mullā is bāt ke sunne se zarā bhī nahīn ghabrāyā.

I had not the least trouble in finding my way.

The mulla was not in the least confused at hearing this.

At most, at least.

Is bāzār meñ ziyāda se ziyāda tīn sharābī hoñge.

Ham ne kal kam se kam das ādmī nashe kī khalat meñ dekhe.

Hamāre shikārī ko kam se kam tīn sheroñ kī khabar hai.

Us mahalle tak jāne meñ kam se kam ādhā ghañta lagegā.

Chīnī saudāgar kī dukān yahāñ se kam se kam ek mil (ke fāsile par) hai.

Rām Dās barā kanjūs hai; itnā to yaqīn hai, ki us ke dost is tarah kahte haiñ.

There are probably three drunkards at most in this bazar.

I saw at least ten men drunk yesterday.

My shikari knows of at least three tigers.

It will take at least half an hour to get to that quarter of the town.

The Chinese merchant's shop is at least a mile from here.

Ram Das is a great miser; so at least (lit. so much is certain that) his friends say.

No sooner.

Hīran kā use dekhnā thā, aur chhalañgeñ mār kar bhāg jāñā.

Bichhchū kā us ke hāth par girnā thā, aur us ke đank mārñā.

No sooner did the deer see him, then it bounded away, lit. the deer's seeing him was, and bounding away (was), i.e., both occurred at the same moment.

No sooner did the scorpion fall on his hand, then it stung him.

More than expected.

Ham ne bāzī aisī āsāñī se jīt lī, jis kā tumheñ kḥayāl bhī nā thā.

Sāḥib is qad'r bīmār hai, jis kā ham ko kḥayāl nā thā.

Ham ne itne rājhans māre, jin kī ham ko umed nā thī.

I won the game more easily than you expected, or thought for, lit. with such easiness that you did not think of.

The sahib is worse than I expected.

I have killed more geese than I expected or hoped for.

Most (additional), most (extremely).³¹

Hamko aur thoṛī sī afīm chāḥiye.³¹
Sīne kī kal nihāyat muḥid hotī hai.

Ham ne apñā waqt wahāñ nihāyat kḥushī se kāṭā thā.

I want a little more opium.

A sewing machine is a most useful thing.

I passed my time there most happily.

31. *Aur* is always used for 'more' in the sense of 'additional',—see examples in chapter 40; *nihāyat* is used for 'most' in the sense of 'extremely'.

Better (in health) to get better.

<i>Tum ko kuchh ārām hai ?</i>	Are you any better ?
<i>Ap kī mih'rbānī se āj ārām hai.</i>	Through your honour's kindness I am better to-day.
<i>Tum ko ghar ke andar ārām ho jāegā.</i>	You will be better indoors.
<i>Us ko jaldī ārām ho gayā.</i>	He soon got better.

FORTY-THIRD CHAPTER.

Numbers.

VERBS.

<i>jorṇā</i>	to join, add.	<i>bāñṇā</i>	to divide, distribute.
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MASCULINE NOUNS.

<i>insān</i>	man (i.e., mankind).	<i>darja</i>	grade, rank, compart- ment (in railway carriage).
<i>tāsh, tās</i>	pack of cards.	<i>kharbūza</i>	melon.
<i>loṭā</i>	small pot (generally of brass).	<i>tarbūz</i>	water-melon.
<i>gamlā</i>	flower-pot.	<i>hindisa²</i>	figure (1, 2, 3, &c.).
<i>sitāra</i>	star.	<i>'adad</i>	numeral (one, two, three, &c.).
<i>kināra</i>	edge, border, bank of river, &c.	<i>jor</i>	joining, joint, seam.
<i>lifāfa</i>	envelope.		
<i>dasta¹</i>	handle, quire (of paper).		

FEMININE NOUNS.

<i>sīpī</i>	shell	<i>liyāqat</i>	ability.
<i>mardum- shumārī³</i>	census.	<i>ta'dād</i>	number.
<i>ātīsh-bāzī.</i>	fireworks.	<i>miqdār</i>	quantity.
<i>dārhī</i>	beard.	<i>ispīch</i>	speech.

ADJECTIVES.

wājīb, wājībī⁴ proper.

1. *Dasta* 'a handle', 'quire', &c., from Persian *dast* 'hand'.

2. *Hindisa* is the figure used to express a number, '*adad*' the name of a number, '*ta'dād*' the number itself. *Barā* '*adad*' means '(the name of) a high number', *barī* '*ta'dād*', 'a large number', '*ta'dād meī bahut*' 'large in number', 'numerous'.

3. *Murdum-shumārī* 'census', or 'census operations', lit. (in Persian) 'men-counting'.

4. The difference between *wājīb* and *wājībī* is the same as that between *zarūr* and *zarūrī* (chapter 24, note 3). We say *jānā wājīb hai* 'it is proper to go'; but *wājībī* must be used as the attribute of a noun, as *wājībī qīmat*, 'the proper price'.

CARDINAL NUMERALS.⁵

1. <i>ek</i>	11. <i>gyārah</i>	21. <i>ikkīs</i>	31. <i>iktīs, ikattīs</i>	41. <i>iktālīs</i>
2. <i>do</i>	12. <i>bārah</i>	22. <i>bāīs</i>	32. <i>battīs</i>	42. <i>bayālīs</i>
3. <i>tīn</i>	13. <i>terah</i>	23. <i>teīs</i>	33. <i>teñtīs</i>	43. <i>teñtālīs</i>
4. <i>chār</i>	14. <i>chāudāh</i>	24. <i>chāubīs</i>	34. <i>chāvñtīs</i>	44. <i>chāvālīs</i>
5. <i>pāñch</i>	15. <i>pandrah</i>	25. <i>pachīs</i>	35. <i>paññtīs</i>	45. <i>paññtālīs</i>
6. <i>chha</i>	16. <i>solah</i>	26. <i>chhabbīs</i>	36. <i>chhattīs</i>	46. <i>chhayālīs</i>
7. <i>sāt</i>	17. <i>sattarah</i>	27. <i>sattāīs</i>	37. <i>saiññtīs</i>	47. <i>saiññtālīs</i>
8. <i>āṭh</i>	18. <i>āḥārah</i>	28. <i>āḥāīs</i>	38. <i>artīs</i>	48. <i>artālīs</i>
9. <i>nau</i>	19. <i>unnīs</i>	29. <i>untīs, unattīs</i>	39. <i>untālīs</i>	49. <i>unchās, unanchās</i>
10. <i>das</i>	20. <i>bīs</i>	30. <i>tīs</i>	40. <i>chālīs</i>	50. <i>pachās</i>

51. <i>ikāwan</i>	61. <i>iksafh</i>	71. <i>ikhattar</i>	81. <i>ikāsī</i>	91. <i>ikānwe</i>
52. <i>bāwan</i>	62. <i>bāsafh</i>	72. <i>bahattar</i>	82. <i>bayāsī</i>	92. <i>bānwe</i>
53. <i>tirepan</i>	63. <i>tiresafh</i>	73. <i>tihattar</i>	83. <i>tirāsī</i>	93. <i>tirānwe</i>
54. <i>chāwan</i>	64. <i>chāññsafh</i>	74. <i>chauhattar</i>	84. <i>chaurāsī</i>	94. <i>chaurānwe</i>
55. <i>pachpan</i>	65. <i>paññsafh</i>	75. <i>pachhattar</i>	85. <i>pachāsī</i>	95. <i>pachānwe</i>
56. <i>chhappan</i>	66. <i>chhayāsafh</i>	76. <i>chhahattar</i>	86. <i>chhayāsī</i>	96. <i>chhayānwe</i>
57. <i>sattāwan</i>	67. <i>sarsafh</i>	77. <i>sathattar</i>	87. <i>sattāsī</i>	97. <i>sattānwe</i>
58. <i>āḥāwan</i>	68. <i>arsafh</i>	78. <i>āḥattar</i>	88. <i>āḥāsī</i>	98. <i>āḥānwe</i>
59. <i>unsafh</i>	69. <i>unhattar</i>	79. <i>unāsī</i>	89. <i>nawāsī</i>	99. <i>ninānwe</i>
60. <i>sāḥ</i>	70. <i>sattar</i>	80. <i>assī</i>	90. <i>nawwe</i>	100. <i>sau</i>

101. <i>ek sau, ek</i>	1,001. <i>ek hazār, ek</i>	100,001. <i>ek lākh, ek</i>
102. <i>ek sau, do</i>	1,100. <i>ek hazār, ek sau</i>	100,101. <i>ek lākh, ek sau, ek</i>
199. <i>ek sau, ninānwe</i>	1,101. <i>ek hazār, ek sau, ek</i>	101,101. <i>ek lākh, ek hazār, ek sau, ek</i>
200. <i>do sau</i>	2,000. <i>do hazār</i>	200,000. <i>do lākh (Anglicè two lacs)</i>
201. <i>do sau, ek</i>	99,999. <i>ninānwe hazār, nau sau, ninānwe</i>	9,999,999. <i>ninānwe lākh, ninānwe hazār, nau sau, ninānwe</i>
999. <i>nau sau, ninānwe</i>	100,000. <i>ek lākh (Anglicè lac)</i>	10,000,000. <i>ek karor (Anglicè crore)</i>
1,000. <i>hazār</i>		

Collective numbers.⁶

<i>ek darjan</i>	a dozen.	<i>bīsīyoñ</i>	scores (of).
<i>ek koṛī, (ek bīsī)</i>	a score.	<i>saiñkroñ</i>	hundreds (of).
<i>ek saiñkrā</i>	a hundred.	<i>hazāroñ</i>	thousands (of).
<i>lākhoñ</i>	hundreds of thousands (of).	<i>karoroñ</i>	tens of millions (of).

Reckoning by addition and subtraction.⁷

<i>tīn kam das</i>	three less than ten = 7.	<i>ek kam sau</i>	one less than a hundred = 99.
<i>ek ūpar bīs</i>	one over twenty = 21.		

Reckoning by the score.⁷

<i>ek koṛī</i>	one score.	<i>ek koṛī aur ek</i>	one score and one.
<i>do koṛī</i>	two score.	<i>do koṛī aur pāñch</i>	two score and five.
<i>tīn koṛī</i>	three score.	<i>tīn koṛī aur das</i>	three score and ten.
<i>chār koṛī</i>	four score.	<i>chār koṛī aur pandrah</i>	four score and fifteen.

5. There are many slight variations in the names of different numerals, besides the three given in the text.

6. *Saiñkrā* is used chiefly in the inflected form; *saiñkre* signifying 'per cent.' as we shall see in the next chapter, and *saiñkroñ* 'hundreds of'.

7. See ch. 18, notes 7 and 9, on reckoning by subtraction and by the score.

Ordinal Numerals.

<i>pahlā</i> ⁸	<i>tīsrā</i>	<i>pānchwān</i> ⁸	<i>sāt-wān</i>	<i>nawān</i>
<i>dūsrā</i>	<i>chauthā</i>	<i>chhaṭā, chhaṭwān</i>	<i>āṭhwān</i>	<i>daswān</i>

In the first place, first, firstly—in the second place, secondly, &c.

<i>ek to</i>	<i>tīsre</i>	<i>pānchweñ</i>	<i>sātweñ</i>	<i>naweñ</i>
<i>dūsre</i>	<i>chauthe</i>	<i>chhaṭe</i>	<i>āṭhweñ</i>	<i>dasweñ</i>

Fractions.

<i>pāo</i> ⁹	quarter.	<i>paun, paunā</i> ¹¹	less a quarter,
<i>ad, ādh, ādhā</i> ¹⁰	half.		three quarters.

8. The ordinal numerals are subject to inflection, *ā* being changed to *e* and *ī*, and *ān* to *eñ* and *īñ*. All after *daswān* are formed in the same manner, *i.e.*, by adding *wān*.

Awal, the Persian equivalent of *pahlā*, is largely employed in the sense of 'first' in degree or order, or 'first' in a series.

[The 101st is sometimes expressed by *ek sau ekwān*, the 102nd, 103rd, &c., by *ek sau dūsrā, ek sau tīsrā, &c.*, but it is more usual to employ the cardinal numbers, *e.g.*, *bāb ek sau ek* 'chapter 101'.]

9. *Pāo* is used before nouns denoting units of weight and measure, as *pāo mīl* 'a quarter mile,' *i.e.*, 'a quarter of a mile'. It is used also before nouns denoting any definite number or quantity, as *kāghaz kā pāo dasta* 'a quarter of a quire of paper', *bānāt kā pāo thān* 'a quarter of the woollen cloth in a full piece'. *Ek pāo* or more often *pāo bhar* means 'a quarter of a seer' or 'half a pound', when no unit of weight is specified (see examples in next chapter).

10. *Ādh* and *ādhā* are used before nouns denoting units of weight and measure, as *ādh gaz* or *ādhā gaz* 'half a yard', *ādh ser* or *ādhā ser* 'half a seer'. *Ādhā* is used also before nouns denoting anything that can be halved, as *ādhā mīl* 'half a mile', *ādhā thān* 'half a full piece (of cloth)', *ādhā kharbūza* 'half a melon', *ādhī rāt* 'half the night' or 'mid-night'. It may be used before a plural noun to indicate half the number, as *ādhe ādmī* 'half the men', or repeated to indicate half pieces, as *kāghaz ke ādhe ādhe takhte* 'half sheets of paper'.

Ādhā, though always an adjective, is often employed like a noun in the sense of one-half; but in this case it agrees with some noun understood. If, for example, we are speaking of anything represented by a masculine noun, such as *seb* 'an apple', we can say *is kī ādhā tum lo, ādhā us ko do* 'Take half of this, and give half to him'. If however we are speaking of anything represented by a feminine noun, such as *nāshpātī* 'a pear', we must say *is kī ādhī tum lo, ādhī us ko do*. In the former case *ādhā* agrees with *seb* understood, in the latter *ādhī* agrees with *nāshpātī*. Similarly in the plural, *In mei se ādhe tum lo, ādhe us ko do* 'Take half of them, and give half to him', if we are speaking of apples; *In mei se ādhī tum lo, ādhī us ko do*, if we are speaking of pears.

'The two halves of an apple' is expressed by *seb ke dono ādhe ādhe tukre*, lit. 'the two half half pieces'.

Ad is used as a prefix, as *ad-mūā* 'half dead', *ad-kachā* 'half raw', or 'very much underdone'.

[The Persian word *nisf* 'a half' is often used by the educated classes.]

11. *Paun* is used before nouns denoting units of weight and measure, as *paun inch* 'an inch less a quarter' or 'three quarters of an inch'.

Paunā is used in other cases, as *kāghaz kā paunā dasta* 'three quarters of a quire of paper', *paunā thān* 'three-quarters of a full piece (of cloth)', *paunī rotī* 'three quarters of a loaf of bread'. It is used also in the inflected form before numerals, as *paune pānch* 'five less a quarter', *i.e.*, 'four and three quarters'.

<i>sawā</i> ¹²	one and a quarter.	<i>paune do</i>	one and three quarters.
<i>ḍerh</i> ¹³	,, ,, a half.		
<i>sawā do</i>	two and a quarter.	<i>sawā tīn</i>	three and a quarter.
<i>ḍhāī, arhāī</i> ¹³	,, ,, a half.	<i>sāre (orsāre) tīn</i> ¹⁴	,, ,, a half.
<i>paune tīn</i>	,, ,, three quarters.	<i>paune chār</i>	,, ,, three quarters.
<i>ek tihāī</i>	one third.	<i>ek chauthāī</i>	one fourth.
<i>do tihāī</i>	two thirds.	<i>do chauthāī</i>	two fourths.
<i>pāñchwāñ hissa</i>			the fifth part, one fifth.
<i>chhaṭā hissa</i>			the sixth part, one sixth.

<i>pāñch hisson meñ se</i>		<i>chha hisson meñ se</i>	
<i>ek hissa</i>	one fifth.	<i>ek hissa</i>	one sixth.
<i>do hisse</i>	two fifths.	<i>do hisse</i>	two sixths.
<i>tīn hisse</i>	three fifths.	<i>pāñch hisse</i>	five sixths. ¹⁵

<i>sawā sau</i> ¹⁶	125.	<i>ḍerh hazār</i>	1,500.	<i>ḍhāī hazār</i>	2,500.
<i>ḍerh sau</i>	150.	,, <i>lākh</i>	150,000.	,, <i>lākh</i>	250,000.
<i>ḍhāī sau</i>	250.	,, <i>karor</i>	15,000,000.	,, <i>karor</i>	25,000,000.

12. *Sawā* is not subject to inflection. It is used before nouns and numerals, as *sawā mīl* 'a mile and a quarter', *sawā thān* 'a piece and a quarter', *sawā roṭī* 'a loaf and a quarter of bread', *sawā pāñch* 'five and a quarter'.

13. *ḍerh* and *ḍhāī* (or *arhāī*) are employed with nouns, especially those denoting units of weight or measure, definite number or quantity, and money, as *ḍerh mīl* 'a mile and a half', *kūghaz kā ḍerh dasta* 'a quire and a half of paper', *ḍhāī rupai* 'two and a half rupees'.

14. *Sāre* (or *sārehe*) is used before numerals above 2, as *sāre tīn* 'three and a half', *sāre chār* 'four and a half'.

15. [The technical terms for these fractions are *ek pāñchwāñ* or *ek baṭā pāñch* (lit. one divided by five) 'one fifth', *do pāñchweñ* or *do baṭe pāñch* 'two fifths', *pāñch chhate* or *pāñch baṭe chha* 'five sixths', and so on. They are more concise than those given in the text; but persons who have not attended schools of the modern type, do not generally understand them.]

16. The phrases *sawā sau* 'one and a quarter hundred', *ḍerh sau* 'one and a half hundred', and *ḍhāī sau* 'two and a half hundred' are frequently employed instead of *ek sau pachās* (125), *ek sau pachās* (150), *do sau pachās* (250); and the terms *ḍerh* and *ḍhāī* are similarly employed with *hazār*, *lākh* and *karor*.

['One hundred inches and a quarter' is expressed by *ek sau inch aur ek chauthāī*, 'one hundred inches and a half' by *ek sau ādhā inch*, and 'two hundred inches and a half' by *do sau ādhā inch*.]

Miscellaneous Phrases.

<i>ek daf'a</i>	once.	<i>bīsiyoñ daf'a</i>	scores of times.
<i>do daf'a</i> ¹⁷	twice.	<i>sainkroñ daf'a</i>	hundreds of times.
<i>tīn daf'a</i>	three times.	<i>hazāroñ daf'a</i>	thousands of times.
<i>dono</i>	the two, both.	<i>chāroñ</i>	the four, all four.
<i>tīnoñ</i> ¹⁸	the three, all three.	<i>pāñchoñ</i>	the five, all five.
<i>pandrah ke pandrah</i>			the fifteen, all the fifteen.
<i>sau ke sau</i>			the hundred, all the hundred.
<i>koī sau, sau ek</i>			about a hundred.
<i>ek ziyāda</i>	one more (than), one too many.	<i>ek kam</i>	one less (than), one too few.
<i>ek aur</i>	one more (in addition).	<i>ek ādh</i>	one or more.
<i>ek do</i>	one or two.	<i>ek ek</i>	one a piece, one each.
<i>do tīn</i>	two or three.	<i>do do</i>	two a piece, two each.
<i>tīn chār</i>	three or four.	<i>tīn tīn</i>	three a piece, three each.
<i>sawā sawā rupaya</i>			one rupee and a quarter each.
<i>ḍeḥ ḍeḥ rupaya</i>			" " a half each.
<i>paune do do rupai</i>			" " three quarters each.
<i>sawā do do rupai</i>			two rupees and a quarter each.
<i>ḍhāi ḍhāi rupai</i>			" " a half each.
<i>paune tīn tīn rupai</i>			" " three quarters each.
<i>sawā tīn tīn rupai</i>			three rupees and a quarter each.
<i>sāre tīn tīn rupai</i>			" " a half each.
<i>paune chār chār rupai</i>			" " three quarters each.
<i>do do karke</i>	two by two, two at a time.	<i>tīn tīn karke</i>	three by three, three at a time.
<i>dugnā</i>	double.	<i>chaugnā</i>	quadruple.
<i>tignā</i>	treble.	<i>pachgunā</i>	five-fold.
		<i>chha gunā</i>	six-fold.
		<i>sāt gunā</i>	seven-fold, &c.
<i>sawāyā</i>	more by one quarter.	<i>ḍeurhā</i>	half as much again.
<i>sawāe</i>	more (in number) by one quarter.	<i>ḍeurhe</i>	half as many again.

17. The terms *do daf'a*, *tīn daf'a*, &c., are always used in the sense of 'on one occasion', 'on two occasions', &c., not like 'twice', 'three times, &c.', to indicate multiplication, as in the phrases 'twice five', 'three times ten', &c.

18. The termination *oñ* added to numerals from three to ten conveys the meaning shown in the text. Beyond *das*, the phrases *giyārah ke giyārah* 'the eleven', or 'all eleven', *bārah ke bārah* 'the twelve', or 'all twelve' are employed. Similar phrases are occasionally employed for the lower numbers also, as *pāñch ke pāñch* 'the five' or 'all five'.

Us se dugnā.

Un se (ta'dād meñ) tigne.

Kisī se dīl dāul meñ dugnā.

Kisī chīz se waz'n meñ chaugnā or chaugnā bhārī.

Us se pachgunā lambā—chha gunā charṛā—sāt gunā moḡā—āṭh gunā ūñchā—nau gunā gahrā.

Kisī se hoshyārī meñ das gunā.

Jitnā hai, us se ādhā.

Jitne haiñ, un se ādhe bhī nahīñ.

Jitnā hai, us se deurhā.

Jitne haiñ, un se deurhe.

Pāñch aur sāt aur āṭh ko joreñ, to bīs hoñge.

Bīs meñ se āṭh nikāleñ, to bārah hoñge.

Terah kā dugnā kareñ, to chhabbīs hoñge.

Pachīs kā pachgunā kareñ, to ek sau pachīs hoñge.

Bayālīs ke tīn hisse kareñ, to chaudah hoñge.¹⁹

Twice as much—or twice as big—as that.

Three times as many (in number) as those.

Double the size of any one.

Four times as heavy as anything.

Five times as long as that—six times as broad—seven times as thick or as fat—eight times as high—nine times as deep.

Ten times as clever as any one.

Half as much as.

Not half so many as.

Half as much again as.

Half as many again as.

Add five, seven and eight, and we get twenty.

Take eight from twenty, and twelve remain.

Twice thirteen are twenty-six, lit. (if) we double thirteen, twenty-six will be.

Five times twenty-five are a hundred and twenty-five.

Forty-two divided by three are fourteen.

19. [Jam'a' karnā, tafriq karnā, zar'b denū and taqsim karnā are the technical terms for 'to add, subtract, multiply, divide'; and the examples in the text can be thus expressed: 5 aur 7 aur 8 ko jam'a' kareñ, to 20 hoñge; 8 ko 20 se tafriq kareñ, to 12 raheñge; 13 ko 2 meñ zar'b den, to 26 hoñge; 25 ko 5 meñ zar'b den, to 125 hoñge; 42 ko 3 par taqsim kareñ to 14 nikleñge.]

The multiplication table up to 16×16 , at least, is generally learnt by all boys, who attend schools of the modern type. In some indigenous schools for traders it is taught as far as 100×100 , besides fractional tables of $\frac{3}{4}$, $1\frac{1}{4}$, $1\frac{1}{2}$, $1\frac{3}{4}$, $2\frac{1}{4}$, $2\frac{1}{2}$ multiplied by whole numbers.

The multiplication table for whole numbers is thus enunciated:

Do ikan do, do dūnā chār, do tiye chha, do chauk āṭh, do panje das, do chhakkē bārah, do satte chaudah, do aṭṭhe solah, do nam aṭṭhārā, do dahā bīs, do gyārah bāis, do bārah chaubīs, do terah chhabbīs, do chaudah aṭṭāis, do pandrah tis, do solah battīs, &c., &c.

Tīn ikan tīn, tīn dūnā chha, tīn tiye nau, tīn chauk bārah, tīn panje pandrah, tīn chhakkē aṭṭhārā, &c., &c.

and so on with the other numbers.]

Thandī sarak.

Tāsh kā pattā.

*Lakṛī kā takhta—lohe kā takhta—
asbāb rakhne kā takhta—phūlon
kā takhta.*

Pahle or awal darje kā.

*Pahle, dūsre, yā tīsre darje kī
gārī.*

Pahlā, dūsarā, yā tīsarā darja.

Ispīch denā.

Pesh kiyā jānā.

Kāṭ ke do tukre kar denā.

Kāṭ ke do barābar hisse kar denā.

The cool road, *i.e.*, the mall.

A card (one of a pack).

Wooden board—sheet of iron—
shelf—flower-bed.

Of the first rank *or* class, first rate.

A first, second, or third class
carriage.

A first, second, or third class com-
partment.

To make a speech.

To be presented.

To cut in two.

To cut in half.

Cardinal Numerals.

*Hindustān meñ ab kī mardum-
shumārī ke hisāb se untīs karor
teñtālīs lākh, iksaṭh hazār, chhap-
pan (29,43,61,056) bāshinde haiñ.*

Pāñch rupai faqīron ko bāñṭ do.

*Unhoñ ne sainkron rupai āpas meñ
bāñṭ liye.*

*Hazāron ādmī us laṛāī meñ māre
gae.*

*Is mahājan ke pās lākhoñ rupai
haiñ.*

*Yih sitāre karoroñ baras se maujūd
hoñge.*

*Hamāre pās ek kam pachās rupai
haiñ.*

*Insāñ kī 'um'r tīn koṛī aur das
baras kī hotī hai.*

According to the last census there
were two hundred and ninety
four million, three hundred and
sixty-one thousand, and fifty-six
inhabitants in India.

Distribute five rupees amongst
the beggars.

They divided hundreds of rupees
amongst themselves.

Thousands of men were killed in
that war (*or* battle).

This *mahajan* has lacs of rupees.

These stars must have been in
existence tens of millions of
years.

I have one less than fifty rupees.

The days of man are three score
years and ten.

Ordinal Numerals.

*Is kā bayāñ dūsri kitāb ke pahle
hisse ke pachāsweñ bāb meñ ā
chukā hai.*

The explanation of this has been
already given in the twenty-fifth
chapter of the first part of the
second book.

Palṭan meñ karnel sāhib kã awwal darja hai, mejar sāhib kã dūsrã (darja), aur kaptãn sāhib kã tīsra (darja).

Is rãste meñ dāeñ hæth ko pahlī koṭhī huzur kī hai?

Nahñ, pahlī koṭhī bare sāhib kī hai, us ko chhorke dūsrī koṭhī polis ke sāhib kī hai, aur us ke āge tīsra koṭhī hamārī hai.

Ṭhañḍī sarak par bæeñ hæth ko chūr koṭhīyãñ chhorke pãchwẽñ koṭhī sāhib kī hai.

Āj ke jalse meñ itne kãm hoñge :

Ek to lãṭ sāhib ispīch deñge.

Dūstre sardār log pesh kiye jãeñge.

Tīsre ātishbãzī chhūṭegē.

The colonel holds the highest rank in the regiment, the major the second, and the captain the third.

Is your highness's house the first on the right in this road?

No, the first house is the *bara sahib's*, the next is the police officer's, and the third is mine.

The sahib's house is the fifth house to the left on the mall.

The arrangements for to-day's meeting will be as follows:

First, his lordship will make a speech.

Secondly, the native chiefs will be presented.

Thirdly, there will be a display of fireworks.

Fractions.

Is reshmī kapre kã pão thãñ hamārī koṭhī par bhej do.

Ādhã kharbūzã āyã ko do, ādhã āp khã lo.

Mem sāhib ādhī rãt ṭak jāgtī rahñ.

Ādhe ādmī Hindū haiñ, aur ādhe Musalmãñ.

Ham ko kãghaz ke kai ādhe ādhe takhte darkãr haiñ.

Kãghaz ke paune daste meñ kai takhte hote haiñ?

Unhoñ ne sawã roṭī khã.

Sāhib kī koṭhī yahãñ se sawã mīl ke fãsile par hai.

Koṭṭerh mīl jākar, us ko bukhãr charh āyã.

Ham ko dhã darjan lifãfe chãhiyeñ.

Send a quarter of a piece of this silk to my house.

Give half the melon to the ayah, and eat half yourself.

The *mem sahib* was awake till mid-night.

Half the men are Hindus and half Muhammadans.

I require several half sheets of paper.

How many sheets are there in three quarters of a quire of paper?

They ate a loaf and a quarter of bread.

The *sahib's* house is at a distance of a mile and a quarter from here.

When he had gone about a mile and a half, he was attacked by fever.

I want two and a half dozen envelopes.

Is kâ ādhā or (ādhī)—in meñ se ādhe (or ādhī).²⁰

Is sārī zamīn kī ādhī Akbar 'Alī kī hai, ādhī Motī Rām kī.

Yahāñ ke sipāhiyōñ meñ se ādhe Sikh haiñ, aur ādhe Gorkhe.²¹

Is zamīn kī ek tihāī us ke bāp kī hai.

Unñōñ meñ se ek tihāī laṅgre the.²²

Un meñ se tīn chauthāī thekedār ke niḅ ke the.

Is zamīn kā pāñchwāñ ḥissa bik gayā hai.

Is khet ke pāñch ḥissoñ meñ se do ḥisse kaṅ gae haiñ, or

Is khet ke do ḥisse kaṅ gae haiñ, tīn ḥisse bāqī haiñ.

In 'auratoñ meñ se pāñch ḥisse bī-mār haiñ, ek ḥissa achchhī haiñ.

Chha ḥissoñ meñ se sir'fek ḥissa in quliyōñ meñ mard haiñ; bāqī sab 'aurateñ haiñ.

Un meñ do ḥisse mard haiñ; tīn ḥisse 'aurateñ.

One half of this—one half of these.

One half of all this land belongs to Akbar Ali, the other to Moti Ram.

One half of the soldiers here are Sikhs, the other half are Gurkhas.

One third of this land belongs to his father.

One third of the camels were lame.

Three fourths of them were the contractor's private property.

One fifth of this land has been sold.

Two fifths of this field has been cut.

Five sixths of these women are ill.

Only one sixth of these coolies are men; the rest are all women.

Two fifths of them are men, and three fifths women.

Miscellaneous phrases.

Chāroñ 'uhdadār aur bīs ke bīs sipāhī sab pakre gae.

Sau ek ādmī daryā ke kināre par ṭhaire hue haiñ.

Tumhāre pās ek rupaya ziyāda hai.

Hamāre pās das rupai kam haiñ.

Sāḥib ke pās ham se ek tāsh kū pattā ziyāda thā.²³

The four officers and twenty sepoy were all captured.

About a hundred men are waiting on the banks of the river.

You have one rupee too many.

I have ten rupees too few.

The *sahib* had one card more than I had.

20. Observe the difference of idiom when we speak of the half of one single thing, and the half of a number of things. (See note 10.)

21. Gorkhā or Gurkhā, a native of the independent Hill State of Naipāl (Anglicō Nepal).

22. *Unñōñ meñ se ek tihāī laṅgre the*, i.e., *laṅgre unñ the*, 'One third of the camels were lame camels'. *Laṅgre* and *the* in this sentence and *ke* and *the* in the following sentence agree with *unñ* understood.

23. See Ch. 42, note 13, regarding different construction for nouns and pronouns with regard to things in a person's possession.

Jitne ghoṛe jarnel sâhib ke pās haiñ, hamāre pās un se pāñch kam haiñ.

Kam se kam bīs ādmī ghair-hāzir hoñge.

Aur do tīn phūl is phūldān meñ lagā do.

Ek ādh ādmī har roz bīmār ho jātā hai.²⁴

Hamāre pās sir'f tīn chār phūldān haiñ, aur āṭh das gamle.

*Un ke pās kāghaz kā ek ek takhta—
or ek ek takhta kāghaz—hai.*

Yih rupai bāñṭ kar, sab ādmīyoñ ko dhāi dhāi rupai de do.

In dono ādmīyoñ ko sāre tīn tīn rupai mil chuke haiñ.

In ko do do karke gīn lo.

Tīn tīn, chār chār karke sâhib ke sāmne hāzir ho gae.

Is meñ dugnā fāidā hai.

Bāwarchī kī talab mash'alchī kī talab se dugnī hai.

Jitnā dūd dūddān meñ hai, loṭe meñ us se tignā hai.

Jitne hamāre naukar haiñ, jarnel sâhib ke naukar un se chaugne haiñ.

Jitne ādmī kal yahāñ the, āj un se pachgune maujūd haiñ.

Yih sīpī us se dugnā hai.

Us kā makān is makān se chaugnā hai.

Us ghoṛe kī wājibī qīmat is kī qīmat se das gunī hai.

Yih jawān dīl ḍaul meñ apne bāp se dugnā hai.

Tumhārī ḍārhī us kī ḍārhī se dugnī lambī hai.

I have five horses fewer than the general.

There must be at least twenty men absent.

Put two or three more flowers in this flower vase.

One or more men get ill every day.

I have only four or five flower vases, and eight or ten flower pots.

They have one sheet of paper each.

Distribute these rupees, and give all the men two and a half rupees a piece.

These two men have already had three and a half rupees each.

Count these two by two.

They presented themselves before the *sahib* three or four at a time.

There is a double advantage in this.

The cook's wages are double the *mashalchī's*.

There is three times as much milk in the *lota*, as there is in the milk jug.

The general has four times as many servants as I have.

There are five times as many men here to-day, as there were yesterday.

This shell is twice as big as that.

His house is four times as big as this.

That horse is worth ten times as much as this (lit. the proper price of that horse is ten fold the price of this).

This young man is twice as big as —or twice the size of his—father.

Your beard is twice as long as his.

24. The phrase *ek ādh* 'one or more' takes a verb in the singular.

Nāi rassī lambī to purānī rassī ke barābar hai; māgar moṭī us se dugnī hai.

Yih rāsta pahle se tignā chaurā ho gayā hai.

Jitne hamāre kamre meñ asbāb rakhne ke takhte haiñ, mem sāhib ke kamre meñ un se sir'f ādhe haiñ.

Us meñ apnī bībī kī nisbat ādhī bhī liyāgat nahīñ hai.

Yihī ghorā ham ko pasand hai; magar is kī qīmat dūsre ghorē kī qīmat se deṛhī hai.

Mard 'auraton se deṛphe haiñ.

The new rope is of the same length as the old one; but it is twice as thick.

This road is three times as wide as it was before.

There are only half as many shelves in the *mem sahib's* room as there are in mine.

He has not half as much ability as his wife.

I prefer this horse; but it would cost half as much again as the other.

There are more men by one-half than there are women.

FORTY-FOURTH CHAPTER.

Time, money, weights and measures.

<i>tolnā</i>	to weigh.	<i>gird</i>	round.
<i>sūd</i>	profit.	<i>intiṅāl</i>	departing this life.
<i>noṭ</i>	bank note, currency note.	<i>chūrī</i>	bangle, bracelet.
<i>chik</i>	cheque.	<i>khoṭā</i>	false (coin).
<i>baṭṭā</i>	weight (for weighing).	<i>gird-ā-gird</i>	round-about.
<i>intiṅāl karnā—noṭ turānā.</i>		to depart this life—to get a bank note changed.	

Omission of plural terminations.

Do koṛī—tīn ser kā waz'n—chār inch se ziyāda—pāñch rupai ke hisāb se.¹

Thore dīn ke ba'd—ba'z jagah (meñ)—dono taraf se.

Dono taraḥ se—sab taraḥ kī 'aurateñ—kaī qis'm ke kapre.

Two score—a weight of three seers—more than four inches—at the rate of five rupees.

After a few days—in some places—from both sides.

In both ways—women of all sorts—cloths of several kinds.

1. Certain nouns do not take the plural terminations *āñ*, *eñ*, and *oñ* after a numeral, or after an adjective of quantity, such as *bahut* 'many', *thore* 'few', *ba'z* 'some', *sab* 'all', &c., &c.

These include nouns denoting (a) number, weight, measure, money; (b) time, place, direction; (c) manner, kind.

It should be observed that masculine nouns of this description ending in *ā* or *a* form the plural in the usual manner, as *pāñch rupai* 'five rupees', but undergo no further change when followed by a post-position, e.g., *pāñch rupai ke not rupayonī ke*.

The general rule is absolute as regards numerals; but there are occasional exceptions in the case of adjectives of quantity. Thus we can say either *Kitne dīn kā*—or *Kitne dīnonī kā*—*banā huā hai?* 'How long has it been made or built?' or 'How old is it?' though the former phrase is preferable.

TIME.

DIVISIONS OF TIME.

<i>roz, din</i>	day.	<i>lamḥa</i>	second.	<i>pāo ghanṭā</i>	quarter of an hour
<i>hafta</i>	week.	<i>minat</i>	minute.	<i>ādhā ghanṭā</i>	half an hour.
<i>mahinā</i>	month.	<i>ghanṭā</i>	hour.	<i>paun ghanṭā</i>	three-quarters of an hour.
<i>sāl, baras</i>	year.				

THE DAYS OF THE WEEK, &C.

THE MONTHS.²

	<i>Itwār</i>		<i>Janwarī</i>	<i>Jaulāī</i>
<i>Pir, Somwār</i>	<i>Jum'arāt</i>		<i>Farwarī</i>	<i>Agast</i>
<i>Mangal</i>	<i>Jum'a</i>		<i>Mārch</i>	<i>Sitambar</i>
<i>Budh</i>	<i>Sanīchar, Hafta</i>		<i>Aprēl</i>	<i>Aktobar</i>
			<i>Māī</i>	<i>Nuwambar</i>
<i>baṛā dīn</i>	Christmas day.		<i>Jūn</i>	<i>Disambar</i>

THE YEAR.

<i>san 'Īsawī</i>	Christian year or era, A.D.	<i>līp kā sāl</i>	leap year
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THE FOUR SEASONS.

<i>bahār kā mausim³</i>	spring.	<i>khizān kā mausim</i>	autumn.
<i>garmī kā mausim</i>	summer.	<i>sardī kā mausim</i>	winter.

THE INDIAN SEASONS.

<i>sardī kā mausim</i>	the cold season.	<i>barsāt, or</i>	the rains, or
<i>garmī kā mausim</i>	the hot season.	<i>barsāt kā mausim</i>	the rainy season.

KYĀ BAJĀ HAI? What time is it?

<i>Bārah baje haiñ.</i>	It is twelve o' clock.
<i>Bārah baj kar ek minat huē.</i>	It is one minute past twelve.
<i>Bārah baj kar das minat hue.</i>	It is ten minutes past twelve.
<i>Sawā bārah baje haiñ, or</i>	It is a quarter past twelve.
<i>Bārah baj kar pandrah minat hue.</i>	
<i>Sāre bārah baje haiñ.</i>	It is half past twelve.
<i>Ek bajne meñ bīs minat bāqī haiñ.</i>	It is twenty minutes to one.
<i>Paunā bajā hai,⁴ or</i>	It is a quarter to one.
<i>Ek bajne meñ pandrah minat bāqī haiñ.</i>	
<i>Ek bajne meñ pāñch minat bāqī haiñ.</i>	It is five minutes to one.
<i>Ek bajā hai.</i>	It is one o' clock.
<i>Sawā bajā hai,⁴ or</i>	It is a quarter past one.
<i>Ek baj kar pandrah minat hue.</i>	

2. The Gregorian calendar is followed for official and general purposes. For religious and domestic purposes the Hindus and Muhammadans use their own calendars.

3. The terms *bahār* and *khizān* 'spring' and 'autumn' are not applied to Indian seasons. The former is widely known through the influence on the language of Persian poetry. The terms *rabi kī fas'l* 'spring crops' and *khariḥ kī fas'l* 'autumnal crops' are largely used in connection with agriculture.

4. The phrases *paunā bajā hai* and *sawā bajā hai* are less often used than the alternative phrases shown in the text.

Derh bajā hai.
Paune do baje haiñ, or
Do bajne meñ pandrah minañ bāqī
haiñ.

It is half past one.
 It is a quarter to two.

Do baje haiñ.
Sawā do baje haiñ.
Dhāī baje haiñ.
Paune tīn baje haiñ.

It is two o'clock.
 It is a quarter past two.
 It is half past two.
 It is a quarter to three.

Tīn baje haiñ.
Sawā tīn baje haiñ.
Sāre tīn baje haiñ.
Paune chār baje haiñ.

It is three o'clock.
 It is a quarter past three.
 It is half past three.
 It is a quarter to four.

Abhī chār nahīñ baje.
Pāñch bajne meñ thoṛī der (bāqī)
hai.
Chha baje baṛī der huī.

It has not yet struck four.
 It is nearly five o'clock.
 It is long after six.

DIN RĀT—Day and night.

din ke waqt—din ko
rāt ke waqt—rāt ko
sub'h shām ko
do pahar⁵—do pahar ke waqt
ādhi rāt ko
sub'h (hote) hī, sawere, vulg. baṛī
faj'r.
din nīkle, tarke
do pahar—or ṭīfan—ke ba'd⁶
do pahar—or ṭīfan se—thoṛī der
(ke) ba'd.

in the day time—by day.
 in the night time—by night.
 in the morning and evening.
 noon—at mid-day.
 at midnight.
 early in the morning.
 at daybreak.
 in the afternoon.
 early in the afternoon.

pāñch baje sub'h ko or sub'h ke at five o'clock in the morning.
pāñch baje
sāre pāñch baje shām ko or shām ke at half past five in the evening.
sāre pāñch baje

5. Formerly time was reckoned by *pahars* or 'watches', four for the day and four for the night. Now the European system has been very generally adopted; but the term *do pahar* (indicating the time when two *pahars* reckoning from sunrise are completed) is still retained as the equivalent of noon.

6. *Do pahar ke ba'd* is the equivalent of 'afternoon' in the proper sense of the word. When we speak of 'the afternoon', however, we generally mean 'after lunch time'; and in this sense the phrase *ṭīfan ke ba'd* is generally employed, when Europeans are concerned. Three o'clock in the afternoon is expressed by *tīn baje din ko* or *din ke tīn baje*.

<i>gyārah baje din ko</i> or <i>din ke gyārah baje</i>	at eleven o'clock in the forenoon (or morning).
<i>savā tīn baje din ko</i> or <i>din ke savā tīn baje</i>	at a quarter past three in the afternoon.
<i>bārah baje rāt ko</i>	at twelve o'clock at night.
<i>ek baje rāt ko</i>	at one o'clock in the morning.

ĀJ KAL—Yesterday, to-day, and to-morrow.

<i>āj—āj kā din</i> ⁷	to-day—this day.
<i>kal—kal kā din</i>	yesterday, or to-morrow.
<i>parsoṅ—parsoṅ kā din</i>	the day before yesterday, or after to-morrow.

<i>āj kal</i>	just at present.
(<i>kisī din se</i>) <i>ek din pahle</i>	the day before (a certain day).
(„ „) <i>ek din ba'd</i>	the day after („ „).
<i>dūsre din—dūsre din</i> ⁸	the next day—on the next day.
<i>tīsre din—tīsre din</i>	the third day—on the third day.

<i>āj sub'h ko</i>	this morning.	<i>kal sub'h ko</i>	yesterday—or to-morrow—morning.
„ <i>shām ko</i>	this evening.	„ <i>shām ko</i>	yesterday—or to-morrow—evening.
„ <i>rāt ko</i> ⁹	to night, this morning before day-break, or last night.	„ <i>rāt ko</i>	the night before last, or to-morrow night.

<i>us din</i>	that day.	<i>us din sub'h ko</i>	that morning.
<i>usī din</i>	the same day.	<i>usī din sub'h ko</i>	the same morning.
<i>us rāt ko</i>	that night.	<i>us din shām ko</i>	that evening.
<i>usī rāt ko</i>	the same night.	<i>usī din shām ko</i>	the same evening.

<i>is hafte meṅ</i>	this week.	<i>agle hafte</i> ¹⁰	next week or last week.
„ <i>mahīne meṅ</i>	„ month.	„ <i>mahīne</i>	next month or last month.
„ <i>sāl meṅ</i>	„ year.	„ <i>sāl</i>	next year or last year.

7. The difference between *āj* and *āj kā din*, *kal* and *kal kā din* has been already explained (ch. 42, note 7).

8. In the phrases *dūsre din*, *tīsre din*, the day from which one reckons is counted as the first day; and hence an Indian often uses *tīsre din* in place of *parsoṅ*, e.g. *āj chalā jāūngā, kal wahān rahūngā, tīsre din lauṅ ke āūngā* 'I will go to-day, stay there to-morrow, and return on the third day'. *Tīsre din* may mean also 'the next day but one' e.g., *Jis din āp āe, main us se tīsre din āyā hūn*, 'I arrived on the next day but one (or two days) after your honour'.

9. The term *āj rāt* may be applied either to the preceding or the following night.

10. See ch. 29, notes 3 and 11.

<i>pichhle hafte</i>	last week.	<i>āj se ek hafte meñ</i>	this day week.
„ <i>mahīne</i>	„ month.	„ <i>mahīne</i> „	„ month.
„ <i>sāl</i> or <i>pār</i>	„ year.	„ <i>sāl</i> „	„ year.
<i>sāl</i> or <i>par sāl</i>			

ek sāl ke andar andar within a year.

DAM BHAR MEÑ, EK DIN MEÑ, WAĞĤAIRA—In one moment, one day, &c.

<i>dam bhar</i> (vulg. <i>ek dam</i>) <i>meñ</i>	in one moment.	<i>dam bhar pahle</i>	a moment ago or before.
<i>ek dīn meñ</i>	in one day.	<i>ek minaṭ huā ki</i>	a minute ago.
<i>ek do dīn meñ</i>	in a day or two.	<i>do dīn pahle</i> or	two days ago
<i>tīn dīn meñ</i>	in three days.	<i>do dīn hue ki</i>	or before.
<i>do hafte meñ</i>	in a fortnight.	<i>tīn sāl pahle</i> or	three years ago
<i>tīn sāl meñ</i>	in three years.	<i>tīn sāl hue ki</i>	or before.

KITNĪ DER OR MUDDAT TAK¹¹, &c. How long?

<i>das dīn tak</i> ¹²	for ten days.	<i>das mahīne tak</i>	for ten months.
<i>das dīn se</i>	for the last ten days.	<i>das sāl se</i>	for the last ten years.
<i>barī der</i> or <i>bahut dīn</i> or <i>muddat tak</i>			for a long time.
” ” ” ” <i>se</i>		” ” ” ”	past.
<i>thorī der</i> or <i>thorē dīn tak</i>			for a short time.
” ” ” ” <i>se</i>		” ” ” ”	past.
<i>kā mahīne tak</i>			for some months.
<i>bahut baras se</i>			for many years past.

Exercises on the Time of Day.

<i>Ek baje</i> or <i>ek baje ke waqt</i> — <i>do baje</i> or <i>do baje ke waqt</i> — <i>ṭhīk tīn baje ānā</i> .	Come at one o'clock—at two o'clock—punctually at three o'clock.
<i>Paune baje, yā ek baje, yā sawā baje āo</i> .	Come at a quarter to one, or one o'clock, or a quarter past one.
(<i>Jab</i>) <i>ek bajne meñ pāñch minaṭ rakeñ, to hamāre pās ānā</i> .	Come to me at five minutes to one.

11. *Der*, in such phrases as *kitnī der?* 'how long?' *barī der* 'a long time', *thorī der* 'a short time', is used with reference to periods of time less than a day. With reference to longer periods the phrases *kitne dīn?* lit. 'how many days?' *bahut dīn* and *thorē dīn* are most often employed. *Muddat* means 'a protracted period' or 'long time' and the phrases *kitnī muddat?* 'how long a time?' *barī muddat* 'a greatly protracted period' or 'a very long time', and *thorī muddat* 'a slightly protracted period' or 'a short time', are not uncommon, when considerable periods of time are referred to.

12. *Das dīn tak* 'for ten days', completed at some previous time or yet to come. If we mean the last ten days, we must say *das dīn se*, i.e., *Das dīn tak bimār rahā* 'He was ill for ten days'; *Das dīn se bimār hai* 'He has been ill for ten days'. We have had previous examples of a similar kind.

Ek baj kar bīs minaṭ ho jāēñ, to hamāre pās ānā, or

Ek par bīs minaṭ guzre hamāre pās ānā (lit. at twenty minutes past on one).

Nau par bīs minaṭ guzre, rel chhūṭ jāṭī hai.

Rel chhūṭne kā waqt nau par bīs minaṭ hai.

Sub'h ke chha baje—shām ke sāt baje—ānā.

Sāhib dīn ke sāre gyārah baje chale gae the.

Ham dīn ke dhārī baje pahūñche the.

Shām ke sāre chha baje hāzīr honā.

Ham kal dīn ke parne baje rawāna hue the, aur sāre bārah ghanṭe barābar safar karke, āj rāt ke sawā baje yahāñ pahūñch gae.

Rel kis waqt yahāñ pahūñchegī?

Wuh rel jis meñ ham jāēnge, sub'h ke chha par bīs minaṭ guzre chhūṭ jāegī, aur shām ke sāt bajne meñ pachīs minaṭ raheñge, to pahūñch jāegī.

Rāt ko ḍāk gārī ke āne kā waqt gyārah par pachīs minaṭ hai, magar aksar ḍer karke āṭī hai (or leṭ ho jāṭī hai).¹³

Hamārī gharī das minaṭ āge hai; tumhārī gharī pāñch minaṭ pīchhe hai.

Hamārī gharī tez chaltī hai; tumhārī gharī sust chaltī hai.

Come to me at twenty minutes past one [lit. (when) twenty minutes become, one having struck].

The train starts at twenty minutes past nine.

Twenty minutes past nine is the time for the train to start.

Come at six o'clock in the morning—at seven in the evening.

The *sahib* went away at half past eleven in the forenoon.

I arrived at half past two in the afternoon.

Be present at half past six in the evening.

I left yesterday at a quarter to one p. m., and having travelled for twelve and a half hours without stopping, arrived here at a quarter past one this morning.

At what time will the train arrive here?

My train will leave at 6-20 a. m., and will arrive at 6-35 p. m.

The mail train is due at 11-25 p. m., but it is generally late.

My watch is ten minutes too fast; and yours is five minutes too slow.

My watch gains; and yours loses (lit. goes lazy).

13. The term *ḍāk gārī* was formerly applied to the posting carriages drawn by two ponies, in which people generally travelled where there were good roads in the plains. These are rarely seen now, and the term is applied also to mail trains.

Exercises on Dates.

Kaun sã din hai?
Itwãr hai, yã aur koĩ din?
Pĩr kã din hai.
Kaun sã mahinã hai?
Mãrch kã mahinã hai.
Kaun sã tãrĩkh hai?
Pahlĩ tãrĩkh hai.
Åj dũsrĩ tãrĩkh—or do tãrĩkh—
hai.¹⁴
Mãrch ke mahĩne kĩ pahlĩ tãrĩkh
hai.
Kaun sã sãl hai?
San unĩs sau pãnch 'Isawĩ hai.

Jarnel sãhib san atthãrah sau
tentĩs 'Isawĩ ko Inglĩstãn meñ
paidã hue the.

Unhoñ ne san unĩs sau 'Isawĩ
ko, Pĩr ke din, Disambar kĩ iktĩs
tãrĩkh, shãm ke chha baje intiqãl
kiyã.¹⁵

Yih chitthĩ kis tãrĩkh kĩ likhĩ
huĩ hai.

Satãis Aprẽl san atthãrah sau
ninãnwe kĩ likhĩ huĩ hai.

What day of the week is it?
 Is it Sunday or a week day?
 It is Monday.
 What month is it?
 It is the month of March.
 What day of the month is it?
 It is the first.
 To-day is the second.

It is the first of March.

What year is it?
 It is the year 1905 (of the
 Christian era).

The general was born in Eng-
 land in the year 1833.

He died in the year 1900 on
 Monday, the 31st December, at
 6 o'clock in the evening.

What is the date of this letter?
 (lit. of what date is it written?)

It is dated the 27th April
 eighteen hundred and ninety-
 nine.

A moment ago, &c., &c.

Dam bhar pahle sãhib yahĩñ
maujũd the.

Das din hue ki sãhib yahãñ ãe
the; aur das din meñ phir ãeñge.

Sãhib das din se kahĩñ gae hue
haiñ.

Sãhib kahĩñ gae hue the, aur do
din tak nahĩñ ãe.

Ham kahĩñ jãeñge, aur kaĩ din
tak nahĩñ ãenge.

Jam'ãdãr bahut din tak ghair-
hãzir rahã.

The *sahib* was *here* a moment
 ago.

The *sahib* came here ten days
 ago; and he will come again in
 another ten days.

The *sahib* has been away for
 ten days.

The *sahib* was away for two
 days.

I shall be absent for several
 days.

The *jamadar* was absent (with-
 out leave) for a long time.

14. The cardinal as well as the ordinal numbers are used for all dates except 'the first', the former being almost always employed by the lower classes.

15. *Intiqãl kiyã* 'departed this life'. The term *intiqãl karnã* is always used by the educated classes instead of *mar jãnã* with reference to a person, to whose memory it is desired to shew respect.

MONEY.

<i>pāi</i>	pie	= $\frac{1}{4}$ farthing.	<i>adh-annā</i>	half-anna piece	= $\frac{1}{2}d.$
<i>paisā</i>	pice	= farthing.	<i>do-annī</i>	two „ „	= 2 <i>d.</i>
<i>ānā</i>	anna	= penny.	<i>chau-annī</i>	four „ „	= 4 <i>d.</i>
<i>rupaya</i>	rupee	= 1 <i>s.</i> 4 <i>d.</i>	<i>aṭh-annī</i> ¹⁶	eight „ „	= 8 <i>d.</i>

bādshāh ke sikke rupee of stan-
*kā rupaya*¹⁷ dard weight. *ashrafī* or *pauṇḍ*¹⁸ pound sterling
= 15 rupees.

ek lākh rupai one lac of rupees = £6,666-6-8

ek karor rupai one cror of rupees = £6,666,666-6-8

Ek pāi, do pāi, tīn pāi, chār pāi, &c. One pie, two pies, three pies, four pies, &c.

Ek paisā, do paise, tīn paise. One pice, two pice, three pice.

Ek ānā, do āne, tīn āne, &c. One anna, two annas, three annas, &c.

Do āne chha pāi. Two annas six pies (2 $\frac{1}{2}d.$).

*Tīn rupai pāñch āne nau pāi.*¹⁹ Three rupees five annas and nine pies (4*s.* 5 $\frac{3}{4}d.$).

*Adhā ānā, ḍerh ānā, ḍhāi āne, sāre tīn āne, &c.*²⁰ Half an anna, an anna and a half, two and a half annas, three and a half annas, &c.

*Sawā rupaya, ḍerh rupai, ḍhāi rupai, sāre tīn rupai, &c.*²¹ One rupee four annas, one rupee eight annas, two rupees eight annas, three rupees eight annas, &c.

*Adh—*or *ādhe—āne kā ṭikaṭ.* A half anna stamp.

Do āne ke paise. Two annas worth of pice (or coppers).

16. Two-anna, four-anna, and eight-anna pieces and rupees are silver coins; pies, pice or quarter-anna pieces, and half-anna pieces are of copper. There is no one-anna piece at present.

17. *Sikka* 'sterling coin'. *Bādshāh ke sikke kā rupaya* 'a rupee of the sterling coin of the realm' (lit. of the king, *Anglicé* 'sicca rupee', weighing one tola or nearly 180 grains troy).

18. *Ashrafī* was the name of a gold coin also called 'gold mohar', worth generally 16 rupees, when the rupee was worth two shillings. The term is now applied to the pound or sovereign, which is also called *pauṇḍ*, and has been made a legal tender at 15 rupees.

19. The terms *ek paisā, do paise, tīn paise* are used in preference to *tīn pāi chha pāi, nau pāi*, when sums below an anna are referred to. It is customary, however, to speak of rupees, annas and pies, not of rupees, annas and pice. Thus we say *tīn rupai, pāñch āne, nau pāi*, never *tīn rupai, pāñch āne, tīn paise*. *Paise* is used also in the sense of 'coppers', and *paisā* in the sense of 'money'; and 'a moneyed man' is sometimes called *paise wālā*.

20. The terms *adhā ānā, ḍerh ānā, ḍhāi āne, sāre tīn āne, &c.*, and their English equivalents are often used in place of *do paise, ek ānā chha pāi, do āne chha pāi, tīn āne chha pāi, &c.*

21. The terms *sawā rupayā, ḍerh rupai, ḍhāi rupai, sāre tīn rupai, &c.*, are in constant use; and so also are their equivalents *ek rupaya chār āne, ek rupaya aṭh āne, do rupai aṭh āne, tīn rupai aṭh āne, &c.* In English it is not usual to speak of one rupee and a quarter, one rupee and a half, two and a half rupees, &c.

Hazāroñ rupai naqd.
Pāñch rupai kī do-anniyāñ chau-
anniyāñ.
Pandrah rupai kā sikka.
Sau rupai kā māl.

Hazār rupai kā ghorā.
Khoṭā sikka—khoṭā rupaya.
Das rupai saiñkre.
Das rupai saiñkre ke hisāb se.

Thousands of rupees in cash.
 Five rupees in two-anna and four-
 anna pieces.
 A coin worth fifteen rupees.
 A hundred rupees worth of pro-
 perty.
 A horse worth a thousand rupees.
 A false coin—a false rupee.
 Ten per cent.
 At the rate of ten per cent.

Exercises on Money.

Is noṭ ko turā lo.
Is noṭ ke rupai de do.
Is chik ke rupai le āo.

Yih pachās rupai kā noṭ hai ;
tum is ke rupai de sakte ho ?

Lo sau rupai kā noṭ hai ; is ko
turākar, pachās rupai mem sāhib
ko de do, aur bāqī rupai hamāre
pās le āo.

Yih rupaya le lo ; chitṭhī par
ṭikaṭ lagā do ; aur jo paise bacheñ,
hamāre pās le āo.

Lākhoñ rupai naqd sarkārī
khazāne meñ maujūd haiñ.

Das rupai āṭh āne nau pāī tīnoñ
ādmiyoñ ko bāñṭ denā chāhiyeñ ?

Hāñ, in ko tīn tīn rupai āṭh āṭh
āne tīn tīn pāī de do.

Qulī log bhūke haiñ, sāhib ; in ko
do do, tīn tīn paise mil jāne
chāhiyeñ.

Hamāre pās is waqt sir'f do āne
ke paise haiñ.

Das rupai kī do-anniyāñ, chau-
anniyāñ aur aṭh-anniyāñ ham ko
darkār haiñ.

Das rupai kī miṭhāī larṅkoñ ko
bāñṭī gaī.

Adhe adhe āne ke ek rupai ke
ṭikaṭ ham ko de do.

Us ko ādh ādh āne ke solah ṭikaṭ,
aur ek ek āne ke āṭh ṭikaṭ chāhiyeñ.

Get this note cashed.
 Give me change for this note.
 Get this cheque cashed and
 bring me the money.

Can you change this note for
 fifty rupees ?

Here is a hundred rupee note ;
 get it changed, give fifty rupees
 to the *mem sahib*, and bring me
 the balance.

Take this rupee ; stamp the
 letter ; and bring me the small
 change.

There are lacs of rupees in cash
 in the Government treasury.

Are ten rupees eight annas and
 nine pies to be divided amongst
 the three men ?

Yes, give them each three
 rupees eight annas and three pies.

The coolies are hungry, sir ; they
 should have two or three pice a
 piece.

I have only two annas worth of
 coppers with me.

I require ten rupees worth of
 two-anna, four-anna and eight-
 anna pieces.

Ten rupees worth of sweet-
 meats were distributed amongst
 the boys.

Give me a rupee worth of half
 anna stamps.

He wants sixteen half anna, and
 eight one anna stamps.

Yih chūrī kitne ko (or men) āī ?
Paintīs rupai ko.

Jauharī ne āp se is kā kyā māngā
thā ?

Us ne ham se is ke pachās rupai
mānge the.

Ham us ko pachās rupai dete the ;
magar us ne nahīn liye.

Akhīr paintīs rupai par rāzī ho
gayā.

Ham ne us ko chūrī ke paintīs
rupai diye.

Ham ne yih paintīs rupai ko
kharīdī hai.

Jauharī ko chāhiye thā ki yih
chūrī āp ko pachās rupai ko detā.

Is ghore kī kyā qīmat hai ?

Is kī ab hazār rupai qīmat hai.

Saudāgar ne use hamāre hāth
bārah sarū rupai ko bechā thā.

Ham ko mahājan ke do hazār
rupai denā hai (or dene haiñ, see
ch. 24, note 13).

Ham us ko hazār rupai de chuke
haiñ ; ab ham ko us ke hazār rupai
denā bāqī hai, (or dene bāqī haiñ).

Us ko das rupai sainkrē ke hisāb
se sūd milne kī umed hai.

What did this bangle cost ?

Thirty-five rupees.

How much did the jeweller ask
 your honour for it ?

He asked me fifty rupees for it.

I offered him twenty-five rupees
 for it ; but he would not take it.

At last he agreed to take thirty-
 five rupees.

I gave him thirty-five rupees
 for the bangle.

I bought it for thirty-five
 rupees.

The jeweller should have let
 your honour have this bracelet
 for twenty-five rupees.

What is the price of this horse ?

Its price is now a thousand
 rupees.

The merchant sold it to me for
 twelve hundred rupees.

I owe the native banker two
 thousand rupees.

I have already paid him a
 thousand rupees ; and I still owe
 him a thousand.

He hopes to get interest at the
 rate of ten per cent.

WEIGHT AND MEASURE.

WEIGHT.

rattī = nearly two grains troy.

māshā = āth *rattī*.

tolā = *bārah māshe* = 180 grains,
 the weight of one
 rupee.²²

chaṭāk (fem.) chuttack = 2oz.

ser seer = 2lbs.

*man*²² maund = 80lbs.

22. The rupee weighing (within a fraction) 180 grains troy is generally taken as the standard of weight for the *tolā*, and the weight of *māshās* and *rattīs* is regulated accordingly ; but there are divergences of practice in some localities.

A *chaṭāk* (Anglicé 'chuttack') is equal in weight to five rupees or *tolās*, or a fraction over two ounces avoirdupois, and a *ser* (Anglicé 'seer') to a fraction over 2lbs., A *man* (Anglicé 'maund') is equal to 40 seers or approximately 80lbs.

The chuttack, seer and maund are employed for measuring all but very light articles, or those used in very small quantities. The *rattī*, *māsha*, and *tolā* are used for measuring jewels, precious metals, medicines, &c. ; and the *tolā* or weight of one rupee is used also for postal purposes, a half anna postage stamp being required for a letter

<i>pāo</i> (or <i>pā</i>) <i>chaṭāk</i>	a quarter of a chuttack	=	$\frac{1}{2}$ oz.
<i>ādh chaṭāk</i>	half a chuttack	=	1 "
<i>paun</i> "	three-quarters of a chuttack	=	$1\frac{1}{2}$ "
<i>sawā</i> "	a chuttack and a quarter	=	$2\frac{1}{2}$ "
<i>ḍeṛh</i> "	a chuttack and a half	=	3 "
<i>paune do</i> "	a chuttack and three-quarters	=	$3\frac{1}{2}$ "

<i>ādh pāo</i> ^{2 3} or <i>do chaṭāk</i>	two chuttacks	=	4 oz.
<i>paun pāo</i> " <i>tīn</i> "	three "	=	6 "
<i>ek pāo</i> " <i>chār</i> "	four "	=	8 "
<i>sawā pāo</i> " <i>pāñch</i> "	five "	=	10 "
<i>ḍeṛh pāo</i> " <i>chha</i> "	six "	=	12 "
<i>paune do pāo</i> " <i>sāt</i> "	seven "	=	14 "
<i>do pāo</i> " <i>ādh ser</i>	half a seer	=	1 ḥ.

<i>chaṭāk ādh ser</i> or <i>nau chaṭāk</i>	<i>chaṭāk tīn pāo</i> or <i>terah chaṭāk</i>
<i>ḍhāī pāo</i> " <i>das</i> "	<i>ādh pāo kam ser</i> " <i>chaudah</i> "
<i>chaṭāk ḍhāī pāo</i> " <i>gyārah</i> "	<i>chaṭāk kam ser</i> " <i>pandrah</i> "
<i>tīn pāo</i> " <i>bārah</i> "	

tīn pāo or *bārah chaṭāk pānī*^{2 4} one quart of water (nearly).

MEASURE.

<i>inch</i> ^{2 5} inch.	<i>gīrah</i> $2\frac{1}{4}$ inches.	<i>mīl</i> mile.
<i>fuṭ</i> foot.	<i>gaz</i> yard.	<i>kos</i> $1\frac{1}{2}$ to 2 miles.

weighing an eight-anna piece or half a *tolā*, and an anna stamp for a letter weighing a rupee or *tolā*. To England a letter weighing half an ounce or about $1\frac{1}{4}$ *tolās* can be sent for an anna.

[Standard weights of various degrees from one chuttack to a maund are kept at the head-quarters of *tahsils* or sub-collectorates; and licensed makers are required to send in their weights to be tested and marked with the Government stamp.

A weight for weighing is termed a *baṭṭā*. The principal weights are the *chaṭunkī* for chuttacks, the *adhpaī* or half-quarter seer, the *pāoserā* or quarter seer, the *adhserā* or half seer, the *ser* or seer, the *duserā* or two seer, the *panserā* or five seer, and the *man* or maund weight.]

23. Five ounces, seven ounces, &c., are expressed by *sāre do chaṭāk*, *sāre tīn chaṭāk*, &c., $5\frac{1}{2}$ ounces, $6\frac{1}{2}$ ounces, &c., by *paune tīn chaṭāk*, *sawā tīn chaṭāk*, &c.

24. Liquids are measured by weight.

25. Linear measurement is generally made either by feet and inches or by yards and *gīrahs*. The *deśī gaz* or Indian yard measures 33 inches; but this has been to a great extent superseded by the English yard of 36 inches. The *gīrah* is always one-sixteenth of the *gaz*, and equal therefore to $2\frac{1}{4}$ inches, when the English standard is adopted.

The terms *fuṭ* and *gaz* are often employed also in the sense of square and cubic feet and yards. Thus matting, floor cloths and carpets are often sold by the *fuṭ* or *gaz*, i.e., by the square foot or square yard, and timber by the *fuṭ*, i.e., the cubic foot. The proper terms for 'square' and 'cubic' (i.e., *murabba'* and *muka'ab* or *mukassar*) are not generally understood by the lower orders.

The term *mīl* 'mile' is very largely employed; but *kos* is used also, where mile-stones do not exist. The *kos* varies in different localities from $1\frac{1}{2}$ to 2 miles and even more.

Land is measured generally by the *bīghā*, which varies in different localities from a quarter of an acre to more than half an acre.

Exercises on Weights and Measures.

*Main ne is anāj ko tol liyā hai ;
dhāi man hai.*

*Is chittihī kā waz'n sawā tole se
ziyāda hai ; Wilāyat jāne ke liye
us par do āne kā tikaṭ lagā denā
chāhiye.*

Ham ko ādh ser chā chāhiye.

*Ham ko awwal nambar kī chā
bārah chaṭāk chāhiye, aur dūsre
darje kī dhāi ser.*

*Mem sāhib ne is chā meñ se do
ser lī hai.²⁵*

Yih gāi sāre tīn ser dūd detī hai.

Chā ke do piyāle le āo.

Mem sāhib ne do piyāle chā pī.²⁶

*Baiṭhne kā kamrā bīs fuṭ lambā
hai, aṭṭhārah fuṭ chaurā, aur satrah
fuṭ ūnchā.*

*Sone kā kamrā aṭṭhārah fuṭ
lambā aur solah fuṭ chaurā hai.*

*Ghus'l-khāna bārah fuṭ lambā
aur bārah fuṭ chaurā (or bārah fuṭ
murabba') hai.*

Ham ko dhāi gaz bānāt chāhiye.

*Sāhib ne is bānāt meñ se sāre
tīn gaz māngī hai.*

*Is reshmi fīte meñ se chār girah
apne wāste kāṭ lo, aur pānch girah
hamāre wāste kāṭ do.*

*Merā makān shah'r se paun mīl
hai.*

*Mere makān se shah'r tak paun
mīl kā fāsīlā hai.*

*Ghurdaur kā chakkar do mīl kā
hai.*

Jhīl ke gird kā chakkar kitnā hai?

*Jhīl ke gird kā chakkar sāre
pānch mīl kā hai.*

I have weighed this corn; it weighs (lit. is) two and a half maunds.

This letter weighs more than half an ounce, and will require a two anna stamp for England.

I want a pound of tea.

I want a pound and a half of tea of the best quality, and five pounds of the second quality.

The *mem sahib* has taken four pounds of this tea.

This cow gives three and a half seers of milk.

Bring two tea cups.

The *mem sahib* drank two cups of tea.

The sitting-room is twenty feet long, eighteen feet broad, and seventeen feet high.

The bedroom is eighteen feet by sixteen.

The bath-room is twelve feet square.

I want two and a half yards of (woollen) cloth.

The *sahib* has asked for three and a half yards of this cloth.

Cut off four *girahs* (9 inches) of this ribbon for yourself and five *girahs* (11½ inches) for me.

My house is three-quarters of a mile from the city.

It is three-quarters of a mile from my house to the city.

It is two miles round the race-course (lit. the circular course of the race-course is of two miles).

How far is it round the lake?

It is five and a half miles round the lake.

25. *Do ser lī hai*, i.e., *do ser chā lī hai* 'out of this tea has taken two seers tea'. *Lī* agrees with *chā* understood, not with *do ser*.

26. In Anglo-Indian households a cup used for tea is called *chā kā piyālā*, and a cup of tea *ek piyālā chā*. Indians amongst themselves generally employ the term *chā kī piyālī* in both cases; but they sometimes say *ek piyālī chā* for 'a cup of tea'. 'A tea-cup' is called (*chā kā*) *chhoṭī piyālā* (or *chhoṭī piyālī*), and a breakfast cup (*chā kā*) *b arā piyālā*.

FORTY-FIFTH CHAPTER.

Repetition of what has been said or thought.

VERBS.

<i>jhūlnā, j</i>	to swing.	<i>bahnā</i>	to flow, to be washed away.
<i>ṭhānnā, l</i>	to determine.		

MASCULINE NOUNS.

<i>tālib-‘ilm</i>	student (seeker after knowledge).	<i>dastāna</i>	glove.
<i>pahārī</i>	moutaineer.	<i>jhūlā</i>	swing.
<i>magar¹</i>	broad-nosed alligator.	<i>khilaunā</i>	plaything.
<i>gharyāl¹</i>	long-nosed alligator.	<i>sirā²</i>	end.
<i>kāg</i>	cork.	<i>kār-khāna</i>	work-shop, factory.

FEMININE NOUNS.

<i>pahārī</i>	hill.	<i>bhīṛ</i>	wasp.
<i>galī</i>	lane, narrow street.	<i>chīṛ³</i>	screen or blind.
<i>lāṭhī</i>	big stick, club.	<i>lahar</i>	wave.
<i>tāqat</i>	strength.		

ADJECTIVES.

<i>hairān</i>	astounded, perplexed.	<i>pahārī</i>	relating to the mountains.
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Khwāb meñ dekhnā.

To dream (lit. see in a dream).

Wuh kahtā hai, ki ‘sāis bīmār hai.’

He says that the syce is ill.

Us ne kahā thā, ki ‘sāis bīmār hai.’⁴

He said that the syce was ill.

Sāis kahtā hai, ki ‘maiñ bīmār hūñ.’

The syce says that he is ill.

Sāis ne kahā thā, ki ‘maiñ bīmār hūñ.’

The syce said that he was ill.

1. The *magar* and *gharyāl* are properly speaking crocodiles of different species, but they are generally called alligators.

2. *Sirā* from *sir* ‘head’, ‘the end’ or ‘extremity’ of anything; also ‘the beginning’, especially in such phrases as *Sire se bayān karo* ‘Explain from the beginning’; *nae sire se* ‘from a new beginning’, i.e., ‘anew’, ‘de novo’.

3. *Chīṛ* ‘a screen’ or ‘blind’ of split bamboo hung before doors and windows to keep out the flies. It obstructs the view into the interior from outside, but not the view from within.

4. When mention is made of what any one has said, the exact words that he may be supposed to have uttered are generally repeated. Thus: *Us ne kahā thā ki sāis bīmār hai* signifies ‘He said thus: The syce is ill’, i.e., ‘He said that the syce was ill’. Similarly *Sāis ne kahā thā ki maiñ bīmār hūñ* signifies ‘The syce said thus: I am ill’, i.e., ‘The syce said that he was ill’.

*Us ne hamārā nām lekar kahā thā, ki 'wuh—or sāhib—bīmār haiñ'.*⁵

Us ne tumhārā nām lekar kahā thā, ki 'wuh bīmār hai.'

*Us ne kahā thā, ki 'kaptān sāhib bīmār haiñ'.*⁶

Us ne kahā thā, ki 'Khudā Bakhsh bīmār hai'.

*Us ne un logoñ se kahā thā, ki 'kaptān sāhib Khudā Bakhsh se nārāz haiñ'.*⁷

Ham ne tumhārā patā dekar kahā thā, ki 'wuh rūste meñ parā hai'.

He said that I was ill.

He said that you were ill.

He said that I (the captain) was ill.

He said that you (Khuda Bakhsh) were ill.

He told those people that I (the captain) was displeased with you (Khuda Bakhsh).

I said that you were lying in the road.

5. When the speaker refers to anything that has been said about himself, he generally employs the third person with reference to himself. Thus : *Us ne hamārā nām lekar kahā thā ki wuh bīmār haiñ* signifies 'He having taken my name said thus : 'He is ill', i.e., 'He said that I was ill'.

When the speaker refers to anything that has been said about the individual he is addressing, the third person is generally employed in the same manner. Thus : *Us ne tumhārā nām lekar kahā thā ki wuh bīmār hai* signifies 'He having taken your name said thus : 'He is ill', i.e., 'He said that you were ill'.

[Though the third person is generally employed in the two cases now under consideration, it is permissible also to employ the first or second person as the case may be. We can say : *Us ne hamārā nām lekar kahā thā ki ham bīmār haiñ* 'He having taken my name said, that I am ill', i.e., 'He said that I was ill'; and *Us ne tumhārā nām lekar kahā thā ki tum bīmār ho* 'He having taken your name said that you are ill', i.e., 'He said that you were ill'.]

6. Very frequently the speaker quotes his own name or designation, or that of the person he is addressing. Thus if we suppose Captain Smith to be conversing with Khuda Bakhsh, *Us ne kahā thā ki kaptān sāhib bīmār haiñ* signifies 'He said that I (the captain) was ill'; and *Us ne kahā thā ki Khudā Bakhsh bīmār hai* signifies 'He said that you (Khuda Bakhsh) were ill'.

This mode of expression is generally preferred when it is quite clear, from the previous conversation or the circumstances of the case, that the speaker is referring either to himself or the person he is addressing, and not to some one else with the same name or designation.

7. When the speaker refers to something that has been said regarding both himself and the individual addressed, it is better generally to give names and designations, e. g., *Us ne un logoñ se kahā thā ki kaptān sāhib Khudā Bakhsh se nārāz haiñ* 'He said to those people thus : The captain is displeased with Khuda Bakhsh', i.e., 'He told those people that I was displeased with you'.

[If names and designations are not quoted, it is necessary to employ the pronouns of the first and second persons, and to say *Us ne hamārā tumhārā nām lekar un logoñ se kahā thā ki ham tum se nārāz haiñ* 'He (having taken my name and yours) told those people that I was (lit. we are) displeased with you'. The pronoun of the third person is not generally used in such cases, as it would be necessary to employ it twice, e. g., *Us ne hamārā tumhārā nām lekar un logoñ se kahā thā, ki wuh us se nārāz haiñ* 'He having taken my name and yours said to those people thus : He is displeased with him'; and such a sentence is somewhat involved.]

8. If a person's name and designation are not known to all concerned the phrase *patā dekar kahā thā* is employed instead of *nām lekar kahā thā*. *Tumhārā patā dekar* signifies 'having given your clue', i.e., 'having said who you were' or 'having described you'.

Tum ne hamārā nām lekar (or patā dekar) kahā thā, ki 'sāhib kār-khāne meñ āenge?'

Tum ne kahā thā, ki 'maiñ kār-khāne meñ āūngā?'

Ham ne tum se kahā thā, ki 'ham tumhāre baṛe shuk'r-guzār haiñ'.

Tum ne ham se kahā thā, ki 'maiñ āp kā baṛā shuk'r-guzār hūñ'.⁹

Tum ne us se pūchhā thā, ki 'tum kaun ho aur kahāñ rakhte ho?''¹⁰

Us ne tumhārā nām lekar ham se pūchhā thā, ki 'kyā, āp ne us ko dekhā hai?' or

Us ne ham se pūchhā thā, ki 'kyā āp ne Khudā Bakhsh ko dekhā hai?'

Ham ne tumhārā patā dekar pūchhā thā, ki 'us kā kyā nām hai?'

Ham hairān hue, ki 'phir kyā karnā chāhiye?'

Ghoṛī ghusse ho rahī hai, ki 'ham ko bhī gannā kyon nahīñ dete?'

Un se kah do, ki chale jāen or chale jāo.¹¹

Un se kahā gayā thā, ki bābā ke wāste kuchh khilāune le āen (or le āo).

Tum se kahā gayā thā, ki sab chiqeñ bāndho.

Mujh se kahā gayā thā, ki aṅgī-thī kī rākḥ uṭhā lūñ (or uṭhā lo).

Did you say that I should come to the factory?

Did you say that you should (lit. I shall) come to the factory?

I told you that I was very much obliged to you.

You told me that you were very much obliged to me.

Did you ask him who he was and where he lived?

He asked me whether I had seen you.

I asked what your name was.

I was perplexed what to do next.

The mare is very angry, (and thinking to herself) why don't you give me too some sugar-cane?

Tell them to go away.

They were told to bring some playthings for the child.

You were told to tie up all the chiks.

I was told to remove the ashes in the grate.

9. When the speaker makes mention of anything that has been previously said to him by the individual he is addressing, he must employ the first person with reference to that individual, and the second person or the pronoun *āp* 'your honour' with reference to himself. Thus: *Tum ne ham se kahā thā ki maiñ tumhārā*—or *āp kā—baṛā shuk'r-guzār hūñ* 'You said to me thus: I am very grateful to you', i.e., 'You told me that you were very much obliged to me'.

10. The rules given above, regarding the construction of a sentence, when mention is made of anything that has been said, are applicable generally to cases where mention is made of anything that has been asked.

11. The aorist tense is generally employed when directing any one to convey an order to a third person (ch. 31, note 7); but it is sometimes permissible to employ the imperative, e.g., *Un se kah do ki chale jāen* 'Tell them to go away'; *Un se kah do ki chale jāo* 'Say to them—go away'.

The rule is precisely the same when mention is made of an order previously given, i.e., the aorist is generally used, but the imperative can be used in some cases.

*Sāhib se kahā gayā thā, ki mih'rbānī karke tashrif lāen.*¹²

The sahib was asked to come.

*Ham ko yih khayāl thā, ki magar hai.*¹³

I thought it was an alligator.

Ham ko yih khayāl thā, ki wuh tum ko (or āp ko) pakar legā.

I thought it would seize you.

Dāktar sāhib ko yih khayāl thā, ki tum mar jāenge.

The doctor thought that you would die.

*Dāktar sāhib ko (hamārī nisbat or hamārī taraf se) yih khayāl thā, ki ham mar jāenge.*¹⁴

The doctor thought that I should die.

Dāktar sāhib ko (apnī nisbat or apnī taraf se) yih khayāl thā, ki ham mar jāenge.

The doctor thought that he should die.

Jab ham aise bīmār the, to kyā tum ko yih khayāl thā, ki ham mar jāenge?

When I was so ill, did you think that I should die?

*Jab tum aise bīmār the, to kyā tum ko yih khayāl thā, ki ham mar jāenge.*¹⁵

When you were so ill, did you think that you would die?

12. *Sāhib se kahā gayā thā, &c.*, lit. 'It was said to the sahib : Having done kindness please to bring the conferring of honour', i.e., 'honour us by coming'.

The verbs *kahnā* and *kah denā* are used not only where we employ 'tell' in giving orders, but also where we use 'ask' in the sense of 'request'. The distinction is made in Hindustani by the introduction of *mih'rbānī karke* and similar polite phrases.

13. When mention is made of the thoughts that have passed through a person's mind, they are always described as they existed at the time they were conceived, e.g., *Ham ko yih khayāl thā, ki magar hai* 'I had this thought that it is an alligator', i.e., 'I thought it was an alligator'; *Ham ko yih khayāl thā ki wuh tum ko (or āp ko) pakar legā* 'I had this thought that it will seize you', i.e., 'I thought it would seize you'.

When, as in the second example, the speaker states what he has thought with regard to the individual he is addressing, he employs the second person or the pronoun *āp* 'your honour'.

14. *Dāktar sāhib ko yih khayāl thā, ki ham mar jāenge* 'The doctor had this thought, that I shall die', may mean either 'The doctor thought that I should die', or 'that he should die'.

The circumstances under which the remark is made will shew in many cases what is meant. If, for example, I have just mentioned that the doctor has been attending me for a severe illness, it is clear that his apprehensions were on my account; if on the other hand I have stated that he was ill himself, they were evidently on his own account. In the absence, however, of any such indication of the meaning, we must employ the phrases *hamārī nisbat* or *hamārī taraf se* 'with regard to me', and *apnī nisbat* or *apnī taraf se* 'with regard to himself': thus *Dāktar sāhib ko hamārī nisbat yih khayāl thā, ki ham mar jāenge* 'The doctor had this thought about me, that I shall die, i.e., 'The doctor thought that I should die'; *Dāktar sāhib ko apnī nisbat yih khayāl thā, ki ham mar jāenge* 'The doctor had this thought about himself that I shall die', i.e., 'The doctor thought that he should die'.

[It is permissible also to employ the third person with reference to a person's thoughts about himself. *Us ko yih khayāl thā, ki wuh mar jāegā.* 'He thought that he would die' may mean either that he expected to die himself, or that he thought some one else would die.]

15. As will be seen from the two examples given in the text; *Kyā tum ko yih khayāl thā, ki ham mar jāenge?* 'Had you this idea that I shall die?' may mean

Kyā tum ko yih khayāl thā, ki bhīr mar gaī hai, ab tumhāre nahīn kāṭegē?

Kyā tum in ko hamāre dastāne samjhe the?

Us ne dil meñ thān liyā thā, ki kal rawāna ho jāuṅgā (or ho jāegā).

Us ne chāhā, ki kāg nikālūñ (or nikāle), magar pech-kash kahīn na mila.

Us ne chāhā, ki tair kar daryā pār ho jāūñ (or ho jāe), magar pāñī ke zor se bah gayā.

Ham ne bahuterā chāhā, ki lāṭhī us ke hāth se chhīn leñ, magar ham meñ itnī tāqat na thī.

Bāgh meñ bare achchhe achchhe phūl the, us kā jī chāhā ek tor lūñ.¹⁶

Jaṅgal kī sabzī ko dekh kar, hamārā dil chāhā, ki kāī dīn tak isī jagah rahūñ.

Pahārī par aise zor kī hawā chaltī thī, ki ham ko ḍar thā, hamārī ṭopī ur na jāe.

Tālīb-‘ilm ko ḍar thā, aisā na ho, mujhe tamgha na mile.

Ham ne dekhā, ki galī ke ek sīre se dūsre sīre tak sab makān khālī paṛe haiñ.

Ham ne khwāb meñ dekhā, ki ham jahāz meñ savār haiñ, aur barī ūñchī ūñchī lahareñ uṭh rahī haiñ.

Larkī ne khwāb meñ dekhā, ki main jhūle meñ jhūl rahī hūñ.

Did you think that the wasp was dead, and would not sting you?

Did you think they were (lit. think them) my gloves?

He determined to start the next day.

He wished to draw the cork, but he could not find the cork-screw anywhere.

He tried to swim across the river, but was swept away by the stream (lit. the force of the water).

I tried hard to wrench the big stick from his hand, but I was not strong enough.

There were such very nice flowers in the garden, that he felt a strong inclination (lit. his spirit wished) to pick one.

On seeing the verdure of the jungle, it was my heart's desire to remain there for a few days.

The wind was so strong on the top of the hill, that I was afraid my hat would be blown (lit. fly) away.

The student was afraid he would not get the medal.

I saw that the houses were empty from one end of the lane to the other.

I dreamed that I was on board ship, and that it was very rough.

The girl dreamed that she was swinging (in a swing).

either 'Did you think that I should die', or 'Did you think that you would die?' but the context shows what is really meant in each case.

We can say also—in the first case: *Tum ko hamārī nisbat (or hamārī taraf se) yih khayāl thā, ki ham mar jāeṅge?* 'Had you this idea about me that I shall die?' i.e., 'Did you think that I should die?'—and in the second case; *Kyā tum ko yih khayāl thā, ki mar jaoge?* In the latter case the second person is substituted for the first, an arrangement generally followed, when the employment of the first person would make the sentence ambiguous.

16. *Chāhā* the past tense of *chāhñā* is treated as an intransitive verb, and does not take the particle *ne* when used with *jī*, or with similar words such as *dil* 'heart', &c.

FORTY-SIXTH CHAPTER.

Miscellaneous words and phrases.

VERBS.

<i>kāñpnā</i>	to tremble.	<i>pālnā</i>	to bring up, rear.
<i>baknā</i>	to chatter.	<i>phañsnā, j</i>	to be snared, entangled.
<i>malnā</i>	to rub.	<i>phāñsnā, l</i>	to snare, entangle.
<i>khujānā</i>	to scratch, to itch.	<i>pisnā, j</i>	to be ground, pounded.
<i>jamnā, j</i>	to congeal, freeze.	<i>pīsnā, l, d</i>	to grind, pound.
<i>tapnā, j</i>	to be heated.	<i>ṭahalnā</i>	to walk to and fro.
<i>ghisnā, j</i>	to be worn by rubbing.	<i>ṭahlānā, d</i>	to lead about (horse, &c.).
<i>loṭnā, j</i>	to roll.	<i>sarahnā, j</i>	to move or slip on one side, get out of place.
<i>sūjnā, j</i>	to swell.	<i>sarkānā, d</i>	to move on one side.
<i>chunnā, l</i>	to select, gather.	<i>chhīraknā, d</i>	to sprinkle.
<i>chūsā, l</i>	to suck.	<i>chhīrkānā, d</i>	to cause to be sprinkled.
<i>kūknā, d</i>	to wind up (a watch).	<i>ṭīkā lagānā</i>	to vaccinate.
<i>phūñknā, d</i>	to blow (with mouth, bellows, &c.).		
<i>sauñpnā, d</i>	to make over.		
<i>palnā</i>	to be reared.		

MASCULINE NOUNS.

<i>musawwir</i>	painter, artist, draftsman.	<i>talwā</i>	sole of foot.
<i>afsar</i>	officer.	<i>sūṭ, jorā¹</i>	suit, pair.
<i>santrī</i>	sentry.	<i>tāj</i>	crown.
<i>rishta</i>	relationship.	<i>astar</i>	lining.
<i>rishtadār</i>	relation.	<i>guluband (vulg. galāband)²</i>	neck-tie, scarf.
<i>Shaitān</i>	Satan, the devil.	<i>izārband</i>	string for pyjamas.
<i>jahannam</i>	hell.	<i>lailan</i>	linen cloth.
<i>mendak</i>	frog.	<i>malmal</i>	muslin.
<i>pissū</i>	flea.	<i>makhmal</i>	velvet.
<i>chihra</i>	face.	<i>tauliyā</i>	towel.
<i>māṭhā</i>	forehead.	<i>ustura</i>	razor.
<i>hoñṭh</i>	lip.	<i>siñgār</i>	toilet.
<i>kandhā, kāndhā</i>	shoulder.	<i>kawāb</i>	roast meat.
<i>añgūṭhā</i>	thumb.	<i>bādām</i>	almond.
<i>ṭakhnā</i>	ankle.	<i>nāryal</i>	cocoa-nut.

1. A suit of clothes made in European style, or the semi-European style adopted by many Indians, is called *sūṭ*, a suit made in the Indian style *jorā*. The latter term is applied also to a pair, male and female, of birds or animals of any kind and may be applied to boots and shoes.

The term *jorā* 'a pair' is used for any two things that match, such as a pair of horses, lamps, bracelets, boots and shoes, &c.

2. *Guluband* from the Persian *gulū* 'the throat', *galā* being the Hindustani word.

MASCULINE NOUNS—concluded.

'araq ³	liquor, spirit, juice.	sarposh	lid (of sauce-pan, &c.).
ras	juice.	javāhir	jewel.
sirkā	vinegar.	sāz	harness.
jullāb	purgative.	chūhedān	rat-trap; mouse- trap.
marham	ointment.	naqd	cash.
hauz	reservoir, swim- ming bath.	pītal	brass.
'ajāib	wonderful things, curiosities.	tānbā	copper.
'ajāib ghar	museum.	sīsā	lead.
sitūn	pillar.	pasanjar	slow passenger train.
minār	minaret	maqām	halting place, halt.
chabūtarā	terrace, platform.	mahsūl	tax, toll, duty.
chūnā	lime, mortar.	'aib	blemish, defect, fault.
nalkā ⁴	a large pipe.	nir'kh	market price, tariff.
anṭā	ball, billiards.	iqrār	affirmation, con- fession.
sarautā	nut-crackers.	intizām	management.
chhallā	ring.	gol māl (vulg.)	mess, muddle.
ṭānkā	a stitch, rivet.	dhāl	slope, inclination.
talā	bottom, sole of boot.	pahrā	watch, guard.
peñdā	bottom (of pots boxes and ves- sels).	sahārā	support.
tuhfa	present, curiosity.	jhaṭkā	jerk.
tasma	strap.	ṭhikānā	fixed abode, fixity.
tamgha (vulg. tagma)	medal.	nuhaṭṭā	scratch (with nail or claw).
chashma	eye-glass, spec- tacles.	kharrātā	snoring.
dūrbīn	telescope, binocu- lars.	ishāra	sign, signal.
hathiyār	weapon.	mauqa'	occasion, oppor- tunity.
saṅgīn	bayonet.	fiqra	sentence.
khilāl	toothpick.	tarjama	translation.
foto	photograph.	hausala	spirit, resolution.
rabar	india-rubber.	mu'āmala	affair, transac- tion.
gilob	globe of lamp.		
tarāzū	balance, scales.		

3. Lime-juice is called *nībū kā* 'araq, probably because it is often extracted and kept in bottles as a liquor; the juice of any other fruit is called *ras*.

4. *Nalkā* 'a large pipe' such as those used for water, drains, the chimneys of stoves, &c. *Nālī* 'a small pipe'. *Nāl* 'a gun barrel'. The term *nālī* is generally applied to a small ditch or channel, *nālā* (*Anglicé* nullah) to a stream or water-course.

FEMININE NOUNS.

<i>chhipkalī</i>	lizard.	<i>burāi</i>	evil.
<i>hathelī</i>	palm of hand.	<i>khūbsūratī</i>	beauty.
<i>erī</i>	heal.	<i>nādānī</i>	ignorance.
<i>kalāi</i>	wrist.	<i>nek-nāmī</i>	good name, good repute.
<i>kohnī</i>	elbow.		preparation.
<i>chapātī</i>	thin cake of un- leavened bread.	<i>tayyārī</i>	privacy.
<i>charbī</i>	fat.	<i>tanhāi</i>	pardon.
<i>rūi</i>	cotton.	<i>mu'āfi</i>	yawning.
<i>paṭṭī</i>	strip (of cloth), slip of paper, bandage.	<i>jamāi</i>	sign, token.
<i>wardī</i>	uniform.	<i>nishānī</i>	mismanagement.
<i>chimnī</i>	chimney of lamp.	<i>be-intizāmī</i>	famine.
<i>masahrī</i>	mosquito cur- tains.	<i>qaḥ't-sālī</i>	list.
		<i>fihrisṭ</i>	want.
<i>tipāi</i>	small table or stool with three legs or feet.	<i>ḥājat</i>	memorandum.
		<i>yāddāshṭ</i>	request.
<i>karī</i>	rafter.	<i>darḥasṭ</i>	crease, rumple.
<i>nalī</i>	small pipe or tube.	<i>salwat</i>	condition, bet.
<i>tahnī</i>	small branch, twig, stalk.	<i>shar't</i>	safety, in safety.
		<i>salāmat</i>	landing, bathing place, &c., on river; quay.
<i>joṛī</i>	pair.	<i>ghāṭ</i>	day's journey, storey (lit. place of alighting).
<i>dhauṅknī</i>	bellows.		white ant.
<i>māl-gārī</i>	goods train.	<i>manzil</i>	neck.
<i>dastūrī</i>	commission.	<i>dīmak</i>	moustache.
<i>ghāṭī</i>	mountain pass, ravine.	<i>gardan</i>	pepper.
<i>charḥāi</i>	ascent.	<i>mūchh</i>	point.
<i>utrāi</i>	descent.	<i>mir'ch</i>	bottom (of well, tank, river).
<i>salāmī</i>	slope, salute.	<i>nok</i>	dirt.
<i>bāi</i>	air, rheumatism.	<i>tah</i>	chalk.
<i>khujlī</i>	itching, itch, mange.	<i>mail</i>	small packet (of medicine, &c.).
<i>chuṭkī</i>	pinch.	<i>kharyā</i>	line.
<i>phāṅsī</i>	hanging.	<i>purīyā</i>	line, lines.
<i>narmī</i>	softness, gentle- ness.	<i>lakīr</i>	line (written or printed).
<i>sakḥṭī</i>	hardness, harsh- ness.	<i>lain⁵</i>	tittle-tattle, gos- sip.
		<i>satar</i>	
		<i>gap</i>	

5. *Lain* much used in the phrase *lain bāndhnā* 'to form line', also applied to the 'lines' or quarters of sepoy and police. *Lain dorī* 'ropes for laying out an encampment', and hence the party going on to lay out an encampment with the tents, carts, animals and camp followers that accompany them.

FEMININE NOUNS—concluded.

<i>zid</i> , (<i>zidd</i>)	opposition,	ob-	<i>moch</i>	sprain.
	stinacy.		<i>chhīnk</i>	sneezing.
<i>sair</i>	airing, excursion.		<i>mālīsh</i>	shampooing.
<i>sāns</i> (also	breath, sigh.		<i>ragar</i>	rubbing, friction.
<i>masc.</i>)			<i>namāz</i>	prayer.

ADJECTIVES.

<i>pāk</i>	pure.	<i>chiknā</i>	greasy, slippery.
<i>muft</i>	gratis.	<i>charukonā</i>	four-cornered,
<i>naṅgā</i>	naked.		square, oblong.
<i>nādān</i>	ignorant.	<i>sāda</i>	plain, simple.
<i>pājī</i>	mean.	<i>raṅgīn</i>	coloured.
<i>neknām</i>	having a good	<i>namkīn</i>	salted.
	name or repute.	<i>bādāmī</i>	almond coloured.
<i>mashhūr</i>	famous, well-	<i>qīmatī</i>	expensive, valu-
	known.		able.
<i>saḥīh</i>	correct, right.	<i>bhūrā</i>	light gray or
<i>anjān</i>	not knowing.		brown.
<i>sharīk</i>	sharing, partner.	<i>khokhlā</i>	hollow.
<i>shāmil</i>	included (in).	<i>khurdurā</i>	rough.
<i>multawī</i>	postponed.	<i>phīkā</i>	pale, wan, want-
<i>hamwār</i>	even, level.		ing in salt or
<i>ḍhalwān</i>	sloping (ground).		sugar.
<i>fāltū</i>	surplus, over and		
	above, spare. *		

Saḥīh salāmat.

Gore kī paltan.

Mulkī afsar—jangī or fauj kī
afsar or 'uhdadār.

Sad' r maqām.

Aqīnboṭ or dhūēn kī kishtī.

Solā ṭopī.⁶

Pāon kī aṅgūthā.

Tānbe ke bartan.

Sīngār mez—mez kī tauliyā.

Anḍā poch—anḍā bāil—sakht anḍā.

Gol mir'ch or kālī mir'ch, lāl
mir'ch, harī mir'ch.

Rabar kī chhallā.

Hisāb kī kitāb.

Yāddāsht kī kitāb.

Aṅgīthī kī nalkā.

Aṅgīthī kī dhūān nīkalne kī rāsta.

Safe and sound, safely.

European regiment.

Civil officer—military officer.

Head-quarters.

Steamer (lit. fire or smoke boat).

Solar topic, hat for the sun.

Great toe.

Copper vessels.

Dressing table—table napkin.

Poached egg—boiled egg—hard
boiled egg.

Black pepper, red pepper or red
chilli, green chilli.

India-rubber ring.

Account book.

Memorandum book.

Chimney of stove.

Chimney of fireplace.

6. *Solā ṭopī* a light thick hat affording great protection against the sun, made of the pith of an aquatic plant called *sholā* found in Bengal, *Anglicé* 'solar topic'.

Palā huā jānwar.

Kūeñ (or kūe) kī tah meñ.

Mashhūr karnā.

Kīsī bāt kā iqrār karnā.

Figre kā tarjama karnā.

Kīsī ke sāth zid karnā.

Is ko is taraf āne kā ishāra karo.

Tuhfe ke taur par denā.

Jhakā denā.

Tānkā denā.

Pahrā denā

Kīsī ko phānsī denā or milnā.

Kharrāte lenā—lain bāndhnā.

Naqd kharīdnā—naqd bechnā.

Namāz parhnā.

Bolī bolī jānā.

Kān meñ kahnā.

Nichī āwāz se kahnā.

Chhātī se lagā lenā.

Sarak par pānī chhīrkā denā.

Jutī kā talā bahut moṭā hai.

Bāgh kī chāron taraf dīwār hai.

Polīs ke siphāī us kī chāron taraf khare haiñ.

Tumhārā us se kyā rishta hai? or Wuh tumhārā kaun hai?

Merā rishtadār—or mere bhāī bandoñ meñ se—nahīñ hai.

Yih sutlī girah lagā ke bāndh do. Yih reshmī fītā bābū kī kamar meñ deṛh girah lagā ke bāndh do.

Us ke takhne aur kalāī meñ moch ā gāī hai.

Us kā kandhā utar gayā hai.

Kutte ke khujlī hotī hai.

Kutte ko khujlī kī bimārī ho gāī hai.

Mere pāoñ ke aṅgūṭhe meñ khujlī hotī hai.

A tame animal, *i.e.*, a domestic animal or one taken young and reared.

At the bottom of the well.

To give out, proclaim.

To affirm or confess anything.

To translate a sentence.

To oppose or be obstinate with any one.

Make a sign to him to come this way.

To give as a present.

To give a jerk.

To put in a stitch or rivet.

To mount guard.

To hang or be hanged.

To snore—to form line.

To buy for cash—to sell for cash.

To recite prayers.

A bid to be made at an auction.

To whisper in the ear.

To say in a low voice or whisper.

To embrace.

To have the road watered.

The sole of the shoe is very thick.

There is a wall all round the garden.

He is surrounded by policemen.

What relation is he of yours?

He is no relation of mine.

Tie this string in a knot.

Tie this ribbon in a bow (lit. knot and a half) round the child's waist.

He has sprained his ankle and his wrist.

He has dislocated his shoulder.

The dog is troubled with itching.

The dog has got the mange.

My big toe itches.

Us ko khujānā nahīn chāhiye,
zakh'm par jāegā.

*Merī hathelī khujātī hai.*⁷

Merā talwā khujātā hai.

Billī ne bābā ke chihre par
*nuhattā mārā hai.*⁸

Bābā ne āyā ke nuhattā mārā
hai.

Zīn se ghore kī pith chhil gāi
hai.

Us ke hāth pāon kāntōn se chhil
*gae hai.*⁹

Chhurī kā phal tez karne se ghis
gayā hai.

Mez par kis chīz kī ragaṛ lagī
hai?

Gārī kā payya kis chīz se ragaṛ
khā rahā hai?

Chāndī ke chādān par ragaṛ
lagne se sab jagah lakīreñ par gāñ
hai.

Is piyāle meñ bāl paṛ gayā hai.

Us ke bāzū kī khūb mālish karnā
chāhiye.

Āyā ne bābā ke chuṭkī bhar lī.

Musawwir ne mem sāhib kī
rañgīn taswīr kheñchī hai, aur
hamārī sādī taswīr.

Yih bādshāh kā foto hai.

Yih lañgrā lakṛī ke sahāre se
chaltā hai.

Mujhe āp kā baṛā sahārā hai.

Yih bahut bhārī mu'āmalā hai,
is se ghāfil na honā.

Fīk'r na karo; kuchh aisā mu'ā-
malā—or kuchh baṛī bāt—nahīn
hai.

You should not scratch it, you
will get a sore place.

The palm of my hand itches.

The sole of my foot itches.

The cat has scratched the
child's face.

The child has scratched the
ayah.

The horse's back has been
rubbed (lit. peeled) by the saddle.

His hands and feet are scratch-
ed by thorns.

The blade of the knife has
been worn away by cleaning.

What has the top of the table
been rubbed by?

What is the wheel of the car-
riage rubbing against?

The silver teapot has got
scratched all over [lit. by rubbing
lines have become fallen (*i.e.*, have
come) every where].

This cup is cracked, (lit. a hair
has become fallen in it).

His arm should be well rubbed.

The ayah pinched the child.

The artist has done a coloured
picture of the *mem sahib*, and an
uncoloured sketch of me.

This is a photograph of the
king.

This lame man supports himself
with a stick in walking.

I receive great support from
your honour.

This is a very important matter,
do not be careless about it.

Don't be anxious; its not a
matter of much importance.

7. *Khujānā* is generally used for 'to itch' with *hathelī* and *talwā*.

[The itching of the palm of the hand indicates that a person is about to receive some money, that of the sole of his foot that he will shortly go on a journey.]

8. If the scratch were a very bad one, the phrase *chihra zakhmī kar diyā hai* 'has wounded the face' would be employed.

9. *Chhilnā* 'to be peeled' means also 'to be scratched', when used with *kāñṣe* 'thorns' or similar words.

Wuh sārā hāl dekh dākh kar
anjān ban gayā.

Main un kī sārī bāteñ sunkar
anjān ban gayā.

Hawā kā band ho jānā meñh
barasne kī nishānī hai.

Us ne sāf sāf to nahīn kahā ;
magar us kī bātoñ se ma'lūm hotā
thā.

Bābā ko jamāiyāñ ā rahī haiñ ;
palañg par liṭā do.

Wuh aise zor se kharrāṭe letā
hai, ki jis se pāñch gāoñ ke ādmī
jāg utheñ.

Intoñ ke bīch meñ se chūnā nikal
gayā hai.

Hamārā kamrā hoṭal kī tīsrī
manzil meñ hai.¹⁰

Is makān kī chhat andar kī
taraf se bahut 'umda hai.

Wilāyat meñ aksar chhateñ
salāmī kī hotī haiñ ; Hindustān meñ
aksar hamwār—or sīdhī—hotī
haiñ.¹¹

Is chhat meñ is qad'r salāmī hai,
ki sīdhī kharī ma'lūm hotī hai.

Wahāñ se daryā tak barābar
ḡhāl chalā jātā hai, or ḡhalwān
zamīn hai.

Daryā ke kināre bilkul sīdhe
kharī haiñ.

Yih pahār aisā sīdhā kharā hai,
ki us par charhñā mushkil hai.

Is rāste meñ charhāī utrāī bahut
parṭī hai.

Ādhe rāste tak kāī jagah āp ko
charhāī milegī ; āge barābar utrāī
hai.

Is ḡhāṭī meñ se guzarnā bahut
mushkil hai.

Hameñ alag kamrā chāhiye.

He saw it all, but pretended
not to see.

I pretended not to hear what
they said.

The closeness of the atmos-
phere is a sign of rain.

He did not say so plainly ; but
he implied it.

The child is yawning ; make it
lie down on the bed.

He snores loud enough to wake
the people in five villages.

The mortar between the bricks
has come out.

My room is on the second floor
of the hotel.

This building has a very fine
ceiling.

In Europe most of the roofs are
sloping ; in India they are gener-
ally flat.

This roof has so steep a slope
that it seems to stand straight up.

The ground slopes down all
the way from there to the river.

The banks of the river are quite
perpendicular.

This mountain is so steep, that
it is difficult to climb it.

This is a very hilly road.

Your honour will find several
hills to ascend in the first half
of the road ; beyond that there
is a descent all the way.

This pass is (lit. to pass through
this pass is) very difficult.

I want a private (lit. separate)
room.

10. Lit. 'in the third storey', the ground floor being reckoned as the first storey.

11. Persons not familiar with the term *hamwār* 'level' or 'flat' use *sīdhā* 'straight' in the sense of 'flat' as opposed to sloping.

*Yih bāt sāhib se tanhāi meñ—*or
*akele meñ*¹²*—kah denā.*

Ham ne mauqa' nahīn pūyā,
nahīn to yih bāt us se akele meñ
kah dete.

Dāktar sāhib ne yih pisī hūi
dawā kī puryā āp ke wāste bhejī
hai, (or yih paudār bhejā hai).

Āp ko wilāyat jāne meñ kitne
din lageṅge ?

Koī solah dīn lageṅge.

Sāhib āj nahīn āeṅge ; unhoñ
ne apnā irāda badal diyā hai.

Āndhī ne use ā gherā.

Tumhāre khayāl meñ yih jawā-
hīr kitne kā māl hai ?

Mere khayāl meñ kāī hazār rupai
kā māl hai.

Yih chā bahut tez hai, pī nahīn
jāti.

Āj kī chā bahut halkī hai, us
meñ kuchh tezī nahīn.

Is kārī meñ mircheñ ziyāda
haiñ.

Sīwil sarwis ke imtīhān meñ us
kā pāñchwāñ nambar rahā.

Ab kī dauṛ meñ hamārā ghoṛā
tīsre nambar par rahā.

Ham ne apne ghoṛe par sau
rupai kī bazī lagāi thī.

Ham tum se yih shar't lagāte
haiñ, ki agar hafte bhar tak meñh
na barsā, to sau rupai le leṅge, or

Hamārī tumharī sau rupai kī
shar't ; agar hafte bhar tak meñh
na barsā, to ham jīte, nahīn to tum
jīte.

Dāk gārī aur māl gārī, dono ā
gai haiñ ; magar pasanjar ab tak
nahīn āyā.

Tell this to the *sahib* in private.

I found no opportunity, other-
wise I should have told him this
privately.

The doctor has sent this powder
(lit. packet of pounded medicine)
for your honour.

How long will it take your
honour to get home ?

About sixteen days.

The *sahib* will not come to-day ;
he has changed his mind (lit. in-
tention).

He was caught in the storm.

What do you think this jewel
is worth ? (lit. this jewel—property
of how much is ? *i.e.* of what
worth ?)

I think it is worth several
thousand rupees.

This tea is very strong, one
cannot drink it.

The tea to-day is very weak
(lit. light), there is no strength in
it.

This curry is too hot (lit. too
many peppers in it).

He stood fifth in the (Indian)
Civil Service examination.

My horse came in third in the
last race.

I backed my horse for a hun-
dred rupees.

I'll bet you a hundred rupees
that it will not rain for a week.

[lit. My bet and yours ; if no
rain rained for a week, I (have)
won, otherwise you (have) won].

The mail train and the goods
train have both arrived ; but the
slow passenger train has not come
yet.

12. *Akele meñ* 'in private', lit. 'in alone'; the phrase *tanhāi meñ* is not understood by every one.

Āngīṭhī ke dhūān nikalne kā rāsta band ho gayā hai; is liye kamre meñ dhūān bhar gayā.

Āngīṭhī ke dhūān nikalne kā nalkā tap ke lāl ho gayā thā; us se dere meñ āg lag gayī.

Lamp kī chimnī aur gilob dono ṭūṭ gae haiñ.

Us ne do bāteñ jhūṭī kahī haiñ.

Is kā natīja ultā niklā, or yih bāt ulṭī parī.

Wuh kyā kām kartā hai?

Us ne is kām meñ barā gol māl kiyā hai.

Yih dawāt khūbsūrat nahīn hai, magar is se kām chal jāegā.

Is se kām nahīn chalegā.

Tumhārī yih salāh hai ki ham is mahīne ke ākhir tak yahīn raheñ?

Us ne talwār bāndhī aur tamgha lagāyā.

Yih chīz ab kām kī nahīn rahī.

Is ko kāṭ ke do barābar ṭukre kar do.

Sher ne us ko phar kar ṭukre ṭukre kar dālā.

Āj kā din barī khushī se guzrā.

Yih safar bare ārām se guzrā.

Yahān ke saudāgar ek dūstre se barh jāne ke liye barī koshish karte haiñ.

Musibat ke waqt ādmī ko hamesha hausala rakhnā chāhiye.

Tum ko us se mu'āfi māngnā chāhiye.

Nīlām meñ us ke wāste kāī boliyāñ bolī gayīñ.

The chimney is stopped up; and the room is consequently full of smoke.

The chimney of the stove got red hot, and set the tent on fire.

The chimney and globe of the lamp are both broken.

He has told two lies, or made two false statements.

It turned out contrary to my expectation (lit. It's result came out reversed, or This matter fell reversed).

What is he? (lit. what work does he do? i. e., what is his business or profession?)

He has made a great mess of this business.

This ink bottle is not a pretty one, but it will do or serve the purpose.

This will not do.

Do you advise me to stay here till the end of the month?

He put on his sword and medal.

This is of no further use.

Cut this into two equal parts.

The tiger tore him to pieces.

This has been a very pleasant day.

This has been a very comfortable journey.

There is a great deal of competition amongst the merchants here (lit. they make great endeavour for advancing beyond—i. e., surpassing—each other).

A man should always be resolute—or keep up his spirits—in the time of misfortune.

You should beg his pardon.

Several bids were made for it at the auction.

Sāhib ne yih kām multawī--or aur waqt par—rakhā hai.

Yih kām kal tak multawī—or kal par—rakhā gayā hai.

Yih kitāb bare kām kī hai; har roz kām meñ atī hai.

Yih makān kirāe ko denā chāhte haiñ.

Chor kisī aur taraf bach kar nikal gayā.

Mihtar zamīn par jhārū detā huā mere pās se nikal gayā.

Tum ne hamārā chābuk jis ādmī ko chāhiye thā, usī ko de diyā?

Ham (jis rel meñ chāhiye thā, us meñ nahīn baiṭhe, balki) ghalatī se dūsre rel meñ baiṭh gae.

Yih koṭ āp ke bahūt ṭhīk atā hai.

Yih jūtī āp ke taṅg hai, pāoñ meñ kāṭ kar chhāle dāl degī; aur joṛā pahīn ke dekhiye.

Āj naī joṛī gārī meñ joto.

Sanṭrī pahrū de rahā hai.

Qil'e ke chāroñ taraf pahre lage hue haiñ.

Wuh ab apne ṭhikāne par pahunch gayā hai.

Sab asbāb be ṭhikānā pare haiñ; sab ko ṭhikāne se rakh do.

Us kā kuchh ṭhikānā nahīn.

Is ke kzdhe meñ bāī ā gāī hai.

Is kapre meñ salwaṭ par gāī hai.

Karījoñ meñ dīmak lag gāī hai.

'Aurateñ har waqt gapeñ mārṭī haiñ.

Yih laṛkā har bāt meñ zid kartā hai.

Us ne ek ṭhandī sāñs bharī.

Us ko do tīn chhīnkeñ āīñ.

Chalo bāgh kī sair karen.

Apnī nāk rumāl se sāf karo, Chālī hābā.

Sab log namāz parh rahe haiñ.

The *sahib* has put off this business.

This business has been put off till to-morrow.

This is a very useful book; it is used every day.

This house is to let (lit. they wish to let this house).

The thief escaped in some other direction.

The sweeper passed me sweeping the floor.

Did you give my whip to the right man?

I got into the wrong train.

This coat fits your honour very well.

This shoe is too tight for your honour, it will hurt (lit. cut into) your foot and raise blisters; please try another pair.

Put the new pair into the carriage to-day.

The sentry is on guard.

Guards are placed on all sides of the fort.

He has now arrived at his permanent residence.

All the things are lying about; put them in their proper places.

He is not to be depended on.

He has rheumatism in his shoulder.

This cloth is creased.

The rafters have been attacked by white-ants.

The women are always gossiping.

This boy is obstinate about everything.

He heaved a deep sigh.

He sneezed two or three times.

Come and take (lit. let us make) a walk in the garden.

Blow your nose, master Charley.

All the people are reciting their prayers.

The Alphabet.

ا	alif	—	ذ	zāl	z	غ	ghain	gh
ب	be	b	ر	re	r	ف	fe	f
پ	pe	p	ڑ	re	r	ق	qāf	q
ت	te	t	ز	ze	z	ک	kāf	k
ٹ	ṭe	ṭ	ژ	zhe	zh	گ	gāf	g
ث	se	s	س	sīn	s	ل	lām	l
ج	jīm	j	ش	shīn	sh	م	mīm	m
چ	che	ch	ص	suād	s	ن	nūn	n
ح	ḥe	ḥ	ض	zuād	z	و	wāu	w
خ	khē	kh	ط	toe	t	ه	he	h
د	dāl	d	ظ	zoe	z	ی	} ye	y
ڈ	dāl	d	ع	'ain	'	ے		

5. Of the above letters, *alif*, *wāu* and *ye* are called 'weak letters' (*ḥarf-i-'illat*, pl. *ḥurūf-i-'illat*), i.e., semi-vowels, the others 'sound letters' *ḥarf-i-saḥīḥ*, pl. (*ḥurūf-i-saḥīḥ*), i.e., full consonants.

6. It will be observed that the hard letters *ṭe*, *dāl* and *ṛe* are distinguished by a small *toe* *ط* written above. In European type four dots are substituted for the *toe* thus: *ت-ٹ-ذ-ڑ*.

7. Besides the letters is the symbol *hamza* *ء*, which serves, in certain cases, the same purpose as *alif*.

8. There are three vowel marks, *zabar*, *zer* and *pesh*, corresponding with *a*, *i*, and *u*. *Zabar* and *pesh* are written above, and *zer* below the preceding letter, e.g., *ر* *ra*, *رِ* *ri*, *رُ* *ru*; *رَب* *rab*, *رِب* *rib*, *رُب* *rub*. A vowel mark is called *i'rāb*.

1. The names of these letters are pronounced as monosyllables with a faint sound of *u* before *ā*. They are written without *u* in the Persian character.

9. When a letter is not followed by *zabar*, *zer*, or *pesh*, it is said to be *sākin*, i.e., 'quiescent'. Thus in the word د *dar*, *re* is *sākin*. If two or three consecutive letters are *sākin*, the second and third are said to be *mauqūf*. The mark *jaz'm* ـ over a letter shews that it is *sākin*; thus *dard*, where *r* or *re* is *sākin*, may be written درد . *Jaz'm* is not written over a final letter, as that is always *sākin* in Hindustani.

10. The Indian method of spelling as applied to the above examples is as follows:—*re zabar*, *ra*; *re zer*, *ri*; *re pesh*, *ru*; *re be zabar*, *rab*; *re be zer*, *rib*; *re be pesh*, *rub*; *dāl re zabar*, *ḍar*; *dāl re zabar*, *dar*, *dāl mauqūf*, *dard*. It will be observed that in spelling, when *zabar*, *zer* or *pesh* comes between two consonants, the names of both the consonants are enunciated before the name of the vowel.

11. *Zabar*, *zer*, and *pesh* never occur at the beginning of a syllable; they must always be preceded by one of the letters or by *hamza*. At the beginning of a word they are often preceded by *alif*, which serves merely as a vehicle for their introduction. Thus we have ا *alif zabar*, *a*; ا *alif zer*, *i*; ا *alif pesh*, *u*; ا *alif be zabar*, *ab*; ا *alif be zer*, *ib*; ا *alif be pesh*, *ub*. *Alif* stands for the emission of breath that is required to produce these sounds.

12. When *alif* is *sākin* (i.e., not followed by *zabar*, *zer*, or *pesh*) it is always preceded by another letter with *zabar*, and has the effect of lengthening the *zabar*. The resulting sound is that of *ā*, as in را *rā*, spelled *re alif zabar*, *rā*; رات *rāt*, spelled, *re alif zabar*, *rā*, *te mauqūf*, *rāt*. It is not customary to write *zabar* before *alif*.

13. When two *alifs* come together, the first *alif* is a vehicle for the introduction of *zabar*, which is lengthened by the second *alif*. Instead of writing two *alifs*, a mark called *mad*, representing the second *alif*, is made over the first; and so a compound letter is formed which has the sound of *ā*. It is thus written آ , and is generally called *alif-i-mamdūda*. In spelling, however, it is called *alif mad*, e.g., آب *āb*,

spelled *alif mad*, *ā*, *be mauqūf*, *āb*. *Alif-i-mamdūda* is always employed to represent the sound of *ā* at the beginning of a word, and sometimes, as we shall see in section 30, to represent the same sound after a preceding syllable.

14. When *ye sākin* is preceded by *zer* (ز), we get *iy*; but the *zer* and the *ye* or the *i* and the *y* coalesce, and are pronounced sometimes as *ī*, sometimes as *e*. In order to show the pronunciation, it is a common practice, when *ye* is a final letter, to employ the rounded form of *ye* to represent the sound of *ī*, and the elongated form to represent the sound of *e*, the *zer* being generally understood, e.g., ز ī—*alif ye zer*, *ī*; ز e—*alif ye zer e*; ز dī—*dāl ye zer*, *dī*; ز de—*dāl ye zer*, *de*. *Ye* is said to be *ma'rūf* when it has the sound of *ī*, *majhūl* (pronounced *maj-hūl*), when it has that of *e*.

15. When *ye sākin* is preceded by *zabar* (ز), we get the diphthong *ay* generally written *ai*, e.g., ز ai—*alif ye zabar*, *ai*; ز dai—*dāl ye zabar*, *dai*.

16. When *wāu sākin* is preceded by *pesh* (و), we get *uw*; but the *pesh* and the *wāu* or the *u* and the *w* coalesce, and are pronounced, sometimes as *ū*, sometimes as *o*. In order to show the pronunciation, the plan is sometimes adopted of writing *pesh* where *wāu* has the sound of *ū*, and omitting it, where it has the sound of *o*, e.g., و ūn—*alif wāu pesh*, *ū*, *nūn mauqūf ūn*; و os—*alif*, *wāu pesh*, *o*, *sīn mauqūf*, *os*; و rū—*re wāu pesh*, *rū*; و do—*dāl wāu pesh*, *do*. *Wāu* is said to be *ma'rūf* when it has the sound of *ū*, *majhūl* when it has that of *o*.

17. When *wāu* is preceded by *zabar*, (و) we get the diphthong *aw*, generally written *au*, e.g., و aur—*alif wāu zabar*, *au*, *re mauqūf*, *aur*; و dauḥ—*dāl wāu zabar*, *dau*, *re mauqūf*, *dauḥ*.

18. In the preceding examples the letters are written separately. In forming words, however—with the exception of ا *alif*, و *wāu*, و *dāl* and ر *re*, and the letters of the same form as the two latter (ز—ز—

ب-ز and ش)—every letter is joined to the letter that follows it, and when so joined a great part of the first letter is in most cases dropped, whilst the second letter is attached to it by a small line or stroke and is sometimes slightly modified. When three letters are joined together, the medial letter is further modified. The forms of each letter vary further to some slight extent, so as to suit the shape of the letters to which they are joined.

19. The table on the two following pages shows the various forms of the letters, detached, initial, final, and medial. Letters, which have the same forms, and differ only in the number and disposition of the dots above or below, are shewn in groups. *Nūn* (ن) and *ye* (ي or ←) are placed immediately below the *be* group (ب — پ &c.), because the initial and medial forms are the same. Otherwise all the letters are given in their regular order. It will be seen that the initial and medial forms of *je* (ج) and *qāf* (ق) also are the same.

The letter *ye* had originally two dots below; and was written ي, and these dots still appear in the printed character referred to in section 3. In the *nasta'liq* character they have been generally discarded, so far as the detached and final forms of *ye* are concerned, but they are retained in the initial and medial forms, which it would, indeed, be impossible to recognize without them.

Beneath the initial, final and medial forms of the first letter of each group are given examples, shewing how the several letters of the group can be combined with other letters.

The student should study first the columns shewing the initial and final forms; and when he can recognize at sight all the letters contained in the combinations of two letters given as examples, he should proceed to study the column of medial forms, and should not desist until he can readily recognize every letter in the tri-literal combinations there given.

DETACHED.	INITIAL.	FINAL.	MEDIAL.
ط ظ ط	ط ط ط ط ظ ط ط ط ظ ط ط ط	ط ظ	ط ط ط ط نظ بطح قطب عطا
ع غ ع	ع ع ع ع غ ع غ ع غ ع غ ع	ع مع	ع ع ع ع قعر نبح تعب طغا
ف ف ف	ف ف ف ف غ ف غ ف غ ف غ ف	ف صف	ف ف ف ف سفر صمغ صفت خفا
ق ق ق	formation as above. ق ق ق ق	ق حق	formation as above. سقر صمغ صتب حقا
ك ك ك	ك ك ك ك ك ك ك ك ك ك ك ك	ك شك	ك ك ك ك چكى جكد سكب سكت لكا
ل ل ل	ل ل ل ل ل ل ل ل ل ل ل ل	ل چل	ل ل ل ل چلى جلد سلج سلب چلا
م م م	م م م م م م م م م م م م	م هم	م م م م عمر حمد چمچ سمت سما
و و و	always detached	و جو	never joined to two letters
ه ه ه	ه ه ه ه ه ه ه ه ه ه ه ه	ه كه	ه ه ه ه چھت گھرج ھمت كھا

20. Final *he* and medial *he* written thus *ه*, are employed when *he* follows and is pronounced together with a consonant, as in *مُجھ* *mujh*, *بھی* *bhī*.

In spelling such words it is usual to call *bh*, *bhe*; *gh*, *ghe*; *chh*, *chhe*; and so on, e.g., *بھی* *bhī*—*bhe ye zer*, *bhī*; *گھر* *ghar*—*ghe re zabar*, *ghar*; *چھری* *chhūrī*—*chhe pesh*, *chhu*, *re ye zer*, *rī*, *chhūrī*.

21. *He* at the end of a word is sometimes sounded as in *جگہ* *jagah*—*jīm zabar*, *ja*, *gāf he zabar*, *gah*, *jagah*; and sometimes it is silent as in *بندہ* *banda*—*be nūn zabar*, *ban*, *dāl he zabar*, *da*, *banda*. *He* when silent is omitted in the Roman character.

22. To indicate that *nūn* (ن) is nasal, it is a common practice to omit the dot, and to write ن , e.g. *ہاں* *hān*. Nasal *n* is called *nūn-i-ghunna*.

23. The mark *tashdīd* ّ shows that the letter over which it is placed is doubled, e.g. *کُتّا* *kuttā*, *اَوّل* *awwal*. The letter thus doubled is said to be *mushaddad*. When the stem of a verb ends in *nūn* there are two *nun*'s in the infinitive. These are always written, e.g., *جَانِنَا* *jānnā* (not *جانا*).

24. When *ye sākin* is preceded by *alif*, not an initial letter, as in *راے* , we get the diphthong *āy* or *āi* (sometimes written *āe*), e.g., *راے* *rāi*—*re alif zabar*. *rā*, *ye mauqūf*, *rāi*; *گایے* *gāi*—*gāf alif zabar*, *gā*, *ye mauqūf*, *gāi*.

25. When *wāu sākin* is preceded by *alif*, not an initial letter, as in *گاو* , we get the diphthong *āw* or *āu* (sometimes written *āo*), e.g., *گاو* *gāu*—*gāf alif zabar*, *gā*, *wāu mauqūf*, *gāu*; *چھاؤنی* *chhāunī*—*chhe alif zabar*, *chhā*, *wāu mauqūf*, *chhāu*, *nūn ye zer*, *nā*, *chhāunī*.

26. When *wāu sākin* is preceded by *ye majhūl*, as in *دیو* , we get the diphthong *ew* or *eu* (sometimes written *eo*), e.g., *دیو* *deu*—*dāl ye zer*, *de*, *wāu mauqūf*, *deu*; *دے* *deu*—*dāl ye zer*, *de*, *wāu mauqūf*, *deu*, *rhe ye zer*, *rāi*, *deu*.

27. When *ye* and *wāu* are followed by *zabar*, *zer* or *pesh*, they have the sound of *y* and *w*, as in *یہ* *yih*, *وہ* *wuh*, *وطن* *watan*.

28. *Alif* serves, as we have seen, as a vehicle at the beginning of a word for the introduction of *zer*, *zabar* and *pesh*. *Hamza* serves the same purpose at the beginning of a syllable. *Hamza*, however, is always written above the line; and for this purpose it must have a prop to support it. *Alif*, *ye* and *wāu* are utilized for this purpose.

(a) *Alif* is used only when *zabar* is introduced, as in *جرات* *jur-at* courage—*jīm re pesh*, *jur*, *hamza te zabar*, *at*, *jur-at*. It must always be employed when *hamza* with *zabar* is preceded by a consonant.

(b) *Ye* is always used when *zer* is introduced; but in this case it loses its two dots, e.g., *فائدہ* *fā-i-da*—*fe alif zabar*, *fā*, *hamza zer*, *i*, *fā-i*, *dāl he zabar da*, *fāida*; *کوئی* *ko-i*—*kāf wāo pesh*, *ko*, *hamza ye zer*, *i*, *ko-i*; *آ* *āe*—*alif mad*, *ā*, *hamza ye zer*, *e*, *āe*.

(c) *Ye* is sometimes used also when *zabar* is introduced after a preceding *ye* as in the word *ہیئت* *hai-at* 'appearance', which is almost always thus written in Urdu, though *ہیأت* is strictly speaking more correct.

(d) *Wāu* is always used when *pesh* is introduced, as in *جاؤں* *jā-ūñ*—*jīm alif zabar*, *jā*, *hamza wāu pesh*, *ū*, *nūn ghunna*, *ūñ*, *jāūñ*; *جاؤ* *jā-o*—*jīm alif zabar*, *jā*, *hamza wāu pesh*, *o*, *jāo*. It will be observed that in this case *wāu* performs a double function; (1) it serves as a prop for *hamza*, and (2) it is employed as *wāu ma'rūf* or *wāu majhūl*, as the case may be.

(e) *Wāu* is always used when a simple *zabar* is introduced after a simple *pesh*, as in *مورخہ* *mu-ar-ra-kha* 'dated', *mīm pesh*, *mu*, *alif re zabar*, *ar*, *re zabar*, *ra*, *khe zabar*, *kha*, *muarrakha*. Here *wāu* serves merely as a prop for *hamza* and performs no other function. The word *huā* also is frequently written *ہوا*, *he pesh*, *hu*, *hamza alif zabar*, *ā*, *huā*. Here

we have *hamza alif zabar* after a simple *pesh*; but this is an exceptional case. *Huā* moreover, is more often written without *hamza*, i.e., *هُوا* as explained in section 31

(f) *Wāu ma'rāf* also, serves sometimes as a prop for *hamza* when *zabar* is introduced, e.g., *سُوْر* *sūar*, *sīn wāu pesh*, *sū*, *hamza re alif*, *ar*, *sūar*; *مُوَا* *mūā*, *mīm wāu pesh*, *mū*, *hamza alif zabar*, *ā*, *mūā*; *چھُوَا* *chhūā*, *chhe wāu pesh*, *chhū*, *hamza alif zabar*, *ā*, *chhūā*. The last two words are written also without *hamza*, i.e., *مُوا* and *چھُوا*. (See below, section 30). *Sūar* 'a pig' was formerly written *سُوَار*; but this practice is no longer followed in the *nasta'liq* character, though still adhered to in the style of printing referred to in section 3.

29. After *alif*, *hamza zer* is often written instead of *ye sākin*, when another syllable follows, e.g., *پايدار* *pā-i-dār*, instead of *پايدار* *pāi-dār*. It has also become a common practice when two *ye*'s occur at the end of a word, to write *hamza* instead of the first *ye*, e.g., *بانے* *ban-e* instead of *بانيے* *ban-ye*, *ليے* *li-e*, instead of *لييے* *li-ye*, *کيجيے* *kī-ji-e* instead of *کيجييے* *kī-ji-ye*. In such cases, however, the *ye* not written is always pronounced, though sometimes slurred over if preceded by *zer*.

Many persons write *hamza* over *wāu sākin* immediately preceded by *alif*, e.g., *واو* *wā-o* instead of *واو* *wāu*, *بھاؤنی* *chhāu-o-nī*, instead of *بھاؤنی* *chhāu-nī*, though these words are never pronounced in this manner, i.e., with a long *o* like that in *جاؤگے* *jā-o-ge*.

30. As we have seen in section 13, the sound of *ā* at the beginning of a word is always represented by *alif-i-mamdūda*. It must be represented in the same manner after a previous syllable ending in a consonant, as *مرآت* *mir-āt* 'a mirror'; but such words are very rare. With a simple *alif* the word in question would be *مرات* *mi-rāt*.

When the sound of *ā* follows that of *ū*, usage varies. The words *kū-ā* 'a well', *jū-ā* 'gambling', *dhū-ān* 'smoke' are some-

times written with *alif-i-mamdūda*, i.e., **جُوا — سُوا** — **دُصُوا**. The past participles *mū-ā* 'died', *chhū-ā* 'touched', are sometimes written with *hamza*, i.e., **مُوا — چھُوا** [section 28 (f)], never with *alif-i-mamdūda*. The most common practice is to employ *wāū*, *pesh*, and *alif* only, e.g., **سُوا — جُوا — دُصُوا** &c. Now **سُوا** is spelled *kāf pesh, ku, wāu alif zabar, wā*, which would naturally make *ku-wā*, though the whole word is pronounced *kū-ā*; and we get in the same way *ju-wā* and *dhu-wān*, instead of *jū-ā* and *dhū-ān*. Hence it follows that the sound of the syllables taken separately is somewhat different from that which they have in each word taken as a whole. This is seldom the case in Hindustani, though very common in English, (e. g., in *Mary*, *story*, *carry*).

In the word *huā* the sound of *ā* follows that of short *u*. This is sometimes written with *hamza*, i.e., **هُوا** [section 28 (e)], more often without, i. e., **هُوا** (section 31).

31. The letter *wāu* between *khe* and *alif*, as in **خواب** *khwāb*, is either not pronounced at all, or pronounced so slightly that the sound is hardly perceptible (ch. 11, note 5)

In various other cases *wāu* is written, but not sounded; notably in **هُوا**, pronounced *huā* (not *hu-wā*); **هُوئے**, pronounced *hue* (not *hūe*); **هُوئی**, pronounced *huī* (not *hūī*), **خود**, pronounced *khud* (not *khūd*); **پُور** as a termination in names of towns such as **نُور پُور**, pronounced *Nūrpur*, *Fat'hpur* (not *Nūrpūr*, *Fat'hpūr*); **ہندوستان**, pronounced *Hindustān* not (*Hindūstān*). *Huā* as we have already seen [section 28 (e)] is frequently written with a *hamza*, i.e., **هُوا** instead of **هُوا**.

Silent *wāu* and *w* are sometimes indicated by a line underneath in the Persian character, and a dot in the Roman, e.g., **خواب** *khwāb*.

32. When two words are employed to form a compound word, they are in most cases written separately, e.g., **بے ہوش** *be-hosh* 'insensible', **بے ادب** 'disrespectful', **سخت دل** *sakht-dil* 'hard-hearted'.

33. The sign *tanwin* َ is placed over *alif* at the end of certain Arabic words, sometimes used in Urdu, and conveys the sound of *an*, e.g., تَكْمِينًا *takmīnā* 'at a guess' or 'estimate', 'about'.

34. In a few Arabic words used in Urdu *alif* is written over *ye* or some other letter, and has the sound of *ā*, e.g., عَلَا *alā* *hāzā*, a contraction of a phrase equivalent to 'and so on'. *Ye* is silent in such cases.

35. Two Arabic words are frequently sounded together, the initial *alif* or *a* of the article *أل* *al* 'the', prefixed to the second word, or the entire article, being changed. This is important in Hindustani on account of the large number of Muhammadan names that are thereby affected.

Thus when عَبْدُ *abdu* 'servant' is prefixed to أَبَدًا *al-bāqī* 'the everlasting', we get عَبْدُ أَبَدًا *abd-ul-bāqī*, pronounced 'ab-dul-bā-qī', which is a common name signifying 'Servant of the Everlasting'. The *alif* is elided, and the *dāl pesh* or *du* of the first word is pronounced together with the *lām* or *l* of the article *al*.²

If the first letter of an Arabic word be any one of the following, viz., ت *te*, ث *se*, د *dāl*, ذ *zāl*, ر *re*, ز *ze*, س *sīn*, ش *shīn*, ص *suād*, ض *zuād*, ط *toe*, ظ *zoe*, ل *lām*, ن *nūn*, the *lām* or *l* in the article *al* is always elided, and the letter itself is doubled, as الرَّحْمَانُ *ar-rahmān* 'the merciful'. Here the *lām* or *l* in *al-rahmān* is not sounded and the *re* or *r* is doubled, so that we have *ar* instead of *al*. If now we prefix عَبْدُ *abdu*, we get عَبْدُ الرَّحْمَانُ *Abd-ur-rahmān* pronounced 'Ab-dur-rahmān' 'Servant of the Merciful'. شَمْسُ الدِّينِ *Shams-ud-dīn* 'Sun of the faith' is another favourite name.

2. The sign *wasta* (َ) 'joining' is written above the *alif* of the article in the Arabic character, to shew that the two words are sounded together in such cases, e.g., عَبْدُ أَبَدًا.

Allāh is a contraction of *al-ilāhu*, and signifies 'the God'. It has a form peculiar to itself in the *nasta'liq* character, viz., **اَللّٰه** which stands for **اَللّٰه**. It will be observed that there is a *tashdīd* over the second *lām*, which shews that it is doubled, and a second *alif* above the *tashdīd*. In spelling, the first *lām* is elided, leaving double *lām*, and we have *alif lām zabar, al, lām alif zabar, lā, he mauqūf, lāh, Allāh*. If now we prefix **عَبْدُ** 'abdu, the initial *a* in *Allāh* is dropped in the pronunciation, and we get **عَبْدُ اللّٰه** 'Abd-ullāh pronounced *Ab-dul-lāh* 'Servant of Allah', which is a very common name.

36. The word *bilkul*, a contraction of *bi al kulli*, (Chap. 1, note 7,) is thus written : **بِالْكُلِّ**. Here *alif* is elided, and the first syllable is spelled thus: *be lām zer bil*. In several other words *alif* is elided in the same manner. In **فِي الْحَقِيقَاتِ** *fil haqīqat* (which is equivalent to *haqīqat men* 'in truth'), and in other phrases of similar formation, the *ye* and the *alif* are both elided.

37. The vowel marks are seldom written in the Persian character, even in lithographed books, except here and there to prevent mistakes, as for example with **اِس** *is* and **اُس** *us*, which cannot be distinguished from one another when *zer* and *pesh* are omitted. If indeed all the diacritical marks were given, the writing would have a very crowded appearance. European scholars have, however, devised a system by which the proper vowel is always known, though the diacritical marks are given only in certain specified cases. This system, which has been widely adopted in books used in the elementary classes of Indian schools, is explained below.

(a) At the end of a word the rounded form of *ye* is employed to represent *ma'rūf ye*, and the elongated form to represent *majhūl ye, zer* being omitted, as in **کے** *kī* **کی** *ke*. In the middle of a word *zer* is written with *ma'rūf ye* as in **تین** *tīn* and omitted before *majhūl ye* as in **ریل** *rel*.

(b) *Pesh* is written with *ma'rūf wāu* as in *بُو* bū, *پھول* phūl, and omitted before *majhūl wāu*, as in *کو* ko, *مول* mol.

(c) The mark *jaz'm* is not written over *alif*, *ye* or *wāu*, or over any letter at the end of a word. It is written over every other letter which is *sākin* (i.e., not followed by *zabar*, *zer* or *pesh*), e.g., *مُفت* muft where *fe* is *sākin*, *مِصری* misrī where *suād* is *sākin*.

(d) *Zabar* is written before *ye* and *wāu*, in cases where they might be taken in its absence to be *majhūl*, the elongated form of the former being employed at the end of a word, e.g., *ہے* hai, *بیل* bail, *لو* lau, *دور* dawr. If *zabar* be omitted we get *ہے* he, *بیل* bel, *لو* lo, *دور* dor, in accordance with the rules in (a) and (b)

Zabar is written after *ye* and *wāu* in cases, where they might be taken, in its absence, to be *sākin*, e.g., *ہمالیہ* Hamāliya which might be read *Himalih*, if there were no *zabar*; *نوال* nawal, which might be read *naul*, if the second *zabar* were omitted. (*Nawal Kishor* is a common name amongst Hindus).

In other cases *zabar* is understood after every letter, which is not a final letter, and has not the mark of *jaz'm* or any vowel mark, e.g., *بدن* badan, *پاکڑنا* pakarṇā, *گیا* gayā, *کیا* kyā, where there is no *zabar* after *kāf*, is an exception. As the full consonants are followed by *zabar* in the great majority of cases, this rule enables us to dispense with a vast number of vowel marks.

(e) *Zer* is always written—except in the two cases mentioned in para. (a), (i.e., before *majhūl ye*, and before *ma'rūf ye* at the end of a word)—e.g., *بیل* bil, *نشان* nishān.

(f) *Nūn-i-ghunnā*, or nasal *n*, is indicated by the omission of the dot at the end of a word, as in *ہاں* hān, and by writing over it an inverted *jaz'm* when it is not a final letter as in *مُنہ* muñh.

When, however, *nūn* precedes *kāf* or *gāf* the ordinary *jaz'm* is generally retained; e.g., *پنکھا* pañkhā, *ہنگلا* hañglā.

(g) *He* when sounded with a preceding consonant is represented by the *do-chashmī* (or two-eyed) *he*, as it is called, e.g., بھي *bhī*, گھر *ghar*.

38. The sentences that have occurred in the first part of this book are given as an exercise in reading; and a reference to the earlier chapters will explain anything that the student cannot make out himself. The numbers given are those of the chapters in which the sentences occur.

3

سچ بولو ۽ نمک لاؤ ۽ ایک رانچ لمتا ہے ۽ اُس کا بیان بالکل سچ ہے ۽ اُس کا ایک سٹم میلا ہے ۽ مالی ایک سو سیب لایا ہے ۽ موہن بے ہوش ہو گیا ہے ۽ اب اُس کو ہوش آیا ہے ۽ بولو کہ سپاہی کپٹو کو گیا ہے ۽ بیل نے پانی پیا ہے ۽ قوج نے ابھی کوچ کیا ہے ۽ اُس کو ایک نمونہ چاہیے ۽ کوئی ہے؟ کیسا منگ ہے؟ اس کا کیا سبب ہے؟ اضل کیا ہے؟ کس کا اشفحج ہے؟ سائیس ہے یا مالی؟ چوکی کون لے گیا ہے؟ موہن کب آئیگا؟

4

بڑا بڑا ہے ۽ اب چُپ رہو ۽ سب سے الگ رہو ۽ چور کو مارو ۽ ایک نیا فرش مول لیجیے ۽ لومڑی کا بل ہے ۽ بڑا مشکل کام ہے ۽ بیرا بے شک ہوشیار ہے ۽ جڑ سڑ گئی ہے ۽ صرف ایک سیر پنیر ہے ۽ کیسا چوڑا کپڑا ہے! کیسا بڑا ہیرا ہے! اس آدمی سے لڑنا مشکل ہے ۽ موتی ٹور پور سے ابھی آیا ہے ۽ میری بہن ٹور پور کو ابھی گئی ہے ۽ اُس کا ڈگر میرا کپڑا لے گیا ہے ۽ گورا ہے یا سپاہی؟ اس لڑکی کا کیا نام ہے؟ اس بڑے کا کیا وزن ہے؟ موہن کس سے لڑا ہے؟

5

مت توڑو ۽ جلدی کرو ۽ پانی جلدی گرم کرو ۽ بہت جلدی مت دوڑو ۽ دروازہ بند کرو ۽ ایک ہی ڈوری چاہیے ۽ دیر مت کرو ۽ اُس سے مت ڈرو ۽ اُس کو سوئی دو ۽ ایک روٹی کا ٹکڑا اس آدمی کو دو ۽ اس طرف آئیے ۽ ڈیرا بہت ٹپکتا ہے ۽ موہن اُس سے بہت ڈرتا ہے ۽ میری بیٹی کو یاد ہے ۽ اُس کا بیٹا بڑا منصف آدمی ہے ۽ مالی ڈالی نرڑ کے لایا؟ پل ٹوٹ گیا ہے ۽ سات آدمی اُس طرف گئے ۽ تم کو کیا چاہیے؟ تم کو کس لیے ایسا فکد ہے؟

6

میرا پیالہ بھی اسی شکل کا ہے + میرا بیٹا بھوکا ہے + کس کا گھر ہے؟ میرا گھڑا ٹوٹ گیا ہے + اُس کا گھوڑا ہے + زور سے کھودو + اس طرف کا دروازہ کھولو + ڈیرا کھڑا کرو + موہن کا کپڑا پھٹ گیا ہے + اُس آدمی کو چھوڑ دو + رات دھوپ سے ڈرتا ہے + موہن اُس کا دھوبی ہے + اُس لڑکی کو دھوکا مت دو + موہن کو ڈھائی سیر برف دو + اس کو ڈھیلا کرو + کس کا ڈیرا ہے؟ اُس کو پورا تھان چاہیے + اُس کا لٹکا تھک گیا ہے + اس کا ٹھیکا موہن کو مت دو + پانی ٹھنڈا ہے +

7

ایک یہی مجھے بھی دو + موہن تم بھی ساتھ رہو + جلدی مت بڑھو + اٹھو اٹھو! جلدی اٹھنا بہتر ہے + میرا ہاتھ بالکل سوکا ہے + موہن بڑا مزبان ہے + وہ لڑکا بڑا تیز رفتور ہے + یہ وہی بہاڑ ہے + وہ کتنا ہے۔ کہ یہ گتہ بہت پرانا ہے + ساٹھ آدمی بیٹھ گئے + آگ بجھ گئی ہے + ہاتھی اُس طرف بیٹھا ہے + نہر کا پانی سوکھ گیا ہے + اُس کا ساتھی راج گڑھ سے آیا ہے + یہی آدمی مجھ سے پہلے شتر کو گیا تھا + مجھے کیا پڑھنا چاہیے؟ مجھ کو صرف اونی کپڑا چاہیے + وہ گڑھا کس کام کا ہے؟ گڑھی اسی طرف ہے + پہنڈوان نے اُس سے کیا کہا تھا؟

8

مُنہ کھولو + تنگ کرو + پنکھا زور سے کھینچو + رات کو وہاں رہو + ہاتھ میں بڑا درد ہے + اس میں ایک گانٹھ ہے + میرا رنگھ کا سنگلا اس گاؤں میں ہے + اس کتاب میں نظم نہیں ہے + انگلستان میں ایسا جنگل نہیں ہے + یہ آدمی بچپن سے لنگڑا ہے + منگل کو یہاں کوئی گاؤں کا آدمی نہیں تھا + بیل کا ایک پاؤں باندھنا چاہیے + اُس سانپ کا بہت بڑا سر ہے + اُس کا سینگ ٹوٹ گیا ہے + ایک گورا دُریا میں ڈوب گیا ہے + اس میں شک نہیں ہے۔ کہ سب سپاہی کپڑے کو گئے ہیں + اس موسم میں وہاں سایہ بہت ہے + ہاں! میں نے ایسا ہی پایا ہے + وہ بڑا بانس کہاں ہے؟ شکر داس میں کیوں کھڑا ہے؟ اُس کا کیا رنگ ہے؟

9

حاضر رہو + قلم دو + حساب لاؤ + حساب کرو + اس کو دق مت کرو + اس شاخ کو مت توڑو + میرا قیص سزخ ہے + یہ قلی بڑا بے وُؤت ہے + یہ نقشہ بڑا خراب ہے + وہ لڑکا بڑا شوخ ہے + وہاں صرف ایک ہی قینچی ہے + خدا نے بڑا فضل کیا ہے + وہ مجھ سے بہت خفا ہے + حضور کو اختیار ہے۔ رحم کیجیے + اس کو سبق خوب یاد ہے + یہاں میخ ایک بھی نہیں ہے صاحب اسٹک فتح ہو گیا ہے۔ اس وقت صلح ہے + مجھ سے حضور ہو گیا ہے + فتح سٹک صبح کو یہاں آیا تھا۔ اب نہیں ہے + حضور کا کیا حکم ہے؟ اس کا اس وقت کیسا حال ہے؟ اسنتھ صاحب کا خدمتگار کہاں ہے؟

10

سب چراغ جمع کرو + یہ کام ابھی شروع کرو + یہ بیج نامہ جمعدار کو دو + وہ بڑا دغا باز آدمی ہے + اس باغ میں ایک پُرانا قلعہ ہے + بعض غلام غریب آدمی ہے + اب قواعد کا وقت ہے + بعض عالم ہیں اور بعض بے وُؤت + یہاں باغیچہ نہیں ہے + حساب کا علم ایسا مشکل نہیں ہے + وہاں مرغی ایک بھی نہیں ہے + یہ آدمی بے عقل ہے۔ حضور اس کا حضور معات کیجیے + فوج بالفعل اس صنم میں نہیں ہے + اس کو یہاں غسل نہیں کرنا چاہیے۔ منع کرو + میں نے استغفار دیا ہے + تم نے بہت عمل مچایا ہے + اس نے یہ حساب ایک دفعہ غلط کیا ہے + فتح خاں نے یہ وعدہ کیا تھا + میں نے یہ عذر دیا ہے۔ کہ مجھے اس کا حال معلوم نہ تھا + اس کا کیا فاعلہ ہے؟

11

کھن لاؤ + چھٹی پڑھو + اس کا حصہ اس کو ابھی دو + بڑھا بڑھا بہار ہے + یہ بہت اچھا کتا ہے + یہ قیص اچھا ہے + اکبر علی بڑا کچا ہے + یہاں کا معلم بڑا سچا آدمی ہے + اس سٹک میں پتھر بہت ہیں + وہ سیب کچا تھا اور بہت کھٹا۔ یہ پکا ہے + مجھے بڑا تعجب ہے + یہ قصہ سچ نہیں ہے + یہ بھٹا اچھا نہیں ہے + یہ بھٹی ہے۔ یا کیا؟ وہاں چھڑے بالکل نہیں ہیں + یہاں مجھ بہت ہیں۔ کھی ایک بھی نہیں + گاؤں میں چھبیس قلی ہیں۔ سب کو یہاں اکٹھا کرو + چھر کو اس رسی سے باندھنا چاہئے + مظفر خاں پچھم سے آیا ہے +

بٹی بچھا دو + اُس گھر کا چھپر خراب ہو گیا ہے + اُس نے مجھے
بڑا بے عزت کیا ہے + ریلی کا بچہ کہاں ہے ؟

12

اول لڑکا کون ہے ؟ وہ ترڑکے تیار ہو گیا تھا + ہاے ہاے ! گالے
کہاں گئی ہے + یہ سیو راے صاحب کو دو + یہ گنبد بڑا پائدار ہے +
پائدار بڑا میلا ہے۔ وہ پارچہ پھٹ گیا ہے + یہ جا پھل اچھا نہیں
ہے + کوئی آدمی سراے میں ہے ؟ یہاں ناو نہیں ہے + بہت بڑا
تلاو ہے + پھاونی میں رسپاہی بہت ہیں + ایک بڑا گاؤ دم پٹھر
وہاں کھڑا ہے + سائیس ڈیوڑھی میں کھڑا ہے +

APPENDIX I.
RELATIONS.

MALE.

Khāwind, *miyān*, *ādmī* husband.
bāp, *wālid* father.
sagā bāp own father.
sautelā bāp step-father.
dādā father's father.
sagā dādā father's own father.
rishte kā dādā father's uncle (lit. grand-father by connection).
nānā mother's father.
sagā nānā mother's own father.
rishte kā nānā mother's uncle.

*beṭā** son.
sagā beṭā own son.
sautelā beṭā step-son.
potā son's son.
sagā potā own son's son.
rishte kā potā nephew's son.
nawāsa daughter's son.
sagā nawāsa own daughter's son.
rishte kā nawāsa niece's son.

chachā father's brother.
sagā chachā father's own brother.
rishte kā chachā father's male cousin.
phuppā father's sister's husband.
sagā phuppā father's own sister's husband.
rishte kā phuppā father's cousin's husband.
māmūnī mother's brother.
sagā māmūnī mother's own brother.

rishte kā māmūnī mother's male cousin.
khālū mother's sister's husband.
sagā khālū mother's own sister's husband.
rishte kā khālū mother's cousin's husband.

bhatījā brother's son.
sagā bhatījā own brother's son.
rishte kā bhatījā male cousin's son.
bhānjā sister's son.
sagā bhānjā own sister's son.
rishte kā bhānjā female cousin's son.

FEMALE.

bībī, *bīwī*, *jorū*, 'aurat wife.
mā, *wālidā* mother.
sagī mā own mother.
sautelī mā step-mother.
dādī father's mother.
sagī dādī father's own mother.
rishte kī dādī father's aunt.
nānī mother's mother.
sagī nānī mother's own mother.
rishte kī nānī mother's aunt.

beṭī daughter.
sagī beṭī own daughter.
sautelī beṭī step-daughter.
potī son's daughter.
sagī potī own son's daughter.
rishte kī potī nephew's daughter.
nawāsī daughter's daughter.
sagī nawāsī own daughter's daughter.
rishte kī nawāsī niece's daughter.

chachī father's brother's wife.
sagī chachī father's own brother's wife.
rishte kī chachī father's cousin's wife.
phuppī father's sister.
sagī phuppī father's own sister.

rishte kī phuppī father's female cousin.

mumānī mother's brother's wife.
sagī mumānī mother's own brother's wife.

rishte kī mumānī mother's cousin's wife
khāla mother's sister.
sagī khāla mother's own sister.

rishte kī khāla mother's female cousin.

bhatījī brother's daughter.
sagī bhatījī own brother's daughter.
rishte kī bhatījī male cousin's daughter.
bhānjī sister's daughter.
sagī bhānjī own sister's daughter.
rishte kī bhānjī female cousin's daughter.

* *Barā beṭā*, *manjhlā beṭā*, *sanjlā beṭā*, *chhotā beṭā* eldest, second, third, fourth, son. The terms *barā*, *manjhlā*, &c., are used in the same sense with reference to other relations.

bhāī brother.

sagā bhāī full brother.

sautelā bhāī half brother.

rishte kā bhāī male cousin.

chachā zād bhāī } father's brother's

chache kā beṭā bhāī } son.

phuppi zād bhāī } father's sister's son.

phuppi kā beṭā bhāī } daughter's son.

māmūī zād bhāī } mother's bro-

māmūī kā beṭā bhāī } ther's son.

khāla zād bhāī } mother's sister's

khāla kā beṭā bhāī } son.

susrā, khūsar father-in-law.

dadyā susrā father-in-law's father.

nanyā susrā, mother-in-law's father.

chachyā susrā father-in-law's brother.

phupyā susrā father-in-law's sister's
husband.

mamyā susrā mother-in-law's brother.

khalyā susrā mother-in-law's sister's
husband.

dāmād, khwesh son-in-law.

pot dāmād son's daughter's husband.

nawās dāmād daughter's daughter's
husband.

bhatij dāmād brother's daughter's hus-
band.

bhānj dāmād sister's daughter's hus-
band.

bāhuī sister's husband.

jeth husband's elder brother.

dewar husband's younger brother.

nandōī husband's sister's husband.

sālā, khūsar-pūra wife's brother.

sārū, ham-zulf wife's sister's husband.

samdhi son-in-law or daughter-in-law's
father.

le-pālak beṭā adopted son.

mutabannā

bahin sister.

sagī bahin full sister.

sautelī bahin half sister.

rishte kī bahin female cousin.

chachā zād bahin } father's brother's

chachā kī beṭī bahin } daughter.

phuppi zād bahin } father's sister's

phuppi kī beṭī bahin } daughter.

māmūī zād bahin } mother's brother's

māmūī kī beṭī bahin } daughter.

khā'ā zād bahin } mother's sister's

khāla kī beṭī bahin } daughter.

sās, khush dāman mother-in-law.

dadyā sās father-in-law's mother.

nanyā sās mother-in-law's mother.

chachyā sās father-in-law's brother's
wife.

phupyā sās father-in-law's sister.

mamyā sās mother-in-law's brother's
wife.

khalyā sās mother-in-law's sister.

bahū daughter-in-law.

pot bahū son's son's wife.

nawās bahū daughter's son's wife.

bhatij bahū brother's son's wife.

bhānj bahū sister's son's wife.

bhāwāj, bhābī brother's wife.

jithānī husband's elder brother's wife.

dewarānī husband's younger brother's
wife.

nand husband's sister.

salaḥ wife's brother's wife.

sālī wife's sister.

samdhan son-in-law or daughter-in-law's
mother.

le-pālak beṭī adopted daughter.

adopted child.

APPENDIX II.

NOTE ON TRANSLITERATION.

MANY years ago, with the approval of the Local Government, I introduced measures for insuring instruction throughout the Punjab in the scheme of transliteration devised originally by Sir William Jones and adopted by Shakespeare, Forbes and other Orientalists. This scheme, which had then been accepted by almost all English Scholars familiar with the subject, is of a nature to commend itself also to the general public, except with regard to one particular point. The sound of *zabar*, however, which is identical with that of *u* in 'pup' or the first *a* in 'papa' is represented under the scheme in question by the letter *a*. Now the letter *a* never represents this sound in English between two consonants in the same syllable; and it appears at first sight ridiculous to most persons to write such a word as *dam*, and expect them to pronounce it like the English word 'dumb'. *

Hence it happened that the measures referred to were strongly opposed both in the press and elsewhere, mainly on the above grounds, with the result that they were after a short time rescinded; and instruction in transliteration was discontinued for some years.

The Government system for spelling names of places in India, introduced by the late Sir William Hunter, is based on that of Sir William Jones, symbols or marks designed to show nice distinctions, and considered unnecessary for the purpose in view, being however discarded. This system met with great opposition for the reason noted above, *i.e.*, the employment of *a* to represent the sound represented in English by *u* in 'pup', which occurs very frequently in Indian names. The authority of Government has insured its observance in official correspondence and in schools under the management or influence of Government; and it has been adopted largely in maps and atlases. At railway stations, however, there was till recently, and I believe is still, the widest divergence in the spelling of names; and the authors of books on oriental subjects intended for the British public rarely follow the official system. In many cases words and names with which the author is familiar are spelled according to his own individual fancy, whilst others are taken from various sources, and follow no uniform system. The result is that the reader, even when acquainted more or less with Eastern languages, is often in doubt as to which of two or more similar names it is intended to represent, and quite in the dark as to the proper pronunciation of many names that he sees for the first time.

It is probable that but for the unfortunate effect of employing the letter *a* in an unfamiliar manner, the Government system would have been universally adopted to the great advantage of all concerned.

* It has been often asked why the letter *u* is not employed to denote the sound of *zabar*, since it represents the same sound in English. It never represents that sound however, unless followed by a consonant, other than *h*, in the same syllable; and its employment in place of *zabar* at the end of a syllable or before *h* would appear to an Englishman to be very anomalous. We should be constrained for example to write *numūnu* instead of *namūna*, *buhānu* for *bahāna* and *puhlā* for *pahlā*. The only possible method of avoiding a striking contrast with English usage would be the employment of *u* to represent *zabar* in the one case, and *a* in the other. I am not aware that this arrangement was ever suggested; and it is not likely that it will ever be adopted; but it might have been worthy of consideration in the first instance, if the strength and persistence of the opposition that has been offered to the existing and more scientific method could have been foreseen. It should be added that if *u* were employed to represent *zabar*, it would be necessary to employ either *u* with some distinguishing mark or *oo* to represent the sound of *pes̄h*, which is equivalent to that of *u* in 'put' and *oo* in 'foot', and is now represented by a simple *u*.

The Oriental Congress which met at Geneva in 1894 prepared two schemes of transliteration; one for the Sanskrit, the other for the Arabic and Persian alphabets. To meet the views of Orientalists of different nationalities, who took part in the conference, the latter scheme admits in certain cases of two or more alternative methods of representing the same letter, one being in accordance with the system adopted by the Government of India. In the Sanskrit scheme one symbol only is provided for each letter. Under both schemes the sound of *zabar* is in all cases represented by *a*. The two schemes are, however, inconsistent with one another on several points; and if they are applied to a dialect, which is written both with Sanskrit and with Persian letters, the same word must in some cases be transliterated differently, according to the alphabet before the transliterator. Both schemes were taken into consideration by the Royal Asiatic Society, who recommended their adoption subject to certain suggestions intended chiefly to bring them into harmony.

One of the suggestions of the Asiatic Society appears to me to require modification. Under the Congress schemes the Persian letter *che*, which has the sound of *ch* in 'church' may be represented either by *c*, (with a distinguishing mark below it), or by *ch* (with a different mark below it); whilst the corresponding Sanskrit letter is represented by *c* (without a mark). The Asiatic Society propose "to adopt the use of *c* throughout". Now it is in my opinion a matter of great importance that the use of *ch*—which is generally employed in India, in accordance with the Jonesian system and the Government scheme—should not be interfered with. I consider it highly desirable to extend and popularize the employment of the Roman Character; and it appears to me that nothing would be more likely to defeat this object than the substitution of *c* in place of *ch* in books intended for popular use in India, which some very able scholars are inclined to advocate.

If the use of the letter *a* in an unfamiliar manner, though enforced by the general practice of nearly every Anglo-Indian engaged in transliteration and by the authority of the Government of India, has met with so much opposition, it is easy to foresee that an endeavour to introduce the general employment of the letter *c*, to represent a sound of constant occurrence, that it never represents in English, must be doomed to failure, and can tend only to discredit the system with which it is connected, more especially when the whole official class of Indians and Europeans and the students of Indian Schools and Colleges, where English is taught, are required to write the names of places after a different method.

It has been argued by advocates of the use of *c* in place of *ch* that it is undesirable to employ two letters, where one will suffice, and that as the sound to be represented is a simple one, it should be represented by a single letter. It appears to me, however, that these considerations are of little moment in comparison with the practical objections above set forth, more especially when *sh* is employed to represent the simple sound of *shīn*, the equivalent of *sh* in 'she'. In this work therefore *che* is represented by *ch*.

The diphthongs formed by *zabar* with *ye sākin* and *wāu sākin* are represented by *ay* and by *aw* in the Persian-Arabic scheme of the Congress, whilst the corresponding diphthongs in the Sanskrit scheme are represented by *au* and by *ai*. The Asiatic Society recommend the use of *ai* and *au* in both cases. I have employed these letters, except where *ye* and *wāu* are doubled, as in *tayyār* and *awwal*.

It appears to me that if the diphthong formed by *zabar* with *ye sākin* is represented by *ai*, that formed by *alif* with *ye sākin* should be represented by *āi*; and I have adopted this arrangement as in *rāi* 'opinion'. For a similar reason I have employed *āu* and *eu* to represent the diphthongs formed by *alif* and by *ye majhūl* with *wāu sākin*, as in *chhāunī*, *deurhī*. Under the Congress Scheme the diphthongs in question would be represented by *āy*, *āw* and *ew*; but it is more common to represent them by *āe*, *āo* and *eo*, a practice that is open to objection, as the sound of *āi* in *rāi* differs materially from the ordinary pronunciation of *āe* as in *āegā*; and the words *chhāunī* and *deurhī* would not be readily understood, if pronounced *chhāonī*, and *deorhī*, i.e., with a long *o* as in *āoge*. The matter is not very important however, as the three diphthongs in question are not of frequent occurrence.

Distinguishing marks that appear in the Congress scheme or are recommended by the Asiatic Society, but find no place in the Government System, are employed in this work in cases where they are required to indicate the correct pronunciation in Hindustani, but not otherwise. Thus *kh* is employed to indicate the letter *khe* as in *khidmat-gār*. The letters *se*, *sīn* and *suād* on the other hand, which have the same sound in Hindustani are all represented by *s*, without any distinguishing marks; and *āegā* is written without any specific mark to indicate the presence of *hamza*.

In the Congress scheme it is laid down that the letter *lām* of the Arabic article shall always be represented by *l*. This proposal is accepted by the Asiatic Society. As explained in Chapter 47, Section 34, the letter *lām* is in certain cases silent; and in the Arabic and Persian character the mark *tashdīd* is then written over the first letter of the following word to show that it is doubled. Thus when the article *al* is prefixed to *rahmān* the *l* is silent and the *r* is doubled. It has been usual in the Roman Character to omit the *l*, and write the double letter twice, and so in the case before us to write *ar-rahmān*. If the proposal of the Congress be accepted we must write *al-rahmān*. I do not know on what grounds it is proposed to retain the silent letter, and to omit the letter that is pronounced. However this may be, I think that such an arrangement is unsuited to India, as it would affect a large number of Muhammadan names, that are of frequent occurrence, and might give rise to an erroneous pronunciation amongst persons unacquainted with Arabic. In this work, however, such cases as that under discussion, occur only in the final chapter.

An obscure vowel sound occurs in many words between two consonants, where there is no vowel, as in *waz'n*, which rhymes with 'dozen', and is pronounced like two syllables with a strong accent on the first; and in this work an accent is always employed to indicate an accented syllable followed by an obscure vowel sound. If the *ze* in *waz'n* were followed by *zabar*, we should have *wazan*, pronounced *wa-zan* with an equal accent on each syllable; and the uneducated classes frequently pronounce such words as *waz'n* in this manner. The obscure vowel sound is heard in *sub'h*, *fat'h*, and other words ending in the Arabic letter *he*, in *waj'h* before an ordinary *h*, and in various other cases (see ch. 1, note 2, ch. 4, note 9, ch. 7, note 6, ch. 9, note 3).

The obscure vowel sound has not, so far as I am aware, been hitherto recognised in any work on Hindustani, nor has it been represented in the Roman Character. It appears to me to be desirable that it should be represented, more especially in such a work as the present, as the beginner must otherwise be liable in many cases to serious mistakes. The word *waj'h*, for example, generally written *wajh*, would be quite unintelligible, if pronounced so as to rhyme with the second syllable of *samajh*; and *samajh* would be equally unintelligible, if the second syllable were pronounced so as to rhyme with *waj'h*. Similarly *sub'h*, *fat'h* and many other words would be quite unintelligible if pronounced as one syllable.

When the letter '*ain*' is a final letter immediately preceded by a consonant; a vowel sound like that of *a* in '*sofa*' is heard after the consonant. This is indicated by *a'*, with an accent on the preceding syllable, as in *jam'a'*, which should be pronounced, with a strong accent on *jam*.

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