A GRAMMAR OF THE HINDĪ LANGUAGE
A Grammar of the Hindí Language

In which are treated the High Hindí, Braj, and the Eastern Hindí of the Rámáyan of Tulsí Dás,

Also

The Colloquial Dialects of Rájputáná, Kumáon, Ávadh, Ríwá, Bhojpúr, Mágadha, Maithila, etc.,

With copious philological notes.

By the

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Third edition.

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PREFACE TO THE SECOND EDITION.

At the repeated request of many friends in India, and in view of the fact that Her Majesty's Civil Service Commissioners for India have done the former edition of this Grammar the honour to prescribe it to be studied by selected candidates for the India Civil Service, that edition having been exhausted, I have prepared, and herewith offer to the public, a second edition, revised and enlarged.

To the ten dialects presented in the earlier edition, three more have been added: viz., the Māgadhī, the Maithilī, and the Naipālī, making thirteen which are now exhibited in the Tables. The sections and Tables which exhibit the Bhojpūrī and the Rajputana dialects have also been carefully revised, and amplified with considerable new material. The brief section in the 1st edition (pp. 44–49), on "Dialectic Peculiarities," has been enlarged to a full chapter (pp. 65–80, of the present edition). The philological notes have been thoroughly revised, and to a considerable extent rewritten, in the light of the advance made since 1876 in the scientific investigation of the Āryan
languages of India. I have found it impossible, however, having due regard to proper limitations of proportion and space, to work out in detail all of the large number of additional forms given in the Tables. But with the aid of the principles set forth in Chapters III. and IV., and the abundant illustrations of their application which are given, the interested student, it is believed, will be able to investigate intelligently for himself forms which are left unexplained.

In the Syntax, I have substituted for the Prêm Sâgar, to a considerable extent, as a source of illustration, the Shâkuntalâ of Kâlidâs, as translated into Hindî by Râjâ Lâchhman Singh, Deputy Collector, N.W.P.; which is now ordered as one of the subjects of examination for the Indian Service. I have also occasionally introduced illustrations from other modern works, as, especially, the drama of Randhir aur Prêm Mohînti, by Lâlâ Shrî Nivâs Dâs, which is to be commended as of special value, for the variety of dialect used by the different characters. I have, however, still retained many illustrative references to the Prêm Sâgar, because, despite its very artificial style and provincial colour, yet, as a favourite authority for Puranic Hindooism of the Bhakti Mârgi school, it is still, and is likely for some time to continue to be, a most popular religious book among the masses of North India, which therefore can be wisely neglected by no missionary among them.
Very considerable changes will be observed in some parts of the work, in the arrangement of the paragraphs, besides many minor verbal alterations, all which, it is hoped, will be found to conduce to greater clearness and accuracy.

I desire to express here my indebtedness to the authors of the various criticisms of the 1st edition, from which, in the preparation of this new edition, I have derived much valuable help. I have also to acknowledge with thanks the assistance rendered me, in reply to a circular sent out before the revision of the Grammar, by many valuable communications giving suggestions for the improvement of the new edition, from members of the civil and missionary services of North India, and from native pandits, who have made helpful annotations on the original work. In this connection, I may specially mention Messrs. F. S. Growse and Wm. Crooke, of the Civil Service; and the Rev. Messrs. Zenker, C.M.S., of Mathurá; Coley, L.M.S., of Almorá; Edwin Greaves, L.M.S., of Mirzapur; and the Rev. Messrs. Robb and Traill, of the Scotch U.P. Mission, Rajputana. My former teacher and friend, Pandit Lakshmí Naráyan, of Allahabad, has again rendered me, as in the former edition, helpful service.

Special acknowledgement is also due, of my indebtedness in the preparation of this edition, to the publications of Messrs. Grierson and Beames, of the Bengal Civil Service, and Dr. A. D. Rudolf Hoernle.
Without the admirable Comparative Grammars of the two last named, and the contributions of Mr. Grierson to our knowledge of the dialects of Eastern India, it would have been impossible for me thus to have enlarged the Grammar in the direction of the treatment of the eastern forms of speech. My resources for the investigation of Naipálí have unfortunately been limited; as, notwithstanding repeated attempts, I was unable to procure more than the Naipálí Gospel of Luke, printed by the Serampúr press, until the Grammar was printed as far as the Tables of Dialectic Conjugation; when, happily, I succeeded in obtaining the "Nepalese Grammar" of the Rev. A. Turnbull, M.A., B.D., of the Church of Scotland Mission, Darjeeling; by the aid of which I was enabled to revise a part of the Naipálí portion of the Tables, and incorporate a number of new forms. I should not omit also an appreciative reference to Mr. Frederic Pincott's Hindí Manual, from which I have taken the liberty, in some instances, to draw valuable illustrations of Hindí construction and idiom, out of the many which enrich its pages.

It may not be amiss to remark, in conclusion, that the revision and enlargement of this Grammar has been carried out under considerable disadvantage, on account of many years' enforced absence from India, and residence in a provincial capital, with little opportunity of access to large libraries, or of conference with other scholars in the languages of North India; while the many duties connected with the
charge of a large city church have perforce greatly limited the time which it was possible to give to Hindi studies. Under such conditions, it could hardly be otherwise but that many defects and imperfections should still remain, which under other circumstances might not have appeared. But the flattering reception which was given to the first edition of the Grammar encourages me to hope that, notwithstanding these, the work in its present revised and enlarged form, may meet with a no less kind reception from those to help whom it has been prepared.

S. H. KELLOGG.

Toronto, Canada,
September, 1892.
Of the two hundred and fifty million inhabitants of India, speaking a score or more of different languages, fully one fourth, or between sixty and seventy millions, own the Hindī as their vernacular.* In all the great centres of Hindū faith in North India, alike in populous Benares, Allahabad and Mathurā, and in the mountains about the sacred shrines of Gangotri, Kedarnāth, and Badrīnāth, among the Himalayas; in many of the most powerful independent native states of India, as in the dominions of the Mahārājā of Jaipūr and other Rājpūt chiefs; in short, throughout an area of more than 248,000 square miles, Hindī is the language of the great mass of the population. Only where Mohammedan influence has long prevailed, as in the large cities, and on account of the almost exclusive currency of Mohammedan speech in Government offices, have many

* This estimate is probably too low. Mr. Cust says that the Hindī-speaking population of India “cannot fall short of eighty millions” (Modern Languages of the East Indies, p. 46), and if the Persianized Hindī called Urdu or Hindustānī be reckoned, as by most, a dialect of Hindī, then Hindī must be counted the vernacular of over one hundred millions, and is spoken by more of our race than any language except the Chinese.
Hindús learned to contemn their native tongue and affect the Persianized Hindí known as 'Urdú.'

Of the importance, especially to those who have been called to places of authority in North India, of thoroughly knowing a language so widely diffused, and of the need of a grammar which shall exhibit its chief phenomena, one would think that no doubt could be entertained. But chiefly because Urdú has been adopted by Government as the official language, it has come to pass that although this dialect represents grammatically only a single western form of speech, and is the vernacular only of the Mohammedans of North India, it has been read and studied by foreigners in India, to the great neglect, even almost to the exclusion, of the living Aryan speech which is the actual vernacular of the great mass of the Hindú population. Many, indeed, have even been led to believe that the Urdú with which they are themselves familiar, is essentially the vernacular of the Hindús as well as of the Mohammedans of North India; that the only difference between Urdú and Hindí consists in the use of a different alphabet; and that such a language as Hindí, apart and distinct from Urdú, exists only in name and not in reality. The refutation of such a theory needs no other argument than that which is afforded in the declensional and conjugational tables of this grammar.

Others, again, while rightly asserting for Hindí an individual existence, have still erred in their apprehension of the relation between it and Urdú. Thus when I first entered India, I was repeatedly assured that the main difference between Hindí and
Urdú was one of vocabulary. And this statement, indeed, was quite correct, if it be understood to apply only to that special form of Hindí which is exhibited in those religious and educational works which owe their origin, directly or indirectly, to the foreigner in India. Many foreigners who have written books in Hindí, seem to have imagined that by merely substituting Sanskrit for the Arabic and Persian terms which are found in Urdú, that familiar dialect might be at once transformed into boná fide Hindí. Hence, apparently, has arisen the strange but popular notion, that the 'purity' of Hindí is to be measured by the degree to which a writer may have succeeded in excluding from his pages words of Arabic or Persian origin; a standard of purity, according to which the author of the Rá máyan has failed, and the gifted Kabír, with his free use of Arabic and Persian words, must renounce his claim to be considered a Hindí poet. But the early delusion on this subject was soon dispelled. When we fancied that we were speaking something like 'pure Hindí,' the villagers stared confounded at our sonorous Sanskrit terms, many of which were evidently less familiar to them than even the Arabic and Persian of the Urdú. Still it was equally plain that, although often using Arabic and Persian words, they themselves did not speak Urdú, except, perhaps, in condescension to our ignorance. Their Hindí, indeed, was scarcely more intelligible to us than was ours to them; but it soon became quite plain that the speech of the people differed from Urdú much more notably in grammatical forms than in vocabulary. Similarly, in
literature, the difference between the Hindí, e.g. of Tulsí Dás, Súr Dás or Kabír, and modern Urdú, is not by any means merely in their choice of words; it is not that they scrupulously exclude Arabic and Persian terms, for they do not. The special difficulties and peculiarities, for instance, of the Rámáyan are of a much more radical and serious nature. They concern, not mere vocabulary, but also the grammatical forms and syntax of the language.

Regarding these distinctive peculiarities of Hindí, the student hitherto has had no adequate help. No grammar, indeed, has hitherto even attempted or professed to exhibit, with any approach to thoroughness or completeness, the actual colloquial and literary language of the Hindús of North India. Mr. Etherington in his grammar has confined his attention to that single modification of Hindí which agrees in grammatical form with the Urdú dialect; only giving, in his last edition, a brief synopsis of the Braj declensions and conjugations. On the other hand, Dr. Ballantyne in his brief Braj Grammar, as also Prof. De Tassy in his "Grammaire de la Langue Hindouï," passing by the Urdú dialect, gave only the forms of the Braj; which, indeed, had been previously exhibited in an old Hindí Grammar published by Government in connection with the College of Fort William. All grammarians of the Hindí hitherto, have alike entirely ignored the eastern type of Hindí, as represented, e.g., with some admixture, in the Rámáyan of Tulsí Dás. Indeed, it is a remarkable fact that although, of all Hindí books, the writings of Kabír excepted, none compare
with the *Rámáyan* in universal popularity and general influence upon the people, and although this eastern Hindí, even more than the western Braj, may be regarded as *par excellence* the classic dialect of Hindí, yet not a Hindí grammar hitherto published, nor a Hindí dictionary, previous to the late valuable work of Mr. Bate, so much as hints the existence of any grammatical form or construction, peculiar to *Tulsí Dás* or any similar writer.* What Hindí grammarian, for example, has ever noted the future in *b*, so common not only in the *Rámáyan*, but in all the modern eastern Hindí dialects? Or where has the fact been noted in any grammar, that one chief distinguishing characteristic of the Urdú and other western Hindí dialects, viz. the passive construction of the perfects of transitive verbs with the case of the agent in *ne*, does not exist in eastern Hindí? and that this *ne* is never used by *Tulsí Dás*, even when he employs the passive construction?

This absence of the assistance needed by the Hindí student, has doubtless been the occasion of increasing the prevailing indifference of Europeans to classic Hindí, and of turning many to the special study of the more fashionable Urdú, for which helps have become so abundant. Very many civilians in India, instead of seeking the rewards and honours offered by Government to the thorough student of the great Hindí poem of *Tulsí Dás*, have preferred to compete for the prizes

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* Happily this is now (1892) no longer true; as witness, e.g., the excellent Hindí Manual of Mr. Pincott, published some years ago; not to speak of the more elaborate works of Mr. Beames, and the grammars of Mr. Grierson and Dr. Hoernle.
which are offered for high proficiency in Arabic and Persian, languages utterly alien to all but the Mohammedan population of India. Too many missionaries, seeking to influence the religious thought of the people, have omitted to make themselves familiar with the one poem which, more than any other, is exerting a present, living influence, direct or indirect, upon the religious thought of the Hindús of North India. And one chief reason of this neglect of their great vernacular epic is to be found in the utter absence of any work which might aid the student in its interpretation. For, as I know by a vexatious experience, it is by no means so easy as might be imagined to obtain, in a small station in India, a trustworthy pandit, really competent to guide the student to a thorough critical knowledge of the Rámáyan or any similar poetry. No less difficulties have hitherto met him who would acquaint himself with the actual speech of the Hindús in the district where he might be stationed. Most of these dialects have no literature; and whatever the intrinsic merits of some of them may be, the attempt to force any one of them into the field already preoccupied by the Urdú dialect as the lingua franca of North India, would doubtless be both unwise and futile. Still it is evidently very desirable that the magistrate in his court should be able to understand the rustic witness, and the missionary disputing in the bazaar, his adversaries, without the aid of a third, and not always disinterested, party. But no effort whatever has yet been made to indicate the actual nature and extent of those dialectic variations, which always perplex, and sometimes discourage, him who really desires a knowledge of the
spoken language of the people, as well as that of their books.

Thus it was, that, embarrassed by these difficulties, I was led to take up the Hindí, with such pandíts as might be procured, and note and arrange, primarily for my own use, and with no thought of writing a book, facts of the class above referred to. In this way, in the course of several years, gradually grew up a considerable body of notes on Hindí, which has finally developed into this Grammar. My aim has accordingly been, not merely to reproduce, under a new arrangement, the matter of grammars previously existing, but rather to supply their omissions and supplement their defects. All existing Hindí and Urdú grammars have been carefully studied, with this particular point in view. Thus, in addition to the fundamental matter pertaining especially to modern standard Hindí, or common to that with other Hindí dialects, the grammar now offered to the public will be found to contain a large amount of matter not to be found in any Hindí Grammar hitherto published. I may be allowed to mention the following particulars.

I. For practical reasons, that variety of Hindí which agrees in grammatical form with the Urdú has been taken as the basis of the Grammar. It is to this form of Hindí, for various reasons, that the student commonly first directs his attention; and, moreover, in virtue of the position of this dialect as a lingua franca throughout the whole Hindí area of North India, and its adoption by the educational authorities as the medium of vernacular instruction in all Hindí schools, it has a special claim to our primary consideration;
and, for such reasons only, may be justly termed the 'standard dialect' of Hindí.* But while thus yielding to this 'standard Hindí' a priority in certain respects, I have endeavoured to treat with equal thoroughness the two great dialects of classic Hindí literature as of no less importance to the Hindí scholar. Of these dialects, the Brāj and the old Pūrbi,† the former represents the western, as the latter represents the eastern type of Hindí. The very numerous and marked peculiarities of these two typical dialects, in declension, conjugation, and syntax, have been for the first time collected, classified, and compared. It is not indeed claimed that all the various forms of these types which may occur in Hindí, will be found in these pages; nor will this be expected by any one at all familiar with the almost endless vagaries of Hindí writers. It is hoped, however, that the student of the Prem Ságar, the Rájñiti, or the Rámáyan, will rarely be disappointed in consulting this work.‡ Outside of these books any variations not noted in this grammar will probably be found but slight and unimportant deviations from some central type herein exhibited.

II. In addition to the various forms of literary Hindí, the declension and conjugation of nine or ten less important colloquial dialects have been exhibited in these

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* This form of Hindí has also often been termed khari boli, or the 'pure speech,' and also, by some European scholars, after the analogy of the German, 'High Hindí.'

† That is, 'Eastern;' more precisely called, by Hoernle, the Baiswári, or language of Baiswár, the land of the tribe called the Bais.

‡ A few passages in the Rámáyan, however, chiefly in the Lankó Káñḍ and Uttar Káñḍ, have been written in pure Sanskrit; and I have regarded the explication of such passages as belonging to Sanskrit rather than to Hindí grammar.
pages. This is, I believe, the first attempt to set forth, with any approach to completeness, the actual living speech of the Hindî-speaking population of North India. It is indeed true that local variations may be adduced almost without number, which have not been mentioned in this grammar; but the dialects which have been exhibited, it is hoped, will be found to represent all of the leading varieties of speech, from Bangîl in the east to Gujarât and Sindh in the west. Moreover, all these numerous dialects may be readily assigned to two or three general types, so that excessive detail might embarrass, rather than aid, the student. I trust that in this respect this grammar may prove a valuable aid to the foreigner in India, who would learn to understand the special vernacular of the district where he may reside. For although colloquial speech cannot be learned from books alone, yet a grammar, if it indicate the forms for which we are to listen, may assist us in acquiring a knowledge of colloquial speech. Nor are these rude dialects without value in a literary point of view. For very often some unusual form in literature may be explicated by a reference to the colloquial of some rustic district; while for the purposes of the philologist, it is such wild, unpruned dialects as these, which of all others promise and yield the richest harvest of valuable fruit.*

* I have ventured for practical reasons to deviate in some cases from the common nomenclature of these dialects, and have preferred generally, to indicate them by names indicative of the modern names of the province in which they are used. Thus, Avadhî, of course, denotes the dialect of Oude; Risâdî, that of the state of Risâd; etc., etc. It may be noted here, that the Rajputana dialect of Mewâr, is also essentially that of the Mairs, and might, perhaps with equal propriety, be designated either Mairwârî or Mewârî.
III. Especial attention has been given to the matter of illustration. In grammar, particularly, mere assertion, unsupported by example, is extremely unsatisfactory. And when one undertakes to write a grammar of any language not his own, examples constructed by the author himself to fit his rules, however correct they may be, can hardly inspire a student with perfect confidence in his guide. I have accordingly made it a rule to support every statement of any consequence in etymology or syntax, by one or more illustrations, which, with no exception of any importance, have been culled from native books, or taken down fresh from the lips of the people. Nor have I allowed myself to draw an illustration from any Hindú book written by a foreigner; for even those European scholars who have most thoroughly mastered an Oriental language, cannot be regarded as models so trustworthy as native authors, who write in their own vernacular. Very few, if any, Hindú books have been written by Europeans, which in some casual turn of expression, or occasional peculiarity of idiom, do not betray their foreign origin; while the great majority of such books would prove in many important respects quite misleading to him who should trust them implicitly as guides to a knowledge of Hindú. While the abundant illustration characteristic of this grammar, as will be evident at a glance, has very materially increased the size and expense of the book, it is believed that its practical value to the student has thereby been much enhanced. The illustrations of literary Hindú have been drawn chiefly from the Prem Ságar and the Rámáyan. To this
special use of these works, I have been led, partly by the fact that these books have been chosen by Government,* for the examination of candidates in connection with the civil and military services of India, so that the illustration of their grammar and idiom is especially demanded. And I may venture to express the hope that by all applicants for admission to the Indian services, or contestants in the competitive examinations which are held for Indian civilians, this grammar, with its copious illustrations, may be found to meet a real need. A second consideration which has seemed to justify a prominent reference to these books, is found in their undeniable popularity and influence among all classes of the Hindú population. For, however much may have been said against the Hindí of the Prem Ságār, and even of the Rámáyan, by critics commonly familiar only with Urdú, and therefore judging everything in Hindí, either by English standards of taste, or from a Mohammedan point of view, the fact remains that the Hindús, from the highest to the lowest, learned and unlearned, greatly admire their style. Crowds, even of the most illiterate rustics, may often be seen listening eagerly to some Brahman intoning the measured rhyming prose of the Prem Ságār. And although much has been said of the unintelligibility of the Rámáyan, it is the experience of every missionary, at least everywhere in the Ganges valley, that a happy quotation from the Rámáyan in preaching or in conversation, is sure to awaken a look of intelligent appreciation from

* Since this was written, the Prem Ságār has been dropped from the list of books required for examination.
even the rudest villagers. No civilian, and especially no missionary, can well afford to remain ignorant of a book so popular and influential with the people; and if this grammar shall serve in any degree to aid and stimulate the study of the great poem of Tulsí Dás, one great aim of my work will have been accomplished. But while a large proportion of my quotations have been taken from the Prem Ságar and the Rámáyan, other books have not been ignored. In particular, I have now and then drawn from the sententious Braj prose of the Rájnáti, the western Hindí of Kúbir, the Sukh Bílás, and the metaphysical Shat Darșan Darpaṇ of Pundit Nílkanth Gore Shástrí, and, as an excellent example of the modern colloquial style, Kanva Lachhman Singh's translation of the Sanskrit drama of Shákuntalá by Kalídás.* Márwári can scarcely be called a literary dialect; the only work accessible to me, has been the Márwári Khýáls or 'Plays,' edited by Rev. Mr. Robson of the Scotch Presbyterian Mission, Beawr.

IV. Another feature peculiar to this grammar will be found in the philological notes, occupying in all about fifty pages, in which I have attempted to indicate the probable origin and derivation of the forms of the Hindí language, and the relation of various dialectic forms to one another, and to the Sanskrit and old Prakrit dialects of India. In a field where, until the late researches of scholars like

* Mr. Frederic Pincott has edited this in an admirable manner, with Lexicon and Grammatical Notes. It should be in the hands of every learner of Hindí.
Mr. Beames and Dr. Hoernle, so little had been done, I cannot venture to hope that I have always succeeded in reducing apparent chaos to order, and in correctly pointing out the lines of derivation. I have only endeavoured, with no little diffidence, to indicate the conclusions to which facts, so far as known, would seem to guide us. And while I have not been able to follow implicitly the guidance of any one individual, it has on several occasions been a satisfaction to find that authorities like the learned scholars mentioned, had been independently led to the same conclusions with myself.

V. Besides the above, much else will be found in this Grammar which is strictly new, both in matter and in arrangement. In the sections, for instance, on pronunciation, I have aimed at more precision and accuracy than has been previously attempted. If some may deem that I have sometimes erred in the way of an over-refinement, I am still glad to know that some of the best practical masters of Hindī have recognised the chief distinctions which I have made in treating of this subject. A nomenclature of the tenses has been presented which is believed to be more uniform and philosophical than any which has been hitherto employed, and which, it is hoped, may commend itself to Hindī scholars. The chapter on Derivation, again, will be found more than a mere arbitrary list of terminations; I have endeavoured rather to group them according to their probable mutual relations and affinities. In the section on Compound Words, all, it is believed, is quite new. Strange to say, no Hindī Grammar that I remember, has dealt with this most
characteristic feature of the language, although an understanding of the subject is indispensable to the interpretation of almost any page of Hindī poetry. In the Syntax, attention has everywhere been given to those constructions which are characteristic of poetry, especially in archaic Hindī; and the construction of Compound Sentences, for the first time, has been separately and distinctly treated. The chapter on Prosody, it is hoped, will be found, in completeness and accuracy, all that for any practical purpose the student of Hindī can desire. The Prosody of Hindī deserves and will repay far more study than is commonly bestowed upon it. In no western language is an understanding of the laws of its prosody so essential to the interpretation and comprehension of its literature as in Hindī, where, indeed, a purely native work in prose is a rare exception. Unfortunately, however, until very lately, there has been no English work on Hindī prosody; and the native works upon the subject are so laden with technicalities and an enigmatical symbolism, as without the aid of a rare native prosodian, quite to baffle the student. I shall be glad if I have so cleared away the thorns which have obstructed the entrance, as to tempt my fellow missionaries and others to labour in this attractive field.

Finally, it should be remarked that as this Grammar is intended alike for the beginner and for the advanced student, I have endeavoured to indicate by the use of a large type those important fundamental matters to which chiefly the beginner will do well to confine his attention. Matter less fundamental, and intended rather for the advanced scholar, as, e.g., all in the
sections upon dialectic Hindî, has been uniformly printed in smaller type.

It gives me pleasure to express my grateful appreciation of the assistance and encouragement which I have received from many missionaries and members of the civil service, during the years that this grammar has been in progress. In particular, I would express my hearty thanks to the Rev. W. Robb, of the Scotch Presbyterian Mission, Todgarh, Rajputana, for his invaluable assistance in the compilation of the sections on the Marwârî and other Rajputana dialects, and afterwards in the correction of the proofs of the same. Indeed, it is only due to this gentleman to say that whatever of value those sections may be found to possess, the merit is chiefly due to him. My thanks are also due to Mr. Beames, C.S., of Cuttack, Orissa, for valuable hints and constant encouragement in the work; and to the Rev. J. D. Bate, of the Baptist Mission, Allahabad, for many a useful suggestion.

S. H. KELLOGG.

Allahabad, N.W.P., India,
December, 1875.
NOTE.

In the preparation of this Grammar, as now published, the following works have been consulted:

Grammaire de la Langue Hindouï: De Tassy.
Introduction to the Maithilí Language of North Bihár: Grierson.
Seven Grammars of the Dialects and Sub-Dialects of the Bihári Language: Grierson.
Hindustání Grammar: Forbes.
Hindustání Grammar: Platts.
Hindustání Grammar: Dowson.
Introduction to Hindustání: Monier-Williams.
Nepáli Grammar: Turnbull.
Panjábí Grammar: Newton.
Gujarátí Grammar: Shápurjí Edaljí.
Maráthí Grammar: Stevenson.
Maráthí Grammar: Bellairs and Ashkedar.
Sindhi Grammar: Trumpp.
Bangáli Grammar: Sháma Charan.
Sanskrit Grammar: Monier-Williams.
Institutiones Lingüae Pracriticæ: Lassen.
Prákríta Prakásha: Vararuci (edited by Cowell).
Comparative Grammar of the Aryan Languages of India: Beames.
Grammar of the Gaudian Languages: Hoernle.

The Chapter on Prosody is based upon the study of the following authorities:

Chhandáranava.
Chhandodápaká.*
Shrípingaládarsha:† Kavi Hírá Chand Kánjí.
Also, the Chapter on Prosody, by John Christian, in Etherington’s Hindí Grammar.

* A small but useful compendium issued by the Government of the N.W.P.
† An exhaustive Treatise on Prosody, in the Braj dialect, with a Gujeráti Commentary.
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NOTES ON PRONUNCIATION,

By
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Dr. Kellogg's account of Hindi pronunciation was written over sixty years ago, and revised almost fifty years ago. Since then much has been learnt about Hindi sounds. The following notes have been written to bring his account up to date and in some respects to correct it.

\( a \) is like the vowel \( u \) in English rub.
\( å \) or \( åå \) is the same vowel nasalized.
\( åå \) or \( å₂ \) is the same nasalized.
\( åå \) or \( åå \) is the same nasalized.
\( åå \) or \( åå \) is the same nasalized.
\( ååå \) or \( ååå \) the same nasalized.
\( ååå \) like \( oo \) in boon.
\( ååå \) or \( ååå \) the same nasalized.
\( åååå \) rather like \( åååå \) in English pane as pronounced in Wales, north England, or Scotland.
\( åååå \) or \( åååå \) the same nasalized.
\( ååååå \) rather like \( ååååå \) in English mote as pronounced in Wales, north England, or Scotland.
\( ååååå \) or \( ååååå \) the same nasalized.
\( åååååå \) in the north and west of the Hindi area is like the vowel \( åååååå \) in English hand; in the south and east it tends towards a diphthong composed of the \( åååååå \) in rub followed by \( åååååå \) in met.
\( ååååååå \) or \( ååååååå \) is the same nasalized.
\( åååååååå \) in the north and west of the Hindi area is like \( åååååååå \) in shawl; in the south and east it tends towards a diphthong composed of the \( åååååååå \) in rub followed by \( åååååååå \) in mote as pronounced in Wales, etc.
\( ååååååååå \) or \( ååååååååå \) is the same nasalized.
\( åååååååååå \) is a diphthong composed of \( åååååååååå \) in rub followed by \( åååååååååå \) in machine.
\( ååååååååååå \) is a diphthong composed of \( ååååååååååå \) in rub and \( ååååååååååå \) in met.
\( åååååååååååå \) is a diphthong composed of \( åååååååååååå \) in rub and \( åååååååååååå \) in boon.

CONSONANTS.

\( b, g, m, n, s, š, š₄ \) are almost the same as in English.
\( š₄ \) and \( š₄ \) are pronounced alike. The letter \( š₄ \) is sometimes used for \( š₄ \); see p. 19.
XXXIV

NOTES ON PRONUNCIATION.

p and k are the same as in English but unaspirated.
ch and j are like English, but a little further forward, sometimes almost
like ty and dy; ch is unaspirated.
l is like l in holly, but not like l in whole, peel, pool, or mild.
r is very like r in through, three. It is like the trilled r sometimes heard in
Scotland; it is heard too in Italy.
The letter ri is pronounced as riː in speech it is usually pronounced -ir, as
kripa for kripa.
s and ə are pronounced alike, like English s: ə immediately before t and d
is assimilated to them in position.
ə occurs only before k and g; it is like nɡ in English sing.
ə occurs only before ch and j; it is like ordinary n.
Dental t and d are like Italian and French t and d; the tongue touches the
upper teeth all round.
t and d are called cerebral or retroflex; in making them the tongue strikes
or touches the palate a little behind the teeth ridge. English t and d
are actually on the teeth ridge. t must be pronounced without aspiration.
Cerebral or retroflex r is like a very rapid ɹ. It cannot be pronounced without
at least a very short vowel before it. It never begins a word.
w varies between a faint English r and a very short u with or without slight
friction.
h in ph, th, th, chh, and kh is as in English; otherwise it is much more resonant
than in English, like the h in childhood.
y is like English y, but fainter. When it occurs between two vowels it is like
short e; thus ladaya, khoya, bithladya, ɟuboya are pronounced ladayə, khoə,
bithláda, ɟuboa.
Nasal vowels are pronounced in the same manner as the nasal vowels in
French allons, fin, engendre.

On p. 24 are mentioned nine special Hindi letters or signs. The first eight are
sounds sometimes heard in borrowed Urdu words. If we read each column
from top to bottom we have the following:—
q pronounced in Urdu like a k with contact further back than usual. In Hindi
it may be pronounced exactly like k.
kh like gh in lough or ch in loch.
g like kh but voiced, like the usual sound as g in German sagen.
ze as in English.
f like ordinary Hindi t.
f like English f but fainter; often tends towards ph.
s, ə like ordinary Hindi s.
h like ordinary Hindi h.
h like ordinary Hindi h.
HINDI GRAMMAR.

CHAPTER I.

OF THE LETTERS.

1. The Hindí language is commonly written, like the Sanskrit, in the Devanágari alphabet.* This alphabet, as used in Hindí, has eleven vowels and thirty-three simple consonants. To these we must add the nasal symbols, Anuvára and Anunásik, and the symbol for a weak aspiration, Visarga.† The latter of these, however, is of very rare occurrence in Hindí. The letters are given below, with their equivalents in the Roman character.

2. It will be observed that all the vowels but the short a have two forms. Of these, the form first given is used as initial in a word or syllable; the second, as medial or final. It will aid the memory to observe that the alphabetical order of each class of letters, vowels, mutes, semivowels, and sibilants, is the order of the organs of utterance, beginning with the throat, and ending with the lips. The first five classes of consonants are technically known as the five vargs.‡

* More commonly called Nágari.
† In Sanskrit these three words, as also varga, below, are pronounced with a final short a, inherent in the final consonant, thus, anuvára, anunásika, visarga and varga. But this a is always silent in prose and colloquial Hindí. Vid. infra, §10, a.
‡ Saks. varga, 'a class.'
Rem. Hindi exhibits a large number of dialects, most of which, however, possess no written literature. All of the dialects, like the High Hindi,* which is taken as the basis of this Grammar, are written, as occasion may require, though not exclusively, in the Devanāgarī character.†

3. The Devanāgarī alphabet is as follows:

**VOWELS.**

अ आ इ ई उ ऊ ज ज़ ई ए ऐ ओ औ

Nasal symbols, Anunāsik, ◌, Anusvār, ◌. Symbol of the weak final aspirate, Visarga, ː.

**CONSONANTS.**

Gutturals, क का ख खा ग गा घ घा ङ ङा

Palatals, छ छा च चा ज जा झ झा ञ ञा

Cerebrals, ट टा ठ ठा ड डा ढ ढा ण णा

Dentals, त ता थ था द दा ध धा न ना

Labials, प पा फ फा ब बा म भ मा

Semivowels, य या र रा ल ला व वा

Sibilants, श शा ष षा स सा

Aspirate, ह हा

* By this term, ’High Hindi,’ European scholars, of late years, have denoted that dialect of Hindi which essentially agrees, in grammatical forms and constructions, with the Urdū or Hindūstānī, the vernacular of the Muhammadans of India. This latter, indeed, might be well described as an Arabized or Persianized form of High Hindi. The High Hindi is that dialect which the Government of India recognizes in the business of the courts, and in which, as a lingua franca understood by Hindi-speaking people everywhere, have been prepared the Hindi educational works used in Government and Mission Schools, the received translations of the Holy Scriptures, and the largest part of the literature which has been produced by the missionaries of Northern and Central India.

† Other alphabets, sometimes used, are given below, Vid. p. 23.
§ 3.] LETTERS. 3

a. Besides the above, classical Sanskrit had three additional vowels, viz., Ṛ ṛ, Ṛ Ṽ, Ṛ Ṽ; and the Vedic Sanskrit, one additional cerebral consonant, Ṛ Ṽa, which is still preserved in the Marāṭhī. The Panjābī, Gujarātī, and Oriya have also preserved the sound, though denoting it by different characters. This same consonantal sound is heard in the Mairwārī dialect of Hindī, and in some, at least, of the Himalayan dialects. So also the villagers of the central Doāb sometimes give the final Ṛ of पोपल, ‘the sacred fig tree,’ an unmistakable cerebral sound. But none of the above letters have any place in literary Hindī.

b. In addition to the above vowels, a short ē, nearly like ē in ‘met,’ exists in the colloquial of some districts. It is heard, for example, in the local dialect about Ayodhyā and in Rīwā, chiefly in certain verbal and pronominal forms; as, e.g., in the subst. verb, ahēṅuy, ‘I am,’ ahēs, ‘thou art,’ etc.* It may also be heard in some words in the Doāb, where it has arisen from the shortening of a previous long e; as, e.g., in bētiyā for bitiya, dim. from bētā, ‘a son.’ This sound is also said to be common in the N.W. Himalayas. It may be noticed, as further indicating the existence of this short e, that Ṛ, which, according to some books on Prosody, should be uniformly long, in the Rámāyan is sometimes reckoned prosodially short. In these cases, it commonly appears as a substitute, either for short i, as in jēhi for jihi; or for a short a, as in rākhēũ for rākhāu.†

Rem. Lassen has noted the fact that this same letter also represented a long and a short sound in the literary Prakrit.‡

c. The dialects of Avadh and Rīwā present in certain pronominal forms also a short ō, as in ōn kā for un kā.

* For further illustrations, see the Tables of Declension and Conjugation, and chap. xiii. on Prosody.
† Abundant illustrations of this statement will be found in the Rámāyan. Vid. chap. xiii. on Prosody.
d. According to Hoernle and Grierson, the colloquial dialects east of Allahabad exhibit not only this short ę, ő, but also a short ői and őu, differing from the corresponding long sounds simply in quantity.* To represent these four sounds, unknown to the Devanāgarī alphabet, Hoernle has introduced four characters from the Bangālī and Panjābī, in which he has been followed by Grierson. These are as follows, the initial form being in each case given first:

\[ \text{पे, पै, औि, औे, औै औू.} \]

It will be observed that these differ from the corresponding long vowel characters merely in that the strokes above the line are doubly curved; and that the initial forms of ę and ői face to the left instead of the right.† These characters will be used for the notation of these short vowels in the following pages.

4. The consonants are all vocalized by the short vowel ą, which is theoretically inherent in each consonant. Thus, क properly represents, not k, but ka, प, pa; etc. The letters are indicated by adding the word कार kār; as, चकार akār, 'the letter a'; तकार takār, 'the letter t'; etc. र, when first in a compound consonant, as in रकrk, is indicated as रकreph. When no particular letter is intended, the term चक्षर akshar, often corrupted into चक्षर achchhar, is used; as in the phrase, वह कौन सा चक्षर है wah kaun sā akshar hai, 'what letter is that?'

a. As a general rule the inherent ą is silent after a final consonant. But in many words in the eastern dialects it is pronounced, and in such cases in the following pages it will

---


† In this last particular, I have varied slightly from Hoernle.
be represented by the sign ट, as used by Grierson in his 'Seven Grammars.' Thus, घर is ghar, but घर, Mt. obl. sing., is ghara.

**Mode of Writing the Devanāgarī.**

5. ए a being inherent in each consonant, is only written when initial in a word or syllable; thus, we write चप ap, तुच tuu, but प pa, न tu. The other vowels, when following a consonant, are substituted for the inherent a, and, in this case, the second of their two forms, as above given, is used. But when the vowel sound is initial in a word or syllable, the first of the two forms is required; as, उक uk, जन ān, रप ip, रख ikh, गाब्रो gāo, दार dāi. Of the several non-initial vowel forms, ए a, ऐ, ऑ o, and ए au, are written after, ई i, before, ए e and ए ai, over, and ए u, ए ú, and ए r, under the consonants which they vocalize. Thus, the several vowel sounds, when they follow क, are written as follows:

क ka, का kā, कि ki, की ki, कु ku, कू kū, क्र kri, के ke, के kē, कौ kāi, को ko, को kō, कौ kau, कौ kāu.

When initial, in any syllable, the vowels are all written before the following consonants: as, चत at, चट ud, चोर or, etc. Instead of ए ai initial, we sometimes find, in Hindi books, the combination आ; but this is not correct and should never be imitated.

6. The consonants have but one invariable form. Excepting the cerebrals, and ड, ढ, र, and ल, they all have one perpendicular, with one horizontal stroke; which latter, again, is broken in three letters, viz., ध dh, भ bh, and ष, for झ jh.

a. झ jh has two alternative forms, झ and झ. The former is often used in many dialects; the latter is
the regular form in the Mārvārī dialect. These forms, like ṭṛ, and all the other consonants, are used both as initial and as non-initial.

b. In Mārvārī, and often in other dialects, b and v are distinguished merely by a diacritical point; thus, भ b, व v. The character च is not commonly used; its place is regularly taken by च. No sibilant is used but झ s.

7. In addition to the above simple consonants, a great number of compound letters are used. The compound form is used to denote the non-intervention between its elements of the inherent a. Thus, सत is 

satu, but च is sta; तव is tava, but खा, tva. In certain cases, however, to be hereafter mentioned, the elementary forms are regularly used, though no full vowel sound intervene; as, करत, ‘doing,’ pronounced kartā; but the Sk. kartā, ‘a doer,’ is written करता.*

a. It may be remarked, for the guidance of the student, that the use of the compound consonants is chiefly confined to the pure Sanskrit words in the language; in words of Prakrit origin, the elementary letters are commonly preferred.

b. Consonants are compounded in three ways: viz., 1stly, by writing one above the other, as, छ kk, त t; 2ndly, by writing one after the other, omitting in all but the last the perpendicular stroke, and uniting the remainder of the character to that next following: as, भद bd, त्थ tt, य y; 3rdly, some letters, when in combination, partially or wholly change their form; thus, च + य becomes च kṣh, also written च; भ + च, ज jū.

(1) र takes two different forms, according as it is the first or last letter of a compound. Thus, when initial in a conjunct, it is written as a semicircle above the second consonant, as

* Vid. §14, c.
in सधः sarپ; but when non-initial, it takes the form of a short stroke below the preceding consonant, as in चहयः graham.

(2) When a conjunct of which र r is the first member, consists of more than two consonants, the semicircle repth is written over the last letter, as in घसर dharmm, सई sarvā. When a conjunct with r initial is vocalized by ट् i, ठ् ּ i, ट e, ड a, ठ o, ठ au, or is followed by Anusvār, then repth is written to the right of them all; thus, घसर dharmm, चन्च mürtti, सई sarvān, etc.

8. Conjuncts are classified as strong, weak, or mixed, according to the character of the letters composing them.* Conjuncts formed of strong letters only, are termed strong, and those formed of weak letters only, weak conjuncts. Combinations of strong and weak letters are called mixed conjuncts. The following list will be found to comprise all the more common combinations, arranged in these three classes. As given below they are all vocalized with a.

**Strong Conjuncts.**

क्र kk, क्र kkh, त्र kt; ग्न gdh; च chch, चh chchh; ज्ञ ij, ज्ञ jh; ट्ट tt, ट्ट tth; ध dg, ध dd; त्क tk, त्त tt, त्थ tth, त्प tp; ध dg, ध dd, ध dhd, ध dbh; ध pt, ध pp, ध pp; ध bj, ध bd, ध bdh, ध bb, ध bbh.

**Weak Conjuncts.**

ण, ण nh, ख ny; न nn, न nm, न ny, न nr, न nv, न ns; ण nn, म nm, म my, म mr, म ml, म mh; य yy; र rn, म rm, र rv, र rv, र rsh, र rsh, र rh; ह lm, ह ly, ह ll, ह lḥ, य vy, व vr, व vv; श slh, श shy, श sh, श sh, श sh; श slh, श shy, श sh; व sn, व sm, व sy, व sr, व sv, व ss; ह hm, ह hy, ह hr, ह lḥ, ह hv.

**Mixed Conjuncts.**

क्र km, क्र ky, क्र kr, क्र kl, क्र kv, ख khy; ग gn, ग gm, ग g, ग gr, ग gl, ग gv; ग ghn, ग ghy, ग ghr; न nḥ,

* By the strong letters are intended all the five classes of mute letters, both smooth and aspirated; by weak letters, all other consonants.
9. Anunásik (अनुनासिक) is used to denote the nasalization of a preceding vowel, and can therefore never begin a syllable. It is written directly over, or to the right of the vowel that is nasalized; thus, कहाँ तकहाँ, कौं काँय। In books edited by foreigners, Anusvār is commonly written instead of Anunásik.

10. Anusvār (अनुस्वार), which, in strict accuracy, denotes a stronger nasalization than the above, is written, like Anunásik, over, or to the right of the preceding vowel; as, अंश अंश, बौंध बौंध, सों सों.

11. Visarg (विसर्ग), meaning 'rejection,' (i.e., of स or र) indicates a weak aspiration, which has euphonically taken the place of those letters. It is only found in pure Sanskrit words, and even then, though occurring in the original, is commonly omitted in Hindi. It is written thus, देह; as, e.g., in दुःख दुःख, written and pronounced दुःख दुखह, = दुस + ख dus + kha; अन्तःकरण antahkaran.*

* Colloquially, about Mirzapur, sometimes च takes the place of this visarg, as in antaskaran, for antahkaran.

Rem. 2. The retention of Virarg in Hindi spelling cannot be justified; as the sound had already disappeared in Prakrit, and does not properly belong to the modern Indo-Aryan vernaculars.*

12. Besides these, several other signs are used in Sanskrit, which, as they occasionally appear in Hindi, may here be explained.

(1) Virām (विराम), 'pause,' is written under a consonant, thus, ख k, and denotes the absence of the inherent a by which the consonant is vocalized.

(2) Avagrah (अवग्रह), ʌ, indicates the elision of an initial च a after a final ए e or ओ o; as, विषोषधाय trिन्षो 'ध्याया, for विषोषधाय triṃṣho adhyāya. It is therefore analogous to the English apostrophe. The half pause, ˌ, is written at the end of the first line of a couplet; the full pause, ⅄, at the end of the second. These marks are only prosodical, and, besides these, there are no other marks of punctuation. In most native works, indeed, space is not even left between the words.

(3) The symbol २ between two words indicates that the former of the two is repeated; as, वहाँ खपने २ घर गए wah apne apne ghar gae, etc.

(4) The mark ० is used, like the period in English, to indicate the abbreviation of a word; as, रामायण बां Rāmāyan Bā., for रामायण बालकाण्ड Rāmāyan Bāl Kāṇḍ.

(5) In some books issued by English publishers the English punctuation marks are used. Of late, native publishers also are beginning to introduce them, but in such works as I have seen they are often used very inaccurately.

13. The orthography of Hindi is as yet in a very unsettled state. न is constantly substituted for न, even in Sanskrit words, where rule or accurate usage would demand it; as in विराम for विरण, गुन for गुण, etc. The same confusion exists

with reference to the characters ः and ं, and also the sibilants श, ष; the tendency is to substitute श for the other sibilants. ख is also often written for an original ः. The Sanskrit rules of orthography are the only recognized standard at present; but these rules, it should be remembered, apply only, as has been remarked, to the spelling of such Sanskrit words as exist in the language in an unaltered and uncorrupted form.

PRONUNCIATION OF LETTERS.

14. The vowels, in Hindī, are pronounced, for the most part, nearly as in the continental languages of Europe. अ a has no exact counterpart in English, though the a in such words as ‘hum,’ ‘up,’ or, in unaccented syllables, the last a in ‘total,’ ‘America,’ very nearly represents it. It is said to correspond exactly to the short a in German. Many foreigners in India pronounce this अ a as a in ‘cat,’ but the correct sound is quite different.

a. In conversation and in reading prose, अ a final, inherent in a consonant, as a general rule, is silent; as in गुण, pronounced gun, not guṇa; रात rāt, not rāta. But to this general rule there are a few important exceptions.

(1) अ a final is, of necessity, always distinctly pronounced in a few monosyllables; as, न na, त ta, छ chha.

(2) So, also, it is very slightly sounded after र r or न n final in a conjunct, and after य y final, preceded by इ i, ई i, or उ ú; as, शास्त्र shāstra, इंद्र indra, बिप्र bipra,* ईश्वरिय ishvaratva, गुरुल gurutva; तिय tiya, प्रिय priya, इंद्रिय indriya, राजसूय rajasūya.

* It should be noted, that while the Paṇḍits give this pronunciation of these conjuncts with र, yet the common people usually separate the letters, and pronounce शास्त्र, बिप्र, etc.
§ 14.] [PRONUNCIATION.

(3) The final inherent *a* of the Denominative Numerals, commonly written चौँ, तीन, नम्म; is always pronounced; thus, chauka, tina, namma; तीन तीन नौ, pronounced tin tina nau, lit., 'three threes nine.'

(4) In poetry, the inherent *a* is always pronounced, even when final, as in the following half stanza: समरथ कहँ नहि दौय गुसारें, which is read, samaratha kahan nahin dosha gusain. But when the metrical pause falls on this letter, it is commonly silent; thus, जुलत पलना रघुवर ि पुलकित मारे, jhulata palaná Raghuvar | pulakita mái.

(5) As remarked above, an inherent *a* final is pronounced in some of the eastern dialects, in inflectional terminations, and even in other cases; as, घर, Mt. obl. sing. of घर, 'a house'; रहस्य, 2nd plur. pret., 'you were'; pronounced, gharā, rahala. The final *a* in such cases will be represented in this Grammar, as above, by ऐ; thus, घरा, रहस्य.

(6) When, in prose and in conversation, या ya final is preceded by थ a, this aya differs but slightly, if at all, in sound from ऐ ai, which is even occasionally, though inaccurately, written for it; as, समय samaya, always pronounced, and sometimes written, सम ai; छय chhaya, also pronounced, and sometimes written, छ chhai. Conversely, it may here be noted, that छय aya is sometimes inaccurately written for ऐ ai, and छय aya for छो au; as often in the Rámáyan, बयर bayar, for बैर hair; and in Chand, विन्न kinnava, for विन्न kinnau.

b. Observe, that when, in the formation of compound words, a silent final थ a becomes medial, it is sounded very faintly. This obscure sound may be illustrated, to Hebrew scholars, by the Hebrew vocal Sh'vá, and like that, might be represented by an apostrophe, instead of *a*; thus, नम्न is pronounced ann; but in composition, चन्द्रांता, ann'dütá; फ़ाल, phal; but फ़ाल्दायक, phal'dáyak.

c. The same obscure sound is given to the inherent *a*, when final in roots or in primitive words, before added heavy
terminations. Thus, करना, root, कर kar, is pronounced kar’ná; चलना, root, चल chal, chał’tá, etc. So also, पुरवा, for the primitive, पुर pur, is pronounced pur’vá; कुर्क्षरपन from कुर्क्षर kunár, kunár’pan; मुरखपन, from मुरख mûrakh, mûrakh’pan. Before light terminations it is fully vocalized, as, जानत jánat.

d. The inherent a is attenuated in like manner in the final syllable of dissyllabic verbal roots, before all the terminations beginning with vowels; as in निकला nik’lá, from the root निकल nikal. But in the same roots, when the termination begins with a consonant, the a is fully vocalized, as, e.g., in निकलता nikal’tá.*

Rem. 1. Hoernle and Grierson represent this obscure sound, which they term ‘the neutral vowel,’ by a dot between the Nágarí consonants, and by an apostrophe in the Romanized character, as above. I have, however, thought it sufficient, in the present work, having thus called the attention of the student to the facts, to conform to the usual mode of writing words of the above classes in Nágarí and the Romanized character, in the latter simply omitting the inherent a.

Rem. 2. It should be observed that the above remarks refer only to a when inherent in a consonant; when non-inherent, it is always distinctly pronounced, whether medial or final; as, तुः tua, हरुः harua.

e. In Eastern Hindí, as might be expected, आ begins to approximate in sound to the broad Bangáli sound of आ a as in ‘ball.’ This broad sound is universal in Northern Maithili, and is heard in all the Maithili country in all verbal 2nd plural masculines in आ or आँ, as also in the 3rd sing. of the substantive verb, आँ. The same sound is given to आ in Bhojpurí in all 2nd masc. plurals, and in the penultimate a of the inflected present, as in देखो.

* In the 1st edition of this Grammar, this obscure sound of a, noted in this section, is not mentioned; but instead, in the cases above named, a was said to be ‘silent.’ My own later observation in India had led me to doubt the accuracy of this statement; and as the representation now given in the text has been since confirmed by the independent observation of Hoernle and Grierson, and other accurate scholars in India, I now make this change from the former edition of the Grammar.
15. चा अ is pronounced like a in ‘father’; र इ, like \( i \) in ‘pin’; र ई, as \( i \) in ‘machine’; च उ, like \( u \) in ‘pull’; अ उ, like oo in ‘tool’; च रि, as \( ri \) in ‘brink’.

a. र इ and च उ final, though, like \( a \) final, always sounded in poetry, like that, in the colloquial are but very faintly, if at all pronounced; as, मति, pronounced \( mati \) or \( mat \); परन्तु, pronounced \( parantu \) or \( parant \).

b. But some of the dialects, on the other hand, often lengthen a final \( i \); as in कानू, मती \( mati \), for मति \( mati \); कुमाऊँ, चाँ वेर [chali ver], for चाँ कर [chali kar].

Rem. Theoretically, च ड़ differs from रि, in that the tongue vibrating, is not allowed to touch the gums, as in the consonant र. But this distinction is never regarded in practice.

16. ए \( e \), ए \( ai \), and ओ \( o \), ओ \( au \), are diphthongs: ए \( e \) Pronunciation of Diphthongs and ए \( ai \) are the diphthongs of र \( i \); ओ \( o \) and ओ \( au \), of च \( u \). ए \( e \) is pronounced nearly like \( e \) in ‘they.’* Its elements are अ + र \( a + i \). ए \( ai \) is not quite the English \( i \) in ‘time.’ Like this English \( i \), a diphthong, it differs from it, in that the short \( i \), instead of the long \( i \), is the latter element of the diphthong; i.e., ए \( e \) = \( a + i \), but \( i \) in ‘time’ = \( à + i \). Thus, e.g., the common word, ए \( e \) हई, ‘is,’ is not rightly pronounced exactly like the English word ‘high.’ ओ \( o \) corresponds to the English \( o \) in ‘go’; it never has the sound of the English \( o \) in ‘top.’ Its elements are अ + च \( a + u \). ओ ड़ differs from the English \( ou \) in ‘our,’ in the same way that ए \( ai \) differs from \( i \) in ‘fine.’ It is composed of अ + च \( a + u \); the English \( ou \), of \( à + u \).

17. आनुसिक (\( ^{o} \)), as has been remarked, simply indicates the nasalization of the preceding vowel. The

* A scholarly friend in India suggests as an illustration \( ea \) in ‘great,’ as pronounced by a Yorkshireman.
sound is heard in the proper pronunciation of such French words as *bon*, *enfant*, etc. But in many Hindī books, especially those published by foreigners, this sound is represented by the symbol *Anusvār* (‘’).

**18. Anusvār** properly represents a nasal sound stronger than that of Anunāsik: it is best heard before the sibilants, as in व न esh, व न bānsh. But in words introduced from the Sanskrit, with little or no alteration, the sign Anusvār is very often used, after a short vowel, to express the nasal of the class of a following mute consonant; and may thus represent, as the case may be, any one of the five nasals, क, ख, ग, घ, or म. Thus, e.g., we may either write मंगल or मंगल maṅgal, Anusvār having here the power of क. Similarly, in संबंध sambandh, the first Anusvār, preceding the labial ब b, has the power of the labial nasal म m; but the second, before the dental ध dh, has the power of the dental nasal न n.

*a. But in the case of words much corrupted from the Sanskrit, after a long vowel, Anusvār, even before a mute consonant, denotes, not a consonant, but a nasalization; as, e.g., सोंट pronounced *south*, not *south*, चाँद chānd, सांड sānd, etc.*

*Rem. In the cases referred to, Anusvār stands in the place of an original nasal consonant, preceded by a short vowel; as, e.g., in बांट for बहुक. The question has been raised, whether the Anusvār in such cases denotes a consonant or merely a nasalization. But all the Pauḍits that I have been able to consult insist on the inorganic character of the nasal. Beames, in his Comparative Grammar, takes the same view. As he justly remarks, the lengthening of the preceding vowel, according to all the analogies of the language, argues the loss of a letter from the original conjunct.*

*b. Occasionally in poetry, Anusvār, in Sanskrit words, following a final consonant in the end of a line, represents the.

*Vid. Comp. Gramm. vol. i. p. 296.*
letter म, and must be so pronounced; as, e.g., गुमायम्यं guma-
mayam; चयं ayam.

19. क k and ज g are pronounced, respectively, as k in Pronunciation
'key,' and g in 'give': ज g never has the sound of g in 'gin.'

20. च ch and ज j are pronounced nearly as ch in 'church,' and as j in 'just,' but are slightly more dental.

21. ड t and ढ d, though often compared to the English t and d, have no precise equivalents in English. In pronouncing them, the tongue should be thrown well back, so as to strike, not the gums, as in the English t and d, but the roof of the mouth.

Rem. It is to be observed that in transferring English words into Hindi, these letters, and never त and द, are used in speech and writing by native Hindoos, as the nearest equivalent to the English t and d.

22. ध is often written with a diacritical point (ऍ), and is then represented in the Roman character by r. To utter this correctly, place the tongue in the same position as for ढ d, and try to pronounce the English r; the proper sound will then be given. The corresponding aspirate ध has also the same double sound, which is represented by ध rh.

N.B. Great care should be taken to acquire the correct pronunciation of this letter, which is, undoubtedly, for western organs, the most difficult of all the Hindi sounds; very few Europeans ever give it correctly. The learner should carefully observe that this is equally distinct from the English r and the Hindi र. The sound, when correctly given, much more resembles the cerebral ढ, with which, indeed, it is constantly interchanged; many words being written and pronounced indifferently with ढ d, ढ dh, or ढ r, ढ rh; as, बुढ़ा būḍhā, or बृढ़ा būḍhā. The Panjábí distinguishes these two sounds by two separate characters.
23. The sounds of त t and द d do not exist in English. In pronouncing them, press the tongue, not against the gums, as in the English t and d, but against the front teeth.

24. प p is pronounced like the English p. ब b differs from the English b, only in that the contact of the lips is less firm. Many words thus fluctuate in orthography and pronunciation between ब b and फ v.

25. Each of the above consonants has its aspirate; i.e., it is combined with the spiritus asper so as to form but one vocal utterance. The same direction applies to the pronunciation of all the aspirates: viz., utter the smooth consonant with a forcible expiration; the corresponding aspirates will then be given. In the English phrases, 'up-hill,' 'brick-house,' pronounced so that the p and k shall be closely joined to the following h, we have the correct sound. Especial care should be taken that no vowel-sound be interpolated between the smooth consonant and the aspiration; thus, फल phal, खाना, kháná, not kaháná, which has a very different meaning.

Rem. The greatest pains should be taken by the learner to master the pronunciation of these aspirates. A native, however illiterate, never confounds the smooth and aspirated consonants; and, except in the case of फ़ ph, which is often by the uneducated corruptly pronounced as f, never fails to give the aspirate its correct pronunciation. He never separates the smooth consonant from the following aspiration.

26. न n has the sound of the first n in 'England'; it is only found immediately before a guttural consonant, and never begins a word or syllable.

न n has the sharp sound of n in 'pinch.' Like ठ, it is never initial, and is only found before a consonant of its own class.
a. But in Naiḍī and some vulgar forms of Eastern Hindī न sometimes occurs by itself, both as initial and medial. Thus, in Naiḍī, we have the Honorific Pronoun, तपराणि, 'greatness'; पवित्रताचि, 'holiness,' चोहि, 'here'; पाउि, 'I have found.' In Eastern Hindī, Hoernle gives the examples, आगिनि, 'fire,' जाहि, 'no.'* न also occurs alone in Būndelkhaṇḍī, in the series of Local Pronominal Adverbs of Place, चाजी, etc.†

Rem. Inasmuch as the guttural and palatal nasals can commonly be known by their position before a mute of their own class, I have thought it sufficient to represent them, like the dental nasal, by the Roman n without any diacritical point.

27. न n, like the other letters of the class to which it belongs, has no equivalent in any European language. It is pronounced after the analogy of the other cerebrals; i.e., the tongue should be turned back, as for त and त्र, so as to strike the roof of the mouth; then, with tongue in that position, endeavour to pronounce n.

a. This nasal, while the only nasal admissible before a consonant of its own order, is not, like the former two, confined in use to such a position, but may occur separately, as, e.g., in the common words गुन गुन and बर्न बर्न. It never occurs as initial in a word, except in some vulgar dialects of Eastern Hindī, as in गरिंहि, 'man-lion,' गरियि, 'Nārāyan,' where High Hindī and most other dialects have न.

b. The common people in the valley of the Ganges, as well as most foreigners in India, make no distinction between this and the dental न n, which is often substituted for it, even in writing. Educated Hindoos, however, carefully distinguish the two letters, and the correct sound should be acquired.

28. न n is slightly more dental than the English n, being pronounced, like the foregoing nasals, after the analogy of the class to which it belongs, i.e., with the tip of the tongue against the front teeth.

म m is sounded like the corresponding English letter.

* Vid. Comp. Gramm. § 13.  † Vid. Table xxiii.
Pronunciation of Liquida.

29. य y is generally pronounced like y in English.
   
a. But sometimes it is pronounced like ज j, especially when initial in Sanskrit words; as, e.g., युग yug, pronounced युग jug; योग yoga, pronounced jog. So also it is pronounced as ज j, when doubled and final; as, सूर्य, pronounced, and occasionally written, सूर र sūraj. As above remarked,* य final, preceded by short ए, so blends with it as to approximate closely to the diphthongal sound ए ai; as, समय samaya, pronounced समे samai, etc.

30. र r has no precise equivalent in English; it has a rolling sound like the German r, but much softer.
   
र l is not quite identical in sound with the English l. In its utterance the tip of the tongue touches the front teeth, instead of the gums. The resulting sound is distinctly softer and more dental than the English l.
   
र v has a sound intermediate between the English v and w; v has been chosen as the usual Roman equivalent.
   
a. But in a conjunct, after any consonant but र r or त t, र has a much softer sound than v, more like the English w; as, e.g., हवि, हवित, खर्श, swarg. In the common conjunct र स्वा, the common people usually soften र still further to its cognate vowel, उ u; pronouncing, e.g., खर्श, swar, as if it were written सुर, sur, etc. Similarly, in some parts of the country, people say रसुर isur for रेसर ishrar. र initial in the pronoun वह wah generally receives the softer sound. Examples of the harder sound, in the conjuncts र v and र v, are तत्त्व tattva, महत्त्व mahatva; पूर्व पुर्व, सर्व sarv.† In these conjuncts with र, र is often hardened to र, so that many pronounce पुर्व, sarv.

Pronunciation of Sibilants.

31. श sh is pronounced like sh in 'shut'; the palatal श sh differs little from व v; the lingual contact is slightly further back, as in the cerebral mutes.

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* Vid. § 14, a. (6).
† The inherent a of श is never pronounced.
§ 32-34. ]

PRONUNCIATION.

स s is the dental sibilant, and, like the other letters of its class, differs from the corresponding English letter, in that the tongue, in its utterance, touches the teeth instead of the gums.

ह h does not differ from the English h.

a. य is very often pronounced exactly like kh; e.g., दोष
doshi is pronounced either dosh or dokh. Accordingly, य is often inaccurately written for ख; as, दुष्प, for दुख; राव, for राख, etc. This is the uniform usage in Mārvārī, as also in much old Hindī.

32. In pronouncing compound letters, each element should be distinctly articulated, whether the letters be different or the same; e.g., कुटा is kut-tā, not kut-ā; पत्वर, pat-thar, not path-ar. But this should not be exaggerated.

33. The following peculiarities of pronunciation occur in Mārvārī and Mairwārī. The vowel-sound in the plural termination च ा ा in च ा ा is pronounced very nearly as a in ‘all,’ but a little less open. The sound of च प also closely resembles that of छ in छ in this छ. च चह and छ छह are both pronounced like छ; thus, चक्क is pronounced sakkī, and चाख, sās. छ is pronounced lightly, and often entirely dropped. The cerebral छ l is common, and is pronounced by rolling the upturned tongue along the palate. It is sometimes indicated by a diacritical point under छ.

34. The grammarians of the Indian languages have not, for the most part, indicated so many distinctions between the pronunciation of the Indian and English letters as have been made in the above sections. But we are none the less confident that a large part of the Hindi letters do differ slightly from their nearest English equivalents. Let the reader, if in India, ask some native who is learning English, to read an English sentence, and it will soon appear to the attentive listener that he pronounces very few of the English letters quite correctly. Perhaps there is no better way than this to train the ear to catch the nice distinctions of pronunciation to which we have adverted. So long as both words and sounds are
foreign, the sounds are not so closely noticed; but when the native pronunciation of the vowels and consonants is applied to English words, the difference is instantly apparent.

35. It should be observed, before leaving the subject of pronunciation, that Accent, although unquestionably existing in Hindú, is much less strongly marked than in English, and is quite subordinate in importance to Quantity. Even in conversation, the Hindú habitually observes the quantity of each syllable. In the enunciation of sentences, therefore, the student should be careful to avoid that strongly accented style, which is so characteristic of English speech, and give to every long vowel in an unaccented syllable its full quantity.

36. It will be apparent from the above sections, that, with the two exceptions of /authentication and /authentication, which each represent two sounds, the Devanágarí alphabet is strictly phonetic. The same ambiguity attaches to  in Bangáli; but the Bangálís distinguish the two sounds by a diacritical point. So also in the Mahájaní or script alphabet, used in business,  and  are distinguished in the same way, merely by a dot.* As the pronunciation of words in which  and  occur varies, even in the same locality, they will be uniformly represented in the present work by the Roman letters  and .

a. To the two exceptions,  and  may be added the compound character  which is invariably pronounced in Hindú as if it were  This conjunct will therefore be represented in this book by the Roman letters  ; as,  , not  Also, in N. Maithila,  is pronounced  ,  , and  .

37. As above remarked, it is extremely important that the student accurately discriminate in pronunciation between closely related letters. Because the undisciplined ear at first detects little or no difference between, e.g., a smooth and an aspirated consonant, or between the cerebral and dental letters, it is often imagined that a failure to distinguish them in pronunciation cannot be a very serious matter. No mistake

* See Table 1., pp. 25 and 27.
could be greater or more fatal to one who wishes to understand the people, and be understood by them. As a matter of fact, multitudes of words of different meaning differ only in these similar letters; so that, by the neglect of an aspirate, the substitution of our English $t$ for the Hindí dental, or converting the hard $r$ into the Hindí $r$ or English $r$, we may say something so foreign to our intention, if not worse, as to make our speech, if understood at all, a matter only of ridicule.

a. The foreigner is most apt to blunder in the following particulars, viz.: a smooth consonant is substituted for an aspirate; the cerebral $t$ and $d$, or the English $t$ and $d$, which have a somewhat similar sound, are substituted for the corresponding Hindí dentals; and, especially, the cerebral $r$ is pronounced like the Hindí $r$, or the English $r$; doubled consonants are indistinctly pronounced. To these common mistakes may be added an English tendency to shorten a final unaccented long vowel; so that, e.g., करता kartā is mispronounced karta; पानी pānī, pāny; माली máli, mály, etc.

38. As the best means of impressing the above remarks upon the mind, we subjoin a list of common words similar in sound, but differing in meaning.

**List of Similar Words.**

<table>
<thead>
<tr>
<th>खाना</th>
<th>क्या</th>
<th>खान (धोना)</th>
<th>कार</th>
<th>क्या (कोना)</th>
</tr>
</thead>
<tbody>
<tr>
<td>kháná, 'dinner, food, to eat.'</td>
<td>कहाना</td>
<td>kaháná, 'to cause to say.'</td>
<td>खाना</td>
<td>káná, 'a one-eyed man.'</td>
</tr>
<tr>
<td>खाना (Pers. خان)</td>
<td>kháná, 'a room.'</td>
<td>कठि</td>
<td>kätti, 'a large louse.'</td>
<td>कठि</td>
</tr>
<tr>
<td>बाटना</td>
<td>kátná, 'to cut.'</td>
<td>बाटना</td>
<td>kátná, 'to spin.'</td>
<td>खाप्रा</td>
</tr>
</tbody>
</table>


नाखो gāō, 'a cow.'
बाशो ghāō, 'a bruise.'

घड़ा gharā, 'a water-jar.'
मझा gurā, 'buried.'
मझा gorhā, 'a ditch.'

चोड़ा ghorā, 'a horse.'
शोरा gorā, 'white, a European soldier.'

गाड़ी gārti, 'a carriage.'
गारी gārti, 'abuse.'

हुरी chhuri, 'a knife.'
हुरी chūrti, 'a bangle.'

बुना chhūną, 'to touch.'
बुना chhūna, 'to leak.'
[cold.]

बाझा लगना jhārā lagnā, 'to feel
बाझा लगना jhārā lagnā, 'sens. obscene.'

झाल jhāl, 'spice, pungency.'
झाल jāl, 'a net.'

टीका tiķā, 'inoculation; a sectorial mark.'
टीका thikā, 'hire.'

झाल dāl, 'a split pulse.'
झाल dāl, 'throw' (imperat.).
झाल qhāl, 'a declivity.'

धो dho, 'wash' (imperat.).
धो do, 'give' (imperat.).

बकरी bakri, 'a goat.'
बकरी bakhrī, 'a house.'

ताला tālā, 'a lock.'
टाला tālā, 'a quagmire.'

पढ़ा parhnā, 'to read.'
पढ़ा parhnā, 'to fall.'

पानी pānī, 'water.'
पानि pānī, 'hand.'

पुष्किया pūriyā, 'a powder.'
पुष्किया phūriyā, 'a boil.'
फुरिया phūriyā, 'true.'

फल phal, 'fruit'
पल pal, 'an instant.'

बात bāt, 'a word, a thing.'
बात bāt, 'a road.'
भात bhāt, 'boiled rice.'
भात bhāt, 'a bard.'

बुरिया burhiyā, 'an old woman.'
बुरिया buriyā, 'sens. obscene.'

बुरा burā, 'bad.'
बुरा burā, 'bad.'

भाई bhāi, 'brother.'
भाई bāti, 'rheumatism.'
भई bhai, 'became' (fem.).

मोटि motī, 'fat, thick' (fem.).
मोटी moti, 'a pearl.'

रोती rotī, 'crying' (fem. part.).
रोटी roti, 'bread.'

सात sāt, 'seven.'
सथ sāth, 'with.'
सथ sāth, 'sixty.'
39. Besides the Devanāgarī, Hindi is written in three other alphabets, the Kāyathī, the Mahājani or Sarrōfī, and the Baniauti. The word Kāyathī is from Kāyath, the name of the writer caste among the Hindūs; and the character is so called because certain slight alterations better adapt it to the purpose of rapid writing. Books are printed in this character, but it is by no means as common as the Devanāgarī, and is not much used W. of Allahabad. The Mahājani (from the Hindi mahājan, 'a banker'), also called Sarrōfī (from the corresponding Ar. ضارف), is only used in business, and is the character in which receipts, drafts, etc., are commonly written. The Baniauti (from the Hindi baniyān, 'a shop-keeper'), differs but little from the Mahājani, and, like that, is used only for business purposes. These alphabets will be found at pp. 26 and 27.

a. It will be noticed that the Kāyathī form of र is identical with that which this letter assumes in Devanāgarī, when it is the last letter of a conjunct. In Kāyathī, a single letter is commonly written for a doubled character, and dissimilar conjuncts are resolved. Thus, for kutā would be written kutā; for gyān, giān; for pravēs, parēs, etc., etc. The same character is often used indifferently for a long or a short vowel, and व is often written for य. One character is used, in each case, for ः and ठि, ख and छ, ढ and झ, and all the nasals.

b. Both the Mahājani and also the Baniauti alphabets are derived directly from the Kāyathī, by the omission of the horizontal top-stroke, the perpendicular, or both. Some of the characters, however, have assumed a form widely different from both Kāyathī and Nāgari, and in practice they are frequently run together. One sign is used to represent both the long and the short sound of any vowel, whether initial or non-initial. Similarly, no distinction is made between ः and ठि, or ः, ढ and झ, or in the nasals. Anusvār is never written, and the vowels are very commonly omitted, so that a word is represented only by its consonantal elements, as in unpointed Persian or Arabic, or in English phonographic short-hand. Thus, kyk stands for kyākī; न, for ne; kr, for kare, etc. As in English script, the form of the different letters in all these alphabets varies considerably as used in different places and by various persons.

40. An attempt has been made to indicate in the Devanāgarī character, by means of diacritical points, the various letters peculiar to the Arabic and Persian alphabets, as used in Urdu. A few common Hindi books, as the Battli Pachhlī and Singhāsan Battli, contain a large admixture of Persian and Arabic words, and are sometimes met with printed...
in this pointed Nāgarī. A point written under any of the vowels indicates that the vowel is followed or preceded by ĕ́'Ayn; also ʕ, occurring alone, represents the consonant ĕ. The other pointed characters are as follows:

\[
\begin{array}{cccc}
\text{क़} & = & न \\
\text{ख़} & = & ख \\
\text{ग़} & = & ग
\end{array}
\]

\[
\begin{array}{cccc}
\text{ज़} & = & ज \\
\text{त} & = & त \\
\text{फ़} & = & फ
\end{array}
\]

\[
\begin{array}{cccc}
\text{स़} & = & स \\
\text{ह़} & = & ह
\end{array}
\]

**Classification of Letters.**

41. All the letters, both vowels and consonants, may be classified according to the organ by which they are pronounced, as in the following table:

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td></td>
<td>I.</td>
<td>II.</td>
<td>III.</td>
<td>IV.</td>
<td>V.</td>
</tr>
<tr>
<td>Gutturals</td>
<td>च च्छ</td>
<td>क kh</td>
<td>ग घ</td>
<td>ङ ङघ</td>
<td>ह ङघ</td>
</tr>
<tr>
<td>Palatals</td>
<td>र ऱ ए ए़</td>
<td>च क़</td>
<td>ज घ</td>
<td>ङ घ़</td>
<td>ङ़ घ़</td>
</tr>
<tr>
<td>Cerebrals</td>
<td>छ (छ़)</td>
<td>ट ठ</td>
<td>ड ढ</td>
<td>ण ण़</td>
<td>ण़ ण़</td>
</tr>
<tr>
<td>Dentals</td>
<td>(छ़) (क़)</td>
<td>त ठ</td>
<td>द ढ</td>
<td>न ल</td>
<td>ऩ ल़</td>
</tr>
<tr>
<td>Labials</td>
<td>द ड़ ब़ च़ी</td>
<td>प फ</td>
<td>ब भ</td>
<td>म व</td>
<td>म़ व़</td>
</tr>
</tbody>
</table>

\(a.\) In Col. I., ए, ए़, and ची, च़ी, are classified, according to their second diphthongal element, as respectively palatal and labial; but they are also related to the guttural sounds, by their initial element, च or च्छ. Letters of the same organ are said to be *cognate* to each other.
42. The letters may again be classified according to the nature of the vocal effort made in their utterance. If, in the utterance of a letter, the breath be completely arrested, the resulting sound is reckoned *hard*; if the breath be partially arrested, or be allowed to escape freely, the resulting letter is called *soft*. Thus, in the above table, the consonants in Col. II., together with the sibilants, are called hard; all the other letters, whether vowels or consonants, are reckoned soft.

a. The following relations between the letters should be carefully noted. (1) Each hard consonant in Col. II. has its cognate soft consonant in Col. III. and vice versa. Thus, to the hard ख in Col. II. corresponds the soft ग in Col. III.; and to the soft aspirate म in Col. III. corresponds the hard aspirate ख in Col. II. (2) Each soft consonant in Col. III. and each vowel, except the gutturals, has its cognate semivowel in Col. V. Thus, the labial semivowel व corresponds to the soft labial consonant व in Col. III. and to the labial vowels उ, ऊ, in Col. I. So also, cognate to the vowels द and द्र, are the soft mute ढ and the palatal semivowel व. (3) छ, strictly speaking, is a guttural sibilation, so that it is written in Col. VI. with the sibilants. Each of the consonants, therefore, except the labials, has its corresponding sibilation. The student is now prepared to understand the principles of "Sandhi."
<table>
<thead>
<tr>
<th>Nāgari</th>
<th>Kāyathi</th>
<th>Mahājani</th>
<th>Baniauti</th>
</tr>
</thead>
<tbody>
<tr>
<td>ㄱ ㄴ ㄷ ㄹ ㅁ ㅂ ㅅ ㅈ ㅊ ㅋ ㅌ ㅍ ㅠ ㅡ</td>
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<tr>
<td>Nagari</td>
<td>Kayathi</td>
<td>Mahājani</td>
<td>Bāniasṭi</td>
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<td>क</td>
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<td>ख</td>
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<td>ग</td>
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<td>ज</td>
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</tbody>
</table>
CHAPTER II.

SANDHI.*

43. By the term 'Sandhi' (सन्धि, 'union') is technically denoted the euphonic combination of concurrent letters. Its laws apply uniformly to the Sanskrit element in Hindi, determining the correct orthography of pure Sanskrit words, and the formation of compounds from such single words.

a. In the Prakritic element of Hindi, in compounding words, the laws of sandhi are constantly disregarded. Still, we may observe, even in Prakritic words, the operation of these laws at a former period, in producing the modern forms; and a knowledge of the principles of sandhi will thus often enable the student to recognize, without a tedious and perhaps fruitless search in the Dictionary, the various peculiar and corrupted words with which Hindi poetry, especially, abounds.

GUṆ† AND VRIDDHI.

44. In treating of sandhi, we have first to notice the subject of GuṆ (गुण) and VRIDDHI (वृद्धि). GuṆ essentially consists in the prefixing of a short a to the several simple vowel sounds; so that च + र or द = ए; च + च or ज = भो; च + घ = घर. By guṆ, therefore, is denoted this change of द or द to ए, च or ज to भो, and च to घर.

45. VRIDDHI consists in the prefixing of a long ा to these same simple vowels; or, which is the same thing, prefixing

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* This chapter and the following may be omitted by the beginner.
† In Sanskrit pronounced guṇa.
a short \( a \) to the gun of those vowels. Thus, by \( vriddhi \),
\( \text{हा} + \text{ए} = \text{ऐ} \); \( \text{चा} + \text{क} = \text{चौ} \); \( \text{बा} + \text{ख} = \text{बार} \): or, \( \text{च} + \text{ए} = \text{ऐ} \);
\( \text{च} + \text{ओ} = \text{चौ} \); and \( \text{च} + \text{बार} = \text{बार} \). By \( vriddhi \), therefore, is
denoted the change of \( \text{ह} \) or \( \text{ए} \) to \( \text{ऐ} \), \( \text{उ} \) or \( \text{ओ} \) to \( \text{चौ} \), and \( \text{ब} \) to
\( \text{बार} \). \( \text{च} \) is technically regarded as itself a gun vowel, and is
therefore susceptible of the \( vriddhi \) modification only.

46. Observe, further, that vowels of the same organ,
whether simple or diphthongal, are said to be similar to each
other. Thus, \( \text{र}, \text{ै}, \text{ए}, \text{ऐ} \), are similar to each other. Vowels
of different organs are said to be dissimilar; thus, e.g., \( \text{च}, \text{उ}, \text{ए} \),
\( \text{ऐ} \), are mutually dissimilar.

47. Observe, finally, that, according to § 42, \( a \), the vowels
of each organ, except the gutturals, \( \text{छ} \) and \( \text{श} \), have their
cognate semivowel. Thus, the cognate semivowel of \( \text{र}, \text{ै}, \text{ए}, \text{ऐ} \),
and \( \text{ऐ} \), is \( \text{य} \); of \( \text{उ}, \text{ऊ}, \text{ऋ}, \text{चौ} \), and \( \text{छौ} \), the cognate semivowel is
\( \text{व} \); and of \( \text{छ}, \text{र} \). The following table will present this whole
matter at a glance.

<table>
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<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>च</td>
<td>चा</td>
<td>च</td>
<td>चा</td>
<td>य</td>
</tr>
<tr>
<td>र</td>
<td>रै</td>
<td>ए</td>
<td>ए</td>
<td>व</td>
</tr>
<tr>
<td>उ</td>
<td>उै</td>
<td>चौ</td>
<td>चौ</td>
<td>चौ</td>
</tr>
<tr>
<td>ख</td>
<td>(छू)</td>
<td>चार</td>
<td>चार</td>
<td>र</td>
</tr>
</tbody>
</table>

The following common rules of sandhi will be now readily
understood.

**Sandhi of Vowels.**

48. Any simple vowel, long or short, followed by a similar
simple vowel, long or short, coalesces with it into its own
long. In the application of this, and all succeeding rules of
sandhi, the inherent a is never regarded as silent. Thus, कल्य + अल्क becomes कल्यानत; पाप + अचाइ, पापाचाइ; तोता + अचाइ, तोपाचाइ; भेड़ी + धै, भेड़ी; भानु + उद्ध, भानुद्ध.

49. ए and ए, followed by a dissimilar simple vowel, long or short, blend with it into the gun of that vowel; and when followed by a gun or vridhhi vowel, blend with it into the corresponding vridhhi. Thus, परस + रिवर becomes परसिवर; न + रिव, निवित; महा + रिव, महिव; लिम + उपल, लिमोपल; सेल + जिपर, सेलोपर; एक + एक, एकिक; सदा + एव, सदेव; देव + छिप, देविप; भेड़ित + भोजस, भेड़ितोजस; महा + चोपावि, महीपावि.

50. The simple vowels, र, दौ, च, ज़, झ, are followed by any dissimilar vowel, are changed into their cognate semivowels. Thus, रित + भाद्दि becomes रित्वाद्दि; सू + भल्ल, स्ल्ल; भनु + एवी, भन्नीयी.

51. The gun diphthongs, ए and वो, followed by any vowel, are changeable, respectively, to अय and अव; and the vridhhi diphthongs, ऐ and बो, under the same conditions, are changeable to अय and अव.

a. This is, in fact, only a special application of the foregoing rule, according to which the i and u, which are, respectively, the second elements in the above diphthongs, harden into y and v, leaving the first element, a or o, unchanged.

b. This rule will chiefly be of service to the Hindi scholar, in enabling him to recognize the roots of those Sanskrit words with which Hindi abounds. Thus, by gun of the radical vowel, and addition of the suffix a, we have, from the root जिन, 'to conquer,' जिव + भ्र = जय, 'victory'; similarly, from मू, 'to be,' मूव + भ्र = मव, 'existence.' So also, by vridhhi of the radical vowel, and addition of the termination भ्रक, we have, from the root, झी, 'to guide,' झीव + भ्रक = नायक, 'a leader'; similarly from पू, 'to purify,' पूव + भ्रक = पावक, 'fire.'

52. Sometimes, in a few Sanskrit phrases, rarely met, ए initial, following ए or ए, is elided, and ए or ए remain
unchanged. Thus, in the Râmâyân we find तेिष for ते चिन्ध, and तेिट for ते चिन्ध. But these in Sanskrit would be written with Avagrah,* thus: तेिषि, तेिषि.

**SANDHII OF CONSONANTS.**

53. A hard consonant,† before any soft letter, must be changed to its own unaspirated soft. Thus, बगत् + चम्बा becomes जगदम्बा; हुमत् + चाटि, हुममदाटि; भविष्यत् + वक्ष, भविषयद्वक्षा. In Sanskrit, it is also true that a soft consonant before a hard consonant must be changed to its own unaspirated hard. But Hindi scarcely affords examples of the operation of this rule.

54. If the second consonant be a nasal, the first is changed into the nasal of its own class. Thus तृत् + माच becomes तब्बाच; चिन् + मय, चिन्य.

55. त or द final, followed by च or झ, are changed to that following letter. Thus, न before the resulting conjunct being dropped, we have, from सन्त् + चिन्, सन्तिन्; from सन्त् + झन्, सन्तन.

56. न, before any vowel-sound, or one of the consonants न, म, व, or व, in all pure Sanskrit words, is changed to ण, when following either of the three cerebral letters, च, र, य. This rule operates, even though a guttural or labial mute, a semivowel, a nasal, or a vowel, Anusvâr, or ः, or any combination of these, intervene between न and the above cerebral letters. Thus, we correctly write चन्ड for चन्ड, शरण for शरण, चामुड़ण for चामुड़ण. So also, e.g., we correctly write रामायण, not रामाय, on account of the initial र, even though the combination चामाय intervene between the र and the nasal.

a. This rule is especially to be remembered in order to the correct spelling of pure Sanskrit words in Hindi. But it must be no less carefully observed, that the rule applies to such words only. In all other

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* Vid. § 12.  † Vid. § 42.
words, छ under the above circumstances, in High Hindi, remains unchanged. Thus, although we must write कारण, and not कारन, it would not be correct to write करणा for करना, because करना, unlike कारण, is not an uncorrupted Sanskrit word. In some of the dialects, indeed, as, e.g., Mārvāri, Garhwalī, etc., छ often appears even in these corrupted Prakritic words; but this is to be attributed, not to the operation of the above principle of euphony, but to a fondness for the cerebral nasal, which those dialects everywhere exhibit, preferring it constantly to the dental, in the most unexpected places.

57. छ, before any mute consonant, is changeable to the nasal of that class, which may be always written as Anusvār.* Before all other consonants it becomes Anusvār. The operation of this rule is especially to be noticed in the numerous Sanskrit compounds in which सम्, ‘with’, ‘together’, is the first element. Thus, e.g., सम् + क्ष्य = सक्ष्य, or संक्ष्य; सम् + चित = सचित्; सम् + ताप, सनाप; सम् + शय = संशय.

58. Final स, in composition, when preceded by any vowel other than च or छा, becomes र, before all soft letters except र. Instances of this change are common in Sanskrit compounds; as, e.g., चासिस् + वाट = चाशिवाट; दुस् + जन = दुश्चन्. When र follows, च is dropped, and the preceding vowel is lengthened; as in चीराग, from निस्र + रोग.

59. छो is substituted for छस (or छ:) before short छ, or a soft consonant; छ following, is then elided, and the elision marked by Avagraha. This rule is illustrated by such compounds as मनोहर, from मनस् + हर; रघुण्य, from रजस् + गुण; also in the headings of chapters, as, प्रथमोऽध्यायः for प्रथमसः चध्यायसः. So likewise, such Sanskrit phrases in the Rāmāyan as सोप, चोक, सोक, are to be explained; चस् (छ:) and सस् (स:), before चाप and चास, have first become छो and सो by the above rule, and then the following initial छ has been elided. Avagraha, in these instances, is often thus inaccurately omitted.

* Vid. § 18.
60. In all Sanskrit words, य must be written for स, not final, after any vowel but च or छ, and after either ब or र. Thus we write, correctly, भविष्य, not भविख्य. But Hindi yields few examples under this rule.

61. य final, in Sanskrit compounds, is changed to Visarg or य, before क, ख, ग, and घ. This rule is illustrated by numerous compounds with the negative prefix निस्, and a few other words; as, निक्षङ्ग for निस्कङ्ग; निपक्षसंक or निपक्षङ्ग for निस्कङ्ग; प्रातःकाल for प्रातःकल.

62. In Sanskrit, the number of these euphonic rules is much greater, but those that we have given will be found sufficient to indicate and explain the correct writing of nearly every Sanskrit word ever used in Hindi.
CHAPTER III.

OF THE CONSTITUENT ELEMENTS OF HINDI.

63. When, long before the Christian era, the Aryan, Sanskrit-speaking people entered what is now called Hindusthán, they found it inhabited by people of another race and another tongue. This aboriginal race, as the tide of Aryan invasion rolled on eastward, retreated before it, falling away, some into the mountains on the north, more into the jungles and hills of Central and Southern India, where, under various names, preserving still their ancient dialects, and superstitious demon-worship, they are found to-day. Many, however, doubtless remained in their ancient homes, where the stream of Aryan immigration and Aryan speech soon swept over them, and they became the servants of the invading race. Although the aboriginal speech must thus soon have disappeared for the most part from Northern and Western India, it is scarcely conceivable that it should not, before its disappearance from the scene, have influenced, to some extent, the language of the Aryan invaders. To this external, Turanian influence, we shall probably not err in attributing many peculiarities of those ancient Indian dialects known as Prakrit, 'common, vulgar,' which for centuries co-existed with the Sanskrit, much as, in ancient Italy, the various provincial dialects co-existed with the Latin of the court and of the forum.

64. These Prakrit dialects, in the earliest period of which we can speak, appear to have existed under two leading types, the Shauraserí in the west, and the Mágadhí in the east, with an intermediate dialect called Aṛddha-Mágadhí (Half-Mágadhí) between them. These two or three, at that early
time—in the 4th century B.C.—divided between them all Continental India from east to west. The Mahārāṣṭrī, mentioned also by the early Prakrit grammarian, varied little from the Shauraseni; being specially the language of poetry, as the latter was the language of prose. Besides these forms of the Prakrit which assumed a literary character, arose forms of speech still more abraded and removed from classic standards, called by the native grammarians Apabhraṃśa. ‘debased,’ ‘incorrect,’ lit., ‘fallen.’ But the Apabhraṃśa of one region was not the same thing as the Apabhraṃśa of another; it was Shauraseni Apabhraṃśa in the west, and Māgadhī Apabhraṃśa in the east, and so on. Out of these Prakrit dialects, the literary Shauraseni and Māgadhī, and the various Apabhraṃśa colloquial variations of these, arose the modern Aryan languages of India. Their relation to Sanskrit is thus closely similar to that of the modern Romance languages of Europe to the classic Latin.* In number they are commonly reckoned seven, and—proceeding from the west eastward—they are known as Panjābī, Sindhī, Gujarātī, Marāṭhī, Hindī, Oṛiyā and Bangālī. Of these, in order of antiquity, Hindī stands first, along with Panjābī and Gujarātī, dating from about 1000 A.D. The earliest writer whose work is preserved for us is Chand Bardai, who wrote about the end of the 12th century. Closely after these, in order of time, follows Marāṭhī, and, latest of all, the Bangālī.

65. Of these seven Indo-Aryan languages, the Hindī is undoubtedly the first in importance. In one or other of its numerous dialects, it is spoken from the snowy ranges of the Himalayas on the north to the Vindhyā Mountains and the Narmadā River in the south; on the east it is bounded by the Sankhassī River from the Himalayas to the Ganges, and thence by a line drawn south-westerly to the Narmadā;

* An interesting and suggestive note on this subject will be found in Muir’s Sanskrit Texts, vol. ii. pp. 146-149.
on the west it is bounded by a line drawn from near the head of the Gulf of Kachchh northward and then north-eastward to the Satlaj River near Simla. It thus covers an area of more than 248,000 square miles, containing not less than 70,000,000 of Hindí-speaking people.* Moreover, in that special modification known as Urdú or Hindusthání, Hindí has become the official language in a large part of North India, as the speech of the Mussulman population everywhere, and, in a manner, a lingua franca for the whole Indian Peninsula.

66. Almost from its very origin Hindí has been subjected to foreign influence. The successive invasions and the final subjugation of the largest part of North India by the Muhammadans, occasioned the rise of the so-called Urdú, or ‘camp-speech,’ just mentioned, about the close of the 12th century. Although this latter is commonly contrasted with Hindí, in the narrower sense of that word, it is essentially merely a dialect of that language, and differs from others chiefly in the very great extent to which Arabic and Persian words and phrases have been substituted for those of Sanskrit and Prakrit origin. But the effect of Muhammadan influence has not been confined to the development of the Urdú dialect. There is probably no dialect of Hindí, however pure, which has not received at least a few Arabic and Persian words from the Muhammadan element in the population; and through the preference given to Urdú in the governmental administration of the country, and the greatly increased facilities of internal communication, the process of change,

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* Grierson, with Hoernle, insists that the dialects spoken east of Allahabad as far as Bengal should not be reckoned Hindí, but a separate language, for which he proposes the name of Bihári. In like manner they both would also exclude from the category of Hindí all Himalayan dialects. See Grierson: Seven Grammars, etc. Part I. pp. 1-3; Hoernle: Comp. Gramm. pp. i, ii.
in this respect and in others, is going on more rapidly than ever in all the Hindí-speaking populations.

67. From the above brief sketch of the origin and history of modern Hindí, it is apparent that Hindí, though essentially as truly an Aryan tongue as Sanskrit, contains, besides the Aryan,* which constitutes its form and most of its substance, a Turanian and a Shemitic element.

As to the Turanian or aboriginal element preserved in Hindí, little— that is satisfactory can be said. We are not aware that any such thorough and systematic comparison of Hindí with the modern aboriginal and Dravidian dialects of India has been made, as might give much certain information on this question. It would be difficult, probably, to find many scholars competent for such an investigation. But, if we mistake not, modern researches would seem to indicate that Turanian influence in the Hindí and other Indo-Aryan dialects has often been unduly exaggerated.

\[a\] Some have thought that they could trace this influence almost throughout the entire Hindi grammatical system. The indication of the case-relation by certain appended particles, rather than by inflection, or organic additions to the word; the conjugation of the verb chiefly by means of auxiliaries, instead of by tense and modal inflections,—these, among other deviations from the Sanskrit and Prakrit dialects, and corresponding agreements with the Dravidian languages of S. India, have been attributed to extra-Aryan influence. But all these analogies are more fancied and apparent than real and significant. The relation of the postposition to the Hindi substantive is, in fact, quite another thing from the \textit{agglutination} of words in the Turanian languages. It may be regarded as demonstrated, that the Hindi particles indicative of case-relation are, in reality, bonâ fide Sanskrit words greatly corrupted, which were originally apprehended, not as \textit{agglutinated} to the noun, but as in grammatical construction with it. The correspondence, pointed

* Most Aryan words in Hindi are of Sanskrit or Prakrit origin. But a few, brought in by the Muhammadan invasions, have come from the old Zand through the modern Persian.
out by Dr. Caldwell in his Comparative Grammar, between the Dravidian dat. sign ko or ku, and the Hindi dat. postposition ko, is now regarded by the best scholars as only a casual coincidence. As to the difference noted between the Sanskrit and the Hindi conjugation, it is only precisely similar to what we observe, to a greater or less extent, in every European language, where, in consequence of the abrasion and loss of the terminations and inflections which characterized the synthetic languages from which they severally arose, the use of auxiliaries has become a simple necessity of speech. As to vocabulary, it is a notable fact, that as the various Indo-Aryan dialects become better known, and their phonetic laws better understood, many words, which at first resisted all attempts to prove their Aryan origin, and therefore might have been imagined to be aboriginal, have finally been satisfactorily identified as connected with classic Sanskrit terms. Still there can be little reason to doubt that, more especially among the vulgar words of various local dialects, investigation will finally leave a residuum of words unquestionably Turanian.※ Prof. Monier-Williams has suggested, in his Sanskrit Grammar, that the cerebral letters, which the Hindi has received from Sanskrit, are probably derived from the aboriginal dialects.† It is, at least, a fact worth noticing in this connection, that, of those Hindi words which begin with a cerebral, much the larger part belong to the Prakritic, rather than the pure Sanskrit element of Hindi. For example, of 89 words in the Prem-Śāgar beginning with one of the cerebral letters ū, ū, ʀ, ʀ, ʀ, only 21 are pure Sanskrit, to 68 Prakritic words; whereas, of 123 words beginning with k, we find 21 of Prakritic origin to 107 pure Sanskrit words; i.e., in the case of words with initial cerebrals, over three-fourths are Prakritic; while of words with an initial k, five-sixths are Sanskrit. And it may be further observed, that the cerebral letters prevail most in those sections of the Hindi country where, as in the Himalayas and the wastes of Rajputana, the aborigines, if not still remaining, may be supposed to have held the ground the longest. Beames and Hoernle, however, hesitate to accept this suggestion of Prof. Monier-Williams, and incline to regard both the cerebrals and the dentals as of Indo-Aryan origin, modifications, probably, of an original semi-cerebral sound, which, to use Hoernle’s words, “varied in two directions so as to become the true cerebral and the true dental respectively.”‡

※ Vid. Trumpp: Grammar of the Sindhi, p. iii.
† Vid. Sansk. Grammar, p. xxiv, footnote †
68. In brief, then, the Turanian element in Hindi must be regarded as, in any case, of very subordinate importance. In grammar and in vocabulary alike, Hindi is emphatically an Aryan language. But some foreigners have gone to the extreme of denying that Hindi, properly so called, contains any other than Sanskrit and Prakrit words; and, in their zeal for what they term 'pure Hindi,' scrupulously exclude from their writing, if not from their speech, all Arabic and Persian words.* But it should not be forgotten that, in such a matter as this, we have to do, not with theories, but with facts. Now if, to determine this question, we examine classic Hindi works, such as, in prose, the Prem-Sāgar, and in poetry, the Rāmāyan, we do not find, in point of fact, that the language which the people of the country call Hindi is thus free from any Arabic and Persian admixture.

a. In proof of this assertion, the student may note the following list of Arabic and Persian words occurring even in the Rāmāyan. We follow the Hindi spelling. गरीबवर्ष, साहिव, बराबरी, बस्तार, वजस्तर, बांध, जायम, चांग, हाज, भोज, सोर, लेनुहान, हुवली, बबाज, झर, सक, सुमान, खवर, अर्वार, दरबार, गाई, ताज, बाग, ग्राम, गो, गरीब, जिन्हें. दाम, बहाज, बाढ, लगाम, बीन, etc. In other Hindi writers, as, e.g., Kabir, and others who, like him, have been much under Muhammadan influence, they are much more numerous. Nor, if we listen to the colloquial of the people, shall we fail to hear, even in the most secluded districts, and from Hindoos living quite apart from the Muhammadans, such Arabic and Persian words as जकाम, नरकार, बन्देवर्क, या, साहिव, वजस्तिन, मजूर (for जयजुर्ज), जमीन्दार (for जमीनदार), etc.

b. It may be noted here, with regard to the character and extent of this Arabic and Persian admixture, that in the case of all words having any special reference to government and

law, the conquering Muhammadans have succeeded in imposing their own words upon the colloquial Hindi to the exclusion of the Sanskrit. And if any one, in his zeal for ‘pure Hindi,’ will attempt to use, instead of these, the corresponding Sanskrit words, he will probably find that none but a few Pandits will understand him. As to Arabic and Persian words of other classes, the proportion found in Hindi varies, as might be expected, in different parts of the country; being greatest in the extreme N.W., and gradually diminishing toward the E. and S.

69. Inasmuch as the Arabic and Persian alphabets differ widely from the Devanāgarī, all words from those languages containing letters not represented in those alphabets, when received into Hindi, undergo certain modifications. These are, in brief, as follows:

a. Both b and t are pronounced as त, and are so represented; as, तलब, तब, ‘wages’; तक्कर, तक्करार, ‘contention.’

b. The three sibilants, च, स, and झ, all become श; as, सात, सातित, ‘proved’; सेट, सेट, ‘a groom’; साहिब, साहिब, or साहिब, ‘sir, master.’ श often becomes श; but in most sections of the country, (as, for example, through the central Doab and in Mārwār,) it is regularly sounded as श; thus, शूष्क or सूष्क, ‘beginning’; शहीद, शाफ or शहीद, ‘doubt.’

c. The letters, ح, ض, ز, ن, all pronounced in Urdū as z, become ज in Hindi; as, ضر, ضر, ‘a little’; زمین, ‘land’; ه, ه, ‘a surety’; غافر, غافر, ‘manifest.’ But in Mārwārī and some other forms of Hindi, ن final becomes ढ; as in काग़द, for काग़द, ‘paper.’

d. ح and ى both become ०; as, حल, ०ल, ‘state’; ०र, ०र, ‘every.’ In Mārwārī, when medial, they commonly disappear; as, e.g., شر for شَر, ‘a city,’ صाब for صाब, ‘sir.’ The gutturals and ख ग घ ङ become, respectively, ख and ग; as, e.g., in ख़बर, ‘dust,’ for ख़बर; गम, ‘grief,’ for गम; and गुलाम, ‘a slave,’ for गुलाम. च commonly becomes ०; as in ०ठ्ठां, ‘right’
for گنت; and کیش, 'word,' for قبول. But the common people in the central Doáb often oddly change a final ق to ٹ; thus, تحقیق, 'investigation,' becomes تحقیق; ہوائی, 'like,' ماہفیت. is always dropped; thus, عقل becomes عقل; عشعش, 'intellect'; واقع, 'existent, real.' But short a before ع, on the rejection of ع, is lengthened; as, ماہم, 'known,' for معلوم. is ordinarily unchanged; but in ماروابی, I have found ڈوجر, 'a minister of state,' for وزیر, where the consonantal ٹ has been softened to the cognate vowel.

e. The sound of ں may be regarded as fairly naturalized in most Hindī dialects. Not only is its pronunciation retained in Arabic and Persian words when introduced into Hindī, where it is represented by ف, as in سراف, 'a banker,' for صرف; but, to a great extent, the common people substitute the foreign sound of ٹ for پھ, even in Indian words; pronouncing, e.g., فال, 'fruit,' فل, instead of پھال; فیر, 'again,' فر, etc.

f. Arabic and Persian words not containing any of the above letters, for the most part enter Hindī without change, the Devanāgarī furnishing the equivalents of all the other Arabic letters. Occasional changes and corruptions indeed occur which can scarcely be reduced to rule. There seems to be at least a tendency in some parts of the country to reject a consonant following any sibilant; thus we hear, in the Doáb, مبود, 'a labourer,' for مزدور; متبود, 'firm,' for مسید; and in ماروابی, مسیت, 'a mosque,' for مسید. We may also note a decided tendency to substitute i for a; as in نمک, 'salt,' for نمک; کرائش, 'an agent,' for کرند. ہندی.

Of Tatsama Words.

70. We may now pass to the consideration of words of Sanskrit origin, which make up not less than nine-tenths of the language. These have been divided by native writers into Tatsama and Tadbhava words. The word Tatsama,
तत्सम, meaning 'the same as that,' appropriately denotes all purely Sanskrit words; i.e., all such as have entered Hindī with no alteration save the loss of the ancient affixes of declension. The word Tadbhava, तद्भव, 'of the nature of that,' denotes, on the other hand, all corrupted Sanskrit words, which, by the addition, loss, or change of certain letters, have come to appear in Hindī in a form more or less modified, and often greatly disguised.

71. Tatsama words, as is evident from the above definition, appear in every dialect under one and the same form. But inasmuch as pure Sanskrit words in Hindī, like most words of Latin and Greek origin in English, are especially appropriated to the expression of higher or scientific thought, it is evident, that the proportion of these Tatsamas actually found in the various Hindī dialects, must needs vary greatly, in proportion to their literary cultivation. Moreover, it must not be forgotten that, to a limited extent everywhere, but more especially in Western Hindī, Arabic and Persian words have often usurped the place of the Sanskrit Tatsamas. And so it has come to pass, that, speaking in a general way, the proportion of Tatsamas current in Hindī regularly increases as we go eastward, till we reach the Bangālī, in which they reach a maximum. The following remarks will help to indicate the nature and extent of this Tatsama element.

72. In very many cases, the Tatsama and Tadbhava forms of the same word or root coexist in the language. Thus, e.g., we have क्रोध, Tatsama, कोह, Tadbhava; लाम, Tatsama, लाह, Tadbhava. In some cases, the two forms retain the same meaning; thus, क्रोध and कोह both signify 'anger'; चोग and चोग, 'fit, worthy.' In such cases, one form is often dialectic. Thus, Tadbhava forms with ह for an aspirated mute, are especially characteristic of the old Eastern Hindī of the Rāmāyan, as, e.g., लाह, सोहा, कोह, for लाम, सोमा, क्रोध. But where Tatsamas and Tadbhavas co-exist in the same dialect, it often happens that, with the difference in form, we
find a difference also in signification; thus, मेघ, Tatsama, is 'a rain-cloud'; but the corresponding Tadbhava, मेघ, is always 'rain,' 'a shower.' Often, the Tatsama is the general term, and the Tadbhava, the more specific one; as, खान, 'a place,' in general; but ठाना, 'a police-station.' Where the words will admit it, the Tatsama form is often appropriated to a higher sense, and the Tadbhava is restricted to a lower signification. Thus, the Tadbhava देखना is 'to see, seeing,' in general; but the Tatsama देखन is 'beholding,' in a higher sense, as of a superior in rank, an idol, or a deity. Thus, people say, जगन्नाथ का देखन करना, 'to behold Jagannáth,' but never, जगन्नाथ की देखना, 'to see Jagannáth.'

Rem. The careful regard to etiquette for which the Hindoos are noted, is manifest, not only, as will hereafter appear, in the appropriation of certain pronominal forms and verbal inflections for the indication of various degrees of respect, but also, and very often, in the choice of a Tatsama or Tadbhava word, the former being commonly the more respectful.

73. Of purely Sanskrit nouns and adjectives, the case-terminations have been lost, and they regularly appear in Hindí under the form which they assume in the Sanskrit nom. sing., minus the nom. case termination. Thus, the bases यन्त्र, वृक्ष, चप, धनु, द्रात, मात्र, सूर्य, घनवत, नाम, महिम, तेजस्विन, respectively appear in Hindí as यन्त्र, वृक्ष, धनु, द्रात, मात्र, सूर्य, घनवान, नाम, महिम, and तेजस्वी.

a. The only nouns exempted from the operation of this law are crude bases in चौस and उस, as, e.g., मनस्, चुचुर्, which, in Hindí, have lost, not only, as in Sanskrit itself, the nom. sing. termination, but also the final radical स, as found in the Sanskrit nom. sing.; so that the above words appear in Hindí as मन, चुर. Also, in a single instance in the Rámáyan, Tulsí Dás has written (doubtless for the sake of the metre) the root of the strong Sanskrit cases, द्रातार for द्राता, 'a giver.'
b. Sanskrit adjectives in वत्, occurring in Hindi, frequently substitute for the nom. sing., the base in वन्त्, of the strong cases, as, e.g., द्यावन, ‘merciful,’ पापवन, ‘sinful’; so also, धावन for धावन, ‘hungry.’

c. As has been remarked, Hindi nouns exhibit, in their declension, only the scanty remainder of the Sanskrit case-terminations, so corrupted and modified as to be recognized only with difficulty. The unchanged Sanskrit forms are, however, occasionally met with, but are no more organically connected with the Hindi, than such Latin and Greek phrases and words as ‘id est,’ ‘et cetera,’ ‘dogmata,’ are thus connected with English. Examples are, सबंब, gen. sing. of सब्, ‘all; चन्यात = ‘viz.,’ abl. sing. of चच्; पितर, ‘parents,’ nom. dual of भुत्; वज्र, ‘the rains,’ nom. plur. from वच्; सुख, ‘with pleasure,’ instr. sing. of सुख. But the most of these are very rare; and, with few exceptions, are only found in poetry.

74. Sanskrit comparatives and superlatives occur in Hindi, with the usual loss of the case-terminations, but are by no means common, and, with a few exceptions, they belong rather to literature than to the colloquial. Examples are, of superlatives; ब्रह्म, ‘most excellent,’ from ब्रह्; प्रथम, ‘dearest,’ from प्रथ. Comparatives are yet more uncommon; we have noted मद्द, ‘slower,’ from मद्; पुख्त, ‘more holy,’ from पुख्. It may be remarked that these Sanskrit comparatives, when they occur in Hindi, very commonly lose the comparative sense and are, in effect, superlatives.

75. The numerals and pronouns appear in Hindi, as might be expected of words in such incessant use by all classes, in an extremely mutilated and corrupted form. But the unchanged Sanskrit numerals are occasionally found in Hindi literature, especially in the headings of chapters. So also, we occasionally meet certain cases of the Sanskrit pronouns; more especially, the gen. sing. of the 1st and 2nd personal pronouns, मम and तब, chiefly in poetry.
76. The Hindi verbs, without an exception, are Tadbhava Tatsama Verbal Forms.

words. Still, in poetry, parts of Sanskrit tenses are occasionally found; thus, from the root नम्, we have नमामि, ‘I salute,’ 1st sing. pres. Parasmai. But such forms as this have no organic connection with the language. The Hindi, however, besides the regular Tadbhava participles of its verbal conjugation, admits, even in the colloquial, various Sanskrit participles in an unaltered form. Thus, we have the pres. participle अत्माने in मान; as, from the root वृत्, वर्त्तमान, ‘existing, present,’ and, very rarely, the indecl. past participle, in खा; as, in the Rámáyan, चिला. Much more common is the past part. in त or न (पुष्क); as, e.g., from कृ, द्हृत, ‘done, made’; from चु, चत्, ‘spoken, said’; from पू, पूर्ण, ‘filled’; from मुह, महिषत, ‘fascinated.’ Not uncommon are fut. pass. participles; whether those in तथ, as, from कृ, कर्तच, ‘worthy to be done’; or चतुर, as, चतुर्भीत, ‘to be received,’ from भृ; or in य, as, द्रश्य, from द्रष्ट, ‘to be seen,’ ‘visible.’ Very rare is the 2nd fut. part. Parasmai in ख; as, from भृ, ‘to be,’ the final consonant त having been rejected, भविष, ‘future.’ Sanskrit also contributes to Hindi many adverbs, prepositions and conjunctions, in an unaltered form. A list of these will be given in the appropriate place.

OF TADBHAVA WORDS.

77. The plan of this work will not allow the space necessary to an exhaustive discussion of the Tadbhava words of Hindi; but a brief exhibition of the processes by which they have been formed, will be found of service in the study of the Hindi dialects, and aid the student to an intelligent acquaintance with the language. Accordingly, referring the student elsewhere for a full discussion of this matter,* we

* See the “Comparative Grammar of the Modern Aryan Languages of India,” by John Beames, B.C.S., and the “Comparative Grammar of the Gandhian Languages,” by Dr. A. D. F. Haerle; works which are indispensable to any one who will make a thorough study of this subject.
propose to notice, as briefly as may be, the more important of those phonetic laws which have operated and are still operating in the Hindí dialects of N. India.

Of Vowel Changes.

78. As has already appeared, Hindí exhibits a decided tendency to the omission of the short vowels. The inherent \( a \) is constantly dropped from unaccented syllables, even though its omission be not marked by the use of a conjunct consonant. \( र \) and \( च \) are very commonly silent when final; in other positions they usually remain.

a. But Beames has noted the frequent elision of \( च \) and \( च \) initial, in Sanskrit compounds in which one of the inseparable prepositions चधि, चपि, चभि, चप, etc., is the first member. Among his illustrations are, झङकना, 'to peep,' from Sk. चघचन कर; भोगना, 'to be wet,' from Sk. चभोगन कर; वेठा, 'seated,' from Sk. चपवठ; to which might be added others, as, e.g., पठावना or पठावन, 'to send,' from the Sanskrit causal base, उपस्थापय. \( च \) initial is sometimes omitted in simple words also; as, e.g., in लावू, 'a pumpkin,' for Sk. चलावू.

b. The Sanskrit fem. termination, डा, in Tadbhava nouns is reduced to the silent \( a \); as in वाल, 'a thing, a word,' Sk. वाली; गोद, 'sleep,' Sk. गोदा. \( र \) or \( ए \) final, vanishes, as in feminines in रनी, whence Hindí feminines in र; as, मालिन, 'a gardener's wife,' for मालिन, from माली; बहिन, 'a sister,' Pr. बहिनी, Sk. बहिनी; सेठा, 'the wife of a Seth'; चांख, 'the eye,' Sk. चांख, etc. A similar change passes on डा and ड; as in ताक, 'body,' Sk. ताक; साग, 'mother-in-law,' Sk. सागा.

c. ए final follows the same law in many words now used as adverbs or prepositions, but originally Sanskrit locatives singular; as, चमोप, 'near,' Sk. चमोप; संग, 'with,'
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Sk. संगि, etc. Sometimes this र of the locative is weakened to र; as in लागि, ‘till.’

79. च is often changed to र, especially in unaccented syllables. Thus खरण, ‘remembrance,’ becomes सुमिरण; पहला, ‘first,’ is constantly pronounced, and often written, पहळा. Sometimes the same change takes place in accented syllables; as in दिमा, ‘pardon,’ Sk. चमा. In नेबला, ‘a weasel,’ Sk. नुकला, च appears to be changed to र.

The change of च to र is less common, and chiefly occurs under the influence of a neighbouring labial; as in चुखली, ‘the itch,’ Sk. खर्जू; मूच, ‘moustache,’ Sk. दम्बु.

a. When र or उ follow a syllable containing च, they frequently supersede च in that syllable, or cause it to be exchanged for the cognate गुष्य diphthong. Illustrations are; रक्षो, ‘a tamarind tree,’ Sk. चक्षिका; हुगुली, ‘a finger,’ Sk. चहुगुली; झुंक, ‘a hole dug by burglars,’ Sk. संध; चोंच, ‘the beak of a bird,’ Sk. चंचु.

b. Very often in Sanskrit words, च, when followed by the semivowels व or य, coalesces with them into the cognate diphthong, commonly the वृddhi. Thus, the Sk. नयन, ‘eye,’ becomes नेन; समय, ‘time,’ समी or समे; लवण, ‘salt,’ लौन, but also लून; अपर, ‘another,’ through the previous substitution of च for र, चौर.

c. Here may best be noticed the operation of a law by which चो was regularly substituted in Prakrit for the Sanskrit declensional termination शस् (चौ).* Although, in most Tadbhava words, the corruption of this termination in Hindi has proceeded still further, till only च or उ final is left, yet many illustrations still remain, as in the pronouns, where, e.g., the relative चो and the (Braj) interrogative को, stand respectively for strong Prakrit forms, preserved in मारवाड़ी, जिको and जिको, for the Sanskrit य: and ऋ.

Similarly, we have, from the Sk. परवस्, परसो, 'the second day before or after the present.'

80. र, र, उ, and ऑ present few instances of change. But र is changed to ज, in सूचना, 'to smell,' from Sk. गंध; and र to छ, in परखन, 'testing,' for Sk. परिचय. उ has become छ in the common word विबली, 'lightning,' for Sk. विग्न. In बाढ़, 'rheumatism,' for Sk. बाढ़, the final र has probably arisen from the cognate छ, उ final having been dropped, and च (छ) lengthened in compensation. In विस्तरी, 'a dot,' from Sk. विस्तर, we have apparently a real change of उ to र; unless, indeed, after the analogy of many other Tadbhavas in र, र represents, in this instance, the र of a Prakrit stem, विस्तर (छ). उ has also become र, in ननिक, 'a little,' for Sk. ननिख. In पनिरा, 'the lungs,' Sk. द्विमुख, उ has become ए.

81. छ undergoes various changes. When initial it always appears in Tadbhava words as चि; as in चिप for छिप. When non-initial, the most common substitution is र; as in गच्छ, 'a vulture,' for गृंध; विच्छ, 'a scorpion,' for वृत्तिक. It may be changed to छ; as in सौंग, 'a horn,' for सूंग, and सी, for मृत्यु, 'death'; or even ए, as in गेह, 'a house,' for गृह. It often becomes स, commonly under the influence of a contiguous labial; as in सृत, 'remembrance,' for छृति; or ओ, as in खुश, 'dead,' for मृत.: Less frequently it appears as च, as in पृथ्वी, 'earth,' Sk. चृत्विका; पावस, 'the rainy season,' Sk. पावस. In many cases, even when non-initial, it is represented by the consonant र, in combination with one or more vowels; most commonly रि, as in रि प्रहस्त, 'a householder,' for गृहस्त; or even रिर, as in रिरिजन, 'creating,' for सृजन; or, under the influence of a labial, र, as in रक्ष, 'a tree,' for Sk. वृष.

82. च, र, and उ, in the penult of Sanskrit or Prakrit words regularly appear as long in Hindi, in all cases where the original ultimate syllable has been dropped. This is most
of all to be noted in a large class of Sanskrit and Prakrit words formed by the suffix क. This includes a few Sanskrit nouns of agency, but especially, a very large number of words, chiefly Prakrit, formed by the addition of an inorganic क to the original Sanskrit base.* This law will be found to cover most Tadbhava masculine nouns in चा final, and feminine nouns in हृ, as also many nouns in हृ, denoting trades. Examples are: चोटि, 'a leopard,' Sk. चिच्रि: (Pr. चिच्छे); घोड़ा, 'a horse,' Sk. घोड़ि: (Pr. घोड़ि); मक्खी, 'a fly,' Sk. मक्खी; धान, 'sand,' Sk. धानु; घी, 'clarified butter,' Sk. घी; all formed after the manner of नाइ, 'a barber,' from Sk. नापितः. The हृ and च of these words have probably arisen directly from intermediate forms, रायो, उवो,† च and च having been euphonically inserted after the elision of क (as in नापित, न).‡

83. When, in the process of phonetic decay, a Sanskrit conjunct has been reduced in Hindī to a simple consonant, a short vowel, preceding such a conjunct, is regularly lengthened. Thus, the Sk. हृह, 'hand,' becomes in Hindī, हृह; रूप, 'fire,' रूप; द्रु, 'sugar-cane,' द्रु; दिशा: (दिशाक), दीठा; दिस्तित, 'twenty,' वोस.

a. Sometimes, instead of the long vowel, the cognate गुन diphthong is the substitute; as in कौटिः, 'a leper,' Sk. कौटी; सान्, 'ginger,' Sk. सान्तश or सुंदरी. च्च under such circumstances commonly becomes हृ, as in पीठ, 'back,' from पृथ; दीठ, 'sight,' from दृष्टि.

b. In such cases, the lengthened vowel is often nasalised, especially where the first member of the conjunct was a nasal. Examples are: चान्, 'the moon,' Sk. चन्द्र; दीठा, 'a thorn,' Sk. काण्टक; also जंट, 'a camel,' Sk. चंड्र; सांप, 'a snake,' Sk. संच; भंडा, 'high,' Sk. उच्छ. It may be added that very often vowels are optionally nasalised, even where there

* Concerning this Prakrit suffix, see Lass. Inst. Ling. Prac. §§ 89, 1; 164, 19; et passim.† Vid. § 88, a, Rem. 1.‡ Vid. § 89.
has been no previous conjunct; as, चें, or सें, 'rain,' Sk. सें; खाली or खाली, 'a cough,' Sk. कासिका; in which last instance the initial ख has been aspirated through the influence of the following sibilant.

c. But in some such cases, chiefly Sanskrit compounds with various prefixes, in which the accent rests on the radical syllable, the accent has prevented the lengthening of the vowel, as in derivatives from Sk. धव (चें + खा), 'rising,' where Hindi has उठना, etc., and not उठना.

84. Long vowels are almost invariably changed to their own short, when any long or heavy appendage is added to a word. This occurs especially in the first member of compounds; as in चट्टर, 'a highwayman,' where चट is for चाट, 'a road'; पन्नारा, 'a water-carrier,' for पानीहारा; फूलवारी, 'a flower-garden,' for फूलवारी; सिताकाल, 'winter,' for शीत-काल. So also where heavy terminations have been added; as in चुँहापा, 'old age,' from चुँहापा; भिहाली, 'sweetmeats,' from भीठा, 'sweet,' Sk. भिहाल. For the diphthongs the corresponding simple vowel is the substitute; as in बिटीया, dim. from बीटा, 'a son'; बुटा, 'younger,' 'smaller,' from बोटा, 'little.'

85. Diphthongs final in Prakrit and Sanskrit are in Hindi regularly reduced to their simple vowel. Thus the Prakrit nom. sing. termination चो, for Sk. चौ, in archaic Hindi, and among the moderns, in Naipáli, and often in other Himalayan dialects, regularly becomes च. Thus, Sk. शर, 'an arrow,' Pr. चरो, is in the Rámáyan, सह; चनुराग, 'affection,' Pr. चनुरागो, O.H. चनुराग. It should be observed, however, that in later Hindi,* this short च also has been dropped, leaving, e.g., चनुराग, anurág, for चनुराग. Similarly, र or र final, in the conjugation of verbs, often appears as र; as in हों for होए, Sk. भवित; चाँहि for चाँहि, etc.

* Vid. § 78, b.
a. But where, in Prakrit, after elision of a final consonant, we have च्रो, द्रो, द्रो final, High Hindi presents छ, द्र, and च्र. In the western and Himalayan dialects, च्रो and द्रो appear for the Pr. च्रो. In H.H. गोंघि, 'wheat,' for Sk. गोंघि, ए exceptionally stands for च्रो; and च्र medial becomes च्र, in सो, for सोन।

b. In K. च्रो for Br. च्रो, in the termination of Tadbhava nouns and adjectives, च्रो medial becomes च्र; so also in पोचा, 'a grandson,' for Sk. पोच। In कवर, a pilot,' for Sk. कवर, ए has become ए।

86. The modern Hindoos, in the colloquial, constantly prefix a short छ to words beginning with a conjunct in which छ is the first letter; thus, e.g., च्री, 'a woman,' becomes च्री, or, with some, रूची; च्राण, 'a place,' च्राण, etc. Such forms are occasionally found in literature; as, e.g., in the राम़याण, च्रवति, for सुति, 'praise,' and च्राण, for सावन, 'bathing.'

87. When, by the elision of a medial consonant, two vowels have been brought into contact, Hindi, instead of allowing the hiatus to remain, as in Prakrit, very often, though by no means always, seeks to avoid it, either, where the rules of sandhi will permit, by uniting the concurrent vowels; or, in other cases, by inserting a consonant, usually य or व, sometimes ह. Thus, the Sk. वरति, 'he walks,' न being elided, becomes in O.H. वरत, and in many modern dialects, वि or वि। The Sk. विपासित, 'thirsty,' य and न being elided, and a य inserted, becomes विपासा; वातुल, 'crazy,' न being elided, and य inserted, becomes वातुस्या, but sometimes वातुस्या or वातुस्या। Occasionally, as in सूद्री, 'a needle,' Sk. सूदृ, and कोभ, 'the cuckoo,' Sk. कोकिल, the hiatus is suffered to remain.

88. While these combinations often take place in accordance with the Sanskrit rules of sandhi, this is by no

Variations from Sanskrit Sandhi.
means always the case. The following exceptions may be especially noted.

(1) A short vowel after a long often disappears; as in रोगा, ‘to cry,’ where रोग is for रोखन, from रोटन. The short vowel, however, sometimes maintains its ground, as, e.g., above, in कोरण, for Sk. कोकिल.

(2) The simple vowels, ऋ + र, ऋ + ॠ, sometimes coalesce into the vriddhi, instead of the gun, which the Sanskrit law would require; but often this is dialectic. Examples frequently occur in the conjugation of verbs; as, e.g., हूँ, ‘he laughs,’ from हूँ, Sk. हसति; and probably च्छै, 2nd plur. imperat., ‘walk,’ from the old Hindī, चलउ.

(3) Anomalous is the ऐ or ए in the first syllable of the following numerals, viz.: ऐतीसः, 35; ऐतीसः, 37; ऐतातीसः, 45; ऐतातातीसः, 47; ऐष्ट, 65. The original Sanskrit equivalents of these present no combination which by any phonetic law could give rise to these diphthongs.* But in ऐतीस or ऐतीस, 33, the same diphthongs are derived regularly from the Sk. चय in चयस्त्राः, as also the same in ततातीस, or ततातातीस, 43, from Sk. विचलारिः. Hence Beames has not unnaturally suggested that these perplexing forms may be due to the fancy of the Hindoos for rhyming related words, which led them to assimilate all these numerals in sound to the perfectly regular derivative, तत्तीस.†

a. The semivowels च and ॠ, after ऋ or their cognate vowels, ऋ and ॠ, are often treated as vowels, so that ऋ + च, like ऋ + ऋ, becomes ऋ or ऋ; ऋ + ॠ, like ऋ + ॠ, = ॠ or ॠ; ऋ + ऋ, like ऋ + ऋ, = ॠ, and ऋ + ॠ, like ॠ + ॠ, = ॠ. Thus, as before noted, समय, ‘time,’ becomes समी; अव, ‘existence,’ अव; रसिय, ‘the senses,’ रसी.‡

Rem. 1. This principle apparently leads to the explanation of those nouns in ऐ and ए referred to in § 82. The च of the ultimate being

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* See Table of Hindī and Sanskrit Numerals.
‡ Vid. § 90.
rejected, य or द was inserted to fill the hiatus, giving us, e.g., for the Sk. घोटिका, 'a mare,' Pr. घोड़िया, first, घोड़िया, and then घोड़िय, and, finally, र्थ becoming र्थ, घोड़ी. By a similar process, from the Sk. बालुका, Pr. बालुचा, we should have the successive forms, बालुवा, बालुव, बालू.

Rem. 2. It may be noted here, that in the colloquial throughout Oude and the Doáb, the intermediate forms thus postulated as the immediate origin of nouns fem. in र्थ, still exist. In the dialect of W. Oude, e.g., we have भेंडिया (as if from a Sk. form, महिषिका), for भेंसी, 'a buffalo-cow'; घोड़िया, Sk. घोटिका, 'a mare,' etc.*

b. Hoernle gives the following contractions as peculiar to the modern Indo-Aryan languages, viz.: च or आ with र to ए, or with ठ to ठी; as in the 1st and 3rd sing. contig. future, in चलन, for चलन, and कहीं, for कहूं; र with च, to ए, ए, ए, or र; as in देह, 'one and a half,' Pr. दिच्चै (?) Mg. दिच्चै, etc.; मर. मोनट, for मिस्र, Ar. مَكْنَة, 'labour'; ठ with च, to ठी, ठी, or ठ; as, सांधा, 'perfume,' Sk. सुनांधक, etc.; ए with च, र, ठ, or ठी, to ए, and ठी with च, to ठी.†

Rem. Anusvār (for Anunāsik) is frequently found where it represents, Inorganic not an organic part of the word, but a local habit of nasalising the vowel. Thus, e.g., in the drama of Raghīrīr aur Prem Mohani, we find constantly जे for जे, the postposition of the case of the agent; also ए for ए in the masc. obl. sing., especially in the inflected infinitive; as, जाने का for जाने का, कहने-वाला for कहने-वाला, etc., etc.

Of Consonantal Changes.

Simple Consonants.

89. Any smooth mute, except ड or ढ, also म, च, ख, ग, घ, ज, झ, and ह, and rarely र और ल, when single and non-initial, may

* It is to be remembered, in investigating words of this class, that the suffix ल, in Prakrit, was added indifferently to almost any word. Lassen's words are, 'omnibus thematis.' See Lassen: Inst. Ling. Prac. passim.

† Comp. Gramm. p. 48. For additional illustrations, see the same, §§ 94-98.
be elided. The vowels thus brought together, combine, if similar; if otherwise, the hiatus often remains, as in Prakrit; but in the modern dialects, य or य, and occasionally ह, is preferably inserted. Examples are: Sk. मेला, 'an assembly,' Pr. मेल, H. मेल, for the older, ठार्ले मेलो; Sk. भगिनी, 'sister,' H. बहिन, where the medial aspirate, ॐ being rejected, has arisen from the aspiration of भ; Sk. सू, 'a needle,' H. सू; Sk. रात्रि, 'night,' H. रात; Sk. चतुर्थ, 'fourth,' H.चौथा; Sk. हद्य, 'the heart,' H. दिह; Sk. घद्य, 'rising of the sun,' O.H. उद; Sk. बूढू, 'a well,' H. कुम्रा; Sk. दीपक, 'a lamp,' H. दिया; Sk. पूर्णिमा, 'the day of new moon,' H. पूर्णिमा; Sk. विवाह, 'marriage,' H.विवाह or वाह, for विवाह; H. बहुचार or पहिचार, 'acquaintance,' for Pr. परिचारण. नाक, 'the nose,' for Sk. नाक, has probably arisen from a collateral form, नासिका.

a. ठ is elided in मार्ले पोशाल, for H.H. पाठशाला, where the ठ of the root पठ has disappeared.

b. The elision of ह has taken place in High Hindi, chiefly in verbal forms, before or after ह; as in 3rd sing. pres. or contig. fut. of होना, 'to be,' होइ, O.H. होइ, Sk. भिन्नति; चलौ, 'they go,' O.H. चलाह, for Sk. चलि; and sometimes before ठ; as in 2nd plur. pres. of करना, 'to do,' करौ, O.H. करऊ. The chief example in nouns is found in the obl. sing. termination ह of Tadbhava nouns in भा; in which ह has arisen from भा by sandhi of भ and ह, after elision of ह. Hoernlé gives a single example of the elision of ह in the stem of a noun, in E.H. विष्णु, for Sk. वृष्णति. But in Marwāri, such elision is very common, as also in the Himalayan dialects; as in मीत for मीत, and साव for सावह, etc., etc. Sometimes medial ह is omitted in High Hindi in a verbal stem; as in हर्ना, 'to be established,' for हर्ना, giving such forms as हरई, हरौ, etc.

c. ठ, when elided, appears in most cases to have first passed into ह. The older Hindi generally preserves the form ह, and, rarely, even those in ठ. Thus, in the futures, we have वरइ, 'thou wilt do,' for वरसि, 2nd sing. fut.; whence, by elision of ह
and *sandhi*, करृ and करै. But in पक्तिव्रहि, ‘thou wilt regret,’ 2nd sing. fut., the स is preserved.

d. The chief example of the elision of र is in कर or के for करि, in the termination of the conj. part., and in के, again for करि, in the obl. form, के, of the gen. postposition, का. I have found no case of the elision of ल, except that given by Hoernle, viz., बंबुवा, ‘an earth-worm,’ Sk. बंबुलक.

90. The labials, प, ब, म, व, when medial after ड or ण, very Softening of Labials. commonly soften into the cognate vowel उ, which then combines with the preceding ण into the diphthong चो or चौ. Thus the Sk. चापर, ‘another,’ becomes in Hindí, first, चापर, and then, चोर; लवण, ‘salt,’ becomes लोन; गमन, ‘going,’ गोना, for the more frequent गवना, ‘the going home of a bride’; बाबन, ‘a dwarf,’ बोना; प्रभाव, ‘excellency,’ प्रभो. In such cases, the nasal element of म is often retained, in the form of an Anusvár attached to the diphthong, as in H. चारी, ‘a whisk,’ from Sk. चामर. So also, the palatal ळ, under Softening of similar conditions, passes into the cognate vowel र, whence, ळ. by *sandhi*, arises the diphthong, ळ or ळे; as, e.g., in लैन, ‘sleeping,’ for Sk. शायन; समे or समे, ‘time,’ for समय. When र precedes ळ, the ळ combines with it into the cognate long vowel as in रूनी, ‘an organ of sense,’ for रूद्रिय. So also, व्र becomes ज्र.

91. A final consonant is usually rejected. Thus, चास, Elision of Finals. ‘renown,’ becomes य श and अस; आबान, ‘self,’ becomes आप. By the same law, न final is dropped in all numerals; as, e.g., अठ, ‘eight,’ दस, ‘ten,’ for चठन, दशन.

92. Initial consonants commonly remain unchanged. The Treatment of Initials. exceptions occur, for the most part, in the case of the sibilant श, initial in a conjunct;* or if in other letters, they may be traced to the disturbing influence of a neighbouring sibilant or aspirate. Thus the Sk. बिमूक्ति, ‘superhuman power,’

* Vid. § 108.
becomes मरुत; चुस्, 'chaff,' बुसा; पास, 'a noose,' फाम; चाप, 'vapour,' माफ. But in Naipáli, a hard mute is sometimes softened, even when initial. A common example is गरु = H.H. करा, 'to do;' with which may be compared the Mairwári gen. postposition, ना, for H.H. का, from the same root, क्र.

93. Hard mutes, when medial or final, as in other Aryan languages, are frequently softened. Examples are: काग, 'a crow,' Sk. काक; शूघ़, 'a small awl,' Sk. चूघ़ी. The change is especially common with the cerebrals, as, e.g., in घोड़ा, a 'horse,' Sk. घोटक; पढ़न, 'reading,' for पढन. प more commonly passes through ब or व into the cognate vowel च, and thus loses its consonantal character entirely. But occasionally it stops at व; as in ताव, 'heat,' for Sk. ताव, and in the fifties; as, e.g., चावन, 'fifty-two'; चमन, 'fifty-four'; सतावन, 'fifty-seven,' etc., where व is for the य of पांच, which remains in some other numbers of the same series; as, e.g., निरम, 'fifty-three.' I should therefore suppose that such forms as बावन, चौप, etc., must have preceded the forms now in use, but hitherto I have not met with them in Hindi. Maráthí preserves the form चौप; but the other forms of this series agree with Hindi. Naipáli furnishes an example of the reverse change, in the hardening of ब to प in बुवाप, H.H. चबाप, Ar. جرب. Rarely, a nasal is substituted for a cognate mute; as in पवौप, 'sweat,' for Sk. प्रबैः.

94. Letters of one organ are often substituted for those of another. Thus, palatals are often exchanged for dentals or cerebrals. Beames has noted a large number of examples involving the apparently cognate roots, चप, डप, टप, दप, etc., from the Sk. वि (?)

Rem. But in the numerals, 41, 43, 45, 47, and 48, त is not, in reality, a substitute, as might appear, for च; for, e.g., in इकतालीस, 'forty-one.'

* Vid. Comp. Gramm. vol. i. § 57.
for Sk. एक्षत्रिषणत, the न represents the ख of the Sk. चत्त्रिषणत, which in Prakrit became चत्त्रिषणता. *

a. The cognate languages present numerous instances of the change of the palatals to the sibilants, but this is scarcely found in Hindi outside of the Rajputana and Himalayan dialects. In the Mārvārī dialect, the rule is universal, in respect to च and छ, which, although still written, are always pronounced as s.

95. Very common is the substitution of the cerebrals, whether initial or medial, for the dentals. Examples are numerous: as, e.g., डर, 'fear,' Sk. दर; डाह, 'burning, envy,' र from Sk. द्रह; पड़ना, 'to fall,' from Sk. पत; टीका, 'a sectarian mark,' for तिलक, which is also used; बृहा, 'old,' for Sk. बुध. Here may be noted a large class of words from the Sk. root, खा; as, ठो, 'a place,' for Sk. खान; ठाना, 'a police-station,' as if from a form, खानक; etc.

a. But in some cases a Sanskrit cerebral is changed to a dental; as in the Hindi दबना, 'to be pressed down,' from Sk. दप, etc.; but, H. डंक, Sk. दंप, etc.

b. Through the change of ठ to ठ, the cerebrals, and, through the cerebrals, the dentals, modulate into र. This is especially characteristic of the Eastern Hindi, which constantly substitutes र for ठ, as also for ख. Thus, पड़ना, 'to fall,' from Sk. पत, becomes, in E. Hindi, पर; so also the regular form, लड़की, 'a girl,' from the root लट, appears in the Rāmāyaṇ as लड़क. In तालाव, 'a tank,' for Sk. तढ़ाग, the cerebral ठ is changed to ठ.

c. Sometimes ख is thus the substitute; as, H.H. चेला, E.H. चिरा, 'a servant, disciple,' for Sk. चेट, and Mār. खुटबी, 'to open,' for खुलना, where ख is for ठ. In कुट्टरी, 'an axe,' for Sk. कुटर, ख ह is the substitute for ठ. In the numerals, from eleven to eighteen, the ठ of देश is regularly becomes र, except

* Vid. Comparative Table of Hindi and Prakrit Numerals.
in सोलह, 'sixteen,' where ख is the substitute. But the dialects give also सोरह, after the analogy of the other numbers in question.

96. In High Hindi, the Sanskrit cerebral nasal is regularly changed to the dental nasal in all Tadbhava words, as, e.g., in गुण, 'virtue,' for गुः; गुण, 'merit,' for पुः; and universally in the infin. termination of verbs, wherever the laws of sanhī would require ना; as in करण, 'to do, make,' instead of करण; दरण, 'to die,' for मरण. But in the Himalayan and Rajputana dialects, Naipāli excepted, the reverse tendency is exhibited, the cerebral nasal being constantly preferred to the dental.

97. य initial is regularly changed to ज, in all Tadbhavas; as in जूम, 'an age,' for यूम. य is also hardened when doubled and final; as in सूर्य, 'the sun,' for सूर्य. But in these and other words, even when thus pronounced, the original spelling is more commonly retained. र is changed to र in सरिता, 'a river,' Sk. सरित; as also in बाज, 'hair,' if from व्र, 'to cover.' But this is far less common than the reverse change of ज to र, which is very frequent throughout the Hindi country. ज initial very frequently becomes ज; in Eastern Hindi this is an invariable rule.

98. The sibilants are all prone to change. श is pronounced, throughout the Doab and the East, as श; as, e.g., in दिशा, 'region,' for दिशा, etc., etc. ष very commonly becomes ख; as in मनुष्य, 'a man,' for मनुष्य; दोष, 'a fault,' for दोष, etc. But in writing, ष is generally retained, and in some districts, as in Mārvār, has usurped the character ख in all words whatever. ष becomes ष in ष, 'six,' and क्या, 'sixth,' for Sk. यष्, यष. स becomes च or छ in चाज, 'covetousness,' for चाज. Similarly, we find कोभा, 'beauty,' for Sk. शोभा. The tendency of the sibilants to pass into the pure aspirate, of which the cognate languages afford so many examples, is abundantly illustrated in Hindi. Thus the श of दशन is
changed to ह in all the numerals from eleven to eighteen inclusive, as also the स of सप्तति in the seventies throughout, except in सत्तत, 'seventy,' and देनासी, 'seventy-nine,' which is from another root. Thus the Sk. बयोद्गण, 'thirteen,' becomes तेरह; एकसप्तति, 'seventy-one,' becomes द्वादशत्तत, etc., etc. This change, as regards these numerals, is found in all dialects alike; but, except in some of the Rajputana and Himalayan dialects, it is rarely met with in other words. Certain pronominal and verbal forms of extensive or universal use, are, however, to be explained by reference to this principle. These will be noted in another place.

99. Very common is the substitution of the pure aspirate ह for any of the aspirated mutes, घ, घ, घ, or म. Examples are: मुह, 'mouth,' face, for मुख; मेह, 'rain,' from मिघ; कहा, 'to speak,' from the root कच; दही, 'curdled milk,' for द्विध: वहरा, 'deaf,' for विघर. If initial, however, the letter commonly remains unchanged. I have only found instances of such a change of an initial aspirate in the case of म. A notable example is found in the verb होना, 'to be,' from the Sk. मू. To this may be added हाँडी, 'a pot,' and झंडी, 'a cheque,' for Sk. माँड, मुंड. This change of these aspirated letters is more common in old Eastern Hindī than in modern literature; additional examples will be found in the chapter on the dialects.

a. Naipālī sometimes substitutes the aspirated, where High Hindī has the smooth consonant; as in औपन, 'own,' H.H. औपन; बालख, 'child,' H.H. बालख. But, on the other hand, more instances occur, where it prefers the smooth, where H.H. has the aspirated mute; as in दुध, 'milk,' for H.H. दूध; सिखावन, H.H. सिखणा, 'to teach'; तौरे, H.H. तौरा, 'little.'

100. Before leaving this subject of the changes affecting single letters we should note an old Prakrit habit of adding to various words the affix क. This Prakritic क is not to be confounded with the Sanskrit affix क, which is added to roots to
form adjectives and nouns of agency. Unlike that, this Prakrit अ is wholly unmeaning.* Although, in modern Western Hindí, this affix has for the most part disappeared, yet its former existence is to be noted, as having influenced the form of a great number of modern words. In Eastern Hindí, Tulsí Dás, cir. 1600 A.D., frequently uses nouns, pronouns, and numerals, with the old Prakrit affix; and in the Maithilí and Mágadhí colloquials, it has maintained its place to this day in many words. We shall have frequent occasion hereafter to refer to this usage.

a. In Márwári, besides this अ, various other unmeaning letters or syllables are attached to words at the fancy of the speaker or writer. Of these the most common are अ, दूर, र, स, सी, and सन. They appear to be added at pleasure to all parts of speech. From the Khyáls and Randhr aur Prem Mohani, I have taken the following examples: रसौर मर्जी होय, 'if such be (your) pleasure,' where रसौर is for ऐसी; ड़कम दिया है कंपनीस, 'the Company (i.e. the East India Company) has ordered'; पाँवं बारे बाप वेस; 'I have come to your honour's feet'; शबरज बेवी जाय, (where शबरज is for Ar. خصر), 'go and get news.'

Inversion of Syllables.

101. The Hindús have an odd habit of inverting syllables, which should be remembered in the investigation of obscure words. Thus, in the west, people say मतवल for मतनव, 'object'; in the Doáb, नहान, 'bathing,' for इनान, Sk. खान, and बेहां for बीमार, 'sick'; in Tirhút and Garhwál, चज्जपणा, for पड़चणा, 'to arrive'; in Nepál, निसफ, for H.H. इनसफ, 'justice,' where also we have, by transposition of vowels, भोरस, 'trust,' for H.H. भरोसा.

* Even Sanskrit contains many words thus formed; as, e.g., घोटक, 'a horse'; बूटक, 'a thorn'; मेरक, 'an assemblage,' etc. But in Prakrit the use of this affix was greatly extended. On this subject, which is of much etymological importance, the student may consult Vararuchi, Prakr. Prakr. iv. (25); Lassen, Inst. Ling. Prac. pp. 288, 434, 461, 475.
OF CONJUNCT CONSONANTS.

102. This subject of the treatment of conjunct consonants in Hindi, is so extensive and complicated, that the limits of this work will not allow us more than to indicate general principles which have operated in the case. We shall enter into detail only so far as may be necessary briefly to illustrate these general laws, and refer the student for a full discussion of the subject to the Comparative Grammars of Beames and Hoernle.*

103. The general principles which regulate the treatment of conjunct consonants in Tadbhava words, may be briefly summed up under two heads, viz.:

(1) Where the members of the conjunct are of equal or nearly equal strength, Hindi, in older words, rejects the first of the two consonants; in those of later formation, it separates them by a vowel.

(2) Where the members of the conjunct are of unequal strength, as a general rule, the stronger remains, and the weaker is dropped. In some cases, however, the remaining consonant, under the influence of the vanishing letter, is itself modified, and often transferred to another order.

a. Prior to the rejection of one element of a conjunct, there was, in the Prakrit period, an assimilation, in the case of strong conjuncts, of the first to the second consonant; and, in the case of mixed conjuncts, of the weaker to the stronger. Not a few examples of this earliest process are

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* It is proper that I should here express my indebtedness to Mr. Beames for much in this chapter, more especially in the present section. Although the substance of this chapter was written prior to the appearance of Mr. Beames' work, I have derived from him many additional examples, and have modelled this section, with a view to greater brevity and clearness, somewhat after the plan of his chapter on 'Compound Consonants.'
preserved in Hindi; as, e.g., in पत्तर, 'a stone,' मक़ही, 'a fly,' and the old form, हत्त, 'hand,' for the Sk. पत्तर, मक़हा, and हत्त. Further illustrations will be found below.

b. When, under the application of these rules, a conjunct has been reduced to a simple consonant, a short vowel, originally preceding the conjunct, is usually lengthened in compensation. But when long and heavy syllables follow, and in a few other cases, this compensatory lengthening of the vowel is sometimes neglected.

c. For the interpretation of these general principles, it is to be remembered that the first four letters of the five 'vargs' are called strong, and all the others weak letters.* It is further to be noted, that in the practical application of these principles, the strong letters are regarded as of equal strength, but the weak letters vary in strength among themselves.†

104. The following examples and remarks will illustrate the above rules. In the following strong conjuncts, the first consonant is rejected: मती, 'a pearl,' for Sk. मौक्किं; दृध, 'milk;' Sk. दूध; चात, 'seven;' Sk. सत्ता. The vowel commonly remains short when an accented syllable has in Sanskrit followed the conjunct; as in चढ़भा, 'rising,' from Sk. चत् + खा. Most strong conjuncts, in words written as Tatsamas, are by the common people among the modern Hindús, divided in pronunciation. Thus, लब्ध, 'a word,' in the common speech, becomes सब्द: तिन्स, 'satisfied,' becomes चिप्पत, and then तिरपस्त; कर्म, 'work,' कर्म, etc.

105. In the following conjuncts, the elements being of

* Vid. § 8.
† Beames arranges the weak consonants in the order of their strength, as follows, viz.: first, the nasals, then the sibilants, and, last of all, the semivowels. The nasals and the sibilants he regards as of equal strength. The semivowels he arranges in the following order, beginning with the strongest; viz., च (with the power of च), च (with the power of छ), छ, र, ध (softened to छ), र (softened to छ). Vid. Comp. Gramm. vol. i. p. 360.
unequal strength, the weaker is rejected, and a preceding vowel is lengthened or gnuated: viz., चिं, 'fire,' H. आग; चल्, 'wool,' H. जन; शिवि, 'pregnant,' H. गायन; आतिश, 'astrology;' H. आतिश; प्रायुष, 'the rains,' H. पायस; मृङ्, 'price,' H. मोइ; शह, H. शह; स्री, 'a woman,' H. तिया.

For महूरी, 'wages,' 'work,' Pers. مروار, rustic Hindī has महूरी.

a. र following य in a conjunct is very often separated from it by a as in परा, 'shade,' Sk. प्रतियय; प्रवाह, 'brightness,' H. परास; प्रासा, 'favour,' H. परसा, etc.

b. The root या, 'to know,' becomes या, as in जाना, 'to know'; this is further weakened to य, in स्तिया, 'wise,' and यान, 'foolish,' for स्तिया, स्तिया.

106. A nasal initial in a conjunct with a mute usually vanishes, leaving Anusvār, and lengthening a preceding short vowel. This class of words is very numerous. Examples are: कांठ, 'a thorn,' Sk. कष्ठ; चाँड, 'the moon,' Sk. चंड; तांवा, 'copper,' Sk. तल्व, etc.

107. य, र, and व, in a conjunct with a dental, disappear, transferring the dental to their own organ. Thus the conjunct य व becomes च in सच, 'true,' for Sk. सच, and मोच, 'death,' Sk. मृङ. य becomes ज in आज, 'to-day,' Sk. जव; य becomes झ in सांझ, 'twilight,' Sk. सन्ध. र very often modifies the dental, if first, and more rarely, if second in the conjunct. Examples are: वाट, 'a road,' Sk. वत्तन; पाट, 'cloth,' Sk. पव. The vowel छ, in Hindī becoming रि and घर, has the same effect; as in छुड़ा, 'old;' for Sk छूड़. This assimilation, in the case of the labial, is much more rare. The chief examples are afforded by the numerals, in the combinations of दि, 'two'; as, दिसर, 'twelve,' for Sk. द्वादश; दिसर, 'twenty-two,' Sk. द्वादशि, etc. Analogous is the derivation of आप, 'self,' from the Sk. आच्छा.

108. A sibilant, in a conjunct with a stronger letter, disappears, commonly aspirating the remaining consonant. Thus,
we have हाथी, from Sk. हत्तिन्, 'an elephant'; पश्चिम, 'west,' Sk. पश्चिम; धन, 'an udder,' Sk. झन; मूखा, 'dry,' Sk. शुष्क; छाठ, 'eight,' Sk. छाठ्न. In some cases the aspirate assumes a separate existence, and is even transferred to the beginning of a syllable; as in हठी, 'a bone,' Sk. घखिः; हमन, 'bathing,' Sk. ह्मन; पुष्प, 'a flower,' Sk. पुष्प. For a conjunct formed by क, त, or प preceding a sibilant, the regular substitute is श. Thus, चय, 'destruction,' becomes शय; चाचर, 'a letter,' शाचर; मल्य, 'a fish,' मल; देफ्नत, 'desired,' देफ्नत,—unless, with Weber, we derive it from the Prakrit root, रष.

a. But, in conjunction with क, the sibilant often merely leaves an aspiration, without changing the varg; as, in Old Hindī, चाचर, 'a letter,' for Sk. चचर; and मक्खी, or माखी, 'a fly,' for Sk. मच्छा.

b. In a large class of words beginning with ख, chiefly derivatives of the root खा, 'to stand,' the dental has been transferred to the cerebral varg. Such are, e.g., the words, ठान, 'a place'; ठाना, 'a police-station'; ठाड़ा, 'erect'; मार. कठा, 'where,' etc., etc. With a weaker letter the sibilant remains; as in चवभ, 'necessary,' for Sk. चवभ, etc.

109. While the foregoing exposition of the phonetic laws which have operated in the development of the Hindī, is necessarily but brief and incomplete, it is hoped that it may at least indicate the path of research to the student; and aid him in interpreting the various strange and irregular forms which one often encounters in Old Hindī books, and in the diverse local dialects of modern Hindī.
CHAPTER IV.

THE DIALECTS OF HINDI.

110. Hindí, as already remarked, is spoken and written in a great variety of dialects, which it is difficult to enumerate with precision. While some of these, as Braj and Kanaují, differ from each other but slightly, others, again, as those of Rajputana, in the West, and of the region about Benares and eastward, differ so widely that it may at least be regarded as an open question, whether we should not, with Hoernle, Grierson, and some others, regard them rather as distinct languages than as dialects. Without entering into the present discussion on this point, I have used the word “Hindí,” in this Grammar, in the more customary sense, as including the speech of the whole region from the lower ranges of the Himalaya mountains, in the north, to the Narmadá river and the Vindhya mountains, in the south; and from the Panjáb, Sindh, and Gujerát, in the west, to Bengál and Chutía Nágpur, in the east and south-east.

111. Within this region, the dialects of Hindí may be enumerated as follows, beginning in the west and proceeding eastward, namely: (1) The dialects of Rajputana: Márwári, Mewári, Mairwári, Jaipurí, and Hárotí; (2) The Himálayan dialects: Garhwáli, Kumáoní, and Naípáli; (3) The dialects of the Doáb: Braj, and Kanaují; (4) The Púrbi or Eastern dialects: Avadhí, Riwalí, Bhojpúri, Mágadhí, and Maithilí; to which may be added, because of the literary and religious importance of the chief poem in the dialect, the Old Baiswári of the Ramáyan of Tulsí Dás, and, finally, High Hindí, which is the basis of the Urdú or Hindustání. It is, of course,
impossible to indicate the boundaries of these with absolute precision, as dialects are never limited by sharply defined lines; but, with this reservation, the regions to which these severally belong may be indicated as follows:

112. The Márwári is spoken from the extreme western boundary of Hindí, as far eastward as the Aravalli Hills, through a region of which Jodhpur and Jayanagar may be taken as the centre. In the northern part of the Aravalli Hills, is spoken the Mairwári; and to the south and east of these hills, about the head waters of the Banáś and the Chambal, in the state of Mewár or Udaipur, the Mewári. Next come the dialects of East Rajputana, from the Aravalli Hills to the Betwa River; in the north, the Jaipurí, and in the south, in Kótáh, Bundí, and the states to the south-east, the Hárotí.* On the north-east of these Rajputana dialects, throughout the upper Doáb, in the valley of the Ganges and Jamná, the Braj is spoken; and in the lower Doáb, to the east and south, the Kanaují, so called from the ancient city of Kanauj, near the centre of that region. Parallel with these dialects of the Doáb, in the Himalayas, are found the Garhwálí, spoken from the Satlaj River to the Ganges; the Kumáoní, from the Ganges to the Gogárí River, and the Naipáli, from the Gogárí to the Sankhassí River on the extreme east. Returning to the plains, as we approach Allahabad from the west, we begin to meet a type of speech differing widely from that in the north and west. Northward is the Avadhí,† or dialect of Avadh (Oude), and to the south, the Riwáí, so called from the native state of that name—also called Baghelkhandí

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* These dialects of Rajputana are sometimes still further subdivided. Thus, according to an enumeration adopted by the Government of India in a recent paper, to the north and west of the Márwári, we have the Bikanárí; to the north and east of the Jaipurí, the Alwarí; to the south of the Hárotí, the Ujjainí.

† Also called Kosáli and Baiswári.
from the old name of that region (the land of the Baghels).*
Bordering these on the east, and extending from the foot of
the Himalayas to about the 22nd parallel of latitude, and to
Chutiá Nagpur, the Son river, and the district of Muzaffarnagar in the east, the dialect is Bhojpuri. The Māgadhī is
spoken in its purity in a small triangular area east of the Son
and south of the Ganges, in the centre of which are the cities
of Patná and Gayá. Maithilī occupies the region imme-
diately east of Bhojpurí and north-east of Māgadhī, extending
to the east as far as the districts of Purniá and Bhagalpúr,
where, on the east, the Bangálī, and on the south-east, the
Sonthálī, begin to be spoken. The Old Baiswári of the
Rāmayan is closely related, as a more archaic type of speech,
to the modern colloquials of Avadh and Riwá. All the dialects
thus far mentioned, with the exception of the last, are the
living colloquials of the Hindoo population in the several
regions named.

113. There remains to be mentioned one dialect, the most High Hindi.
modern of all, understood more or less through all the Hindí-
speaking country, but in no place the language of the home,
which has latterly been called, after the analogy of German,
High Hindí.† Of the living Hindí colloquials, it stands in
closest connection with the Braj and Kanaúji, and is still
more nearly related to the Urdu of the Muhammedan popu-
lation, with which it agrees in declension, conjugation, etc.;
differing chiefly in the exclusion, to a great degree, of the
Arabic and Persian words and phrases which are so largely
employed in Urdu. It has come into existence as the result

* These two, which differ but slightly, are grouped together by
Grierson, under the name Baiswári, from Baiswár, the land of the Bais,
a Rajpút tribe.
† In the former edition of this work, this was called ‘standard Hindi;’
but as this term is liable to occasion misapprehension as to the relation
of this dialect to others, I have in the present edition conformed, as above,
to an extending usage.
of the political influence of the English Government of India, and the missionary activity of the present century. It is the dialect in which the Government, and, for the most part, English and American missionaries, publish their Hindi books, and which is used in communication with the Hindi-speaking people. And yet, though understood more or less by a multitude of Hindi-speaking people, this High Hindi is nowhere the household speech of the Hindoos.* Still, under the stimulus of English influence, a considerable literature is already springing up in this dialect, and, if one might venture to predict, it seems probable that the language of the future in North India will be a form of High Hindi, less highly Arabized and Persianized than the Urdu, but yet containing less of the Sanskrit and Prakrit element than much of the Hindi of to-day.

114. The dialects enumerated may be classified under two general heads, as Western and Eastern Hindi. Under the

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* The following description of the state of the case in North India, given by Mr. Grierson, B.C.S., before the Seventh International Congress of Orientalists, will be readily recognized as having in it much of truth, by all who have had any experience of life among the village populations of India: "The literary or Government language of any tract is widely different from the language actually spoken by the people. In some cases, this is only a question of dialect, but in others, the polite language learned by Europeans, and by natives who wish to converse with Europeans, is totally distinct, both in origin and construction, from that used by the same natives in their homes. . . . The fact is, and it is one that should be faced, that nowhere in Hindustan is the language of the village the same as the language of the court, and before a poor man can sue his neighbour in the court, he has to learn a foreign language, or to trust to interpreters, who fleece him at every step; and before a boy can learn the rule of three, he has to learn the foreign language in which it is taught. In some parts of Hindustan this difficulty exists in greater degrees than in others, but it is always more or less present."—Proceedings of the Asiatic Society of Bengal, No. iv. April, 1887, p. 132.
former head, are included all the Rajputana dialects, together with those of the Himalayas, Garhwáli, Kumáoní, and Naipálí, and those of the valley of the Ganges and Jamná, Braj and Kanaújí. To Eastern Hindí belong Avadhí, Riwáí, the Old Baiswári of the Rámáyan, Bhojpúrí, Mágadhí, and Maithlí. The dialects comprehended in each of these divisions present common points of agreement among themselves, and of difference from those of the other family, which, as will appear, abundantly justify this classification.

a. Hoernle sets apart the Himalayan dialects named, as also the Eastern Hindí dialects, as forming each a separate language. Without entering into the discussion, it may be remarked that the affinity between these Himalayan dialects and those of Rajputana is so close, that if the differences between them and Braj and Kanaújí forbid us to classify them with the latter, as dialects of one language, similar reasons will compel us also to deny that Braj and Marwári are dialects of one language,—an opinion to which Hoernle seems indeed to incline.*

But, as the name 'Hindí' is also denied by him and by Grierson to the Eastern dialects,† this will limit its application to the Braj and Kanaújí. And yet, if I am rightly informed, the Braj literature throughout all this region is exposed for sale, and freely read by those generally who are able to read at all. As for Naipálí, in particular, it is so very like the contiguous Kumáoní and Garhwáli, that its relation to Hindí must be regarded as the same as theirs, whatever that may be. And as to the claim of Naipálí to be regarded as Hindí, the writer may refer to the fact that meeting some years ago a company of Naipálese pilgrims near the source of the Ganges, he found that they perfectly understood him in

† Grierson regards the Bhojpúrí, Mágadhí, and Maithlí, as constituting a distinct language, to which he gives the name 'Bihári.'
speaking simple High Hindí, such as is chiefly used by missionnaires in their preaching. So also, the Garhwáli coolies who were with me, conversed freely with these Naipalese in the local patois of the mountains. In like manner, it may be added, throughout Garhwáli, notwithstanding the comparatively infrequent intercourse of the natives with Europeans, I have found no difficulty in conversing with the villagers in a simple form of High Hindí.

How this question regarding the claim of the Himalayan dialects and those of the extreme east to be regarded as varieties of Hindí, should be decided, I leave to the judgment of the student, placing their phenomena before him in these pages.

115. The differences between the two classes of Hindí dialects, and, to a lesser extent, between different dialects in each class, are both lexical and grammatical. Totally different words are often used to express the most common ideas. Thus, 'to send,' in High Hindí, is भेजना; in Márwári, मेलनो; in Baiswári, पदावन. 'To call,' is, in High Hindí, युक्तना; in the Rámáyan, बोजन; in Riwáli, गोहराउव. In Riwáli, again, रेगव, which in High Hindí, under the form रेगना, has only the sense 'to creep,' regularly takes the place of the H.H. चलना, 'to go.' These differences are strikingly illustrated in the substantive verb. Thus, 'is,' H.H. छ, in Márwári is छ, and in Bhojpúri, छा or छटी. But the indication of these lexical differences belongs to a dictionary rather than to a grammar.

116. The grammatical differences which pertain to the different dialects and types of Hindí, pertain to pronunciation, to etymology, and to syntax. In detail, they will be set forth under their respective heads hereafter. In this place, we have only to note the chief dialectic distinctions of a general character; and, first, those which mark, respectively, the two great families of the Eastern and Western Hindí.
117. The following peculiarities pertain to pronunciation in the Eastern dialects. As a general rule, any vowel or diphthong in any syllable before the penult, is shortened. This rule governs all the modifications which any word may undergo in processes of derivation or inflection.* The exceptions are as follows:

1. Any long vowel in the antepenultimate but चा, when followed by च, or a euphonic चाँ or चा, remains long.
2. The rule never takes effect in a causal root.
3. In Northern Maithili, these rules do not operate in the inflection of verbs.
4. In the Bhojpuri present indicative, a vowel is not shortened except it be one syllable further back than the above rule requires.

118. In Eastern Hindī it must be noted, in the application of this rule, that we have the short vowels ē, ो, आँ, उँ, which, with the exception of ē, are not known to exist in Western Hindī. Thus we hear चेठिया, bētiyā, ‘daughter;’ चरोषिया, parōsiyā, ‘neighbouring;’ खरौ, kartāin, ‘if they did,’ etc.

Rem. 1. Both Hoernle† and Grierson‡ make the above statement without the exception noted. But the existence of a short ē in the colloquial of the Doab, and in the Hindī of the N.W. Himalayas, had already been noted in the 1st edition of this Grammar.§

Rem. 2. According to Hoernle,|| the use of these short vowels is restricted, except in the case of a few frequently used words, to the following cases:

1. In an antepenultimate syllable where they stand for a long ē, ो, आँ, उँ, shortened by the operation of the rule above given.
2. Optionally, in the gen. postpositions के and कै, also के and कैँ.

* This rule was first pointed out by Grierson: Maithili Gram. pp. 77, 78; and by Hoernle: Comp. Gram. pp. 4, 5, et passim.
§ Vid. 1st ed. § 1, b. || Comp. Gram. § 5, b.
(3) In the short obl. forms of pronouns in ā; as in the relative, jēh, jēhi; the demonstrative, ēh, etc., etc.*

(4) Also in the inflections of verbs, in the terminations ēs, ēn, and ēṁ; and in one form of the conjunctive participle; as kahē kē, where Western Hindi would have kahi kui.

119. In case of concurrent vowels, E.H. constantly retains the hiatus which W.H. removes by sanadhi. Illustrations are, from the Rāmāyan: करे, ‘he does,’ for W.H. करें; मयँ, ‘became,’ for K. मयो; पिय़, ‘husband,’ for W.H. पिय; जिज्ञा, ‘living,’ for जिज्ञ. But E.H. sometimes avoids the hiatus by the insertion of a consonant, though it shows an aversion to च, which W.H. constantly uses in such cases, and prefers ह instead; as in E.H. दिहाल, ‘gave,’ for W.H. दिया, etc.

120. As regards consonants, Eastern Hindī exhibits a preference for dentals, where Western Hindī, following the Prakrit tendency, retains cerebrales. Illustrations are, from the Rāmāyan: तौरे, ‘under,’ from W.H. तले; दूबर, ‘thin,’ ‘lean,’ for H.H. दुबरा; and, from modern Eastern colloquials: घोर, ‘horse,’ for H.H. घोझा; तौरे, ‘he breaks,’ for W.H. तौड़े; परउ, ‘to fall,’ for H.H. पड़ा. Reference has already been made to the aversion of E.H. to च; it may be added, that it never allows either ण or व to stand as initial. On the other hand, the aversion of W.H. to ह which is shown by the avoidance of its use in a hiatus, reaches an extreme in the dialects of Rajputana and the Himalayas, in which medial ह is very commonly dropped, and the concurrent vowels combined. Thus, H.H. कह्ना, ‘to say,’ E.H. कहव, in Mārwāri becomes केवो; चाहिये, ‘ought,’ becomes देवेय; E.H. पहिल, ‘first,’ H.H. पहिला, becomes पैलो; साहिव, साव; † H.H. मिह्नत, मीनत, etc. But it should be noted that in S. Rajputana, ह is very commonly substituted for स; as, e.g., in हमाक, ‘understanding,’ for समझ. Illustrations of the same aversion to ह, * Cf. also this Grammar, 1st ed. § 1, b.
† For this sanadhi, vid. § 88, (1).
from the Himalayan dialects, are: in Garhwáli, चोरो, 'he will be,' instead of होरो, H.H. होगा, E.H. हो, etc.; and, in Kumáoni; याँ, 'here,' and काँ, 'where,' for E.H. and H.H. यहौ, कहौ; and कीयो, 'to say,' for H.H. कहना, E.H. कह, etc.

a. Grierson mentions as also characteristic of Eastern, as contrasted with Western Hindí, the change of स to न.* But this is not peculiar to the Eastern dialects; the same tendency is observable in Márwári, where we have, e.g., नागत, 'a curse,' for नागत, Ar. لعنت; and नत्र, for 'London;' and in Naipáli; as in नून, H.H. नन, 'salt;' also in the fut. 3rd plur. termination. -न; as in देखन, for देखन, H.H. देखि.

121. Before indicating etymological distinctions between Eastern and Western Hindí, it is necessary to advert to the different forms under which Hindí nouns and adjectives occur. These have been classified as short,—including (1) weak, and (2) strong forms,—long, and redundant.† Those are called 'weak,' which present the shortest form of the word; they commonly end in a short vowel or a silent consonant. Those are called 'strong,' in which the final vowel, vocalized or silent, is lengthened. 'Long' forms are those in which a suffix, commonly या or वा, is added to the weak form; 'redundant' forms are those in which this suffix is duplicated. Thus, for 'horse,' the weak form is घोड़, the strong, घोड़ा; the long, घोड़वा; the redundant, घोड़ौवा, or, as in Av., घोड़ौना. Any noun in Eastern or Western Hindí may take either the long or the redundant form, but the redundant is vulgar, and even the long is rarely used in High Hindí. When used, it often gives to the noun a diminutive sense, and hence is sometimes used to express endearment; as, e.g., in बेटिया, from बेटी, 'daughter,' etc. A long vowel in the ultimate or penultimate syllable, is shortened before the long and redundant termina-

* Seven Grammars, Part I. p. 9.
† See Grierson: Seven Grammars, Part I. pp. 8, 9; and Hoernle: Comp. Gramm. §§ 195-201.
tions; as in गुणवत्ता, from गुण, 'a rose;' बतिया, from बात, 'a word,' etc., etc. But in Braj, at least, the final long vowel may sometimes remain. Thus we not only have पूर्वक्रमा, 'a little bundle,' from पौरानी, but टूर्का, 'a pony,' long form of टूर.

122. Of these various forms of nouns and adjectives, Western Hindi shows a preference for the strong, and Eastern Hindi, for the weak forms.

Thus, where W.H. has चीड़ा, 'a horse,' E.H. prefers, though not exclusively, चोड़ or चोर; for W.H. नारी, 'a woman,' E.H. has नारिया; for W.H. बड़ा, बड़ी, or बड़ी, 'great,' E.H. has बड़ or बर. In E.H., where the strong form is used, the termination ए is preferred to ओ or ओ. In the use of the long forms, while W.H. uses either those in या (ए), or या (ओ),—preferably, the latter,—E.H., in accordance with the above law, prefers या and ओ. But after ऑ or ऑ final, या is used as well as या; as, from नारी, 'a woman,' E.H. नारिया or नारीवा, but W.H., preferably, नारिया. In the pronouns, where W.H. has a final ओ in the termination of the strong forms, E.H. has ए; as in ए, for W.H. ओ, etc. The long form of the pronouns—restricted in the west, for the most part, to the H.H. ओन, 'who?' for Br. ओ— is commonly employed in E.H. also in the relative pronoun, ओन, and the correlative, ओन, both of which are rare in the west.

123. The following contrasts appear between Eastern and Western Hindi in regard to inflection. In W.H., nouns ending in a consonant are never inflected before the postpositions; but in some of the Eastern dialects, such nouns are inflected to प्‍य or थ़; and verbal nouns in ल, to ला. Thus, while घर, 'house,' in W.H. is unchanged in the obl. sing., in E.H. it sometimes takes an obl. sing. inflection, becoming घरे or घरठ; and ठोहिल, 'giving,' = H.H. ठेन्या, takes an obl. form, ठेन्या. The postpositions of declension are radically the same in the east and the west, with the important exception, that ओ, distinguishing the case of the agent, is un-
known in the Eastern dialects, the construction with which it is used being never employed.

a. Grierson adds, as another contrast, that W.H. “declines its nouns entirely with the aid of postpositions, while E.H. has in some dialects true inflectional forms for the instrumental and locative singular.” This is qualified in a foot-note by the remark that “in some of the more vulgar forms of the Hindí dialects a locative in उ is found.” But the exception might be extended to the instrumental case also, for which the Márwári dialect regularly uses a true inflected form in उ, identical with the corresponding form in E.H.

124. The conjugational system in Eastern Hindí is distinguished, in general, from that of the West, by the retention of a larger proportion of inflected forms. Thus while High Hindí, for instance, has but three inflected tenses, Eastern Hindí, besides these, has also an inflected present imperfect, indefinite perfect, and past contingent imperfect. This comparatively archaic character of the Eastern dialects is further illustrated, especially in Maithilí, by the preservation of old Prakritic terminations; as, e.g., in the past contingent imperfect, which in Western Hindí has lost the terminations throughout, but retains them in Eastern Hindí, as in the Mt. 1st and 3rd sing., देखितः, देखिताचि, ‘had I seen,’ ‘had he seen,’ where H.H. has in both persons simply, देखना. This remark is further strikingly illustrated by the retention in verbal forms, as also in various pronominal themes, of the Prakritic क, which seems to have had so much influence in determining the forms of many modern Hindí Tadbhava words, but which, except occasionally in the rude dialects of Rajputana, has almost entirely disappeared from Western Hindí. Of these remarks the conjugational Tables will afford abundant illustration.

125. Again, as regards individual tenses, while Western Hindí presents three types of the future, characterised severally by the letters ह (Már. स) ग, and भ (N. भ), the Eastern dialects
all use a future with the characteristic, ब्र (ब्र), showing only occasional fragments of any other type. The Western dialects exhibit in the perf. participle and its tenses, forms in ब्रा, ब्रो, or ब्री; but the Eastern dialects are distinguished by the formation of the corresponding parts of the verb by means of suffixes with ब्र. Peculiar also to the east, is an inflected present with ब्र as the characteristic letter, in Bhojpurí, Mágadhí, and Maithili. Both Eastern and Western Hindí add the auxiliaries to the participle, conjugating fully only the latter. But many dialects of Eastern Hindí, in the present and past perfect often reverse this, adding the auxiliary to an inflected preterite, and then conjugating only this first member, and retaining the auxiliary unchanged. Other minor points of difference between Western and Eastern Hindí will be learned from the Tables of conjugation: the above are the most important.

126. As regards syntax, the chief contrast between the two families of speech is found in the construction of the tenses of the perfect in transitive verbs. All the Western dialects, in such cases, use an indirect passive construction, placing that which in English idiom is the subject nominative, in a special case, the case of the agent, which is only used in this construction. In the Eastern Hindí dialects, this construction, as also the case appropriated to it, is wholly unknown.

127. The specific differences between the various dialects in each family will be indicated as they come up in the following pages. The following remarks of a general character, however, may well be made here.

128. In the Braj, the inflectible चा final of High Hindí (for Pr. चौ, Sk. चः), in adjectives and verbs, commonly appears as चौ; but in nouns, the Prakritic चौ has become चा. Often in verbs, and more rarely in nouns, चा final is vriddhied to चा. Anusvār is used much more freely than in High Hindí. Short a in close roots is very often lengthened; as, e.g., in राख्मनु,
for रखना, 'to keep;' चालना, 'to walk;' for चलना; साँच, 'true,' for सच. The Kanaují is related closely to the Braj. Kanaují. Where the Braj, as above, has ची, the Kanaují retains the Prakrit ची. ए final remains unaltered. Anusvār is used with great freedom.

129. The Mārwārī and Mairwārī agree with the Kanaujī in presenting ची in adjectives, instead of the inflected चा; but extend this usage so as to include nouns, saying, e.g., चोड़ो, instead of चोड़ा, 'a horse,' etc. चा is preferred to a medial a, as in Braj; as in जागो, 'to adhere,' for जगना; माठी, for मठी, 'earth,' etc. ए is very commonly preferred to ए in an unaccented syllable before a verbal termination. I have obtained no written examples, but it is evident that the sandhi ए, in the cases given in § 120, must have arisen from ए + ए. Occasionally, य or य is inserted between the concurrent vowels; as in कवायो, for कहानो (कहाना); साहिब, for साहिब, etc. In Mārwār, ए very commonly becomes ए; as in हम्म, for H.H. झम्म, 'understanding;' हाव, for साहिब, etc. These dialects, and, it is said, the Rajputana dialects generally, agree in that, unlike those of the Ganges valley, they constantly prefer the cerebral nasal, ं, to the dental ए. Thus, the H.H. forms, आपना, 'own,' होना, 'to be,' are, in Mārwār, आपनो, होनो. Other changes peculiar to the Rajputana dialects are illustrated by the Mār. तन्त, for Ar. न्त, 'a throne,' and बादशाह, 'a king,' for Pers. बादशाह.

130. Inasmuch as the Kumāoní, Garhwáli, and Naipáli, so far as I know, possess little or no literature, our materials for the illustration of these dialects are but scanty. But it will be abundantly evident from the sequel that their affinities are very close—not with the contiguous dialects of the Ganges valley—but with those of Rajputana. The important qualification must be made regarding Naipáli, that although it possesses a case of the agent, like the Western dialects, it yet makes the verb, in the tenses of the perfect, to agree in gender and number with the subject, as in Eastern Hindi, and thus
occupies a position intermediate between the two families. As agreements of these Himalayan dialects with those of Rajputana, we may note specially the frequent preference of the cerebral to the dental nasal; as in G. ज्ञाप्ति, 'own,' for H.H. ज्ञाप्ना; and बन्धति, 'made,' for H.H. बनाया; and in infinitives generally; as in G. रोणिति, 'to cry,' for H.H. रोणा. A common aversion to ह is also to be observed, as in Ku. कौष्ठि, 'to say,' for H.H. कहना, where मार. has कैवो. The sandhi in such cases indicates a preference of उ to the मार. र, as union-vowel. Again, श, in both, often becomes ह; as, e.g., in G. हल्किला, 'a honey-comb,' H.H. हल्किला; and also, च becomes श; as in G. निस्सी, 'under,' H.H. नीचि. Many nouns and adjectives, in all these dialects, present the archaic termination, उ or ऊ, the last remainder of the Prakritic रो, before its final total disappearance in H.H. nouns ending in the silent inherent त. The Himalayan dialects, as will appear from the tables of conjugation, are further contrasted with those of Rajputana, as with other forms of Western Hindi, by their great abbreviation, especially in verbal forms. Naipālī, however, as above remarked, has other features in common with the Eastern type of Hindi, and thus occupies an intermediate position. Illustrations are found in the absence of the Rajputana aversion to ह, and the preference of र to श and of न to त; as in पकरतु, 'to seize,' H.H. पकड़ना; and in गु, for the मार. लो, in all infinitives.

131. Among the Eastern dialects, the Old Baiswāpī of the Rāmāyan of Tulsi Dās deserves special attention, on account of the literary importance and religious influence of this poem. It should be observed, however, that Tulsi Dās has allowed himself the utmost freedom in drawing grammatical forms from various Hindi dialects, and even from the Prakrit and Sanskrit, as the exigencies of the metre or his own fancy might suggest. The student should, of course, carefully discriminate between such foreign elements, and those which are distinctive of that form of Hindi in which the poet wrote.
Although, e.g., the Braj. perf. part. in ची, and the K. in छी, are often found in the Rámáyan, as also the Bhoj. perf. in छ, neither of these are to be regarded as belonging to the Old Baiswári, in which the poem is written.

a. All the peculiarities of Eastern Hindi which have been mentioned above, appear in the Rámáyan, and need no further illustration. As peculiarities of orthography, it may be noted that for य, रय is sometimes written; as in जियव, for जीव, 'living creature.' Some words are written indifferently with चाव, षाउ, or घी; as, e.g., रावरे, राउरे, and रैरे, used as an honorific pronoun, 'your Excellency.' For घय, we sometimes find written, ए; as in एन, for घयन, 'a place.' Before affixes and suffixes, ए य is very often substituted for ए or य. Thus we have, बारीक, 'a child,' for H.H. बालक; बचौड, 'was,' 'became,' for भयउ; कहें, 'say,' for कहज, etc., etc. This ए, thus used, is prosodically common, but oftener short than long. The semi-vowels य and च are often softened to र and न, producing a hiatus which is suffered to remain; as in दुनारे, 'at the door,' for दारे, etc. Many nouns which in High Hindi terminate in the silent ए, in the Rámáyan end in ए, often lengthened, metr. grat., to ए. Examples are numerous: as, सह, 'an arrow;' सिंह, 'the head;' सुख, 'the face;' for the H.H. सर, सिर, सुह.

Rem. This final ए is the characteristic vowel of the final diphthong औ of the Prakrit nom. sing. This termination represents a stage of the language immediately preceding the modern forms, in which, the ए being no longer sounded, it is no longer written, so that all words of this class are reduced to the form of nouns ending in a silent ए.

b. Quite characteristic is the very frequent substitution of the simple aspirate ह for an aspirated mute.* Thus we find, लाह, 'gain,' for लाम; कोह, 'anger,' for कोध; नाह, 'lord,' for नाच, etc., etc. Instances of this change occur in every dialect, but it is especially common in the Rámáyan.

* Vid. § 99.
c. The unmeaning Prakritic suffix, क, is of frequent occurrence, as it is also in modern Maithili.* The following instances may be noted: of nouns; दारिका, 'a wife,' मुठिका, 'the fist,' नौका, 'a ship;' for दारा, मुठो, and नी; of numerals; चारिक, 'four,' पचासक, 'fifty;' कोटिक, 'a crore;' of pronominals, etc.; कितिक, 'how much,' ककुक, 'some,' बझतक and बझतेक, 'much;' कबझक, 'ever.'

132. The modern Eastern colloquials call for no further remark in this place, further than the observation that among them the Northern Maithili presents the most archaic type, corresponding, in this respect, to the remote dialects of Rajputana in Western Hindī.

* Vid. § 124, and the Maithili Conjugation in the Tables.
CHAPTER V.

OF SUBSTANTIVES (संभा).

Gender.

133. Hindī substantives are affected by gender, number, and case. We have first to consider the subject of gender. Only two genders, masculine (पुंशिल) and feminine (स्त्रीशिल), are recognized. The neuter of Sanskrit, (which has been retained in the Marāṭhī,) the Hindī, as well as the closely related Panjābī, has lost, so that the gender of many nouns is of necessity ambiguous, being apparently determined solely by popular usage.

134. As a general principle, Sanskrit nouns, introduced into Hindī, if masculine or feminine, retain their original gender; or if neuter, become masculine in Hindī. But there are many exceptions to this principle.

a. Among the most common exceptions may be noted the following words, which, although masculine in Sanskrit, have become feminine in Hindī: viz., ज्वाल (Sk. ज्वाल), 'fire;’ ज्वाल (Sk. ज्वाल), 'flame;’ घाम (Sk. घाम), 'heat of the sun;’ झंकार, 'a tinkling;’ धूप, 'incense;’ बास (Sk. बास), 'odour.' बाहर, 'a strong wind,' if derived, as some say, from the Sk. masculine, बाहु, would furnish another illustration; but the original identity of the two words is not certain.

b. The following Sanskrit masc. nouns are in Hindī commonly reckoned fem., though occasionally masc.: viz., जय or जी, 'victory;' तान, 'a tune;' दाह, 'burning,' and from the same Sanskrit root, दाह, 'envy,' 'malice.' चाँद, 'the eye,' चचु, 'a
thing,' and गात, 'the body,' from the Sk. neuters, बाजी, वस्तु, and गाँव, have become feminine. So also रेख, 'the body,' and पुस्तक, 'a book,' in Sanskrit, masc. or neut., are feminine in Hindī. मृत्यु, 'death,' masc. or fem. in Sanskrit, in Hindī is always feminine, as also is the derived Tadbhava, मीच.

c. In some cases, the reason of the change of gender may probably be found in the influence of co-existing Urdu equivalents. Thus, e.g., the words चरां, बच्चा, पुस्तक, may have become feminine through the influence of the Urdu ج़िदू, كتاب, and كَتَب. In like manner रेख often retains the masculine gender, possibly under influence of not only the Sanskrit original, but also the masc. Urdu بِدن. In the case of some Tadbhavas, the words may possibly not be, in fact, descended directly from the Sanskrit, but from similar Prakrit words, which have not been preserved in literature.

135. Although, as thus appears, the gender of a Hindī word often seems to be quite arbitrary, yet there are certain practical rules by which the gender of most nouns may be known. These rules respect, either the signification of nouns, or their terminations.

136. Nouns of the following significations are masculine:—

(1) All names of males.
(2) Names of large, or coarse and roughly made objects, as contrasted with small, or more finely made objects of the same kind: as, माझ्या गारु, 'a cart,' in contrast with माझ्या गारी, 'a carriage,' fem.; रस्सा रस्सा, 'a heavy rope;' पोस्था पोथा, 'a tome;' in contrast, respectively, with रस्सी रस्सी, 'a small rope,' and पोस्थी पोथी, 'a book.'
(3) Names of metals, alloys, precious stones, and rocks generally: as, सीसा सोना, 'gold;' रुपा, 'silver;' जस्ता जस्ता, 'pewter;' होरा होरा, 'a diamond;' झंडे कंकर, 'nodular limestone.'
Exc. The following are feminine: viz., चांदी chāndī, 'silver;' and compounds in which मृतिका or मक्कल (मक्कल) is the last member; as, पांडुमृतिका pāndumṛttikā, 'opal;' सोनामक्कल sonāmakkli, 'goldstone.'

(4) Names of the year, of the months, of the days of the week, and of the astrological karans:* as, संवत samvat, 'a year;' बुध budh, 'Wednesday.'

(5) Names of mountains and seas, whether common or proper: as, पहाड़ pahār, 'a mountain;' सागर sāgar, 'the ocean;' गिरि girī, 'a mountain;' विंध्य vindhya, 'the Vindhya mountains.'

(6) Names of the heavenly bodies: as, सूर्य (pronounced sūraj), रावि ravi, etc., 'the sun;' शुक्र shukr, 'the planet Venus;' केतु ketu, 'a comet.'

(7) Most words denoting affections of the mind: as, प्रेम prem, 'love;' कोप kop, 'anger;' लोभ lobh, 'avarice.'

Exc. All Sanskrit nouns of this class in ा ा final are feminine: as, इच्छा ichchhā, 'desire;' also the three following: viz., अरायन्य arayinī, 'enmity;' क्रृद्ध krudh, and occasionally, क्रोध krodh, 'anger.'

(8) All nouns denoting agency or relationship. These include the following:—

a. Many nouns in ता tā, from Sanskrit bases in त्र tri: as, दाता dātā, 'a giver;' योद्ध yoddhā, 'a warrior;' from युद्ध yudh, 'to fight;' where the final ता tā, for the sake of euphony, has been changed to ध धा.

b. Some nouns in र र i, from Sanskrit bases in र i: as, कारी kāri, 'a doer;' and its compounds.

c. A large class of Sanskrit nouns in ka: as, उपाशक upadeshak, 'an instructor;' राचक rachak, 'a maker.'

* The Pāṇḍits reckon eleven karans, seven moveable, and four fixed, of which two equal a lunar day (tithi).
d. Another large class of Sanskrit nouns in न a (न a), especially common in poetry, as the last member of compound words: as, हरण haran, 'a remover;' दुखभावन dukhabhāvan, 'a destroyer of grief;' पतितपावन patitapāvan, 'purifier of the guilty.'

e. A large class of compounds, in which the last member is a Sanskrit root, either unchanged, or affected with guy: as, रजनीचर rajnīchar, 'a demon,' lit. 'night-walker;' धर्मनीघर dharnīghar, 'supporter of the earth;' पापहर pāpahar, 'remover of sin.'

f. A numerous class of Tadbhava substantives in या yā (रहा, रहा, and ऐया): as, गवा gavāyā, 'a singer;' नेवि नेवाया, 'a taker;' धंधोरिया dhandhorīyā, 'a crier.'

137. The following are feminine; viz.:

(1) All names of females.

(2) Names of the lunar days: as, द्वितीय dūtiy, 'the second;' अष्टमी astāmi, 'the eighth;' अमावस amāvas, 'the day of new moon.'

(3) Most names of rivers: as, गंगा gangā, 'the Ganges;' लुवना luvnā, 'a river in Tirhut.'

Exc. चों चर son, 'the Sone;' पिञ्जु sindhu, 'the Indus;' and ब्राह्मपुत्र brahmāputra, 'the Brahmaputra,' are masculine.

138. As to the gender of trees, plants and flowers, no general rule can be given, further than this, that the majority of such names, especially of large trees, are masculine. The many various names of the lotus, as jalaj, savoruh, kamal, etc., are all masculine. But the names of a large number of plants and fruits are feminine. As the most of these are rarely used, it is not necessary to enter into further detail here.

139. It would not be easy to assign a reason for these rules in every case. In some instances, doubtless, the gender of the prevailing common term has determined the gender of the individuals included under it.
Thus, names of mountains are probably masc., because the generic terms, parbat, giri, etc., signifying 'mountain,' are masc. So, probably, names of metals, stones, etc., are masc., because the common terms, dhātu, 'a metal,' patthar, pāshāy, etc., 'a stone,' ratu, 'a jewel,' are masc. In the case of the exceptions, chāndi, and the compounds of mrīttikā and makshikā, the fem. terminations, ā and ī, have occasioned the deviation from the rule. So, also, the days of the week are reckoned masc., because the words, din, dieas, etc., 'a solar day,' are masc.; but the names of the days of the month are fem., as following the gender of tīthi, 'a lunar day.' Still, the ultimate reason for these rules must be found in the imagination of the people, which assigned the gender of inanimate objects, according as masculine or feminine attributes were fancied to be predominant in them.

140. The following rules have respect to the terminations of nouns.

Nouns having the following terminations are masculine; viz.:

(1) Most Tadbhava nouns in चा ā or चा āṇ final: as, गाँव gharā, 'an earthen jar;' दरा derā, 'a tent;' जोला jholā, 'a wallet;' पूरा dhūā, 'smoke.'

Exc. Diminutives ending in चा are feminine: as, e.g., थालिया thāliyā, 'a small bag;' चिरिया chiriyā, 'a small bird;' पु० लिया phuriyā, 'a boil.' The following are also feminine: viz., गुीा guīā, 'betel nut;' जोगा jhīngā, 'a shrimp;' तोा toā, 'the act of feeling;' विरिया biriyā, 'time.' ठाठा thāā, 'a place,' is masc. or fem.

N.B. Tadbhava masc. nouns in ā may be recognized as such, by their uniform inflection of ā to e in the oblique cases of the singular.

(2) Most nouns in ृ u or ृ ū, in their diphthongs, ओ o or ओ au, or in the cognate semivowel व v, whether with or without Anusvār: as, मधु madhu, 'honey;' कालक kaleū, 'a luncheon;' चाचा charhāo, 'an ascent;' माही mahīyau, 'buttermilk;' भाव bhāv, 'an emotion;' गाव gāvī, 'a village.'
The following lists comprise all common exceptions.

a. Nouns fem. in उ u.

चन्द्रु achakshu, 'spectacles.'
न्यु jambu, *'the rose-apple.'
आयु áyu, 'age.'
रसू ikshu, 'sugarcane.'
चन्द्रं chańchhu, 'the beak of a bird.'

b. Nouns fem. in उ u, ओ uy.

रामु धुभु, 'opium.'
बथू or तथू ulú or úlú, 'a kind of grass.'
गु gú, 'excrement.'
चन्द्रव चमादु, 'shoes fixed to pattens.'
चन्द्रव चमादु, 'an army.'
चन्द्रव चांपु, 'a work in alternate prose and verse.'
तानु जागु, 'a place.'
उत्तु, 'a tear,' is both masculine and feminine. In the Shákuntalá it is masculine.

c. Nouns fem. in ओ o, ओ on.

वाना chháon, 'shade.'
वोखन jokhon, 'risk.'
वायु बाऊ, 'wind.'
भौ bholu, *'the eyebrow.'

d. Nouns fem. in ऑ au, ऑ aun.

मिं गाँव, 'opportunity.'
मिं दाँव, 'flame.'

e. The following in व v, are feminine: viz., नेव nev, 'a foundation;' टेव tev, 'habit, custom;' राव चाव ráv cháv, 'merriment.'

* Also, rarely, masculine.  † Also bhaug and bhaun.  ‡ Occasionally masc.
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f. The following are of either gender: viz., खराङ kharāṅ, *
'wooden sandals'; ठारो thāro, 'a place'; सहात sahāat, 'help.'

Rem. Many words are written indifferently with one or another of
these cognate letters: as, e.g., बाहो or बाव; भाव or भाज; सौ or सूं;
मो or मो, etc.; but as this does not affect their gender, it has not been
thought necessary to repeat them under each list.

(3) Abstract nouns in ल tvu and च ya final are all
masculine: as, रेखरल ishraratva, 'godhead,' from रेखर
ishvar, 'God;' राज्य rājya, 'a kingdom,' from the base
राज rājan.

a. These are all Tatsamas and are all derived from concrete nouns.
When, in any case, a Tadbhava form exists, derived from such a Tatsama,
its gender is commonly determined by that of the Tatsama, according to
§ 134; as, e.g., rāj, for rājya, masc.

(4) Nouns formed with the suffixes पन pan, पणा panā,
or पा pā, = English, 'hood,' 'ness;' also, बाँ or बाव, and
आन, are all masc.: as, लङकपन larakpan, 'childhood,'
युधाय burhāpā, 'old age;' मूरकपन mūrakhpān, 'foolish-
ness;' जंचाव or जंचाँ, 'height;' लमान, 'length.'

Rem. 1. A few of these are sometimes used as feminines; probably as
following the analogy of most abstract nouns. Also, the anomalous form
लङ्कपणी luchchpāni is fem.

Rem. 2. These terminations are all corruptions of the Sk. suffix ल (Ved. ल), used to form neuter nouns; whence, like the Tatsama forms
in ल, they become masculine in Hindi.

(5) Nouns formed with the suffix ज ja, 'born,' are
masculine: as, जल jalaj, 'a lotus,' from जल jal, 'water,'
lit., 'the water-born;' उष्मस ukhāmaṭ, for उष्मा uśmāja,
from उष्म « uṣhman, 'heat,' lit., 'heat-born,' a general
term, comprehending gnats, mosquitoes, and all other
insects of that class.

* In the E. always fem.
(6) Nouns in न n (श n) are both masc. and fem.; but the majority are mase. Among masculines in न n may be particularly noted the following; viz.:

a. All nouns of agency: as, द्वेन dahan, ‘a consumer,’ गान gājan, ‘a destroyer,’ etc.

b. A large class of Tatsamas (Sanskrit neuters): as, चान ayan, ‘a place;’ दान dān, ‘a gift,’ ‘alms;’ दर्पण darpan, ‘a mirror;’ ज्ञान (pronounced gyān), ‘knowledge.’

c. A few abstract nouns from Sanskrit nouns in न final in a conjunct: as, यतन yatn, commonly pronounced, and often written, as a Tadbhava, जतन jatan, ‘labor;’ स्वप्न svāpn, ‘sleep.’

d. Add to these a large class of verbal nouns in न (Tadbhavas): as, चाल chālan, ‘going;’ ‘walk;’ कारण karaṇ, ‘action;’ ‘deed;’ मारण márāṇ, ‘slaughter.’

Exc. The following list comprehends most common feminine nouns in न n:

चत्रवान advān, ‘braces for tightening a bedstead.’
आनवान ánvān, ‘spirit,’ ‘proper pride.’
आवान ávanāvan, ‘tidings of arrival.’
उत्रन utran, ‘fragments,’ ‘cast-off clothes.’
जन ún, ‘wool.’
कान kān, ‘shame.’
किन kīn, ‘a bamboo twig.’
खिर्किन khirkīn, ‘a window.’
गिन ghīn, ‘disgust.’
छान ehhān, ‘a bamboo frame for a thatch.’

धरण dharan, ‘a beam,’ ‘accent.’
धून dhūn, ‘propensity,’ ‘ardor.’
फुटन phūtn, ‘a quarrel.’
बकायन bakāyan, ‘the name of a tree.’
रहरण rahān, ‘method.’
रेन rain, ‘night.’
सुकुन sukūn, ‘a rod.’
सूचन sūghān, ‘act of smelling.’
सूत्रथ sūṭhan, ‘drawers.’
सैन sain, ‘a hint,’ ‘a wink.’
हुन hun, ‘name of a coin.’

To which may be added all feminines in रू n, which fall under the specifications found in §§ 145, a., 147, 148, 150.
141. Nouns which have the following terminations are feminine; viz.:—

(1) Pure Sanskrit nouns in आ á final. Under this head, we may note especially:

a. Nouns in आ á and ना ná (वा nā), from roots either unaltered or affected with gun: as, from the root रक्ष, रक्षा ichchhā, 'desire;' from तृष, तृष्णा trishnā, 'thirst;' from लिख, लेखा lekhā, 'a line.'

b. Abstracts in ता tā, derived from nouns and adjectives: as, from नम, 'courteous;' नमता namratā, 'courtesy;' प्रभु, 'lord;' प्रभुता, prabhutā, 'lordship.' These are very numerous.

Exc. A few Tatsama nouns in आ á, from bases in चन an, are masculine, according to § 134. The principal of these are: आनिमा animā, 'the faculty of becoming invisible;' मूवा mūrdhā, 'the head;' यक्ष्मा yakshmā, 'pulmonary consumption;' श्लेष्मा shleshmā, 'the phlegmatic humor.'

Rem. But the following, from bases in चन an, have become fem. in Hindi: viz., सीखा pithā, 'the spleen;' महिमा mahimā, 'majesty.' तारा tārā, 'a star,' is sometimes masc. and sometimes fem.

(2) Many nouns in र i final are feminine.

a. Under this head are to be noted, especially, all abstract nouns in ति ti and नि ni: as, मति mati, 'the mind;' संगति saṅgati, 'intercourse;' ग्लानि glāni, 'weariness.' Under this class come also such nouns as वृद्धि vṛddhi, 'increase;' बुधि buddhi, 'wisdom;' where the final affix ति ti has become धि dhi by sandhi.

Exc. But the following nouns in र i are masc.; viz.:—

a. Names of animals: as, कपि kapī, 'a monkey;' क्रम krīmi, 'a worm.'

b. All compounds with धि dhi: as, परिधि paridhi, 'circumference;' निधि nidhi, 'a treasure;' वारिधि vāridhi, 'the ocean.'
c. 'To these add all nouns in the following list, viz.:

पानि pāni,* 'the hand.'
मनि mani,* 'a jewel.'
यास्ति yastī, 'a stick.'
राशि rāshi, 'a heap,' 'a quantity.'
वाहन vahni, 'fire.'
वारि vāri or बारि bāri, 'water.'
व्रीि vṛihi, 'rice.'
शालि shāli, 'rice.'
सचि sachi, 'intimacy.'
सुरभि surabhi, 'nutmeg.'

(3) Most nouns in रे i final are feminine: as, रोटि roti, 'bread'; बिनि binti, 'supplication'; गालि galti, 'abuse.'

Exc. Except those included under § 136, (8) b, and the following;

अमि amī, 'nectar.'
अरि arī, 'an enemy.'
घि ghi, 'clarified butter.'
जि ji, 'life,' 'soul.'

दहि dahi, 'curdled milk.'
पानि pāni, 'water.'
मोति moti, 'a pearl.'
हाथि háthi, 'an elephant.'

Rem. These exceptions can all be explained as corruptions of Sanskrit masc. or neut. nouns. Thus, अमि and घि are corruptions of अमित and घुति; अरि and दहि, of अरि (अरिक:) and द्रिघि (द्रिधि;) जि and पानि, of जीजि and पानीजि; मोति, of मोतिक. They thus all come under the general principle laid down at the beginning of this chapter (§ 134).

(4) All nouns in हत hat, वत wat, or वत wat, are feminine: as, चचनाहत chanchanāhat, 'a throbbing;' बुलाहत bulahāt, 'a calling;' बनवत banavat, 'a fabrication;' सगवत sagavat, 'relationship.'

* Sometimes also fem.
Rem. 1. It may be observed (1) that these nouns in ḫāf are all derived from verbal roots in ḍ final, and are, for the most part, alliterative and imitative words: and (2) that the ḫ and the ḫ are in some dialects frequently dropped.

Rem. 2. The original of these terminations is the Sanskrit fem. noun, कृति, 'state,' 'condition'; which has determined the gender of these derivatives.

N.B. It is to be observed, in the application of the above rules, that each rule is to be regarded as limited by all that has gone before, even though words thus excepted be not expressly mentioned. Thus, e.g., ḍhobī, 'a washerman,' is masc., though not explicitly excepted from § 141 (3), because it is already included under § 136 (8). b.

142. The above rules have especial reference to those words of Sanskrit origin, which make up the chief part of the Hindi language. With regard to the gender of such Arabic and Persian words as occasionally appear in Hindi, the following principles will enable the student, in most cases, to determine their gender.

(1) Most Arabic and Persian words in छा ā or ह h (Ar. 1 or 8, ح), are masc.: as, दरया daryā (دریا), 'a river;' खान: khānāh (خانه), 'a room;' गुनाह gunāh (گناه), 'sin.'

Exc. The following common words are fem.: viz., खता khatā (خطا), 'a fault;' तरह tarah (طرح), 'manner;' दवा dawā (دوا), 'medicine;' दुआ dua (دعا), 'a prayer;' दुनया dunyā (دنیا), 'the world;' बल balā (بلا), 'a calamity;' रुह rūh (روح), 'spirit;' सलाह salāh (صلح), 'counsel;' सुबह (صبح), 'morning.'

(2) A large class of Arabic trisyllables, in which त ta is the first syllable, and उ u, the vowel of the last syllable, and which have the medial radical doubled, or the vowel preceding it in the second syllable lengthened, are masc.: as, तालूक taalīq (تعلیق), 'connexion;' तलावत talāwat (تلاوات), 'reading.' The word तबलूह
tawajjuh (توجه), is an exception. But words of this form, though common in Urdu, are quite rare in Hindi.

(3) Most Arabic and Persian words in त त (त) and म श (ش) are fem.: as, कूमत hukumat (حکومت); 'government,' नालिश nālish (نالش), 'a complaint.'

Exc. The most common exceptions to the above rule are the following: viz., गोरत gosht (غشش), 'meat;' तख्त takht, तबत (تبخت), 'a throne;' दरख्त (درخت), 'a tree;' दस्त (دس) 'a hand;' दोख dost (دوست), 'a friend;' नाक्ष naksh (نقش), 'a picture;' बुत but (بیت), 'an idol;' वक्त wakt (وقت), 'time;' शरबत sharbat (شربیت), 'a drink.'

(4) Arabic dissyllables (infinitives) with त ta (ت) for the first syllable, and इ i as the vowel of the last syllable, are generally fem.: as, तब्रिल tadbīr (تدبیر), 'an expedient;' तब्रिज tābiy (توبیع), 'a plan;' तब्रिज tābiy (توبیع), 'an amulet,' is masc., but will scarcely be met with in Hindi, except, possibly, in the extreme west.

143. Most compound words follow the gender of the last word: as, रेखिरिक्षा ishwarechchhā, fem., 'the will of God;' गोपीनाथ gopināth, masc., 'lord of the milk-maids.'

Exc. But the following Tadbhava copulatives, most frequently take the gender of the first word: viz., चालचलन, चालबाहर, fem., 'walk,' 'behaviour.'

144. In the Naipāli Gospel, many nouns which, according to the above rules, are feminine, are masculine. This is especially to be noted as regards a large number of Tatsama nouns in आ. Examples are: क्षय, 'kindness;' धान, 'command;' दुःख, 'desire;' etc., etc.; all which, although by the above rules feminine, are masculine in the Naipāli Gospel.
FORMATION OF FEMININE NOUNS.

145. Tadbhava masc. nouns in चा á final * usually form their feminines by the substitution of ठे ठ for चा á.† Thus घोड़ा ghorâ, 'a horse,' makes घोड़ी ghorî, 'a mare;' बेटा betá, 'a son,' बेटी betî, 'a daughter.'

a. A few such nouns, chiefly names of occupations or trades, make the fem. in ठूँ ठूँ in; as, e.g., कसेरा kaserâ, 'a brazier;' fem. कसेरिन kaserîn; ठूँका dûlhâ, 'a bridegroom;' fem. ठूँकिन dûlhin, 'a bride.' But ठहेरा thatherâ, 'a brazier;' makes the fem. ठहेरी thatherî; and भातियारा bhaṭiyârâ, 'an innkeeper;' makes its fem. भातियारी bhaṭiyârî or भातियारिन bhaṭiyârîn.

146. Many nouns ending in a consonant, both Tatsamas and Tadbhavas, also form their feminine by adding the termination ठे ठ. Examples are, of Tatsamas:—टेवी devî, 'a goddess,' from टेव dev; पुत्री putî, 'a daughter,' from पुत्र putra; ब्राह्माणी brāhmanî, 'a Brâhman woman,' etc.: of Tadbhavas:—भेड़ी bherî, 'a ewe,' from भेड़ bher; बंदरी bandarî, 'a female monkey,' from बंदर bandar, etc.

147. Masc. nouns in ठे ठ commonly form their feminine by adding न n, the final vowel being previously shortened; as, घोड़ी dhobi, 'a washerman,' fem., घोड़िन; माली mālî, 'a gardener,' fem., मालिन mālin; नाई nāî, 'a barber,' fem., नाईन nāîn. Nouns of this class are all Tadbhavas, and commonly denote professions and occupations.

148. Other masc. nouns denoting occupations or trades, if ending in a consonant, form the fem. by the

* Vid. § 140 (1) N.B.
† Always, where the a represents an original akâh.
suffix रूँ in or नी ni: as, e.g., सोनार sonâr, 'a goldsmith,' fem., सुनारिन sunârin or सुनारानी sunâránî; कलार kalâr, 'a distiller,' fem., कलारिन kalârin or कलारनी kalârânî.

a. So, also, some Tatsama and Tadbhava names of animals form their fem. in न n or नी ni: as, सिंहनी singhanî, 'a lioness,' from सिंह sing; बाघनी, bâghanî, 'a tigress,' from बाघ bâgh, Sk. बाघ.

Rem. In some cases, i takes the place of a before the termination: as from नाग, 'a serpent,' the fem., नागिन. पति, 'a husband,' makes its fem., पत्नी.

b. In like manner is formed (a final vowel being shortened) the fem. of Tatsama nouns of agency in र र: as, हितकारी hitkâri, 'a friend,' fem., हितकारिणी hitkârînî.

149. The suffix छानी ánî is added to Sanskrit nouns, to denote 'the wife of': as, e.g., पंडितानी paṇḍitânî, 'the wife of a paṇḍit,' from पंडित paṇḍit; इंद्राणी indrânî, 'the wife of Indra.' This usage is extended to a very few Persian words; as, especially, मिहतारानी mihârânî, 'the wife of a sweeper,' from महतार महतार (महतार).

150. A few family and class names, much corrupted, form their fem. by adding the suffix छान ए, a final long vowel being rejected. Thus, छुबे dube, 'a class of Brahmans,' makes its fem., छुबान दुबान dubâin; पंड़े pânde, 'a brahmalical title,' fem., पंड्रान परान parâin.

151. As in other languages, the feminine noun is, in many instances, quite a different word from the corresponding masc. term. Examples are: साँड़ sâur, 'a bull,' fem., गाँड़ी gâo, 'a cow;' पुरुष purush, 'a man,' fem., खी strî, 'a woman;' भाइ bhâi, 'a brother;' fem., बहिन bahin, 'a sister;' पिता pitâ, 'a father;' fem., माता mâtâ, 'a mother.'

152. Nouns of agency in या retain the same form in either
gender: as, e.g., गवाय गवाय, 'a singer;' लपतिय लपतिय, 'a liar,' masc. or fem.

153. In the fem. term., आ, as found in Tatsama nouns, we have simply the regular Sanskrit fem. termination. But the same termination in the fem. of Tadbhava nouns in द will be found to represent the Sanskrit fem. term., आ. Thus, as, e.g., गोरड, 'a horse,' is for the Sanskrit गोरड; गोर, 'a mare,' is for the Sanskrit गोर, through an intermediate form, गोरिय. Tadbhava feminines in न, न, न, have, in most cases, arisen from Sanskrit masc. bases in न, न, न. Thus, e.g., मलिन, 'a gardener's wife,' from मलि (Sk. मलिन, nom. sing., मलि), is for मलिन; धाबिन, 'a washerman,' masc., धाबि, for a form, धाविनि; सुनारिण or सुनारिण, 'a goldsmith's wife,' points to a Sk. masc. base, सुंरकारिष (fem. सुरकारिष), for the more common सुरकारा.

Declension of Nouns.

154. Declension (विभक्ति) respects those modifications of the noun by which are expressed the relations of number (संख्या) and case (कारक).

a. Hindi, in common with all the Indo-Aryan languages, has lost the dual, and only recognizes a singular (एकवचन), and plural (बहुवचन). If, very rarely, we meet a Sanskrit dual form, as, e.g., पितारि pitarai, 'parents,' from पितर, 'father,' such forms have no organic connection with the language.

155. The distinctions of number and case are marked, in part, and in a limited and imperfect degree, by certain inflectional changes; and in part, and more precisely, by the addition of certain particles to the base. Practically, Hindi has but one declension, from which certain classes of nouns exhibit slight variations, to be noted below. The following four rules cover all the inflectional changes to which substantives are subject in High Hindi.

(1) Most Tadbhava masc. nouns in आ आ, inflect the final vowel to ए ए, and those in आ आ, to ए ए or ए ए,
throughout the oblique singular; all other nouns, masc. or fem., are inflected in the singular. Examples of inflected nouns are the following: कुत्ता कूटाः, 'a dog,' obl. sing., कूटे कूटे; घोरा ग्होराः, 'a horse,' obl. sing., घोरे ग्होरे; तांवा तांबाः, 'copper,' obl. sing., तांबे तांबे; बानिया बानियाः, 'a shopkeeper,' obl. sing., बानिये बानियें or बानिये बानिये; धुआन ध्वुआन, 'smoke,' obl. sing., ध्वूए ध्वूए. Examples of uninflected nouns are: माली माली, 'a gardener,' घर घर, 'a house,' लड़की लड़की, 'a girl,' माता माता, 'a mother,' बिरियाँ बिरियाँ, 'time,' रात रात, 'night,' etc., all which forms are used alike in the nom. and obl. sing. Similarly all Tatsama masc. nouns in भा भा, as, भाषा भाषा, 'a king,' भावा भावा, 'spirit,' पिता पिता, 'father,' etc., retain the same form unchanged throughout the singular.

a. A few Persian nouns, ending in the obscure -h, follow the analogy of inflected Tadbhavas and make the obl. sing. in ए ए, as, e.g., बन्द: बन्द: बन्द: banāh, 'a servant,' obl. sing., बन्दे बन्दे.

Exc. 1. The following Tadbhava masc. nouns remain unchanged in the sing.: viz., काका काका, 'a paternal uncle;' चचा चचा, 'a maternal uncle;' लाला लाला, 'a schoolmaster;' 'a title of respect;' and a few other nouns expressive of relationship.

Exc. 2. Occasionally the voc. sing., even of inflected Tadbhava masc. nouns, remains uninflected. Thus, 'son!,' is either बेटे बेटे or बेटा बेटा.

Rem. It is difficult to give any rule or rules, by which the beginner, unacquainted with Sanskrit, may be able infallibly to distinguish Tadbhava masc. nouns in भा, from Tatsama nouns having the same termination. It will, however, be of service to observe, that

1st, All nouns of agency and relationship in ना, and
2nd, All abstract nouns in ना, including especially a large
number of common fem. nouns in ता, and a few in ना (शा), are pure Sanskrit and are never inflected; while, on the contrary, most common concrete terms in चा are Tadbhava and masc., and are inflected, as above, to ए throughout the obl. sing.

For example, the following, viz.: द्राता dátá, 'a giver,' कोमलता komaltá, 'softness,' इच्छा ichchhá, 'desire,' त्रिश्ना trishná, 'thirst,' are thus indicated as Tatsama nouns and uninflected. But, on the contrary, the concrete terms, घड़ा ghará, 'an earthen jar,' लड़का larká, 'a boy,' घुटना ghutná, 'the knee,' are Tadbhavas, and are inflected to ए in the obl. sing.

(2) All such masc. nouns as are inflected by the above rule to ए or ए in the obl. sing., retain the same inflection in the nom. plur. In all other masculine nouns, the nom. sing. and plur. are alike. Thus, लड़का larká, 'a boy,' obl. sing., लड़के larke, makes its nom. plur. also लड़के larke, 'boys;' गढ़ garhá, 'a ditch,' obl. sing., गढ़ garhe, nom. plur., गढ़ garhe, 'ditches.' रुपिया rúpiyá, 'a rupee,' makes the obl. sing. and nom. plur., रुपिये rúpiye, or रुपए rúpa. On the other hand, घर ghar, 'a house,' योद्धा yoddhá, 'a warrior,' भाई bhái, 'a brother,' have in the nom. plur. also, घर ghar, 'houses,' योद्धा yoddhá, 'warriors,' भाई bhái, 'brothers.'

Rem. Although, thus, in many nouns the number is not apparent from the termination, yet, practically, this will be found to occasion no ambiguity. As in the use of such English words as 'deer,' 'sheep,' etc., the number is generally quite evident from the context.

(3) All fem. nouns in र i and द i, make the nom. plural in अं; all other fem. nouns, in ए. It is to be observed, that fem. nouns in आ, occasionally, and those in र i, or द i, commonly, insert a euphonic य before all such added terminations, री final before this
being regularly shortened. Examples are, of the first class: लड़की larki, 'a girl,' nom. plur., लड़कियाँ larkiyān; विधि vidhi, 'a divine law,' nom. plur., विधियाँ vidhiyān; of the second class: बात bāt, 'a word,' बेव bher, 'a sheep,' बस्तु bastu, 'a thing,' nom. plur., बैत bāten, बेवें bheren, बस्तुएं bastuēn.

a. चचा richā, 'a sacred ode,' and घटा ghatā, 'a heavy cloud,' make the nom. plur. either चचाएं richāen, घटाएं ghatāen, or चचायें richāyen, घटायें ghatāyen. जोह्व, 'a wife,' makes the nom. plur. जोह्वियाँ.

b. व v is rarely inserted as the euphonic letter instead of व y; chiefly after a labial vowel, as in ब्हाव bhauv, 'eyebrows,' nom. plur. of ब्हाव bhaun; and, very rarely, after द द, as in पुतलिवां putlīvān, for पुतलियां putliyān, 'dolls,' 'puppets,' from पुतली putī.

c. A number of fem. nouns in य iya, chiefly diminutives, form the plur. by the addition of Anusvār only; as, टिलियां tiliyā, 'a young hen,' nom. plur., टिलियां tiliyān; डिबियां dibiyā, 'a small box,' nom. plur., डिबियां dibiyān; चिरियां chiriyā, 'a bird,' nom. plur., चिरियां chiriyān. Similarly, विधियां vidhīvā, 'a widow,' makes the nom. plur., विधियां vidhvān.

d. गाए gāe or गाचो gāo, 'a cow,' and रोम rom, 'fine hair,' 'down,' both reject the final letter before the plural terminations; as in the nom. plur., गोिए gāen, रोिए roen.

Rem. 1. The nom. plur. termination of feminine nouns is sometimes omitted, and the tendency to this omission seems to be increasing.

Rem. 2. The numerals, when used collectively, either as substantives or adjectives, make the nom. plur. In चोि; otherwise, the nom. plur. and sing. are alike; as, तीनों tīno, nom. plur., 'the three'; चारों chāreon ghere, 'the four horses;' but चार घोिे chāre ghere, 'four

* These numeral forms in o are all Aggregatives, and the termination is not to be identified with the affix of the obl. plural, with which it has no connection. The form is explained in the chapter on Numerals.
horses,' चार आए, 'four came.' But दो do, 'two,' used collectively, makes the nom. plur., दोनों duogn, 'the two,' 'both.'

(4) All nouns whatever, masc. and fem., terminate in ओ on, throughout the oblique plural; Anusvār being dropped in the vocative only.

In the case of nouns inflected to ए e in the obl. sing., this termination ओ on is substituted for the final vowel. If the noun end in ऋ र or ऋ र, the vowel, if long, is shortened, and a euphonic य y is inserted before the termination. A long final ऋ र is shortened. In all other cases the termination is simply added to the nom. sing.

Examples are, of nouns inflected to ए in the sing.:

चोरा ghorā, 'a horse,' obl. plur., चोरों ghoron, voc. plur., चोरों ghoro; कुत्ता kuttā, 'a dog,' obl. plur., कुत्तों kutto, voc. plur., कुत्तों kutto; of nouns in र and र: बिली billī, 'a cat,' obl. plur., बिलियों billiyon, voc. plur., बिलियों;

घोरी dhobi, 'a washerman,' obl. plur., घोरियों dhobiyon; विधि vidhi, 'a law,' obl. plur., विधियों vidhiyon; of other nouns: पुस्तक pustak, 'a book,' obl. plur., पुस्तकों pustakon;

रात rāt, 'night,' obl. plur., रातों rāton: बोध jorū, 'a wife,' obl. plur., बोधों joruon; पिता pilā, 'a father,' obl. plur., पिताओं pitāon.

a. Occasionally we meet with the obl. plurals, देवतों devton, Irregular Obl. Plural.

राजों rājon, आत्मों ātmon, from देवता devta, 'a deity,' राजा raja, 'a king,' आत्मā ātmā, 'the spirit;' but these forms are incorrect, and have not the sanction of good usage. They, correctly, follow the usage of all Tatsama nouns, and for the obl. plur. add the termination to the nom. sing., making देवताओं devtaon, राजाओं rājāon, आत्माओं ātmāon.

b. But the following nouns, viz., गाड gāe, 'a cow;' रोम rom, 'down,' गाव gāv, 'a village,' नाम nām, 'a name,' दान dān, 'a time,' पाँच pāṅc, 'the foot,' drop the final letter before the
obl. plur. termination. In the last four, the Anusvār before the final consonant is also often dropped, so that the obl. plur. of these nouns becomes गाड़ा gáon, रोड़ों roon, गाड़ों gáon, नाड़ों náon, दाड़ों dáon, पाड़ों páon.

156. The elaborate inflectional system of the Sanskrit having become reduced to the few inflections above noted, the necessity for a more precise definition of the various relations of the noun than these could afford, was met by the addition to the oblique form of the noun of certain particles, commonly called *postpositions.* Although the relation of the noun to these postpositions is less intimate than that of the Latin or Sanskrit case-terminations to the stem, still reasons of practical convenience have led grammarians to arrange the declension of the Hindī noun after the Sanskrit model, in eight cases, as follows: Nominative (कौं), Accusative (कर्म), Dative (संप्रदान), Agent (करण), Ablative (विधिकरण), Genitive (विधि), Locative (तथाकरण), and Vocative (तथाधिक). No postpositions are used with the Nominative and Vocative. Those which are assigned to the remaining cases, in High Hindī, are as follows: Acc. and Dat. को, Agt. ने, Abl. में, Gen. का (के, को), Loc. में, पर, तक or तबक. All of these are appended to the oblique form of the noun, where such a form exists.

Rem. The same postpositions are used for the several cases, whether the noun be in the singular or plural. तैरे is sometimes substituted for को in the accusative of the reflexive pronoun, चढ़ने तैरे.

* These are similar in character to prepositions in English; but as they always follow their noun, they are more accurately termed ‘postpositions.’

† What we have termed the case of the Agent, has usually been called, after the terminology of Sanskrit grammars, the Instrumental case. But as, in Hindī, this case never denotes the instrument, but the agent only, it seems better to drop a term which can only mislead.
157. The accusative appears in Hindi under two forms, the one identical with the nominative, the other consisting of the noun in its oblique form with the appended postposition को. In this last case, when the accusative is the object of a transitive verb, को is incapable of translation, and merely gives a certain definiteness to the noun. But with an accusative preceding a verb of motion, it is to be rendered 'to,' and when the accusative denotes the time at which, it will be translated 'at;' as, घर को चलो, 'go to the house;' रात को, 'at night.' को is also used as the postposition of the dative, when it is always rendered 'to.'

158. Strictly speaking, चि is the English 'by,' but in rendering into English idiom, it will be found necessary to translate the case of the agent precisely as the nominative. The full exposition of the use of this case is of necessity deferred to the chapter on Verbs.

159. The ablative postposition, चि, is sometimes to be translated 'from,' but sometimes also, 'by' or 'with.'

160. The genitive postposition, का, is, accurately speaking, an adjective particle, equivalent to such English phrases as 'belonging to,' 'pertaining to,' etc.* The noun, by the addition of this particle, is in reality converted into a possessive adjective; hence this postposition, as will hereafter appear, follows the regular rules for the inflection of Tadbhava adjectives in á,

* The following remarks of Lassen, concerning the corresponding Marathi genitive in chú, apply equally to the Hindi genitive in ká. "Mahraṭhi nimirum non dicunt 'patris equum,' 'oppidi cives,' sed 'paternum equum,' 'oppidanos cives.' Adjectivum autem quum sit, facile appareat cur terminatio pro vario regiminiis genere varietur."—Inst. Ling. Prac. p. 54.
and is made to agree with the noun which the genitive defines, in gender, number, and case.

161. The following rules regulate the use of the three forms of the genitive postposition.

(1) का kā is used before all masc. nouns in the nom. sing., or in that form of the acc. which is the same as the nom. sing.

(2) के ke is used before all masc. nouns when in any case but the nom. sing. The only exception has been stated under rule (1).

(3) की ki is used before all fem. nouns in any case whatever, singular or plural. The following examples will illustrate these rules. Thus we say:

धोबी का बेटा dhobī kā beṭā, 'the washerman’s son.'
माली के बेटे márī ke beṭe, 'the gardener’s sons.'
बारही के लड़के पर bārhai ke lārkē par, 'on the carpenter’s child.'
राजा के गाँवों में rājā ke gāon men, 'in the king’s villages.'
पंडितों का घर pānditōn kā ghar, 'the house of the pundits.'
ब्राह्मण की गोद brāhman kī pothi, 'the Brahman’s book.'
राजा की आद्रा पर rājā kī ágyā par, 'on the king’s command.'
ईश्वर की वाते ishwār kī bātē, 'the words of God.'
पहाड़ों की चोटियों पर pahāroṇ kī chotioṇ par, 'on the peaks of the mountains.'

N.B. The student will carefully observe that the gender or number of the noun to which the gen. particle is attached, has nothing whatever to do with the inflection of the particle. It is determined solely by the gender, number, and case of the following noun.

162. Of the various postpositions commonly assigned to the locative case, के is the English 'in;' पर is 'on;' तक and तक))-> denote the limit to which, 'up to,' 'as far as.' For तक, the Sk. पर्यंत is occasionally
used, as in the *Shakuntalā*; thus, समुद्र पर्यन्त, 'as far as the ocean.'

*a.* It should be observed, that, in fact, the locative, like the accusative, has two forms, the one consisting of the oblique form of the noun, singular or plural, with one of the locative postpositions attached; and the other form consisting of such oblique form only, the postpositions being omitted. In the case of uninflated singular nouns, the latter form will of course be identical with the nom. sing. Thus we may say, उस समय में, or उस समय, 'at that time;' नगर के बीच, or, more rarely, नगर के चोर में, 'in the midst of the city.' This latter form is used in cases where the noun has almost or quite lost its substantive character, and has become practically equivalent to a preposition or adverb.

*Rem.* That the oblique form alone, in this last instance, is a true locative case, is plain from the fact that the अ final of the genitive postpositions and of adjectives, is always inflected to ए before the form in question, even when it is identical with the nominative singular. Nor is it correct, with some, to represent the postposition as in such cases arbitrarily omitted. In reality, we have herein a remaining trace of the old inflectional system of declension. The inflectional ending has indeed, in all nouns except Tadbhavas in अ, entirely disappeared, leaving the noun in form like the nominative, but the real character of such words is still discernible from their power to occasion the inflection of an attributive adjunct.

163. The word लोग *log* (Sk. and Garh. लोक) is appended to plural nouns when it is desired to indicate the plural as a class. The plural inflection and the several postpositions are then added, not to the noun itself, but to this appended लोग. In the case of inflected Tadbhavas in अ, the noun is inflected to े before लोग, whether in the nom. or the obl. plur. In all other cases the noun before लोग remains uninflected.

Examples are the following: nom. plur., राजा लोग rājā *log* 'kings,' as a class; घोड़ी लोगों में dhobi *logon men* 'among washermen'; कवि लोगों को kavi *logon ko,*
to poets;’ बनियें लोगों से baniyen logon se, ‘by shopkeepers.’ To illustrate further, such a phrase as ‘ten kings came,’ we must render, दश राजा बनाए das rājā āae, since there is no reference to kings as a class; but the phrase ‘kings are wealthy,’—a general statement with regard to the class ‘kings,’—must be translated, राजा लोग धनी होते हैं rājā log dhani hote hain.

a. This usage of the word लोग is properly confined to nouns denoting persons, though it is occasionally used, somewhat jocously, in reference to animals, by the common people, who might say, e.g., बंदर लोग bandar log, much as we would say, ‘the monkey folk.’ It has indeed been denied that लोग is ever used except with nouns denoting persons; but exceptions occur to this general rule, even in literature, as in the following phrase from the Rāmāyana: मृग लोग सरेंग हिए, ‘(they) killed deer with the arrow.’

b. The word लोग is often used alone, where in English we have ‘they’ in the sense of ‘people, in general;’ as, लोग कहते हैं, = French, ‘on dit,’ ‘they say.’ But often, in such cases, लोग is omitted and the verb stands alone.

Rem. लोग has also a feminine form, लुगारी, ‘woman,’ but this is never appended as a sign of plurality to other nouns.

164. Besides लोग, the word गधा or गन, ‘a host,’ is also often added to nouns to denote a class; as, e.g., देवतागण, ‘the gods;’ तारागण, ‘the stars,’ etc. Many other words are appended to nouns in like manner, in prose as well as in poetry, as indicative of plurality or multitude. Among these, the most common are the following, viz.: गुंड, as, मूरหาร गुंड, ‘mountains;’ बन, as, भक्त बन, ‘worshippers;’ निकर, as, रविकर निकर, ‘sunbeams;’ संकुल, as, जंगल संकुल, ‘animals;’ भाट, as, चकवार भाट, ‘sages;’ समूह, as, पाप समूह, ‘sins,’ i.e., ‘the whole of my sins;’ समाज, as, संत समाज, ‘the good,’ i.e., ‘the assemblage of the good;’ वर्ग, as, भट वर्ग, ‘warriors;’ समुद्रार, as, वट समुद्रार, ‘young Brahmans;’ ठाट, as, कांप
The word चावली is added to a few nouns to connote order in a line; as, रोमावली, 'the line of hair along the breast bone;' बजाकावली, 'a flock of cranes,' as always flying in a line. Two nouns of plurality are occasionally appended to a word; as, निसवर वक्ख, 'a multitude of demons.'

Rem. In many cases the noun of plurality may be translated, 'assemblage,' 'multitude,' 'flock,' etc., but very often it will be found that English idiom will only admit the translation of the noun as a simple plural. The above words are by no means all equivalent to बोग, nor are they all used interchangeably among themselves.

165. As Hindī has no article, the distinction indicated in English by the definite and indefinite article, cannot always be expressed in Hindī. घोड़ा may be either 'a horse' or 'the horse;' लिंगिया may be 'women' or 'the women.' The indefinite article may be sometimes rendered by the numeral एक, 'one,' or the indefinite pronoun, कोई, 'some,' 'any;' but it is oftener incapable of translation. The definite article, occasionally, when strongly demonstrative, may be expressed by the remote demonstrative pronoun, वह. In the case of nouns in the accusative, the force of the definite article may be often expressed by the use of the form with को; as, घोड़े को, which may mean, 'the horse.' But the student must not therefore understand that the acc. with को is always to be rendered with the definite article.

166. In exhibiting the declension of nouns according to the foregoing rules, it will be convenient to classify them according to gender in two declensions, each of which has two varieties.

I. (1) The first Declension will comprise all mascu-
lines. Of this declension the First variety will include all Tadbhava * nouns in िा or िा which are inflected in

* For definition of 'Tadbhava' nouns, see § 70.
the obl. sing. to ए or ए, and the Second variety, all other masculine nouns. Nouns of the first variety are declined like

\[ \text{घोरा ghorā, 'a horse.'} \]

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>घोरा ghorā, 'a horse.'</td>
<td>घोरे ghorē, 'horses.'</td>
</tr>
<tr>
<td>Ac</td>
<td>घोरो ghorō or घोरि को ghorē ko, 'a horse,' or 'to a horse.'</td>
<td>घोरों ghorōn ko, 'horses,' or 'to horses.'</td>
</tr>
<tr>
<td>D</td>
<td>घोरि को ghorē ko, 'to a horse.'</td>
<td>घोरों को ghorōn ko, 'to horses.'</td>
</tr>
<tr>
<td>Ag</td>
<td>घोरी ने ghorē ne, 'by a horse.'</td>
<td>घोरों ने ghorōn ne, 'by horses.'</td>
</tr>
<tr>
<td>Ab</td>
<td>घोरी बे ghorē se, 'from a horse.'</td>
<td>घोरों बे ghorōn se, 'from horses.'</td>
</tr>
<tr>
<td>G</td>
<td>घोरी का (के or की), ghorē kā (ke or kī), 'of a horse,' 'horse's.'</td>
<td>घोरी का (के or की) ghorō kā (ke or kī), 'horses,' or 'of horses.'</td>
</tr>
<tr>
<td>L</td>
<td>घोरि में, पर, तब, तलब, ghorē men, par, tak, talak, 'in, on, to a horse.'</td>
<td>घोरों में, पर, तब, तलब ghorōn men, par, tak, talak, 'in, on, to horses.'</td>
</tr>
</tbody>
</table>

V. हे घोरे he ghorē, 'O horse.' V. हे घोरो he ghorō, 'O horses.'

(2) The Second variety of masculine declension includes all other masculine nouns of whatever termination, and may be represented by घर ghar, 'a house.' It differs from the above, only in that the inflection of the noun is confined to the oblique plural. As the postpositions are the same with all nouns, it will be unnecessary to give the remaining paradigms in detail. It will be remembered that the second form of the loc. is like the nom.
§ 167.]

DECLENSION OF NOUNS.

घर ghar, 'a house.'

**SINGULAR.**

N. घर ghar, 'a house.'

Ac. घर ghar or घर की ghar ko, 'a house,' or 'to a house.'

Plural.

N. घर ghar, 'houses.'

Ac. घर ghar or घर की ghar ko, 'houses,' or 'to the houses.'

So also is declined the Tatsama * noun,

राजा rájá, 'a king.'

**SINGULAR.**

N. राजा rájá, 'a king.'

Ac. राजा rájá or राजा को rájá ko, 'a king.'

Plural.

N. राजा rájá, 'kings.'

Ac. राजा rájá or राजा को rájá ko, 'kings.'

So also decline masc. nouns ending in any other vowel, as the following:

माली máli, 'a gardener.'

**SINGULAR.**

N. माली máli, 'a gardener.'

Ac. माली máli or माली को máli ko, 'a gardener.'

Plural.

N. माली máli, 'gardener.'

Ac. माली máli or माली को máli ko, 'gardener.'

विच्छू bichchhu, 'a scorpion.'

**SINGULAR.**

N. विच्छू bichchhu, 'a scorpion.'

Ac. विच्छू bichchhu or विच्छू को bichchhu ko, 'a scorpion.'

Plural.

N. विच्छू bichchhu, 'scorpions.'

Ac. विच्छू bichchhu or विच्छू को bichchhu ko, 'scorpions.'

167. II. (1) The Second Declension comprises all feminine nouns. The First variety includes all feminines in र i, रे i, उ u, or ऊ ū; the Second variety, all other feminines.

* For definition of 'Tatsama' nouns, see § 70.
As an example of the *First variety*, we may take

पोथि pothí, 'a book.'

**Singular.**
N. पोथि pothí, 'a book.'  
Ac. पोथि or पोथि को pothí ko, 'a book.'

**Plural.**
N. पोथियां pothiyān, 'books.'  
Ac. पोथियां pothiyān or पोथियों को pothiyon ko, 'books.'

Like पोथि is declined

सारू sāru, 'a starling.'

**Singular.**
N. सारू sāru, 'a starling.'  
Ac. सारू or सारू को sāru ko, 'a starling.'

**Plural.**
N. सारूयां sāruyān, 'starlings.'  
Ac. सारूयां sāruyān or सारूयों को sāruyon ko, 'starlings.'

And after the analogy of the accusative are declined the remaining cases in these and all similar nouns.

(2) The *Second variety* of feminine declension may be illustrated by the word

रात rāt, 'night.'

**Singular.**
N. रात rāt, 'night.'  
Ac. रात or रात को rāt ko, 'night.'

**Plural.**
N. रातं, rāten, 'nights.'  
Ac. रातं, rāten or रातों को rāton ko, 'nights.'

As an example of fem. nouns in चा we take

माता mālā, 'a mother.'

**Singular.**
N. माता mātā, 'a mother.'  
Ac. माता or माता को mātā ko, 'a mother.'

**Plural.**
N. मातायं mātāyen or माता mātā,* 'mothers.'  
Ac. मातायं mātāyen or मातायों को mātāyon ko, 'mothers.'

* The more common form in both nom. and uninflected acc.
In like manner are declined all other nouns of this class.

N.B. For the indefinite article, the definite article may be substituted throughout the above tables.

**Dialectic Substantive Declension.**

*The Western Dialects.*

168. In the Braj dialect, ए is rarely substituted for ए in the obl. sing. of Tadbhava nouns in चा; as in में for में; more commonly the inflection of the singular agrees with High Hindi. A voc. sing. in चा, from masc. nouns in ए, is occasionally found; as, मारिया, 'O gardener,' खारिया, 'O Lord,' from माली, खामी. In the nom. plur. of Tadbhava masc. nouns in चा, the termination is ए, as in High Hindi. An irregular nom. masc. plur., मर्दनिया, 'a class of servants,' occurs in the Prem Ságar. In the nom. plur. of fem. nouns, ए often appears for H.H. ए, as in रातिः for रातिः, 'nights.' The nom. plur. of fem. nouns in ए is often formed by the simple addition of Anusvára; as in पोषी, for पोषिया, 'books;' बली, for बलिया, 'friends.' In the obl. plur., ए is sometimes vṛiddhied to ए, as in घरिए, for घरिए, 'houses;' but more commonly the obl. plur. is formed by the termination ए or न. A final long vowel is shortened before this न, and a euphonic य is sometimes inserted after a final न. Examples are, पापी, 'a sinner,' obl. plur., पापिन, पापिनि, or पापियन; मारी, 'a woman,' obl. plur., मारिन, or मारियन; पेड़, 'a tree,' obl. plur., पेड़न; पाए, 'a foot,' obl. plur., पायन. The Kanaúj does not differ from High Hindi in its inflections, except in the obl. plur., which terminates in न.

169. The Márvári, as also the other Rajputana dialects, exhibits झो, instead of चा, as the sign of the nom. sing. of strong Tadbhava masc. nouns; which, again, is inflected in the obl. sing. to चा, instead of ए, in all the dialects in question. Thus, e.g., for the High Hindi, चोड़ा, 'a horse,' we have चोड़े,
obl. sing., चोड़ा. All other nouns agree with the High Hindi throughout the singular.

a. But the case of the agent, in Marwārī nouns of this class, ends in रे, and to this form no postposition is affixed. Thus we have चोड़े = चोड़े रे. In all other nouns, the case of the agent sing. is like the nom. It never takes a postposition. All Marwārī nouns have also an inflected loc. sing. in रे; as, e.g., घरे, 'in the house,' चोड़े, 'on the horse.'

b. So also, according to Beames,* Chand sometimes uses an inflected form in दे, or occasionally चढ़, for the case of the agent. Gujarātī and Marāṭhī also both preserve this inflected case of the agent, the former making it in दे, the latter in दे.

c. The nom. plur. of all Marwārī Tadbhava masc. nouns in चोड़, ends in चा. Thus, from चोड़ो, 'a horse,' we have the nom. plur., चोड़ा, 'horses.' Other masc. nouns are unchanged in the nom. plural. All Marwārī fem. nouns make the nom. plur. in चा; दे final, before this termination, is hardened to च. Examples are: चोड़ी, 'a mare,' nom. plur., चोड़ा; वात, 'a word,' nom. plur., वाता. The obl. plur. form of all Marwārī nouns terminates in चा, दे final being hardened to च; as in माझारा रो = H.H. माझाळ्यांचा, 'of the gardeners.' The above rules for Marwārī declension apply to all the Rajputana dialects.

170. The Garhwālī and Kumāonī dialects agree with the Rajputana dialects in the inflection of the sing., except that, so far as I know, they have not the inflected case of the agent and the locative.† In the nom. sing. also, like Marwārī, they have the termination चा; but differ from the Rajputana dialects in inflecting the obl. plur. to चाँ instead of चा. In Naipālī, all nouns have the same form in the nom. and

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† I am surprised that I have not found such forms, as, from the archaic character of these dialects, I should have expected such survivals of the old inflections. Very possibly they may yet be discovered.
obl. sing., with the exception, as in High Hindí, of strong Tadhvava nouns in छो (H.H. छा) which inflect the obl. sing., to छा. Both the nom. and obl. plur. in Naipáli are formed by adding to the nom. sing. the termination हेद or हेद; as बालख, 'a child,' nom. and obl. plur., बालखेद or बालखेद. But often this plural termination is omitted, and the noun appears in form like the singular; thus, चको कांड़ा मा घरे, 'other fell among thorns,' and in the Gospel, passim.

Rem. This plural termination is sometimes added to participles used adjectively, and even to whole phrases. Examples are given in the section on Naipáli conjugation.

171. The remarks made above as to the meaning and use of the postpositions, apply, for the most part, equally to the corresponding postpositions in the western dialects, as exhibited in Table II. व, or वृ, and वृ, is used as the post-position of the accusative and dative. The abl. postposition, ते, or ते, used in the Braj and other dialects, must always be translated 'from' or 'by,' never 'with.' The Braj form, ठे, is almost always rendered 'on,' but is occasionally used in the sense of 'by,' where, in High Hindí, we would have मे. वा or वा are exactly equivalent to ता.

172. The Márwári forms call for little remark. The gen. postpositions, रा, रा, री, correspond in usage respectively to का, वा, वी, in High Hindí; with the single exception, that when the gen. denotes possession or duty, रा is used before masc. nouns in the obl. sing., instead of रा. The same remarks apply to the use of वा, का, वी, etc., in Mewári. Examples are: बठोठ रो निर्दार चुम जी है, 'the ruler of Bathoth is डुंग जी;' ज ब्राह्मण री घर गीयो, 'he went to the Brahman's house;' देश इबार री रोकड़, 'ten thousand of treasure.' वृ, for वा (= वा), is occasionally found; as, देव वु दे, 'the god of gods.' The gen. postpositions, तथा and देवी (= वा), so far as we are aware, are used only in poetry. Examples are, धूर्ण देवी वाज़ = धूर्ण वा वाज़, 'a steamer;' देवी तथा नवाब, 'the Nawáb of Delhi.' तनी (for तनी)
occurs, in one instance only, in the *Prem Ságar*, with the 2nd pers. pron., तुम्हारी, 'your,' for तुम्हारा. माहि, often माहि (= मे), 'in,' in Már. is regularly used as a postposition, as, धूल पगड़ी माहि, 'dust on the turban'; but it more rarely occurs in its primitive sense as a substantive, in construction with a preceding genitive; as, मुलक के माहि, 'in the country,' for मुलक माहि = मुल्क में; कैद रे माहि, 'in captivity,' = कैद में. The same usage with the dialectic equivalents of मे occasionally occurs in the *Rámáyana* and other archaic Hindi poetry. In the colloquial, सुधी (= तक) is often treated as a predicative adjective, and is then made to agree with the subject of the sentence in gender and number. Thus they say, बाशो गाम सुधो गयो, 'the shopkeeper went as far as the village;' धीवर ताल सुधो गयो, 'the washerwoman went as far as the lake.' The following sentences illustrate the remaining Már. postpositions: दूमर सिंग देव कहते लैगहो, 'he has seized and carried off Dúngar Sing;' जरहिरा विला जापरे, 'having climbed upon the fort.' जापरे is sometimes construed with the genitive, like माहि; as, चोड़ा के जापरे, 'on the horse.' सूज is used like मे; as, चानवेज सूज करी बढ़ाई, 'he fought with the English.'

173. In Western Hindi, I have met an acc. and dat. postposition ना = H.H. की. It is evidently connected with the corresponding Már. न, Panj. नू. न as the gen. postposition, the regular substitute for का, in Panjabí, is also found, very rarely, in Western Hindi. Beames gives from Chand an instance of an inflected instr. singular of a feminine noun in नूपराया, from नूपरा.

a. करके, although in reality a conjunctive participle from करना, 'to do,' or 'make,' is colloquially used as a postposition with the inflected forms of both nouns and pronouns, throughout the Ganges Valley. It is nearly equivalent to से in the sense of 'from' or 'by;' it is never to be rendered 'with.' Thus we may say, पाप करके रहित, 'free from sin,' for पाप से रहित or पाप रहित. But in the following from the
Rámáyan, कर्के is equivalent to में, 'in;' सर सम लने मातु उर करके, 'fastened like arrows in (his) mother's breast.'

b. तेठ and तन are sometimes found for the abl. postposition से. झे is sometimes colloquially added to से, thus, से झे; it emphasizes the idea of 'source,' 'beginning;' thus, पहाड़ से झे नदी तक, 'quite from the mountain to the river.' तोड़ो very rarely occurs as a dialectic substitute for तक; it properly belongs to Hárótí.

c. The Himalayan postpositions, as will be seen in Table II., differ very considerably from those used elsewhere, but call for little special remark in this connection. It is well, however, to note the very frequent use, in Naípálí, at least, of the conjunctive participle, देखिया, of the verb देखन (H.H. देखना), 'to see,' as a postposition, in many instances where High Hindi would have से.* Thus, बुनसुंदर में देखिया भाग मानव = H.H., को होई मुझ से लजावि, 'whosoever shall be ashamed of me.' The gen. postposition in all the Himalayan dialects is को, which is inflected to का for the masc. obl. sing. and the plur., and to की for the fem. throughout. The use of the postposition से, assigned to the ablative, is confined to those cases in which से, in High Hindi, bears an instrumental sense.

The Eastern Dialects.

174. In the dialect of the Rámáyan, as in many eastern dialects, a short vowel takes the place of a final long vowel in Tadbhava nouns, masc. and fem. Thus, for दूलहा, 'a bridegroom,' we have दूलह; for घड़ा, 'an earthen jar;' घट; for नारी, 'a woman,' नारि; etc., etc. Also for the inherent a final of nouns in High Hindi, we often find u, sometimes lengthened, metri gratiā; as, देहः, for देह, 'body;' बीच or वीच, for बीर, 'a hero;' etc., etc.

* Compare the analogous use of karke, above referred to, § 173, a.
175. All nouns whatever, in this dialect, are declined in precisely the same way. The class of (High Hindi) Tadbhava substantives in आ (ā) does not exist, and all nouns are unchanged in the sing., except that for the acc. or dat. the termination ि (i) is often added to the uninflected base; thus, रामि (rāmī) or रामि (rāmī), 'Rām,' or 'to Rām;' ताँ (tāṁ) or ताँ (tāṁ), 'the sage,' or 'to the sage.' In the following, this form is apparently used as an abl.: गुरु (gurū) पूर्व, ताँ ताँ ताँ ताँ राजा, 'the king, having made inquiry of his Guru and performed the family rites.' Occasionally, at the end of a line, in old Hindī poetry, we find the termination न (n), commonly represented by Anusvār. It may be added (1) to a nom. sing.: as, आज्ञा न मंसाय, 'to-day there is no doubt,' in which case it is to be regarded as a neuter termination; or (2) to an acc. sing.: as, समेत मुदीवं, 'together with Sugriv,' where it represents the masc. acc. sing. termination. But it is often added only for the sake of metre or rhyme. The voc. sing. is regularly like the nom.

176. The nom. plur. of all nouns, masc. and fem., is like the nom. sing.; the obl. plur. is formed by adding न (n) or निः (nī), to the nom. sing.: as, from मृगि (mṛgī), 'a sage,' obl. plur., मृगिः (mṛgīḥ); सूर (sūr), 'a god,' obl. plur., सूरिः (sūrīḥ); नारि (nārī), 'a woman,' obl. plur., नारिः (nārīḥ). In some instances, ऋ (ṛ) is added after a vowel-termination, the euphonic ऋ (ṛ) being characteristically omitted: as in छोटुक्रियाः (chotukriyāḥ), 'to the eager,' dat., from छोटुक्रिय।

a. In a single instance, we find in the Rāmāyana a masc. nom. plur. in चो, in वजनियाः, 'musicians;' thus, सेवक सब वजनियाः नाना (sevak sab vajnīyaḥ nanā) पुरुष पक्षे दृश समाना (puruṣ pakhē drś samāna), 'the servants all, and the different musicians, he loaded with gifts and honour.'*

* Compare the similar form from the Prem Sāgar, मरदनियाः. (mardanīyaḥ).
§§ 177–180. DECLENSION OF NOUNS.


178. In many instances, we find in the Rāmāyan the termination श्री, added to substantives and words used substantively: as, श्रीमान, श्रीधि, एक, etc. This, however, is not a case-ending, but serves merely to emphasize the noun, and is therefore equivalent to the High Hindī emphatic particle, ही;* e.g., श्रीधि वाधर न वग वहहि, ‘even one blind or deaf would not speak thus.’

179. In the Rāmāyan the postposition for the ace. and dat. is त: thus, तुम त विपत तर विवध बयत, ‘for you Brahma has sown the seed of trouble.’ Variant forms are त, त, and काह (काह); त and त also occur. None of these, however, are of frequent employment; the obl. form in त or त, mentioned above, is very commonly preferred.

180. The gen. postposition appears in the Rāmāyan under three different forms: viz., कर or कर, obl. masc., करे, fem., कर; कर, inflected, before fem. nouns only, to कर; and क, to which we may assign the fem. inflected form, क. As these are apt to confuse the beginner, we give the following examples of the use of each form: प्रभु त गर बंधु सिस कर, ‘the Lord said, It is the poison of the moon, brother;’ मिर भ जीवन्त कर बलो, ‘the pain of the creatures is not removed;’

* This form has apparently arisen from the Braj form of this particle, हो, by the elision of ह, and sandhi of the then concurrent vowels; so that, e.g., एक is for एकहुँ.
Declension of Nouns.

181. The usual form of the abl. postposition in the Rámáyan is ते. The loc. postposition is मैं, with seven variant forms, given in Table II., all of which = H. H. ते. The other postpositions assigned to the locative call for no special remark. The Sanskrit पर्यङ्क, corrupted to प्रज्ञ, is occasionally used in the sense of the H.H. तक, 'up to;' as, योजन एक प्रज्ञ, 'for as much as one yojan.' पर्यङ्क also becomes पर्यज्ञ and परज्ञ.

182. In Avadhí, Bhojpúrí, Mágadhí, and Maithlí, strong Tadbhava masc. nouns in चा are uninflected in the obl. sing. But in the gen. sing., before the postposition क, a final चा, दि, or ज, is shortened, giving, e.g., चोड़क, मालिक instead of चोड़ाक, मालिक. In S. Bhagalpúr, however, a final long vowel is retained in this case also. Weak nouns ending in a silent consonant, as घर ghar, may be inflected to ख in the obl. sing.

* मारे is here the nom. plur., agreeing with हम, as plural in form, though singular in sense.
in Mágadhí, or to á in the Maithili of S. Bhagalpúr, giving घरे gharē, घरा gharā. In the other eastern dialects, nouns of this class are unchanged in the obl. sing.

a. Verbal nouns in छ, in Bhojpúri, Mágadhí, and Maithili, make the obl. sing. in छ; as, देखल, seeing, obl. sing. देखला. Verbal nouns which consist of the root, either alone or with an added र, make the obl. sing. in थ in all these dialects; as देख or देख, obl. sing., देखे. But in the centre and extreme east of the Maithili country प्र आ is sometimes used for this थ, and on the border of the Mágadhí, ठ; as in the Mt. देखइ, Mg. देखइ. The verbal noun in छ in the central part of the S. Maithili area, makes the obl. sing. in बा; as देखब, obl. sing. देखबा. In Bhojpúri, the nom. and obl. plur. terminate in ज, जि, or जि. Besides these, in Sárán and Champáran is used a non-honorific plural in सउ sa. Avadhi, Riwál, and Mágadhí have ज in the nom. and obl. plur., and Mágadh-Maithili, जि. The other Maithili sub-dialects make the plural throughout like the singular, or use a periphrastic form with सभ, etc. Sufficient illustrations will be found in the Tables.

b. Bhojpúri, Mágadhí, and Maithili present in the singular true inflectional instrumental and locative cases, which terminate respectively in ए and ए. Variant forms of the instr. are, in W. Bhojpúri, छन, and in S.E. Maithili, ए and ए. In general, these inflectional cases are confined to weak nouns, except in Bhojpúri, where they occur in strong nouns also, a final अ being first rejected. Other final long vowels are shortened, and the cognate semi-vowel is inserted before these terminations. Illustrations are: from घोड़ा instr. घोड़ि and घोड़न; from माला, instr. मलियँ; from पोड़ो, loc. पोड़िये.

183. In al. the Eastern Hindi dialects लोग is added to the noun, as in High Hindi, to form a periphrastic plural. But when the noun denotes other than rational beings, सभ is used instead of लोग. In the Maithili dialects, spoken on the border of Bangál, occur the following variants: in S. Bhagalpúr, सब and सभ, and in Central and Western Puraniyá, सब, बिबी, बिभी, and सी. In the former district, छारिण and सही, and in the latter, छार, are used in like manner. Usually, the plural
termination of the noun is omitted before these appended words, as before लोग in High Hindi; but in Bhojpūrī, Māgadhi, and some forms of Maithili, it is pleonastically retained, giving, e.g., such forms as, पोलियन स्व, 'books,' घरन सम, 'houses.' But the postpositions only follow the second word.

184. The several cases are formed in all the Eastern dialects, as in High Hindi, by means of postpositions added to the oblique form of the noun, sing. or plur. These are given for the several cases in Table II., and for the most part require no special remark. It should be noted, however, that of the acc. and dat. postpositions, the च forms are used both for the acc. and dat.; the remainder for the dative only. The gen. postpositions lack for the most part the inflections which they take before nouns masc. and fem. in High Hindi. The following statements indicate usage in the various Eastern dialects.

185. In Avadhī and Riwāi, कर kar is used unchanged before all nouns. In Bhojpūrī, क, खे, के, and कै, are used without inflection before both masc. and fem. nouns in the direct form, about as H.H. का and की; before masc. nouns in the obl. sing. and the plur., the inflected form का is used, nearly as H.H. के. In Māgadhi and Maithili, क, खे, केर, ख, खे, and केर, are used before all nouns without change for gender or number. In the Māgadhi near Patnā, बेर is rarely used before masc. nouns, and बेरी before fem. nouns in all cases. In Avadhī, Riwāi, and Maithil-Māgadhi, कर, as also, in the last named, कठ and केर, are used without change before all nouns. In the Maithili of South Bhangalpūr, बेर is used without change for number before all masc. nouns, and बेरी before all fem. nouns.

186. The remaining postpositions call for no remark. It will be observed that the case of the Agent is wanting in all the modern eastern dialects. The construction of the verb with the case of the Agent in ज is distinctively a western idiom, and is not found in the local speech much east of Cawnpore. The instr. case, mentioned § 182, ज, takes a different construction from that of the case of the agent with ज in High Hindi.
187. It should be noted that in most Hindí poetry the postpositions, though sometimes used, are oftener omitted, and the oblique form of the noun, if there be such, or if not, the nom. form, may represent any one of the cases. The same peculiarity appears, though to a more limited extent, in some Braj prose. This omission of the postpositions is not to be regarded as mere poetical or rhetorical license. The classic poetry, which is still held as the model of poetical composition, presents the language at a much earlier stage than the modern High Hindí. *Tulsí Dás*, whose *Rámáyán* is regarded by the people as a model of poetic merit, wrote in the latter half of the sixteenth century. *Kábír*, whose writings are also highly esteemed, wrote over a hundred years earlier. In its last stage of decay the ancient case-terminations had been almost all lost, so that one form—commonly the ancient genitive—had to express all the various relations formerly distributed among six cases. It was out of this state of things that the modern system of declension by the aid of postpositions gradually arose, as it was felt to be demanded by the progressive abrasion of the old forms. The old Hindí poetry presents the language to us near the beginning of this period of grammatical reform. Postpositions are indeed used, but sparingly, as compared with modern Hindí prose, and the Prakrit system of declension still to some extent maintains its ground. But this latest form of Prakrit declension, so worn out as scarcely to deserve the name, is accurately represented, not by eight, but by two, or—if we count a vocative, which now and then appears,—three cases only. The recognition of this state of things is essential to the grammatical understanding of classic Hindí poetry.

188. The following tables present a comparative view of the chief peculiarities of declension in fourteen dialects, so far as I have been able to ascertain them. Table II. gives the postpositions to be severally appended to the oblique form of
the nouns in the different dialects. Table III. gives the
declension of a strong masc. Taddhava noun, with the post-
positions properly appended. A few are omitted for lack of
space, but they may be readily supplied from Table II. It
has been judged sufficient in the other three Tables to give,
with the nominative, only that form of the noun in the oblique
cases, to which the postpositions are added, and the inflectional
cases which occur in a few dialects. Those stems are called
‘close,’ which terminate in a consonant, or the silent $a$ ; those
which end in a vocalized vowel, are called ‘open.’ In Table
VI. the Naipālī is omitted, as the word बात does not occur in
the only Naipālī that I have seen, the translation of Luke’s
Gospel; in which, for बात, we always have the masc. Taddhava
कुरो; obl. sing., कुरा. But if the word बात is used in Naipālī,
we may infer from analogy that its declension will not
differ from that of other masculine and feminine nouns un-
inflected in the singular. In fact, in Naipālī, all nouns,
except masc. Tadbhavas in चो, are declined exactly alike.
In all the dialects the accusative may have the same form as
the nominative, even though this is not always given in the
Table. Where alternative forms are given for the nom. sing.
or plur., either may be declined throughout.
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* Also, in the Bhātī dialect of Chand, बज़ू.  
† Among the Mairs, also गो. मा. etc.  
‡ Also, in Chand, मंज., मंज. मंज. मंज., मंज., मंज.  
§ Also, among the moderns, बज़ू.  
[i] The ख forms are dat. or accusative; the others dat. only.  
[f] In S. Bhojpūrī inflected to खेर, only before names of female living creatures.  
To foot page 129.]
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**Plural**

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* Also ghirani, ghirita.
† In S. Bhangpuri.
‡ In several sub-dialects, plur. like sing.; and in all, the periphrastic plural with saab, etc., is preferred.
# TABLE IV. DIALECTIC DECLENSION: WEAK MASCULINE NOUN.

घर, 'a house.'

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</table>

* Used alone for the case of the Agent; = H. H. ghar ne. † In Sāran and Champáran. ‡ In S. Maithil, also ghaur throughout.
§ Several of the Maithili sub-dialects have no separate form for the plural; and in all the periphrastic plural with sabh, etc., is preferred.
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* Used without a postposition, = H. H. nārī ne.
† In Sāran and Champāran.
‡ An inflected loc. form occurs in a few words only, especially in phrases.
DECLENSION: Open Feminine Noun.

'a woman.'

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\(\) Several Maithili sub-dialects have no separate form for the plural; but the periphrastic plural is preferred in all.
### Table VI. Dialectic Declension: Close Feminine Noun

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* Used alone = H. H. etc.
† So in the only book I have seen; I should suppose, from analogy of contiguous Garibi, it would be pronounced dēta.
‡ In Sūrān and Chambra.
§ Several Maithili sub-dialects have no distinct plural form. But the periphrastic plural is preferred in all.

The table shows the forms of the close feminine noun in various dialects, including H. H. Kan., Brj., Mār., Māl., Old Bāls., Aṣṭādh., and Bhoj. The singular and plural forms are listed for each dialect, with notes on pronunciation and usage.
§ 189.] DECLENSION OF NOUNS.

ORIGIN OF THE DECLENSIONAL FORMS.

189. In all Tatsama nouns and many Tadbhavas, the distinctive termination of the Sanskrit nom. sing. has entirely disappeared from modern High Hindi. But in archaic and poetic Hindi, as also in Nāpālī and other Himalayan dialects, a final often remains in masc. nouns, where it represents the Prakrit termination o, for the Sk. aḥ; as, e.g., in desu, for Pr. deso, Sk. deshaḥ, H. H. desh; and lāhu, Pr. lāho, Sk. lābhaḥ, H. H. lābh.* This form is common in the Rāmāyana, with the final vowel often lengthened metr. grat.; as in lāhū for lāhu, H. H. lābh.

a. Tadbhava masc. nouns in ā, Mār. o, inflected to e in the sing., usually represent Sanskrit or Prakrit nouns formed by adding the affix ka to bases in a.† This added k was first rejected, and then the concurrent vowels were combined. Thus, e.g., for the Sk. ghaṭa, we have a Prakrit theme, ḡhaṭaka, nom. sing., ḡhaṭakaḥ, whence, by §§ 79, e., 89, k being rejected, and the final aḥ changed to o, we have a form ḡarō, which by sandhi, yields first a form in au, the common Braj termination; which, again, is softened to o in ḡaro, as in Mārwāri and in most western dialects, and is finally reduced to d in the High Hindi form, ḡarā. By a similar process, we obtain in succession from the Sk. melakaḥ, for meḷaḥ, the forms, meḷo, Mār. meḷo, H. H. melḍ.

* See §§ 79, e., 85, a., 99; the change had already taken place in the Apabhraṃsc Prakrit. In the dialect of the Rāmāyana of Tulsī Dās, this final u is added, from analogy, even to Arabic and Persian nouns, where it does not belong; as, e.g., niwāju, for the Pers. niwāţ; tarvāru, for talvār; and in the Baghelkhandi N.T., in shaksu, shahru, for Ar. shakhs, shahr.

† See § 100, and foot-note. Lassen (Inst. Ling. Pracr., p. 475) explains this termination as due to the elision of the affix k, 'of very frequent use' in the Apabhraṃsc Prakrit. Beames, while accepting, in general, with Hoernle, this theory as to the origin of these Hindi nouns in o and ā, adds the suggestion that an original accent of the ultimate in such words may have had much to do in the preservation of this Prakritic o. (Comp. Gramm. vol. ii. pp. 4-15.) But the lists of words which he gives will hardly warrant us in assigning to this factor a universal influence, and I am inclined still to regard the addition and subsequent elision of this Prakritic k as at least the chief cause of the conservation of the long termination in this class of Hindi nouns.
b. Tadbhava fem. nouns in ḷ commonly stand for Sanskrit or Prakrit nouns ending in the fem. affix irda, whence have arisen, successively, forms in id and iyid. By a similar process are explained the Apabhraṣṭa fem. nouns in iḍa; as, e.g., nadeda (H. H. nadda), which presupposes a Prakrit theme, naddika. After the same analogy are derived fem. nouns in ṣa, as, e.g., bōḷa, for Sk. bōḷakā, whence the Pr. bōḷu, Av. bāḷyā, H. H. bōḷa. Similarly we explain many Tadbhava masc. nouns in ṭ and ṭa; as, e.g., from Sk. dhāvikaḥ, H. H. dhobi, through intermediate forms, ḍhāvī, ḍhobiya; mota, masc. from Sk. neut. mauktikam, through Pr. mottiam; and also, H. H. bīchchhú, for a Prakrit form, viṇchhva, for vulgar Sk. viśchchukāh (?), for viśchchikaḥ. The Sk. fem. termination, ṣa, has disappeared; as, e.g., in bāṭ, for Sk. vāṛtta.

Origin of Obl. Sing.

190. In the hi, hiṅ, which mark the obl. sing. of all nouns in O. B. and other archaic Hindi, we have a last surviving remnant of the Sk. sing. declensional system. These appear to stand respectively for the gen. sing., he, and the loc. sing., hiṅ, of the Apabhraṣṭa Prakrit. Of these, the former is derived from the termination of the Sk. gen. sing., sya; the latter from that of the Sk. loc. sing. in smin, which in Sk. appears only in certain pronouns, but in Apabhraṣṭa Prakrit was transferred also to nouns. In archaic Hindi, the case distinctions were so far obliterated that these terminations stand not only for the gen. and loc., but also for the dat., acc., and abl. as well.

a. From this obl. sing. form in hi, when added to Prakritic themes in ako, aḷa, by the common elision of h we should have aḷi, which by contraction gives us the e which in High Hindi marks the obl. sing. of nouns of this class. In unaugmented themes, as in ghar (Sk. gṛtha), the hi has wholly disappeared, leaving the obl. form like the nom.

b. The Mār., Mw., Kan., and G. (also Guj.) obl. sing. of this class of nouns, points back to another Pr. gen. sing., in sa, for Sk. sya; whence Prakrit terminations, ha, aki, which, added to stems of this type, by a similar elision of h, and sandhi of concurrent vowels, would yield the obl. sing. termination, ṣa, of these dialects. Hence also the Avadhā form in va, where, however, e has been inserted because of the hiatus caused by the loss of the original suffix, k.

* Vid. §§ 82, 88, a., Rem. 1.
‡ Vid. ib. §§ 175, 7; 106, 6.
c. The Mārwāri and Mewāri have preserved an inflected case of the Inflected Instr. and Loc. Sing. agent, in āi, derived apparently from the Sk. instr. case termination ina, Ap. Pr. eṇa and en, whence, with the loss of the nasal, the form in question. The same termination is to be recognized in the Bhojpūrī, Māgadhī, and Māithili inflected instr. case in en, as in baleṇ, ‘by force;’ in which, as also in the same case-ending in Marāṭhī, Anusvār represents the original n of ina. Gujerātī retains this same case-ending, though Anusvār has been lost, as in the Rajputana dialects. The same Hindī dialects retain also an inflected loc. sing. in e or ai, in which we have the Sk. loc. termination i.

191. The nom. plur. termination, e, of Tadbhava nouns in ā, as also the dialectic termination, ā, finds a parallel in the same termination in the nom. plur. masc. of the Māgadhī Prakrit,* and one might be inclined to adopt this view of their origin, except that the Māgadhī was an eastern form of Prakrit, whereas these terminations are chiefly found in the western dialects of Hindī. The western Apabhṛṣṭic Prakrit, which so often helps in the elucidation of Western Hindī forms, apparently furnishes the original of the Mārwāri (also Kum., G., Mw.) nom. plur. in ā, as a weakening of the Apabhṛṣṭic termination dāṛ, dāu; but this gives no light as to the termination e. As regards this last termination, therefore, I still incline to prefer Hoernle’s suggestion that the inflected nom. plur. of these nouns is in fact identical with the obl. sing.; i.e., it is originally a gen. sing., and thus an elliptical expression, leaving log, vrind, or some such noun of multitude, to be understood. This hypothesis would not only explain both of these nom. plurals, but also explicate such rare and now vulgar idioms as kutte log, etc. An analogy to this supposed transfer of a gen. to the nom. is found in the Baghelkhaṇḍī N. T., where the gen. plur. form of the 2nd personal pronoun, tihāre, similarly appears as a nominative. In the archaic nom. plur. in u or ni, still preserved in Avadhī, we have the Sk. neut. nom. plur. termination, transferred to masc. and fem. nouns. This change had already taken place in Prakrit†

a. The various fem. nom. plur. terminations, aṁ, ṣn, en, and u, have arisen from the same neut. termination, an, by contraction from the

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Prakrit āiṣ, or by rejection of the final i and softening of ṣ to Anusvār; ḏiṣ, indeed, already appears as nom. plur. in Śaurasenī Prakrit.*

b. Nouns not included under the above heads, have lost the nom. plur. termination, and thus become in form like the singular.

192. Of the oblique plural, the earliest Hindi form that I have found is given by Beam es from Chand, in ān̄y, Pr. ān̄am; from which last are readily derived, through Prakrit gen. forms in ḥūṇ and ḥūṇ, the Hindi terminations, aṇ, oṇ, and oṇ. In the obl. plur. forms in an and anī, we must again recognize the Sanskrit termination, anī, of the nom. and acc. neut. plural, which, not unnaturally, appears to have been confused with that of the gen. plural.

a. I am unable to account for the hi which is added to this final n in some Eastern Hindi dialects, except it be that, from the need of a clearer indication of the oblique than this an alone could give, the termination hi (Sk. sya), already the sign of the oblique in the singular,† was made to serve the same purpose in the plural also. The plural termination, nh, is probably to be explained, with Hoernle,‡ as representing the yā of the Prakrit gen. plural, which already in some Prakrit dialects had become nh.§

193. The Naipālī termination, heru or haru, of the nom. and obl. plur., is made up of two elements; the first, he (or ha) is the termination of the Ap. Prakrit gen. sing., for Sk. sya;|| to which has been added, in the second place, the suffix kerako, whence kerō, kero, keru, giving, e.g., such a form as ghodahakeru, whence by elision of k, etc., ghorda heru.

ORIGIN OF THE POSTPOSITIONS OF DECLENSION.

194. The origin of the genitive postposition has long been one of the vexed questions of Hindi philology; but Dr. Hoernle, of Benares, may be regarded as having at last reached a solution of the problem.¶ For the

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† Vid. § 18.
‡ Comp. Gramm. p. 211.
|| Ib. p. 462.
¶ Vid. op. cit. § 377. Since the first edition of this work, Beam es has published his acceptance of essentially the same theory; see his Comp. Gramm. vol. ii. pp. 276-287.
§ 194.] DECLENSION OF NOUNS.

exhibition of his argument we refer the reader to his Comparative Grammar, and here briefly note the conclusions to which his investigation leads.

a. The various forms of the Hindi gen. postposition, viz. के, काँ, को, का, कर, करें, करें, करो, केर, केर, गो, रो, जो, are all corruptions or Prakrit modifications of कृत, the Sk. past part. of क्रि, ‘to do.’ This participle received in Prakrit the addition of the common affix का, so that by the elision of त, and change of रि to रि, it assumed the form करका or करिका. In Prakrit, this participle was often used after a gen. noun, with which it was made to agree, but without any modification of the sense. Thus it came at last to supplant the gen. termination, and became itself a sign of the gen. case, as it is to-day in Hindi. From करका we obtain the Hindi postpositions, करो, करें, कर, के, precisely as we have गहरा, गहरा, and गहर, from गहरका; and—रि, instead of रि, being substituted for the रि of कृत—through shorter Prakrit forms, करित, करित, may be derived the eastern colloquial forms, का, कर, का. These are thus the oldest forms of the Hindi gen. postposition. In the case of the 1st and 2nd pers. pronouns in High Hindi, and in Mārwār and Mewār universally, the initial क and the final क of करका or करका having both been elided, the forms रू, राउ, रो, and रा remained. From the forms above given may easily be derived the Braj, Kanaúji and High Hindi forms, कू, कू, and का, as also the Mārwār, गो. The Mewār, जो, in like manner, points back to another Prakrit form of this same word, केला, for करका, as its original; unless, indeed, it be connected with the Mārwār दा (?)

b. The Mār. gen. postposition दा, G. दो, I now regard as abbreviated from the archaic Mār. gen. postposition, हांडा.* This last has been connected by Beames, through the common Mārwār change of s to h, with the Sindhi gen. postposition, संडो, and thus with the Sk. pres. part., संता, from the root एस.† Thus, e.g., the Mār. गहरा दा (archaic, गहरा हांडा) would be, lit., ‘being of the horse,’ i.e., ‘that which is of the horse.’

c. The rare Mār. gen. postposition, तानू (Guj. ताप), already appears, as तानू, in the Apabhraṃsik Prakrit, and later, in Old Gujarāṭi. It is connected by Beames with the Sk. affix, तान, as in संतान, पुरातान,

* Vid. § 172. Hoernle, however, would connect it with दीया, ‘given,’ perf. part. of देना. See Comp. Gramm. p. 239.
nātana, from sand, purā, nū (nava).* If this origin be granted, then the heavy termination in o would seem from analogy to point toward a Prakritic form of this affix, tanako, whence tanūo, etc.; a supposition the more probable in this case, that to this day the Mārwāris are specially fond of adding k and other meaningless letters to various words. Yet in view of the fact that the postpositions generally are demonstrably Prakrit forms of individual words, originally regarded as in grammatical construction with the preceding noun, some doubt would seem to attach to the above derivation, as making this tanau unlike other postpositions, and an exception to this rule. On this we must wait for more light.

195. In the former edition of this work I was inclined, with Trumpp, to seek the origin of the objective postpositions, ko, kau, etc., in this same Sk. participle, krita, which has been the original of the gen. postpositions, kh, etc. Further study of the matter, however, has led me to accept the theory suggested by Hoernle,† and worked out also by Beames,‡ which connects the various objective postpositions which have an initial k, with the Sk. loc. sing., kākhē, from kākha, ‘armpit,’ ‘side,’ whence the loc. Bang. form, kāchhe, ‘near.’ From this word comes the O. H. kākh, acc. kākham; whence, by the common attenuation of kh to h, and its subsequent elision, may easily be derived the various forms of this postposition, kāhan, kahān, kāhūn or kahūn, kau, and ko. An apposite instance of an identical series of phonetic changes is given by Beames, in the case of the Sk. pakha, ‘side,’ which has become, in Hindi, pakān, pahūn, pahūn.§ This accounts in a simple way for the medial a in the archaic forms of this postposition, as the older theory does not; while the meaning, ‘to,’ ‘towards,’ may be easily derived from the earlier sense of the word, as illustrated in the Bang., kāchhe, ‘near.’

a. The origin of the objective postpositions, ne, nai, and na, used in Western Hindi, is suggested by the Naipāli substitute, len, which, by a simple and common phonetic change, has probably arisen from lagī (from the root lag), still used in dialectic Hindi, as a postposition meaning ‘to,’ ‘up to.’ || This change of l to ne is well illustrated by the Mār., nānat,

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|| Another possible derivation, however, is that suggested by Hoernle, from Sk. labdha (H. H. liya), ‘received,’ ‘obtained,’ loc. sing., labdhe, ‘for the benefit of.’ See Comp. Gramm. § 375, 2.
for Ar., la'nat, 'curse,' and Nundan, for 'London,' as found in the Mār. Khydī.

b. Of the Himalayan objective postpositions, kaṣī is an old loc. sing., from the Sk., karṣe, 'at the ear,' or 'side.' It is to be identified with the Br. and Kan., kane, used in a distinct prepositional sense, as in mere kane ḍo, 'come to me.' Saṣī, found also in other Western Hindī dialects, is derived by Hoernle from the Sk. saṃge, in the sense, 'in attachment to.' With this he also connects the abl. postpositions, sun, sen, san, sane, and sen. The origin of the Kum. huni is not so clear; but I am inclined to connect it with the noun of agency, hunyā (from hunu, 'to be'), in the contiguous Naipāli, the usage of which sometimes closely approaches that of an objective postposition, as in the following: mere hunyā anu, 'the part which is for me' (Luke xv. 12.)

c. Taīga, sometimes used for ko, as in apne taīga for apne ko, is from the Sk. loc. sing., sthāne.*

198. The facts brought to light by Beames† since the former edition of this Grammar was published, appear to settle the long-debated question of the origin of the postposition ne, in the case of the agent, and demonstrate its connection with the n forms of the objective postposition.

a. Against the old theory of the connection of this ne with the Sk. instr. affix, ina, stand the following facts. First, unlike that, it is but loosely connected with the noun, in which respect, however, it evidently resembles the other postpositions, as meg, par, etc., which are known to have been originally separate words. In the second place, it is impossible thus to account for the final e. The natural effect of long use, as in all similar cases, would be to shorten, rather than to lengthen, the affix. Thirdly, its very late appearance is against such an origin; it cannot be traced back further than two or three hundred years. Lastly, in older authors, where the subject is a pronoun, and the construction in modern High Hindī would require the case of the agent with ne, they often use simply the obl. form of the pronoun, thus showing that already the distinctive termination of this case had been lost. And so in the Rajputana dialects, where a relic of the Sanskrit termination of this case has been demonstrably preserved, as in Mār., ghorai, for ghorī ne, the n has already disappeared.

b. The clue to the real origin of this postposition is furnished by the

* See, however, § 198, b.
Gujeráti, which, in many cases where High Hindi would use the case of the agent with ne, employs instead the dative, which case, in Gujeráti, is formed by the postposition ne. Remembering now that the use of ne for the agent belongs exclusively to Western Hindi, with which Gujeráti is historically and geographically connected, one cannot well resist the conclusion that the ne of the agent in Hindi, is identical with the ne of the dative in Gujeráti and Panjábí. But while Gujeráti used this particle for both the object and the agent, Hindi, having already an objective postposition, ko, naturally restricted the use of ne to the case of the agent. If, now, we inquire further what was the origin of this ne, we are thus at once led to connect it,—like the nai, naig, and nd, which in some Western Hindi dialects are substituted for ko,—through the Naipáli le, with the root lag; the order of derivation being as follows: Sk. past part. act., lagya, Pr. laggio, H. lagi, lai, le, ne. The Anusvár, which sometimes occurs, appears to be inorganic.

197. The postposition, se, with its variants, say, sen, saig, sane, san, and seni, as already suggested, may be connected with the Sk. loc. sing, saige. The form hai, is easily explained by the familiar change of s to h. The forms soq and sanq, however, are more naturally explained as having arisen from the Sk., sam, 'with,' the m of which would account for the labial diphthongs, o and au.

a. Tes, te, and tan, may possibly be connected, as has been suggested,* with the Sk. abl. affix, tas, which may be added to any noun in Sanskrit, giving it an ablative sense. It may be noted that under the form to, this tas had become the regular abl. termination in Prakrit. But the analogy of the other postpositions as being separate words, requiring the inflection of the stem of the noun to which they are attached, casts doubt upon this derivation, and suggests that the origin of these postpositions also must be sought in some individual word. I am thus inclined to accept the suggestion of Hoernle† that the original of te and tes is the loc. of a Sk. past part., tarite, root tiri (for the regular form tirya), 'to pass over.' From this would come a Pr. form, tarie, or töie, whence, te. The Anusvár would then be inorganic.

198. The various forms of the loc. postposition, me2, are all referable to the loc. sing., madhye, of the Sk. madhya, 'middle.' The various forms, madhya, madhi, mahi, mdhi, mah, all exhibit successive processes

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of derivation, dh becoming h, and y, by § 90, first becoming i and then disappearing. In the forms māñjh, mujhí, jh is substituted for the conjunct dhy (§ 107). The long form, māñhai, suggests an increased Prakritic form, madhyake. The various forms with Anusvār, māñhi, mahāṅ, meṅ, moṅ, majjham, are possibly to be referred to the acc. form, madhyam.

Men or mañ has arisen from māñhi, and māṅ from mahāṅ, by rejection of h, and saudhi of the concurrent vowels. *

a. The other loc. postposition, par, in all its variations, is derived from the Sk. upari, ‘on.’ The Mārvārī, always tenacious of old forms, has retained the initial vowel to the present day. From this original have proceeded in succession, the Bh. pari, H. H. par, Br. pai, and Urdū pa.

b. The postposition tak is connected by Prof. Monier-Williams† with the Sanskrit affix, daghna, used in the same sense; thus, we may compare the Hindi, ghunāte tak, ‘up to the knee,’ with the Sk. jānu-daghna, of the same meaning. But the analogy of the other postpositions again leads us rather to seek for the original of tak in some separate word; and I am inclined to accept the opinion of Hoernle‡ that it is to be found in the Sk. past part., tarita,—from the root trī,—‘passed to,’ hence, ‘up to;’ to which has been added the dat. affix, ku, r and t having suffered elision. In the form talak, the l would represent the r of tarita, which in the shorter form has disappeared. With turita Hoernle also connects te and taṅ.

c. The postposition lagī or lōgi, having the same meaning as the above, is to be identified with the Sk. indecl. past part., lagya, Pr. laggiō, from the root lag, ‘to be attached.’ The forms loṅ and laṅ, may be derived from the other Prakrit form of the same participle, viz. lagīāṇa, for the Sk. lagitvā, whence, by the rejection of the medial g, and saudhi of the vowels, a final passing into Anusvār, we have the forms, laṅ and loṅ. Unless, indeed, with Hoernle,§ we trace it to the Ap. Pr. loc. sing. lāṅahāṅ, for the Sk. loc. labāhe, lit., ‘for the benefit of’ (?).

* Notwithstanding the high authority of Professor Weber, with this series of forms before me, I cannot agree with him when (Jena Literatur Zeitung, 1877, Nr. 33), he would derive meṅ from the Sk. loc. affix, smīn. Still less can I accept his alternative suggestion that, when used in comparisons, meṅ may represent the Ar. min. Arabic particles are very rarely used in modern Hindi, and min, I think, never. Moreover, when min is used, even in Urdū, it is not found by itself, but always in Arabic phrases, like min jumla, min jānib, etc., and is never transposed from its proper place at the beginning of a word.

† Sansk. Gramm. 80, xx.
§ Comp. Gramm. p. 224.
CHAPTER VI.

ADJECTIVES (गुणवाचक).

199. The Hindī adjective is exceedingly simple, and presents little requiring special explanation. Adjectives fall into two classes, viz., uninflected and inflected. Un-inflected adjectives, as the term implies, remain unchanged before all nouns and under all circumstances, like the English adjective, and require no explanation. Inflected adjectives all terminate in आ ā, and correspond in all respects to Tadbhava nouns of the same termination, inflected to ए e in the oblique singular. The rules for the inflection of such Tadbhava adjectives are the same as those given for the inflection of the genitive post-position, का, viz.:

(1) Before a masc. noun in the nom. sing., आ ā final is unchanged.
(2) Before a masc. noun in any other case, आ ā final is changed to ए e.
(3) Before a fem. noun in any case, sing. or plur., आ ā final is changed to ई ī.

The following examples will illustrate the construction of adjectives:

**Uninflected Adjectives.**

सूंदर फूल sundar phūl, 'a beautiful flower,' or 'beautiful flowers.'
सूंदर फूल पर sundar phūl par, 'on a beautiful flower.'
ADJECTIVES.

§ 200. A very few adjectives terminate in भ ोन्; these follow the analogy of Tadbhava masc. nouns of the same termination, and are inflected to भ न्, obl. masc. and भ न्, fem., according to the rules above given for adjectives in भ द. The same rule applies to all ordinal numeral adjectives ending in भ वन्. Examples

* Vid. § 199.
are: बाहेर हाथ bâyen háth, 'on the left hand'; दसवीं घड़ी पर daswîn ghari par, 'at the tenth hour'; बीसवीं महीने में biswên mahine men, 'in the twentieth month.'

Rem. Adjectives do not, as a rule, assume the plural terminations, एँ, ओं,े०. When the adjective comes last, in the poetic style, they are very rarely added. The perfect and imperfect participles of verbs, when used adjectively, are subject to the same rules as inflected adjectives.

201. The affix सरीखा sarîkhâ (also सरीका and सारिखा)
Sk. सट्र, Pr. सौरि, is sometimes added to the inflected base both of substantives and pronouns, to express likeness. It is then inflected according to the rules for the inflection of Tadbhava adjectives in आँ आँ; as, तुम सरीखे पुशनों को tum sarîkhê purushon ká, 'of men like you;' उस सरीखे को मत मानो us sarîkhê ko mat máno, 'do not mind the like of him.'

202. The affix सा sā is added to adjectives to express resemblance, with the accessory idea of a lesser degree of the quality.

a. This affix is inflected to एँ e and इ० i according to the rules for the inflection of Tadbhava adjectives in आँ. The adjective preceding सा sā, if capable of inflection, must also be inflected. Examples are: चाँद सा पूँज़ lâl sā phûl, 'a reddish flower;' नीली सी चिरियां nilî sî chiriyâं, 'blueish birds;' पीले से पत्ते पिले sê pâtte pîle se patte, 'yellowish leaves.'

b. The same particle may also be added to a noun or pronoun, converting it into an adjective expressing likeness; the pronoun must be put in the oblique form. Thus, e.g., we may say: खंडग सा हथयार khârag sā hathyâr, 'a sword-like weapon;' भुज सा पापि mujh sā pâpi, 'a sinner like me;' तुम सा मित्र tum sâ mitr, 'a friend like you.'*

* With such expressions as the above, compare such English colloquial forms as 'sick-like,' 'weak-like,' etc.
Rem. These compounds with सा are sometimes used in a substantive sense; in which case सा is inflected to agree with the noun to which it is appended; as, विषय सी कारे जाती है, 'something like a sorrow is overspread.'

c. सा सा is also added to the genitive both of nouns and pronouns, when the likeness intended is not, as in the previous case, to the person or thing itself, but to something pertaining to the person or thing. Both the genitive and the appended सा are then inflected to agree with the following noun.

Thus we say: पाण्डुत की सी बोली पाण्डुत की सी बोली, 'speech like that of a pundit; ' हाथी का सा मुख हाथी का सा मुख, 'a face like an elephant's; ' बाघ के वे दांत बाघ के वे दांत, 'teeth like those of a tiger.'

d. This idiom is to be explained by supposing an ellipsis of the substantive after the genitive. Thus, हाथी का सा मुख is for हाथी का मुख सा मुख; as we say in English, 'a face like an elephant's,' for 'a face like an elephant's face.'

c. Sometimes the noun qualified is omitted, as in the following: परबत की कुंडला सँ दिखाई पार्टी है, 'something like a mountain cave appears.' Here we must evidently supply some feminine noun, as, e.g., bastu.

203. Identical in form, but of different origin and meaning, is the particle सा सा, which is added in like manner to adjectives, to denote intensity or excess.

Examples of this usage are: बांजन सा ब्राटा बांजन सा बांजन, 'a great deal of flour; ' चोटी सी रोटी चोटी सी रोटी, 'a very little bread; ' अंचल सा पहाड़ अंचल सा पहाड़, 'a very high mountain; ' बड़े वे बड़े बड़े बड़े बड़े, 'very large horses.'

a. सा, as used in this sense, is derived from the Sanskrit affix, shas, 'fold,' through the Braj so. सा, the affix denoting likeness, has come from the Sanskrit sava, 'like,' through the intermediate Braj form, saun, as the H. H. inf., karnā, has come through the Braj karanaa.

204. The dialectic forms of adjectives call for little remark. Tadbhava High Hindi adjectives in ब्राटा, inflected, in
Braj have the termination छी, and in Kanaujī, the Rajputana and Himalayan dialects, छी. The inflection of such adjectives in each of these dialects is the same as that of the corresponding class of nouns. Occasionally Anusvār is added to the Braj obl. masc. inflection. Examples are the following: for H.H., घोड़ा, Br., घोड़ी, Mār., Mew., Kan., etc., घोड़ी, 'little;' Br. मीठे वचन सी or मीठे वचन सी, 'with a pleasant word,' for H.H., मीठे वचन से. Mārwārī illustrations are: बड़ी घोड़ी, 'a large horse;' बड़ी घोड़ी, 'a large mare;' बड़ा घोड़ा, 'large horses' (H.H. बड़े घोड़े); बड़ा बाबा रो तमत, 'the throne of the great king.' Kanaujī forms of the adjective occasionally occur in poetry; as, in the Rāmāyan, सावरी, for H.H., सावर, 'sallow.'

a. In all the Himalayan dialects, these same adjectives have in the nom. sing. the termination छी, inflected, as in nouns of this class, to छा, in the masc. obl. sing. and the plur.; and to हूँ, for the fem., throughout: as, N. ठुला, 'great,' infl. masc. ठुला, fem. ठुली. But the possessive adjective, H.H., अफ़ना, appears in Naipālī in the weak form, अफ़ना; it is inflected, however, after the analogy of the strong forms, to अफ़ना and अफ़नी.

205. In the dialect of the Rāmāyan, the class of Tadbhava adjectives in छा is wanting, and all adjectives alike are uninflected; except that, as noted below, they occasionally assume the Sanskrit fem. nom. sing. terminations. But sometimes हूँ is added for the fem. Thus, we have बर राज, 'a great king;' and बर हानि or बर हानि (fem.), 'a great injury.' सम is the usual substitute for सा; as, e.g., दृमम सम राज, 'a king like Dasarath.'

a. In the modern eastern colloquials, adjectives of every type remain uninflected before masc. nouns in the oblique singular and nom. plural. The only exception mentioned by Grierson is in the case of Tadbhava adjectives in छा, in Azamgarh and Benares, which are inflected to छ, as in High Hindi. These Tadbhavas in छा are inflected before feminine nouns to हूँ, as in High Hindi, except in the Maithili of S. Bhagalpūr, in which they suffer no change for gender. In this dialect, however, they have a strengthened form in छ, which is inflected to हूँ before feminine
nouns. In N. Māithili, some close adjectives are inflected before feminine nouns to र, as in the Old Baiswāri of the Rāmdāya.

206. Occasionally, in poetry, some adjectives, chiefly Tat-
samas, assume certain Sanskrit terminations, indicative of case and gender. Thus we often meet adjectives with the Sanskrit fem. terminations, र (after bases in चन् or चन्,) and चा. Such forms occur most frequently in the latter part of compound words. The final र is often shortened for the sake of the metre. Examples are: बालिनी ....... रत्नमदमोचनी, 'beautiful women, destroyers of the pride of Rati;' भगवत चति पावनि, 'devotion most holy;' सीता पुनिता, 'Śitā, the pure;' गाक ज निरा विनोता, 'the modest speech of Garur.' More rarely, we meet with the termination म (•) of the Sk. acc. sing., masc. or neut.; as, e.g., चव जित राम नमामि, 'Rām, the unborn, I ever adore;' चिन्ते युद्ध घने, 'destroy all my doubt.'

**Comparison.**

207. The Hindī adjective has no separate form to indicate the degrees of comparison. The Comparative degree is expressed by simply putting the noun or pronoun with which comparison is made, in the ablative case, thus: यह घर उस से बड़ा है yah ghar us se bārā hai, 'this house is larger than that;' वह वृक्ष चाम के पेड़ से ऊंचा है wah vriksh ám ke per se únchá hai, 'that tree is higher than a mango tree;' गाख से मोटा shahad se mithá, 'sweeter than honey.'

a. Comparison may also be expressed by prefixing the words जोर aur and चापक adhik, 'more,' and sometimes, with the same signification, the Persian ziyāda, corrupted in Hindī to जियाद: jiyāda, or, colloquially, in the Doāb, जाखी jāstile, N. जाखी.

208. The Superlative degree is expressed by using the adjective, the abl. of सब sab, 'all;' thus, सब
वे बड़ा sab se bará, 'the greatest;' i.e., 'great with all;' सब से निच sab se nich, 'the lowest;' वह मछली सब मछलियों से सुंदर है yah machhli sab machhliyon se sundar hai, 'this fish is the most beautiful of all fishes.'

a. Where no comparison is intended, a high degree of any quality is expressed by prefixing various words to the adjective, as in English and other languages. Most commonly, the word बहुत bahut, 'much,' 'very,' is prefixed; as, बहुत गहरी नदी bahut gahri nadi, 'a very deep river.' Sometimes, colloquially, बड़ा bará, 'great,' is used instead of बहुत; as, बड़ा मारी पत्थर bará bhári patthar, 'a very heavy stone;' but this use of बड़ा is not considered elegant. The intensive affix, सा sá, (§ 203) has the same force. Other words thus employed, especially in literary Hindí, are अति ati, 'very,' अत्यन्त atyant, 'extremely;' as, अति सुंदर ati sundar, 'very beautiful;' अत्यन्त भयानक atyant bhayának, 'exceedingly terrible.' The word परम param (cf. Lat. primus), is often prefixed to Tatsama adjectives in the same sense as the above; as, e.g., परम बहुत param adhúth, 'very wonderful;' परमशुद्ध paramshuddh, 'supremely holy.'

b. Sometimes the superlative degree of comparison is elegantly expressed by placing the noun or pronoun with which comparison is made, in the loc. case with में me, either with or without सब sab prefixed; as, e.g., वह सब बुद्धिमानों में बुद्धिमान वह sab buddhimáno me buddhimán thá, 'he was the wisest of the wise;’ इन पेड़ों में बड़ा यही है in perón me bárá yahi hai, 'of these trees this is the greatest.' Compare the similar English idiom, 'brave among the brave.'

209. A few Sanskrit comparatives and superlatives occur, the former often in a superlative sense; as, e.g., पुन्यतर punyatatar, from पुन्य punya, 'more holy,' or 'very holy.' But superlative forms are much more common; as, उत्तम uttam, 'best;' श्रेष्ठ shreshth, 'most excellent,' from श्री; प्रियतम priyatam, 'dearest;' from प्रिय; पापिश्च pápishth, 'most sinful;' from पापी pápi.
a. Persian comparatives and superlatives have found no place in Hindī, unless we except the word विहित (विहित), which one occasionally hears from Hindoos who are in the habit of using much Urdū.

210. In Naipālī, the comparative degree is expressed by affixing to the oblique form of the noun with which comparison is made, the word अन्तर, which is the oblique form of अन्तर, the imperfect participle of the verb अतर (H. H. मन्ना), 'to say.' Practically, in this instance, it is used as a postposition. Examples are: तिन्हेँ घरे चरा अन्तर दुला मोज का छेड़ी, 'ye are of more value than many sparrows;' चों बंगाली विभुवा ले उन्हें अन्तर व्याप्ति हाली, 'this poor widow cast in more than they.' Much more rarely, चाँही, conj. participle of चाँहु, takes the place of अन्तर with the inflected form of the noun or pronoun; as in उस चाँही धम्मों, 'more righteous than that (man).'</p>

The superlative degree is expressed by prefixing to the adjective the adjective सब्, 'all,' with चाँही: thus, सब् चाँही ग्रन्थ लूगा, 'the best garment;' कुन सब् चाँही दुलो गणिया छ, 'who is to be accounted the greatest?'

211. The same general principles of derivation which have been indicated (§§ 180-192) in explanation of substantive forms, apply equally in regard to adjectives. Thus Tadbhava adjectives in ञ, अ, and अू, have always arisen from Prakritic bases increased by the addition of a consonant, usually ञ; and all Tatsamas ending in ञ or the silent अ, from the simple Sanskrit base. Thus the adjective कला, 'black,' must be derived, not directly from the Sk. को, but from an increased Prakritic base, कलाका. On the other hand the Tatsama, झुंडर, 'beautiful,' has arisen directly from the Sk. सुंदर, with only the loss of the case-termination. Tatsamas in ज commonly represent Sk. bases in जną, as झुंड, from the base झुंड।

* Vid. § 153.
CHAPTER VII.

NUMERALS (संख्या).

212. The Hindi numerals are quite irregular in their formation, and it will be necessary for the student to commit them all to memory as far as 100. The Sanskrit numerals are also in common use in books, especially in numbering chapters and sections.

Both the Hindi and Sanskrit numerals, with the figures corresponding, are given in the following table:

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<td>99</td>
<td>99 ninanave</td>
</tr>
<tr>
<td>100</td>
<td>100 sau</td>
</tr>
<tr>
<td>1000</td>
<td>1000 sahasra</td>
</tr>
<tr>
<td>100000</td>
<td>100000 laksh</td>
</tr>
<tr>
<td>1000000</td>
<td>100000 niyuta</td>
</tr>
<tr>
<td>10000000</td>
<td>10000000 karor</td>
</tr>
</tbody>
</table>

*a. The following are of less frequent occurrence, viz.: खबर arb or खबरुद arbud, 'one hundred millions;' खरब kharb, 'one hundred arb,' = 'ten thousand millions;' नियूत nil, 'one

---

* This is a Persian word, but it is common in Hindi. Etymologically it is identical with the Sanskrit form, sahasra. † Also, करोड़.
hundred kharb, = 'one million millions;' पद्म padm, 'one hundred nil,' = 'one billion;' शंख sankh, 'one hundred padm;' = 'one hundred billions.'

213. A special notation is employed to denote the subdivisions of the rupee. It is to be observed that the rupee is subdivided into sixteen áne, and each áná again into four paisé. These are denoted as follows:—One paisá, ल; two paisé, द्व; three paisé, म; one áná, इ; two áné, ग; three áné, घ; four áné, ह; eight áné, ज्ञ; twelve áné, झ़. These, again, are combined, after the following manner:—Five áné and one paisá, न; six áné and two paisé, द्व; eleven áné and three paisé, म; fourteen áné and one paisá, द्व; one rupee, रु; thirty rupees and four áné, रु; two hundred and thirty-five rupees, seven áné and two paisé, रु।

**Dialectic Variants of the Cardinals.**

214. In the Braj, we find, for दो, 'two,' ऍ, ए, and ए; and for चार, 'four,' छारः. Kanaují presents the following: for चार, 'four,' छः; for नवीं, 'nineteen,' and बीस, 'twenty-one,' नवीस और बीसेस; and for वी, 'one hundred,' ऍ.

215. In Márwári the cardinals are the same as in High Márwári Cardinals. Hindí, except that भ is characteristically changed into भ. Thus, for सोलह, 'sixteen,' Márwári has होलह; for बीस, 'twenty,' बीस; for साठ, 'sixty,' साठ; etc. This भ, when final, is sounded very lightly. In Rádhár aur Prem Mohaní, we find पंचारा, for H.H. पंचे, 'fifteen.'

216. The Mewári Cardinals present many peculiarities. च is regularly Mewári Card-used for स, initial, medial, or final: as in चात, 7; चाट, 60; चात, 62; बीस, 20; चालेस, 40; etc. But for भाट, 7, the common people often say भाट. In the twenties, thirties, and forties, this final भ often disappears, so that, e.g., for बीस, 20, चौतीस, 34, चमालेस, 44, we have बी, चीती, चमाली, etc., etc. For the भ of भाट, च is substituted in the following: चातीस, 31; चमालेस, 41; चाट, 61; चोटार.
(also चाँत्र.,) 71. The same substitution has taken place in the ninth of each decade after नी. 9, except in नवार्षी, 89, and नवायु, 99; where the ग represents the क of the full Sanskrit form (as, e.g., एकोगिरिग, 29,) from which the forms of High Hindi, etc., have been derived. Thus we have the following series: उगणोस्त, 19; नुगातोस्त, 29; गणचालोस्त, गणचालोस्त, or गुज्यालोस्त, 39; गुज्यालोस्त, 49; गुज्यालोस्त, 59; गुज्यालोस्त, 69; गुज्यालोस्त, 79. In the sixties, ट final is changed to त throughout; as in चतुष्ट, 63, चतुष्ट, 64, etc. Other Mewari forms, the most of which are peculiar to that dialect, are as follows:

<table>
<thead>
<tr>
<th>Numeral</th>
<th>Pronunciation</th>
<th>Numeral</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>चार.</td>
<td>24</td>
<td>चोर्त.</td>
</tr>
<tr>
<td>6</td>
<td>छे.</td>
<td>26</td>
<td>कार्त.</td>
</tr>
<tr>
<td>9</td>
<td>नो.</td>
<td>34</td>
<td>चोर्त.</td>
</tr>
<tr>
<td>10</td>
<td>दश.</td>
<td>42</td>
<td>विताली.</td>
</tr>
<tr>
<td>11</td>
<td>मारा.</td>
<td>43</td>
<td>तिवाली.</td>
</tr>
<tr>
<td>12</td>
<td>वारा.</td>
<td>44</td>
<td>(चमालोस्त)</td>
</tr>
<tr>
<td>13</td>
<td>तेरा.</td>
<td>51</td>
<td>चचालोन.</td>
</tr>
<tr>
<td>14</td>
<td>चच्चा.</td>
<td>54</td>
<td>चर्प.</td>
</tr>
<tr>
<td>16</td>
<td>(सोला. 55, पचावन.</td>
<td>66</td>
<td>हाला.</td>
</tr>
<tr>
<td>17</td>
<td>(हुरा. 67, हातशा.</td>
<td>70</td>
<td>हुरा.</td>
</tr>
<tr>
<td>18</td>
<td>चुटा.</td>
<td>72</td>
<td>चोतर.</td>
</tr>
<tr>
<td>21</td>
<td>चाली.</td>
<td>73</td>
<td>तितर.</td>
</tr>
</tbody>
</table>

217. The cardinals in the Himalayan dialects do not in general differ much from those in High Hindi. The following variants occur in the Naipali Gospel: viz., तिनः 3; एधारः 11; and बाण, 12. In the obl. sing. of एक, 'one,' we find एका, apparently when it is desired to give special definiteness: as, एका घर का पाँच जना चाप्पा मा बिरोध गर्ने, 'of (the) one house, five persons shall be at enmity among themselves;' and so especially in contrast with चकोरी, 'the other:' as, एका को श्लो होला र चकोरी को मिल। 'he will be an enemy of the one, and a friend of the other.'
a. In Naipáli, a series of numerals is formed from the cardinals by the addition of the affix उदो, infl. आ, ई: thus, चेंदो or चेंदोर, 'a certain one,' दुरादो, 'certain two,' सातोरो, 'certain seven.' These appear to be used when it is desired to designate a number with a certain definiteness, as in the following: सातोरो भारे दिया, 'there were seven brethren;' Luke xx. 29, where the reference is to a particular seven.

218. The following variant forms occur in the Rámáyan: Cardinals in Rámáyan.

1, दक्ष. 4, चारिक. 16, सोर्द्र.
2, दुर. 9, नव. 25, पचवीस.
3, चव. 14, चारित्र. 1000, सहस.

To these may be added the anomalous form, नवस्त, lit., 'nine-seven,' i.e., 'sixteen.' The Prakritic form, योढिः or योडव, for सोलह, 'sixteen,' also occurs in the Rámáyan, and even in High Hindí. It is chiefly used in certain phrases of a technical character: as, योढिः कला, 'the sixteen digits' (of the sun's or moon's diameter). दक्ष is occasionally substituted for दस, 'ten,' as in the phrase, दक्षादिस, 'the ten points of the compass.' Many of the above forms merely present differences of orthography.

219. The following are the cardinals in Bhojpúri, Mágadhí, and Maithili, so far as they differ from High Hindí, up to 18.

<table>
<thead>
<tr>
<th>Bhojpúri</th>
<th>Mágadhí</th>
<th>Maithili</th>
</tr>
</thead>
<tbody>
<tr>
<td>1, एगो.</td>
<td>प्रक. एगो.</td>
<td>प्रक. एड. एगो.</td>
</tr>
<tr>
<td>2, दूस. दूर.</td>
<td>दूस. दूर.</td>
<td>दूस. दूर. दूगो.</td>
</tr>
<tr>
<td>3, तोलनि.</td>
<td>.......</td>
<td>तोलनि.</td>
</tr>
<tr>
<td>4, चारिक.</td>
<td>.......</td>
<td>चारिक.</td>
</tr>
<tr>
<td>6, छों, छव.</td>
<td>कों.</td>
<td>कों.</td>
</tr>
<tr>
<td>8, चठि.</td>
<td>.......</td>
<td>चठि.</td>
</tr>
<tr>
<td>9, .......</td>
<td>नों, नठ.</td>
<td>नों, नठ.</td>
</tr>
<tr>
<td>11, द्यारह, द्यारह.</td>
<td>.......</td>
<td>द्यारह.</td>
</tr>
<tr>
<td>15, पनरह.</td>
<td>पनरह.</td>
<td>पनरह.</td>
</tr>
<tr>
<td>16, सोर्द्र.</td>
<td>सोर्द्र.</td>
<td>सोर्द्र.</td>
</tr>
</tbody>
</table>
a. By the operation of the law, mentioned § 117, a short vowel in an initial syllable, not penultimate, is often, though not invariably, shortened; as also in some other cases, given below. Illustrations are: in Bhojpūri, प्रका, 21; प्रकाष्ठ, 31; प्रकाष्ठि, 61; in Māgadhī, प्रक, 1; प्रकार, 71; in Maithili, प्रक, 1; प्रकार, 11; प्रकस्त, 21; प्रकास्ति, 31; प्रक्तास्तिः, 41; ब्यास्तिः, 42; प्रक्ती, 51; प्रकार, 53; ब्यास्तिः or ब्यास्ति, 82. In like manner, चो becomes चे; ऐ, ए; and ची, चौ; as in the following: in Maithili, त्यास्तिः, 43; प्रत्यास्तिः, 45; संतास्ति, 47; चारास्ति, 84; चारास्ति, 94; in Māgadhī, नोचास्ति, 89; चौहर, 74; and in Bhojpūri, चाराबि, 94.

b. In Bhojpūri and Maithili all compounds of बीस, 20, चालीस, 30, and चालीस, 40, shorten the vowel of the ultimate, giving, e.g., such forms as द्वारन, 19, तृतीय, 33, चिंतास्ति, 44, etc. But in some Maithili sub-dialects, this i is combined with the preceding vowel, as in the following: प्रकस्, 21; प्रक, 23; प्रकि, 27.

c. In Bhojpūri, the penultimate d in सांड़ि, 60, is shortened in all its compounds: as, e.g., प्रकस्ति, 61; चास्ति, 62, etc. In the nineties, the न of नवें, in all its compounds is softened to Anusvār: as in वें, 92, etc. In Māgadhī, the न of सत्तर, in all its compounds, becomes न: as in चहर, 72, etc.

d. The following Maithili forms of the cardinals are also to be noted: viz., सत्तिः, 27; चायास, 28; चारास्ति, 39; बास्ति, 42; प्रकार, 51; चोि, 52; सतिः and संतारा, 57; चाटोि and चारास्ति, 58; तिरंस् and तिरास्ति, 63; चास्ति, 64; द्विप्रस्ति, 66; सति, 100.

e. In the eastern dialects, in the numerals, as in many other words, छ is optionally written for छ; and sometimes, again, the diphthong is resolved: as in चावस्ति or चावबि, for H. H., चावि, 24; चावि or चापाप, for H. H., चाव, 54.

Miscellaneous Variants.

220. The following forms also occur, many of which are to be regarded as presenting, not dialectic variations, but merely differences of spelling.
| 1. एक्. | 43. नैतालीस. | 61. एकसद. | 90. नव. |
| 2. दोन. | 44. चबालीस. | 63. चेसद. | एकशब्दे. |
| 6. छ. | 46. छतालीस. | 68. छठसद. | 91. एकशब्दे. |
| 11. एम्यारहु. | 48. चतुर्थालीस. | 71. एकदर. | एकांबे. |
| 19. दशीस. | 49. दशचास. | 73. तिरहु. | 95. पंचांबे. |
| 21. एको. | 51. एकावण. | 75. पचहु. | पदांबे. |
| 27. सताईंस. | 52. रक्तावण. | 76. चदर. | 96. चान. |
| 31. एको. | 53. बक्षन. | 81. रक्सो. | 97. सतांबे. |
| 32. बनो. | 54. बीन. | 82. बासी. | 99. बनांबे. |
| 33. तत्ती. | 55. पचावण. | 87. सनासी. | |
| 38. तत्ती. | 57. सतावण. | 88. चढ़ासो. | 100. दस. |
| 41. नैतालीस. | 58. चढ़ावण. | |

221. The numbers above one hundred proceed as in Numbers above 100. English, except that the copulative conjunction is omitted. Thus, एक सो एक ek sau ek, 'one hundred and one;’ तीन सो साठ tin sau sathi, 'three hundred and sixty;' एक हजार बीस ek hajār bīs, 'one thousand and twenty.'

a. But the copulative is sometimes inserted in poetry, even in the lower numbers: as, बीगे कल्य साठ बसुतीसा, 'seven and twenty kalpas passed.'

b. The numbers between 100 and 200 are sometimes expressed by writing the smaller number first, with the affix ए: as, e.g., चालोस सो, 'a hundred and forty.' Other modes of expression will be noticed in the sections concerning fractional and denominative numerals.

222. The numeral एक is added to other numerals in the Idioms with sense of the English 'about:' as, e.g., चालोस एक, 'about एक. forty;' सो एक, 'about a hundred,'—not एक सो एक, which is 'one hundred and one.' But to एक itself the word चाट (Sk. चाट्स) is added to give this sense: as, एक चाट सेर चाटा, 'a seer or so of flour.'
a. एक is also sometimes used where in English we would have the indefinite article. But the English student must beware of thus using it too freely. It should only be so employed, where there is a distinct emphasis on the idea of unity: thus, एक आधा सेर आटा, 'a half seer of flour;' एक आधा कोस, 'a half kos.'

Aggregates.

223. Ordinarily the numerals are not used in the inflected plural form. But when they are used to denote a totality, as Aggregatives, they may take, both in the nom. and obl. cases, the termination ओँ.* Thus, चार पेड़ chār peḍ is 'four trees,' but चारों पेड़ chāron peḍ, 'the four trees;' so also बीस आए bis āé is 'twenty came,' but बीसों आए bisōn āé, 'the twenty came.' In दोनों donon, 'the two,' दोन don is the substitute for दो do.

a. This termination ओं on, added to the numbers 'one hundred,' 'one thousand,' etc., always denotes an indefinite number of these aggregates. In this idiom, सौकऽ saikrā is substituted for सौ sau, 'one hundred.' Examples are: सौकऽ पेड़ saikrōn peḍ, 'hundreds of trees;' हज़ारों hajāron, 'thousands;' लाखों बपए lākhnō rupae, 'lakhs of rupees.'

Dialectic Aggregates.

224. For ओँ in these aggregative forms, Braj has ओँ; Mārwarī, Bikanerī, and Hārotī have ओँ. Special Braj forms are also: for दोनों, 'the two,' 'both,' दूनों, दोनी, दुं; for तीनों, 'the three,' तीनी, तिं; and for चारों, 'the four,' चारी and चाङ. In Naipālī, these forms terminate in ओँ or ओँ; as in दोँ, 'both,' दुँ, 'the two,' साँ, 'the seven,' दसँ, 'the ten;' etc. But the form एक, 'one,' for एक, is emphatic, by elision and contraction, for एक़ह. In Bhojpūrī and Māgadhi, aggregatives terminate in ओँ; in Maithili, in ओँ or ओँ. In the Rāmāyan, for दोनों, 'the two,' we have दी, दुङ्गर्न, and दुङ्ग्रो; in Bhojpūrī, दूँ, दूँ; in Māgadhi, दूँ, दूँ; and in Maithili, दूँ and दूँ.

* For the origin of these terminations, on, aig, etc., see §239.
a. When an indefinite number of such aggregates is denoted, Bhojpúrī adds छन to the series, 100, 1000, etc., and हां to other numerals; as, हजारा, ‘thousands;’ सतहां, ‘seventies.’ Mágadhí, in such cases, adds चो or ची, before which, चौ, ‘one hundred,’ is hardened to सव; and Maithilí adds either चो or चन.

b. एक exceptionally takes the obl. plur. form एकन्, in a few places in the Rámáyan.

225. The Hindú idiom in such indefinite expressions as ‘one or two,’ ‘four or five,’ differs slightly from the English. The numbers, except in the case of ‘one’ and ‘two,’ are rarely taken consecutively, and the larger very often precedes the smaller. The disjunctive conjunction is always omitted. Thus we say, दू एक, ‘one or two;’ दू चार, ‘two four,’ = ‘two or three;’ दू बीस, ‘ten or twenty.’

Ordinals.

226. The Ordinals, up to ‘sixth,’ are as follows, viz:—

पहिला, पहिला pahilá, pahildé, ‘first.’
चौथा chauthá, ‘fourth.’
दूसरा dúsrá, ‘second.’
पाँचवा pāuchwáy, ‘fifth.’
तीसरा tísrá, ‘third.’
कठ्ठा, कठवा chháthá, chháthwáy, ‘sixth.’

The ordinals above ‘sixth’ are all formed by adding वर्ण wáñ to the cardinal numbers. Both the आ ध and आ न final of the ordinals are inflected, like Tadbhava adjectives of the same terminations, to प and प for the obl. masc., and र and र for the fem. Thus, from दस das, ‘ten,’ is formed दसवा daswán, ‘tenth;’ from पचास pachás, ‘fifty,’ पचासवा pacháswán, ‘fiftieth,’ etc.

Further examples of the use of the ordinals are: पहिली पुस्तक pahíli pustak, ‘the first book;’ सातवा पत्रम सत्वेन parbh men, ‘in the seventh chapter;’ दसवा महिना dasván mahíná, ‘the tenth month.’
227. In Mārwāri, the ordinals are as follows:—पहऱ्ल, 'first;' दूसर, and तीसर (this last peculiar to Mārwāri), 'second;' तीसर, 'third;' चौथ, 'fourth;' पांचव, 'fifth;' कठो, and कठम, 'sixth.' From 'sixth' onward, the ordinals are formed by adding to the cardinals the termination थो. The Mewārī forms essentially agree with the Mārwāri. Before the termination थो, a final थ is shortened; as in बारसो, 12th, etc. Bikaneri agrees with the above, except in पकड़ो, 'first;' as also Hārotī. All these inflect चो to थ for the obl. masc. sing., and the plural; and to रे for the fem. sing. and plur., except Hārotī, which has रे. In Naipālī, the series runs, पहऱ्लो, 'first,' दूसरो, 'second,' तीसरो, 'third,' चौथो, 'fourth,' पांचवो, 'fifth,' कठो, 'sixth;' from which onward, with the exception of चाई, 'ninth,' the ordinals are formed by adding to the cardinal, चो. The inflection throughout, for the obl. masc. sing. and the plur., is थ, and for the fem., रे.

Ordinals in E. Hindi.

228. The eastern colloquials, so far as I have been able to ascertain, present the following variations. For पहऱ्ल, 'first,' Bh., Mg., and Mt. have पहऱ्ल; for दूसर, 'second,' Bh. and Mt., दूसर, and Mg. and Mt., दूसर; for तीसर, 'third,' Bh. and Mt., तीसर, Mg. and Mt., तीसर; for चौथ, 'fourth,' Bh. and Mg. चौथ, Bh. also चौथ, Mt., चौथ and बारस. In all these, except on the border of Bangāl, the forms for 'first,' 'second,' and 'third,' are inflected to थ before nouns, in an obl. case; in S. Bhabalpūr the inflection is to अ. Bhojpūri inflects to रे for the fem. All three dialects present alternative forms with the pleonastic suffix का; as पहऱ्लका, दूसरका, तीसरका or तिसरका. For 'sixth,' कठवा, Bh. has कठ or कठा; Mg. कठो or कठवा; Mt., कठवा, कठम, कठमा, or कठमर. All other ordinals in these dialects are formed by adding to the cardinal, in Bh., था or वा; in Mg., थो or वा; in Mt., थो, म, थम, रम, थमा or थमर. Thus, दसवा, 'tenth,' is in Bh., दसा; in Mg., दसा; in Mt., दसर, दसम, दसम, etc. In all the E. Hindi country a long final vowel is very commonly shortened before these terminations.

229. The following dialectic variations occur in the Rāmāyan, viz., सातव, 'seventh,' चठव, 'eighth,' नवम, 'ninth.'
230. When referring to the lunar days, another set of ordinals is used. The month is reckoned as consisting of two parts, each of 15 lunar days, corresponding to the waxing and waning half of the moon. The waning half is commonly called कण्यापच or बटे; the waxing half, पुष्कर्ष or सुदी. The month is reckoned to begin with the full moon, and the lunar days are counted twice in a month from one to fifteen. Although the names of these days are, strictly speaking, numeral adjectives in the feminine gender, agreeing with तिथि, ‘a lunar day,’ this noun is rarely written, and they are practically used as nouns. They are as follows, the Mārwārī variants being given in the second column:

**Names of the Days of the Month.**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1st, परिवा parivā.</td>
<td>एकम.</td>
<td>8th, चठमी ashtami.</td>
<td>चठम.</td>
</tr>
<tr>
<td>2nd, दूज़ दाज़.</td>
<td>दूज or दोज.</td>
<td>9th, नौमी naumi.</td>
<td>(चबामः).</td>
</tr>
<tr>
<td>3rd, तीज़ tij.</td>
<td>तीज़.</td>
<td>10th, दस्मी daamī.</td>
<td>दस्सम.</td>
</tr>
<tr>
<td>4th, चौच चाउथ.</td>
<td>चौच.</td>
<td>11th, एकदमी ekādasi.</td>
<td>एकारस.</td>
</tr>
<tr>
<td>5th, अंचमी pañchami.</td>
<td>पांचम.</td>
<td>12th, द्वादसी dwādasi.</td>
<td>द्वारस.</td>
</tr>
<tr>
<td>6th, कठ chhaṭṭh.</td>
<td>कठ.</td>
<td>13th, तेरस teras.</td>
<td>तेरस.</td>
</tr>
<tr>
<td>7th, सत्तमी sattami.</td>
<td>सातम.</td>
<td>14th, चौदस chaudas.</td>
<td>चौदास.</td>
</tr>
</tbody>
</table>

15th, चमावस amāvās, or मावस māvas.

a. The days of the second fortnight are reckoned in the same way, except that the fifteenth, or day of full moon, is called पूर्णमासी, पूनी or पूवास, Br. पूनी or पूवास; Mār. पूनम or पूँत्र.

b. Mewārī employs not only the forms above given for Mārwārī, but, as alternative, the following: एकी, 1st; दोज, 2nd; तीज, 4th; पांची, 5th; कठ, 6th, शाति, 7th; चठ, 8th; नौमी, 9th; दस्मी or दस्समी, 10th; सातम, 11th; एकारस, 12th; तेरस, 13th; चौदास, 14th; चमावस, 15th; and for the 15th of the 1st fortnight, full moon, पूवास. To the final vowel of these forms Anusvār is occasionally added; as in सातिं, 7th, etc.
c. Sometimes the lunar days are denoted by the Sanskrit ordinals throughout. In so far as these differ from the above, they are as follows:

1st, प्रथम prathamā. 7th, सप्तम saptamī.
2nd, द्वितीया dwitiyā. 9th, नवमी navamī.
3rd, तृतीया tritiyā. 10th, दशमी dashamī.
4th, चतुर्थी chaturthī. 13th, त्रयोदशी trayodashī.
6th, चौथ shāthi. 14th, चतुर्दशी chaturdashī.

**Fractional Numbers.**

231. The fractional numbers are very irregular. The more common are the following:

\[ \frac{1}{4}, \text{पाँच pāo.} \]
\[ \frac{1}{3}, \text{चौथ chauthāi.} \]
\[ \frac{1}{2}, \text{तीस tīsā.} \]
\[ \frac{2}{3}, \text{आधा ādhā.} \]
\[ \frac{3}{4}, \text{पाँच pāun.} \]

Usage of Fractionals.

232. Of the above, पाँच pāo is often used by itself to denote ‘a quarter of a seer;’ so that चौथ chauthāi should be preferred where there is any chance of ambiguity from the use of the former word. पाँच pāun, prefixed to any number, or noun of measure, denotes a quarter less than that number or measure; सवा savā, similarly prefixed, denotes a quarter more than that number or measure. देंढे ārdh is similarly used, to denote one and a half times such number or measure. When either of these three stand alone, unity is to be understood; but in this case पाँच pāun is the substitute for पाँच; it is used with units only. चढ़ रंग arhāt, used alone, is \(2 \frac{1}{2}\); prefixed to any numeral or noun of measure, it denotes two and a half times that number or measure. साँढे sārhe is never used alone. Prefixed, as above, to a noun or number, it denotes one half more than the following number or measure. It is never used with ‘one’ or ‘two,’ where देंढे and चढ़ रंग take its place. आधा ādhā, ‘half,’ is very commonly shortened to
The following examples will illustrate the use of these fractional numbers:

\[
\begin{align*}
\frac{1}{4} \times \frac{1}{4} &= \frac{1}{8}, & \text{आध पाँच} &= \text{आध पौं} &= 250, & \text{बड़ाई सी} &= \text{अर्खाद सौं}.
\frac{1}{4} \times \frac{1}{4} &= \frac{1}{16}, & \text{सवा पाँच} &= \text{सवा पौं} &= 375, & \text{पौंने चार सी} &= \text{पौंने चार सौं}.
\frac{1}{4} \times \frac{1}{4} &= \frac{1}{8}, & \text{डेर पाँच} &= \text{डेर पौं} &= 450, & \text{सौं चार सी} &= \text{सौं चार सौं}.
\frac{2}{4} \times \frac{1}{4} &= \frac{1}{8}, & \text{आरह डोह} &= \text{आरह पौं} &= 1225, & \text{सवा हजार} &= \text{सवा हजार}.
\frac{1}{4} &= 1500, & \text{डेर हजार} &= \text{डेर हजार}.
\frac{5}{4} &= 1725, & \text{सर्दे दोह} &= \text{सर्दे पौं} &= \text{पौंने दोह हजार} &= \text{पौंने दोह हजार}.
\frac{3}{4} &= 2500, & \text{बड़ाई हजार} &= \text{अर्खाद हजार}.
\frac{7}{4} &= 3500, & \text{पौंने सी} &= \text{पौंने दोह} &= \text{सौं तीन हजार} &= \text{सौं तीन हजार}.
\frac{150}{4} &= 150000, & \text{डेर सौं} &= \text{डेर हजार}.
\end{align*}
\]

They are used with nouns of measure, quantity, etc., as follows: डेर कोस डेर कोस, 'a kos and a half;' पौंने दोह गज 'पौंने दोह गज' = '9 3/4 yards;' बड़ाई मन 'बड़ाई मन' = '2 1/4 mens;' पाँच पौं 'पाँच पौं' = '5 1/2 chittāk;' सर्दे बारह हाथ 'सर्दे बारह हाथ' = '12 1/2 cubits;' सवा बरस 'सवा बरस' = 'a year and a quarter.'

233. Mārwārī presents but few and unimportant variations in the fractionals. For the inflected प final of some of the forms, it has प, as in nouns and adjectives; as in पौंना, प, H.H. पौंने. But for साढ़े, 2 1/2, I have met, not only साढ़े, as above, but also, with the added Prakritic स, साढ़ीक; thus, साढीक बारा बर्ष, 'two years and a half.'

234. Mewārī exhibits the following forms: पाव, पाँच; बढ़ेरो, बढ़ेरो; पूंछ, पूंछ; गवा, गवा, 1 1/2; डेर, 1 1/2; पूंछा दो, 1 1/2; गवा दो, 2 1/2; बड़ाई, बड़ाई, 2 1/2; साढ़ा तोन, 3 1/2, etc.

235. Grierson gives the following variant forms of the Fractionals as occurring in the eastern colloquial dialects.

\[
\begin{align*}
\frac{1}{4}, \text{ Bh., पा, पौंवा, पौंवा;} & \text{ Bh., Mg., पाव;} & \text{ Mt., पौं, पा, पौंचा.}
\frac{1}{4}, \text{ Bh., लिसरी;} & \text{ Mg., Mt., ठेराई;} & \text{ Mt., ठेराई, ठेराई, ठेर, ठेररी;} & \text{ ठेररी ठेररी; ठेररी ठेररी.}
\end{align*}
\]
Proportionals.

236. To express proportion, गुना gunā or गुन gun is added to the numerals, some of which then assume forms slightly different. Illustrations are the following: दुगुना dugunā, 'two-fold;' चौगुना chaugunā, 'four-fold;' तिगुना tigunā, 'three-fold;' सतगुना satgunā, 'seven-fold;' दसगुना dasgunā, 'ten-fold;' नौगुना saugunā, 'a hundred-fold.'

a. Besides गुना the affix हरा is also sometimes added to a few numerals, in a similar sense: दोहरा, 'double;' तिहरा, 'three-fold.'

b. When, either in a literal or metaphorical sense, the idea of a string or cord is involved, छड़ may be similarly added: तिहरा, 'triple;' चौरा, 'quadruple.'

Denominatives.

237. Multiplicatives, such as the English 'twice,' and 'thrice,' are not found in Hindī. The Hindī idiom is illustrated in such phrases as the following, viz.: दो सते चौदह do satte chaudah, lit. 'two sevens, fourteen;' तीन पन्जे पंड्रह tin panje pandrah, 'three fives, fifteen;' which correspond to the English idioms, 'twice seven is fourteen,' and 'three times five is fifteen.' Numbers thus used may be termed Denominative numerals. They
have, in many cases, a form slightly different from that of the Cardinals. These special forms are as follows:

1, [एक] ekam.
   [का] kam.
1½, [सम] sama.
1½, [दो] daurhá.
   [द्विद] deorphá.
2, [दू] dáná.
   [द्वाम] dháma.
   [हं] tī.
2½, [तीन] tīna.
3, [तीना] hāntá.
3½, [होंटा] hontá.
4, [चिक] chauka.
   [चिका] chauká.
4½, [ठोंचा] dhóychá.
5, [पंजा] panje.
5½, [पोंचा] ponchá.
6, [बख|] chhakká.
   [खोंचा] khóychá.
7, [सत्ते] satte.
7½, [सतोंचा] satouchá.
8, [छ|] affhē.
9, [नम] nāma.
   [नमा] nammá.
10, [दहाम] dahám.

238. The above are the only numbers which present peculiar forms, and even these forms are not substituted in every case. The only way to master their idiomatic use, is to commit the multiplication-table to memory. Meantime the following remarks will suffice. कम, commonly written के, is substituted for एक, in the series of 'one' only: as, चार के चार, lit., 'four ones four,' i.e., 'once four is four.' In the first of the series, however, we have simply एकम एक, 'once one is one,' probably a contraction for एक के एक; and in the second, दो के दो. In all other places in the table एक is the substitute, as, e.g., दस एक्स दस, 'ten times one is ten.' From the series of 'two' onwards, दूना is used as the Denominative numeral for दो; compare the Maráthí form of the numeral, दोन. From twos to tens, the fem. form, दूनी, is used; from tens onward, the masc. Thus, सात दूनी चाँद्रह, 7 × 2 = 14, but चारह दूना चाँद्रह, 12 × 2 = 24. ती is substituted for तीन from threes to tens only; in all other cases, तीन is used. Thus, चार ती चारह, 4 × 3 = 12; चारह तीन तेतोस 11 × 3 = 33. From threes
onward, चौक (pronounced chauka before consonants), is the substitute for चार; in the twos, the longer form, चौका, is preferred. Thus, पांच चौका चौस, $5 \times 4 = 20$; दो चौका चार, $2 \times 4 = 8$. चौक is the substitute for पांच throughout: as, दस पांच पच्च, $10 \times 5 = 50$. The sing. form, छक्का, 'six,' is used from eleven on; from two to eleven, the plur., छक्के, is preferred; as, चार छक्के चौकीस, $4 \times 6 = 24$; चारह छक्के बड़तर, $12 \times 6 = 72$. सत्ते, 'sevens,' (as if plur. of सत्ता), is used throughout, except in the elevens, where सत्ता is employed; e.g., क सत्ते बपालीस, $6 \times 7 = 42$; but यारह सत्ता सतहतर, $11 \times 7 = 77$. Similarly छट्टे is used for 'eight,' except in the elevens, where we have छट्ट; e.g., पांच छट्टे बालीस, $5 \times 8 = 40$; यारह छट्ट बएसी, $11 \times 8 = 88$. नमम is used for nine in the twos only; नममा, from the threes to the tens; नी is retained in the elevens; नम is used from the twelves onward. Thus, दो नमम छटारह, $2 \times 9 = 18$; चार नममा छतीस, $4 \times 9 = 36$; यारह नी बवालीवे, $11 \times 9 = 99$; चारह नम एक सौ छट्ट, $12 \times 9 = 108$. दहाम is substituted for दस in every instance. Above ten the cardinal numbers are employed as Denominatives.

a. In the multiplication table the word utar, 'over,' is sometimes added to the smaller number in the numerals from 100 to 200. In this case the word sau always comes last, as, e.g., bisotar sau, 120. Observe that bisotar $= bisu + utar$.

b. The fractional Denominatives from $3\frac{1}{2}$ to $7\frac{1}{2}$ are chiefly used in surveying. Sometimes डोइङ्ग is used for डोइङ्ग, and हंटा, हौटा, for हंटा, हौटा.

c. In enumeration the words एकावे, द्वावे and स्वाये are used respectively for 'units,' 'tens,' 'hundreds.' In the headings of the multiplication-table, for $1\frac{1}{2}$, and $2\frac{1}{2}$, स्वाया and चढळा are the forms employed; i.e., to imitate English idiom,—'the one-and-a-quarters;' 'the two-and-a-halves.'
The following are the Marwari and Mewari forms of the Dialectic Denominatives:

<table>
<thead>
<tr>
<th>Marwari</th>
<th>Mewari</th>
<th>Marwari</th>
<th>Mewari</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. एक, एक</td>
<td>9 पत्र, पान</td>
<td>8 बटो</td>
<td>7 चाण</td>
</tr>
<tr>
<td>2. दोनों, दोना</td>
<td>7 पंक, पंके</td>
<td>6 फ्र</td>
<td>5 कड़ी, काँडी</td>
</tr>
<tr>
<td>3. तीन, तीया, तोल</td>
<td>4 खंड, खंडे</td>
<td>3 बाजी</td>
<td>2 ताती</td>
</tr>
<tr>
<td>4. चौक, चौकी</td>
<td>7 सती</td>
<td>6 सती</td>
<td>5 धामु, धाम</td>
</tr>
</tbody>
</table>

The following forms of the Fractional Denominatives are used in Mewari:

- 1 और 10: द्वार, द्वारा, 2 और 11: द्वित, द्वितीय, 3 और 12: त्री, तृतीय, 4 और 13: चार, चारी, 5 और 14: पाँच, पाँची, 6 और 15: छ, छी, 7 और 16: सात, साती, 8 और 17: आठ, आठी, 9 और 18: नौ, नौ, 19 और 20: चौहां, चौहां।

The eastern dialects present the following forms of the Denominatives:

<table>
<thead>
<tr>
<th>Bhojpuri</th>
<th>Magadh</th>
<th>Maithili</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. का, का, का</td>
<td>का, का, का</td>
<td>का, का, का</td>
</tr>
<tr>
<td>2. सता</td>
<td>सता</td>
<td>सता</td>
</tr>
<tr>
<td>3. दों, दों, दों</td>
<td>दों, दों, दों</td>
<td>दों, दों, दों</td>
</tr>
<tr>
<td>4. चौक, चौकी, चौक</td>
<td>चौक, चौकी, चौक</td>
<td>चौक, चौकी, चौक</td>
</tr>
</tbody>
</table>

* Only used in प्रकः एक or प्रकः एक, 'once one is one.'
<table>
<thead>
<tr>
<th>Bhojpuri</th>
<th>Magadhi</th>
<th>Maithili</th>
</tr>
</thead>
<tbody>
<tr>
<td>पत्ता, पाड़, पत्ता, पत्ते.</td>
<td>पत्ते, पाँचबर, पंजा.</td>
<td>पत्ते.</td>
</tr>
<tr>
<td>पत्ते, पुरे.†</td>
<td>पत्तचा.</td>
<td>पत्तचा, पाँचबर, पंजा.</td>
</tr>
<tr>
<td>5½, पत्तचा.</td>
<td>6, कंक, कंक, कंक, कंके, कंक. कंक.</td>
<td>As Mg., कंके, कंक.</td>
</tr>
<tr>
<td>6½, बिक्रिया.</td>
<td>खौंचा.</td>
<td>खौंचा, खौंचा, खौंचे.</td>
</tr>
<tr>
<td>7, सात, सैते, सैत.</td>
<td>सति.</td>
<td>As Mg., and सति, सति, सातबरा.</td>
</tr>
<tr>
<td>7½, चलीमै.</td>
<td>Wanting.</td>
<td>सतोचा.</td>
</tr>
<tr>
<td>8, आठ, आठे, आठे.</td>
<td>आठे, आठे, आठे, आठबरा.</td>
<td>आठबरा.</td>
</tr>
<tr>
<td>9, नवी, नवांदे, नवका. नवांदे.</td>
<td>नवांदे, नम, नमा, नवां, नम, नाक, नव, नवां, नवां.</td>
<td>नवांबरा.</td>
</tr>
<tr>
<td>10, दहां, दहांदे, दसका. दहांदे.</td>
<td>दहांदे, दहांबरा.</td>
<td>दहांबरा.</td>
</tr>
</tbody>
</table>

241. In Eastern Hindi, the numbers above 100 assume peculiar forms when used in the Multiplication Table, as follows. For सबू, 100, सबू is substituted throughout. From 100 to 120, the smaller number is prefixed to the larger with the word उतर, 'above,' intervening as in High Hindi, न with a preceding becoming नो by sandhi; as in प्रकोपसू, 101; चौद्दोतसू, 114, etc. From 120 to 160, and optionally from 110 to 120, and from 160 to 170, the two numbers are connected by the vowel आ instead of उतर, as in पीौसू, 130; छप्पासू, 156, etc. In all these forms it is to be remembered that the rules for the shortening of antepenultimate vowels commonly take effect; also in the 2nd, 3rd and 4th decade, in most cases, the penultimate short vowel is lengthened; as in पनराष्टसू, 115; छब्बीसू, 126, etc.

* Only used in the phrase पत्ता पचीस, 'five times five are twenty-five.'
† Only used when in the product we have the words पत्त or पत्ते, 'five;' excepting however, पंदर, 15, and पचीस, 25.
a. In the first decade दौ is inserted before उत्तर in the following:—
दिस्तोतरसि, 102; तिस्तोतरसि, 103; चत्तोतरसि, 104; चत्कोतरसि, 106; सत्तोतरसि, 107. For 109, the form is नंगरोतरसि, and for 110, दौहोतरसि. In the nineties, ब बecomes ब; as in नक्सिसि, 190.

Collectives.

242. The terminations च्रा का and र र are added to some of the cardinals, to denote collective numbers; as, बीसा बисा, ‘a score;’ बन्तीसी बत्तीसि, ‘a thirty-two;’ चालीसा चालिसा, ‘a forty.’ Besides these, the following words are used as collective numbers, viz.:—

बीड़ा jord, ‘a pair.’
बीड़ो jord, ‘a pair.’
गौड़ा gaud, ‘a four’ (chiefly of cowries).

gāḍ ‘a five.’
punja punjā, ‘a five.’

a. The cardinal numbers are often used as collectives, without any change of form.

Derivation of the Numerals.

243. The Hindi numerals are all derived from the Sanskrit, through intermediate Prakrit forms; and by referring to the column of Hindi and Prakrit numerals given below, and the general principles set forth in Chap. III., the student will be able himself to demonstrate the origin of most of the various forms. We only note a few particulars.

The data for the Prakrit numerals are far from complete. I am indebted to Beames for the collection of the forms given in the following table:—

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ekka.</td>
<td>ikka, ik, ek.</td>
</tr>
<tr>
<td>2. do, (Sk. dva, dvi).</td>
<td>doya, do, dū, do,</td>
</tr>
<tr>
<td>3. tiṇi (neut. triṇi).</td>
<td>tiṇ, ti.</td>
</tr>
<tr>
<td>4. chattāri, (for Sk. chāri, chār. neut. chatvāri).</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>5. paṇcha.</td>
<td>paṇch.</td>
</tr>
<tr>
<td>6. chha (Sk. kha).</td>
<td>chha, chhe.</td>
</tr>
<tr>
<td>7. satta.</td>
<td>sāt.</td>
</tr>
<tr>
<td>8. aṭha.</td>
<td>aṭh.</td>
</tr>
<tr>
<td>9. pāva, (Sk. nava).</td>
<td>nava, nau.</td>
</tr>
<tr>
<td>10. dasa.</td>
<td>das.</td>
</tr>
<tr>
<td>---------</td>
<td>--------</td>
</tr>
<tr>
<td>11. cāraha.</td>
<td>igařaḥ,</td>
</tr>
<tr>
<td></td>
<td>gyaṛaḥ.</td>
</tr>
<tr>
<td>12. cāraha.</td>
<td>bāraḥ.</td>
</tr>
<tr>
<td>13. teraḥ.</td>
<td>teraḥ.</td>
</tr>
<tr>
<td>14. chauddaha.</td>
<td>chaṛidasa,</td>
</tr>
<tr>
<td></td>
<td>chaundah.</td>
</tr>
<tr>
<td>15. pannaṛaha.</td>
<td>panara, pan-</td>
</tr>
<tr>
<td></td>
<td>draha, panaraḥ.</td>
</tr>
<tr>
<td>16. (soraha).*</td>
<td>sorah, solah.</td>
</tr>
<tr>
<td>17. sattaraḥa.</td>
<td>sattarah.</td>
</tr>
<tr>
<td></td>
<td>sotrāh.</td>
</tr>
<tr>
<td>18. aṭṭharaha.</td>
<td>aṭṭhāraḥ.</td>
</tr>
<tr>
<td></td>
<td>sū.</td>
</tr>
</tbody>
</table>

Derivation of Cardinals.

244. Sanskrit presents for 'two,' dēa and dei, the former of which yields the High Hindi do, and the latter, the dialectic forms, doya, doi, dui, and deai. In tīs, 'three,' the n represents the ū of the Sk. neut. form, triqi; † O.B. retains the masc. form in tṛya. In like manner the final ri and r of chāri and chār points to the Sk. neut. chateṛi; while the Kannuji chaṇ represents the Sk. masc. chatur. This preference for the neut. plur. termination, reminds one of the common use of the same in the plural of substantives.

245. In the series from 'eleven' to 'eighteen' inclusive, the d of the Sk. dashaṇ becomes r in High Hindi, except in chaṇḍah, 14, and solah, 16. A similar substitution of r for a dental, occurs in the compounds with sattar, 70, where r is for the last t of the Sk. saptati. In chaṇḍah, the retention of the original d is due to the influence of the r of chaturdasaḥ, still retained in the archaic Hindi form, chaṛidasa, in which, however, the u of chatur has disappeared. In solah, d has suffered a further change,

* Conjectural: Beames gives the conjecture, solaha, but as soraha is found uniformly in the older Hindi, and the r seems to be sustained by other Prakrit analogies, I prefer to regard the change to l as the later of the two.

† A similar neut. form, don for do, regularly used in Marāṭhi, is retained in Hindi, as the base of the Aggregative form, donon, § 223.
through r to l. The regular form, soraha, is however used by Tulsi Dás, and other writers in Eastern Hindi. Tulsi also uses an archaic form, shodasha, in which d has become ḍ, through the influence of the initial cerebral.

246. In the twenties, the labial b, for v of the Sk. vinshati, has disappeared in all compounds except chabdís, 24, and chabbís, 26; so also p has vanished in unchás, 49, for the older únapańchás. On the other hand, the labial element of dvi is preferred to the dental in bís, 20, and the whole series, báls, 22, báltís, 32, etc., to bónave, 92; as also in bór, 12, for Sk. dvídásan.

247. The numbers of the series, unís, 19, untís, 29, untálís, 39, etc., have arisen from the combination of the Sk. úno, ‘lessened,’ with the next higher number. Thus even in Sanskrit, we have for navatángat, the alternative form, ekonachátváriańghat, = H.H., untálís, lit., ‘forty less one;’ and already in Sanskrit this eka was dropped, as in Sk. únavińghat, for navadásan, H. unús or unís. Navás, 89, and ninánave, 99, are exceptions to this rule for the series, and follow the same law as the preceding numbers of each series.

248. The l which appears in the compounds with chálís, 40, is explicated by a reference to the Prakrit form of this numeral, chattálásá, wherein the l has been substituted for the r of the Sk. chatváriańghat. It is therefore inaccurate to say that l is substituted in these cases for the ch of chálís, which letter in all this series has disappeared entirely; the hiatus, caused by its elision being marked by the inserted y in bayálís, for dvičatváriańghat. In the fifties, the p of the Sk. pośichásáhat has been softened to w in ikáwan, 51, báváwan, 52, chauváwan, 54, satáwan, 57, and náháwan, 58, though retained in the remainder. Beames is inclined to regard the r of tirpań, 53, as also of tirnath, 63, tirásí, 83, and tiránave, 93, as merely euphonic. But I prefer to see in it a survival of the r of the original Sanskrit forms, tripáncháshat, etc., just as in chaurásí, 84, is retained the r of the Sk. chaturasháti.

249. Sau or saí, 100, has arisen from the Sk. shatam; the former through the Pr. sán, the latter through the Pr. sayan, in which y has been inserted to fill the hiatus after elision of t. The l of E.H. sala represents the d of the Mg. Pr. sadán, for Sk. shatam.

250. The termination ón, dial., on, an, etc., added to the numerals to form aggregatives, as in donon, ‘the two,’ bison, ‘the twenty,’ lādkhōy, ‘hundreds of thousands,’ represents the termination yam, added in
Sanskrit to form aggregatives; so that bisong, e.g., presupposes a Sanskrit form, vigśhatayam. It is thus quite inaccurate to say, with some, that in these cases the regular termination ev of the H.H. obl. plural, has been assumed into the nominative. The coincidence of this form with that of the obl. plural, is purely accidental.

251. The irregular fractional numbers are probably derived as follows: Pào, ‘1⁄4’ with its equivalents, comes from the Sk. pátá, Pr., pát, pátá. Páññ, ‘2⁄4’, and páanne, ‘1⁄2’, are derived from the Sk. pádona, pátá + ána, Pr. pádona, ‘a quarter less.’ Adhá, ‘3⁄4’, is from arddhaka, secondary form of Sk. arddha; savá, ‘1⁄4’ or, as a prefix, ‘1⁄2’, Pr. savána is from the Sk. sapída (sa + pátá) ‘with a quarter.’ Sáphá, ‘1⁄2’ (obl. of sáphá, not used, is regularly formed from the Pr. sáphhas, Sk. sárddhaka, sa + arddhaka, ‘with a half.’ The more difficult problem of the origin of the series, 2⁄4, 3⁄4, 4⁄4, is explained by the aid of the intermediate Prakrit forms furnished by Dr. Hoernle in his Grammar, by which he makes it clear that they have arisen from the combination of the Sk. arddha with the ordinal next higher. Thus the immediate antecedent of der, ‘1⁄2’, and its variants, is the Pr. dieaddhe, derived, through transposition, from Pr. adddadi, easily connected with the Sk. arddha + dvitiya, lit., ‘half-second.’ Arhá, ‘2⁄4,’ has in the Pr. the antecedent form, adddhájjá, (for adddhési), a form which has arisen through contraction from Pr. addadhá + tálájá = Sk. arddha + trítyá. Similarly, háná, etc. ‘3⁄4’ has for its antecedents, Pr. addhúthá, presupposing forms, addhothá = addha + aúthá = addha + chúthá, for Sk. ardha + chaturtha. Again, ‘4⁄4,’ agháchá, etc. is traced back to a similar Sk. combination, through the Pr. addhvanáčávau, for addhwañchávau, in which v is for Sk. p, as in several of the fifties, etc., pointing thus to a Sk. original, = arddhapanáúcháma. It is impossible, however, to carry this system of derivation further in this series, as evidently in pónchá, ‘5⁄4,’ khoñchá, ‘6⁄4,’ and satoñchá, ‘7⁄4,’ the first element is the numeral preceding. This is plain at sight in pónchá, satoñchá; and in khoñchá, evidently the kh, as often, is for the Sk. sh of shuñh. With the derivation of agháchá so clearly made out by Hoernle, I now reject my former suggestion of a combination with uchcha, and see no reason to doubt Hoernle’s theory that these are simply ‘anomalous forms,’ ignorantly made up by the common people, after the analogy of the foregoing agháchá. The forms of the Collectives and Multiplicatives with a k termination, are directly descended from the

Sanskrit, which forms Collectives by adding the suffix *ka*, or sometimes, *karā*, which latter is illustrated by the Hindi *saikyā* and its equivalents. The forms in *ā* (except *dānā*, Sk. *dvīguṇaka*) are formed by the addition of the suffix *ā* used to form abstract nouns.

252. Most of the ordinals are derived from the corresponding Sanskrit Derivation of Ordinals through intermediate Prakrit forms. Thus, e.g., *dasaśāy*, *pachāśāy*, have respectively arisen from the Sk. *dushama* and *pāṇcha-shattama*. *Pahilā, ‘first,’* is connected with the Sk. *prathama* through the Mg. Pr. *paḍhamille, qh* having (exceptionally) become *k*, after the analogy of other aspirates; the *l* is simply a pleonastic suffix. The derivation of the peculiar forms *dāśra* and *tisrā* is not so clear. Hoernle explains the *srā* of the termination as having arisen from the Sk. *srīta, ‘moved,’* assuming, e.g., a Sk. form, *dvīśrīta*, antecedent to the Pr. *duśaliya*.

a. The ordinals used to denote the days of the lunar fortnight are derived directly from the feminine of the Sanskrit ordinals; the fem. noun, *tithi, ‘a lunar day,’* being understood. Thus, e.g., *parivād, ‘the first (day),’* is for *prathamā*, through resolution of the original conjunct, elision of *th*, and softening of *m* to *w*. *Dāj* and *tēj, ‘the second’ and ‘the third,’* come respectively from *dvītīyā* and *trītīyā*, *t* in both cases becoming elided, and *y* being hardened to *j*. 
CHAPTER VIII.

PRONOUNS (सर्वनाम) AND PRONOMINALS.

253. The pronouns in Hindi, as in all other languages, exhibit many irregularities in their forms of declension. Old inflectional case-endings which have quite vanished from the noun, except in certain dialects, here appear in the regular system of declension; although, indeed, the analytical forms, even in pronominal declension, largely prevail over the inflectional. The Hindi pronoun, except in some of the Rajputana dialects, has quite lost the distinction of gender, which was still retained in the Prakrit. There is no distinctive pronoun for the third person; the demonstratives (निद्रयवाचक सर्वनाम), यह yah, 'this,' वह wah, 'that,' and, after a relative pronoun (संबंधवाचक सर्वनाम), expressed or implied, the correlative pronoun, सो so, supply its place.

Rem. The Hindi technical terms for person are: for the 1st person, उत्तम पुत्र; the 2nd person, मध्यम पुत्र; the 3rd person, चन्द पुत्र.

254. In the pronouns of the 1st and 2nd persons, मैं main and तुम tum, रा rā appears as the sign of the genitive, instead of का kā, and is appended to a stem different from that which we find in any other case. The Reflexive pronoun, चाप āp, is peculiar in retaining a purely inflectional gen., चपना apnā, for the Sk. चापनः. In none of
the pronouns, except in the case of the ag. sing. of the 1st and 2nd persons, is the base in the oblique cases identical in form with the nom. sing.

255. It will aid the memory to observe the close analogy in the declension of the different pronouns. In both Demonstratives, the Relative, Correlative, and Interrogative pronouns, म appears as the inflective sign of the oblique singular throughout; and न, or, in the longer forms, मन्, as the sign of the oblique plural. A similar analogy will be found to run through each of the dialectic systems of declension. Observe, further, that throughout all the varieties of declension, an initial palatal, viz., र, (rarely र्,) its long vowel, र, or its gun diphthong, य, or the cognate semi-vowel, ज, marks the Proximate Demonstrative; an initial labial, viz., च, its long vowel, ज, its gun diphthong, चो, or its cognate semi-vowel, जि, marks the Remote Demonstrative; ज initial marks the Relative; त or त initial, the Correlative; and क, the Interrogative pronoun. Thus the declension of any one of these five pronouns may be transformed into that of any other, by simply substituting the proper pronominal initial. Thus, to tabulate the above, we have, in High Hindi, the following pronominal bases:

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>य</td>
<td>व</td>
<td>ज</td>
<td>स</td>
<td>क</td>
</tr>
<tr>
<td>र</td>
<td>च</td>
<td>जि</td>
<td>ति</td>
<td>कि</td>
</tr>
</tbody>
</table>

a. The idea of indefiniteness is expressed by adding to the interrogative inflected base, in High Hindi, र्, i, in other dialects, र, च, or ज, or with the aspirate, चि, च्रि, or क्ष.

b. After the same analogy are formed from these pronominal bases six classes of adverbs, which will be noticed in Chap. XI.
256. The First Personal pronoun is declined as follows:

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>N. मैं</td>
<td>हम</td>
</tr>
<tr>
<td>Ac. मुझे</td>
<td>हमें</td>
</tr>
<tr>
<td>D. मुझ को</td>
<td>हमने</td>
</tr>
<tr>
<td>Ag. मैंने</td>
<td>हम</td>
</tr>
<tr>
<td>Ab. मुझ से</td>
<td>हमने</td>
</tr>
<tr>
<td>G. मेरा (रे, री) (रे, री)</td>
<td>हमारा (रे, री) (रे, री)</td>
</tr>
<tr>
<td>L. मुझ { में, मुझ में, 'in' or 'on me.' }</td>
<td>हम { में, हमन, हमन 'in' or 'on us.' }</td>
</tr>
</tbody>
</table>

257. After the same model is declined the Second Personal pronoun,

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>N. तू</td>
<td>हम</td>
</tr>
<tr>
<td>Ac. तुझे</td>
<td>हमें</td>
</tr>
<tr>
<td>D. तुझ को</td>
<td>हमने</td>
</tr>
<tr>
<td>Ag. तू</td>
<td>हमने</td>
</tr>
<tr>
<td>Ab. तुझ से</td>
<td>हमने</td>
</tr>
<tr>
<td>G. तेरा (रे, री) (रे, री)</td>
<td>हमारा (रे, री) (रे, री)</td>
</tr>
<tr>
<td>L. तुझ { में, तुझ में, 'in' or 'on thee.' }</td>
<td>हम { में, तुम, तुमन 'in' or 'on you.' }</td>
</tr>
</tbody>
</table>
258. For तुम्हारा, we sometimes find तुम्हारा; as in Randhir aur Prem Mohini, passim. In the dat. and acc. sing., we occasionally find the forms, तेरे तरी, तेरे तरी; and in an example in Pincott's Hindi Manual, also तेरे को; thus, तेरे को क्या चाहिये सो मांग लेंगे, 'ask for yourself what you may desire.' But this employment of the genitive in रे as an oblique stem, although the common usage in the eastern dialects, is rare in High Hindi, and is not to be imitated.

259. In the above pronouns, the plural forms, हम and तुम, as in the corresponding English pronouns, are often used for the singular. The singular of the 1st person is to be preferred, in High Hindi, to the plural used in a singular sense; although herein usage varies. The sing. of the 2nd Personal pronoun is used to express familiarity, chiefly by women among themselves, and by a man to his wife and children. Used by a guru* to his disciples, or by a man to his servants and dependents, it seems to connote with this also a suggestion of the inferior position of the person addressed; and hence, as used by men to equals and superiors, it easily becomes expressive of aversion and contempt. Indeed, it so readily suggests this, that one should be very cautious about using it, even to one's servants.

260. The usage of the 2nd Personal pronoun in addressing the Deity seems to be as yet somewhat unsettled. There can be, I think, little doubt that, strictly speaking, the Honorific pronoun, ब्राह्मण,† would be regarded by Hindoos as the proper form in this case, but the pronoun requires words which are in regimen with it to be in the plural. But, in the Urdu, on the contrary, under the powerful influence of the Muhammedan monotheism, the singular of the 2nd Personal pronoun is employed, as in English; and hence it has come to pass, that

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* A Hindoo religious guide.
† Vid. infra, § 270.
under this Urdu influence, missionaries and native Christians in India address God with तू, even in Hindi. It seems likely that this latter usage will prevail, if indeed it has not prevailed already, as correct in Christian Hindi.

a. It may be remarked, however, that when the reference is to the historic appearance of our Lord Jesus Christ, in narrating the incidents of his earthly life, आप is certainly to be greatly preferred. It is inconceivable, from a Hindoo point of view, that the mass of the people of that day, regarding Jesus as an eminent Rabbi, should have addressed him as तू; and I thus decidedly endorse the usage on this point, of the Baptist Missionary Society's admirable version of the Gospels.

261. The longer forms, हमें, तुम्हें, are restricted to a plural signification. They are not, however, extensively employed, but instead of these, when a plural is intended, the word लोग log, duly inflected for the several cases is added to the bases हम and तुम. Thus, in a plural sense, instead of the forms given in the paradigms, in High Hindi we preferably have, N., हम लोग, तुम लोग; Ac., हम लोगों की, तुम लोगों की; G., हम लोगों का, तुम लोगों का; etc., etc.

262. When these pronouns are used appositively with any noun or adjective in the gen. case, instead of the gen. forms given above, the base of the oblique cases must be used, and the postposition, का, के, or को, be appended to the following noun only. Thus we must translate, 'of unlucky me,' मुझ चमानी का; 'of us carpenters,' हम चलतारीयों का; 'of you wise men,' तुम व्यभिचारीयों का; etc. हमारी बदसरों का would mean, 'of our carpenters;' तुम्हारी व्यभिचारीयों का, 'of your wise men.'
263. The genitives of the personal pronouns are occasionally used substantively, with the obl. plur. inflection, in which case the objects denoted must be determined from the context. The following example is from the Bhāgavat Purāṇ: चान देशों में तुम्हारों से बड़े सुर बीर छाए हैं, ‘in other countries there have been heroes and braves greater than yours.’

264. The close analogy between the next six pronouns will best appear by exhibiting their declension in a tabulated form, as follows.
### TABLE VII. High Hindi

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PROX. DEMONST.</th>
<th>REM. DEMONST.</th>
<th>RELATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>N.</strong></td>
<td>यह यह yah, 'this.'</td>
<td>वह wah, 'that.'</td>
<td>जो jo, 'who,' 'which.'</td>
</tr>
<tr>
<td>Ac.</td>
<td>वह यह yah, yih.</td>
<td>वह, वह wah, wuh.</td>
<td>जो jo.</td>
</tr>
<tr>
<td>D.</td>
<td>इस यह ise, or is ko.</td>
<td>वह, उस use, or us ko.</td>
<td>जो jo, jise, or jis ko.</td>
</tr>
<tr>
<td>Ag.</td>
<td>इस ने is ne.</td>
<td>उस ne.</td>
<td>बिस ने jis ne.</td>
</tr>
<tr>
<td>Ab.</td>
<td>इस से is se.</td>
<td>उस से us se.</td>
<td>बिस से jis se.</td>
</tr>
<tr>
<td>G.</td>
<td>इस का is ka.</td>
<td>उस का us ka.</td>
<td>बिस का jis ka.</td>
</tr>
<tr>
<td>L.</td>
<td>इस में is men, par.</td>
<td>उस में us men, par.</td>
<td>बिस में jis men, par.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PLURAL</th>
<th>PROX. DEMONST.</th>
<th>REM. DEMONST.</th>
<th>RELATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>N.</strong></td>
<td>ये, यह ye, yah.</td>
<td>वे, वह we, wuh.</td>
<td>जो jo.</td>
</tr>
<tr>
<td>Ac.</td>
<td>इन यह in or inhon ko.</td>
<td>उन यह un or unhon ko.</td>
<td>जिन्हें jinhon ko.</td>
</tr>
<tr>
<td>D.</td>
<td>इन को in or inhon ko.</td>
<td>उन को un or unhon ko.</td>
<td>जिन्हों jinhon ko.</td>
</tr>
<tr>
<td>Ag.</td>
<td>इन ने in or inhon ne.</td>
<td>उन ने un or unhon ne.</td>
<td>जिन्हें jinhon ne.</td>
</tr>
<tr>
<td>Ab.</td>
<td>इन से in or inhon se.</td>
<td>उन से un or unhon se.</td>
<td>जिन्हों jinhon se.</td>
</tr>
<tr>
<td>G.</td>
<td>इन का in or inhon ki.</td>
<td>उन का un or unhon ki.</td>
<td>जिन्हों jinhon ki.</td>
</tr>
<tr>
<td>L.</td>
<td>इन में in or inhon par.</td>
<td>उन में un or unhon par.</td>
<td>जिन्हें jinhon par.</td>
</tr>
</tbody>
</table>

* Except in the nom., the Remote Demonstrative is very commonly preferred to belongs to Braj.  † जो is often colloquially used for किस, and कोई for की according to § 161.  ‡ ये is sometimes used, though less elegantly, for
Pronominal Declension.

<table>
<thead>
<tr>
<th>Correlative.</th>
<th>Interrogative.</th>
<th>Indefinite.</th>
</tr>
</thead>
<tbody>
<tr>
<td>सो</td>
<td>कौन</td>
<td>कोई</td>
</tr>
<tr>
<td>सो</td>
<td>का</td>
<td>को</td>
</tr>
<tr>
<td>तिस को</td>
<td>किसि को</td>
<td>किसि को</td>
</tr>
<tr>
<td>तिस ने</td>
<td>किसि ने</td>
<td>किसि ने</td>
</tr>
<tr>
<td>तिस से</td>
<td>किसि से</td>
<td>किसि से</td>
</tr>
<tr>
<td>तिस का</td>
<td>किसि का</td>
<td>किसि का</td>
</tr>
<tr>
<td>तिस में</td>
<td>किसि में</td>
<td>किसि में</td>
</tr>
<tr>
<td>पर</td>
<td>पर</td>
<td>पर</td>
</tr>
</tbody>
</table>

| सो | कौन | कोई |
| सो | का | को |
| तिस्थिय | किन्हि | किन्हि |
| तिन | किन्हि | किन्हि |
| तिन | किन्हि | किन्हि |
| तिन | किन्हि | किन्हि |
| तिन | किन्हि | किन्हि |
| पर | पर | पर |

<table>
<thead>
<tr>
<th>Plural Wanting.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ति is also found in High Hindi books, but properly किसी, but the forms are inaccurate.</td>
</tr>
<tr>
<td>§ का is of course inflected to के or the nom. sing.; see Raghūr and Prem Mohini, passim.</td>
</tr>
</tbody>
</table>
265. Observe, that the Relative pronoun, जो, does not precisely correspond to the English Relative, 'who,' 'which.' It is rather 'the one who' or 'which,' 'that which.' Thus, जो आदमी आया, 'the man who came;' में ने जो कहा सो किया, 'what I said, that I have done.'

266. The plural of the Indefinite pronoun, कोई, is often expressed by repeating the pronoun; thus, कोई कोई आया, 'some (persons) came;' में ने किसी किसी को देखा, 'I saw some, (or several) persons.' This often has an intensive force, i.e., 'some few.' For the plural of कोई, कितने may be the substitute; as, कितने कहते थे, 'some (a number) were saying.'

Rem. कितने is in fact an interrogative pronominal, meaning 'how many,' and its use as a plural indefinite pronoun rests upon this fact. Compare the English idioms, 'how many go?' and 'how many go!'

267. कौन, as also, still more rarely, कोई, is occasionally uninflected in the oblique singular, as in the following from the Prem Sagar; कौन रोति से खाया उपजे, 'in what manner Krishna was born.'

268. The emphatic particle रेन्द्र or ही hi is sometimes added to all the above pronouns. In the oblique plural, रेन्द्र इँय is substituted for the final चो on.

Examples are, यहीँ yahī, 'this very;' में हो main hi, 'I myself;' उसी को usī ko, 'to that very person;' उन्हीं ने जहा uhin ne kahā, 'those same persons said.' But, rarely, ही also follows the plur. inflection; as, e.g., उन्हीं हो से unhon hi se, 'from those very persons,' or 'that very person.'

269. When any of the pronouns are used substantively, they take the proper postpositions as given in the tables. When they are used adjectively, i.e., with a noun, if in any oblique case, the inflected form of the pronoun, sing. or plur., is placed before the noun, and the postposition is added to the noun only.
Thus we say, उस पर us par, 'on that,' or 'on him;' but उस घोड़े पर us ghore par, 'on that horse;' फिस भे घर को गया kis ke ghar ko gayā, 'to whose house did he go;' but, फिस घर को kis ghar ko, 'to what house;' उस के देश के लोग us ke desh ke log, 'the people of his country;' but, उस देश के लोग us desh ke log, 'the people of that country;' जिन का jin kā, 'of whom;' but, जिन बाबियों का jin baniyōn kā, 'the shop-keepers whose;' तिन कवियों को tin kaviyōn ko, 'to those poets,' etc. etc.

270. Observe, that the longer plural forms, in चों, can only be used in a substantive sense; the shorter forms may be used either adjectively or substantively. Thus, 'of those horses,' is उन घोड़ों का,—never उन्हों घोड़ों का; but, on the other hand, we may say either उन ने कहा, or उन्हों ने कहा, 'he' or 'they said.'

a. But the longer forms are much to be preferred when an honorific sense is intended. Colloquially, about Mathurā the छ of these forms is often dropped.

271. The plural forms of these pronouns are used for the singular, whenever it is intended to express respect. The longer forms are considered more respectful than the shorter. Since, thus, ambiguity might sometimes arise, the word लोग is preferably added to the pronoun, to denote plurality. In the oblique cases, this word, with the plural inflection, is inserted between the shorter form of the inflected base and the postposition. Thus, 'they' is वह लोग; 'in their village,' उन लोगों के गांव में; 'those who came,' जो लोग आए; etc.

272. It will be observed that all the pronouns hitherto considered, except the Indefinite, present two forms of the acc. and dat. in both the sing. and plur.; the one, purely inflectional, in ऐ (sing.) or ऐ (plur.); the other, analytic, consisting of the base of the oblique cases with चो. These may
both be used as either dative or accusative; but the forms with को are preferred for the accusative, and the others, for the dative. Sometimes the employment of one or the other is determined merely by a regard to euphony, as, e.g., मैं ने उसे माँजी को दिया, 'I gave it to the gardener;' where the immediate repetition of को would have been unpleasant to the ear.

273. All the above pronouns, when used adjectively with a noun in the accusative without को, take the nom. form.

Thus, we may say, जो घर में देखता हूँ, 'the house which I see;' यह बात कहकर, 'saying this thing.' So also, when used substantively, the nom. form of the accusative may be employed, but only when the reference is to things: as, मैं यह कहता हूँ, 'I say this;' जो हम सुनते हैं सोरे कहते हैं, 'we say those very (things) which we hear.' But with कौन and कोई, this usage is not considered elegant.

274. Besides the Interrogative, कौन kaun, 'who,' and the Indefinite pronoun, कोई koi, 'any one,' 'some one,' etc., it will be observed that another interrogative pronoun, क्या kyā, 'what,' and another indefinite pronoun, कुछ kuchh, 'some,' 'any,' 'something,' 'anything,' is employed. The following principles regulate the usage of the two Interrogative pronouns (प्रश्नवाचक संबंधम्).

(1) कौन kaun may be applied both to persons and to things; क्या kyā, to things only, except in expressions denoting surprise, as, e.g., क्या मूरख kyā mûrakh, 'what a fool!' More commonly, in such a case, the emphatic particle, ही hī, is added to the pronoun, as, क्या ही बड़ा राजा kyā hī barā rájā, 'what a great king!'

(2) कौन kaun is used both substantively and ad-
jectively, in both the nom. and obl. cases, but when used substantively, it refers to persons only.

Examples are: वीन है kaun hai, 'who is it?'; तूम ने किस को tum ne kis ko buláya, 'whom did you call?'; किस का है kis ká hai, 'whose is it?'; किस लड़के का kis lárke ká, 'what boy's?'; तूम ने किस महाजन से tum ne kis mahájan se púchá, 'of what banker did you inquire?'; किस घर में kis ghar men, 'in what house?'

a. For the plural वीन वीन is often used; as, वीन वीन आए, kaun kaun áé, 'who came?'

(3) क्या kyá can be used adjectively in the nom. only: in the oblique cases it is always used substantively.

a. The dat., कां हैं को káhe ko, 'for what,' is commonly used as the equivalent for the English 'why.' The gen., कां हैं का káhe ká, 'of what,' usually denotes the material. Examples are: तूम कां हैं को tum káhe ko áé, 'why have you come?'; यह व्या है yah kyá hai, 'what is this?'; यह कां हैं का बना है yah káhe ká bána hai, 'of what is this made?'

275. The two Indefinite pronouns (गनिशयवाचक सम्बन्ध), कोई koi and कुछ kuchh, are both used either substantively or adjectively, and of both persons and things. But when used substantively, कोई koi, like वीन, refers to persons only, and कुछ kuchh, to things only. When used adjectively, each may be used to denote both persons and things.

a. The distinction between these two pronouns, when used adjectively, appears to be this; that कुछ kuchh always conveys, more or less distinctly, a partitive sense. Examples of their use are: कोई है koi hai, 'is there any one?,' or 'there is some one; but, कुछ है kuchh hai, 'there is some'; भे ने किसी को देखा main ne kisi ko dekhá, 'I saw some one;' कुछ लड़के आए kuchh lárke áé, 'some boys came.'
276. क्या kyā is declined in the singular only: कुछ kuchh is indelinciable.

a. The obl. form kisā, which many grammarians have assigned to kuchh, is properly a dialectic variation of the old form of kol. It will be found in the tables of dialectic declension. Prof. De Tassy similarly assigns to kuchh, obl. plur. forms, kinhōg, kinhōg,² but these are to be regarded as mere variations of kinhōg, the obl. plur. of kol.

क्या kyā is declined as follows:

क्या kyā, 'what?'

**SINGULAR.**

<table>
<thead>
<tr>
<th>N.</th>
<th>क्या kyā, 'what?'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ac.</td>
<td>काहे को kāhe ko, 'for what?'</td>
</tr>
<tr>
<td>D.</td>
<td>काहे को kāhe ko, 'for what?'</td>
</tr>
<tr>
<td>Ag.</td>
<td>Wanting.</td>
</tr>
</tbody>
</table>

² Rudiments de la Langue Hindoué, p. 35.

277. The Honorific pronoun, चाप āp, is used instead of the 2nd personal pronoun, तू tú or तुम tum, whenever it is intended to show respect to the person addressed. In the singular it is declined exactly like a masculine noun of the second variety of declension; i.e., Nom., चाप āp, Acc. Dat., चाप को āp ko, Gen., चाप का, etc.

a. But when more than one person is addressed, the plural is denoted by affixing the word लोग log, which is then regularly declined throughout the plural, the word चाप remaining unchanged: as, चाप लोग देखिये āp log dekhiye, 'your Excellencies will please to see;' में चाप लोगों से कहता हूँ main āp logon se kahtā hūn, 'I say to your Excellencies.'

b. The Honorific pronoun चाप is also, much more rarely, used for the person spoken of, when that person is present,
so that the reference will be evident. But in such cases it is better to use, instead of चाप, the proper title of the person addressed, as, साहिब, पंडित, जाना, etc.

278. The Reflexive pronoun, चाप áp, 'self,' although, like the foregoing, derived from the Sanskrit ामन, is differently declined. The singular number is declined as follows:

चाप áp, 'self.'

**Singular.**

<table>
<thead>
<tr>
<th>Case</th>
<th>N. चाप áp</th>
<th>Ab. चाप से áp se.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ac.</td>
<td>चाप को áp ko</td>
<td>G. चापना (-ने, -नी) apnā (-ne, -ni).</td>
</tr>
<tr>
<td>D.</td>
<td>चापने तरं apne tain</td>
<td>L. चापनें पर me, par.</td>
</tr>
<tr>
<td>Ag.</td>
<td>चाप ने áp ne.</td>
<td></td>
</tr>
</tbody>
</table>

a. The plural forms are the same as the singular, with the exception of the gen., चापनस का एकस का, and the loc., चापनस मैं एकस मैं, 'among themselves.'

Examples of their use are: चापनस की चापनस प्रमुख एकस कि बातचीत, 'mutual conversation;' वे चापनस मैं बातचीत करते हैं वे एकस मैं जहां रहने करते हैं we एकस मैं जहां रहने करते हैं, 'they are quarrelling among themselves.'

279. The genitive of the Reflexive pronoun must always be substituted for the genitive of the other pronouns, when the pronoun refers to the subject of the verb, and also in certain other cases, which will be duly noted in the chapter on Syntax. For the present one or two examples will suffice.

Thus, वह चापने घर को जाता है wah apne ghar ko jātā hai, 'he is going to his own house;' but, वह उस के घर को जाता है wah us ke ghar ko jātā hai, 'he is going to his house;' i.e., the
house of another person. Similarly, खऱ पने विल में किप रञ्छ। syâr apne bil mey chhipâ râhâ, ‘the jackal remained hid in his hole.’

280. The genitive चपना sometimes assumes the plural termination बो, and is then used as a noun, in the sense ‘one’s own people.’ Thus, बह चपनों के पास खऱा, ‘he came to his own (people).’ It sometimes is thus used elliptically in the singular, when the reference is clear: as, उस ने चपने को मारा, ‘he struck his own (child, body, etc.),’ as the connection may indicate.

281. It will be noticed that all the shorter forms of the Reflexive pronoun are identical with those of the Honorific pronoun, खऱ। Thus, उस ने खऱ को मारा may mean, ‘he struck you,’ (honorific form), or ‘he struck himself.’ Whenever, therefore, the sense might be ambiguous, the longer form of the Reflexive is to be preferred combined with खऱ; thus, उस ने चपने खऱ को मारा can only mean, ‘he struck himself.’

**Dialectic Pronominal Declension.**

282. The tables annexed to this section exhibit the pronominal declension of thirteen dialects. Preliminary to the tables, the following remarks upon the forms current in the more important of these, may be found of service. The Braj forms are so uniform and regular as to demand little illustration. The tables exhibit all the common Mârwârî colloquial forms. The remarks in the following paragraphs refer especially to the Mârwârî of the ‘Plays.’

Braj Pronouns. 283. Rarely, in Braj, मो and तो are used for the genitive instead of मेरी and तेरी: thus, तो मन को जाननत नहीं, ‘thy mind I know not;’ मख करत पै मो हियो, ‘but he consumes my heart.’ For मोहि, I have also met मोए. Of the Relative and Correlative pronouns, gen. sing. forms, जामु and तामु, frequently occur in literature.
284. The aspirated and unaspirated bases of the 1st Person pronoun are indifferently employed: thus, भारी, ‘hear my supplication;’ लिये, ‘hear my word.’ भें is used alone, as ag. sing., in the following: गुरु को बखया भें पाई, ‘I have received the command of my Guru.’ Instead of the regular base, घो, of the Mār. obl. sing. of the 2nd personal pronoun, ठी (Braj, मी) is sometimes used; as, ठी ने गोराय नाथ भरमयो, ‘Gorakh Nāth has led thee astray.’

285. र्ह and ब्ह are the common nom. sing. forms of the two Demonstratives, यह and वह. Thus we read: ब्ह र्मटो कियों बंधरंज, ‘this treachery has the Englishman committed.’ But ब्ह is found for र्ह (यह) and ब्ह for ब्ह (वह): as, ब्ह बोगी बण बाघो, ‘this jogi has come into the jungle;’ ब्रों नाथ रााँशी, ‘that same lord, O queen!’ Besides the forms given in the tables, the ‘Plays’ often use the Braj वा (H.H. उस) in the obl. sing.: as, e.g., वा लू पायी, ‘(he) has found that;’ where लू is for ने (H.H. बो). The base बुख also occurs in the (honorific) plur. in the following, the postposition न of the agent being regularly omitted: बुख कियों नुख, ‘he has made (me) immortal.’ ने occurs in the same case, as in ने ब्रह्म व्यान सुबान्तो मा ने, ‘he declared to me the knowledge of Brahma.’ Finally, झ also is used as a base in the obl. sing., as in प्रेमका उरी पूरा, ‘Pingalā his wife.’

a. In both colloquial Mewārī and Mārwārī, ब्ह (masc.) and ब्ह्र or ब्या (fem.) are uniformly employed for यह, ‘this,’ and ब्ह (masc.) and ब्या (fem.) for ‘that.’ The distinction of gender is preserved in the nom. sing. only. Of the former pronoun, the regular obl. sing. is र्ह in both these colloquial dialects. In the colloquial of Mārwār and Mewār the Relative is very commonly used for the Correlative pronoun.*

* The student will note the difference here indicated between colloquial Mārwārī and that of the ‘Plays.’
b. In the gen. sing. of the 1st and 2nd pers. pronouns, besides the forms given in the Tables, the Mairs use स्त्री० and चौ०. *

286. Besides वो, बो and ने are also used for the Relative. The most common sing. inflection is वा; as, बीड़ी यावंद तेरी वा मै बसै, 'in whom dwells that lord of thine.' This inflected form alone expresses the case of the agent, but ने is occasionally borrowed from the Braj in this and other cases: as, वा ने धरती सीस पर हात, 'he who placed (his) hand upon (my) head.'

287. Besides the forms of the Interrogative given in the tables, किस्र and कोन are found in the obl. sing.: thus, in the case of the ag., किसर पायी भरमायो, 'what sinner has led (him) astray?' कोन राज खाग तपस्सा कीनी, 'who, leaving his kingdom, has practised austerities?' So also the regular form, कोन, occurs in the case of the agent: as, कोन उकाच ० में गाय दिया, 'what teacher hath given (thee) knowledge?' का, for का, 'what?', occurs in the 'Plays,' but this is Braj. The regular Mār. form, काँग्रें, occurs in the following: महारि काँग्रें सराय सुं काम, 'what business of mine in the sarāe?' को is used in the following, merely as a sign of a question, like the corresponding कांग्रें in H.H.; विना पवन को पायी, 'is there rain without wind?'

288. Mewārī, it will be observed, is distinguished from all other Hindi dialects in retaining separate forms for the masc., and fem., in all except the two Personal pronouns. It should be further observed, that the Mewārī pronominal genitives in कॉं are less common than those in को. The longer plural forms of the Personal pronouns, in बां and बरां, are preferred to the shorter for the true plural.

289. In the colloquial of both Mārwār and Mewār, the reflexive genitive, जपना, is rarely used. The genitive of the

* For the pronunciation of the first diphthong ब्री, in these forms, see § 33.
several pronouns commonly takes its place, even when referring to the subject of the sentence. Thus the Mārwārīs would usually say, रह श्यारी काम कर; = ते चापना काम कर्मग, ‘I shall do my work;’ ते वो के गाम गोयो, = ते चापने गाव गया, ‘he went to his village;’ ते वो का घोड़ा चढ़ा, = ते चापने घोड़ी पर चढ़, ‘they mounted their horses,’ etc.

290. In the Himalayas, so far as my observation has gone, people are not particular about using the Honorific pronoun, and frequently address their superiors with तूम, when no disrespect is intended, in a way that sounds very strange to one used to the speech of the Ganges Valley on the plains. Indeed, चाप is very rarely heard from the Himalayan mountaineers, except from individuals who may have mingled much with the people of the plains. So also they freely use the 2nd pers. sing., तू, where in the Ganges Valley we should only hear the plur. तूम.

a. But in Naipáli, occurs a Honorific pronoun, तपाचि, which is used exactly as चाप in High Hindi, and takes the regular postpositions without inflection throughout; as, तपाचि का रक्षा हो, महा, H.H., जो चाप की रक्षा हो, ‘if it be the will of your Excellency.’ The Reflexive pronoun, in Naipáli, is चापु or चाफ़ि. It is uninflated in the obl. sing.; in the plural, for H.H. loc. plur., चापस मे, is used the form, चापस मा. For the High Hindi, चाप से चाप, or चापने चाप, ‘of one’s self,’ ‘of one’s own accord,’ Naipáli has चाफ़ि चाफ़ि.

291. In the archaic Hindi of Chand, according to Mr. Beames, मो and तो, like other obl. pronominal stems, are used for all cases more frequently without than with the postpositions. Among his examples are: किम उधार मो होद, ‘how shall there be salvation for me? ’; नाय तो नाम चंद्र, ‘lord, my name is Chand;’ सुनिय बात तो तात ‘hearing this word, thy father.’

292. In the archaic Baiswārī of the Rāmāyana all the postpositions, excepting that of the agent, which has no existence in the eastern dialects, are often employed with the pronouns as in High Hindi. But they are much more

* Vide Journal As. Soc. of Bengal, Part I. No. II. 1873.
frequently omitted, and the inflected base of the pronoun, sing. or plur., may then represent any oblique case whatever. This is indicated in the tables by placing the postpositions in a parenthesis.

a. This remark as to the use of the oblique forms of the pronouns, applies not only to the old eastern Hindi, but, more or less, to all archaic Hindi poetry, as, e.g., to the writings of the Rájput bard, Chand, Kobír and others. Abundant illustrations will be found in the Syntax.

293. In the Rámáyan मि is used, instead of मो or मोहि, in the case of the agent; as, जो मे पृक्ता नहिँ होइ, ‘that which I may not have asked.’ The same remark applies to तू or तें.*

294. Observe, that while the longer oblique forms, मोहि, तोहि, of the Personal pronouns, are constantly used in the Rámáyan, both with and without the postpositions, on the other hand, the shorter oblique forms, मो and तो, always take the postpositions.

a. हम is occasionally used in the gen. plur., for हमारा, as in the following; ते पुच्छु बु न हम लेख, ‘in my esteem, they are treasuries of merit.’

b. Besides the more common oblique forms of the 1st Pers. pron., given in the tables, a form मह, in the compound, मह सम, (= मह सा), ‘like me,’ occurs in one place only in the Rámáyan. Analogous to this, is an obl. sing. form, तह, of the 2nd Pers. pron., noted by Prof. De Tassy in his Hindouí Grammar.

c. The Sanskrit genitive sing. of the Personal pronouns, मम, तव, ‘my,’ ‘thy,’ frequently occur in the Rámáyan, as in other Hindi poetry, but they cannot be accounted Hindi, and are therefore omitted from the tables.

* It should be observed, however, that the Rámáyan exhibits great confusion in the use of the direct and passive construction.
295. In the dialect of the Rá máyan, the regular forms of the Demonstrative pronouns, are ऐ, ए, or ऐ, 'this,' and ऐ, 'that.' But for ऐ, a form ऐ (for ऐ, metr. grat.) also occurs; as, राम भक्त कर लच्चन ऐ, 'this is a mark of devotion to Rám.' In the obl. sing., the Proximate Demonstrative is inflected to ऐ or ऐ; the remote, to ऐ, or, rarely, ऐ. Examples are, ऐ विभिन्न भरत मण्डन वर्ति, 'in this manner Bharat, bathing;’ पुन दुष्यानं युक्तम विभिन्न, 'again and again she asks him;' मौर भ्रामय जिज्ञासा विभिन्न, 'my evil fortune keeps him alive;' ऐ के द्वाय, 'in the heart of this (demon);' ऐ मह रुपयति नाम, 'in this, the name of the lord of Rughú.'

a. In the plural, we most commonly meet the inflected forms, ऐ, ऐ, which, like the obl. sing. forms, are used, after the manner of the dialect, either with or without the postpositions. Thus, रावण ऐ चारिन माही, 'keep these (two) in your eyes.' For the dat. and acc. plur., forms ऐ and ऐ exist; as, जगदीस ऐ वन देवन्त, 'the lord of the world gave a wilderness to these.' For these, ऐ and ऐ also occur.

b. In the Rá máyan we meet a form, ऐ, of the Remote Demonstrative pronoun; the final ऐ is commonly not an essential part of the word, but an emphatic particle, = Br. ऐ, H.H., ऐ. But sometimes it seems to be added merely metri gratiā, as, e.g., in the following: नोवन सुजल वायर दर तोज़। अनु वा कुमार सक्त न जाँच॥ 'his eyes full of tears, joining both hands, to the lord nothing could he say."

c. Similarly, in other archaic Hindí, we find the emphatic nom. sing. forms, ऐ, (for य防疫.) of the Prox. Demons. pronoun, ऐ (य防疫). Thus, नाथ लोकां चिरंच गच्छ देवान्त ऐ शिखः, 'Brahma, having delivered this instruction to the gods, went to his own world;' ऐ कहत, 'saying just this.' The final ऐ or ऐ has arisen from the sandhi of the final inherent ऐ of ऐ with the emphatic particle ऐ or ऐ, = H.H., ऐ. In the forms ऐ, ऐ, of the same pronoun, the final vowel is simply lengthened metri gratiā.
In the Rámáyan and other Hindi poetry, we occasionally meet the Sanskrit Demonstrative यह, 'this;' as, परीमान तब तनु यह, 'pervaded by sin and impurity is this body of thine.'

296. The most common forms of the obl. sing. of the Relative and Correlative pronouns in the Rámáyan and similar poetry, are जिहि or बहि and तिहि or तिहि. आहि and ताहिः also occur, but are not so common as in Braj. All these forms, as above remarked, are used in any case, either with or without the postpositions: as, e.g., बहि दिस नारद बैठे, 'in what quarter Nárad was seated;' तिहि गिरि पर घट विसाला 'on that mountain was a large fig-tree.' Instead of these longer forms, the Braj obl. forms, जा and ता, are often used, but generally with the postpositions.

Rem. Like मो and तो, however, these are also sometimes used substantively without the postpositions, as in the following line from the Subhí Bídáś: जा घट प्रेम ना बसे ता घट जानु मसान, 'in whose body love dwells not, regard his body as a burning-ground (of the dead).'

a. The genitive of these pronouns is thus commonly expressed in the Rámáyan by जिहि, बहि, and तिहि, तिहि, or जाकर, etc.; as, बहि सुभिमरत, 'by remembering (of) whom;' जा बैरि नेट दानी, 'whose handmaid thou art.' But the Braj inflected genitives, बानु, तानु, occasionally occur, and, still more rarely, बास; as, e.g., यह संबाद बास मन आवा, 'into whose heart this conversation enters.' A form तानज़, for तिहि, is found in a few places; as, सरन गच्छे प्रमु तानज न बागा, 'the lord hath not forsaken him (who) hath taken refuge with him,' lit., 'gone to his feet.'

b. जीर is found in the obl. sing. for जिहि: as, जीर मातु जीर बावरी, 'who hath made (his) mother crazy.' In the phrase, सीत मन समुहि, 'thinking this in his mind,' सीत is an emphatic form of the acc. sing., = H.H., सीही. Very rarely, the Correlative, सी, is treated as if indeclinable; as, e.g., राम परायण सी परि हो, 'over him, Rám is chief.'
c. Instead of the oblique forms, जिन्हे and तिन्हे, जे and ते also sometimes occur, with the direct construction, after the manner of modern Eastern Hindī: as, e.g., धन्य जे जाने, 'blessed are they who bore (them);' ते दृढ़े दृढ़ भाता, 'they beheld the two brothers.'

d. The Sanskrit forms of the Relative and Correlative pronouns, are occasionally used: thus, निरक्षिति तवानन सादुर थे, 'who behold thy face with reverence;' पश्छिन र योगी, 'whom ascetic saints behold.'

297. The most common form of the first Interrogative pronoun, कौन, in the Rāmāyan, is कवन. To this, the fem. termination, र, is sometimes added, as in the following: करवति बलु भरि प्रम जोहिः लागी, 'what thing has been so dear to me?'. The Braj को is also occasionally used; as, वैष चरणित को गचि, 'who can enumerate (their) countless disguises?'.

a. In the obl. sing. the regular forms, किहिः, किहि (kēhi), are preferred to others when the pronoun is used substantively: as, किहि सन करहि विरोध, 'with whom do they cherish enmity?.' The medial हि is sometimes dropped: as, धनुष केर तोरा, 'who broke the bow?.' But when the pronoun is used adjectively, the nom. more commonly remains unchanged: as, मिनि कवन विधि बाज, 'in what way may I obtain the maiden?;' but may take the fem. termination: as, वरनि कवनि विधि बाज, 'in what way can (all the wonders) be recounted?'. An obl. sing. form, कवने, also occurs: thus, भगतीन सुख कवने बाजा, 'of what use is pleasure to one destitute of religion?.' This may be contracted to कौने; as, जावे कौने बाज, 'of what use can it be?.' The Braj obl. sing., काही, is also found; as, सेहित काही, 'whom wouldst thou serve?.' The plur. forms, nom. कवन, obl. किन्न, किन्नहि, etc., call for no special remark or illustration.

298. For the second Interrogative, क्या, when used substantively, काहि (काहि) is the usual substitute in the Rāmāyan. The Braj forms, का and कहा, also occur. In the obl. sing., काहि is found; as, दृष्टि काहि, 'for what fault?.' कि or कि is
used for क्ष as a mere sign of interrogation: thus, होहि निरालसिच कधङ्क वि कांका, 'will a crow ever live without meat?'

299. For कोई, the first Indefinite pronoun, कोउ, कवनउ, कवनउँ, and कीहो, are the common substitutes in the Rāmāyan. Thus, कवनउँ सिद्ध वि चिनि विस्तासा, 'was there ever any saint without faith?'. I should suppose a nominative कवनउँ or कवनउँ must exist, but have not noticed it. The त्व of क्ष is however certainly preserved in the obl. form, कवनउँ, for कवनउँ, which is also used; as in कवनउँ काल, 'at any time.' Besides the above nom. forms, केंह and केंिह also occur, as in the following: अनुचित काल न पंडित केंिही, 'no wise man will call it wrong;' जानि न पाव बात यह केंह 'let no one know this thing.' We also find केंज and केंिी.

a. In the obl. sing. a variety of forms exist. काढङ्क, (in the dat. and acc. काढङ्कि) is used: as, काढङ्कि दोष ज्ञि देह, 'do not impute blame to any one;' and also केंिह; as, केंिह न जात बिध नेहि, 'it cannot in any way be told;' where र is lengthened metri grāti. An obl. plur. form, कानउँ, exists; thus, पान सब कानउँ पाये, 'every one received pān.' The fem. कवनउँ occurs in the following: कवनउँ भािि बोध नजङ्क आवा, 'in no way did he comprehend.'

300. The second Indefinite pronoun, कुङ्क, is used in archaic Baiswārī poetry, but ककङ्क is preferred, often in the augmented Prakritic form, ककङ्क. It is always indeclinable, as in High Hindī. Thus, राम . . . . . ककङ्क दिन बास करिहि आर, '(after) some days Rām will come and dwell (here).'

301. The Reflexive pronoun commonly appears in the Rāmāyan as आणु or आणू: as, आणू होर न सोहिगे, 'but that same himself is not;' जरेस आणू चढैह, 'the lord of men himself mounted.' The genitive of the Reflexive in the same dialect is आणन; as in the following, where आणन, 'one's own,' is contrasted with घर, 'another's;' आणन पर ककङ्क सुपि न कोई, 'no one heard at all his own (or) another's (voice). The fem. form is आणि; as, आणि दिस, 'toward myself.'
The penultimate vowel is sometimes lengthened metri gratia; thus, अपाना, अपानि.

a. Sometimes, in the रामायण and other poetry, the Sanskrit indeclinable Reflexive pronoun, स्वर्य, is substituted for अप; thus, तहिन पावत हि स्वर्य, ‘Hari, himself a consuming fire.’ Similarly, for the possessive, अपन, the Sanskrit inseparable possessive particle, स्व, is often prefixed to a word; as, स्वकर काटि सोम, ‘cutting off (his) head with his own hand.’

302. For अप का, the gen. of the Honorific pronoun, अप, the usual substitute in old Baiswári poetry is राजर; as, भरत रजर पूत न होही, ‘is not Bharat your Majesty’s son?’

303. The modern eastern dialects, and especially the Maithilli, are characterised by a remarkable variety of inflectional forms. In all the dialects east of Allahabad, the Demonstratives, the Relative and Correlative, and the Interrogative pronouns, have an honorific and a non-honorific form of declension, in each of which, again, there is a longer and a shorter form. In this fulness of honorific forms, it will be observed, these dialects stand in contrast with those of the west, which only use the plural for the singular, to express respect, and have an Honorific pronoun only in the 2nd person. In the following tables, the honorific forms are given in the second line of case forms in each dialect. Although the 2nd Personal pronoun has no honorific declension based on the same theme as the non-honorific, the place of such a declension is taken by the words अपने, रौवों, and their equivalents, = H.H. अप.

304. Of the longer and shorter forms, it is to be observed that in Use of Long Maithilli, at least, the longer is used only as a substantive; the shorter may be used both in an adjective and in a substantive sense when referring to inanimate objects, but only in an adjective sense when referring to animate objects.

305. The student will note in the Bhojpúri, Mágadhí, and Maithilli, the use of the gen. formation in रा as a theme for all the obl. cases. I have found the postpositions में and पर, even in High Hindi, in construction with the genitive of pronouns, as in मेरे में, तेरे पर, and even ता के पर, but this usage is exceptional and must be regarded as foreign to the idiom of Western Hindi.
306. Numerous variations from the eastern forms given in the Tables occur, as follows. In some districts in the east, the final consonant ष् of सुष्य and तुष्य, is changed by the rustics to स, giving such forms as सुस कौ, तुस गे, etc. In all plural forms, the ह of the conjunct न्ह in all plural bases, may be optionally dropped in Bhojpūrī, मगधी, and Maithili; thus we may have रन्ह or रन, जिन्ह or जिन, etc. The same option obtains place in the termination of the plural; so that we may have हम्ह or हम, ‘we;’ रन्ह्म or रन्ह्र, ‘these,’ etc. Also in Bhojpūrī, to demonstrative forms in रन्ह and उन्ह (रन and उन) initial, ह is optionally prefixed, giving, e.g., जन्हका or उन्हका, ‘these;’ रन्हके or हिन्हके, ‘their,’ etc.; and also to the bases of the sing. of the same pronouns, giving, e.g., हे, for ग्र; ‘this;’ हो, for ओह, ‘that;’ for ओकरन्हके, ‘theirs;’ होकरन्हके; हर, for एकर, ‘of this,’ etc. In this same dialect, again, as also in Maithili, the syllable का may be added to any form of the nom. plur. of the Demonstrative, Relative, Correlative, and Interrogative pronouns; giving thus either रहाँ or रहाँका, ‘these’ (hon.); केरनी or केरनीका, ‘who?’ etc.

307. For the Proximate and Remote Demonstrative, the Relative, Correlative, and Interrogative pronouns, the Bhojpūrī and the Maithili, of the extreme east and south-east, also use, for things only, another series derived from the same pronominal bases, as follows: Bh. रत्यु or रत्युआ, ‘this;’ ओत्यु or ओत्युआ, ‘that;’ जित्यु or जित्युआ, ‘who?’; तित्यु or सित्यु, and तित्युआ or सित्युआ, ‘that;’ कित्यु or कित्युआ, ‘who?’ These are all declined as substantives, making their plurals, रत्युआन, ओत्युआन, etc.

a. To these, as to the other pronouns, ह is sometimes prefixed to an initial र or उ; giving such forms as हित्यु, होत्युआ, etc.

b. The Maithili of Central and Western Purāṇyā, exhibits a variation of the same series, thus: रघो, उघो (जिघो or जघो, निघो or तघो),* किघो or कघो. In S. Bhagalpur, this series is again slightly varied, thus: दिघ, तघ (घ, तघ),* कघ.

c. In Bhojpūrī a variant, रघो, for रत्यु of the above pronominal series, is used for ‘this,’ when one cannot call the name of that which is

* These forms are not given in Grierson’s Grammars, though he states that the series is carried out. I supply them therefore from the analogy of the other forms.
referred to. In the Doáb, the phrase क्या नाम, 'what (is) the name?' is used under similar circumstances.

308. In Bhojpúri, Māgadhi, and Maithili, the genitive singular of all the pronouns after the Personal pronouns, may be formed, not only by adding to the stem the regular genitive postposition, as in High Hindi; but also by adding to the stem the affix कर, which is inflected to था for the oblique form, a long vowel in the penult of the direct form being then always lengthened. Thus, we have in Maithili either प्रिह के or एकरा के (= H.H. इनका) or एकरा, obl. प्रजा; Bh. ओह के or ओकर, obl. ओकरा, etc.

309. In the Serampore translation of the N. T. into Baghelkhandi Hindi, the following pronominal forms occur. The nom. plur. of the 1st Personal pronoun is हमारे, and the obl. plur., हमनु. Of the 2nd Personal pronoun, the nom. plur. is तिहारे, and the obl. plur., तिहरिनु. वे and वहो are each found in both the nom. and obl. plur. of the Proximate Demonstrative; वही also occurs as nom. sing. The nom. plur. of the Remote Demonstrative, वही, is वह, and the obl. plur., always बाजन. The Relative and Correlative make the obl. plur., respectively, बिन्नु and बिन्नां. The Interrogative is वोज; the nom. and obl. sing. are alike. All the obl. forms above given are used with the postpositions, which are, for the most part, the same as in Braj; but मी is used for में. The periphrastic plur. is sometimes formed with सब, as in other eastern dialects; thus, वे सबरे थे = H.H. इन लोगों से.

310. For the indication of a true plural, the eastern dialects all prefer the periphrastic form to the inflectional; and in pure Maithili, this is the only form employed, the original inflectional plurals being only used in an honorific sense. For this periphrastic plural the eastern dialects all prefer to the word लोग, thus used in western Hindi, the word सब and its variant forms, सम, सबह, सभी, सभे, and सबे. Besides सब, Maithili also employs, in the north, जोब, and in the south and east, सी, सिवी, चारहिं, चार, and सिंह; appending these preferably to the base of the obl. cases. According to Beames, in Bhojpúri, the longer plural forms, as दशकरा, चहकरा, etc., are preferred to the shorter, when emphasis is intended. For the plural of वह = H.H. ओह, 'some one,' विवेध is commonly employed; as, विवेध घर जलत था, 'some houses are burning.'

* Baptist Mission Press, Serampore, 1821.
311. Of the genitive forms, those in उ are oblique and the others direct. Thus we have, e.g., Bh. मौरे चोड़ा, ‘my horse;’ Mt. उस्ने ग्रेहक चौरक, ‘of their house,’ etc. But exceptions are found in the Māgadhi gen. postposition, ब्रहा (fem. ब्रही), used about Patna, which is both masc. direct and oblique, and in W. Bhojpūrī and Avadhī, where the masc. obl. of the gen. in र, रे, and the postposition खे, ends in ए, as in High Hindi.

312. Analogous to the emphatic forms in ब्र in the Rāmdāyan, we find in Bhojpūrī, Māgadhi, and Maithili, emphatic forms of the obl. sing. of the 1st and 2nd pers. pronoun in ब्र; as, e.g., मौरे, ‘me also,’ तोहरे, ‘thee also.’ Besides these, Bhojpūrī also has the forms, मौरे, हमरे, ‘even me,’ and तोरे, तोहरे, ‘even thee.’

313. While the Honoriific pronoun, अप, will be heard in the eastern Hindi country wherever Muhammedan influence is felt, as also among the Māgadhi-speaking people in the districts of Patna and Gayā, yet through the largest part of this region the longer form अपने—in Riwā, अपना—is preferred. As a rule, this is declined regularly as a noun, unchanged throughout the singular. But in the dialect of Riwā, the nom. sing. अपना is sometimes inflected to अपने, in the obl. cases; and in Māgadhi, when used reflexively, forms of the gen. sing., अपन, अपना, are used. In the Maithili of S. Bhagalpūr, occur the variants, for the nom. sing., अपने and अपने; also, for the regular obl. sing., अपने, अपना, and अपने. The plural is formed by the addition of सभ, लोग, etc., to the base of the singular. But in Māgadhi, अपनन and अपननही are also used throughout the plural. In Avadhī, the usual form is अप.

314. In Bhojpūrī, not only अपने, but also another word, रॉवा, with variants, र्वा, रॉरा, and र्वरा, is used as an Honoriific pronoun. This is declined regularly as a noun, except that in the gen. sing. and in the voc. we have variant forms, र्वर, र्वरे, रॉरे. The plural is regular; nom. sing. रॉवा or रॉरा,* etc., throughout. A variant of this same theme is heard in W. Māgadhi, रॉव, nom. plur. रॉवन. In W. Maithili also, रॉरा and र्वरा, plur., र्रर, are used.

315. Besides the above, Maithili also employs as an Honoriific pronoun of the 2nd person, in the north, चहां, in the west, also चहां; these are declined regularly as nouns in the sing. In the north, an instrumental inflected form, चहा, is used. The plural is formed periphrastically, after the manner of the dialect. Along the north bank of the Ganges, from

* Also द्व final.
near Patna, to the Kosi River, yet another form, चार्य, is used, also declined regularly throughout.

316. In Bhojpúrī, Māgadhī and Maithilī, the Reflexive pronoun is तथ्य, with variations as follows:—Bh., तथ्य, तथ्य, तथ्य and तथ्य; Mt., in the north, तथ्य; in the east, तथ्य; in the south, तथ्य, and also चार्य; in S. Bhagalpúr, चार्य. These exhibit certain irregularities of declension, as follows. In Bhojpúrī, तथ्य makes the obl. sing. तथ्य; but in the west, also तथ्य and तथ्य; the gen. sing. is तथ्य, तथ्य, or तथ्य (obl. तथ्य). The nom. plur. is तथ्य; the gen. plur., in N. Muzaffarpúr, तथ्य के. In Māgadhī, the Reflexive is declined regularly throughout, except in the gen. sing., तथ्य, तथ्य. In Maithilī, the Reflexive, under all the above forms, makes the obl. sing., तथ्य; but in S. Bhagalpúr, also तथ्य and तथ्य, or like the nominative. The gen. sing. is variously तथ्य, तथ्य, and तथ्य. In S. Bhagalpúr is also used a gen. plur., तथ्य के रूपांमा, and a loc. plur., तथ्य में.

317. In the following Tables the inflected form of the genitive is not always given, but may be readily known from the rules for the inflection of the genitive postpositions in the several dialects. A bracket between the pronominal bases and the postpositions indicates that either of the postpositions may be added to any of the bracketed forms. Alternative postpositions, where not given, may be supplied for the different dialects from Table II.
318. Observe, that whenever, in the pronominal tables, we have a final short vowel, in poetry this vowel may, metrally, be optionally lengthened, so that we may have, e.g., such forms as ब्रोहि, बेठि, काठि, for ब्रोहि, बेठि, काठि.

319. Observe, further, that in many dialects Anuvār is freely inserted or omitted in all the above pronouns, both in the terminations and, less frequently, in the pronominal base. Thus, e.g., we have जीन, कीन, बेठि, धाँ, for जीन, कीन, बेठि, धाँ, etc., etc. It has not been thought necessary to give all such trifling variations in detail.

320. Occasionally, for the acc. postposition, को, the postposition ताँ, (also written ताँ, ताँ, तां, and तांहैं) is used in construction with pronominal genitives. Thus we find मेरें ताँ, उस के ताँ, for the acc., तुझ को, उस को. ताँहैं is also sometimes added, like को, directly to the inflected base. Thus in the Mārwārī play of Hirā and Ranjā, we have तैने में बेठि, तुझ ताँहै, 'they will give thee the secret.'

321. In Bhojpūrī the following forms are given by Grierson in addition to those exhibited in the tables.*

(1) Of the first Pers. pronoun:—nom. and obl. plur., हमन, हमन; in the west, nom. sing., म; nom. and obl. sing., मो; nom. and obl. plur., हमन, हमन; हमन; in N. Muzaffarpūr, हमरहिन; in Sāran, हम; elsewhere, nom. and obl. plur., हमन, हमरहिन, हम.†

(2) Of the 2nd Pers. pronoun:—in the west, nom. sing., ति, तुह; obl. sing., तूह, तो, तुहरा, (obl. form, तुहरे); nom. and obl. plur., तूह, तूह, तूह, तूह; in N. Muzaffarpūr, तोहरहिन; elsewhere, तुह, तोहरहिन, तोहरहिन, तोहरहिन.

(3) Of the two Demonstratives:—in obl. sing., प्रहि, प्रोहि; in Sāran, nom. sing., for रे, रे; for जु, हेतु, हेतु, हेतु, हेतु; in nom. and obl. plur., इहु, इह्रि; प्रक; हु, हु; इहु, इहु; प्रकनि, प्रकनि.

* The option indicated in § 306 applies throughout all plural forms, where not otherwise indicated.
† Also in Māgadhī.
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| Ag         | हस. हस. | हस. हस. | हस. हस.  | हस. हस. | हस. हस. | हस. हस. | हस. हस. | हस. हस.      | हस. हस. | हस. हस. | हस. हस.  | हस. हस. | हस. हस.  |
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To see page 198.]

1 These forms are also used, more rarely, with the postpositions.
2 Oblique form. 3 Fem. is तै. 4 Instead of हस, any of the nouns of plurality given in § 183, may be used throughout with any of these themes.
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<th>Dialect</th>
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<th>Broj</th>
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<th>Musafir</th>
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**Similar:**

**Personal Pronoun:**

1. This form my Papdit only gives in this case; I should later it would be used also in other cases.
2. Oblique form. 3. Fem. in १. 4. Instead of तूः, any of the words denoting plurality given in §183, may be used throughout with any of these themes.
| TABLE X. DIALECTIC PRONOMINAL DECLENSION.—Proximate Demonstrative Pronoun; यह, etc., 'this.' |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **SINGULAR** | | | | | | | | | | | | | |
| N. | यह- | यह. | यहाँ- | यहाँ. | यहाँ | यहाँ. | यहाँ. | यहाँ. | यहाँ. | यहाँ. | यहाँ. | यहाँ | यहाँ |
| A. | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं |
| D. | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं |
| **Plural** | | | | | | | | | | | | | |
| N. | यहें | यहें. | यहें. | यहें | यहें. | यहें | यहें | यहें | यहें | यहें | यहें | यहें | यहें |
| A. | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं |
| D. | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं | यहीं |

**Remote Demonstrative Pronoun; यह, etc., 'that,' 'he,' 'she,' 'it.'**

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1. This is still used about Mathurā and Agra, but is regarded as obsolete.
2. Or उह, or like Kan.
3. Or like Kan.
4. Optional throughout.
5. Either of these forms may be used as the stem in all the old cases.
6. The plural honourific; non-honourific plural formed by adding सं, etc.
# TABLE XI. DIALECTIC PRONOMINAL DECLENSION. — RELATIVE PRONOUN; जो, etc., ‘who,’ ‘which.’

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**CORRELATIVE PRONOUN; जो, etc., ‘that,’ ‘the same.’**

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1. Or as Gag.  
2. Or as Kum.  
3. Also with postpositions.
**TABLE XII. DIALECTIC PRONOMINAL DECISION.—1ST INTERROGATIVE PRONOUN; कौनः, etc., 'who,' 'what.'**

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<tr>
<td>N.</td>
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**1ST INDEFINITE PRONOUN; कोईः, etc., 'any,' 'any one,' etc.**

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**2ND INTERROGATIVE AND 2ND INDEFINITE PRONOUNS; क्या, etc., 'what?'; कुछः, 'any,' 'some.'**

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§§ 322, 323.] PRONeOuNS. 197

hon. उहन; in N. Muzaffarpur, प्रकरहिन, चोकरहिन, obl. plur. only. In the W., especially, the forms beginning with a vowel are often written and pronounced with an initial ह; thus, हेकरा, होकरा, अंग, and हुज, for ज़, etc.

(4) Of the Relative, Correlative, and Interrogative:—in the W., obl. sing. (of things only), जाहे, ताहे, काहे, also, जीहे, तीहे, कीहे, elsewhere, जेहे, तेहे, केहे, or जे, ते, के; nom. and obl. plur., जिगहे,* तिगहे,* फिगहे, तिगहे, फिगहे, जेकहे, तेकहे, केकहे; जिगहे, तिगहे, फिगहे; obl. plur., in the west, जीन, तीन, कीन; जीहे, तीहे, कीहे; in N. Muzaffarpur, जेकरहिन, तेकरहिन, केकरहिन.

(5) Of the neut. Interrogative:—in the W., nom. sing., फिक्यु, फिक्यु; in N. Muzaffarpur, obl. sing., कही; also very common, an inflected instr. sing., केिहे, in sense of ‘why.’

(6) Of the neut. Indefinite:—in the W., फिद, फिद; in N. Muzaffarpur, फिद्यो; in Sáran, फिद.

322. In Mágadhí we have additional forms as follows.

(1) Of the 1st Pers. pronoun:—nom. and obl. plur., हमचिन, हमरनही.

(2) Of the 2nd Pers. pronoun:—nom. and obl. plur., तोहनिच्छा, तोहरही, तोहरह, or तोह्रा सव, etc.

(3) Of the two Demonstratives:—nom. and obl. plur., उखचिन, उखनी, उखच्छ; उचिन, उखनी; obl. plur. only, उहका, उहका.

(4) Of the Relative, Correlative, and Interrogative:—nom. and obl. plur., फिद, फिद; तिद, तिद; फिद, फिद; in Gayá, for gen. sing., तेक, तेकरा, रेकरा and सेकरा.

(5) Of the personal Indefinite pronoun:—obl. sing., कोि, कोही, केही.

323. The following additional Maithilli forms may be noted.

(1) Of the Personal pronouns:—nom. sing., हसं, हस्सी, तोह; obl. sing., मोह, तोह, (poetic).

(2) Of the Demonstrative pronouns:—obl. sing., उहकेरा, उहकेरा.

* Also in Mágadhí.
324. To the forms above given may be added the following, some of which I am unable to assign to any particular time or place.

(1) हृ, = हृ, 'I,' is evidently a shortened form of the Mārwārī हृ.* An abbreviated form, मूह, for the obl. sing., मोह, is sometimes used by Chand. Chand makes the obl. plur. of the 1st and 2nd Personal pronouns, हमहि and तुमहि. But हृ and तुम with the postpositions, are also employed.

(2) तैन and तै are sometimes substituted for तै or तै, 'thou.' In western Hindī, I have met with a gen. sing. of this pronoun, तद्वा, for तेरा; as, e.g., यदि मुगलाशी तद्वा हाथ, 'let the wife of the Mogul take thy hand.' A Prakritic gen. sing., तुच, (for Sk. तथ,) is now and then used in archaic Hindī.

(3) In the nom. sing. of the Proximate Demonstrative, यह, the following variant forms occur, viz.:—यीह, येह, जीह, जेह, ढेह, ढेह, ढेह, ढेह, ढेह. Of these, the last three appear, in some cases at least, to be merely emphatic forms. In the obl.

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* हृ is said by Prof. Eastwick, (Vocabulary to Prem Sāgar, sub. voc.), to be used in the obl. sing. with the postposition हृ, in the following Arrdh Chaupāl: कौं हृ के पति रही हमारी. But हृ, in this place, is, in fact, the Braj emphatic particle, = हृ: and हृ is a Braj form of the Conjunctive participle, कर (from the verb करा), which is in High Hindī added directly to कौं, making करकर. We therefore render,—

'how (then) remained my honor?' Krishna to Rukmini, P.S.: Ch. LXI.
plur., we find र्हि and र्क्ष. In Braj, या is sometimes spoken and written for या.

(4) In the declension of the Remote Demonstrative, वह, जहै occurs in the nom. sing., and, in the obl. sing., वी is sometimes found for वा, and वाक्ष, for वाहि. For the obl. sing., उस, rustic Muhammedans sometimes substitute बूस. It occurs also in the following from the Mārwarī Play of Gopi Chand: धरो वुसी के याम, ‘fix (your) thoughts on him.’ In the obl. plur., उने, उनि and उनबो are found for the dat., उनहें; and उने, in the case of the agent, for उन ने.

(5) Variant forms of the Correlative pronoun are, in the nom. sing., सोव, सोव and सोँव, for सो. The latter two are emphatic forms. In the obl. sing., ति and तिज्ञ occur, for तिहि; I have also met with a gen. sing., तातनि, =तिस का, which evidently belongs to the S.W. ता alone is used as gen. sing. in the following from the Prem Sāgar: कहा नाम ता चाहि, ‘what is his name?’. वाहू occurs in Braj for चाहि, and विनिज्ञ, for the obl. plur., विनिज्ञो, of the Relative. तिनि, for तिनहें, and तान, for the obl. plur., तिन, of the Correlative, also occur in literary Hindī.

(6) For the nom. sing. of the Interrogative, बोन, we find in the ‘Chrestomathie’ of Prof. De Tassy, बोनु, बोनि and बोने. An obl. sing. and plur., काय, for किस, is found in western Hindī. कोर्ब and कान्ज occur, for the Indefinite, कोई, and काकुव, काहि and काक्ष, for कुक्ष. काहि and काक्ष belong to the west. For the Braj Interrogative, कहा, =कहा, we sometimes have कही, and in the obl. sing., काहि, for काहि.

(7) As the nom. sing. of the Reflexive pronoun, चाप, I have met with चापि. With this same pronoun, is evidently to be connected a Mār. nom. plur. form, चापो. In the only place, however, where I have met with it, हम would have been used in High Hindī. In the obl. forms of this pronoun, उ is often substituted for उ after प, as, e.g., in चापुक, obl. plur., for चापस.
Pronominal Adjectives.

325. Besides the above pronouns, many pronominal adjectives occur. They may nearly all be used either as adjectives or as pronouns. Two series, the one expressive of quantity, the other of kind, are formed from the five pronominal elements noted in § 255. When used substantively, they all follow, in High Hindí, the first variety of masculine declension; when used adjectively, they follow the laws for the inflection of Ta̱̣daḥ̣a ḍ̣a adjectives in चा, and are thus inflected to ए, masc., and ए, fem. The following tables exhibit, first the High Hindí forms, and then the dialectic forms of each series:—

<table>
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<tr>
<th>Pron. Base.</th>
<th>Adjectives of Quantity</th>
<th>Adjectives of Kind</th>
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<tbody>
<tr>
<td>च इतना</td>
<td>इतना ittnā,</td>
<td>ईसा aisá, 'such,' 'like this.'</td>
</tr>
<tr>
<td>ह इत्ता</td>
<td>'this much.'</td>
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<tr>
<td>उ उत्ता</td>
<td>उत्ता uttnā,</td>
<td>वेसा vaisá, 'such,' 'like that.'</td>
</tr>
<tr>
<td>दृ जित्ता jittā,</td>
<td>'that much.'</td>
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<tr>
<td>चित्ता</td>
<td>'as much.'</td>
<td>जेसा jaisá, 'like which,' 'as.'</td>
</tr>
<tr>
<td>तित्ता</td>
<td>'so much.'</td>
<td>तेसा taisá, 'like that,' 'so.'</td>
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<tr>
<td>गित्ता</td>
<td>'how much?,'</td>
<td>जेसा kaisá, 'like what?,' 'how?.'</td>
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<td>'how much?,'</td>
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<td>Adjectives of Kind.</td>
<td>Adjectives of Quantity.</td>
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**TABLE XV: DIACLECT FORMS OF THE PRONOMINAL ADJECTIVES**

1. Anmëafr ordalny added.  
2. I have only met with these in the old form; commonly with the postpation art.
3. In S.E.  
4. In certain.  
5. S.E. of Bengalen.
§§ 326–328.]  PRONOMINAL ADJECTIVES.  201

326. Besides the dialectic forms given in Table XIV., the following modifications of some of these pronominals also occur, viz. — for उत्तरा; सिन्थ, भेतना, बुतना; for किन्ता; किन, किता, केता, किती; and for बिन्ता, बिन्ता. The following forms also are occasionally used in literature, viz. — धे, ने, धे. They are respectively equivalent to फितना, लितना, कितना.

a. The Sanskrit forms, रङ्ग, एतक्रे, = एमा, याँह्रे = जेरा, ताम्र, = तेरा, and कीर्ण, = केरा, are occasionally used in poetry. For तङ्ग्रे and कीर्ण we also find एग्रे and काह्रे.

327. Besides the above, the following words also are used as pronominal adjectives. Those which terminate in बा follow the declension of Tadbhava nouns or adjectives inflected to ए. The others, when used substantively, are declined like the second variety of masc. nouns; when used adjectively, they are indeclinable.

एक, ek,  'one.' हर, har,  'every.'
दूसरा, dūsra, 'another,' 'the other.' बौर, aur,  'other,' 'more.'
दोनों, donon,  'both.' बहुत, bahut,  'much,' 'many.'
सब, sab, कई, kāi,  'several,' 'how many?'
सारा, sārā, के, ke,  'all,' 'the whole.' निज, nij,  'self,' 'own.'
समाल, sumal, पाराया, parayā, 'another (person).'
समुच्छान, sumuchān,

328. एक, ek, strictly speaking, is a cardinal numeral, and दूसरा, dūsra, an ordinal. एक, 'one,' when used pronominally, is usually followed by दूसरा, 'the other,' in the succeeding clause; as, एक हन्सता दूसरा रोता या ek hanstā, dūsra rotā thā, 'one was laughing, the other was crying.'

a. Sometimes एक itself follows in the second clause,
when the first एक should be rendered ‘one,’ the second, ‘another.’ Thus, एक यह एक बह बहता था ek yah, ek wahi kahā thā, ‘one was saying this, another, that.’

b. When दूसरा follows एक in the same clause, the two have a reciprocal force; as, वे एक दूसरे को मारते हैं we ek dūre ko márte haiṁ, ‘they are beating one another.’ एक is indeclinable in the plural.

329. दोनों donon, ‘both,’ is declinable in the plur. only: thus, Nom. दोनों donon, Acc. दोनों को donon ko, etc.

330. सब sab, ‘all,’ ‘every,’ often aspirates the final व in the oblique plural; thus, Acc. सभों को sabhon ko, Gen. सभों वा sabhon kā, etc. सभों, also, rarely occurs.

a. When used in the singular, as, सब को sab ko, ‘to all,’ it denotes ‘all’ considered as a unity, ‘the whole;’ in the plural, सभों को, sabhon ko, ‘to all,’ it represents ‘all’ as a plurality, ‘every,’ ‘every one.’

Rem. These forms in चो are not now regarded as quite elegant, and सब is preferably uninfluenced throughout. As it contains in itself the idea of plurality, the plural termination is regarded as superfluous.

331. The words सकल sakal (Sk. सु + वल), समस्त samast, and समूचा also signify ‘all,’ ‘the whole.’ They are rarely, if ever, used as nouns.

332. The Persian adjective हर har, ‘every,’ though not very common in classic Hindī, is found even in the Prem Sāgar, and is freely used in the colloquial. It may therefore be fairly regarded as belonging to the language. It is never used substantively. Compounded with एक ek, it means ‘every one’ or ‘every single,’ and is used either as a substantive or adjective, thus: हर एक बाया har ek áyā, ‘every one came;’ हर एक घर har ek ghār, ‘every single house.’
333. और *aur*, when used substantively, and followed by no other pronominal in the next clause, always signifies ‘more;’ as, मुझे और दो *mujhe aur do*, ‘give me more.’ But when used adjectively, it may mean either ‘more’ or ‘another,’ as the context may determine. Thus, मुझे और जनाव दो *mujhe aur anáj do*, ‘give me more grain;’ but, यह और बात है *yah aur bát hai*, ‘this is another matter.’

a. When और is repeated in two successive clauses, the first is to be rendered ‘one,’ and the second, ‘another.’ Thus, यह बात और है यह और है *yah bát aur hai, wah aur hai*, ‘this is one thing, that is another.’

334. Besides बहुत, ‘much,’ we meet the intensive forms, बहूँतेरा *bahuterá*, and बहुत सा *bahut sá*, ‘very much,’ ‘very many.’

a. Colloquially, सारा is also added to बहुत, ‘many,’ with an intensive force; thus, बहुतसारा is equivalent to the colloquial English idiom, ‘a great deal.’ This use of सारा is only colloquial. In Panjábí it is employed much more extensively.

335. कई *kai* or कई *kai* as an adjective means ‘several;’ when used as a pronoun, it must be rendered ‘how many?’ It cannot take the postpositions. Thus, पुरुष चाहे कई *purush cháhé kai*, ‘several men came;’ चाहे कई *chaáhé kai*, ‘how many came?’ Where in English ‘several’ has a pronominal force, it must be rendered in Hindi by कई एक *kai ek* or कितने एक *kitná ek*; as, कई एक है *kai ek hain*, ‘there are several.’ But, कई हैं *kai hain*, would be interrogative,—‘how many are there?’ कई एक *kai ek*, and कितने एक *kitná ek*, however, may also be used adjectively in the same sense; as, कितने एक पेड़ हैं *kitná ek per hain*, ‘there are several trees.’
a. The pronominal adjective कितने kitne is also used in the sense of 'some,' 'several,' both substantively and adjectively. Thus, वहां कितने भाट भो चाए wahān kitne bhāṭ bhō āe, 'several bards also came there;' कितनों का मत है kitnoṇ kā mat hai, 'it is the opinion of some.'

336. निज nij, 'own,' may be used as a pronoun, the person and thing referred to being determined by the context; as, निज पर खाना nij par ānā, 'to come to one's own (house);' निज भरोसे भोगिन मोहि नाही nij bharōsa mohi nāhī, 'I have no confidence in my own wisdom.' Or it may be added to possessive genitives of both nouns and pronouns, in the sense of the English 'own;,' as, वह राजा का nij putra hai, 'he is the king's own son;' यह मेरी nij पुस्तक है yah mere nij pustak hai, 'this is my own book;' यह चाहिए nij घर गया wah āpe nij ghar gayā, 'he went to his own house.' Also we have such idioms with the genitive of निज as, निज का माल nij kā māl, 'private property;' निज का नौकर nij kā naukar, 'a personal servant,' etc.

337. पराया parāyā, 'another's,' is properly a possessive adjective. It may be used either with or without a noun; thus, यह पराये का है yah parāye kā hai, 'this is another's;' पराई श्री parāi strī, 'another's wife.'

338. The following dialectic variations of the above pronominals occur, viz.:—for एक, एक and चक; for दूसरा, Br. दूसरी, K. दूसरों, N. बड़ों; O.B. दूसर, दूसर, दूसर; for दोनों, Br. दोनों, M. दोनों, N. दोनों, O.B. दोनों, दोनों, दोनों; for सारा, Br. सारी, K. सारी; for सब, Br. सब, सब; O.B. सबरी; for चीर, N. चीरों, O.B. चीर; for बड़ा, Br. बड़ों, O.B. बड़ा; for बड़ा, Br. बड़ों, O.B. बड़त, बड़त, Garh., बड़ों, N. घर, emph. घर, M. घर, बड़री, बोला, बोहोत, and मोक्ली. For कई, Mār. has कई.
For सकल, Br. gives सियो, M., शगरो, सगठो, O.B., सचर (nom. plur.). For कितने एक, the मार्वारी has कितीकँ.

339. The following pronominal adjectives are Sanskrit. The most of them, as compared with the foregoing, are of rare occurrence in the colloquial, but are more frequent in literature, especially in poetry.

चन्य anya, ‘other.’ बहु bahu, ‘much.’
चपर apar, ‘another.’ भूरि bhūri, ‘both.’
चमुक amuk, ‘a certain one.’ युग yug, ‘both.’
उभय ubhaya, ‘both.’ युगल yugal, ‘both.’
किमपि kimapi, ‘any.’ युगम yugma, ‘all.’
पर par, ‘another,’ ‘other.’ सर्व sare, ‘each.’

340. चन्य, as also the more common corrupted form, चन्य, is ‘another,’ in the sense of ‘a different one,’ like the Greek, ἄτερος; but चपर is ‘another,’ numerically, like the Greek ἄλλος. Thus, चन्य देश गया, ‘he went to another country;’ नहीं चन्य ऊपर ता, ‘there is no other expedient;’ but, चपर हेतु सुन, ‘hear another reason.’ For चपर, पर is more commonly used; it is often compounded with the noun it qualifies. Examples are: पर दोष, ‘another’s fault;’ परदेश, ‘a foreign country;’ परजीव, ‘the other world.’

341. The related words, युग, युगल, युगम ‘both,’ ‘the two,’ strictly speaking, are all nouns, meaning ‘a pair;’ but they are practically pronominal adjectives, as will appear from the following examples: युग भूपति, ‘the two kings;’ युगल नयन बलधार बढ़ी, ‘from both eyes a stream of water flowed;’ विभाषि युगम बोरिके, ‘joining (my) two hands.’ Examples of the use of the other Sanskrit pronominals are the following: उभय चपर उद्धि, ‘both a boundless ocean;’ किमपि प्रयोग नाहिं, ‘there is not any need;’ चमुक कहता है, ‘a certain person says;’ थ्रेक दिन, ‘every day.’
342. प्रति, (indeclinable), is occasionally used as a pronominal adjective; thus, प्रति चक्षुतार कब्रा प्रभू केरी, ‘the story of each incarnation of the Lord.’ बड़ and मूर्त, ‘much,’ are both equivalent to बड़त, and, like most of these Sanskrit pronominals, are chiefly used in poetry.

COMPound Pronouns.

343. The relative pronoun may be compounded with the correlative or the indefinite pronouns. Each member is then inflected, but the postposition is added to the last only.

Thus, with सो, we have जिस तिस बा jis tis ká, ‘whosesoever;’ with कोई, जो कोई jo koi, ‘whoever;’ जिस किसी की jis kisi ko, ‘whomever;’ with कुछ, जो कुछ jo kuchh, ‘whatever.’

a. For जो कोई, Naipáli has जुनसे, ‘whosoever.’

b. In the Rámáyán a similar Sanskrit compound occurs, in the phrase जैन जैन विधि, ‘in whatever way,’ where जैन जैन, (for जैन जैन,) is in the instr. sing.

344. Other compounds are formed with चौर aur, ‘other;’ as, चौर कुछ aur kuchh, ‘something else;’ चौर कोई aur koi, ‘some one else;’ चौर वोन aur kaun, ‘who else?’. चौर का aur kyá, ‘what else?’, is colloquially used as a reply of strong affirmation.*

a. Sometimes चौर occupies the second place, but the compound has then a different meaning; as, कोई चौर koi aur, ‘some other;’ कुछ चौर kuchh aur, ‘some more.’

b. The pronominal, चाच्च, ‘other,’ is compounded with itself in the form चाच्चाच्च (Sk. चाच्चाच्च), ‘each other,’ ‘mutual;’ but this is rare in Hindí. The two are occasionally written separately, thus: चाच्च चाच्च प्रति तेन, ‘with mutual love.’

* In Garhwál, aur alone is used, with a peculiar intonation, in the same sense of a strong affirmative.
345. The particle सा sā, (infl. वे se, सी sī,) may be added to the nom. form of कौन, thus: कौन सा kaun sā, lit., 'what like?'; यह कौन सा पेड़ है wah kaun sā per hai, 'what tree is that?,' i.e., 'what kind of a tree?'.

a. The same affix is added, colloquially, in the east at least, to the relative, कौन, and correlative, तोह, making कौन सा, तोह सा; and in the Doáb to the demonstratives, यह and वह, making यह सा, वह सा. But I have never met these forms in literature.

b. In old eastern poetry, however, the equivalent affix सँम is added to the inflected base of the demonstratives, thus: इन सँम, इन सँम, 'like this;' उन सँम, उन्हें सँम, 'like that;' or 'like him.'

c. For कौन सा, Mewārī has वही, fem. वही, as in the following: वही मनुष यों ए वहीर, कौनसे मनुष ने तुम की कहा, 'what man told you?'.

346. The indefinite pronouns are also compounded with सब sab; as, सब कोई sub koi, 'every one,' सब चुक़ sub kuchh, 'everything.' Before कोई, हर har may be used instead of सब, in the same sense.

347. A peculiar Indefinite is formed by repeating the indefinite pronoun with the negative particle, न na, interposed; as, कोई न कोई koi na koi, 'some one or other;' कुछ न कुछ kuchh na kuchh, 'a little,' 'somewhat,' more rarely, 'some thing or other.' In the former case, both members are inflected in the oblique cases, but the postposition is added only to the second; as, किसी न किसी का क्षेत kisi na kisi kā khet, 'the field of some one or other.'

348. कुछ is idiomatically added to various pronouns and pronominals to give them an indefinite sense; it is then
often scarcely capable of translation. Thus, हम का कुछ होगे, 'what we shall be;' बहुत कुछ, 'a great deal,' 'ever so much.' Similar are, यह कुछ, किसना कुछ, etc. So also we find कुछ बहुत; as, कुछ बहुत खारग न रहेगा, 'no great remembrance will remain.'

349. The following pronominals belong rather to Urdu than to Hindi, but as they will be found in some modern Hindi books, they are enumerated here.

बाज़ (some), पुलाना, 'a certain one.'
बाज़े, पुलाने, 'the whole.'
शेर (other), 'different.' चंड (many), 'several.'

350. Of these, all are Arabic, except चंड, which is Persian. शेर is sometimes used as a negative prefix, especially in the compound, शेर रहान (शेर रहान), 'absent,' 'not present.' पुलाना is always pronounced pulanā. Although it belongs rather to Urdu than to Hindi, still it is often heard from Hindi-speaking people, especially in some parts of Oude, where, in a dialectic form, पुलनवास, it is often used, instead of the remote demonstrative, for a third personal pronoun. Besides पुलनवास, the people of Avadh also use देखनवास, plur., देखनान, in the same way.

ORIGIN OF THE PRONOMINAL FORMS.

351. It is impossible, within the limits of the present work, to discuss in every detail, all the very numerous variations of the Hindi pronouns. I can only briefly indicate the probable origin of the more common forms. In the nom. sing., मैं or मे, of the 1st personal pronoun, we have the Sk. instr. sing., मया, Prak. मै, Ap. मैया, transferred to the nom.* The अ, therefore, which is added to मैं, in the case of the ag., in High Hindi, is really superfluous, and in मारवाली, Old Baiswārī, and other

archaic Hindi, 'mai', alone, and properly, denotes that case. The same
remarks, mutatis mutandis, apply to 'ta', the Braj nom. sing. of the 2nd
personal pronoun. The transfer is clearly due to a confusion in the minds
of the ignorant of the two constructions of the subject with the verb.*

a. Besides the 1st pers. nom. sing., 'ma', from a labial theme, the
Braj presents a form, 'hua' or 'ho', which has arisen from the corre-
sponding Sk. 'aham', through Prakrit forms, 'ahum', Ap. 'ham'.† In the
Mār. 'hū' or 'hu', we have the same word, with the common reduction of
the diphthong (§ 85). The corresponding Mw. 'hū', I would attribute to
the theme 'sma', which appears in the Sk. base, 'asmad', and is also the
base of the Sk. plur. declension of this pronoun. It presupposes a Prakrit
form, 'asmakam', after the analogy of the Pr., 'tusmakam', for Sk. 'team', H.
't'. This theme, 'sma', in Prakrit, regularly became 'mha' (§ 108); so that
from 'asmakam', 'k' being rejected, we would have 'asmaam', and thence, as
above, 'hu', 'hū'. With the same theme, 'sma', I would connect the
E.H. nom. sing., 'ham', 'm' and 'h' having been transposed and 'a' inserted
between them.

352. The nom. sing., 'tā', of the 2nd person, has arisen from the Sk.
nom. sing., 'team'. The final nasal is preserved in the Mārvāri and Old
Baiswāri, 'tā' or 'tau'. But I am inclined to regard the 'tā' in 'tāne', as,
as a gen., from Sk. 'tava', through the Pr. 'tua'. The Av. and R. nom. sing.,
taya, as also the R. loc. sing., maya, present merely a variant ortho-
graphy of 'ta', 'ma'.

a. The Bh. nom. sing., 'tuh', is a weakened form of 'tum', for 'tushma',
the base of the plur. in High Hindi, where the theme 'tu' has received, like
the pronominal themes, 'a' and 'yu', in Sanskrit, the increment 'sma'. In the
Mw. and Mār. 'thā', we have apparently a transfer of the aspirate of
'tum' from the end to the beginning of the syllable, as in § 108.

353. The obl. sing. forms, 'mujh, tujh', have their immediate origin in the
Prakrit genitives sing., 'majha, tujjha', for 'mah, tuih'. Prof. Lassen
provides several examples of this change in the Prakrit root, 'lijha', for
Sk. 'liha'.† The form 'maha' occurs in the Rāmāyana, and must be referred
to a Pr. gen. sing., 'maya (?) for Sk. 'mama'; and, by analogy, 'tuh', to a
Pr. gen., 'tusya (?) for Sk. 'tava', formed after the analogy of the other

* Vid. infra: § 357.
‡ 1b. § 50.
Sanskrit pronominal genitives. *Maha*, as also *tuha*, is found in the Apabhransic Prakrit.

_a_. Braj, Kanaúji, Avadhí and some other dialects, present, in the Personal pronouns, the obl. sing. themes, *mo*, *to*. These also are true genitives, and are so used by Chaud, et al.* Their immediate original is to be found in the Prakrit genitives sing., *mahuy* and *tuhuy*,† which again, through the common change of *s* to *h*, may be compared with the Br. pron. genitives, *jásu*, *tásu*. In this *su*, Prof. Lassen judges that we have the Sk. possessive, *sva*.‡ The analogy of the Braj leads us to ascribe a similar origin to the Mw. obl. sing. themes, *mho*, *tho*, from Prakrit bases, *asmaka*, *tusmaka*, to which, as above suggested, we may suppose that the possessive *sva*, (or the abl. plur. term., *bhyas*, Ap. *ho*,) was originally added.

_b_. The R. obl. sing. forms, *mvá*, *tvá*, are, I think, to be explicated by the supposition that, as the suffix *ka* was in Prakrit added to the themes *asma*, *tushma*, so it may have been added to the shorter themes, *ma* (*mu*), and *tu*, of these same pronouns, giving new themes, *muka*, *tuka*. Of these the original genitives would have been *mukasya*, *tukasya*, whence would arise Pr. forms, *mudha*, *tuáha*, and thence, by familiar changes, at last, *mvá*, *tvá*.

354. The genitives, *merá*, *terá*, have been formed by the addition to an old genitive, *maha*, of *kerá* or *kero*, for *kerako*, (Sk. *kriha*). Beames gives, from the vulgar Prakrit, the form *mahakero*,§ from which *mero*, and *merá* are readily derived by the common elision of *k* and the sandhi of the then concurrent vowels. The Mvá. and Mw. gen. forms, *mhdáro*, *mhóyló*, etc., as also the eastern gen., *mora*, are similarly derived, through the combination of the same suffix with another Ap. Pr. gen. sing., *mahuy*. In the gen., *mhdaru*, the long á presupposes *karako*, instead of *kerako*, as the original form of the suffix. But in the dat. and acc. forms, *ma nai*, *mha nai*, *ta nai*, *tha nai*, the *a* of the base remains short because the retention of the initial *n* of the suffix prevented the concurrence and union of the vowels. The original form of these genitives is further illustrated by such E.H. obl. plur. forms of other pronouns as *inkará*, *unhkará*, etc., in which, again, a Prakrit genitive has been taken as a new base, to which is appended the usual gen. postposition in a fuller form.

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* Vid. supra: §§ 283, 291.
† Sindhi retains the form *mahuy*.
a. In the hi of mohi, tohi, etc., we have the same suffix which marks the obl. sing. of nouns in archaic Hindi, derived, as has been shown,* from the Ap. Pr. gen. sing. suffix, he (for Sk. sya). As in the case of nouns, so here, again, it is added to old genitive forms. In like manner mujhe and tujhе have arisen from the addition of this hi to other Prakrit genitives, majjha, tujhа, giving majjhahi or mujjhahi, and tujjhа, whence, by elision of h and sandhi of a and i, the modern forms. The final e in these datives is thus identical with the final e in the obl. sing. of Tadbhava nouns in d. Regarding the use of these (originally) genitive forms as datives and accusatives, it may be remarked that already in many Prakrit dialects, the dative having been lost, its place was often supplied by the genitive; and from the dative, as the case of the indirect object, it is but a step to the accusative as the case of the direct object.

355. In the Mār. obl. forms, 1st pers., mhaiг, 2nd pers., taig or thaiг, we have a true instr. sing., with which the abl. postposition, sīг, must be regarded as in grammatical construction, as would be its original, sat, in Sanskrit. I should suppose, however, that the same forms in the loc., mhaiг mhai, thaiг ēparі, etc., must be regarded as genitives, for I have found no instance of the Sk. madhye and upаri in construction with the instr. case, but only with the gen. or acc. In the later Prakrit, the pronominal termination saіг is found in the gen., instr. and loc. Thus the analogous Prakrit forms, taіг, maіг, are either gen., instr., or loc. After the same analogy, probably, may be explained the G. and Ku. obl. forms, maіг, meг, teіг, as Prakrit instr. or gen. sing. forms in grammatical construction with the postpositions.

356. In the E.H. obl. sing. forms, hamаrd, tuhаrd, etc., we have a plural form transferred to the singular. We would have expected, as in other dialects, hamаrd, tuhаrd; the shortening of the vowel is possibly to be explained by reference to the accent (?). The h of tuhаrd, as in all the plur. forms of the pers. pronouns, represents the s of sаma; by which is formed from tu, the increased base, tusma.

357. Most of the dialects present ham, as the nom. plur. of the 1st personal pronoun. This has arisen, by transposition of the consonants and loss of the plur. termination, from the regular Prak. nom. plur., mhe, which is still retained in Mārwāri. This Prakrit nom., mhe (amhe), evidently stands for an earlier form, aсеmе, for the regular Sk. nom.

* Vid. § 190.
plur., vayam, in which the theme, asma, of the Sk. obl. plur., asmán, asmábhíh, etc., was assumed also into the nom., and the plur. termination, i, added after the analogy of all the other pronouns; so that asme (＝asma + i) corresponds precisely to the Sk. nominatives plur., te, ime, ye, etc. In the R. nom. plur., hám, I suspect that the h has been ignorantly added to make the form correspond to the 2nd pers. nom. plur., tumh, of the same dialect. The Mw. nom. plur., mháig, as I conjecture, stands for the acc. plur., amháig, of the western Prakrit, which has been assumed into the nom., after the manner of the English objective, in the vulgar phrase, 'it is me.'

358. The most common form of the nom. plur. of the 2nd person, is tum. For this, in archaic Hindi, we have the form tumh, (also tumah,) which is but one step removed from the Pr. nom. plur., tumhe, for the Sk. gyám. The sing. theme, tu (tea), increased by the pronominal element, ama, was, for the sake of regularity, substituted for the increased theme, yushma, of the Sk. plur., and, as in the case of the 1st pers., asme (amhe), a nom. plur., tushma, was also formed from the theme of the obl. cases, after the analogy of the other pronouns, making tushme. It would therefore appear that besides the classic Sk. irregular plur., gyám, yushmán, yushmübhíh, etc., a more regular plural, tushme, tushmán, etc., was also formed from the base of the sing.

359. In the Már. nom. plur., the, the aspirate of tumh has been transferred to the beginning of the previous syllable, (giving thume? ). The nasal thus left alone, has been weakened to anusvár, and then lost, and the labial has disappeared before the diphthong, as in the sing., tain, for teayá, etc. In the Mw. thaíg, we have probably an acc. transferred to the nom., as in the 1st pers. mhaíg, so that thaíg stands for the Pr. acc. plur., tumháig.

360. The acc. and dat. forms, hamey, tumheyn, etc., of the personal pronouns, have arisen immediately from the Prakrit accusatives plur., amháig, tumháig. The hiatus points to the loss of an h, so that the forms in question really stand for amhayíg, (hamahíg,) and tumhayíg,—Prakrit forms which occur frequently even in archaic Hindi. This háig I take to be identical with the same termination in the acc. and dat. sing. of nouns in old Hindi, already noticed in § 190; i.e., it is probably identical with the Sk. loc. sing. termination, mín, or the Sk. dat. plur. term. bhyam.

361. Most of the dialects present a longer and shorter theme in the obl. plur.; as, e.g., ham or hamog, tum or tumhóg, etc. All these themes
in all their varieties were originally genitives plur. The longer forms refer us, perhaps, to the increased Prakrit themes, astaka, tushaka; the shorter forms to the simple themes, amha, tushma. Ham and tum or tumh are both used as genitives in old Hindi,* as also are the equivalent amha, tumha, in the later Prakrit, where the gen. termination, āpam, of the earlier Prakrit, has quite disappeared. The longer forms, hamoy, hamani, tumho, tumani, tumh, tumh, are to be explained by reference to the Pr. gen. plurals, amhōpam, tumhōpam, which were formed on the model of the gen. plur. of the 1st decl. of Sk. masc. nouns. The terminations, oγ, ani, etc., have therefore arisen in the same way as the same terminations in the declension of substantives.† In the short u, of the G. tumuγ, hamuγ, we have a still further reduction of o to u.‡

362. In the Mārwāri and Mewāri, the Pr. gen. plur. termination, āpam, for Sk. āndm, has become ṅ, as in the substantive declension, giving mhdγ, thāγ, for amhōpam, tumhōpam. The inserted ṅ in the longer Mewāri forms, mhdnyāγ, thānyāγ, distinctly points, as in substantive declension, to the elision of the Prakrit suffix, k, which, according to Lassen, was sometimes added to these pronominal bases; so that these longer forms represent Prakrit genitives, amhaōpam, tumhōpam. The nasal before ṅ must be regarded as inorganic and unessential. As to the origin of the still longer forms, mhdγvarāγ, thāγvarāγ, I am uncertain. Baghelkhandī presents a modern gen. form, tihāγre, as nom. plur.; apparently some such word as log is to be understood.

363. The genitives plur., hamdrā, tumhārā, have arisen from the combination of the Pr. karakaγ with the bases amha and tumha, giving amha karako, tumha karako,§ from both of which, k having been elided, the forms amhaγrao, tumhaγrao, must have arisen; whence, by sandhi, and the usual transposition of m and h in the 1st person, we have, first the Braj hamdrāu, tumhāru, then the K. hamdrō, tumhāro, whence, finally, the H.H. forms, hamdrā, tumhārā. In the case of the shorter forms, hamdr, tumhār, analogy leads us to believe that the suffix was first added to the base, not in its increased form, karakaγ, but without the added ka.

* Vid., § 294, a. † Vid., § 192. ‡ Vid., § 85.
§ Hoernle in the ‘Essays’ previously referred to, cites from the Mrichchhakati, a passage containing the analogous form, amhakelake (for amhakerake).
a. If, in the Mārwāri and Mewāri forms, mhadro, thāgyo, thāgyo, the Anusvār be organic, it follows, that, in this case, the affix was pleonastically added, not to the base, as in the above forms, but to the gen., so that the original of these Rajputana forms must have been amhāqam karako, amhāqam kalako, etc. Otherwise they must be explained like the regular forms.

364. The various forms of the nom. sing. of the Prox. Demonstrative, which contain h, viz., yah, yih, yihu, ih, eh, ehu, he, have probably all arisen from the Sk. eshaḥ. The final u of yihu, yehu, ehu, as in the case of nouns,* represents the Pr. o, for the final ah of eshaḥ. Lassen gives a form, ehe, which looks like the original of the Bh. ke. It appears to presuppose a nom. plur., eshe, from the stem esh. The loss of the final aspirate from eh and ih, has left the forms e, i. The remaining forms, yo, yá, yōg, masc. o, fem. ē, I would connect with the base im, which, although having a defective declension in Sanskrit, was fully declined in Prakrit. Yo and yā have apparently arisen from the Pr. nom. masc. sing., imo, which, by elision, yields io, whence yo, and ya. The final nasal of yōg points to the Prakrit neut., imam, whence, iam, yōg. The Mw. o, fem., ē, must, similarly, be ascribed to imo, fem. imá.†

365. The perfect analogy between the two demonstrative pronouns seems to justify the hypothesis, that, as in the case of the Prox. Demonstrative, we have a variety of forms from eshaḥ (esho) and imāh, (imo), all resting ultimately upon the pronominal base i; so there must have been in the ancient vulgar speech, analogous pronouns, oshaḥ, umañ, resting on the pronominal base u, from which, precisely as above, we must derive the various nom. forms of the Remote Demonstrative, wah. But, although the existence of this base is abundantly attested by such Sanskrit prepositions as ut, upa, upari, etc., yet I have met no instance of a declension resting on this labial, either in Sanskrit or the Prakrit dialects. But it is quite possible that further investigation of these dialects may furnish such examples, and verify the above hypothesis.

366. The next three pronouns, jo, so, and kaun, are so closely analogous that we may consider them all together. Each of them presents two general forms in the nom. sing.; the one form terminating in a vowel, e, o, or u, the other, in n. We first consider the group in o. It has been formerly assumed that the pronouns jo, so and ko, are

* Vid. § 189. † But on the dem. forms, see Hoernle: Comp. Gramm. § 438.
derived immediately from the Sk. yaḥ, saḥ and kaḥ. But it is to be noticed that we have no proven instance of the preservation of this Prakrit termination, o, in modern Hindi, in any monosyllable, but only under the influence of a preceding consonant, commonly ka, appended to the Sanskrit base. It is therefore more reasonable to postulate, as the original of these three forms, Prakritic bases, formed by the addition of this ka (§ 100). Now in the archaic Hindi spoken in Mewār and Mārwār, we find precisely the increased form required by this hypothesis, in the relative pronoun, jako or jiko. From this latter form, again, by elision, and consequent hardening of i to y before o, we have another Mārwāri form, jyo, of this same pronoun.* This last form, thus derived, or a form jao, from the other base, I therefore regard as the immediate original of the common Hindi jo; and by analogy would suppose that similar forms, sako or siko, kako or kiko, must have existed, or may exist still, as the originals of so and ko. Although I can adduce no example of these forms, their actual existence is, I think, intimated in the R. obl. forms of the pronouns, jyā, tyā, and kyā, which are precisely analogous to the Mār. jyo, and may be held to presuppose as their originals, the bases, jiā, jikā, tidā, tikā, and kidā, kikā.

367. From these we now turn to consider other forms of the three pronouns under discussion. Besides the forms, jo, so, ko, several dialects exhibit je or jai, se, ke or kai, in the nom. sing. The analogies of the language lead us to infer that, probably, these have arisen from the euphonic insertion of y in the place of the lost k, giving, therefore, from the above themes, first, jayo, sayo, sayo, and then, o having been at last reduced to a, as in all Tatsama nouns, jaya, saya, kaya, whence the forms in question immediately arise.† An incidental corroboration of this theory is afforded by the archaic eastern form, kayau, of the indefinite pronoun. The base of the indefinite pronoun is always identical with that of the interrogative; and in this instance exhibits the very form postulated as the original of ke or kai. For the Śanskrit bases, ja, ta, ka, the Prakrit substitutes ji, ti, ki. From ki might be formed a theme kiko, whence, as above, would proceed the forms, kiyo, kiya, and thus, finally, the G. interrogative, ki.

a. The archaic forms, ju and su, found in the Rāmāyana and other Hindi poetry, I would derive immediately from the Sk. yaḥ and saḥ.

* Vid., § 50. † Vid., § 90.
through the Pr. yo, so. We have already noted the existence of this final u, as the last remnant of the Sk. nom. masc. case-ending, in Tatsama nouns in old Hindi, and it needs no further illustration.*

368. As to the remaining nom. forms, jaun, taun, kaun, the interrogative will lead us to the explanation of the rest. To the interrogative ko, the word uṣa, for Sk. punah, was, in Prakrit, pleonastically added, giving for ko, ko uṣa, whence by an evident process, kavan, kaun, kūn, kuṇ, and kaṅ. This derivation being established, we are naturally led to the conclusion that jaun and taun must also have had their origin from similar Prakrit forms, as jo uṣa and to uṣa. The analogies already exhibited seem to justify us in assuming, as the original of the R. forms, jaunayāṇ, taunayāṇ, jaunai, taunai, increased Prakritic forms, jo punaraka, to punaraka.

369. The analogy between the obl. forms of the demonstrative, relative, correlative and interrogative pronouns is so close that the explication of the forms of any one of these pronouns will apply, with the change of the theme, to all the others. As in the case of the personal pronouns, most, if not all, of these obl. forms, sing. or plur., are in fact true genitives. Thus for the Sk. gen. sing., yasya = jis kā, Prakrit exhibits jassu or jissa, whence, by the loss of the last syllable, the modern jis. Similarly, tis stands for the Pr. tissa, Sk. tasya; kis = Pr. kissa. Sk. kasya; and, by analogy, is presupposes a Prakrit form, issa, for Sk. asya; and us, ussa for uṣya (?).† Again, by the common change of s to h, and lengthening of the penultimate vowel in compensation for the loss of the conjunct, from the Sk. yasya, Pr. jasa, we derive the forms, īḍha, jā, whence, the Braj. obl. form, jā. Similarly, tā and kā may be derived from the Sk. tasya, kasya, through intermediate forms, tā, tā, kā; while yā presupposes the forms, imasya, īḍha, yā; and wā, umasya, uḍha, wā.

a. The obl. forms, jāhi, tāhi, kāhi, etc., are formed, like mohi, tohi, and the obl. sing. of substantives, by the addition of the Prakritic suffix, hi, (Ap. he, Sk. sya,) to old genitives taken as themes for a new declension. By the elision of this h from chi, jāhi, etc., we get the forms ei, jai, tai, etc., and by subsequent sandhi, e, je, te, etc. The Av. e, je, etc., are probably identical in origin with these Himalayan genitives. In the R. iyā, jyāhi, etc., we again have the same genitives. The y has probably arisen from the elision of k from the increased theme, jīka, still existent

* Vid., §§ 79, c., 189. † Or assume prolonged themes in ka.
In Mārwāri and some eastern dialects, so that jyā and jyāhi stand for jikasya, and so on.

b. In the Braj genitives, jānu and tānu, we have the same termination as in the gen. of nouns in the Apabhraṃśic Prakrit, as e.g., in vachchehasu = vachche kā.*

c. In the Bh. obl. sing., jikar, etc. the Pr. karakah was apparently added to the theme for a new genitive, which, as in other dialects, became a new secondary base for the obl. sing. throughout.

370. The Mār. and Mw. obl. sing. forms in y, pi, or y, present some difficulty. Possibly we may identify them with the Pr. instr. sing. of these same pronouns, which terminates in yā, fem., e; but this has little support from analogy, nor have I met with any such intermediate forms as might throw light upon the case. More probably a plur. form has been ignorantly transferred to the sing., as in some other cases.

371. The nom. plur. forms of the five pronouns under discussion may apparently be reduced to two heads, viz., those which correspond with the sing., and those which assume a special plur. termination. In the case of such forms as ukh, yih, jo, so, kau, etc., the sing. form has evidently been assumed into the plural. The original model of most of the other forms is to be found in the Mār. jukai, whence, by elision of k and sandhi of the vowels, we have jai. Similar are the other forms in question. The final e (or a) may be identified with the same termination in the Sk. nom. plur. of these same pronouns, where it has resulted from the sandhi of the final radical a with the i which is the affix of the nom. plur. The analogy of tumh for tumhe leads us to suppose such a form as jenhā or jinhe, as the original of the R. nom. plur., jenh. The analogy is strengthened by the Bh. nom. plur., jihe. The same remark applies, mutatis mutandis, to the other pronouns.

372. The bases of the obl. plur. of these pronouns present several different forms;—(1) the simple radical, as in the H.H. forms, un, in, jin, etc.; (2) a theme in anāy or nān, as in the Mār. unāy, ināy, janāy, etc.; (3) an increased theme in k, as in the Mār. jukāy, tikāy, etc.; (4) another strengthened form in nh, as in E.H. ināh, unāh, jināh; and (5) also forms still further increased to nhan, nhani, nhon, and nhakarā, as in H.H. unhon, inhon, and E.H., jinhān, tinhan and tinhawkārā. Of these, the first needs no explanation. In the second, we have an old acc. plur. in an

to which the gen. plur. termination èn (for Sk. ánām) was added for a new base. The bases with k have been already explained;* as also those in nh,—which occur also in subst. declension,—and the terminations an, ani, and og.† Such E.H. forms as inahkarā, kinahkarā, etc., are strictly analogous in their origin to the H.H. forms inhoq, etc. As in the case of these last, a new obl. plur. base has been formed by adding the old gen. plur. termination og (for Sk. ánām), so in these eastern forms, the still more modern gen. sign, karā, has been added to the same effect.

373. The various terminations of the obl. plur. in the several dialects, are of course identical in their origin with the same terminations in the substantives and personal pronouns; i.e., the long forms are various modifications of the Sk. gen. plur. term., ḍm or ánām; like the short forms, through the Pr. neut. obl. plur. in ḍam. The dat. and acc. forms, jinhaŋ, tinheŋ, come immediately from the archaic forms, jinhaŋa, tinhaŋa, and therefore justify the hypothesis of corresponding forms in the other pronouns of the series. This haŋ, in the dat. and acc. plur., may possibly be identified with the termination siŋ, of the Pr. gen. plur. forms, jesiŋ, tesiŋ, etc., or else be connected with the Sk. dat. plur. term., bhyaŋ.

374. The various modifications of the indefinite pronoun, ko, have arisen from the combination of the interrogative in one or another of its various forms, with the Sk. affix, apī. Thus, ko or ko stands for the Sk. ko’si, Pr. kobi. In ko, and ko, the i has disappeared, and the b has been softened to the cognate vowel. In kaunau and kaŋo, the affix apī has been originally added to the compound form; thus, ko punar apī, and apī has been reduced to au or o. The obl. sing. forms are to be similarly explicated. Thus, from the base ki, for Sk. ka, come kisi and kisā, both for kisāpī, (kisāapī) for the Sk. gen. sing., kasyāpī; and by the change of s to h, from the base ka, we have kāhā = kasyāpī. The forms kehi and kehu probably stand for kihī, kihu, or kahi, kahu, still other corruptions of the genitive in question; and from these, or similar forms in h, proceed the Av. kehā and the G. kai, K. kai. Several of these forms in h are found in the nom., but they must be regarded as genitives transferred by the ignorant to that case. The R. form, kaunha, I have met but once, and suspect that we have here but an orthographic variation of kaunho.

375. In the Baiswārī interrogative, kāh, for kasyā, we have again a genitive taken as a nom., and as the base of a new declension. This

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* Vid. § 366.  † Vid. §§ 192, 192, a.
secondary theme, according to Lassen,* was already declined in Prakrit. All the analogies of the language lead us to regard the longer form, kahá, having proceeded from a theme káhaka, derived from kóh by the addition of the Prakritic k, as, e.g., in the Hindi kachchhuk for kuchh. This k being elided, and the long á shortened before the heavy termination, we have by sandhi the Braj kahá. The shorter form, kó, was evidently derived from káha by the elision of h. The regular form, kyá, for kíá, presupposes a base kíá from the theme ki. Granting that kahá stands for a secondary base, káhaka, it is plain that in the obl. sing. káhe, we have a secondary genitive from this base, after the analogy of Tadbhava nouns in á, so that káhe presupposes a Prák. gen. káháśha, whence, as in nouns, káháya, káhe.

376. The Mář. and Mw. kaśy, kóśy, etc., appear to be derived from an increased Prakritic neuter form, kakim, for the Sk. kim. The final Anusvá̄r therefore represents the Sk. neut. term., m. The first Anusvá̄r, of kóśy, is, I suspect, merely inorganic. The obl. sing., khá, is connected with the secondary themes, kóh, (káhaka,) so common in other dialects. The aspirate has been transferred from the second to the first syllable; the final á, instead of e, represents the Pr. gen. term., áda, after the analogy of the obl. sing. of substantives in the same dialect.

377. Kuchh, kachhu, kichhu, are all corruptions of the corresponding Sk. kushchit. Kachchhuk, has already been noticed. The corresponding Mář. and Mw. forms, kani, kánig, are to be connected with the Sk. neut. of the same pronoun combined with the suffix api, viz., kimapi, through a similar form, kamapi, whence, m having become Anusvá̄r, and p being elided, kóig, or kóig remains. The final y has, I judge, been added through a popular misapprehension confounding this word with the interrogative kaśy. Or these forms may be connected with the Sk. kiiśchana.

378. Of the pronominal series derived from the five pronominal elements (Tables XIII. and XIV.), those expressing quantity are all to be connected with the corresponding Sanskrit series, iyat, kiya, etc., or rather with their Prakrit equivalents, viz., etíà, kettíà, etc. This hiatus marks the place of a k, originally added to these Sanskrit forms, which is still preserved in several dialects noted in Table XIV., as, e.g., Bh. aké, játék, G. etaká, tatáká, etc. From the above Prakrit pronomininals have immediately proceeded the O.B. etá, jetá, and the H.H.

ittá, jittá, etc. The peculiar R. forms, jyátyik, tyattán, etc., have evidently been formed from the secondary bases jíka, tika, etc., like the similar forms in the Riwiá and Márwári pronouns. The no (nu, ná, na, or n), which is added to these pronouns, Beames is probably right in regarding as originally a diminutive affix which has now lost, as in many other words, its special significance.* Such certainly seems to be the explanation of the Rajputana pronominals in ro or ro, which represents the Sk. diminutive affix rā. Their use is well illustrated by the Sindiá addition of ro to adjectives, to signify some small degree of the quality expressed by the primary word,† like “ish” in the Eng. “black-ish,” and still further by the Márwári practice of adding this same ro to participles when used as adjectives.

a. The dialectic forms, jai, tai, kai, = jītná, etc., are derived from the Sanskrit series, yati, tati, katti.

379. The various forms of the pronominal series expressive of likeness, as, e.g., jaisá, jas, jaisan, are all to be connected through the Pr. series, járiso, etc., with the Sk. series formed with the affix dṛisha, as, yadṛishaḥ. The dialectic affixes, no, nu, ná, n, ro, rō, are evidently identical with those in the quantitative series. In the Rajputana and Gaśhwáli series the absence of the characteristic s is to be explained by the custom in those dialects of changing s to h and then dropping it entirely.‡ Thus, e.g., G. eno = H.H. aisá, presupposes a form esano, similar to R. aisan; and Mw. jairo, a form jaisaro.

380. The Reflexive pronoun, óp, is derived from the Sk. átman, which is used in the same sense. The obl. forms, apná, apne, point to a Prak. form, átmanaka, with an adjective sense. The derivation of the obl. plur. form, ópas, is uncertain. Beames with high probability regards it as pointing toward a Prakrit genitive ópassa, which, however, is not preserved in literature.

381. The Honoriíc pronoun, óp, is also derived from átman, through the intermediate dialectic forms, ápun, ápni. The dialectic Honoriíc pronoun, raur, or rauran, etc., is to be regarded as a gen. formed from the noun, rás, with the affix rá. This rás is derived from rájhaḥ, a form which the base rájana assumes in Sk. at the end of compounds; j being elided, and áḥ changed to o, ráo remains, whence rás.§

* Comp. Gramm., vol. ii. pp. 116, 332. † Trumpp, Sindicí Gramm., p. 78. ‡ Vid. §§ 98, 120. § Vid. §§ 85, e, 89.
CHAPTER IX.

OF THE VERB (क्रिया).

382. The Hindí verb is very simple. There is but one conjugation, and all verbs whatever, both in High Hindí, and in the local dialects, take the regular terminations belonging to the several tenses.

a. Seven verbs only in High Hindí present an irregularity in the Respectful form of the Imperative, and in the Perfect Participle and the tenses formed with it. But this irregularity consists only in the substitution of another root, slightly different from that which appears in the other tenses, and will give no trouble. To this root the regular terminations are appended. The same verbs are irregular in the same way in most dialects.

383. The Hindí verb is affected by the distinctions of voice, mood, tense, gender, number, and person. The voices are two, Active and Passive. The moods, properly speaking, are four only, Indicative, Subjunctive, Imperative, and Infinitive. The Infinitive simply expresses the abstract and unrestricted verbal idea; it is indeed, strictly speaking, a Gerund or Verbal noun. The participles are three, viz., Imperfect, Perfect, and Conjunctive.* From every verb may also be formed a Noun of Agency.

* The appropriateness of this nomenclature, of necessity, cannot be shown, until we come to examine the use of these participles. We can, in this place, only express our conviction that the terms 'present' and
Rem. The Imperfect and Perfect Participles are sometimes termed 'Adjective Participles.' The Conjunctive Participle is peculiarly characteristic of the Indian languages; its functions will be explained in due order.

384. Reckoning the Imperative as a variety of the Future, we have, in High Hindi, fifteen tenses.* Three of these tenses are formed by inflection of the verbal root; the remaining twelve are all formed by means of the participles, combined, in all the tenses but two, with an auxiliary verb.

385. The distinction of Number is made by inflection in all the tenses. The distinction of Gender is expressed in all the tenses, except the Contingent Future and the Imperative. As in the noun and adjective, चा is everywhere the sign of the masc. singular; र of the masc. plural; र् of the fem. singular; र्, or, rarely, र्यां, of the fem. plural. The distinction of Person is marked by inflection in the three tenses of the future, viz., the Contingent and the Absolute Future, and the Imperative. In the Indefinite, Past, and Past Contingent tenses, both Perfect and Imperfect, the distinction of person is not expressed; in the remaining tenses, the person is indicated by the auxiliary.

* 'past,' commonly applied to these participles, are not philosophically accurate. These participles, with their dependent tenses, represent action in different stages of progress, not necessarily at different points of time. Since the above was written, I have noticed that Mr. Platts, in his excellent Hindustáni Grammar, has adopted for the adjective participles these same terms, 'perfect' and 'imperfect.' He has failed, however, to carry out an analogous nomenclature in the tenses.

* The number differs in some dialects; in particular, the number of inflected tenses is larger in some more archaic types of Hindi. Illustrations will be found in the sections on Dialectic Conjugation.
Rem. In none of the tenses, however, is the scheme of personal endings complete in High Hindi. Except in the Imperative, which has a separate form for the 2nd sing., the same terminations everywhere denote both the 2nd and 3rd person sing., and, in the plural, the 1st and 3rd person also have the same terminations.

N.B. The above remarks are to be understood as applying without restriction to High Hindi only. The peculiarities of the dialectic conjugations will be noticed in detail below.

386. In High Hindi the Infinitive of all verbs terminates in ना. It is under this form that the verb will always be found in the dictionary; as, e.g., वोलना, 'to speak;' जाना, 'to go,' etc.

a. The Hindi infinitive is, strictly speaking, a Gerund or Verbal Noun, and is so used. It denotes abstractly the action or state signified by the verb. As thus employed, it is inflected to ए throughout the obl. sing., and takes the usual postpositions after the manner of Tadbhava masc. nouns in ना. It is never used in the plural. Thus we have, e.g., लड़ना, 'to fight,' 'fighting;' Gen., लड़ने का, 'of fighting;' Loc., लड़ने में, 'in fighting,' etc.

b. Besides this Verbal Noun in ना and its dialectic variants, High Hindi verbs all form a second Verbal Noun in या; before which, य is inserted after a vowel. Thus, from मरना, 'to die,' is formed a second verbal noun, मरा, 'dying;' from जाना, जाया, 'going.' This second verbal noun is chiefly restricted in use to the formation of Frequentative and Desiderative Compounds, where it has been erroneously identified with the Perfect Participle.

387. Rejecting the final ना of the infinitive, we obtain the Root of the verb, from which, except in the case of seven verbs to be hereafter noted, all the parts of the verb may be derived in a regular and orderly manner.
Thus, e.g., the root of चलना is चल; of गिरना, गिर; of कहना, कह, etc.

N.B. The root of the verb, in High Hindi, is always identical in form with the 2nd pers. sing. of the Imperative.

Rem. The roots of verbs may be conveniently distinguished as close and open. By a close root is denoted a root terminating in a consonant; by an open root, a root terminating in a vowel. Verbs which have open roots are often termed pure verbs, and those which have close roots, mixed verbs. Thus, जा, जुना, and सी, the roots of the verbs बाणा, बुलाना, and सीना, are open roots, and their verbs, pure verbs; but चल, मार, and पढ़, the roots of चलना, मारना, पढ़ना, are close roots, and their verbs, mixed verbs.

388. From the root of the verb, the Imperfect and Perfect participles in High Hindi are respectively derived as follows:—

(1) The Imperfect participle is formed by adding to the root the syllable ता.

(2) The Perfect participle is formed by adding to the root the syllable चा.

The following examples illustrate the above:—

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>बोलना, 'to speak.'</td>
<td>बोल-</td>
<td>बोलता, 'speaking.'</td>
<td>बोला, 'spoken.'</td>
</tr>
<tr>
<td>दरना, 'to fear.'</td>
<td>दर-</td>
<td>दरता, 'fearing.'</td>
<td>दरा, 'fearèd.'</td>
</tr>
<tr>
<td>मिलना, 'to meet.'</td>
<td>मिल-</td>
<td>मिलता, 'meeting.'</td>
<td>मिला, 'met.'</td>
</tr>
<tr>
<td>मारना, 'to strike.'</td>
<td>मार-</td>
<td>मारता, 'striking.'</td>
<td>मारा, 'struck.'</td>
</tr>
</tbody>
</table>

389. Observe, that before the termination चा of the perfect participle,

(1) य is inserted after all roots ending in चा, य, or यो;
(2) If the root end in the long \( \text{र} \), this vowel is shortened. Examples are:

<table>
<thead>
<tr>
<th>Verb.</th>
<th>Imperfect Part.</th>
<th>Perfect Part.</th>
</tr>
</thead>
<tbody>
<tr>
<td>लाना, 'to bring.' छा.</td>
<td>लाता, 'bringing.' छाया, 'brought.'</td>
<td></td>
</tr>
<tr>
<td>पोना, 'to drink.' पो.</td>
<td>पोता, 'drinking.' पोया, 'drank.'</td>
<td></td>
</tr>
<tr>
<td>बोना, 'to sow.' बो.</td>
<td>बोता, 'sowing.' बोया, 'sown.'</td>
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</tr>
</tbody>
</table>

390. The participal terminations, ता and खा, are inflected to र (masc.) and ट्या (fem.) according to the rules for the inflection of Tadbhava adjectives (§ 190). The fem. plur. is sometimes inflected to र्या, or, rarely, to र्यां.

a. Verbs which insert य before खा in the perfect participle, optionally insert य before the inflection र्या, and occasionally before र्या. But if the root of the verb in the perfect participle terminate in र or र्या, the र्या of the fem. termination sometimes combines with this radical vowel, by § 48. Thus we have, e.g., from पोना, 'to drink,' (perf. part. masc., पिया,) the perf. part. fem., पी, for पिया. Examples of these inflected participles are as follows:

<table>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>दालना, 'to throw.' दालता, दालते, दालती, दालती.</td>
<td>&quot; &quot; &quot; &quot;</td>
<td>दाला, दाली, दाली, दालो.</td>
<td>&quot; &quot; &quot; &quot;</td>
<td>सोना &quot; to sleep.&quot; सोता, सोते, सोती, सोती.</td>
<td>&quot; &quot; &quot; &quot;</td>
<td>सोया, सोया or सोये, सोये, सोये.</td>
<td>&quot; &quot; &quot; &quot;</td>
</tr>
</tbody>
</table>

b. Observe, that in disyllabic roots with a short vowel in the first syllable, and short a in the second, this a very commonly, though not invariably, becomes silent before all terminations beginning with a vowel. Thus from निकलना, 'to come out,' we have the perf. part., निकला, commonly
pronounced niklá. Similarly, in the contingent future, the 3rd sing., समझे, and the 2nd plur., समझो, from समझा, samajhná, are respectively pronounced samjhé and samjho.* But this rule is not to be applied in reading poetry.†

391. In the following seven common verbs, the perfect participle is formed from a root different from the root of the Infinitive, viz:—

| होना, 'to be;' | Perf. Part. | ज्ञना, | Root. | हा. |
| मरना, 'to die;' | " | मृत्यु, | " | मृ. |
| करना, 'to do;' | " | किया, | " | कृ. |
| देना, 'to give;' | " | दिया, | " | दो. |
| लेना, 'to take;' | " | लिया, | " | लो. |
| जाना, 'to go;' | " | गया, | " | ग. |
| ठीकना, 'to determine;' | " | ठीया, | " | ठ. |

a. Of the above, करना and मरना also form their perfect participles regularly from the root of the infinitive; thus, करा, मरा. But although करा occurs in the Shakuntalá in a woman’s talk, these forms belong rather to Kanaují and other local dialects than to High Hindi.

b. The Sanskrit past participle neuter, समाप्त, 'finished,' is very commonly found at the end of Hindi books, where it is used precisely as the Latin finis in English books. The corresponding verb has not found a place in Hindi.

392. When the perfect and imperfect participles are used as attributive adjectives, the perf. part., ज्ञना, of the verb होना, 'to be,' inflected, if necessary, to agree with the participle and noun qualified, is very often added. The participle ज्ञना, in this idiom, is strictly pleonastic and cannot be translated.

Examples are:—बोधियो ज्ञना मेह, 'sown wheat;' दौड़ते ज्ञए धोरे, 'running horses;' गाती ज्ञए खड़की, 'a singing girl.'

* But see § 14, c, d.  † Vid. § 14, a. (4).
393. The Conju


nctive participle consists either of the root alone, or adds to the root the syllable कर or के.
The following are examples:—

<table>
<thead>
<tr>
<th>Verb</th>
<th>Root</th>
<th>Conjunctive Participle</th>
</tr>
</thead>
<tbody>
<tr>
<td>बाज़ा</td>
<td>कर.</td>
<td>कर, कर के, or कर कर, 'doing,' 'having done.'</td>
</tr>
<tr>
<td>बाज़ा</td>
<td>हस.</td>
<td>हस, हस के, or हस कर, 'laughing,' 'having laughed.'</td>
</tr>
<tr>
<td>जा</td>
<td>जा.</td>
<td>जा, जा के, or जा कर, 'going,' 'having gone.'</td>
</tr>
<tr>
<td>छीया</td>
<td>सी.</td>
<td>सी, सी के, or सी कर, 'sewing,' 'having sewed.'</td>
</tr>
</tbody>
</table>

a. Sometimes either कर or के is repeated after कर; thus, चल कर के or चल कर कर, 'having walked;' गा कर के or गा कर कर, 'having sung.' But this is colloquial and scarcely elegant.

394. The verbal Noun of Agency is formed by adding Noun of Agency to the inflected infinitive the affix वाज़ा or हारा. Thus, to illustrate:—

<table>
<thead>
<tr>
<th>Infinitive</th>
<th>Noun of Agency</th>
</tr>
</thead>
<tbody>
<tr>
<td>गाना, 'to sing;' गानेवाज़ा or गानेहारा, 'a singer.'</td>
<td></td>
</tr>
<tr>
<td>दौड़ा, 'to run;' दौड़ेवाज़ा or दौड़ेहारा, 'a runner.'</td>
<td></td>
</tr>
<tr>
<td>बोला, 'to say;' बोलेवाज़ा or बोलेहारा, 'a sower.'</td>
<td></td>
</tr>
</tbody>
</table>

a. Of these two suffixes, वाज़ा is everywhere used; हारा is more common in the east than in the west. These nouns are declined in the masc., like चोड़ा (p. 106); and in the fem., like चोयी (p. 108). The final ए of these affixes, especially of हारा, is occasionally shortened; but this, again, is an eastern usage.

395. The fifteen tenses of High Hindi may be distributed into three groups. The first group will include such tenses as are formed immediately from the Root, by means of certain terminations; the second group, such tenses as are formed by means of auxiliaries combined with the Imperfect Participle; the third
group, such tenses as are formed by means of auxiliaries combined with the Perfect Participle. As thus distributed, the tenses stand as follows:—

**Group I.**

TENSES FROM THE ROOT.


**Group II.**

TENSES FROM THE IMPERFECT PARTICIPLE.

1. Indefinite Imperfect. 2. Present Imperfect. 3. Past Imperfect.

**Group III.**

TENSES FROM THE PERFECT PARTICIPLE.

1. Indefinite Perfect. 2. Present Perfect. 3. Past Perfect.


396. The above arrangement and nomenclature differs somewhat from any given in earlier Hindi or Hindustáni grammars; but it is believed to rest on sound philosophical principles, and to give a more precise expression to the distinctive characteristics and mutual relations of the several tenses. Not only do these several groups have an outward individual character, in respect of their derivation respectively from three different parts of the verb, but one distinctive radical conception will be found to underlie all the tenses of each group, with which all their various usages may be connected. Every action or state, whether actual or contingent, may be conceived of under three different aspects, relatively to its own progress, i.e., (1) as not yet begun; (2) as begun, but not completed; or (3) as completed. It is believed that these are the essential ideas which severally pervade these three groups of tenses. In Group I, all these tenses represent the action as not begun, i.e., as future. The Absolute Future represents this futurity as a reality; the Contingent Future and Imperative represent it as a possibility. The Contingent Future represents the futurity as contingent, in a general way, whether desired or not; the Imperative represents it as an object of desire or will. The tenses of Group II represent the action of the verb, under various phases, as imperfect, i.e., as not yet completed; the tenses of Group III represent it, in different aspects, as perfect, or completed.
Rem. Of these three Groups of tenses, the first, as formed immediately from the root, may be called the radial tenses; the second and third the periphrastic or participial tenses.

397. The three tenses of the Future, in Group I, are formed by adding certain terminations to the root, as follows:—

(1) The Contingent Future is formed by adding to the root the terminations given in the following table.

**Terminations of the Contingent Future.**

<table>
<thead>
<tr>
<th></th>
<th>Sing.</th>
<th>Plur.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. ऋं।</td>
<td>1. एं।</td>
</tr>
<tr>
<td></td>
<td>2. ए।</td>
<td>2. ओ।</td>
</tr>
<tr>
<td></td>
<td>3. ए।</td>
<td>3. ए।</td>
</tr>
</tbody>
</table>

Thus, from कहना, 'to say,' root, कह, we have कहं, 'I may say;' from लिखना, 'to write,' root, लिख, लिखें, 'we (or 'they') may write,' etc.

(2) The terminations of the Imperative are identical with the above, except in the 2nd sing., in which no affix whatever is added to the root; thus, from कहना, 'to say,' कह, 'say thou,' etc.

a. In the place of the above affixes for the 2nd and 3rd plur., other terminations are added to the root to form what is commonly known as the Respectful or Pre- cative Imperative. These terminations are as follows:—

2nd plur., र्यो; 3rd plur., र्ये, or, more rarely, र्येगा. Of these, the form र्यो is commonly used with the plur. of the 2nd Pers. pronoun, तुम; that in र्ये or र्येगा with the Honorific pronoun, आप, or some equivalent word; thus तुम चलियो, 'please go;' आप लिखिये or लिखियेगा, 'your honour will please write.'

b. Verbs of which the root ends in ए or ऋ insert ए before the above affixes. In this case the radical ए is changed to ए।
Thus लेना, 'to take,' makes the resp. imper., लेजिजिये, लेजिजिये, 'have the goodness to take;' देना, 'to give,' resp. imper., देजिजिये, देजिजिये, 'please give,' 'be so good as to give;' सीना, 'to sew,' resp. imper., सीजिजिये, सीजिजिये; पीना, 'to drink,' resp. imper., पीजिजिये, पीजिजिये, या पीजिजिगिया, etc.

c. To the verbs included under b. may be added three verbs from the list in § 391, which irregularly form the Respectful Imperative from the root of the perfect participle; viz. करना, 'to do,' मरना, 'to die,' and होना, 'to be,' of which the respectful forms of the imperative are, करजिजिये, करजिजिये; मृजिजिये, मृजिजिये; हजिजिये, हजिजिये. But करिजिये and मरिजिये, common in the dialects, are also occasionally used in High Hindi.

d. Observe that ठयो and ठचे, after ढ. in these respectful forms, are very often contracted to ठो and ठ; giving, instead of the above, ठीजिये, ठीजिये, पीजिये, etc.

Rem. In Braj, Kananji, and other local dialects, as intimated, the Respectful Imperative of करना and मरना is regularly formed from the root. The regular form also occurs, even in the High Hindi of the Shakuntala; as where Móta li says to Dushyant, फाय ... काय में विग्राम करिजिये, 'your excellency will please sit in the shade.' But this is not to be imitated in High Hindi.

e. The Sk. 3rd sing. imp. of the substantive verb, चालू, is occasionally met with in the formula, तथालू (तथा + चालू), 'so let it be.'

(3) The Absolute Future is formed from the Contingent Future, by adding to each person of that tense, in the sing., गा, masc. (fem. गी); and in the plur., जे, masc. (fem. जी). The full terminations, therefore, as added to the root, are as follows:

Terminations of the Absolute Future.

Sing. 1. ठंगा, fem. ठंगी. 2. एगा, fem. एगी. 3. एगा, fem. एगी.
Plur. 1. एगे, fem. एगी. 2. बोंगे, fem. बोंगी. 3. एगे, fem. एगी.
398. In the 2nd and 3rd sing. and the 1st and 3rd plur., य is very often substituted for ए after open roots ($§$ 387, Rem.), in all three tenses of the future. In this case the Anusvár in the plural is added, not to the initial ए of the termination, but to the final vowel of the root. Thus, होना, 'to be,' makes the 2nd and 3rd sing. in these tenses होए or होय; होएगा or होयगा; and the 1st and 3rd plur., होएगे or होयगे.

399. After roots ending in चा, दा, ए, or ओ, ए is optionally inserted before ए and ए in the tenses of the Future. Thus, for बताए, पीए, होए, we very commonly hear बताये, पीये, होये.

a. But in the case of roots ending in ए, educated moderns very often reject that vowel before all the terminations of the three tenses of the future.

Thus, from देना, 'to give,' we may have in the Contingent Future, 1st sing., दू, for देख; 3rd sing., दे, for देव; 2nd plur., दो, for देशो। Similarly, from लेना, 'to take,' we have, in the Absolute Future, 1st sing., लूण, 1st plur., लण, etc.

Rem. The addition of this गा (for Sk. गत्, 'going')* to form from the contingent an absolute future, appears to have been one of the latest developments of the language. This is indicated by the fact that even yet the union of this suffix with the preceding part of the verb is not so close but that occasionally it is found separated from the rest of the verb by the emphatic particle हो। Thus in the Shakuntalá we find such forms as कबड्डीगा, माँहोङ्गोगा, etc. In one instance, where two verbs follow in immediate succession, the suffix is added only to the last of them, thus: जो यह मांर चलि फिरोगा चीर उड़ेगा, 'if this peacock will walk around and fly.' But it is to be observed, that in this case the verbs चलना, फिरना, are combined after the manner of a Copulative Compound.$†$

$†$ Vid. Chapter on 'Compound Nouns.'
400. Before proceeding to explain the formation of the remaining tenses of the verb, it will be necessary, as a preliminary, to exhibit certain tenses of the auxiliary verb होना, 'to be,' or 'become.' Besides the regular tenses common to all verbs, two other tenses, viz., a Present and an Indefinite Past, are usually, though inaccurately, assigned to this verb.* These must be considered first in order. They express simple existence, and answer, respectively, to the English 'am' and 'was.' These tenses are conjugated in High Hindi as follows:—

**Present.**

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>मैं है, 'I am.'</td>
<td>हम हैं, 'we are.'</td>
</tr>
<tr>
<td>तू है, 'thou art.'</td>
<td>तूम हो, 'you are.'</td>
</tr>
<tr>
<td>वह है, 'he is.'</td>
<td>वे हैं, 'they are.'</td>
</tr>
</tbody>
</table>

**Past.**

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>मैं था, 'I was.'</td>
<td>हम थे, 'we were.'</td>
</tr>
<tr>
<td>तू था, 'thou wast.'</td>
<td>तूम थे, 'you were.'</td>
</tr>
<tr>
<td>वह था, 'he, she, or it was.'</td>
<td>वे थे, 'they were.'</td>
</tr>
<tr>
<td><em>Fem. मैं थी, etc.</em></td>
<td><em>Fem. हम थीं, etc.</em></td>
</tr>
</tbody>
</table>

401. We add the three radical tenses of the verb होना, 'to be' or 'become.'

* Though conveniently treated here, it should be understood that, in reality, these tenses have no organic connexion with the verb होना, which is derived throughout from the Sanskrit bhū; while of these two tenses, the Present is derived from the root अस, and the Past from the root स्थु.
CONTINGENT FUTURE.

Singular.
भू होंग or हों, 'I may be.' हम होंगे, होंवे, होंव or हों, 'we may be.'
तू होंग, होंव, होंव or हो, 'thou mayst be.'
वह होंग, होंव, होंव or हो, 'he may be.'

Plural.
तुम होंगे, होंवे, होंव or हों, 'you may be.'
तुम होंगो, or हों, 'they may be.'

ABSOLUTE FUTURE.

Singular.
भू होंगा or होंगा, 'I shall be.' हम होंगे, होंवे, होंव or हों, 'we shall be.'
तू होंगा, होंवे, होंग or हों, 'thou wilt be.'
वह होंगा, होंवे, होंग or हों, 'he will be.'
Fem. भी होंगाणी, तू होंगाणी, etc. Fem. हम होंगाणी, तुम होंगाणी, etc.

Plural.
तुम होंगो, होंवे, होंव or हों, 'you will be.'
तुम होंगो, होंवे, होंव or हों, 'they will be.'

IMPERATIVE.

2nd sing. तू हो. The rest like the Contingent Future.

Respectful Imperative, होंभियो or होंजो, होंभिय or होंजे, होंभियाण.
'be pleased to be.'

402. We are now prepared to explain the formation of the tenses of the Imperfect and Perfect Participles, as enumerated in Groups I and II. Inasmuch as between each of the six tenses in each group, taken in pairs, there is the closest analogy, we may most conveniently treat the tenses of both participles together. The verb आना, 'to come,' is taken as an illustration.

403. The Indefinite Imperfect represents an action simply as incomplete, without reference to any particular
time, and may thus refer either to the past, present, or future; the Indefinite Perfect represents the action as complete, but also with no definite reference to time. These agree in grammatical form, as consisting simply of the Participle without any auxiliary; e.g., मे चाता, 'I come,' 'I would come;' मे चाया, 'I came.'

a. The Indefinite Imperfect has no one precise equivalent in English, which might of itself express all its various uses. It is most commonly employed as a contingent, as, e.g., jo tum such bolte, 'were you speaking the truth.'*

404. The second pair consists of the Present Imperfect and Present Perfect. These both agree in referring the action to the present time; the former represents the action as unfinished at the present time; the latter as finished at the present time. As thus both referring to the present, they are both formed by adding to the participles, the Present of the auxiliary substantive verb; e.g., मे चाता है, 'I come,' or 'am coming;' मे चाया है, 'I have come,' or 'am come.'

405. The third pair consists of the Past Imperfect and Past Perfect. The former represents the action of the verb as in progress at some past time; the latter as completed at some past time. The agreement in time is represented by the Past tense of the auxiliary substantive verb; e.g., मे चाता था, 'I was coming;' मे चाया था, 'I had come.'

* In an earlier form of the language this was an inflected tense. In this form it occurs in the Rámáyan, and is heard in some of the rustic dialects of Eastern Hindi; in all which it is used in the sense of a past contingent. Vid. § 124, and Tables of Conjugation, infra; also Beames, Comp. Gramm. iii. pp. 131, 132; and Grierson: Seven Grammars, passim.
406. The fourth pair consists of the Contingent Imperfect and the Contingent Perfect. These tenses again differ in that we have, in the former, the action in progress; in the latter, the action completed. But both alike represent the action merely as a possibility. The characteristic auxiliary is the Contingent Future of the substantive verb; e.g., मे आता होता, 'I may be coming;' मे आया होता, 'I may have come.'

407. The fifth pair embraces the Presumptive Imperfect and the Presumptive Perfect. These exhibit the same contrast of incompleteness and completion, and agree in representing the action, under these two phases, as a probability. The auxiliary common to both is the Absolute Future of the substantive verb; the Future tense indicating the positive presumption of the occurrence of the action; e.g., वह आता होगा, 'he must be coming;' वह आया होगा, 'he must have come.'

408. In the sixth Group we have two tenses which I have called the Past Contingent Imperfect, and Past Contingent Perfect. These are formed by adding to the two participles of the verb, the Indefinite Imperfect of the substantive verb; as, e.g., जौ तूम चाति होति, 'had you been coming;' कदाचित किसी ने बतलाया न होता, 'if perchance any one had not pointed (it) out.'

a. Grammarians have found much difficulty in defining the precise scope of these infrequent tenses, or assigning them a name. In truth, the former of the two, especially, is so very rarely met, that it is difficult to gather examples enough to form the basis of a judgment. While by no means confident that the name chosen is the best possible, it is so far expressive of the usage of these tenses that they alone are never found except in conditional clauses implying a contingency in the past. It is
indeed true that such conditional clauses are also often and more commonly expressed by the Indefinite tenses, perfect and imperfect; but this is not, by any means, in the Indefinite tenses, as in these, their exclusive function.

b. The last three pairs of tenses have sometimes been arranged by themselves, as 'the six uncommon tenses.' But, apart from the fact, that some of these tenses are by no means 'uncommon,' it is certainly not philosophical thus to set off tenses in a class by themselves, on the sole ground of their comparatively infrequent occurrence. They are accordingly made to take their proper place under the tenses of the participles.

409. In addition to the above verbal forms, grammarians have usually enumerated a so-called 'Adverbial participle,' which is formed by adding the emphatic particle, ही, to the obl. form of the imperfect participle; as, e.g., from जाना, जाति ही, 'immediately upon going.' But as this is not in truth an additional formation from the verb, but merely a special grammatical construction of the Imperfect participle, there seems to be no sufficient reason for giving it a separate place in the paradigm of the verb. The same idiom, indeed, occurs with the perfect participle also; as, e.g., उस के गये ही, 'immediately upon his having gone;' but this is practically obsolete.

410. The three tenses of the future of the verb होना, 'to be,' have already been exhibited. We now add six tenses of the participles; the remaining six, with the exception of the Contingent Perfect, are much less frequent.

a. Observe, that in all the compound tenses of the Imperfect participle, and in the Indefinite perfect, this verb has the signification, not of 'being,' but 'becoming.' In the other tenses, it may have either sense, but the compound verb, ही जाना, is to be preferred in the sense of 'becoming.'
Imperfect Participle, होना, 'becoming.'
Perfect Participle, हृष्ट, 'been.'
Conjunctive Participle, होना, होनार, होनीके, होनारके, 'having been' or 'having become.'
Noun of Agency, होनिवाला or होनिशारा, 'that which is to be.'

Indefinite Imperfect.

**Singular.**
भें होता, 'I would be,'* etc.
तू होता, 'thou wouldst be,' etc.
वह होता, 'he would be.'

**Plural.**
हम होते, 'we would be,' etc.
तुम होते, 'you would be,' etc.
वे होते, 'they would be,' etc.

Present Imperfect.

**Singular.**
भें होता मै, 'I am becoming.'
तू होता है, 'thou art becoming.'
वह होता है, 'he is becoming.'

**Plural.**
हम होते है, 'we are becoming.'
तुम होते हो, 'you are becoming.'
वे होते हैं, 'they are becoming.'

Past Imperfect.

**Singular.**
भें होता था, 'I was becoming.'
तू होता था, 'thou wast becoming.'
वह होता था, 'he was becoming.'

**Plural.**
हम होते थे, 'we were becoming.'
तुम होते थे, 'you were becoming.'
वे होते थे, 'they were becoming.'

Indefinite Perfect.

**Singular.**
भें उठा, 'I became.'
तू उठा, 'thou becamest.'
वह उठा, 'he became.'

**Plural.**
हम उठे, 'we became.'
तुम उठे, 'you became.'
वे उठे, 'they became.'

Present Perfect.

**Singular.**
भें उठा हैं, 'I have been' or 'become.'
तू उठा है, 'thou hast been' or 'become.'
वह उठा है, 'he has been' or 'become.'

**Plural.**
हम उठे हैं, 'we have been' or 'become.'
तुम उठे हो, 'you have been' or 'become.'
वे उठे हैं, 'they have been' or 'become.'

* This is only one of many possible renderings of this tense.
Past Perfect.

Singular.

भे छा घा, 'I had been' or हम छए घे, 'we had been' or बने घे, 'become.'

तू छा घा, 'thou hadst been' or तुम छए घे, 'you had been' or बने घे, 'become.'

वह छा घा, 'he had been' or वे छए घे, 'they had been' or बने घे, 'become.'

a. Observe, that by changing घा final to रे in the singular, and घे final to रे in the plural, the above will be transformed into the feminine conjugation. In the compound forms of the verb, however, Anusvar in the plural is commonly added to the second member only. Thus we say, हम होती घीं, not होती घीं; similarly, जरे घे, etc. These remarks apply to all verbs whatever.

b. छा is commonly Romanized, hūā, but this is incorrect; in the Nāgarī orthography, the first syllable is always short.

411. From what has been said, it will be evident that the conjugation of the Hindī verb, as respects terminations, is perfectly regular. In High Hindī and in all other western dialects,* however, there is a peculiar idiom in the construction of the tenses of the Perfect Participle in Transitive verbs, which demands especial notice. The following rules should therefore be carefully studied.

412. In the use of all the tenses of the Perfect Participle of Transitive verbs, the case of the Agent must be substituted for the nominative of the subject. Two constructions are then admissible, viz.:

(1) That which, in English idiom, is the object of the action, may be put in the nominative case, with which the verb is inflected to agree in gender and number.

* With the exception of Nālpāli. See § 130.
(2) That which, in English idiom, is the object of the action, may be put in the dative, and the verb, irrespective of the gender or number of either the subject or object, is then put in the masc. sing.

These two may be termed, respectively, the Passive and Impersonal constructions.

Thus, with the Present Perfect of देखना, 'to see,' we have, instead of the English construction, either, e.g., 'मैं ने वह गाढ़ी देखी,' 'I saw that carriage;' or, 'मैं ने उस लड़की को देखा,' 'I saw that girl.' In the former case the real nominative to the verb is गाढ़ी, with which therefore the verb agrees in the 3rd fem. sing. In the second, there is no nominative expressed; that which in English is the nominative of the verb, appears here in the dative, and the verb is used impersonally in the 3rd masc. sing.

Rem. 1. The beginner should carefully observe, (1) that this construction is used with transitive verbs only; and (2) with such verbs, only in the tenses of the perfect participle. Thus, although we must say, उस ने चप्पे भाई को मारा, 'he beat his brother,' we must use the active construction with the same verb in the tenses of the imperfect participle, even when referring to past time. Thus we say, e.g., वह चप्पे भाई को मारता था, 'he was beating his brother;' not, उस ने मारता था, which would be nonsense.

Rem. 2. It will be observed that there are thus in High Hindi three constructions of that which is in English the subject with its verb. Firstly, there is that which precisely corresponds to the English idiom, which is used throughout with all intransitive verbs, and in transitive verbs in all tenses except those which are formed by the aid of the Perfect Participle. Secondly and thirdly, in these tenses of transitive verbs, we may have either the passive or impersonal constructions as explained above. These three are by Hindoo grammarians respectively called the kartari, karmapi, and bhāve prayogas.*

* Naipāl, like all Eastern Hindi, does not use the kartari and bhāve prayogas, but instead has a construction peculiar to itself.
413. It is to be noted that all Hindi perfect participles are in fact corrupted forms of the Sanskrit perfect passive participle, and the idiom under consideration has its origin and explanation in the Sanskrit construction of such participles, according to which, under the above conditions, the passive participle is made to agree in gender and number with that which in English idiom is the object of the verb, and the logical subject is put in the instrumental case. Thus, to illustrate, the English phrase 'he said,' may be rendered in Sanskrit, तेन कथितं, lit., 'by him said,' Hindi, उस ने कहा। Similarly, the Sanskrit तेन मूर्खशायको देखा, 'he saw a young mouse,' becomes in Hindi, उस ने मूर्ख वा बच्चा देखा।

414. The following common verbs, viz., बलना, 'to talk idly,' बोलना, 'to speak,' मूर्खना, 'to forget,' and जाना, 'to bring,' although transitive in sense, taking an object after them, are exceptions to the above rule, and are never construed with the case of the agent.

a. लड़ना, 'to fight,' takes the passive construction if the object is mentioned; otherwise it is construed as an intransitive verb.

b. With जाना, 'to know,' 'to suppose,' most educated Hindoos use the case of the agent if the object is a single word, but the nominative when the object is a sentence.

c. The perfect tenses of समझना, 'to understand,' are also sometimes construed with the nominative of the subject; but it is considered better to use the case of the agent.

d. The verb, पाना, in Acquisitive Compounds only, always takes the subject in the nominative: as, उस ने उस को पाया, 'he found it;' but, वह जाने पाया, 'he was permitted to go.' So also देखा is treated as an intransitive verb in a few Nominal Compounds, in which a verbal noun in चार्दे is the first member; as, वह दिखारे दिया, 'he appeared,' etc.

415. Observe, that in the pronunciation of all primitive or causal verbs with monosyllabic roots, the accent everywhere remains upon the radical syllable. But in Causal verbs formed
by adding a syllable, as, वा, जा, बाज, वा, etc., to the root of the primitive, the accent rests throughout upon this causal affix. In the following examples, the accent is indicated by the italic letters: karúnga, karáúnga; kahtá, kahltá: baná, baná; etc. Many words identical in form, but different in meaning, are thus distinguished only by the accent; thus, parňá, is 3rd sing., indef. perf., from parňá, ' (he) read; ' but parňá, with the accent on the second syllable, is 2nd sing. imp. from parňáná, 'cause thou (him) to read.' Similarly, suná, is 'heard; ' but suná, 'tell thou; ' etc., etc. In no case, however, must the accent be exaggerated, or an unaccented long syllable shortened.

416. The following tables exhibit the conjugation of three verbs. Table XV illustrates the conjugation of a regular intransitive verb, with a consonant final in the root; Table XVI that of an intransitive verb with a vowel final in the root. Table XVII exhibits the conjugation of the transitive verb करा, 'to do.' So slight are the differences in the conjugation of pure and mixed verbs, that it has not been thought necessary to give more than one paradigm of a regular verb. On the other hand, as will appear, the slightly irregular verbs, जाना and करा, in various combinations, are so very common that it has seemed desirable to exhibit their conjugation in full. Exactly like करा, perf. part., किया, are also conjugated the transitive verbs, देना, 'to give,' perf. part., दिया, and लेना, 'to take,' perf. part., लिया. All regular pure verbs, as, e.g., दिखाना, 'to shew,' perf. part., दिखाया, are conjugated exactly as जाना, except that the root of the infinitive is preserved throughout.
### Table XV: Conjugation of an Intransitive Verb, (*Close Root:*) गिरा, 'to fall.'

<table>
<thead>
<tr>
<th>Grammatical Form</th>
<th>Sanskrit Form</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Infinitive or Gerund</td>
<td>गिरा, 'to fall,' 'falling;' Gen., गिरक, 'of falling,' etc.</td>
<td></td>
</tr>
<tr>
<td>Imperfect Participle</td>
<td>गिरता, 'falling;' Adjective form, गिरह लाब्रा.</td>
<td></td>
</tr>
<tr>
<td>Perfect Participle</td>
<td>गिरा, 'fallen;' Adjective form, गिरह लाब्रा.</td>
<td></td>
</tr>
<tr>
<td>Conjunctive Participle</td>
<td>गिर, गिरके, गिरकर, गिरकरके, or गिरकरकर, 'having fallen.'</td>
<td></td>
</tr>
<tr>
<td>Noun of Agency,</td>
<td>गिरेवाना or गिरिशाहारा, 'one who falls,' 'a faller.'</td>
<td></td>
</tr>
</tbody>
</table>

#### Tenses of the Future. *(From the Root.)*

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contingent Future, 'I may fall,' etc.</td>
<td>1. मैं गिरेन 2. तू गिरे 3. वह गिरे.</td>
<td>1. हम गिरेन 2. तुम गिरो 3. वे गिरे.</td>
</tr>
<tr>
<td>Absolute Future, 'I shall fall,' etc.</td>
<td>1. मैं गिरेड़ा 2. तू गिरेगा 3. वह गिरेगा.</td>
<td>1. हम गिरेगा 2. तुम गिरोगा 3. वे गिरेगा.</td>
</tr>
<tr>
<td>Imperative, 'let me fall,' etc.</td>
<td>1. मैं गिरे 2. तू गिर 3. वह गिरे.</td>
<td>1. हम गिरे 2. तुम गिरो 3. वे गिरे.</td>
</tr>
<tr>
<td>Do. Respectful Forms, 'be pleased to fall,' etc.</td>
<td>... ... ...</td>
<td>... ... 2. तुम गिरियो 3. खाप गिरिचे, गिरिचा.</td>
</tr>
</tbody>
</table>

* For the fem., inflect आ to दे in the sing., and ए to दे in the plural.
<table>
<thead>
<tr>
<th>INDEF. IMP., 'I would fall,'</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>'I fall,' etc.</td>
<td>1. भी गिरता.</td>
<td>1. हम गिरते.</td>
</tr>
<tr>
<td></td>
<td>2. तू गिरता.</td>
<td>2. तुम गिरते.</td>
</tr>
<tr>
<td></td>
<td>3. वह गिरता.</td>
<td>3. वे गिरते.</td>
</tr>
</tbody>
</table>

| PRES. IMP., 'I fall,' | | |
| 'am falling,' etc. | 1. गिरता है. | 1. 'गिरते हैं. | 1. 'गिरते हैं. ' |
| | 2. गिरता है. | 2. 'गिरते हो. ' | |
| | 3. 'गिरता है. ' | 3. 'गिरते हो. ' | |

| PAST IMP., 'I was falling,' etc. | 1. गिरता था. | 1. 'गिरते थे. ' | 1. 'गिरते थे. ' |
| | 2. गिरता था. | 2. 'गिरते थे. ' | |
| | 3. 'गिरता था. ' | 3. 'गिरते थे. ' | |

| CONT. IMP., 'I may be falling,' etc. | 1. गिरता होगा. | 1. 'गिरते हो. ' | 1. 'गिरते हो. ' |
| | 2. गिरता हो. | 2. 'गिरते हो. ' | |
| | 3. 'गिरता हो. ' | 3. 'गिरते हो. ' | |

| PRESUM. IMP., 'I must be falling,' etc. | 1. गिरता होगा. | 1. 'गिरते हो. ' | 1. 'गिरते हो. ' |
| | 2. गिरता होगा. | 2. 'गिरते हो. ' | |
| | 3. 'गिरता होगा. ' | 3. 'गिरते हो. ' | |

| PAST CONT. IMP., 'Were I falling,' etc. | 1. गिरता होता. | 1. 'गिरते होते. ' | 1. 'गिरते होते. ' |
| | 2. गिरता होता. | 2. 'गिरते होते. ' | |
| | 3. 'गिरता होता. ' | 3. 'गिरते होते. ' | |

* For the forms of the auxiliaries given in these tables, any of the alternative forms given in § 401 may be substituted at pleasure.
<table>
<thead>
<tr>
<th>IND. PERF.</th>
<th>SINGULAR.</th>
<th>PLURAL.</th>
</tr>
</thead>
<tbody>
<tr>
<td>'I fall,' etc.</td>
<td>1. मैं गिरा.</td>
<td>1. हम गिरें.</td>
</tr>
<tr>
<td>Pres. Perf., 'I have fallen,' etc.</td>
<td>2. तू गिरा.</td>
<td>2. तुम गिरें.</td>
</tr>
<tr>
<td>Past Perf., 'I had fallen,' etc.</td>
<td>3. वह गिरा.</td>
<td>3. वे गिरें.</td>
</tr>
<tr>
<td>Cont. Perf., 'I may have fallen,' etc.</td>
<td>1. मैं गिरा होता.</td>
<td>1. हम गिरे होते.</td>
</tr>
<tr>
<td>Presum. Perf., 'I must have fallen,' etc.</td>
<td>2. गिरा होगा.</td>
<td>2. गिरे होगे.</td>
</tr>
<tr>
<td>Past Cont. Perf., 'Had I fallen,' etc.</td>
<td>3. गिरा होता.</td>
<td>3. गिरे होते.</td>
</tr>
</tbody>
</table>

* For the fem., inflect final चा to घर in the sing., and घर to घर in the plur., both in the participles and auxiliary throughout. But see § 410 a.
**Table XVI: Conjugation of an Intransitive Verb, (Open Root;) जाना, 'to go.'**

<table>
<thead>
<tr>
<th>Infinitive or Gerund,</th>
<th>जाना, 'to go,' 'going;' Gen., जाने का, 'of going,' etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imperfect Participle,</td>
<td>जाता, 'going;' Adjective form, जाता जा.</td>
</tr>
<tr>
<td>Perfect Participle,</td>
<td>गया, 'gone;' Adjective form, गया जा.</td>
</tr>
<tr>
<td>Conjunctive Participle,</td>
<td>जा, जाकर, जाके, जाकर्के or जाकरकर, 'having gone.'</td>
</tr>
<tr>
<td>Noun of Agency,</td>
<td>जानिवाला or जानिवार, 'one who goes,' 'a goer.'</td>
</tr>
</tbody>
</table>

**Tenses of the Future. (From the Root.)**

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cont. Fut., 'I may go,' etc.</td>
<td>1. हम [जाने, जावे] 2. तु [जाय] 3. वह [जाए, जावे]</td>
</tr>
<tr>
<td>Abs. Fut., 'I shall go,' etc.</td>
<td>1. [जाने, जावे] 2. [जाय] 3. [जाए, जावे]</td>
</tr>
<tr>
<td>Imperative, 'let me go,' etc.</td>
<td>1. [हम] 2. [तु] 3. [वह]</td>
</tr>
<tr>
<td>Do. Resp. Forms, 'be pleased to go,' etc.</td>
<td>... ... 2. [हम] 3. [तु]</td>
</tr>
</tbody>
</table>

* For the fem., inflect शा to शा in the sing., and शा to शा in the plur., throughout the absolute future.
<table>
<thead>
<tr>
<th>Indef. Imp., ‘I would go,’</th>
<th>Sing.</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘I go,’ etc. 1. मैं जाता.</td>
<td>1. हम जाते.</td>
<td>1. हम जाते.</td>
</tr>
<tr>
<td>2. तू जाता.</td>
<td>2. तू जाते.</td>
<td>2. तू जाते.</td>
</tr>
<tr>
<td>3. वह जाता.</td>
<td>3. वह जाते.</td>
<td>3. वह जाते.</td>
</tr>
<tr>
<td>Pres. Imp., ‘I go,’ ‘am going,’ etc.</td>
<td>जाता है. 2. जाता है. 3. जाता है.</td>
<td>1. जाते हैं. 2. जाते हैं. 3. जाते हैं.</td>
</tr>
<tr>
<td>Past Imp., ‘I was going,’ etc.</td>
<td>जाता था. 2. जाता था. 3. जाता था.</td>
<td>1. जाते थे. 2. जाते थे. 3. जाते थे.</td>
</tr>
<tr>
<td>Cont. Imp., ‘I may be going,’ etc.</td>
<td>1. जाता होंगा. 2. जाता होंगा. 3. जाता होंगा.</td>
<td>1. जाता होंगे. 2. जाता होंगे. 3. जाता होंगे.</td>
</tr>
<tr>
<td>Presum. Imp., ‘I must be going,’ etc.</td>
<td>जाता होंगा. 2. जाता होंगा. 3. जाता होंगा.</td>
<td>1. जाता होंगे. 2. जाता होंगे. 3. जाता होंगे.</td>
</tr>
<tr>
<td>Past Cont. Imp., ‘Were I going,’ etc.</td>
<td>जाता होता. 2. जाता होता. 3. जाता होता.</td>
<td>जाते होते. 2. जाते होते. 3. जाते होते.</td>
</tr>
</tbody>
</table>

* Inflect चा final to र्, and ए to र्, for the feminine throughout these tenses.
<table>
<thead>
<tr>
<th>Tenses of the Perfect Participle</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indef. Perf.</td>
<td>'I went', etc.</td>
<td>1. 'I have gone', etc.</td>
</tr>
<tr>
<td>Pres. Perf.</td>
<td>'I have gone', etc.</td>
<td>2. 'I have been gone', etc.</td>
</tr>
<tr>
<td>Past Perf.</td>
<td>'I had gone', etc.</td>
<td>3. 'I have been gone', etc.</td>
</tr>
<tr>
<td>Cont. Perf.</td>
<td>'I may have gone', etc.</td>
<td>4. 'I may have been gone', etc.</td>
</tr>
<tr>
<td>Presum. Perf.</td>
<td>'I must have gone', etc.</td>
<td>5. 'I must have been gone', etc.</td>
</tr>
<tr>
<td>Past Cont. Perf.</td>
<td>'I had been gone', etc.</td>
<td>6. 'I had been gone', etc.</td>
</tr>
</tbody>
</table>

* Inflect everywhere भि final to भि and भि to भि, for the feminine. + Also भि, throughout these plurals.
Table XVII: Conjugation of the Transitive Verb, (Close Root;) करना, ‘to do.’

| Infinitive or Gerund, करना, ‘to do;’ Gen., करने का, ‘of doing,’ etc. |
| Imperfect Participle, करता, ‘doing;’ Adjective form, करता ऋषा. |
| Perfect Participle, बिया, ‘done;’ Adjective form, बिया ऋषा. |
| Conjunctive Participle, कर or करते, ‘having done.’ |
| Noun of Agency, करनेवाला or करनेहारा, ‘a doer.’ |

Tenses of the Future. (From the Root.)

<p>| Contingent Future, ‘I may do,’ etc. 1. मैं करूँगा. 2. तू करिएगा. 3. वह करिएगा. |
| Absolute Future, ‘I shall do,’ etc. 1. ‘करिएगा. 2. ‘करिएगा. 3. ‘करिएगा. |
| Imperative, ‘Let me do,’ etc. 1. ‘करिए. 2. ‘करिए. 3. ‘करिए. |
| Do. Respectful Forms, ... ... ... ... |
| Plural. 1. हम करिए. 2. तूम करिए. 3. वे करिए. |
| 1. ‘करिएगे. 2. ‘करिएगे. 3. ‘करिएगे. |
| 1. ‘करिए. 2. ‘करिए. 3. ‘करिए. |
| ... 2. ‘कीवियो. 3 चाप‘ कीविये. कीविये. |</p>
<table>
<thead>
<tr>
<th>Table XVII, Continued: Tenses of the Imperfect Participle.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singular</strong></td>
</tr>
<tr>
<td>Indoef. Imp., 'I would do,'</td>
</tr>
<tr>
<td>Pres. Imp., 'I do,' etc., 1st.</td>
</tr>
<tr>
<td>Past Imp., 'I was doing,' etc., 1st.</td>
</tr>
<tr>
<td>Cont. Imp., 'I may be doing,' etc., 1st.</td>
</tr>
<tr>
<td>Presum. Imp., 'I must be doing,' etc., 1st.</td>
</tr>
<tr>
<td>Past Cont. Imp., 'Were I doing,' etc., 1st.</td>
</tr>
</tbody>
</table>

| **Plural**                                             |
| 1st.                                                   |
| 2nd.                                                   |
| 3rd.                                                   |
| Indoef. Imp., 'They would do,'                         |
| Pres. Imp., 'They do,' etc., 1st.                      |
| Past Imp., 'They were doing,' etc., 1st.               |
| Cont. Imp., 'They may be doing,' etc., 1st.            |
| Presum. Imp., 'They must be doing,' etc., 1st.         |
| Past Cont. Imp., 'Were they doing,' etc., 1st.         |


Table XVII, Completed: Tenses of the Perfect Participle; किया (for करा).

| Indef. Perf., 'I did,' etc. | भी ने, तू ने, or उस ने किया.* | Plural.
|-----------------------------|----------------------------|
| 'I have done,' etc.        | किया है.*                   | किया है.*
| 'I had done,' etc.         | किया था.*                   | किया था.*
| 'I may have done,'         | किया हो.*                   | किया हो.*
| 'I must have done,' etc.   | किया होगा.*                 | किया होगा.*
| 'Had I done,' etc.         | किया होता.*                 | किया होता.*

* Inflected throughout to agree with the object in gender and number, when used in the passive construction; in the impersonal construction, the form given is always used unchanged. Vid. sup., § 412.
OF THE PASSIVE VOICE.

417. The *Passive* Voice is much less used in Hindī than in English. Its place is largely taken by neuter verbs. It is to be remembered, however, that the construction of the past tenses of transitive verbs with न is, in reality, a passive construction. Still in certain cases, which will be duly noticed in the Chapter on Syntax, the Hindī verb admits of a Passive Voice.*

418. Any verb may be conjugated passively by adding to its Perfect participle the verb जाना, ‘to go,’ which verb is then conjugated after the manner exhibited in Table XVI. The participle is inflected to agree with the subject; आ final becoming ए, for the masc. plur., and ए, for the fem., sing. or plur.

Thus, from the verb मारना, ‘to strike,’ we have the passive मारा जाना, ‘to be struck;’ from देना, ‘to give,’ pass., दिया जाना, ‘to be given;’ from दिखाना, ‘to show,’ pass., दिखाया जाना, ‘to be shown.’ Other examples are as follows: वह पत्र लिखा गया, ‘that letter was written;’ कोई स्त्री मारी जाती थी, ‘some woman was being beaten;’ वे नहीं देखे जाते हैं, ‘they are not seen;’ i.e., ‘they are invisible.’

a. Sometimes even neuter verbs are conjugated passively; as, e.g., from चाना, ‘to come,’ pass., चाया चाना. But this idiom is scarcely transferable to English.

N.B. This use of जाना with the perfect participle, as an auxiliary, to form a passive, must not be confounded with its use, as added to a verbal

* It is strange that some should have denied the existence of this passive with जाना. The illustrations given in the Syntax under this head, taken from classic writers, are sufficient to settle the question. Moreover, during years of constant intercourse with Hindi-speaking natives of India, I have been wont to hear this passive freely used, under the restrictions indicated in the Syntax, in the colloquial of all classes.
root to form an intensive compound. Thus, खा या बाना is 'to be eaten,' but खा बाना is 'to eat up,' etc.

419. As the passive conjugation presents no difficulties, it will be quite sufficient to present a mere synopsis of the more common tenses. We take, as an example, the verb लिखना, 'to write,' perf. part., लिखा.

**Synopsis of the Passive Conjugation of लिखना.**

<table>
<thead>
<tr>
<th>Tense</th>
<th>Verb Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Infinitive</td>
<td>लिखना खाना, 'to be written.'</td>
</tr>
<tr>
<td>Conjunctive Participle</td>
<td>लिखना बाकर, 'having been written.'</td>
</tr>
<tr>
<td>Contingent Future, 3rd sing.</td>
<td>लिखना जाए, 'it may be written.'</td>
</tr>
<tr>
<td>Absolute Future</td>
<td>लिखना जाएगा, 'it will be written.'</td>
</tr>
<tr>
<td>Imperative</td>
<td>लिखना जाए, 'let it be written.'</td>
</tr>
<tr>
<td>Indefinite Imperfect</td>
<td>लिखना जाता, 'it is, or would be, written.'</td>
</tr>
<tr>
<td>Present Imperfect</td>
<td>लिखना जाता है, 'it is being written.'</td>
</tr>
<tr>
<td>Past Imperfect</td>
<td>लिखना जाता था, 'it was being written.'</td>
</tr>
<tr>
<td>Indefinite Perfect</td>
<td>लिखना गया, 'it was written.'</td>
</tr>
<tr>
<td>Present Perfect</td>
<td>लिखना गया है, 'it has been written.'</td>
</tr>
<tr>
<td>Past Perfect</td>
<td>लिखना गया था, 'it had been written.'</td>
</tr>
</tbody>
</table>

*a.* The remaining tenses are extremely rare; if, indeed, many of them ever occur at all. In general, the student will need to guard against the too free use of any of these passive forms.

**Causal Verbs.**

420. From every primitive verb in Hindī, may be derived a *Causal* and a *Second Causal* verb. The First Causal expresses immediate causation, and the Second Causal, the mediate causation, of the act or state of the primitive. Thus, from the primitive बनना, 'to be made,' we have the First Causal, बनना, 'to make,' and the Second Causal, बनवाना, 'to cause (another person) to make.'
Rem. If the primitive be a neuter verb, it is plain that the 1st Causal will be the corresponding active verb. It is thus evident that the Causal may often be translated into English by a single verb having no etymological connexion with the word which properly translates the primitive. Illustrations will be found below.

421. The rules for the formation of Causal verbs are as follows:

(1) Add to the root of the primitive, आ for the First Causal, and या for the Second Causal. The usual infinitive termination, ना, added to the root of the primitive thus modified, will give the infinitive of the corresponding Causal. Thus, from जलन, 'to burn,' we have the root जल; whence we derive, as above, the root of the First Causal, जल, and of the Second Causal, जलवा; from which again, we have the causal infinitives, जलान, 'to set on fire,' and जलवान, 'to cause to set on fire.' Similar are the following examples:—

<table>
<thead>
<tr>
<th>Primitive</th>
<th>First Causal</th>
<th>Second Causal</th>
</tr>
</thead>
<tbody>
<tr>
<td>उठन, 'to rise.'</td>
<td>उठान, 'to raise.'</td>
<td>उठवान, 'to cause to raise.'</td>
</tr>
<tr>
<td>किपन, 'to be hidden.'</td>
<td>किपन, 'to hide.'</td>
<td>किपवा, 'to cause to hide.'</td>
</tr>
<tr>
<td>पकन, 'to be ripe,' पकन, 'to cook.'</td>
<td>पकवान, 'to cause to cook.'</td>
<td></td>
</tr>
<tr>
<td>or 'cooked.'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>मिलन, 'to meet.'</td>
<td>मिलान, 'to cause to meet.'</td>
<td>मिलवान, 'to cause to mix.'</td>
</tr>
<tr>
<td>मिलान, 'to meet.'</td>
<td>मिलवान, 'to cause to mix.'</td>
<td>मिलवान, 'to cause to mix.'</td>
</tr>
<tr>
<td>सुनन, 'to hear.'</td>
<td>सुनान, 'to tell.'</td>
<td>सुनवान, 'to cause to tell.'</td>
</tr>
</tbody>
</table>

A short a in the second syllable of disyllabic roots which have a short vowel in the first syllable, takes the obscure sound* in the causal. But before

* Vid. supr., § 14, d.
the affix of the second causal, the a is fully pronounced. Examples are:

<table>
<thead>
<tr>
<th>Primitive</th>
<th>First Causal</th>
<th>Second Causal</th>
</tr>
</thead>
<tbody>
<tr>
<td>चमकना</td>
<td>chamaknā, चमकाना</td>
<td>pron. cham'kānā, चमकाना</td>
</tr>
<tr>
<td>चिप्पना</td>
<td>pighānā, पिथ्यना</td>
<td>pigh'λάνā, पिथ्यना</td>
</tr>
<tr>
<td>भट्टना</td>
<td>bhataknā, भट्टना</td>
<td>bhata'κνान, भट्टना</td>
</tr>
<tr>
<td>पक्कनाः</td>
<td>pakānā, पक्कनाः</td>
<td>pak'रान, पक्कनाः</td>
</tr>
<tr>
<td>परखना</td>
<td>parakhnā, परखना</td>
<td>par'क्हान, परखना</td>
</tr>
</tbody>
</table>

Rem. But when the second consonant is ः, even this obscure sound often vanishes; as, from समझना, ‘to understand,’ समझना, ‘to cause to understand,’ तो explain,’ pronounced sam'jhānā or samjhānā.

b. Monosyllabic roots containing a long vowel, shorten that vowel before the causal and second causal affixes. Open roots then insert ः between the shortened vowel and the causal affixes.

N.B. In the application of this rule, observe that a is the short substitute for चा; ः, for ः, ए, ए; and occasionally for चा; ः, for ः, चो, and चो, in the primitive.

Under this head, the following are examples of close roots:

<table>
<thead>
<tr>
<th>Primitive</th>
<th>First Causal</th>
<th>Second Causal</th>
</tr>
</thead>
<tbody>
<tr>
<td>घुमना,  ‘to go around.’</td>
<td>घुमाना,  ‘to turn around.’</td>
<td>घुमवाना.</td>
</tr>
<tr>
<td>जागना,  ‘to awake.’</td>
<td>जागना,  ‘to awaken.’</td>
<td>जागवाना.</td>
</tr>
<tr>
<td>जीतना,  ‘to conquer.’</td>
<td>जीतना,  ‘to cause to conquer.’</td>
<td>जीतवाना.</td>
</tr>
</tbody>
</table>

The following are examples of open roots:

| खाना,  ‘to eat.’ | खिणाना,  ‘to feed.’ | खिणवाना,  ‘to cause to feed.’ |
| पीना,  ‘to drink.’ | पित्तना,  ‘to give to पित्तना,  ‘to cause to give drink.’ |
| सोना,  ‘to sleep.’ | सुनाना,  ‘to put to सुनवाना,  ‘to cause to put sleep.’ |
a. Verbs of this class with monosyllabic roots enclosing रे or ची, commonly retain the long vowel, and form their Causals according to (1); as, e.g.,

पैरा, 'to swim.' पैराना, 'to cause to swim.' 2nd Causal, पैरवाना.
दौड़ा, 'to run.' दौड़ाना, 'to cause to run.' दौड़वाना.

b. But बैठना, 'to sit,' makes the First Causal बैठाना or बैठाना, 'to seat.' It also often follows the example of open roots, and admits an अ before the causal affix, making बैठाना. Similarly कहना, 'to say,' सोखना, 'to learn,' and देखना, 'to see,' make their Causals either कहाना, सिखाना and दिखाना, or कहाना, सिखाना and दिखाना. कहाना and कहाना are peculiar in having a passive sense, viz., 'to be called,' 'to be named.' जानना, 'to know,' makes the First Causal either जानना or जानना.

c. बताना, 'to show,' 'to point out,' though causal in form, has no primitive in Hindi.

(2) Many primitive neuter verbs having a monosyllabic root enclosing a short vowel, form the First Causal by simply lengthening that vowel. The Second Causal is formed in the usual way. Thus, e.g.:

काटना, 'to be cut.' काटना, 'to cut.' काटवाना, 'to cause to cut.'
बंधना, 'to be fastened.' बंधना, 'to fasten.' बंधवाना, 'to cause to fasten.'
लदना, 'to be loaded.' लदना, 'to load.' लदवाना, 'to cause to load.'
खिंचना, 'to be pulled.' खिंचना, 'to pull.' खिंचवाना, 'to cause to pull.'

a. Sometimes in such words, instead of the cognate long vowel, the gun or vṛiddhi of the primitive vowel is the substitute, as in the following:
verbs.

खुलना, 'to be open.' खोलना, 'to open.' खुलवाना, 'to cause to open.'
घुलना, 'to be dissolved.' घोलना, 'to dissolve.' घुलवाना, 'to cause to dissolve.'
खिचना, 'to be pulled.' खिचना, 'to pull.' खिचवाना, 'to cause to pull.'

b. निकलना, 'to come out,' make its First Causal, निकालना, after the analogy of the above.

c. A few primitive roots ending in त्र, change this त्र to the cognate झ्र in the Causals. Some of these present other irregularities. The most common are the following:

छूटना, 'to be separated.' छोड़ना, 'to leave.' छुड़ना, 'to liberate.'
टूटना, 'to break,' intr. टोड़ना, 'to break,' tr. टोड़वाना, 'to cause टोड़ना.'
फटना, 'to tear,' फाड़ना, 'to tear.' फुड़ना, 'to cause फड़ना.'
पटना, 'to burst,' पोड़ना, 'to burst.' पुड़वाना, 'to cause पुड़ना.'

d. बिकना, 'to be sold,' changes the final guttural of the root to the corresponding palatal, in the First Causal only, making बेचना, 'to sell.' रखना, 'to remain,' changes ह to the hard guttural aspirate, ख, making रखना, 'to keep.'

e. Two verbs, viz., बूवना, 'to be immersed;' and भोगना, 'to be wet,' make their First Causals, respectively, बूवोना, and भोगोना.* Sometimes, however, they assume the regular causal affixes.

f. निखड़ना, 'to be ended,' makes the First Causal निखवाहना or निखवेड़ना, 'to finish.' The verb बैठना, mentioned at (1) b., makes yet another form, बैठलना; and, similarly, पैठना, 'to enter,' makes पैठलना. लेना, 'to take,' makes लिवाना.

* The o in these cases has arisen by a common phonetic process from the archaic form of the causal affix, ो, the original also of the common H.H. causal affix, ो.
422. Of a few verbs, the Neuters have become obsolete in High Hindi, though still in use in some dialects. Thus, the common word, देखना, ‘to see,’ is the causal of the dialectic K. दोषना, ‘to appear.’ On the other hand, a few neuters are commonly used in High Hindi, of which the causal forms are rarely heard. A common example is पड़ना, ‘to fall,’ the causal of which, पाठन, is very rare in High Hindi, though under the form पाठन it frequently occurs in the Rámáyana.

423. Many verbs form their Causals both according to Rules (1) and (2). Usually, with such difference in form, there is also a difference in signification, and often one form is dialectic. A good illustration is found in the verb दबना, ‘to be pressed,’ which makes one causal, दबाना, ‘to press down,’ and another, दबना, having the special meaning, ‘to shampoo.’ So also, from मिलना, ‘to meet,’ High Hindi makes the causal, मिलाना, ‘to mix;’ but the Márwári, following the second rule, makes the causal, मेलना, ‘to send.’ झुलना, ‘to call,’ is commonly reckoned a causal from झोलना, ‘to speak;’ but झोलन is invariably used in the Rámáyana instead of झुलना, in the same sense.

424. We may note in conclusion the existence of a class of Causal Verbs derived from abstract nouns, which denote the causation of that which is expressed by the noun. Thus, from रिक्ष, ‘anger,’ comes रिक्षियना, ‘to be angry;’ from तेवर, ‘vertigo,’ तेवराना, ‘to be giddy.’ Under this head also come a great number of onomatopoeic words; as, e.g., छमक्षना, ‘to simmer;’ ‘to chink,’ i.e., ‘to make the sound ehhan-ehhan;’ किचिन्चिनना, ‘to twitter as a bird,’ etc.

Of Compound Verbs.*

425. These have been commonly enumerated as of twelve varieties, viz., Intensives, Potentials, Completives,

* It is important to observe that some of these combinations are only conjugated in certain tenses. See Syntax.
Frequentatives, Desideratives, Continuatives, Staticals, Inceptives, Permissives, Acquisitives, Reiteratives, and Nominals.

a. Although, for convenience of reference, common usage has been followed in the above heading, it should be observed that, properly speaking, none of these are true compounds, but grammatical combinations of a conjunctive participle, a verbal noun, or a substantive, with a verb. Strictly speaking, therefore, the explanation of these forms belongs to Syntax. As, however, all these idioms have usually been explained at this point, and as acquaintance with them will greatly facilitate the understanding of many illustrations used in the Syntax, we give the subject a place in this section.

The above-named combinations may be conveniently distributed into the following classes:

**Class I.**
*Formed with the Conjunctive Participle.*
1. Intensives.
2. Potentials.
3. Completives.

**Class II.**
*Formed with Verbal Nouns in á.*
1. Frequentatives.
2. Desideratives.

**Class III.**
*Formed with the Infinitive.*
1. Inceptives.
2. Permissives.
3. Acquisitives.

**Class IV.**
*Formed with the Imperfect and Perfect Participes.*
1. Continuatives.
2. Progressives.
4. Reiteratives.

**Class V.**
*Formed with Substantives and Adjectives.*
Nominals.
§ 426. In all these, the Conjunctive participle regularly stands first, and, in High Hindi, always in close verbs, and optionally in open verbs, is used in that form which is identical with the root; as in बना देना, दिखा सकता, etc. But in many pure verbs, especially causals in आ, the form in च is often preferred; as, e.g., वताय देना, दिखाय देना, खिला चुका, etc. In many dialects, this becomes the rule for such verbs.

Rem. Because the conjunctive participle in these combinations, in Urdu and High Hindi, is used in that form which is the same as the root, it has been usual to say these 'compounds' were formed 'with the root.' But that we have not in these cases really the root, but the conjunctive participle, is plain at once from a comparison with other dialects of the Hindi, in which, after a vowel final in the root, च, (as optionally in High Hindi) and after a consonant, र, is added, thus decisively indicating the true nature of the word. Thus in the Braj we have constantly such forms as, बांट देना, काँट चकु, काँट लिया, etc., and in the राम्यान, ताज चाचा, काँट सक, मात्र, बोल चकब, etc.

§ 427. Intensive Compounds intensify or otherwise modify the meaning of the verb whose conjunctive participle stands first in the combination.

They are formed by adding to this participle one of certain other verbs, which latter verb in combination with this participle is then conjugated as usual. This second conjugated member does not, however, retain its separate character and significance; but only modifies, in accordance with the general idea which it embodies, the meaning of the participial element of the combination. Hence English idiom will sometimes require us to render the Intensive by a different word from that
used for the simple verb; as in some of the following examples:—

पूंजना, 'to throw.' फेंक देना, 'to throw away.'
तोड़ना, 'to break.' तोड़ डालना, 'to break to pieces.'
काटना, 'to cut.' काट डालना, 'to cut off.'
वनना, 'to be made.' वन आना, 'to be quite made, to succeed.'
गिरना, 'to fall.' गिर पड़ना, 'to fall down.'
गिराना, 'to cause to fall.' गिरा देना, 'to throw down.'
झानना, 'to know.' झान पड़ना, 'to be found out,' 'appear.'
खाना, 'to eat.' खा खाना, 'to eat up.'
होना, 'to be.' हो खाना, 'to become.'
पीना, 'to drink.' पी खेना, 'to drink down.'
रोना, 'to weep.' रो बैठना, 'to despair.'
जरना, 'to do.' जर दिखाना, 'to realize.'
लेना, 'to take.' ले लेना, 'to take away.'
बैठना, 'to sit.' बैठ रहना, 'to sit still.'
देखना, 'to see.' देख रहना, 'to look on,' 'to gaze.'
बोलना, 'to speak.' बोल उठना, 'to speak up.'
उठना, 'to ascend.' उठ बैठना, 'to attack.'
सौंपना, 'to deliver.' सौंप रखना, 'to entrust.'

\textbf{428.} The above list comprises about all the verbs which are combined with the conjunctive participles of other verbs to form Intensive Compounds. It is evident that, in most cases, the modification of the meaning of the verb may be expressed in English by a preposition adverbially used with the verb. It may be difficult to find a term which shall exactly express the idea added by the secondary verb in every case, but the following is an approximation.

बैठना, Permanence.
झेना, Intensity.
झाना, Reflexion.
झाना, Finality, completeness.
उठना, Suddenness.

dालना, Violence.
pड़ना, Chance.
खेना, Reflexion, appropriation.
रहना, Continuance.
§ 428.

COMPOUND VERBS.

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a. Of the above eight verbs, it may be further observed that देखा, (except in the compound, चढ़ देखा, 'to go away,' and छालना, can only be used with Transitive verbs; खाना and उठना, with Intransitives only; the remainder with either Transitives or Intransitives. Such combinations as वर खाना, देख खाना, etc., can hardly be reckoned proper Intensives; since each of the two words maintains its distinctive significance: as, देख खाना, न्हाय खाना, lit., 'having seen, to come,' 'having bathed, to come.'

b. It may be also noted that देखा is the compound which is most frequently used with Causal Verbs: as, बता देखा, 'to show;' समझा देखा, 'to explain;' निकाल देखा, 'to take out.' But with a few Causals it cannot be used; thus, from बुलाना, 'to call,' we never have बुला देखा, but always बुला देखा, 'to call here,' i.e., 'to one's self.'

c. खाना is the verb which is most commonly found combined with Intransitives: as, दूर खाना, 'to be broken;' मिल खाना, 'to meet;' 'to unite;' पड़नें खाना, 'to arrive;' but it is also used with Transitives: as, खा खाना, 'to eat up;' कह खाना, 'to tell.'

d. Occasionally, खाना takes the place of खाना in Intensives, when the action of the verb is regarded as directed toward, instead of away from, the speaker: as, कंधे खुल खाने हैं, 'thy shoulders have become stooping;' खाए यह चोर यथा के घर से बच खाया, 'to-day this thief has come back safe from the house of Yama (the God of death).'

e. Compounds with रहना are common, but for the most part are used in the tenses of the perfect participle. As above remarked, these compounds exhibit the action of the verb, emphatically, as continuing or permanent. Thus, बैठे रहो, 'sit still;' दोनों लड़के खेलते हैं, 'the two children were playing;' but, दोनों लड़के खेल रहे हैं, 'the two children were engaged in play;' वह सुनता है, 'he hears,' 'is hearing;' वह सुन रहा है, 'he is occupied in hearing,' etc.
Rem. It has been questioned by good authority whether these combinations with रहना should be classified under these intensive forms. The Pandits certainly regard the present and past perfect forms of this combination as distinct tenses, respectively called tatkalīk varāttāmān, kāl, 'the present tense of that time,' and tatkalīk apārna bhūt kāl, 'the imperfect past tense of that time.'

f. लेना when thus combined with a conjunctive participle, represents the action of the verb as terminating with, upon, near, or to the advantage of the agent. In many cases, therefore, this compound is equivalent to the Middle Voice in Greek. Thus, जुलाना, is 'to call,' in general; but जुला लेना, is 'to call one's self;' रखना, 'to place;' रख लेना, 'to lay by;' i.e., for one's self. Thus in the Shakuntalā, Dushyant says, उसको जब भैं चल्युन मन की कल्याणा से पूरा कर लेना है, 'when by my imaginative power I complete it for myself.' लेना, in compounds, thus stands in absolute contrast with देना, emphasizing the action as terminating upon, or to the advantage of one's self; while देना represents it emphatically as terminating upon or to the advantage of another. Compare, e.g., समझ लेना, 'to understand,' i.e., for one's self; and समझ देना, 'to cause another to understand.' खाना approaches to a reflexive sense, but is of much less extensive application than लेना.

g. पढ़ना, although used with both transitive and intransitive verbs, cannot be combined with causals. The idea of 'causation' necessarily excludes that of 'chance.' Thus while we can say, देख पढ़ा, 'it appeared,' we cannot say दिखा पढ़ा.

h. In many cases, the same conjunctive participle may be combined with different secondary verbs. A few such examples will further elucidate this matter. Thus, from खाना, 'to eat,' we have खा खाना, 'to eat up;' खा लेना, 'to eat down;' खा रहना, 'to be engaged in eating.' Similarly from मारना, 'to strike,' we have both मार देना, 'to beat,' and मार डालना, 'to strike down;' 'to kill.'
429. While the modification of the first verb by the secondary member may often be expressed in English either by the addition of certain particles, or by the use of another verb from that employed to represent the simple Hindi verb, in many cases, again, it will be found quite impossible to indicate in English the slight distinction between the simple verb and the combination. Indeed, it is to be remarked, that combinations in which देखा is the last member, even in Hindi, are often scarcely to be distinguished in meaning from the simple verb. Thus, such forms as समझाना and समझा देखा, दिखाना and दिखा देखा, etc., are often used interchangeably, with no apparent intention of greater emphasis in the one case than in the other. But where a distinction is intended, it is undoubtedly that indicated above. The compound form is much more common colloquially.

430. Frequently, both in prose and in the colloquial, a particle, especially a negative, is interposed between the conjunctive participle and the secondary verb; thus, कुछ देख नहीं पड़ता है, 'nothing appears;' डूंटू तो गया, 'it is indeed broken.' Sometimes several words are thus interposed, as in the following from the Shakuntalā; हो तौ एसा हो गया है, 'exactly such have I indeed become.' The words interposed are thus made more emphatic. Also, rarely, in the colloquial, the participle is made to follow the secondary verb; thus, वह गया है साग, 'he has fled away.' This inversion is never found in dignified prose, but like the previous idiom, is not unusual in poetry.*

431. The learner must not confound with these Intensive Compounds other combinations with the conjunctive participle in the same form, in which the final verb retains its individuality and separate signification. Examples of this idiom are: उस गाँव को देख चाहो, lit., 'having seen that village, come;' मे शामी के घर हो चाया है, lit., 'having been at the gardener's house, I have come;' i.e., 'I have come from the gardener's house.'

* For other examples, see the section on Dialectic Conjugation.
a. ले चाना may be explained either on this principle, as 'having taken, come,' or as if a compound, 'to bring.' Similar are, झझ सुनाना, 'to announce,' चा मिलना, 'to come and meet,' etc., etc.

432. A number of combinations occur in which चढ़, the conj. part. of चढ़ना, 'to ascend,' is the first member, and a verb of motion, the second. But in these the leading idea is in the second member, to which चढ़ adds the idea of 'hostility.' Examples are, चढ़ धाना, 'to run up hostilely;' चढ़ आना, 'to attack;' चढ़ बैठना, 'to attack' (where बैठना seems to give the idea of irresistible attack); चढ़ दौड़ना, 'to rush up hostilely.' Thus, e.g., वह सब करक ले चढ़ धाना, 'he hastened up with all (his) army;' एक बौर भी बामी रावा चढ़ दौड़ा, 'one more also, the king of Kāshī, made an assault.'

433. Potentials are formed by adding to the conjunctive participle of any verb, the verb सकना, 'to be able,' which may then be conjugated throughout. This combination denotes ability to do the action expressed by the primary member. It thus often takes the place of the potential mood in English.

The following are examples:—बोल सकना, 'to be able to speak;' वह दौड़ सकता है, 'he can run;' भं चा सबूगा, 'I shall be able to go;' वे चा सबिं, 'they may be able to come.'

a. Sometimes the verb सकना takes the verb which it modifies in the oblique form of the infinitive, instead of the conjunctive participle, thus; भं नहीं जाने सकता है, 'I am not able to go.' But this, although often heard, is regarded as less elegant, and about Mathura is called incorrect.

434. Completives are formed by adding to a conjunctive participle, the verb चुकना, which may then be conjugated in all its parts. The imperfect participle, चुकता, is rare. This combination denotes the completion
of the act denoted by the primary member of the compound. It is never identical in sense with the perfect participle, but denotes the completeness of the action in a more emphatic manner. Thus, e.g., उस ने खाया, ‘he ate,’ but, वह खा पुका, ‘he has done eating.’

a. Very often the force of पुका will be expressed in English by the word ‘already;’ as, वह तो जा पुका है, ‘he is indeed already gone.’ When in the absolute future, this combination often nearly corresponds to the English future perfect; as, जब वह जा पुकेगा ‘when he shall have eaten,’ or, ‘shall have done eating.’

Class II. Combinations formed with Verbal Nouns.*

435. Frequentatives are formed by combining with the verbal noun in आ, the verb करना, which may then be used in any tense. These denote the habitual or repeated performance of the action expressed by the first

* It has been customary to speak of compounds of this class as formed with the perfect participle. This, however, is not accurate. What we have in these combinations is not a perfect participle, but a gerund or verbal noun in आ, equivalent to the common Hindi gerund or infinitive in आ. The coincidence in form with the perf. part. masc. is purely accidental. This form of the gerund, restricted in High Hindi to this combination, occurs in Bangâli, where we have, as three equivalent and alternative forms, e.g., chalan, = H. H., chalâ; chalâb = Braj, chalivâ; and chald. This same gerund in its inflected form in आ is constantly used in E. Hindi in these compounds: as, e.g., E. H. chalâ laga = H. H. chalâne lagâ; suun chaha = H. H. suunâ châhd. There is no reason, therefore, to doubt that such forms as chald and chalai in these combinations are true gerunds or verbal nouns, exactly equivalent, respectively, to chalâ and chalai, which latter a forms are indeed sometimes substituted in them for the more usual form in आ. This view, first suggested in the 1st ed. of this Grammar, has been abundantly confirmed by the writer’s more recent studies. It has since been maintained and supported by many apposite illustrations from the cognate languages, by Hoernle: Comp. Gramm. pp. 388, 326, 147.
member of the compound: thus, पढ़ा करना, 'to read often;' आया करो, 'come often;' वह कहा करता है, 'he is in the habit of saying.'

a. Thus, whenever in an English phrase, the adverb 'always' denotes, not duration, but repeated or customary action, it must be expressed in Hindi by using the verb which it qualifies, in the frequentative form. For example, the phrase, 'he always bathes in the morning,' must be rendered in Hindi, वह तड़के खान किया करता है. But, on the contrary, 'we shall be always happy,' is in Hindi, हम सदा आश्वस्त में रहेंगे. Other examples are: भी शास्त्र को पढ़ा करता है, 'I am in the habit of reading the Shāstra;' तुम मेरी बातों माना करो, 'always obey my words;' तुम कों ऐसा किया करते हो, 'why do you always do so?' The idiom may be illustrated by such English expressions as 'he does washing,' 'he does much talking,' etc.

436. Desideratives are formed, like Frequentatives, with a verbal noun in आ, combined with the verb चाहना as the second and conjugated member. These denote, primarily, desire to do the action expressed by the participial member; secondarily, the immediate futurition of that action. It can only be known from the context which of these may be intended in any particular case, but there is not often ambiguity. Thus, वह बोला चाहता है, 'he wishes to speak,' or 'is about to speak;' घड़ी बजा चाहती थी, 'the clock was about to strike.'

a. Frequently the first verb is put in the inflected infinitive, as, वह जाने चाहता है, 'he wishes to go.' The uninflected infinitive is also, rarely, used in this combination, even with the perfect tenses of चाहना, though this has been denied. But this form occurs in the Shakuntalā: as, भी ने तपसी की कथा को चलने से रोकना चाहा, 'I wished to hinder the hermit's daughter from going (away).'
Rem. In these cases the infinitive is to be regarded as a verbal noun under the regimen of चाहिए, and, like the analogous combinations under Class III., they cannot with strict accuracy be called Compounds.

437. The Desiderative compound, in the respectful form with चाहिए, is idiomatically used to express obligation or duty: as, इस पुस्तक को पढ़ चाहिए, 'one' ought to read this book;' or, with a noun or pronoun expressed, तुम्हें वहाँ जाया चाहिए, 'you ought to go there.' The construction of this idiom will be explained in the Syntax. In this combination, the direct form of the infinitive is very commonly substituted for the verbal form in आ. Thus we may say, वहाँ जाना चाहिए, 'one' ought to go there.'

Class III. Combinations formed with the Inflected Infinitive.

438. Inceptives consist of an inflected infinitive in construction with the verb लगाना, and denote, primarily, the action of the infinitive as beginning. They are also used when that action is interrupted. In this way is to be explained the common use of the phrase, कहने लगा, lit., 'he began to say,' in the narration of conversation. Examples of these combinations are abundant: as, मारने लगा, 'to begin to beat;' खाने लगा, 'he began to eat,' etc., etc. This use of लगाना is almost, if not wholly, confined to the tenses of the perfect participle.

439. Permissives are formed by combining with an inflected infinitive, the verb देना, 'to give,' and express permission to do the act denoted by the infinitive. Thus, बुझे खाने दो, is 'let me go;' बुझे बोलने दोन्तिए, 'have the goodness to allow me to speak;' उस्म उस को खाने दिया, 'he allowed him to eat.'
440. *Acquisitives* are the exact converse of the preceding, and are formed in the same way, substituting पाना for देना. Thus, तम वहां जाने नहीं पाएगे, ‘you will not obtain permission to go there;’ मैं बठने नहीं पाया, ‘I was not allowed to sit.’ It is to be observed that in this idiom, with पाया, as also in the frequentative combination with किया, the case of the agent is never used.

441. In all these combinations of infinitives or verbal nouns, the latter element is to be regarded as governed by the verb, in the same way that a noun would be in the same place. Thus, not only the verbs लगाना, देना and पाना, but other verbs may be combined with infinitives in a similar way: as, e.g., in such expressions as बाबू मांगना, ‘to ask leave to go;’ देने चाहना, ‘to wish to give;’ भी नकी बाँटने सकता हूँ, for भी नकी जा सकता हूँ, ‘I cannot go,’ etc. The use of the inflected infinitive in the last two cases, however, although heard in the colloquial in many places, is not regarded as elegant.

Class IV. Combinations formed with the Imperfect and Perfect Participles.

442. Of these combinations, those have been called *Continuatives* in which the imperfect participle of any verb is connected with the verb रहना, ‘to remain.’ The participle, which is really a predicative adjunct of the subject, agrees with it in gender and number. This combination denotes the continuance of an incomplete action: as, वह गाती रहती है, ‘she continues singing;’ तुम क्यों इसते रहते हो, ‘why do you keep laughing?’; नदी की धार बहती रहती है, ‘the stream of the river keeps flowing on.’

*Rem. 1.* जाता रहना very commonly means ‘to die;’ thus, मेरा पिता जाता रहा है, would be, in English idiom, ‘my father has passed away.’ It is also used of things: as, सब कुछ जाता रहा, ‘every thing is gone.’
Rem. 2. It will be instructive to compare these forms with others closely similar. Thus, वह पढ़ता है is simply, 'he is reading;' वह पढ़ रहा है is, 'he is engaged in reading;' वह पढ़ता रहता है is, 'he continues reading.' बहुत जाना is, 'to flow away,' from the speaker; बहुत रहता is, 'to flow on,' continually, as it were, before the speaker.

443. Although combinations with जाना and रहता have always been grouped together as Continuatives, they cannot be interchangeably used, and should be separately classified. The combinations with जाना may be more accurately termed Progressives. The action of the participle is thus exhibited as steadily progressing or advancing. Thus we may say: वह लिखता जाता है, 'he is going on writing;' वे बड़ी बूढ़ी पढ़ती जाती थीं, 'those girls were going on reading;' पानी बहता जाता है, 'the water keeps flowing away.'

444. Closely analogous to the above, is a common combination in which the perfect participle, instead of the imperfect, takes the first place, and a verb of motion the second place: as, भाग जाना, 'to flee away;' चढ़ा जाना, 'to go along;' चढ़ा जाना, 'to come along,' etc. As in the case of the above combinations of the imperfect participle, the perfect participle agrees with the subject of the verb in gender and number; as, जीवी चढ़ी जाती थी, 'the girl was going along.'

a. Sometimes in these combinations the perfect participle apparently takes the obl. sing. inflection, as in the Statical Compounds mentioned below. Thus, we have, कहै जा, 'say on.' But the form is probably emphatic, contracted as above, e.g., from कहि जा.

Rem. It is perhaps impossible in all cases to give in English idiom the force of this combination. But it will be found to lie in the distinctive idea of the perfect participle; i.e., the subject is represented as having
completely come into a certain state, in which state it is then represented as remaining or moving. Thus, in the phrase एक वाघ पड़ा फिरता था, the compound, (from पड़ा, 'to fall,' and फिरता, 'to move around,') represents the lion as first 'crouched,' and then in this state moving around; hence we render, 'a lion was prowling about.' Hence these may be termed Perfect Progressives, and those with the imperfect participle, Imperfect Progressives.

445. The verbal combinations which are called Staticals denote motion while in the act or state of doing any thing. They are formed by combining a verb of motion with an imperfect participle in the inflected masc. sing. The participle suffers no change for gender and number. Thus, वह रोते कुएँ आता है, 'he comes weeping;' एक स्त्री गाते आती थी, 'a woman was coming singing.'

446. The so-called Reiteratives scarcely need a special mention. In these, two verbs of the same or similar meaning, and often similar in sound, are conjugated together in the tenses of the participles, and in the conjunctive participle; as, e.g., बिन समझाए बुखाए, 'without having explained;' सब छोड़ छाड़, 'having left everything;' टेस्ब माल कर,* 'having seen,' etc. The latter word adds little or nothing to the former; but, in accordance with the taste of the Hindoos for rhyme in sense or sound, is added simply to please the ear.

447. With regard to all the above Compound Verbs, as well as these other various combinations, it is to be remarked, that when several roots, infinitives, or participles, thus succeed one another in the same construction, the finite verb is written only with the last. Thus, जब वे सब कुछ खा पी गए, 'when they had eaten and drank everything up;' वह न पढ़ न लिख सकता है, 'I am able neither to read nor to write;' वह आया आया करता था, 'he was in the habit of coming and going;' वे गा पढ़ चुके हैं, 'they have done singing and reading;'

* मालनास, so far as I know, is only used in this combination with टेस्ब.
§ 448. Sometimes a substantive or adjective is so combined with a verb as to form, conjointly with it, but one conception. Such combinations as these have been called Nominal Compounds. Of these, the largest part are formed with the verbs, करना, 'to do,' or 'to make,' and होना, 'to be;' but several other verbs are also employed in the same way. These may often be rendered into English by a single word: as, e.g., खड़ा होना, 'to stand' (intr.); खड़ा करना, 'to stand' (trans.); प्राप्त करना, 'to obtain;' समाप्त होना, 'to be completed;' मौल लेना, 'to buy,' etc., etc.

a. In many cases, a passive sense is given to these Nominal verbs by substituting for करना, in the compound, the verb होना, 'to be.' Thus, as above, 'to obtain,' is, in Hindi, प्राप्त करना, but, 'to be obtained,' is प्राप्त होना. Other examples will be noted in the study of the following lists.

Rem. Very commonly, when it is intended to express especial respect, or when, as in poetry, an elevated diction is desired, a Nominal verb, formed by the combination of a Sanskrit noun or participle with होना, करना, or some other Hindi verb, is preferred to the corresponding simple verb. In such cases, the slight modification of the meaning may often be well expressed by the use in English of different words. Examples are: दर्शन करना, 'to behold,' for देखना, 'to see;' भोजन करना, for खाना, 'to eat;' गमन or गवन करना, 'to go,' for जाना; प्रख्यान करना, or प्रकट होना, 'to depart,' for the more colloquial चला जाना, 'to go away;' etc., etc. This matter is deserving of special attention by the student both in Hindi conversation and composition.
449. These Nominal Compounds present peculiarities of construction which it is impossible to classify under any general rule; so that, as the best aid to the student, we give the following lists of the most frequent combinations. It will be observed, on inspection of these, that not infrequently the compound takes a different meaning, according as it is used in regimen with one or another case.

Combinations with करना:*

450. The following are preceded by a noun with को:—

- खंभोकार को, 'to agree to.'
- आकाशन को, 'to cover.'
- आलंगन को, 'to embrace.'
- आहार को, 'to eat, consume.'
- उदार को,† 'to save.'
- उपदेश को, 'to instruct.'
- गुण को, 'to benefit.'
- यहना को, 'to accept.'
- विनाश को, 'to contemplate.'
- छाटन को, 'to cut.'
- ताड़न को, 'to punish.'
- खागन को, 'to forsake.'
- पालन को, 'to protect.'
- पीड़ि को, 'to cast behind.'
- प्रणाम को, 'to do obeisance to.'
- प्रवोध को, 'to instruct.'
- वस को, 'to be done with, stop.'
- विद्रा को, 'to dismiss.'
- बंग वो, 'to break,' 'to violate.'
- बना वो, 'to do good to.'
- भरा वो, 'to support.'
- भोग वो, 'to enjoy.'
- भौजन वो, 'to eat.'
- सम्रोज वो;† 'to rub.'

* The words in this and the following lists have been furnished me by Pañhit Lakshmi Naráyán, of Allahabad, with the exception of a few which I have myself added, in part from the full lists in Pincott’s Hindi Manual. In particular I have added a few Urdu words, because, while purists may deny that they are Hindi, Hindoos everywhere use them. A very few differences regarding the construction of certain words will be found, on comparison with Mr. Pincott’s lists. I have followed my Pañhit’s authority, but the differences indicate variant usage.

† In a religious sense: when referring to deliverance in general, the person saved is put in the gen. So my Pañhit.

‡ Preceded by an acc. with को of direct object, and an abl. of that with which the rubbing is done. Or, when the direct object is omitted, then a gen. with को may precede. Thus, us ne tel se deh ko mardan kiyé, 'he rubbed his body with oil;' or us ne tel ká mardan kiyé, 'he applied oil.'
 disastr को, 'to consume.'
धन को, 'to destroy.'
नितारण को, 'to prevent.'
परिपालन को, 'to protect.'
परिमाण को, 'to approve.'
मोह को, 'to infatuate.'
वध को, 'to kill.'
वश को, 'to subdue.'
शासन को, 'to chastise.'
सहन को, 'to tolerate.'

451. The following are commonly preceded by a noun in the genitive, in regimen with the substantive member of the compound:—

धर्मनांताई को, 'to be humble.'
धर्माध्ययन को, 'to peruse.'
धर्मानुदर को, 'to show disrespect to.'
धर्मानुमान को, 'to infer.'
धर्मानुधान को, 'to observe.'
धर्मप्रकौशिति को, 'to defame.'
धर्मप्रयाण को, 'to treat with contempt.'
धर्मप्रेक्षा को, 'to wait for.'
धर्मभास को, 'to study,' 'to practise.'
धर्मभिमान को, 'to be proud, haughty.'
धर्मविनिविन को, 'to rely upon.'
धर्मचर्या को, 'to behave.'
धर्मयह को, 'to favour.'
धर्मतिथि को, 'to show hospitality to.'
धर्मदर को, 'to treat with respect.'
धर्मरम को, 'to begin.'
धर्मशाका को, 'to suspect.'
धर्मयोग को, 'to depend upon.'

हेत्ता को, 'to desire;' (neut.), 'to be ambitious.'
उद्धर को, 'to remove.'
उपकार को, 'to aid.'
उपार्जन को, 'to acquire.'
खेत को, 'to pain.'
चिंता को, 'to be anxious about.'
चेत्ता को, 'to strive after.'
चौकसी को, 'to watch,' 'guard.'
तारण को, 'to save' (sens. relig.).
दाह को, 'to burn.'
दोहार को, 'to make complaint.'

dharmatāi kō, 'to be humble.'
dharmādhyāyana kō, 'to peruse.'
dharmānudara kō, 'to show disrespect to.'
dharmānumaṇa kō, 'to infer.'
dharmānumāna kō, 'to observe.'
dharmapatikṣiti kō, 'to defame.'
dharmapryāṇa kō, 'to treat with contempt.'
dharmaprakṣha kō, 'to wait for.'
dharmabhāsa kō, 'to study,' 'to practise.'
dharmabhīmaṇa kō, 'to be proud, haughty.'
dharmalalhan kō, 'to rely upon.'
dharmacharya kō, 'to behave.'
dharmayah kō, 'to favour.'
dharmatithi kō, 'to show hospitality to.'
dharmadar kō, 'to treat with respect.'
dharmaram kō, 'to begin.'
dharmashaka kō, 'to suspect.'
dharmayoga kō, 'to depend upon.'

ध्वने kō, 'to thank,' 'bless.'
ध्वास kो, 'to give thought to.'
नियह kो, 'to restrain.'
किंद्र kो, 'to revile.'
नयय kो, 'to decide,' 'judge.'
परिशिष्ठ kो, 'to test,' 'try.'
पीछा kो, 'to pursue.'
pūjana kō, 'to worship (the gods and idols only).'
pūjana kō, 'to worship (idols).'
pṛkṣṣā kō, 'to reveal.'
विश्वास करे, ’to trust,’ ’believe in.’

विकार करे, ’to develop.’

वोपार करे, ’to trade in.’

शिष्या करे, ’to teach.’

शिष्ठाचार करे, ’to treat with honour.’

शोक करे, ’to grieve.’

शोधन करे, ’to justify,’ ’clear.’

संचय करे, ’to collect,’ ’gather.’

संपत्ति करे, ’to acquire.’

संबन्ध करे, ’to honour.’

संयम करे, ’to hold in restraint.’

सल्लार करे, ’to treat respectfully.’

सजान करे, ’to take counsel.’

साम्राज्य करे, ’to oppose.’

सुध करे, ’to call to mind.’

सेवन करे, ’to serve,’ ’worship.’

सेवा करे, ’to serve,’ ’worship.’

शुरू करे, ’to praise.’

शासन करे, ’to establish.’

स्वीकार करे, ’to confess.’

हथा करे, ’to kill.’

हानि करे, ’to injure.’

विवरण करे, ’to describe.’

452. The following are preceded by a noun either with का (की) or को:—
453. The following are preceded by a noun either with का (को) or से:

भेद का, 'to distinguish.'
हठा का, 'to deride.'
पूछ पाघ का, 'to investigate.'
पूछी गढी का, 'to investigate.'

454. The following are preceded by a noun either with का (को) or पर:

चचमा का, 'to wonder at.'
हठ का, 'to insist upon.'

455. The following are preceded by a noun in the ablative with से:

आचरण का, 'to act towards.'
आनंद का, 'to enjoy.'
चमा का, 'to forbear.'
गजारा का, 'to subsist on.'
झूठ का, 'to be hostile to.'
प्रश का, 'to inquire.'
प्रार्पणा का, 'to pray.'
प्रीति का, 'to display affection.'
संघम का, 'to join with.'

बैर का, 'to be at enmity with.'
भय का, 'to be afraid of.'
मलाई का, 'to exercise kindness towards.'
स्थिरता का, 'to form friendship with.'
मेल का, 'to become intimate with.'

456. The following are preceded by a noun either with से or पर:

वाद का, 'to discuss,' 'dispute.'
वनीति का, 'to do injustice to.'

457. The following are preceded by a noun with पर or ध्वपर:

अनुभव का, 'to show grace to.'
अन्याय ध्वप, 'to oppress.'
असर का, 'to take effect on.'
ध्वप का, 'to show favour to.'
458. The following are preceded by a noun in the genitive with साथ or संग:

कपट वर, 'to deal deceitfully with.'

उट्टर वर, 'to make sport of.'

गमन वर, 'to have sexual intercourse with.'

द्रात्वेता वर, 'to deal generously by.'

प्रीति वर, 'to make friends with.'

भलाई वर, 'to be beneficent to.'

भेल वर, 'to be intimate with.'

समागम वर, 'to associate with.'

459. The following are preceded by a noun with में:

प्रयोग वर, 'to engage in.'

प्रेम वर, 'to enter.'

रति वर, 'to be attached to.'

संदेह वर, 'to doubt.'

460. The following are preceded by a noun in the genitive with चौर. Note that चौर, as feminine, requires the genitive in वर.

धान वर, 'to give thought to.'

पीठ वर, 'to turn the back to.'

दृष्टि वर, 'to look towards.'

मुख वर, 'to face.'

Combinations with खाना.

461. In these the passive construction, § 412, (1), is employed with the tenses of the perfect participle; so that the verb in these tenses is inflected to agree with the noun of the combination.

कोटी वर, 'to be whipped.'

सम * वर, 'to be patient.'

धाम * वर, 'to bask.'

घुम * वर, 'to take a bribe.'

टकार * वर, 'to stumble.'

वाह * वर, 'to be jealous.'

घोषा * वर, 'to be deceived.'

भय * वर, 'to be afraid.'

* Masc.
† Lit., 'to eat (one's) sorrow.'
‡ Fem.
मार्था खो, 'to be beaten.' सोंड + खो, 'to take an oath.'
मूक्ष + खो, 'to faint away.' फल + खो, 'to take the air.'
हवा + खो, 'to take the air.'

ª. Many of the above combinations with खाना, may be converted into Causals by substituting for खाना, its Causal, खिलाना. Thus we have, e.g., मार खिलाना, 'to cause (one) to be beaten:' धोखा खिलाना, 'to deceive,' etc.

**Combinations with देना.**

462. These all take the passive construction, like the combinations with खाना.

वार दो, 'to lend.' देश दो, 'to trouble.'
बह दो, 'to afflict.' देहार में दो, 'to make appeal.'
माश दो, 'to devote one's self to.'

463. Many of the above can scarcely be called Compounds. The combinations with देना, however, in the following list, more closely approach this character. They are all peculiar in that the verbal element is construed as intransitive, and therefore in the tenses of the perfect always takes the direct, instead of the passive or impersonal construction. Thus we say, not उस ने दिखार दी, but वह दिखार दिया, 'he appeared:' वह नुमार दिया, 'it was heard,' etc.

चुकार देना, 'to be felt.' पकड़ देना, 'to be seized.'
दिखार देना, 'to appear.' बघार देना, 'to be bound.'
सम्पत्ति देना, 'to seem.'

**Combinations with मारना.**

464. The verb in all these may take the passive construction, and is thus determined in form by the noun of the combination.

* * * Manc. † Fem. ‡ Takes noun with कै. § Takes noun with मैं.
465. The following list includes a number of additional combinations of frequent occurrence, arranged according to the alphabetical order of the several verbs.

निश्चय आना, 'to seem certain.'

बाद आना, || 'to come to mind.'

हाथ आना, ¶ 'to be found.'

बात § चलाना, 'to start a subject.'

सुंदर § चलाना, 'to beat with the fist.'

सूंद + चलाना, * 'to bite at.'

हल + बोतना, 'to plough.'

बाट + बोहना, ** 'to look for,' 'expect.'

सोंह § डालना, 'to conjure.'

कारण + दिखाना, †† 'to remind.'

राह § देखना, ** 'to expect,' 'look for.'

कान + धरना, ‡‡ 'to listen.'

यान + धरना, ‡‡‡ 'to apply the mind to.'

हाथ + धोना, §§ 'to resign,' 'relinquish.'

जड़ § पकड़ना, 'to take root.'

दिखाई पड़ना, 'to appear.'

सुनाई पड़ना, 'to be heard.'

निश्चय पड़ना, 'to be ascertained.'

पटा † पूँछना, ** 'to make inquiry about one.'

द्वारा § विचारना, ** 'to take pity upon.'

वार + विचारना, ** 'to feel love.'

भय + विचारना, §§ 'to feel fear.'

खेद † मानना, 'to grieve.'

बुरा मानना, 'to take (something) ill.'

* Requires the loc. with पर. † Masc. ‡ Requires loc. with मी. § Fem.
|| Construction either yah mujhe yūd ātā hai; or is kā yūd mujhe ātā hai.
¶ Requires the gen. with मी. ** Preceded by the gen.
†† Preceded by the dat. ‡‡ Preceded by the loc. with पर.
§§ Preceded by the abl.
§ 466.] COMPOUND VERBS.

भला मानना, * 'to take in good part.'
मुंह सोडना, † 'to turn away from.'
सांस भरना, 'to sigh.'
क्षण रखना, || 'to think upon.'
प्रेम रखना, † 'to love.'
मुख रखना, 'to end,' 'result.'
सुध रखना, § 'to remember,' 'look after.'
विश्वय रहना, 'to be certain.'
हाथ लगना, || 'to be found.'
बाड़ा लगना, || 'to feel cold.'
गरमियाँ लगना, 'to feel warm.'
ताक लगना, || 'to take aim.'

द्रोण लगना,|| 'to bet.'
दोष लगना, || 'to accuse,' 'blame.'
पता लगना, ** 'to make inquiry about any one.'
टक्कर लड़ना, 'to butt.'
उदार लेना, † 'to borrow.'
मोज लेना, † † 'to buy.'
दम लेना, 'to rest.'
सांस लेना, || 'to breathe.'
नाश होना, ** 'to be destroyed.'
प्रकाश होना, 'to be made clear.'
विदा होना, 'to take leave.'
' to be known.'
लोप होना, 'to disappear.'

DIALECTIC CONJUGATION OF VERBS.

The Defective Auxiliary Substantive Verb.

466. As a preliminary to the consideration of dialectic conjugation, are exhibited the various dialectic forms and substitutions for the present and past tenses of the auxiliary substantive verb, answering respectively to the High Hindi, ह and खा, etc. It is thought unnecessary to exhibit the variations for gender which occur in the past tense, as they are identical with those which occur in the same dialects in nouns and adjectives of the same termination. Nor has it been thought necessary to repeat the pronoun in each dialect. This the student can easily supply for himself from the pronominal tables.

* Preceded by the acc. with को.
† Requires the abl. with से.
‡ Fem.
|| Requires the loc. with घर or घरप.
§ Requires the gen. with की.
¶ Preceded by the dat. with को.
** Requires the gen. with वा.
†† Requires the abl. of the person, and the acc. of the thing.
Braj. Conjugation of Subst. Verb.

467. The Braj forms in Table XVIII will be found on almost every page of the Rájmi and similar books. In the present they differ but slightly from the High Hindí forms, and in the 1st sing. and 2nd plur. only. Thus, ही लक्ष्मी हीं, ‘I am Lakshmi;’ तुम को ही, ‘who are you?’ चाहि is used as 2nd plur. in one passage in the Prem Ságar, viz., तुम दोनों मेरी कला वृ चाहि, ‘you two who are parts of me.’ But this properly belongs to E. Hindí. Of the Braj forms of the past, the following are examples of the use of हो (fem. ही) : तहां सुदर्शन नाम राजा हीं, ‘in that place was a king named Sudarshan;’ ता को पार्वती नाम पत्री हीं, ‘he had a wife named Párvati.’ This form of this Braj past tense is the more common in books; but जती also occasionally occurs,* as in the following: मेरी मुख जती जती तैती ही देखिए, ‘thou shalt see my face just as it was;’ जती घर माह राणी, ‘in the house was the queen.’ Closely connected are the Bagh, होंठो and K. हलो.

Kanauji Conjugation.

468. The various Kanauji forms of the present of the subst. verb, in गा or गो, etc., are colloquial throughout the central Doáb, but the High Hindí forms are no less common. Panjábi has analogous forms also in the pres. 1st sing., होंगा, ‘I am,’ and 2nd plur., होंगे, ‘you are.’

Subst. Verb in Rajputana Dialects.

469. Of the two Rajputana forms of these two tenses, the present, है, etc., and हैं, past, etc., are used throughout Mewár and Márwár; and east of Mewár, through Kotáh, Bundá, Jaipúr, etc., the forms with है are used. But in literature and correspondence, it is said that हूँ, हैं, etc., are used much more extensively. Thus the forms in है constantly occur in the ‘Plays,’ as in the following examples: है यहाँ बाढ़ी, ‘I am a shopkeeper;’ हैं छाँ जिसा चाहा, (plur. for sing.) ‘how am I ignorant?;’ नाम हमारा नौट ने है, ‘my name is Loñno;’ तू है राजकुमार, ‘thou art a prince,’ etc., etc.

* This word is erroneously explained in Prof. Eastwick’s Prem Ságar, p. 194, as a Braj form of the imperfect participle, होता.
a. It should be noted that the Mārwāri forms of these and other verbs are often disguised by the addition of various unmeaning letters and syllables, such as ओ, ज, स, सन, etc. Thus in the 'Plays' we find चोरे कोस, 'you are that same,' where कोस is for को = H.H. हो. These letters are added, indeed, not only to verbs, but to all other parts of speech.*

470. The Garhwal forms given in Table XVIII are those which prevail in and about Tiri, the capital of native Garhwāl, and are commonly understood (though not exclusively used) throughout that province. The form हो is used for the present tense in some villages of Garhwāl, both alone and as an auxiliary. Thus I have often heard कोई हो = H.H. कोई है; तुरंत चौंदा ला = H.H. तुम चाति हो, 'are you coming?,' etc. The longer ह is forms given in the pres. plur. belong east of Tiri.

471. In the archaic Baiswāri of the Rāmāyān, as in poetry generally, the copula is very commonly omitted, both in the present and the past tense. When the copula is necessary, in the past tense the indef. perf., भयव, of the verb होन, 'to be,' is often thus used. But occasionally in the Rāmāyān, as regularly in all the modern eastern dialects, the indef. perf. of the verb रहना, 'to remain,' is used both as a copula and as an auxiliary, instead of the H. H. घा. Thus we read in the Rāmāyān, कु गु चित पिर सो कोइ, 'Brahma) has done whatever was proper'; सती गाम तब रह तुम्हारा, 'then your name was Sati.'

472. With the Avadhī and old Baiswāri forms of the present may be compared the almost identical Marāthī conjugation, viz., Sing. चहे, चहे; Plur. चहो, चहों, चहौं, चहें. The common negative, नहीं, Br. नहीं, has arisen from the combination of the negative न, with the 3rd sing., नहीं, of the subst. verb.

473. Bhojpūri has two forms of the present and past tense of the substantive verb, answering to H.H. है, है, etc.; derived respectively from the roots चार and हो or हव. Fragments from the root चक, also occur on the borders of the Maitili. The preterite auxiliary of this verb is taken from the root रहू, as in Avadhī and Riwā. The indefinite

* See § 100, a. (Or is स here, possibly, an old inflectional ending?)
perfect from the root हो, महो, etc., is never used as an auxiliary. It is conjugated as the inflected perfect of other neuter verbs. With this exception, the forms derived from the root हो, are used in all their tenses as auxiliaries; those from बार्त only occur in the present.

a. Connected however with this root बार्, is an emphatic conjugation, formed by prefixing to the present throughout, an inflected verbal noun, वार्त, from the same root; thus:

Sing. 1. m. वार्तू, 2. m. वार्ति, 3. m. वार्तस,
      1. f. वार्तू, 2. f. वार्तिस, 3. f. वार्तस,

Plur. 1. m. वार्त, 2. m. वार्तर, 3. m. वार्तन,
      1. f. वार्तू, 2. f. वार्तूर, 3. f. वार्तन.

This tense may be used as a present, contig. future, or an imperative.

Rem. The root बार् often becomes बार्द and बार्.

b. Besides the auxiliary होब = H.H. होमा, Bhojpūrī also uses a strengthened form from the same root, होबब. This is regularly conjugated throughout, and may be substituted for the other auxiliaries at pleasure.

c. In the region west of Bhojpūr, खे is used for हे, ‘is.’ खा is not confined to Bhojpūr, but is used for all persons in both numbers, both in W. Bhojpūr and as far west as Allahabad. Thus, खा खायत खा, ‘he is coming;’ तम खे को गोर्हायत खा, ‘whom are you calling?’ According to Beames, the Bhojpūrī declinable forms, खारी, खारत and खार, are used in questions and replies, while the other forms given are preferred in narrative.

Bh. Negative Auxiliary.

474. Besides the above, Bhojpūrī also possesses a negative auxiliary subst. verb, assigned to the root नहख or नहख. This is conjugated only in one tense, which follows the inflection of the inflected present given in Table XXI, and, like the emphatic form of the verb, may be used either as a present, a contig. future, or an imperative.

475. For the past tense of the auxiliary substantive verb, Bhojpūrī uses the root रह instead of Sk. खा, as in the H.H. रह. There is no difference in meaning between the longer and the shorter forms of this tense given in the Table.
476. Mágadhí presents two auxiliary verbs, the one defective, the other complete in conjugation.

(1) Of these, the former is derived from the root च्रह्, Sk. चस्त्र्. In the present, a few fragments also occur, from a root ह्रृ, formed from च्रह् by the elision of the initial च्र, and the addition of the Prakritic ज्. Unlike H.H., Mágadhí forms also its preterite from this same root, by the addition of the usual terminations of the inflected indefinite perfect, giving हृलू, etc., = H.H. घ।.

(2) The second auxiliary verb is होऽव, = H.H. होऽणा, and is conjugated in all tenses. The only deviation from regularity is found in the inflected indefinite perfect, where, beside the regular form, होऽलू, etc., an older form, मेलू, etc., is also used. As in Bhopáuri, this inflected perfect is never used as an auxiliary.

477. In the various Maithili dialects, five different roots are used for the different forms of the auxiliary verb.

(1) The first of these is चाक्, which appears only in a present and preterite, H.H. चं and चा; the initial च is lost, except in the 3rd sing. चाक्, N.Mt. चाक्क्, 'he is.' In the present only, appears a strengthened form of this root, चिक्, whence, चिकू, etc., conjugated regularly throughout.

(2) The root चळ्, for Sk. चस्, in most parts of the Maithili area, appears only in certain fragments of the 3rd sing. masc. present, viz., चळ्, होऽ, हृ, चळ्, चल्, चल् and हृ. But on the borders of Bangál, in Central and Western Puraniya, is heard also a future from this root, which is conjugated as follows:

Sing. 1. हृव, हृवो, हृवो; 2. हृवा, हृवे, हृवे, हृम्, हृमे; 3. हृत्, हृती, हृती.
Plur. 1. हृव, हथो; 2. हृवर्, हृवर्वक्.
3. Not in use.

a. In the W. also occurs a form of this root strengthened by the addition of त्, which is conjugated after the analogy of बांटू. Table XVIII, with the addition of some alternative forms with Maithili terminations: thus, sing. 1. हृत्, हृतो, हृतो; 2. हृतम्, हृते, हृत; 3. हृत्, हृत, हृतक्, etc.

(3) In N. Maithili is used also a present from the root चिक् strengthened from चिक्, for Sk. स्त्रा. This is regularly conjugated, चिकू or चिको, etc., as in Table XVIII.

* Anusvár optional.
(4) Besides a preterite auxiliary derived from the root खङ्ङ, Māithili very generally uses, like other eastern dialects, a form from the root रङ्ङ. This is conjugated both in the form of the present and the perfect tense, रङ्ङ or रङ्ङिङ्ङ, etc.; but always has a preterite sense, = H.H. था, 'was.' All these various auxiliaries, present and preterite, are used interchangeably, with no difference of meaning; and two or three different forms will be heard even in the same district.

(5) Besides the above, Maithili, like all the Hindi dialects, uses as an auxiliary, certain tenses of the verb होङ्ङब = H.H. होङ्ङा. As in other eastern dialects, the भ of the original root, भु, is still preserved in one form of the inflected perfect, भेजङ्ङ, etc., as also in the perfect participle, भेजङ्ङ, and the conjunctive participle, भेजङ्ङ कङ्ङ. This inflected perfect, however, in none of these dialects, is used as an auxiliary.

478. The very numerous forms of these two auxiliary tenses are presented in Table XVIII.

Conjugation in the Western Dialects.

479. The tense system in Braj corresponds essentially with that in High Hindi. For final तङ्ङ and ए, the Braj characteristically exhibits चङ्ङ and ए (§ 101). Thus, e.g., for कङ्ङ, we have कङ्ङ; for चङ्ङेजङ्ङ, चङ्ङेजङ्ङ; for कङ्ङ, कङ्ङ, etc. चङ्ङ, in the 1st sing., and चङ्ङ in the 2nd plur. of the future tenses, are also vṛiddhied to चङ्ङ; as, e.g., in गिरङ्ङ, मारङ्ङिङ्ङ, कङ्ङ, for H.H. गङ्ङिङ्ङ, मारङ्ङिङ्ङ and कङ्ङ. But for चङ्ङ, we occasionally find चङ्ङ; and after a vowel चङ्ङ is sometimes retained. After roots ending in चङ्ङ, ए, or चङ्ङ, we commonly have चङ्ङ; not only, as in High Hindi, before ए, but also before चङ्ङ, occasionally before चङ्ङ, and regularly before all terminations beginning with a consonant. Thus, e.g., we have चङ्ङ, चङ्ङ, पांजङ्ङ, जङ्ङ, सुङ्ङ, सुङ्ङ, for H.H. साङ्ङ, सा, पांजङ्ङ, सुङ्ङ. Similarly, चङ्ङ is inserted after roots in चङ्ङ; as, e.g., कङ्ङ कङ्ङ, 'who will touch (it) ?'

480. The Braj Infinitive or Gerund has two forms, the one in चङ्ङ or चङ्ङ, the other in चङ्ङ or चङ्ङ. Before the latter termination, चङ्ङ is often inserted. This latter form is especially common in the oblique singular. For the common inflection,


The infinitive, the Braj, after 'न' has not only इः, but 'र', which, again, is often dropped, leaving 'न' as the final letter. To illustrate, for H. H. करण, Braj has करिः or करी, करवी or करिवी, for बनावन; inflected forms, करि, करि, करि or करि, and करवी or करिवी. The vowel of union, 'र', after छा is often hardened to य, as in मिलायची, = ह. ह. मिलाना. But still more commonly it combines with the preceding छा, forming छै, whence such common Braj forms, as, e.g., छे दो, for आयवे कै, = ह. ह. आने का, 'of coming;' बतावी, for बतायवी, = ह. ह. बताना, 'to show;' देन लो, for देना, 'to give,' etc. etc. But before नी, after छा, य is more commonly found than र; as in पुरावनी, 'to steal,' for ह. ह. पुराना. Further examples are: सदा वाह ची रहि लागि, 'there is no remaining always with any one;' तू मेरे पुरवन की पंडित करि जग ही, 'you are competent to make my sons wise men;' राजा कहिं लामी, 'the king began to say;' तू यों कहन को बरसी ही, 'I have come to tell you.'

481. Instead of the High Hindi terminations ता and चा of the Imperfect and Perfect participles, the Braj has तू and यी. Before तू, roots in चा sometimes take 'र' or य instead of व, as, e.g., in वेदान्ततु for वेदान्तु, 'seating,' पायतु, 'finding.' The च which in High Hindi is inserted in the perf. part. only after open roots, is always inserted in Braj before ची after all roots whatever. Examples of these participles are, होतु, चलतु, मार्यती, बतायी, for H. होता, चलता, मारा, बताया.

a. The final च of the imperfect participle is occasionally dropped even in the singular, and often in the plural. र is substituted for च in the feminine. Sometimes for the imperfect participle in त or त, longer forms in तो or ती, plur. ते, occur; as, e.g., होती, मारतो, for होता, मारता.

482 The Conjunctive participle is formed by the affixes बे or बे, बर or बर; but, much more commonly than in High Hindi, by the root alone, or by the affix र. If the root end in a vowel, च is very commonly written instead of र, but the
pronunciation is not perceptibly different. Even when कर or के is added, this र or श is often retained after the root. Examples are, from मारना,—मारि, मारि के, मारि करि; from चावना,—चाय, चाय के, etc.

483. The Braj Noun of Agency agrees, in general, with the High Hindi form; except that for चा final, as usual, we find ची; and the suffix वाली or हारी is added to one of the dialectic inflected forms of the infinitive. Thus, e.g., from करना, come the various forms of the noun of agency, करनवाली, करनवाली, करिविहारी, etc.

484. The usual Braj terminations of the Contingent Future are: Sing. (1) ची; चोः, जः; (2) त्रे; (3) त्रे; Plur. (1) त्रे; (2) ची; (3) त्रे. Besides these we also have the older forms of these terminations, in the Sing. (2, 3,) हिः; Plur. (1, 3,) हिः, (2) हः. Both forms are common in the Prem Ságar. In the 1st sing., जः or चः is used after vowels. For ची, चः is also found in the 2nd plur., as in चाय, 'you may go.' हिः and हिः often appear, metri gratiâ, as हः and हः.

485. In the Absolute Future the Braj exhibits two classes of terminations.

(1) The first variety of the future is formed as in High Hindi, by adding the syllable गि, for H.H. गि, duly inflected, to the several persons of the contingent future. Thus, e.g., we have from करना, Sing. (1) करङ्गि, (2, 3) करङ्गा; Plur. (1, 3) करङ्गे, (2) करङ्गे. This affix गि is also added to the longer terminations above noted, as, e.g., in the Plur. (1) टेङ्गे, for H.H. टेङ्गे; (2) पाबङ्गे, for H.H. पाबङ्गे; बाबङ्गे = H.H. बाबङ्गे. The short penultimate vowel is often lengthened, metri gratiâ; as, e.g., in टेङ्गे.

(2) The second variety of the Braj future is formed by adding to the root the following terminations, र being regularly employed as a vowel of union:—Sing. (1) हः; (2, 3) हः; Plur. (1, 3) हः; (2) हः. For हः, we occasionally have हः, र or रः, and for हः, हः.
§ 486. DIALECTIC CONJUGATION.

a. Observe that, as in the infinitive, so in the future, after roots ending in चा, द ओ either becomes य, or more commonly combines with चा to form ए. Thus arise, e.g., such forms as मिलायि, बतायि.= H.H. मिलालाग्या, बताविगा; and एहि, 'he will come,' जीहि, 'you will go,' for चारहि, चारहि.= H.H. चाविगा, जाभोगे.

b. More rarely this द combines also with the short a inherent in the final consonant of a close root; giving, e.g., such forms as करिहि (=- कर + र + हि) for करिहि (H.H. कल्यागा); सुनिहि, मारिहि for सुनिहि, मारिहि (H.H. सुनोगे, मारिगे).

c. The following passages will illustrate these future forms. ऐसे संदर्भी व्याहि, 'so will I bring a beautiful woman;' भयां या की मारिहि, 'I will kill this (snake) immediately;' हम सों को करिहि सगाि, 'who will form an alliance with us?;' वरयां खातु वीते घर जीहि, 'when the rains are over, you shall go home;' हम सबे मूही मारिहि, 'we shall all starve to death;' या सों तुम्ह कीसे बीर करिहि, 'with this (snake) how will you be at enmity;' सरग निवास करिहि, 'they shall dwell in heaven.'

Rem. 1. In some Braj books, printed under English supervision, these terminations हि, हि, etc., will be found separated from the preceding root. This seems to have arisen from a confusion of these terminations with the substantive verb. Similarly the terminations एहि, and अहि, of the contingent future, are often printed separate from the root, having apparently been confounded with the emphatic particle. This not infrequent printer’s error should be noted.

Rem. 2. Observe that there is no difference of signification whatever, between the two forms of the Braj future here given. They both alike express the absolute and unconditioned futurition of the action.

486. The Imperative, as in High Hindi, agrees in form with the contingent future, except in the 2nd pers. sing. which consists of the root alone. But a form in दहि is frequently used in poetry and archaic prose, instead of the root; as, या में यतन न करिहि, 'labour thou not in this;' चिला मति करिहि, 'be thou not anxious.'
a. The Respectful Imperative commonly agrees in form with High Hindi, except that, as usual, ए and शो final become ऐ and शी. य is occasionally doubled; thus, पीँके मारिखी, 'afterwards kill (me)'. Occasionally य appears instead of य in these forms, and र before य or य is sometimes lengthened. Examples are: सोकु खाँड़िये, 'abandon grief'; वा कों बंधु भागोजी, 'regard him as a brother'; चो कों मारि खारिये, 'kill and eat this.'

Rem. These य forms are the original of the modern य forms. The lengthening of the य is in compensation for the loss of the first consonant in the original Prakrit termination, य्याँ.

487. The Participial Tenses are all formed as in High Hindi, by combining the participles with certain tenses of the substantive verb; i.e., in the tenses of the present, हो, etc., in those of the past, हों, in the presumptive, होंतांगी or ंहों, etc. Examples are: संभलि है, 'the snake speaks'; नू बालि ने रोवत है, 'why art thou crying?'; वह चो गोद में बैठा है, 'he is seating him in (his) lap'; काल रिलिक भावत है, 'death comes near'; ही ठीर नापत पायत है, 'I do not find a place'; रानी रोवत है, 'the queen was crying'; ही बायाँ हैं, 'I have come'; उह बायाई हैं, 'he may have come'; कल दूरि ते चबाई है, 'he had walked for some distance,' etc.

488. The passive construction of the perfect tenses of transitives with the case of the agent, is regularly employed in Braj, as in High Hindi. But it should be noticed that while य is often used with the case of the agent, it is also often omitted, both in poetry and, more rarely, in prose; and the noun or pronoun is used in its oblique form, where such a form exists. Thus, उन देव कहर बसायी, 'he settled a city'; काग सबद बीयी, 'the crow cawed.' In a French Braj translation of the Hitopades,* a special inflection of the

* Vid. De Tassy's 'Chrestomathie,' Paris, 1849, and compare the Mārwhāri inflected case of the agent, § 169, a.
substantive in this construction occurs, as, e.g., मुख कहै, 'the hare said,' where मुख is the inflected case of the agent, from मुखा, and कहै, perf. fem. sing., agreeing with बात.

489. A number of common verbs assume peculiar forms in Braj, which the student will do well to notice.

(1) The root of the substantive verb, होनै, 'to be,' in the 2nd form of the absolute future, in the infinitive in वी, and in the conjunctive participle, becomes छ। Thus, the absolute future becomes छहै, छहे, etc.; the infinitive, छयी, and the conjunctive participle, छ, छबे, etc. In the perfect participle and all its tenses, मयी, (masc. infl. मये or मए, fem. मयी, or मोि), is the common substitute for छी।

Rem. The same form, with only the change of छी to छी, is universally employed in Kanaúji, where it is even shortened to मोि or मो।

a. In one place in a Braj work I have noted a perfect, छत, (Sk. भूत, 'was,' for H.H. छा। छनै also occurs, 2nd plur. fut., for होनै।

(2) In the verbs देनै, 'to give,' and लेनै, 'to take,' the Sanskrit roots, दै and लै, are substituted for दै and लै, in the 2nd form of the future, the infinitive in वी, and in the perfect participle. In the participle, the final चा is shortened to च। In the future and infinitive, the radical चा, combining with the union vowel र, gives रे। Thus, the Braj forms of the above tenses of these verbs are as follows: inf., देवी, लेवी, obl. form, देवें, लेवें; fut., देहै, लेहै, etc.; perf. part., दच्ची, लच्ची, obl. forms, दच्चे or दच्छे, लच्चे or लच्छे, etc. Thus, e.g., we read, ता भी तैं कछै तुम की देहै, 'we will give some of that to you.' Similar forms occur in Kanaúji. Sometimes the vowel of union is omitted in the future of these verbs, and 'the root of the tense becomes दै and ल। Thus, e.g., सब मुख संपूत नहैं, 'they will take all joy and wealth away.' Similarly, ठानवै, 'to appoint,' makes the perfect participle, ठच्ची, fem. ठरै, as in the following: विघाता नेव है ठरैं, 'Vidhátá has appointed this.' In one place in the Prem Sôgar (Ch. I),
we find a fut. 1st sing., दृढ़, for दृढ़ हो, H.H., दृढ़्णा, from दृढ़, 'to give;' thus, मे उस की दृढ़ व्राप, 'I will curse him.'

a. In a Braj commentary on the Bhakt Mālā, I have found, in a compound form, an imperative 2nd plur., ॐ, from दृढ़ फै, for दे or दे, H.H. दो; thus, यह सुंदर विवाह की विवाह खप, 'give this daughter in marriage to him.' The form has evidently arisen by sandhi from दृढ़ फै, from the root दृढ़, for दे.

(3) The verb कर्नी, 'to do' or 'make,' in Braj often forms its perfect participle regularly as कर्नी, instead of किया, which, however, also occurs. Similarly the Kanaujī makes करें, for H.H. किया. In the future of this verb, besides the more common and regular forms, करिहा, करहे, etc., the Braj also has केरहै, केरहे, etc., (for करहै, etc.,) from the root का, one of the Prakrit substitutes for दृढ़.* Thus, राज रंदू की नेरहै, 'I will sway Indra's sceptre.'

(4) In the perfect tenses of the three verbs, दृढ़, लेना, करना, we often find, besides the forms already mentioned, the forms दृढ़है, लेहै, कीहै, or often, with है dropped, दृढ़ै, लेनै, कीनै. Thus, गुरू जनम मुखत कोज कीनै। सो विविध यह दरम्यान फल दृढ़ै,† 'some one in a former birth has practised virtue, hence Brahmā has given this vision as a reward.' From the root की, for कर, we also have a rare infinitive, कीनै.

490. Besides the regular tenses corresponding with those of the High Hindi, the Braj, as also the Kanaujī, the old Baiswārī of the Rāmāyan, and the other eastern dialects, presents, in addition to the common regular analytic present imperfect, formed by means of the participle and auxiliary, also a purely inflectional form of the same tense, exactly agreeing in form with the contingent future. While not infrequent in prose, it is especially common in poetry and

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* Vararuchi, Prāk. Prak. VIII. 17.
† In Prof. Eastwick's edition of the Prem Sūgar, Anusvār is added to the final vowel in this passage.
in proverbial expressions. It is occasionally used even in literary Urdu, in such common expressions as خدا جانے, ‘God knows,’ etc. Examples of the Braj tense are: जो पंडित होइ सो दुःख सुख न मानि, ‘he who is wise regards neither sorrow nor joy;’ उह सब कौ संग कुड़ाविहि, ‘he abandons the society of all;’ पंडित तहां वेद उच्छरें, ‘there Pundits are reciting the Vedas.’ This tense is very common both in literature and in the colloquial of the Ganges Valley. Further examples will be found in the Syntax.

a. With this inflected present is combined occasionally, in Braj, the several persons of the present of the substantive verb, है, हैं, etc. Thus, e.g., the following forms are found in the Prem Sagar: भे पहचानू है, ‘I recognize;’ दौरे है, ‘it appears;’ आवे हैं, ‘they come.’ Further west, in Márwár, this becomes the rule. There seems to be no difference in meaning between this and other forms of the present. This idiom is even more common in the colloquial about Kanaúj, than in common Braj literature. Thus we often hear, साहिब बुलाओ हैं, ‘the Sáhib is calling;’ हम आवे हैं, ‘I am coming.’

Rem. Misled by the less common occurrence of the present than of the future sense of this form in modern High Hindi, most grammarians have stated that the contingent future (‘aorist’ of Forbes and others) is sometimes used in the sense of the present. It is, however, more accurate to regard the present as the original, and the future as the secondary meaning of the tense, which in fact is the worn-out remainder of the Sanskrit pres. Parasmai.

491. Besides the above tenses, yet another is found occasionally in Braj prose and poetry, formed by the combination of the imperfect participle with the indefinite perfect, भयी, of the substantive verb, होनिए. The nature of this tense may be best denoted by the term, ‘Inceptive Imperfect.’ It indicates the subject as entering upon the action expressed by the verb. Examples are: पीवत भयी दङ्गी, ‘he began to drink the sour milk;’ तो वे यह बात में बिचारत भयी, ‘so he
began to think on this matter.' Further illustrations will be given below, in treating of the dialect of the Rāmāyan.

Brāj Causals. 492. The Brāj commonly adds rāva to the root for the First Causal, and, like High Hindī, va (or vaiv) for the Second Causal. But a long vowel in the root of the primitive is sometimes retained where High Hindī shortens it.

a. Many verbs which, in High Hindī, make the Causal irregularly in rāja or rā, take the regular form in Brāj. If the root end in a vowel, v or y is inserted before the causal affix, rāva. Thus, e.g., mūla, 'to forget,' makes mūlava and mūlava; bōla, 'to speak,' bōlava and būlava; bāna, 'to eat,' bāava (or bāava); and bīlava (or bīlava); pīva, 'to drink,' pīvava and pīvava. rāva is very rarely in poetry shortened to rav; thus, in the Prema Śāgar we have a causative form, pūva; to pūva hiḥ hāṁs hāma, 'who will fill the desire of my heart?' where pūva is for pūva.

493. The Brāj forms its passive with the verb rāva, 'to go,' precisely after the manner of High Hindī.

a. But while this is the common form, we also meet in Brāj with fragments of an inflected passive, formed by the addition to the root of the active verb, of the suffix r or raya. To the new root thus formed, the usual conjugational terminations are then affixed. This chiefly occurs in the inflected present, in which tense it frequently occurs, e.g., in the Rājūtī. Thus we read, jō vīva vālaḥ vālaḥ vālaḥ vīva mūlāva sāva mūlāva nāva, 'the knowledge which is taught in childhood is not forgotten;' where vīva is 3rd sing. present inflected passive of the causal verb, vīvā or vīvā.

Rem. 1. In many instances, doubtless, it will be found possible to render such a form as the above either as a present passive, or as the respectful form of the imperative active. But in this case, as in not a few other instances, the latter rendering seems impossible, and the true passive character of the form appears quite clear.
Rem. 2. The existence of inflectional passive forms in Braj, so far as I know, has been hitherto unrecognized, and all such forms have been regarded as respectful forms of the imperative or contingent future. Careful study will show, however, that it is impossible in all cases so to render them, and that we must recognize as still remaining in Braj, fragments of the old inflectional passive, which in Mārwarī, Naipālī, and some other Hindi dialects, still retains a complete conjugation.*

494. Very closely allied to the Braj is the Kanauij conjugation. चो and पू are preferred to the Braj बो and पू; उ final is dropped from the termination of the imperfect participle; य is only inserted before the termination ओ of the perfect tenses of pure verbs. करो and मरो form the regular perfectly from the root of the infinitive, making करो and मरो, 'did,' 'died,' for H.H. कीया and मुक्ला. For H.H. जुआ, 'became,' K. has भूय or भूल like the Braj. The remaining details can be learned from the tables.

495. The dialect exhibited in the Baghelkhandī N. T.† is related much more closely to the Braj in its conjugation than to eastern Hindi; and exhibits the peculiar construction of the case of the agent with H.H. transitive verbs, which is characteristic of all western Hindi. The infinitive ends in ओ, and the noun of agency in बारो or दारो. The future tenses correspond exactly to the Braj, except that पू and चो are preferred to चो and चो: as, e.g., in चेहो = Br. चेहो, H.H. जांचा, 'I will go;' चेहो = Br. चेहो, H.H. वाणा, etc. The imperfect participle ends in ओ, as in Braj, and the perfect in ओ, as in Kanauij. च is however preferred to च before the termination of the perfect, as in E. Hindi. Thus we have, e.g., गतो, तूनो, for H.H. गता, 'gone,' and दिया, 'given.' सवो is regularly used for H.H. जुआ, 'become.' Quite peculiar is the termination कनारौ, in the conjunctive participle, which is added to the root, like म in H.H. य, however, is inserted before the terminations when the base ends in a vowel; thus we find मुक्लारौ, जायकणारौ = H.H. जुक्लर weights, जाकर. This termination is evidently connected with the Mewārī termination, कने, of the same participle, to be noticed below.

* See § 511, and compare remarks on the H.H. chāhiye in the Syntax, in which section will be found additional illustrations of the Braj inflected passive.

† Bapt. Mission Press, Serampore, 1821.
496. As one general type of conjugation prevails throughout Rajputana, it will be convenient to treat Mārwārī and Mewārī, etc., together, noting local differences as they occur.

Two general forms of the Infinitive prevail, the one in घी or गृं, the other in घो. Between these there appears to be no difference in meaning, but only in usage. Both forms are heard everywhere, but among the Mairs घी and गृं are much the more common. In W. Rajputana the final vowel of घी is usually dropped, giving, e.g., वेवव for विवव, etc. But नीगो and नेिगो retain the final vowel. Both घी and घो are used in an inflected form. घो is regularly inflected to बा, but घी is changed to नी, never to ना, and that only among the Mairs. The dat. postposition, ए, is never used after this inflected infinitive. Elsewhere, if any inflected form be required, the oblique form in बा is used. Thus, the Mairs would say, नरणी दूर, करणी जं, = H.H. करने का, करने से, 'of doing,' 'by doing;' but the Mārwārīs, करवा घी, घरवा मं. So also in the 'Plays' we read, वनी होवा चायो, = H.H. चेला होने चाया, 'I have come to be a disciple.' But the High Hindī inflection of the infinitive is also employed, in the Play of 'Dāngar Singh,' निसा (sic) नहीं रहणे की आस, 'there is no hope of your remaining thus.'

a. The infinitive in गृं is used by the Mairs, in the Frequentative form of the verb only, where High Hindī employs the verbal noun in आ. Thus for the Frequentative verbs, आया करोगा, मारा करोगा, 'to go often,' 'to beat often,' the Mairs say, जाणूं करणो, मारणूं करणो. The Mārwārīs also use the infinitive in the frequentative verb, but in the other form, saying, e.g., जाओ करणो, मारवो करणो. The infinitive in गृं (गृं) is employed in the Mārwārī 'Plays,' in the same manner as the other forms; thus, in the Play of 'Bharatī,' माणु कहणूं रहावो, 'believe my word,' lit., 'my saying.' The infinitive in घी is sometimes used adjectively like the Urdū infinitive, and may therefore be inflected to घी to agree with a feminine noun, thus: रोटी पकावे है, 'bread must be
§ 497. The Imperfect Participle everywhere in Rajputana ends in तो, and the perfect participle in चो. But when the perfect participle is used adjectively, in Mārwār the suffix धो is added. Thus, from मारवो, ‘to read,’ the perf. part. adj. मारवोधो, = H.H. पढ़ा धा; from मारवो, ‘to beat,’ मारवोधो, = H.H. मारा धा, etc., etc. Before this suffix धो, य of the termination is sometimes dropped, as in बीधोधो, = H.H. बिया धा. To the imperfect and perfect participles, when used adjectively, is also optionally added, either the perfect participle, देखोधो, or देखुधो, ‘to be,’ or चाड़ो, или लगो:† as, स्त्री छोरने खावतो दोठो, ‘I saw the boys coming;’ चाड़ो भोजा चाड़ो यो बाच मर गियो, ‘their father died in (their) childhood,’ etc.

a. Before the termination चो of the perfect participle, य is often inserted in the ‘Plays,’ या is also often written for चो. Thus, सूरज जोघा, ‘the sun has risen;’ राज तारिया, ‘(I) have forsaken (my) kingdom;’ कागद ने उं भारविया, ‘I have brought a paper (i.e., a letter).’

b. When the participles are used as verbal nouns, or absolutely, चो final becomes चाँ in the oblique form. Thus, मूलक में लिया फिल्ले, ‘I will take (thee) about the country;’ so also, स्त्रारे माल मगवता धड़ो न करसी जेट, ‘he will not make an hour’s delay in sending for my property.’ But otherwise the oblique form ends in चा, sing., चों, plur.

* Do Tassy mentions an infin. in टै, as, e.g., करदी, for करना. This looks like a Western form, and is therefore noted here; but I have no further information about it.

† चाड़ो is evidently a perfect participle from the root चूक, strengthened from य (Sk. या), which appears in the H.H. या. With this may be compared the Guj. subst. verb, चांद, and the Mt. strengthened pres. forms, दिखे, etc. Vid. § 477, (3). लगो is used chiefly in Mewār and Mārwārā.
c. The various verbal forms are often disguised by meaningless enclitic additions. Thus we find क्लावतास for क्लावता, = H.H. काला; छोड़ियासन for छोड़िया, = H.H. छोड़ा; देवुर, for H.H. देव, etc., etc.

**Conjunct.Part. in Rajputana.**

**498.** The Conjunctive Participle exhibits several forms.  
(1) The root alone is used; or (2), ने is added to the root; as, e.g., करने, मारने, = H.H. करके, मारके. Both of these are used throughout Rajputana. The former often occurs in the ‘Plays.’ In Mewār, the conjunctive participle is formed (3) by adding जने to the root; as, e.g., जुगने, मारने, = H.H. जुगके, मारके; or (4) by adding जने to the imperfect participle, as in बाइतोकने, ‘having cut,’ = H.H. काटके.* (5) Again, in E. Rajputana, this participle is formed by adding र to the root. Thus we have मारर = H.H. मारके; बजर, = H.H. बजर; खार, = H.H. खार, etc., etc. This last form occurs in the ‘Plays,’ as, e.g., गुणि बतर भावनि, ‘(although) thou wilt eat (it), sitting in a corner,’ and in ‘Rundhir aur Prem Mohani,’ जार, = H.H. जा के; thus, भो तर वाट ताकहो जार, ‘this (fellow) bringing (his own) weights and scales.’ (6) I have also heard repeatedly from a native of Rajputana a conjunctive participle formed by the suffix करियाणा or करियाणा, as, e.g., सुकरियाणा, = H.H. सुकर, ‘having heard,’ etc. This is said to be also used in poetry, but I have not met with any example.

**499.** The Noun of Agency is formed by the suffix वाणो, which is added to either form of the inflected infinitive. In this combination the infinitive in शो, inflected to शा, seems to be the more common, but the other form of the infinitive is also used, as in the following: स्तारो माल नूटबाणो, ‘the robber of my property.’ (Play of Dūngar Singh.)

* Compare the Bagh. conj. part. termination, कनाई, given above, § 495.
500. The Márwári tenses may be distributed in the same three groups as those of the High Hindí; though I doubt whether examples can be adduced of each of the twelve participial tenses. व is inserted before the terminations as in High Hindí, but much more freely. Thus, e.g., it is constantly inserted after a vowel in the contingent future, 1st sing. and 2nd plur.: as, जावू मंगा जल, ‘shall I bring Ganges water?;’ यवरज लेवो जाय, ‘go and get tidings (of him);’ also before the termination of the imperfect participle, तो, as in होतो, जावतो, = H.H. होता, जाता: also even after a short vowel in the perfect; as, मैं भिंिी फलोरो, ‘I had taken up the life of a mendicant.’ But in the tenses of the perfect च is more common. Thus, although we find झवा in the ‘Plays,’= H.H. झबा, झो यो is more frequent, as, e.g., in झो मुखाघुं, ‘he became a jogí.’ The common colloquial form of this word is विख्यो or विझो.

501. The terminations of the Contingent Future in Már- वारि, Mewári, etc., are, Sing. (1) द or ड; (2, 3) ठ; Plur. (1) वा; (2) वो; (3) ठे. A single example will suffice, in addition to those given above; मन चावे ठे उतरां, ‘we will rest (lit., alight) wherever it may please us,’ (lit., ‘may come into the mind’).

502. Three forms of the Absolute Future prevail in Raj- अबलून फुत. in Rajputana.

(1) Two of these are formed directly from the root, by adding the following terminations, viz.:

<table>
<thead>
<tr>
<th>Terminations of the 1st Future.</th>
<th>Terminations of the 2nd Future.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sing.</strong></td>
<td><strong>Plur.</strong></td>
</tr>
<tr>
<td>1. खुं</td>
<td>1. हें</td>
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<tr>
<td>2. सो</td>
<td>2. ही</td>
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<tr>
<td>3. सो</td>
<td>3. ही</td>
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</tbody>
</table>

N.B. खुं and खो are sometimes corrupted to खू or सू, and सो.

(2) The 3rd form of the future is formed after the analogy of the future in High Hindí; i.e., by adding a syllable, viz.,
चो (instead of H.H. गा), to the several forms of the contingent future. Like गा, this चो is inflected for gender and number, and therefore becomes चा in the masc. plural; ची, in the fem. singular and plural. But चा is sometimes used for चो in the masc. singular. Thus the full terminations added to the root are as follows:—

Terminations of the 3rd Future.

Sing. 1. चो. 2. ची. 3. ची. Plur. 1. चाँचो. 2. चोला. 3. चोला.

Rem. These forms appear to be substantially identical in signification, except that the future in चो is said to express a slight degree of dubiety. This future in चो is especially common about Jodhpur. Further east, in eastern Mārwār and Mewār, the 2nd form in हूँ, etc., is chiefly used; while in Bundā, Kotah, along the river Chambal, and northward to Jaipur, the future in हूँ, etc., is the usual colloquial form. The use of this form of the future, therefore, is territorially co-extensive with that of the substantive verb, हूँ, etc. (§ 469), and, like that, appears to be the common literary form; while the other futures are used in the same districts as the substantive verb, हूँ, etc.

b. The following illustrations of the literary future in हूँ are from the ‘Plays.’ पीठे पावा बाजूँ, ‘afterward I will bring (him) to (your) feet;’ पूँजी बेठर बावसो, ‘thou wilt eat (it) sitting in a corner;’ गोपी चंद्र सा पूतर होवसो, ‘there shall be (to thee) a son like Gopi Chand;’ सबी फिर बाजूँ, ‘we all will go together;’ दिस से होखो पार, ‘by which you shall succeed.’ The final Anusvār in these future forms is often omitted in the text, but I judge it to be a printer’s error. The ‘Plays’ do not, that I have noticed, give any examples of either of the other two futures.

503. The Imperative, in the 2nd singular, consists of the root alone; and adds चो to the root for the 2nd plural, as in High Hindī. When the root ends in a vowel, च is inserted before चो; thus, चे देरा चेवो उठाय, ‘take up the tent;’ जावो चारे, ‘go, mother!’ In a few words, final च in the root is often hardened to च before चो; thus, चो तरवारा हाव में,
‘take swords in the hand;’ रसता चता चो, ‘point out the way.’ Occasionally in the ‘Plays,’ the 2nd sing. terminates in ज़; thus, कयो हमारो मारू, ‘mind my word.’

504. In the Respectful forms of the Imperative, the ‘Plays’ exhibit the terminations जी or जो, and जी or जो. These ज forms are added not only to a few verbs, as टैगा, लेडा, etc., as in High Hindī, but to all verbs whatever, even when the root terminates in a consonant. The form in जो or जी, at least, is used even with the singular of the 2nd pers. pronoun. Examples of these forms occur in the following: जागू बांत बाँत बाँची, ‘immediately on reading the paper, come;’ चे सुंको सीर्दा, चे सीर्दा चे सीर्दा, ‘hear ye, chieftains;’ तू मत जेज ज्ञाजे, ‘make thou no delay;’ पावा बांची मारे, ‘bring (him) to my feet.’

u. In the colloquial, the respectful forms of the imperative are जी or थै, and जी or थै. Thus from जीमथो, ‘to eat,’ the respectful forms are जोमथो or जोमथो, and जीमथो or जीमथो. In the ‘Plays,’ also, थै is sometimes inserted before the termination; thus, चे जेज करीखो जाहि, ‘make you no delay.’

505. In the tenses of imperfect action, the imperfect participle alone is used, as in High Hindī, for a past contingent tense, and not unfrequently in the ‘Plays,’ as a present tense; as, e.g., सिध होय चो नही रवता, ‘he who is perfect, dwells not (here).’

506. But the Present Imperfect is regularly formed, both in the colloquial and in literature, by adding the several persons of the present of the substantive verb, either of the श्र or the द्र series, not to the imperfect participle, as in High Hindī, but to the contingent future forms. Illustrations are: जोगी बांल जगाई द्र, ‘a yogi is calling “Alakh”’; * तु मू मेज है लिर, ‘why dost thou send (me) afterward?’ बांलादो बूँ

* Alakh! is ‘O (thou) Invisible.’
घातो को हाथ, 'why do you lay hands upon the merchant?';
कुं घातो को खेल, 'why do you eat poison?'.

a. The auxiliary is often omitted, especially when several verbs occur in the same construction; so that the present imperfect is often identical in form with the contingent future. Thus, in the following, both the first and the second verbs are to be regarded as in the present imperfect; बिन बजाये नाट गुणा गायि गइये हे मन के बार, 'he is playing the lute, singing a song, standing without the palace.' Similar is the verb in the following; सुब्र के का परमाणी, 'what do you command me?'.

507. The formation of the Past Imperfect is analogous to that of the present, except that the auxiliary past tense, हो or हो, of the substantive verb, is added both in the singular and plural, to that form of the verb only, which is found in the 3rd sing. of the contingent future. Thus, for the H.H. भि सुनरा था, we have हे सुनि हो, 'I was hearing;' similarly, for तुम का करति थे, 'what were you doing?' वे कांटे करि का or करि हा, etc.

a. These forms are colloquial throughout Rajputana, but the tense is sometimes also formed as in High Hindi, by adding the past tense of the substantive verb (हो or हो) to the imperfect participle.

508. The tenses of the Perfect are all formed with the perfect participle, in combination, when necessary, with the various tenses of डैशी (डैशा); and transitive verbs construe these tenses with the case of the agent, taking the object either in the nominative or dative, exactly as in High Hindi (§ 412). Thus in the following we have both the active and passive construction: सुपुरुष चाय रम गंगा गायि उड़तो डैशो सीस, 'a dream came in the night,—I saw (thy) head flying.' The following are illustrations of the more common tenses: रेंड़ स ने मेंचो को, 'I had sent thee;' ज घोड़े बढ़ो डैशो, 'he must have mounted (his) horse;'; कण दण ने मारयो होसो, 'some one must have struck him.'
509. The irregular verbs mentioned at § 391, are irregular also in the Rajputana dialects. In W. Rajputana, करो, 'to do,' makes the perfect, कीधो, कीदी, or करो; so लेहो, 'to take,' perf., लीधो and लीदी; देहो, 'to give,' perf., दीधो and दीदी. So also, खाहो, 'to eat,' makes the perfect, खाधो. मरहो, 'to die,' makes the perfect, मरदी or मृहो. But in E. Rajputana, as in the 'Plays,' करो, लेहो, and देहो, have the perfect in नु, नो, or ना, fem. नी, as in the following passages: माता कीनी गाधी, 'my brothers have been careless (lit., done carelessness);' लीनी पकरी, '(I have taken up the life of a faqir;)' दुःसुध दोजु राम जी, 'Rám Ji hath given sorrow and joy;' मैं अपना टाबर नैं पोशाल मांहो नहीं जाणि देिो है, 'I have not let my children go to school;' बारठिे बोिे, 'let it go.' अाहो, 'to go,' makes the perfect गोिो.

Rem. These perfect forms in भी and दीिे are well illustrated by such archaic Hindi perfects as दिभिय, 'given,' लिधिय, 'taken,' cited by Beames from Chaud, who has also दिधी, दीधी, and दिधिय = दिया, दििी and दिििय = दिििया. As he observes, करोिे and देहोिे have here oddly borrowed a form properly belonging only to लेहो, which in Sk. makes the perfect passive participle लभ, Pr. लबी. So also खाहो, which he does not mention. A similar confusion has given rise to the न forms of the perfect participle of करोिे and लेहो, in मारवारि and other dialects, as also लिया and दिया in High Hindi.*

a. Besides the verbs that are usually irregular in other Hindi dialects, all verbs of which the root terminates in हूँ, often lose that letter before the various verbal terminations, and thus appear as irregular. Thus the perfects of the verbs वहोिे, 'to say,' रहोिे, 'to remain,' बहोिे, 'to flow,' become कबोिे, रबोिे, बबोिे, as in the following: कबोिे हमारिे मानिे, 'regard what I have said;' कातिब मास रबा चलुिा, 'in the month of Kāttik we remained without salt;' नीर बबोिे चारिा नैििे, 'water has flowed in your eyes.' Sometimes the य of the termination is doubled, in compensation for the loss of हूँ; thus, जो नेिा कहा मानिे, 'if thou regard my word.' Sometimes, again, य is inserted in the hiatus caused by the elision of हूँ, giving such forms as कबोिे = कहा; रबतोिे = रहता; etc., etc. Thus we have, e.g., कसी रबोिे, 'remain in happiness,'

* Vid. Beames, Comp. Gramm. vol. iii. 144-147.
कतो बात्‍: 'say the word'; सो नहों रवतो इस नगरी के माइंदे, 'that (man) dwells not in this village;’ वो वी मरद कवता था, 'that man also was saying.' Sometimes in the imperative, हूं being dropped, the concurrent vowels are united, so that we have वी for कहे, and री for रहे. Similarly, कई stands for कही, and वी for वह or बह, as, e.g., नदो वे बावऽ, 'the river flows away.'

510. Causal verbs in Mârwâr and Rajputana generally, are formed as in Braj, by adding वाब to the root for the First, and वाब for the Second Causal. A long vowel in the root of the primitive, is shortened as usual before the heavy affix. These forms therefore require no further illustration. But a few verbs with monosyllabic open roots, shorten a final long vowel in the root, and insert र before वाब for the 1st causal. Thus रेण्यो, 'to give,' makes its first causal, दिराववयो, and बेलो, 'to take,' विराववयो; as, e.g., में जोग जिरावुं, 'I will cause (him) to take up jog;’ i.e., 'to become an ascetic.' Alternative forms, ववाववयो and जवाववयो, also exist.

a. Verbs with ह final in the root drop this ह before the causal terminations, as in the primitive conjugation; thus we have the following examples: ववा दियो पायो, 'the water caused (all) to flow away;' रहे राजा कजावतो हृ, 'I am called a king;' where ववा दियो, कजावतो हृ, respectively = H.H. बहा दिया, कहता हृ.

511. The colloquial Mârwâr west of the Aravalli hills is distinguished by a regular inflectional passive verb, the root of which is formed by adding the syllable बव to the root of the primitive. Roots containing a long vowel shorten that vowel before this affix. Verbs which take र before the causal, insert it also before the passive affix. Thus, to illustrate, from करणो, 'to do,' is derived the passive, करीजणो = H.H. किया जाना, 'to be done;' from खावणो, 'to eat,' the passive खवीजणो, 'to be eaten;' from नेणो, 'to take,' and देणो, 'to give,' the passives, विरीजणो, 'to be taken,' and दिरीजणो, 'to be given.' Even neuter verbs may take this passive form. Thus, we have from खावणो, 'to come,' the passive खवीजणो. In the case of such verbs, however, the passive is only used impersonally in the 3rd masc. sing. These passive verbs are conjugated throughout like regular primitive verbs. Thus, सूं खवीजणो नहों = H.H. बुझ से खाया नहों जाता, 'it is not come by me,'
i.e., ‘I cannot come;’ मैं मरोच्छो, I was beaten;’ छैं सू नहीं खरीजीत, ‘it will not be eaten by you,’ i.e., ‘you will not be able to eat it.’ These forms are rarely heard east of the Aravalli hills.

512. In the dialects of W. Rajputana the various forms of Intensive Compound verbs, explained §§ 431-432, are but rarely used. Instead of these forms, परी or वरो is prefixed to the verb. Thus, for मार डालना the Mārwāris say, परी मारौ; for चला जाना, ‘to go away,’ परी आवरणो; for उठ जाना, ‘to rise up,’ परी उठणो. But when the action is regarded as terminating with, upon, near, or for the agent, वरो is used instead of परी. Thus, वरो लेनो, ‘to take for one’s self’ = H.H. लेना, etc. These compounds with वरो therefore approximate in use to the Middle Voice in Greek. परी and वरो are inflected to परा and वरा, obl. masc., and परी and वरी, fem., to agree with the subject of neuter verbs, or with the object of transitives. Examples are, छू वरो जा, or (fem.) छू वरी जा = H.H. तु चला जा or चली जा. But with a transitive verb, in any tense these must agree with the object. Thus, ज पोषी वरी लेवे, ‘let him take the book (i.e., for himself);’ छू पोषो वरी लेवे हे, ‘I take the book (for myself);’ ज पोषी परी देही, ‘he will give the book away;’ etc.

Rem. Hence there will evidently be some verbs which can only be used with one of these prefixes. Thus, while one can say, वरो खाौ, परी जाणो, परी खाणो or वरो जाणो would be a contradiction in terms.

a. In Mārwār, when the Imperfect Participle of any verb is combined with रहना, as in Continuative Compounds in High Hindi, the combination has, not a continuous, but a negative sense. Thus, in the Rajputana colloquial, गातो रहणो, is not ‘to continue singing,’ but ‘to be kept from singing,’ ‘not to sing.’ So, again, कोवाप बड़ दो के मन गाहौ रहै, is ‘shut the door that the people may not come in,’—not, ‘may continue to come in.’

513. Before leaving these Rajputana forms, we may briefly indicate a few peculiar forms of the Rajput bard Chand, as noted by Beames. (1) The Imperfect Participle occasionally ends in न; as, e.g., डरवन, रहन = H.H. होता, रहता. (2) The Perfect termination, र्यो (र्यो), is transformed into व, द्व, or द्व, as, e.g., दिनव, ‘gave,’ for H.H. दिया; अभें, ‘wandered,’ for H.H. भेंया; व्यंव, ‘spoke,’ = H.H. बोला, etc., etc.
(3) The final छा of उद्धा is sometimes shortened, thus, उछ; छै is used as a conjunctive participle. (4) For डौग्ये, ‘given’ and डौग्ये, ‘done,’ डौग्ये ति and डौग्ये ति occur; and for डौटा, डौटे.

(5) The Conjunctive participle is sometimes made to terminate in यै, यै or य, as, e.g., in यै for H.H. बरते; यैचिय, for H.H. सोचिय, लय = लय, for H.H. वेकर.

Garhwáli and Kumáoni Conjugation.

514. The verb in the Himalayan dialects of Garhwáli and Kumáoni presents in many respects a suggestive resemblance to the Márwári conjugation. Thus, the auxiliary substantive verb has छै for its radical consonant; छै (fem. छै), instead of ग, is in many places the termination of the future; छै in the infinitive, as elsewhere, is changed to छै. छै final in a root is very commonly rejected and the concurrent vowels combined; but the consequent sandhi is to छै and not छै; as in G. रौय्यो for H.H. रहता; so that छै, instead of छै, appears to be preferred as a vowel of union before the infinitive termination. But with these resemblances, there also are some variations from the Márwári type. Most noticeable is the Imperfect Participle, which often ends in डौ or डौ, plur. डौ or डौ, instead of डौ, डौ, thus resembling the Panjábi. The डौ forms, however, are also used, also sometimes retaining the ancient छ before डौ, as in वरचौर्य, ‘raining,’ for H.H. वरसता. In the tenses of the Imperfect Participle of some verbs with a vowel final in the root, Kumáoni rejects the participial termination before the auxiliary, and shortens the final radical vowel, giving, e.g., दिछै, for H.H. देता है, ‘he gives.’ The future termination, छै, in Garhwáli is often added, not to the contingent future terminations, but to the root. I have sometimes heard the negative particle interposed between the contingent future and this suffix छै, thus: एनी खूँटे चोर न छै = H.H. ऐसी बात नहीं होनी, ‘such a thing will not be.’ Of the two Garhwáli forms often given in the ‘Tables,’ the first belongs to Tíri, the second is used further east. The causal affix आव is softened to छै; giving, e.g., from the intransitive verb, बम्बौ, ‘to float,’ the causal बम्बौ। I should expect that in these dialects there would be an inflected passive conjugation, as in the closely-related Márwári, and the Naipálí dialect, contiguous on the east; but I have not been able to secure examples.

Naipálí Conjugation.

515. The Naipálí conjugation, so far as I have been able to procure material, is exhibited in the Tables. In the case of the verb आवृ, ‘to be,’ I have been obliged to supply a number of forms from the analogy of other
### Table XVIII. Dialectic Conjugation of the Substantive Verb—Present Tense, 'I am,' etc.

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<tr>
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<th>Aorist</th>
<th>Present</th>
<th>Subjunctive</th>
<th>Imperative</th>
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1. Microscopically.
2. These six forms are used almost throughout the sing. and plural.
3. Those shorter forms are perceived in the longer when the verb is used as adjective, throughout the sing. and plural.
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1. Rarely used; plain form seldom used.
2. In Skt.
3. In Vraj.
4. In Bhāṣā.
5. Accent optional.
6. It optionally added.
7. In Śānm.
8. In Bhāṣā.
10. Optional form as in Skt.
verbs in the dialect. The following remarks are added in further explanation of the peculiarities of Naipāli conjugation, which, as will appear, are numerous and important. The usual termination of the infinitive is न, which is inflected to ना; as, in पाउन, obl., पाउना, in चिते न पाउना ने, 'from not finding moisture.' But both the direct and oblique forms also occur in न, as in जानन, 'to know,' both dir. and obl. This oblique form is preferred to that in ना, in those combinations called Intensives, Permissives, etc., in which an infinitive enters as the first member: as in भनन जानन, 'to begin to say;' जानन दिन, 'to permit to go.' But in cases where High Hindi has the inflected infinitive with the postposition तक, Naipāli adds to the न of the infinitive the affix आन, which is then followed by सम = H. H. तक; as in the following: न पाउन्यान सम खोज्ने न दिन, 'doth she not seek until she finds (it)?'

516. The imperfect and perfect participles are formed by the addition Naipāli Imp- to the root, in the former case, of the suffix दू or दृ, in the latter, of the suffix ठ. Thus we have, from जानन, 'to know,' the imperfect participle, बाज्ने or बाध्न, the perfect participle, बाखो. Before the द of the imperfect participle, after a vowel final in the preceding root, Anuvār is commonly inserted; as in बांद्रे, 'going;' from जान, 'to go;' बाँद्रे, 'coming;' from खाउन, 'to come.'

a. In many verbs, however, तो or तद is added instead of दू or दृ. My list of illustrations is not complete, but the facts gathered seem to show that the choice of one or the other is determined by the character of the final letter of the root as hard or soft. If it be hard, the termination retains the original hard initial, त; but if it be soft, then the त of the termination is changed into the soft द. Thus, from खोजन, 'to seek,' the imperfect participle is खोज्द्रो or खोज्द्रो; from पाउन, 'to find,' पाउंद्रो or पाउंद्र; but from सकन, 'to be able,' it is सकतो or सकतो; from देखन, 'to see,' देखतो; etc.

517. Both participles inflect the strong termination ठो, to खा, masc., and देखतो, fem. But the weak form in दू or दृ is unchanged for gender or number. Beside the above-named inflections, very frequent is also an inflected locative of these participles, in ठे; as, from the verb, खान, 'to eat,' and पिन, 'to drink,' in the following: ठे ठे न ठे ठे ठे ठे ठे 'he came neither eating bread nor drinking wine.' This form is most common in such statistical combinations as the above, and also in the absolute construction combined with ठे, 'being,' a locative form of the imperfect participle of जान, 'to be,' in which the ठे of the locative
is shortened to रू; as in उज्जवल वाँचौ ज्ञानित, 'while they were going.' But the oblique form in बा is also used in this construction, with no apparent difference of meaning; as in वीरोश्चलीम तोर बांधा ज्ञानित, 'as they were going toward Jerusalem.'

Adj. Suffix of Perf. Part. 518. When the perfect participle is used adjectively, the suffix को is added to its obl. masc. form. Thus, in the attributive construction, उ मोरें बोज बा मार, 'bring (and) kill the fatted calf;' and, in the predicative construction, तेरो री सारे मर ा धोर, 'this thy brother was dead.' This को is inflected to को, when referring to a feminine noun; thus, उस को सारु ज़ुलाबा बरा ले बुखा को धो, 'his mother-in-law was sick with a great fever;' and to का, when the reference is to a noun in the oblique masc., singular or plural; thus, मेरा बालक मे सन्य विख्याता मा सुखा का वुन, 'my children are asleep with me in bed.'*

a. The participle thus combined with को, may again be used as a noun, and may then take the plural suffix हृद, which is added to the inflected form, का. In this way the suffix हृद is sometimes appended to whole clauses, which are thus treated as substantives. Examples are: मन चुर्ण भया काहीण सव गरन, 'to bind up the broken-hearted;' मृत जा मुख़ार बाहेरी काहीण आये, 'those (who were) afflicted (by) being possessed with devils came.'

Naipâl Subst. Verb. 519. The substantive verb, जनु, 'to be' or 'to become,' forms the imperfect participle regularly, but in the perfect participle and the tenses derived from it, it reverts, like many other dialects, to the more primitive form of the root, जन। so that we have a perfect participle, भयो, and an inflected perfect tense:—1. sing., भया, 'I became;' 2. sing., भणस; etc. It is to be noted that Naipâl possesses also an imperfect participle, जुदौ, 'being;' belonging to the root क (क्र), which appears in the present of the substantive verb. It chiefly appears in the absolute construction, as in the following: लखार न जुदौ, 'in the absence of the multitude.'

Naipâl Noun of Agency. 520. In the Naipâl Gospel no instance occurs of the Noun of Agency in वाजा or हारा, or of any form that could be connected with these. Instead of these, is used a form derived from the root by the addition of the suffix वा: as from चरसु, 'to sow,' चंबा, 'a sower,' = H.H. वोजाला; from उठसु, 'to rise,' उठवा; etc. The plural is regularly

* With this idiom may be compared the exactly analogous use of the suffix धो in Márwâri. Vid. § 407.
formed by the suffix हि; as in मुक्ति पाउनहि, 'those finding salvation.'
This appears, however, to have a somewhat broader use than the High
Hindi noun in बाला. Thus, we have, Luke xv. 12, तेरी जन्व बंश
मतानह वेद, 'give me the portion that is to be mine;' where, in High
Hindi, होनेवाला would scarcely be used. Other illustrations are:
तस को सूर्य जन्व बेला बज्जि आयो, 'the time of its becoming desolate is
at hand;' तेरी घर प्रार्थना गयो घर हो, 'my house is a house of
prayer.' In these last, as in other instances, this form seems to be used
where High Hindi would prefer an inflected form of the infinitive.

521. The conjunctive participle in Naipalí is regularly formed by Naipalí Conj.
adding to the root र or रि; to which the suffix कन, H.H. कर or के, is
very commonly added. Thus, from हिंदू, 'to go,' 'to move,' we have
the conjunctive participle, हिंदि, or हिंदि कन; from वरीय, 'to
gather,' वरीज़ि, or वरीज़ि कन. In the case of a number of common
verbs whose roots terminate in रि, the root alone, or with कन added,
forms the conjunctive participle; as from लिय, 'to take,' conj. part., लिय
or लिय कन; दिय, 'to give,' conj. part., दिय or दि कन; etc. In a few
monosyllabic roots ending in ा, the रि of the conjunctive participle unites
with this final inherent ा, giving forms in रि. The most important ex-
amples of this are found in the case of the verbs, जान, 'to go,' and जान,
'to be,' in which, respectively, the roots गठ and भठ, which in other
dialects are confined to the perfect participle, are substituted also in the
conjunctive participle; giving the forms, नि or नि कन, 'having gone,' and
भि or भि कन, 'having been' or 'become.'

522. The contingent future and imperative are identical in form, except
in the 2nd and 3rd sing., and the 3rd plur. In the imperative, the 2nd
sing. consists of the root alone, as in High Hindi, to which in the 3rd
sing. the suffix ब्रोस, and in the 3rd plur., the suffix वन, is added.*
Thus, from अनृ, 'to speak,' we have the imper. 2nd sing. अन; 3rd
sing., अनोस; 3rd plur., अनृ. The respectful or precative forms of the
imperative, so common in other dialects, I have not found in Naipalí.
Their place appears to be taken by a combination, in the honorific style,
of the infinitive of the verb with the 3rd sing. imperative of the verb जान,
'to be,' as in the following: तेरा छोरा झार हरनु हवस, 'be pleased
to look upon my son;' तपानि तेरा घर हिंदू हवस, 'your excellency
will be pleased to go to my house.'

* So Hoernle (Comp. Gramm. p. 333); but in the Naipalí Gospel,
I have found both these forms also in the contingent future.
523. In the absolute future, Naipáli agrees with Kumásóni and Garh-wáli, in using the type in छ दर्क or को; in which, again, छ is optionally changed to छ. As will appear from the Tables, these terminations, which in certain cases take personal endings, are added to various forms of the contingent future. To the forms in छ are also added, sometimes, the several forms of the present tense of the substantive verb, कु, etc.; as in गरें कु = H.H. कहेगा.

524. Naipáli has three forms of the present, which do not appear to differ in meaning. The first, and most common, is formed by adding to the unchanged root the present of the substantive verb, छु, छस, etc.; the second, by adding to the weak form of the imperfect participle the several personal endings; the third is formed as in High Hindi, by combining with the imperfect participle the present tense of the substantive verb. In this last case, the weak form of the participle is used, and suffers no change for person, gender or number, which are indicated by the substantive verb alone. In the Gospel, at least, this third form is infrequent. As examples of these three forms of this tense, we thus have, from गरनु, 'to do, 'to make,' the 1st plur., 1st form, गरछू; 2nd form, गरद्रू; * 3rd form, गरदु कु. The full paradigms are given in the Tables.

525. The past imperfect in Naipáli exhibits two forms, having no apparent difference in meaning. Of these, the first, and much the most common, is formed after the analogy of the 1st form of the present, by adding to the root the past tense of the substantive verb, गरा, गरि, गिस, etc.; the second corresponds to the 3rd form of the present, and, like the imperfect in High Hindi, is formed by combining with the imperfect participle the past tense of the substantive verbs. As in the present, the participle is used unchanged throughout in its weak form. Thus the first form, e.g., of the past imperfect of the verb, यमनु, 'to speak,' is as follows:—Sing. (1) यमकें, (2) यमकिस, (3) यमको; Plur. (1) यमखू, (2) यमखी, (3) यमखा. The 2nd form of the same is, Sing. (1) यमद्रि विया, (2) यमदृ विस, etc., etc.

a. In the periphrastic form of both the present and the past imperfect, for the weak uninflected form of the imperfect participle, is often substituted throughout an inflected loc. form in छ. In some instances it is not easy to see any difference in the meaning of the two forms; but

* I supply this from analogy.
† For गरा, Hoernle gives गिस or गि. Comp. Gramm. p. 366.
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1. These forms also used for Gouting: ५० in E. Konkanc. 2. य applied after है throughout the Plur. 3. र, र, and in Mγ, अ, optional after है. 4. Answer optional. 5. व optionally added.
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1 The participle alone is also used for the imperfect past.
2 The use of the auxiliary is exceptional.
3 Optionally inserted in Siroh.
4 Honorific, as regards the subject.
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1 Also होर throughout the sing. and plur.
2 This Conjugation with इहा, etc., in the W. and in Champiran.
commonly this latter form seems to be preferred when it is desired to suggest the action of the verb as a permanent condition; as in the words of the Lord to the messengers of John the Baptist, चंद्र दिखनी छन, 'the blind see,' etc.

b. In the first form of both the present and the past imperfect, roots ending in a vowel take Anusvār before the substantive verb; thus, from चाण, चाङ, 'I go;' from चिन, चिक्षस, 'thou takest;' from चनु, चन्छी, 'ye are;' from पाणु, पाण्छन, 'they find,' etc. So in the past imperfect we have, from चिनू, चिक्षो, 'he was giving;' from चाणु, चाण्छू, 'we were coming,' etc. Also रङ, 'to remain,' and दहन, 'to burn,' sometimes takes Anusvār under similar conditions; as, e.g., in दहन्त, 'they remain;' दहन्छू, 'I burn.'

526. In the tenses of the perfect, Naipālī chiefly uses an inflected Naipālī Perfect Tenses. perfect, given in Table XXI. But sometimes a periphrastic present and past perfect are used, formed by combining with this inflected indefinite perfect, the present and past tenses, respectively, of the substantive verb. It is to be remembered that in these tenses Naipālī follows the idiom of Eastern Hindi in making the transitive verb always to agree in person, gender, and number, with the subject of the action, even though after the analogy of Western Hindi the postposition is appended to the noun which denotes that subject. The periphrastic definite perfect is given in Table XX; of the past perfect the following is an example, from the verb देखनु, 'to see:'—Sing. (1) देख्यो चिया, (2) देखिस चिस, (3) देख्यो चिया; Plur. (1) देख्यो चिल्ल, (2) देख्यो चियो, (3) देख्यावा चिया, or देखे चिये.

527. Naipālī forms First and Second Causals after the analogy of the Naipālī other Hindi dialects; adding for the First Causal the suffix चाउ (Br. चाय, H. H. चा), and reduplicating this for the second or double Causal. Instances of irregular formations by internal change of the verbal root are also found, as in High Hindi. Examples are:—from गरम, 'to die;' गरमनु, 'to kill;' गराउनु, 'to cause to be killed;' गरनु, 'to do,' 'make;' गराउनु, 'to cause to make.' But I have met one example of a Causal formed by adding या to the root, in फँटयायो, 'loosed.'

528. The only passive which is used in the Naipālī Gospel is an Naipālī Inflected Passive, formed by the addition of र्य to the root of the active verb. From this secondary root the several tenses are formed by adding the same terminations as in the active verb. This र्य is reduced to र.
before the terminations of the perfect participle, and before न in the
infinitive and the verbal noun in न्ता. Thus, from the infinitive मारनू, ‘to beat’ or ‘to kill,’ is formed the passive infinitive, मारिनू, ‘to be killed,’
and the passive verbal noun, मारिनू. Other examples are the following:—जब ते फिरायेंगा, ‘when thou shalt be turned;’ कुटियेंगा,
‘he shall be beaten;’ नाशियेंगा, ‘ye shall be destroyed;’ मत तिम-
रो कोरे मनिया योव्य जिन्हें, ‘I am not worthy to be called thy son;’
खो धनी मरि गाओँगा, ‘that rich man, having died, was buried;’
पारेंगा, ‘they were found,’ etc., etc.

529. The various forms of compound verbs which are formed in High
Hindi with the inflected infinitive, are formed in Naipâli with the
uninflected infinitive in its weak form; as in जन जायेंगे, ‘it began to be,’
etc. But in the formation of the Frequentative, गरनू (H.H. करणा) is
combined, not with a verbal noun in न्ता, as in High Hindi, but with the
inflected (loc.) form of the imperfect participle in था, as in the following:
कुबुर खिटिरा चांटै गरि, ‘the dogs were wont to lick his sores.’
This same form of the imperfect participle is used in the formation of
Continuatives; thus, जागै रहें छो = H.H. जाग रहा था, ‘he was
staying awake.’ In Continuatives formed from the verb जनु, the root अ
is substituted for this, as in ते भै रहें कस = H.H. तू हो रहा था.

530. It is important to note a peculiarity in the use of the negative
with certain of the verbal forms, in that, instead of following the verb, it
is regularly inserted before the final letter of the terminations. Thus we
have मानैं, ‘they believe,’ but मानैंन, ‘they believe not;’ जाविस,
‘thou knewest,’ but जाविस, ‘thou knewest not.’ So also I have
noted देखिये, ‘thou seest not;’ पायलिये, ‘they were not found;’
सुपिस, ‘thou didst not deliver,’ etc., etc.

531. For the High Hindi forms, चाहिये, and चाहिये था, ‘ought,’
Naipâli has, for the former, चाहिये है, चाहिये, and चाहिये; for
the latter, चाहि छो, and चाहिये छो.

Conjugation in the Eastern dialects.

532. In the old Baiswari of the Râmâyana, as in all archaic
Hindi poetry, the tense-system is not so fully developed, nor
are the distinctive characteristics of the various tenses so
uniformly and distinctly marked as in modern High Hindi.
But on the other hand, we find a great variety of terminations, and some tenses which are unknown to High Hindi. We begin with the tenses corresponding in general to those of High Hindi.

533. The Infinitive or Gerund presents two forms, analogous to the two in Braj, viz., one in न, and another in व. Examples are: जब तेहि कहा देन वैदेहि, 'when (he) told him to give up Vaidehi;' विनु सिया राम फिरव भज नाहो, 'it is not well to return without Rám and Sitá.' The inflected forms also occur; as, e.g., चस न होिे, 'it is not so to be.' = H.H. नहूँ होिए का; मैं तव द्वसन तोरििे जायिि, 'I am able to break thy teeth.'

534. The Imperfect Participle is formed by adding त to the root; as from विलोकन, 'to behold;' विलोकत, 'beholding.' This is often, though not invariably, inflected to ति for the feminine; as in लगावति, from लगावति = H.H. लगाति. There is no other inflection. In the following we have the longer Braj participle in ति; चेनु मन भावति पय चविि, 'the cow drops milk satisfying to the heart.'

535. The Perfect Participle regularly consists of the root alone; inflected in the feminine only to र. Thus from कहिए, सुनिि, come the perfect participles, कहि, सुनि, fem., बाहि, सुनि. But the longer H.H. forms in चा and दि are frequently used where the metre may require them. In the case of verbs with roots in चा, the व which in High Hindi has only been retained in the tenses of the future, maintains its place before अ or ऑ in the perfect participle also; thus we have गायिि, 'sung,' for H.H. गायिि; गायि or गायिि, 'come,' for H.H. गायिि. But the common forms in या also occur.

536. The Conjunctive Participle is regularly formed by adding दि to the root; thus, तोहि देखि सीतन भर कातिि, 'seeing thee, (my) breast has become cool.' As in the case of all short final vowels, this दि may be lengthened metri gratió. This
is especially common at the end of a line; as, वेदताव सभा चवस खबरि पारि, ‘receiving such news, the assembly sat down.’ Much less frequently we find the Braj form in ध्र, after र as a union-vowel; as, सुनोस्त्रायामु पारि, ‘receiving the great sage’s command.’ The root alone is occasionally used; and the final inherent ए may be lengthened metri gratiा, as in the following, where चिस्ना is not the perfect, but the conjunctive participle; सुहल जब माना प्रभु कोबरा, ‘recognizing the lord, he regarded his birth as having borne good fruit.’

537. For the Noun of Agency, the affix चार, (plur. चारे, fem. चारि,) is added to the root, as in the following; ते एहि नाल चतुर रखारे, ‘these are the watchful guardians of this lake.’

538. The Rāmāyan exhibits forms of the Contingent Future identical with the longer and archaic Braj forms; viz., Sing. (1) नि or नो; (2, 3) नि; Plur. (1, 3) नि; (2) नर. For the longer forms with नि, नस, and न, नि, are sometimes used. Examples are:—पावका जरीं, ‘I could burn in the fire;’ केि सम बाही, ‘by what road shall we go?’ को कही, ‘who can tell?’ यि is sometimes inserted after र final in a root; as, जीलौं जियौं, ‘as long as I live.’

a. But instead of these final diphthongs, their elementary vowels often appear: as, e.g., जी भें करुंग रसोरूं, ‘when I prepare food;’ कीचड मिरह, ‘it mingles with the mire.’ The final vowel of these forms, again, metri gratiा, is often lengthened; as, जो चापने चवगम सब कहूं, ‘if I should tell all my faults;’ बात सो जो जो बोजज बररे, ‘whoever may eat that food.’

b. Before नि, in the 1st sing., नि नि is sometimes inserted; thus, नृहिं नुनाएँ सोइ, ‘that same I will make known to you.’

c. Or, again, the final diphthongs, ए, ऐ, are reduced to their cognate vowel, ए, as in चाहि for चाहे, and especially in the substantive verb; thus, जो चायमु होर, ‘if the order be.’
d. Again, even this final र is often dropped, leaving the 2nd and 3rd sing. in form like the root; as, बधम ती नारि जो सेव न तेहौ, 'base (is) that woman, who will not serve her;' ती जिम सेव, 'how could he sleep?' And this final a, again, may be lengthened, metri gratiâ, giving a form identical with the H.H. perfect participle; as, मास दिवस गह गहा न माना, 'if in a month's time thou obey not what is told (thee);' जाकर नाम मरत मुख आवा, 'whose name, (if it) come into the mouth of one dying.'

e. For ए of the 2nd and 3rd sing., य appears sometimes in passive forms; as, सपने सुनिय न वेद पुराणा, 'not even in a dream is heard Ved (or) Purán.' य is sometimes substituted for ए in the 2nd and 3rd sing.; as, जो बस होत, 'if it be so.'

f. Finally, for धि, we often find the still older form, दि; as, जो ते चहाँस, 'if thou wish;' तेहौ न भर्गस मन संद, 'wilt thou not worship him, O dull heart?.' Sometimes दि appears for दि.

539. Besides the above forms, I have found in other archaic literary eastern Hindi, a conjugation of this tense with ब as the characteristic letter, to which the regular terminations are then added; thus, Sing. (1) बृं, (2, 3, 5) बृं; Plur. (1, 3, 5) बृं, (2) बृं or बृं. With these व or ब forms, as well as those (to be hereafter noticed) of the absolute future, may be compared the Bangâli future terminations, ibo, ibrâ or ibe, ibrën.

540. It may be observed, finally, that although, very often, the forms above noted indicate, in the Râmâyân, a degree of dubiety, and for the certain futurition of the event, the forms of the absolute future, as given in § 541, are preferred, yet now and then these forms are unquestionably used where there is no contingency intimated. Thus, सब दुःख मिटहि राम पद देशि, 'beholding the feet of Râm, all sorrow will cease;' भरतह नमर सिंधावन देखि, 'I will give Bharat instruction in war;' प्रभु मंजर द्राक्षा विपति, 'the lord will remove the terrible calamity;' विकल होसि ते कपिले मारि, 'thou shalt be distressed because of a monkey.' But illustration of this belongs rather to Syntax.
541. The Absolute Future exhibits three varieties of conjugation, of which ग, ह, and ब, are, severally, the characteristic letters.

(1) The ग forms are not often used, and cannot be regarded as belonging properly to the dialect. When borrowed from Western Hindi, the suffixes, ग, etc., are added commonly to the longer forms of the contingent future; as, e.g., निह करहि तोहि, 'he will make thee free from fear;' चाहि को पावरे चारे, 'of this thou shalt receive the fruit hereafter.' But as these archaic Braj forms will be quite familiar to the student of the Rāmāyan, further illustration is not required.

(2) The 2nd form of the conjugation of the absolute future exhibits the following terminations: Sing. (1) हि; (2, 3) हि; Plur. (1, 3,) हि; (2) हि. As in Braj, हि is sometimes used as a union-vowel before these terminations; whence after आ final in a root, we have, by sandhi, हि. Illustrations of these future forms are:—काज बनि करिति मोर, 'I will do thy work;' चैं चेहि तुम चहि, 'I will carry you off;' सावर बाँधि मानिति हि, 'they will believe the wonders;' मोहि राग... हि। जबहि, 'when you shall give me the kingdom;' हि। सुि हमारी जड़ताई, 'you will laugh, hearing my foolishness.'

Of this general type of conjugation there are several variations:

a. An original ति appears for हि; as, पाॅहि हि बंत चमारी, 'O luckless (woman)! thou wilt repent it in the end.' Analogous is हि for हि, as in the peculiar form, हि। = H.H. हि।; thus, ति हि दिखाइ दिखि। ति सीता, 'to him thou shalt show Sītā.'

b. The first हि of the future is sometimes rejected; thus, चम न दिखि हि, 'if one shall regard neither;' lit., 'not regard both;' where दिखि हि is for दिखि हि.

c. हि having thus been rejected, य is sometimes inserted; as, कौसुंक प्रात दिखि योरा, 'in the morning you shall see my exploits.'
(3) The 3rd variety of the absolute future is formed by simply adding ब ba to the root in all persons and numbers. This, it will be observed, is the usual type of the future in the modern eastern colloquial dialects. Examples of its use in the Rāmāyān are:—चोचि दिवस में मिलब आइ, 'the fourth day I will come and meet (you);' मूनि सुख लहर राम वैदेहि। अर्गूचत कहब न पंडन बही, 'hearing this, Rām and Vāidehi will obtain joy, nor will any wise (man) call it wrong.'

Variations from the general type occur as follows;—

a. After आ final in a root, छ or छ is sometimes, but not necessarily, inserted; thus, आव छह पाउव तही, 'where I shall obtain that same, there shall I go;' तौ तुम बुरा पाउव, 'then you will find sorrow;' फुलार गाइ, 'thou wilt puff out the cheek.' So also, more rarely, after a consonant; as, पुछव भें बिभत्त तुस्हारा, 'I will fulfil thy desire.'

b. For ब, फ़ occasionally occurs; as, मैं मारविकाती काहि कपाना, 'drawing the sword I will kill thee.'

542. The Imperative exhibits two forms of conjugation; the one, identical with that of the contingent future; the other, with that of the absolute future in ब. In both the ह and the ब forms, we find many of the same variations as have already been noticed in these tenses.

(1) Examples are, of the ह (स) forms:—पाउव में तिन्ह बरि गति घोरा, 'may I obtain their terrible fate;' जिय माति जनि जना, 'do not lose heart;' करि बनि फिता, 'be thou not anxious.' Before सि, ए (ए) may be substituted for अ; as, को रचि वाहु, 'contrive that plan.' एलु एसु, also occurs; as, परिश्व मोहि एक लखवारा, 'try me for a fortnight.' Or, eliding ह, in the 3rd sing., ए may be the termination; as, सासरज करि जि कोइ, 'let no one wonder.' The most common termination in the 2nd sing. is छ; thus, देख तिय जाइ, 'go thou and see;' lit., 'having gone, see.' The same termination is found in the 3rd sing.; as, राज्य क्यसत होइ,
‘may (mine) be a reign of a hundred kalpas.’ As in the contingent future, the final vowel may be reduced to a, so that the root alone appears in both the 2nd and 3rd sing.; thus, मोहि बाच न बौदिः, ‘let no one know me.’ In the 2nd plur., जः is the common termination; as, प्रभृच चरित मुनावश मोहिः, ‘tell me the deeds of the lord;’ ताजः सोच, ‘cease (your) anxiety.’ But एः (ई) is very often substituted for a, or inserted before जः; as in पद पंकव गहिङ, ‘clasp (his) lotus feet;’ मासदिःवस मह आयिङ, ‘come in a month’s time.’ And ए is sometimes rejected; as in करव सो ब्रज जो तुम्हारिः सोहारिः, ‘do quickly, what may seem good to you.’ The 1st and 3rd plur. regularly end in अः (हः); thus, तव चरन हम चनुरागहिः, ‘let me love thy feet,’ where हम is used for the sing., भेः.

(2) The Imperative may also, like the absolute future, terminate in ए throughout, ए or ए being optionally inserted before this termination. Thus, जी जाव कससंग प्रभाकर, ‘know (that) it (is) from the virtue of good association;’ मनोरचु पुराव शोरिः, ‘fulfil my desire.’ बी or वी may be used for ए; as, करव बाय पारी विनय, ‘make entreaty, falling at his feet; जाववी जावस्टी, ‘bring Jānaki.’ More rarely वी is used, in the 2nd plur. only; as, ज्यारावः दीमसौ, ‘pardon (my) transgressions.’ One hears this last also in the colloquial near Allahabad.

543. The Respectful form of the Imperative commonly ends in य or इ; as, विजय स्वाय सागर सन जार, ‘go and make entreaty of the ocean;’ हम कः परिपालय, ‘be pleased to take care of me.’ From this form, the letter य is sometimes omitted; as, तुम नोर्स उपाय जरिय, ‘devise a good plan.’ Sometimes ए or एः is added, as in Braj and High Hindi.

a. For the forms in ए, the older forms in जः are occasionally used, not only as in High Hindi, after roots ending in ए or ए, but even after consonants, as in Braj and Mārvārī; thus, तेष तस्य करोः, ‘make him free from fear;’ विजय जीविः, ‘(if he) preserve thee alive, live.’ To this termination in जः,
is sometimes added; as, रावन कर दोजें यह पातो, 'give this letter into the hand of Rāvan.'

544. The present imperfect, in the dialect of the Rāmāyan, occurs under two general forms; the one, like the inflected present previously noted (§ 490), is precisely identical in form with the contingent future; the other is formed by the imperfect participle, either alone, or, as in High Hindi, in combination with the present tense of the substantive verb.

a. There appears to be no difference in signification between these two forms of the tense, except that the participial form is restricted in use to denote an action as occurring in the actual present; whereas the inflected form is extended, as will fully appear in the Syntax, to comprehend all imperfect or incomplete action, not only in the present, but also in the past and future.

545. The first or inflected form of the present imperfect, exhibits all the variations from the general type, which have been noted in the case of the contingent future. It will not be necessary to refer to these again in detail; the following examples will abundantly illustrate the various forms.

करं एक बिलास, 'one faith I hold;' वंद्रैं सब वे पद जामल, ‘I salute the lotus feet of all;' न जानहि मोहि सूरारी, ‘dost thou not know me, the enemy of the gods?’ फूलें फलिन न वेत, 'the reed neither blossoms nor bears fruit.' ख़ि is especially common as the termination of both the 2nd and 3rd sing., and before this, a short ए may be inserted; thus, करसि पान सोवसि दिन रातः, 'thou drinkest and sleepest day and night;' बहेसि बंसय, 'he declares (his) doubt.' In the following the 3rd sing. termination is र (metri gratiā, ख़ि); देह दिनजहि दिन दूःबरिं होरः, 'day by day (his) body becomes thin.' ख़ि commonly occurs as the 3rd sing. termination after a radical ा, and also in the following; मन सकूचय न, 'in (her) heart (she) shrinks not,' ख़ि may precede व in the same form. ख़ि also occurs in the 2nd and 3rd sing.; as, जो वर मांग तएं, 'the gift thou askest, I bestow;' चगम लागु मोहि, 'difficult it is
to me.' Finally, the root alone is found in the 2nd and 3rd sing.; thus, तेनि विनु मोह न भाग, 'without that, illusion flees not away.' The final a is lengthened in the following:—जीव निख बैठि जिगे रोवा, 'the soul is immortal,—why weepest thou?' Of the plural the following are examples:—1st pers., बिनय हम करहों, 'we make our supplication;’ 2nd pers., करह बवन कारन तप भारी, 'why are you doing (this) heavy penance?’ 3rd pers., वे पर दोष लखहि, 'who gaze upon another's fault.' In the following, one of the first two verbs must be rendered as a present, the other, as contingent future; वे देखाइं देखाइं जिगह देखे, 'who see, shall see, who have seen.'

546. In the following passages, the imperfect participle alone is used as a present tense:—जो जवलोकत लोकपति, 'who beholds the lord of the world;’ मनजे जरे पर लोक लगावति, 'she, as it were, applies salt to a burn.'

a. But to this the present of the substantive verb is occasionally added, as in High Hindi. Examples are:—धर्मं वै जानत ज्ञहुं, 'I understand religion;' निधि दिन देव वपत हुक जेहिं, 'whom, O divine one, you worship night and day;' मोर जरत हरि निम्न, 'they deride me.'

547. Besides the common form of this participle, we also find the older form in ल used as a present tense; thus, सव संत सुखो विचरत महि, 'all the holy walk happy on the earth.' The final vowel is sometimes lengthened; as, सापत ताबज पुष्प कहिता, 'cursing (and) upbraiding, men say.'

Rem. This is not peculiar to the Rámâyán. It is also found in the writings of Kabir, as in the following from the Sákhí; जो जो नर निघरक फरिये जो झो जल हसत, 'by so much as man goes about unconcerned, by so much Death laughs;' and also in the colloquial of interior Gárhwál, where, for example, I have heard a villager say, जानिए ऊपर तै नाहि वरित को, lit., 'water rains not from above.' Vid. § 514.

548. The Rámâyán exhibits a Past Contingent tense derived from the imperfect participle by the addition of
abraded fragments of the substantive verb. To form this tense, in the 1st sing., छ, and in the 2nd plur., छ, is added to the imperfect participle. I have noted no special terminations for the other persons. Before the above tense-endings ए (ा) is commonly inserted; thus, विनिभि खार्क्षे खातिं दोभ्, 'having eaten thy father, I could then eat thee.' For ए, इ is employed for the fem., as in the following, where, in the first stanza, इ is omitted before भ in the 2nd plur.; तै सम्भपरियतं प्रहम सुनीयसा। सुनिभितं सिख तुस्त्हारं धरि सीख, 'had you met me first, great sage, I, bowing my head, would have heard your advice.' ए, again, is sometimes hardened to ए, and ओ or ओ substituted for ए in the 1st sing.; thus, जो जनियाँ चिन्तु क्षत्रुं करं बारे। तो प्रकरं छोरं जिनियाँ य हसारे, 'had I known that the earth had become destitute of warriors, then I had not (by) making (this) decree become a laughing-stock.' One more example will suffice; जो सम्भपरियतं सुनी की नाय!। पद रज्य सर सिख धरत गदार्द, 'had you come like a sage, the youths had placed, O Lord, the dust of your feet upon their heads.'*

549. The Past Imperfect is formed in the Ramayana by combining with the imperfect participle रह, instead of H.H. चा; thus, मन तुक्तत रहइ नुपरनिनासू। '(his) heart was keeping guard at the women's apartments.' The tense is much less frequent than in modern Hindi.

550. The tense mentioned under § 491, as an Inceptive Imperfect, is much more common in the Ramayana than in Braj prose. Examples are:—गाड़त तत्त्र मध्य ताह मथे, 'they began to bury (it) there in a field;' पृक्त मथे, 'they began to inquire.'

* This inflected archaic tense, derived from the Sk. present participle, dialectic in Hindi, is much more extensively used, in various senses, in some of the cognate languages, as Sindhi, Marathi, etc. See Beames: Comp. Gramm., vol. iii., pp. 126-131.
551. The Indefinite Perfect is commonly employed in the Rāmāyān to express action completed, whether in the past, present or future. The compound participial forms employed in High Hindi to express the various temporal and modal modifications of such completed action, very rarely occur. The most of them, indeed, are quite unknown. As in the case of the imperfect, two forms of the perfect tense occur, the one, consisting merely of the participle, the other, inflectional.

552. The participial form of the perfect differs from that of High Hindi, precisely in the same manner as the imperfect participle; viz., by the substitution of ā for the final long ā. Thus, for कहा, 'said,' we have कह for रहा, 'remained,' रह, etc. This is inflected to र for the feminine, giving, e.g., such forms as सुनि, मानि, for H.H. सुनी, मानी. But the final र is often lengthened for the sake of the metre. Further examples are:—गिरिवरुणाः पैठ सो जारिः, 'he went and entered a cave in a great mountain;' कह सुयीच सुचङ्ग, 'Sugriv said, Hear!'

a. In the masc. plural the inflection र is very often assumed, so that the form of this tense thus frequently becomes identical with that found in High Hindi.

b. Observe, that after roots in छ or छौ, छ is commonly inserted; as, में छाह नसावा, 'what have I destroyed;' महि मारि गिरावा, 'he struck him to the earth.'

553. It will be observed that an exceeding ambiguity characterizes many verbal forms in the Rāmāyān. What with the extreme attrition of many once distinct forms, and the frequent prosodial modifications of final vowels, one and the same form has come to represent several different parts of the verb. Thus, e.g., मार may be 2nd or 3rd sing., of the cont. or abs. fut., or of the imperf. or pres.; or 1st, 2nd or 3rd sing. perf. Again, कहि may be 2nd or 3rd sing. of the cont. or abs. fut., or of the imper. or pres.; or 1st, 2nd or 3rd fem. perf., or the conj. participle; or, again, it may be used to represent the H.H. perf. part. masc. in the passive conjugation, as, e.g., कछ कहि न जाई, 'it cannot at all be told.'
again, may be 1st, 2nd or 3rd fem. of the perf., or it may be the conj. part., देखिए, with the final vowel lengthened metri gratià. This remark will be abundantly illustrated by referring to the citations made in the preceding and the following paragraphs.

554. In the case of active transitive verbs, the passive construction mentioned in § 412 (1), is often employed; i.e., the verb is made to agree, not with the subject, but with the object of the action in gender and number. As the post-position ति does not occur in this dialect, the subject, when a pronoun, is simply put in the inflected form, where such form happens to exist. But as no nouns are inflected in the sing., it comes to pass that very often, (as where, e.g., subject and object are both masc. sing.,) the construction is in outward form identical with the active construction of intransitive verbs. Examples are: जो प्रमु दियिन फिरत तुम देखिए, 'that lord whom you (sc. पारुवति) saw wandering in the forest;' भगति ति मांगी, 'thou hast asked piety;' जिन्हों मोहि मारा ते मे मारेइ, 'I have beaten those who have beaten me.'

555. Besides the more common passive construction of this tense in transitive verbs, the active construction also very often occurs, after the regular idiom of all the modern eastern dialects. Thus, बेलपात . . . तोनि सहस संवत सो खाई, 'for three thousand years she ate bel* leaves,'—where the reference is to Umá, afterward the wife of Shiv. Similar is the construction in the following: कोठ बह नियत धर्, 'one said, take (them) alive;' धन बह राधि, 'blessed they who bore them;' ते देखिए दोष खाता, 'they beheld the two brothers.'

556. Instead of the above forms of the perfect, which are to be regarded as characteristic of the dialect, the forms (K. and B.) in ची and छी, (चो and छी,) also occur. Thus, कच्च चरणान्ति पर्यानी, 'the monkey fell at (his) feet;' नाराद्मुनि

* The φέρονοοι marmelos, the leaves of which are held sacred to Shiv.
557. The inflected perfect is formed by adding to the perfect participle, in the Sing., (1) ṣ; (2, 3,) ū; and in the Plur., (1, 3,) न् or रिः; (2) जः. For the feminine, these terminations are added to the fem. form of the participle. Before all these endings, ए is often inserted or takes the place of a final short a. This inflected perfect is used in the active construction only. Examples are:—तव दर्षन निधान भदर्वः, ‘through the sight of thee, I (fem.) have become free from sin;’ दु स जात्र बझि बारन आयेयः, ‘you know for what reason I have come;’ चब लज्जा रज्जियां कुमारी, ‘until now I have remained a virgin;’ भवानी सती सरीर राहित, ‘Bhavānī remained in the body of Sati;’ खगपति बिरंचि पां गएङ्क, ‘the lord of birds went to Bīranchi;’ नित्र नाम सुनाया, ‘he declared his own name;’ तामु पर छन्निह गौरितका, ‘they cast upon him trees (and) mountains;’ मारुख मोहि बाघ की नारः, ‘you have slain me like a hunter;’ अस्स भूलिन्, ‘you (O Umā) have forgotten good.’

a. In the 2nd and 3rd sing., the termination सि is often substituted for उ; thus, रिप सम मोहि मारिस, ‘he has beaten me like an enemy.’ And this sometimes becomes हि, as in the future; thus, चब मोहि आइ जगायेहि काहा, ‘now for what hast thou come and waked me?’ In the following, जः is possibly the emphatic participle; बिहि न सकाहि जस भयक वियाद, ‘he could not tell the sorrow as it really was.’

b. Observe that these terminations are in like manner added to the irregular participles noted in § 560. Thus, दी चोहिस सबस बह नारी, ‘he has robbed me of property and wife;’ चोहिः सब काजा, ‘you have accomplished all (your) work.’

558. As remarked above, the indefinite perfect, in its various forms, commonly takes the place of all the tenses of
the perfect in High Hindí. Very rarely, however, we find a contingent perfect, and a past perfect formed by the combination of the perfect participle with the verb रहन as an auxiliary. Thus, दी भारे गये रहे देखन फूलवारो, 'the two brothers had gone to see the garden;' and, again, एक सखी लिय सेन दिखाई गई रही, 'one maiden companion, sporting with Sítá, had gone.'

559. The irregular forms of the perfect of certain verbs, already noticed in Braj and High Hindí, occur also with dialectic variations, in the Rámáyan. Thus, from होन, 'to be,' we have in the perfect, Sing., मा, मथु or मथु; Plur., ने, ने, etc.; from ठानन, 'to determine,' in the perfect ठान। जान, 'to go,' sometimes makes the perfect गयू, (H.H. गया), plur., गये, etc.; and also, more rarely, गा, plur. गै। Besides these, note also, हूँ or है, 'killed,' perf. plur. from हुन; and गयू, perf., (for H.H. गया), from जान। Examples are:— तब जो दुख भा, 'the sorrow which then was;' बड़ रोह वियोगच्छ लोग है, 'people were slain by diseases and bereavements.' The Rámáyan, besides the common present and future forms from जान, also exhibits a present formed on the base गव or गवन, from the ultimate root, गम, of the perf. गता। Thus, देखि सराखन गवहि सिधारे, 'seeing the bow, they went away.'

560. The verbs करना, देना, लेना, in the Rámáyan, present not only such forms of the perfect as लिय, लिय, दियो, दियो, etc., but also, as in Braj, कीन्ही, 'did,' 'done;' दीन्ही, 'given,' 'gave;,' कीन्ही, 'taken,' 'took;' very often apocopated; as, e.g., विशा कीन्ह न कीन्ह विराहा, 'whom has not greed made mad?'

a. As elsewhere remarked, the final ह of these forms is dropped by many old writers, whence कोन, लोगी, दोन, etc. Thus, in the Sabhā Bilás, कियत जसौती कोन, 'he) has made affliction a touch-stone.'
b. Similarly, in the *Rāmāyan*, and other archaic poetry, the perfect of pure verbs in ञ also often terminates in न: as, सुनि दृशसंध रिसाम, ‘hearing (this) the Ten-shouldered was enraged;’ सकल हरणानि, ‘all rejoiced.’ Or the termination may be नो; thus, जगति सकल फिरानो, ‘(he) went around the whole world.’

561. In one instance, again, in the *Rāmāyan*, the perfect is made to terminate in न, as in the Bhojpūrī, Maithilī and Māgadhī dialects; thus, कोयि गगन पर धावल, ‘angrily he rushed toward heaven;’ where धावल is for H.H. धाया, from धाना, ‘to run,’ ‘to rush.’

562. In one passage, again, we have a perfect terminating in र (for the न just mentioned), as in the following;—गर्जेि वकर तस्सीस, ‘again roared the Ten-headed.’

563. Sometimes, for the modern forms of the perfect, Sanskrit or Prakrit forms are employed. Thus, for H.H. बिया, ‘done,’ and गया, ‘gone,’ we often find the corresponding Sk. forms, रत and गत, as in the following:—केशि के मति रघु रत न मलिनी, ‘whose understanding have these not defiled?’ (lit., ‘made unclean’); रघु प्रकार गत चार लोज, ‘in this way passed that day.’

564. Besides the participles, referred to in the last paragraph, various other Sanskrit conjugational forms occur in the *Rāmāyan*. It will be sufficient, for the most part, merely to notice them, without giving lengthy examples in each case. Most common (1) is the Pres. *Parasmai*, of the 1st conj.: thus, 1st sing. जमासि or प्रजमासि, ‘I salute;’ पश्चासि, ‘I behold;’ जपासि (for जपासि), ‘I repeat;’ 3rd plur. पश्चासि, ‘they behold;’ वद्यसि, ‘they speak;’ नद्यसि, ‘they roar;’ निरशासि, ‘they behold.’ Thus, पश्चासि ये योंि जतन वारि, ‘whom ascetics, having toiled, behold;’ प्रजमासि निरंतर चीरश्चन, ‘I salute without ceasing the glorious Rām.’ The 2nd sing. छासि, of the Sk. subst. verb, occurs in the following, in com-
bination with the relative and correlative pronouns: योसि सोिम* तव चरण नमामो, 'thou art that which thou art; thy feet we adore!'

(2) The following forms of the Pres. अतर्माने also occur: 1st plur., नमामः, 'we salute;' खरामः, 'we remember;' भजामः, 'we worship.' Examples are:—भवजाय सो खरामः, 'that lord of existence we remember;' रमेस निब्ब भजामः, 'Rām's lord we ever worship.'

(3) The following Sk. imperatives, 3rd sing. वरस्माय, are also found, viz.: तनोतु, 'let him extend;' बस्तु, 'let him dwell;' चातु, 'let him save.' More frequent is the 3rd sing. imper. of the subst. verb, usually in the formula of permission, एवमस्वु, 'let it be so;' as, एवस्वु नष्टाविनिधि बोले, 'Let it be so, said the Treasury of Compassion.'

(4) The 2nd sing. Imper. वरस्माय of two or three words is not infrequent; as, पाहि, 'do thou protect;' चाहि, 'do thou save;' thus, भवभयमोचन पाहि पाहि, 'Protect, protect (me)! O thou deliverer from the dread of existence!'

565. The following Prakrit verbal forms also occur, viz.:—निमेक्षी, for Sk. निमेनंत, 'composed;' as, रामायण जिन निमेक्षी, 'who composed the Rāmāyana;' चुँके, for H. केह, Sk. कथति, 3rd sing. pres., 'he tells;' तिठि, for Sk. तिद्यति, 3rd sing. pres. from root खा, 'he stands;' बंदि, 'I salute,' for Sk. बंद्र, 1st Sing. अतमाने; as in चक्रा बंद्र खलगन, 'again, I salute the wicked;' नीमि, for Sk. नमामि, 1st sing. pres., 'I adore;' as in नीमि निरंतर श्री रघुवीरः, 'I adore without ceasing the glorious Raghubīr;' and also नमामय. Finally, in a single instance, we have a Prakrit reduplicated perfect, विधर्ध, for Sk. वृधे, from वृधु, 'to increase;' as in the following; सेवत विधर्ध विधर्ध जिमि, 'as sensual enjoyment grows (even) on one serving (the gods).'

* For the elision of च initial, see §§ 52, 59.
566. The passive is commonly formed by conjugating the verb जाना, 'to go,' together with the perfect participle, or, more commonly, with the root of the verb combined with the suffix रु. Thus, कथा को लगे जानि न गायि, 'the deeds of Rām) cannot be sung in ten million kalpas;' कहि जात सो माहि, 'that is not told,' i.e., 'cannot be told.'

a. But besides the above, a Prakrit present passive often occurs, which is formed by adding to the root, after रु as a union-vowel, the termination यति, unchanged for gender or number; thus, वेदप्रताप पूजियत तेज़, 'even these are worshipped in virtue of their disguise;' मायापरिसंचार सन माया करियत, 'with the servant of the lord of deception, deception is employed.'

567. Causal verbs are formed in the Rāmāyana, by adding ब्राह्म or ब्राह्म to the root of the primitive, for the First, and ब्राह्म for the Second Causal. Many verbs, however, as in High Hindi, instead of adding these letters to the root, form the First Causal by lengthening or gunating the medial vowel of the root. Both Causals occur in the following: नृपतन्त्र वेद-विविधत बनावता | परम विचित्र विमान बनाव, 'he caused the body of the king to be washed according to the Ved, (and) made a most beautiful chariot.' ट्रेना and लेना make their causals, ट्रावान्त and लिवान्त.

a. Observe, that many verbs, which in High Hindi form the Causal by the addition of a syllable, in the Rāmāyana follow the other method. Thus, e.g., for H.H. जाना, 'to burn,' and बुलाना, 'to call,' the Rāmāyana often uses जान (for जाना) and बुलान: as, e.g., जे महिसुर पुर बारि, 'who have burnt villages of Brahmans;' सुरच सेवक बोले, 'he called his upright servants.'

b. Occasionally the root of the Causal is made to terminate in ब्राह्म, instead of ब्राह्म, as in the following, where पुरवक, 'fill,' is for पुरवक; पुरवक... मनोरथ मोरि, 'fulfil my desire.'
c. Occasionally, again, the characteristic नाड or नाय of the Causal, is contracted to ग्री. Thus, in the following, रिसाइळ is for रिसाविल्ह; रद्दपट फरबत नयन रिसाइळ, 'his lips quiver, (and) angry are his eyes.'

d. When a syllable is added to a close root, to form the Causal, the usual shortening of a medial long vowel in the primitive, is not infrequently neglected. Thus, for H.H. बुजाना, 'to call,' and दिखाना, 'to show,' we have sometimes, बोजावन, देघावन; as, e.g., ते विम बोजाईः, 'thou, calling a Brahman.'

568. The various Compound verbs explained §§ 425-465, Compound Verbs in the रामायण also occur in the रामायण and similar poetry. But it is important to notice that the parts of the compound are separated at pleasure, often by many intervening words, or, again, are often inverted in order, as the exigencies of the metre may demand. All these various compounds, moreover, present forms more or less divergent from those of High Hindi. Thus,

(1) In all such compounds as are formed in High Hindi with the conj. part., the termination र (or ल) is retained. Examples will be found on almost every page. Thus, कहं चच्चिका चंद्र तिज आईः, 'how can the moonlight forsake the moon?'; जात पतिक जगु लेत युजाईः, 'calls, as it were, the passing traveller.' So also, सो मुधारी हरिजन जिमि लेयोः, 'as the servants of Hari rectify (all) these;' where लेयोः cannot be separately translated, but must be connected with संधारी as a compound, = H.H. संधार लेयोः. In the following, again, the parts are inverted and the final र of the primary verb lengthened, metri gratlab; सरिता सुभाष्टा सह को कहोः, 'the loveliness of the river, who can tell?'; where सह को कहोः, is for को वाक्षि सक, H.H. को वाक्षि सकता है.

Rem. The student will do well to take especial notice of the separation and inversion of the parts of compounds and the frequent lengthening of this final र; as these are among the marked peculiarities of the poetic
style, which, until recognized and understood, greatly embarrass the reader who is familiar only with prose Hindi.

(2) र alone is often appended to the root in participial combinations, where in High Hindi we should have ऋ or ए. Thus, देखियं राम रिपुदल चलिय आवा; lit., ‘seeing Rām and Ripudal are coming along;’ where High Hindi would have चले आते हैं; the first ए has become र, and the last is changed to आ, to rhyme with the following stanza.

569. Desiderative, Inceptive, Permissive, and Acquisitive Compounds present in the Rāmāyana a variety of forms.

(1) The Desiderative is sometimes formed with the perfect participle, as in High Hindi; as, विवाह भें चाहिँ लोग्ना, ‘I wish to marry.’

(2) All these are also often formed, as in High Hindi, with the infinitive in न. Thus, मरन चाहे चहशी, ‘dost (thou) now wish to die?’; मोहि जान दे, ‘let me go;’ सुधीरवहि तब खोजन लागा, ‘he then began to seek for Sugrīv.’

(3) But especially common in combination with the secondary verb is an inflected verbal noun in ए or ए. Thus, चाहें मुनि राम गृहा, ‘you desire to hear the mysterious attributes of Rām;’ कैसे कारण करै न टोर्ना, ‘for what reason didst thou not allow (me) to do (it);’ राखवारं जब वरली लागे, ‘when the keepers began to forbid them.’ For the final ए, दर is sometimes written; thus, लाग कहर, ‘he began to tell.’

(4) This ए is sometimes further reduced to र (metri gratiā, हे); thus, जो नहाई चह रहिः सर माई, ‘if thou wish to bathe in this lake, brother;’ बानु चरित जसि काज न पावा, ‘whose exploits no one was permitted to behold.’ And ए also becomes य; as, राम चंद्र गुन वरवन लागा, ‘he began to rehearse the virtues of Rām Chandra.’ All these forms may suffer separation or inversion like those above mentioned: as, लागेत वृद्धि करै वज लागा, ‘many arrows began to rain;’
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**TABLE XX** (Concluded). DIALECTIC CONJUGATION OF मार्ग, 'to strike.'

1. Also मार्ग मार्ग।
2. Also है as है.
3. Also है as है।

Conjugation Table:
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<th>Inflected Present</th>
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1. Plur. usually, instead of sing. In W. Bb., it is the solo-raved throughout the prayer.
2. In the W., mārāta, 3. Also, mārāka, mārāke, and in the W. mārāda.
4. In the W.
5. If § 72: long vowel in antepenult irregularly retained in such cases.
6. In neut. verbs only.
7. Optionally added.
8. Associate optional.
The Avadhi, it will be observed, in the verb as in the pronouns, closely follows the Old Baiswâri of the Râmâyân. The dialect of Riwái does not differ widely from that of Avadh. In both we may notice in some words, the extreme abrasion of the leading verb before the auxiliaries, already noted in Kumâoni. This is well illustrated by such forms as Av. भ रहै, ग रहै, (fem. भ रहौ, म रहौ,) for H.H. धए थे, गए थे: R. भ है, भ ता, = H.H. धा है, धा था. In the dialect of Riwái, प final in a root is often changed to या before the terminations. Thus, बावस, बावा, बात, = H.H. देगा, देगी, देता. In both the dialects of Avadh and Riwái, the verbs देना, लेना, and बरना, add the terminations of the perfect to the irregular forms, दीघ, लीघ, and कोघ. In the dialect of Avadh, थ is often inserted instead of य before the terminations of the perfect. Thus for H.H. गया, 'gone,' Av. has गया; for बनाया, 'made,' बनावा, etc., etc. In both Avadh and Riwái, we find a past contingent imperfect tense analogous to that mentioned at § 548, as occurring in the Râmâyân.† As previously remarked, neither in these nor in other Eastern colloquials does the Western Hindi construction with न occur.

In the Bhojpúrí, Mágadhi, and Maitillí dialects, we have a still wider divergence from the High Hindi type of conjugation, and an increasing approximation to the Bangâli conjugational system. Each of these dialects, like the Avadhi, Riwái, and the Old Baiswâri, is marked by a much larger use of inflected forms than we find in High Hindi. Thus, in addition to the periphrastic form of the present, each of these, like many of the western colloquials, has also an inflected present. Similarly, where in western dialects, the perfect participle alone is used for the indefinite perfect, these dialects have all retained for this tense a full set of inflective endings. After the same analogy, the imperfect participle, which in Western Hindi is employed without personal affixes, as a past contingent tense, in these dialects is furnished, for this tense, with a complete set of personal terminations in both genders. Especially noteworthy, again, is the large development of honorific forms of conjugation.

* This लयक is a corruption of लगज,—the थ marking the place of the elided ग. Compare the remarks in § 99.

† See Table XXII.
While in the western Hindi these are restricted to certain persons of the imperative and, rarely, the future, in these dialects they are employed in all tenses. In Maithili, indeed, one may say that we have two complete conjugations, the one honorific, the other non-honorific.

a. While singular and plural forms occur, much confusion exists as to their use. In particular, plural forms are constantly used for the singular in an honorific sense, where no special honorific forms exist. The rules as to the shortening of long vowels under certain conditions, with their exceptions, as given in §§ 117, 118, are to be carefully noted. They receive illustration in all the following Tables.

572. The paradigms of the inflected present and preterite, in Bhojpuri, etc., are given in Table XXI. It is to be observed that the rule for the shortening of an antepenultimate vowel, which is applied in the preterite, is not applied in the present. Thus, we have देखो, 'I see,' but देखी, 'I saw.' Besides the forms given in the Tables, the inflected present has honorific forms in देखा and देखी for the 2nd and 3rd persons. In Sāran, besides the forms given in the Tables, the inflected perfect indefinite has the following honorific forms. The 1st person, to express respect to an object in the 3rd person, takes the termination रयदः; as, हम राजा के देखलियदः, 'I saw the king;' and, to express respect to an object in the 2nd person, it takes the termination रयदः; as, हम राजा के देखलियदः, 'I saw your honour.' The 2nd person, to express respect to an object in the 3rd person, takes the termination चंद्रः; as, तू साहिब के देखलियदः, 'you saw the gentleman.'

a. To form a non-honorific plural, सः may be affixed to the plural terminations in the verbal conjugation throughout; this सः is written in Grierson's Grammar as a separate word; thus, देखलिन सः, 'they saw.' Also, in Sāran, the 2nd person plural of the inflected perfect indefinite takes the termination चंद्रः, when it is intended to show contempt to an object in the 3rd person; as, तू नुस्त्रा के माराचंदः, 'you beat the barber;' where 'the barber' is spoken of with contempt.

573. In the inflected perfect indefinite, neuter verbs commonly, though not invariably, drop the terminations ए and अस in the 3rd masc. singular, and also take ए in the 3rd fem. singular, and ए in the 3rd fem. plural. Thus while the active transitive verb, देखइ, has the 3rd masc. singular, देखलिस्, 'he saw;' 3rd fem. singular, देखलिसि, 'she saw;' and 3rd fem. plural, देखलिन, 'they (fem.) saw;' the neuter verb, गिरइ, 'to
fall,' more commonly has, for each of these respectively, गिरति, गिरति, and गिरति.

574. The periphrastic present imperfect in चार, etc. (Table XX), differs only in appearance and not in meaning, from the full periphrastic form with the present participle and auxiliary. It has been formed from it by the omission of the initial व of बाट, according to § 80, and the common change of र to र, and fusion of the auxiliary with the principal verb.

575. Bhojpūrī makes the Noun of Agency by adding to the root either the suffix विद्या or हारा; thus, from देखव, 'to see,' we have देखविन, 'one who sees,' or देखनहारा, also देखनहारा. Three forms of the verbal noun occur. The first consists of the root alone; the second is formed by the addition of ल; the third, by the addition of ल to the root. Of these the oblique forms terminate respectively in र, ला, and (in the W. only) ल, or ले. Thus, from देखब, 'to see,' we have the following forms, viz: देख, obl., देखे, (in the W., देखे,); देखल, obl., देखला, (in the W., देखले,); देखब, obl., (only in the W.,) देखबे.

a. Beames makes the acc. singular of the verbal noun in ब, ब, giving as examples, सुंदर नए तबलन, 'they would not give a hearing;' हॉला का ऐसन, 'it will probably be.' But this idiom, it may be remarked, is not confined to Bhojpūrī, as I have often heard in the Central Doāb such expressions as बेंगे नए तबला, 'he will not drink;' बे मानिवे नए लाई, 'they will not mind.' According to Beames, for the conjunctive participle as given in the Tables, Bhojpūrī commonly uses the oblique perfect participle with a postposition; thus, जानिबे पर, 'on knowing,' etc.

576. In the present imperfect, besides the periphrastic form with the imperfect participle, common in other Hindi dialects, Māgadhī also substitutes for the imperfect participle, an oblique form of the verbal noun, in combination with the auxiliary; giving such alternative forms as देखरत ही, 'I am seeing,' and देखर ही or देखे ही, etc., 'I see.' An analogous periphrastic tense is also formed with the same oblique verbal noun in combination with the past tense of the substantive verb, हूं, etc.; as, देखर हूँ, देखर हूँ, etc., rendered by Grierson simply, 'I saw,' etc.

577. In the past contingent perfect, हूँ may be added to emphasize the idea of past time. In the inflected perfect the following differences obtain between active and neuter verbs. In the 2nd singular,
besides the terminations used in the active verb,* neuter verbs also have ला and ले, as गिरा or गिरे, 'thou didst fall.' In the 3rd singular, instead of the terminations यस and जव, of active verbs, neuter verbs have ल and लू; as, e.g., मारिस or मारलब, 'he struck,' but गिरव or गिरलू, 'he fell.' In the 3rd plural, neuter verbs do not use the terminations खन and किन. In the periphrastic tenses with the perfect participle, where active verbs take the oblique form of the participle, as in देखेल होतू, 'had I seen,' and मारल होतू, 'I shall have struck,' neuter verbs use the direct form, as, गिरव होतू, 'had I fallen;' गिरू होतू, 'I shall have fallen.'

578. The Noun of Agency, in मागधि, is formed by the addition to the verbal noun in न or नि of the suffix नार. The verbal nouns, except that in न, as in Bhojpūri, have an oblique form, in प्र and अर.

Maithili

579. The Maithili is distinguished from all the dialects exhibited in this Grammar, by the extraordinary exuberance of its verbal forms. Although only a part of the tenses are exhibited in full in the Tables, it possesses all the tenses which are found in High Hindi, and in each of these uses a bewildering variety of diverse forms, equalled in no other dialect.

580. As already observed, Maithili is remarkable among the dialects of North India, for its frequent use of that Prakritic अ, of which we have had frequent occasion to speak, and which seems to have had so much influence in determining the form of a large number of Tadbhava words in the dialects of North India. But while in most of the Hindi dialects this अ, where once used, has disappeared, giving rise to new combinations of then concurrent vowels, in Maithili, as to a much more limited extent in मागधि, it still maintains its place, and most of all in the verbal forms. In these it is sometimes added to the root, as, e.g., in the substantive verb, लिक्न for ल; sometimes to the tense stem, as in देखलवि, 'he saw' (tense stem, देखळ), मारलविनि, 'they struck;' and sometimes, again, to the personal terminations, especially those in चि and र; as, देखभोक, 'you will see;' गिरलिव, 'he fell;' and occasionally to others, as, मुतहिं, 2nd plur. imperative, 'sleep ye;' विमौक, 'you will obtain.' Rarely त is similarly added; as in the strong form of the present of the defective auxiliary substantive verb, हूट, etc., for हू अ H.H. हू।

* See Table XXI.
§§ 581–584.] CONJUGATION IN EASTERN COLLOQUIALS. 333

581. In Maithili conjugation, a long vowel preceding ए or ओ in a final syllable, is regularly shortened in any tense but the contingent future. Thus, for the Magadhi inflected perf. 3rd sing., मेलि, 'he became,' Maithili has मेलिक; so also the imperfect participle of देखिब, 'to see,' with a light final syllable, is देखत; but with the heavy termination in देत, ए is shortened to ए, giving देखेत.

a. In the Tables will be noticed many terminations containing an aspirated mute, as खो, भो, etc. These have arisen from the union of ह with a preceding smooth mute. Thus, खिष्टी, is for खिष्टही; देखभो, for देखबहो; मारविह, for मारतविह, etc., etc.

582. All the periphrastic tenses denoting perfect or complete action are formed in Maithili after a two-fold manner; viz., by the combination of the auxiliary, either with the perfect participle, as in Western Hindi; or with the inflected perfect, peculiar to these eastern dialects. In the former case, the direct form of the participle is used in the neuter verb, the oblique form in the active, and the auxiliary alone is inflected; in the latter case, the inflections attach only to the leading verb, and the auxiliary is used throughout in the 3rd pers. singular. These two forms are used with equal frequency, and appear to have the same meaning.* Examples are:—गिरलो यह, or गिरल े, 'I have fallen;' मारल े यह, or मारल के, 'he has beaten.'

583. In the inflected perfect, the terminations differ to some extent in the case of active and of neuter verbs, as follows:

In the 2nd masc. singular, besides the terminations of active verbs, neuter verbs may take ए, हे, and है.

In the 3rd masc. singular, transitive verbs take the terminations, खउ, वेक, वौक; neuters either take no termination, or else ए, ए, ऐ, शी, or शीक.

In the 3rd masc. plural, transitives take the terminations, का, ऐ, विगह, विगह, विगह, and विगह; neuters, बघ, बघ, बघ, बघ, हिगह, बघ, ऐ, आ, and आत.

In the 3rd fem. plural, transitives take the terminations, की, रघ, रेत, and neuters, रे, रघ, and रेत.

584. It is to be noted that the majority of Maithili verbal forms to some extent may be used interchangeably, the difference being merely a matter of local or personal habit. This remark, however, is not of universal application, and the use of certain forms is determined by another principle. While in all the Hindi dialects, different forms are to some

* See Table XX.
extent employed, according as it is desired to refer to the subject of the verb respectfully, or otherwise; in Maithili, this distinction is extended so as also to include reference, honorific or non-honorific, also to the object of the verb. Grierson gives the following principles as regulating the preference of verbal forms in so far as they are determined by this latter consideration.

(1) When the object, direct or indirect, in any person, is referred to with much respect, the terminations in एक, (एक्ष्य or एक) are commonly employed. In the 2nd plural, when an object in the 3rd plural is referred to with respect, the termination ज्रक्ष्य is used.

(2) When the object, direct or indirect, is in the 1st or 3rd person and is regarded as inferior, the terminations in ही, हों, ऐ, and एक are used.

(3) When the object, direct or indirect, is in the 2nd person, and is regarded as inferior to the speaker, the terminations ending in ची or चीक are preferred.

When it is referred to with respect, चीख्य is employed. The same terminations are used with reference to an object in the 3rd person, regarded as inferior, when the subject is in the 2nd person.

In the contingent future, negative contingent imperfect, and the inflected perfect, the 1st personal forms are often used in an honorific sense for the 2nd.*

585. In those conjugational forms which are formed with the imperfect participle and an auxiliary, it is to be observed that the त of the participle is often elided, in which case the participle and auxiliary are written as one word. Thus one may say and write, either देखियों, or देखियोऽ, ‘I see;’ देखियों, or देखियोऽ, ‘I was seeing;’ गिरियोऽ, or गिरियोऽ, ‘I was falling,’ etc., etc.† In the west, this य is sometimes changed to य, giving such forms, e.g., as देखियेख, for देखियेख, or देखियेख, ‘he sees.’ But this change is not made in the 1st pers. singular.

586. In Maithili, the Noun of Agency is formed either by the affix या added to the root, or by the affixes हार or वाजा, added to the

* For full explication and illustration of these rules, see Seven Grammars, part vi. pp. 32-36.
† Compare the analogous formation of the Bh. pres. imperf., देखतारीं, etc., for देखत बाटों, etc, where, however, the initial letter of the auxiliary, instead of the त of the participle, suffers elision. Vid. supra., § 574.
verbal noun in न or नि. The Verbal Nouns are formed as in Bhojpūrī, with variants, as in देख for देख and देखिया for देखिया. The first form is inflected to खा, प, or प्र, the second, to ला, and the third, to बा. Thus, from देख, 'to see,' come the verbal nouns, देख or देखिया, obl., देखिया or देखिया; देखिया, देखिया, obl., देखिया; and देख, obl., देखिया.

587. With the possible exception of ठाना, 'to determine,'—as to the existence of which in these dialects I have no information—the verbs noted as irregular in High Hindi, § 391, are also irregular in the east. Also घर, 'to seize,' follows the conjugation of घर. These two in Bhojpūrī, Māgadhī, and Maithili substitute का and धर for घर and घर in the infinitive, and the conjunctive and perfect participles, with their derived tenses, giving such forms as the following: Bh. inf., किया, perf. 3rd sing., धरलिया = H.H. घरलिया, धर; Mt. conj. part., का का or धर का = H.H. घर (का); Mg. perf. 3rd sing., धर, = H.H. घरा. The substitution of मा for मा, in the root of मा, = H.H. मा, 'to die,' often takes place in Bhojpūrī also in the contingent future, the past contig., perfect, and the infinitive. The same is true also in N. and W. Maithili; in central and eastern Maithili, however, the irregularity is confined to the perfect participle and its derived tenses, and the infinitive; while in the extreme south, the verb is regular throughout. In some parts of the Maithili area, मा is the substitute for मा, giving, e.g., such forms as the perf. part., मा or मा, 'dead,' = H.H. मा. Other instances of these irregularities are the following: Bh. past contig. imperf. 3rd sing., मा, = H.H. मा, 'had he died;' N. Mt. past contig. imperf. 1st sing., मा या, 'had I died;' imperf. part., मा, 'dying,' आया or आया, 'to go,' has the root आय for आ in the perfect participle and the derived tenses, as in High Hindi. In all these dialects, the verbs देख or देख, 'to give,' देख or देख, 'to take,' are extremely irregular throughout; but lack of space forbids the full exhibition of their peculiarities. They are given with abundant fulness in Grierson's Seven Grammars.

588. All the three dialects under present discussion, form First and Bh., Mg., and Second Causals from verbal roots, as in High Hindi. The mode of formation agrees with the Braj; viz., चाय is added for the First, and चाय for the Second Causal. The last य is often softened to य, and this, again, is combined with a preceding vowel, giving, e.g., from देख, 'to see,' देखचाय, देखिया, = H.H. देखचाय, देखिया. Variations from this type occur in Māgadhī, which also optionally makes Causals by adding चाय and चाय; and also in Maithili, which in some sub-dialects
adds चा for the First Causal, as High Hindi; or, again, hardens the य of the causal to य.

589. All these eastern dialects, like High Hindi, form a periphrastic passive by the combination of the perfect participle with the various dialectic equivalents of the H.H. verb जाता, 'to go;' which is then conjugated throughout in combination with the participle. In addition to this, Bhojpūrī and Maithili present also an inflected passive conjugation, formed by the addition of चा to the root of the primitive verb. Hence we have, e.g., from the active देखा, 'to see,' the passive infinitive देखायेल, 'to be seen,' as well as the inflected causal, देखावले, 'to be caused to see,' 'to be shown.' It should be noted, however, that this inflected passive is not equivalent to the other periphrastic form, but rather indicates, not that something is done, but that it can be done; as in the High Hindi idiom, with the periphrastic passive, यह पोषकी मृदु से पढ़ी नहीं जाती, 'this book cannot be read by me;' where Bhojpūrī, e.g., would have the inflected passive form, पढ़ाने, instead of पढ़ी जाती.

590. In general, Intensive, Potential, and Completive Compound verbs are formed in Bhojpūrī, Māgadhī, and Maithili, as in High Hindi, by adding the verbs indicated in §§ 427-434 to the root form of the simple verb. But sometimes रू is added to the root, as in the Rāmayan, and also, in S. Maithili, प्र. Also in S. Maithili, in Potentials, पारल is sometimes used instead of सकल. Completives are commonly formed from the root, with or without the added रू or प्र.; but Maithili sometimes uses instead of this, the verbal noun in य, giving such alternative forms as खातं प्रकरल, and साधु चुकल, 'he has done eating.'

591. Frequentatives are formed as in Western Hindi, by conjugating the verb करक्ष or कर, = H.H. करता, with the verbal noun which agrees in form with the perfect participle. Hence we have, for H.H. आयत करते, 'come often,' Bh. आइत करत; Mg. आइत करत; Mt. आइत करत. In some places Maithili uses in this combination the verbal noun in य, instead of that in य. Desideratives are formed, as in High Hindi, after the same analogy, only substituting the verb चाहिए or चाइल for करत.

592. All these eastern dialects add the dialectic equivalents of H.H. लगना, देना, and पाना, to the inflected form in प्र of the verbal noun of any verb, to form, by means of these severally, Inceptives, Permissives, and Acquisitives. In Maithili, the verbal noun sometimes takes the
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1 Only H.H forms are given, as all W. and N. dialects agree with it in the loss of all personal inflections.
2 For दू, also द throughout.
3 Only the forms given occur in the Shankya.
4 In Sera.
5 द optionally added.
6 Also the stem माॅरत or माॅरत throughout; and द optionally added to all forms.
7 Stems either माॅरत or माॅरत throughout.
8 All other terminations added to the root in the contig, fat., may be added to this tense stem throughout the above paradigm. द optionally added to any of these Maithili forms.

[To face page 207.]
inflection प्र instead of प्र. These forms, it will be observed, are essentially identical with those found in the Rámáyana, noted § 588 (1). Thus, we have, e.g., Bh., कहे स्थाग्न, = H.H. कहे लगा, 'he began to say;' Mg., हमरा बोले दीद्री, 'please let me speak;' Mt., बेरो पावल, 'to be allowed to sit,' etc., etc. This same form is also sometimes used in all these dialects with चाहिये, instead of the verbal noun in ज्ञा, to form Desideratives; as in Bh., ज मुण चाहिये, 'he is about to die.' But in Bhojpúri, when not immediate futurition but desire is to be expressed, these oblique forms are followed by the postposition के or जा.

593. In many parts of the Maithili country, Continuatives and Progressives are formed, not only with the imperfect, but also with the perfect participle, after the analogy of, e.g., H.H. चले जाने हैं, 'they are going away.' It is to be noted, however, that this particular combination, although so common in High Hindi, is not used either in Maithili or in Mágadhí. Its place is taken by the Intensive compound, चलि आप्त, or चल जाप्त.

594. In the Tables of Conjugation which follow, only two of the periphrastic tenses are given under each participle; but it is to be understood that in most of the dialects* the other periphrastic tenses may be formed in the same manner as in High Hindi. The conjugation of the most important tenses of होना, 'to be' or 'to become,' is given first, as this is used in some of its forms as an auxiliary. It has not been thought necessary to give in every instance all the alternative forms in each dialect where such exist. They can be supplied, where wanting, from the preceding paradigms.

N.B. It is to be noted that Bhojpúri, besides the verb होव, as given in the Tables, has also a strengthened form of the same, होखबर, which is regularly conjugated throughout, after the manner of a neuter verb, and may also be used as an auxiliary; also, that in this dialect the nom. masc. plural is used for both genders in both numbers, and that other forms specially assigned to these in the Tables are rare and poetic. It should also be noted that besides the perfect, होबूँ, etc., given in Table XIX., Mágadhí has also, like many other dialects, a perfect from the root मह, मेलूँ, etc., regularly conjugated in both numbers.

* Naipáli seems to be the chief exception; in the Naipáli Gospel, at least, most of the periphrastic tenses do not occur.
595. The various parts of the Hindi verb are either directly descended from corresponding Sanskrit or Prakrit forms, or are new modern combinations of such ancient forms.

596. The Hindi Infinitive appears under two general types, of which the characteristic letters are respectively न (n) and व (v). The न-terminations are नाय, नो, पो, अव, ना or न्य, न; the व-terminations, वां or वान, वो or बो, व. Hoernle has conclusively proved that these two varieties of the Hindi infinitive are respectively derived from the two forms of the Sk. fut. pass. part. neut.; the न-forms, from the participle in anīya; the व (v)-forms, from the participle in tāvya.* Not only may all the dialectic variations of the two types be thus explained, but all the peculiarities of the use of the infinitive as a noun, an adjective, or an imperative, are thus accounted for, as originally exhibited in this Sk. participle. † Thus, e.g., we derive the inf. karnā as follows:—Sk. (neut.) karaṇīyam, Ap. Pr. karaṇāhāy, archaic H. karaṇāyam, Br. karnaṇ, K. karno or karno, M. karna, Me. karnā, H.H. karnā, E.H. karn. And the व-forms of the same arise thus:—Sk. kartaṇyam, Pr. kariāvam, kareavam, Br. karivau or karaivau, M. karbo, E.H. karab.

a. An infinitive, kardau, mentioned in De Tassy’s Grammar, I would explain by reference to another Prakrit form in daevam (for tavyam) of this same affix. ‡

b. We should expect the penultimate vowel in the व-forms to be lengthened, as in the corresponding Marāthi, karāve, but the shortening is probably due to the accent, which rests on the first syllable.

c. Inasmuch as the Sk. fut. pass. part., when used as a noun, was declined like neut. nouns of the 1st Sk. decl., the H. obl. infinitive in e or ē must therefore be explained as a corrupted gen. sing.§ But the Braj inflected infinitive in i has probably arisen from the Sk. loc. sing. in e, so that, e.g., karani presupposes an original Sanskrit form, karapiye.

† Vid. Monier-Williams: Sk. Grammar, §§ 902, 905, 908.
§ Vid. § 190, a, b.
597. The Imperfect Participle presents two general types; the one, ending in a consonant or short vowel, as, e.g., the archaic kahant, Br. kshṭu, K. kahat; the other, ending in a long vowel, e.g., G. chalanto or chaldo, Br. chaltu, M. chalto, H.H. chaltā. All these forms have arisen from the Sk. pres. part. Par. in at; the a which in one or two dialects appears before t, belongs to the original Sk. base, and in Prakrit was always retained throughout the declension of the participle.*

a. In accordance with the principles already illustrated, we must attribute the shorter participial forms to the simple Sanskrit participle; and the longer to an augmented participle formed by the Prakritic suffix ku.† Thus, in order of derivation, we shall have, e.g., for the Sk. nom. masc. sing., chalan (from chalat), Pr. chalanto, archaic H. chalant, K. chalu, Br. chaltu or chalatu, E.H. chalat; † and from an augmented Prakrit form, chalantako, G. chalanto and chaldo, Br. chaltu, M. chalto, and, finally, H.H. chaltā. The inflections are explained in § 190, a, b. The unique Kumāon form in nūg is connected by Beames with a form in anto. This last form I have heard in the adjacent state of Garhwāl near the snowy ranges, which confirms Beames’ explanation.

598. The Perfect Participle occurs under three general forms, of which, the 1st ends in a, the 2nd, in a long vowel, ṁ, o, au, or e. In the 3rd form, l is the characteristic letter of the termination.

(1) The 1st and 2nd forms are derived from the Sk. past pass. participle in ta. The 1st form is to be explained, as in the imperfect participle, as having arisen from the simple Sk. part. The longer forms have come from an increased Prakrit participle, ending in taka for ta.§ The y which in Br. and M. precedes the vowel-termination, has arisen from the i which, according to Vararuchi, was inserted before the participial termination much more freely in Prakrit than in Sanskrit.|| To illustrate, the Eastern perf. participle, chala or chal, (in the passive conjugation, chali,) has been reduced from the Sk. participle chalitāḥ;

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† Vid. § 100.
‡ Vid. § 85.
§ So also Beames: Comp. Gramm., vol. iii., p. 124.
while from a Prakrit participle, chañitakaḥ, have come the longer forms, thus:—Pr. chañitakaḥ, chañitao, chañiao. Br. chañyau, M. chañyo, K. chañlo, H.H. chañlā.

a. In the peculiar adjective form of the Māravārī participle, formed with the affix ro, as chañyoro, etc., ro is identical with the same affix in the pronominal adjectives, and is to be connected with the Sanskrit diminutive affix r, which in Prakrit was often added to nouns and adjectives with no suggestion of a diminutive sense. Similarly Sindhi adds to these participles, ro or lo, and Marāthī, lä, all of which affixes have the same origin.

b. The peculiar Garvālī participle in e, may be explained by the substitution of a for i as a union-vowel, and the insertion of a euphonic y, instead of sandhi as in the other dialects; thus:—chañleo, chañyao, chañlaya, chañle.*

(2) It has been common to regard the l of the perfect participle in the eastern Hindi dialects,—found also in Gujerāti, Marāthī, Bangālī, and Oriyā,—as having arisen from the t of the Sanskrit participle, through d̄, ḍ, and r. But inasmuch as the change supposed, of r to l, is the exact reverse of that which these dialects constantly exhibit in other words, it is highly improbable that the law should have been uniformly reversed in this participle only. Nor has it yet been proved that the use of this form in l, (which is found also in the Prakrit dialects, coexistent with those in ḍ and r,) historically followed the use of the other forms. I am therefore inclined to believe, that in this participle in l, we have a form as ancient as the Sanskrit participle in t, and having no connexion with it.†

(3) The irregular perfect participle of some verbs, ending in na, nā, etc., is to be connected with the Sk. perf. pass. participle in na. Many verbs which in Sanskrit formed this participle with ta, in Prakrit preferred the affix na. Thus, e.g., we have in Prakrit, diṇḍa, for Sk. datta, whence H. dinā, etc., for diṇḍa.

599. The Conjunctive Participle, in most of its forms, at least, must, I think, be connected with the Sk. indecl. past act. participle in yu or teśi.

* Vid., § 79, b.

† Since this was written, the same view has been suggested and argued at length by Beames, who suggests a comparison with the Slavonic l of the preterite. See his Comp. Gramm., vol. iii., pp. 135, 136.
(1) The Sk. termination "ya in Prakrit became "ia, whence, e.g., from Sk. chālya, Pr. chālia, Br. etc., chāli, and chāl. When the significant termination had thus almost or quite vanished, the corresponding participle of the ever convenient root kṛī, ‘to do,’ viz., kari or kar, (Sk. kpītya, Pr. kpāra,) was pressed into service, and appended to the remainder of the old participle; whence, Br. chālikari, H.H. chālkar, etc. The other affix, ke or kai, is another form of this same participle, and has arisen from kari, by the elision of r, and sandhi of a and i.* A still further reduction gives us the Garhwāli affix, k, for ke, as, e.g., in mārk.

(2) a. In the ै which is added to the root in Mārwhāri, to form such conjunctive participles as marāne, suṃe, etc., we probably have the remainder of the other Prakrit affix of the past act. participle, viz., tāya or Ṽa, for the ancient Vedic tvānam.† Thus, e.g., for the Sk. mṛitvā, Prakrit had maraṛa, whence, by the operation of the regular phonetic laws, maraṅ, marau, and mar, as in Mair. marāne.

b. For the explanation of the syllable ne, however, we must look elsewhere. For although one might be tempted at first thought to see in this n the n of the old Prakrit affix āna, as in the n of the similar Marāthi participle, it is clear that this would not account for the lengthened form in ne. The true analogue of this Mārwāri participle is to be found, not in this participle in āna, but in the Gujarāti participle in ine, (ine), in which i represents the remainder of the other Prakrit affix ia, while ne, as Beames has correctly observed,‡ is to be identified in origin with the ne or neṇ which, in Gujarāti and some Hindī dialects, is the sign of the objective; a form derived from the Sk. participle, lagya, H.H. lagī, through the common change of an initial l to n, an elision of g, and sandhi of the then concurrent vowels.§ Both the Gujarāti and Mārwāri forms thus rest upon

* This is still used in E. Hindi in some phrases, for H.H. karke. Thus, have heard a villager say, kus ke jāh? = H.H. kaisā karke jāoge, lit., ‘doing what, will you go?;’ i.e., ‘how will you go?’ This succession of forms seems clearly to show that Trumpp, in his excellent Sindhi Grammar, is mistaken in identifying this ke with the Sindhi je, of the same participle, and so with the Sk. affix. ya, Pr. ia. Vid. Sindhi Grammar, p. 283.


‡ Comp. Gramm., vol. iii., p. 293.

§ For illustrations, see Beames: Comp.Gramm., vols. i., p. 248, ii., p. 260.
the Sk. indecl. past act. participle; the former on the common form in ya, the latter on the Vedic form in tvānam; the former yielding the termination i, the other, ā. Then, where the other dialects added to this abraded form, the conjunctive participle of kari, Mairvāri, with Gujerāti, took for the same purpose the same participle of lagnā.*

(3) With another form of this participle in iyāna (§ 498) may be compared another Prakrit form in ḍāṇi; as, e.g., kariḍāṇi, whence, if ḍ be elided, and y inserted, we shall have kariyāṇi, kariyāṇa. In the suffix ber of the Kumaoni form of this participle, unexplained in the former edition, I now recognize, with Beames, the Sk. beld, H. ber, 'time;' thus, Ku. kari ber, = H.H. karke, is, lit., 'at the time of doing.'

600. Of the affixes vēla and hārā, used with the inflected infinitive to form the Noun of Agency, vēlā is the Sk. pālaka, and hārā, Sk. kāraka.† This etymology of vēlā may be illustrated by H. guvālā, for Sk. gopālaka. The h of hārā, if not organic, from kh for k, was inserted to prevent the hiatus caused by the early elision of the k; thus, the order of derivation would be, e.g., chalanikārā, chalaniārā, chalanihārā. By a further elision of r and hardening of i, etc., chalaniārā readily yields the Naipiāli form, chalanyā. The inflected infinitive in this idiom is therefore, in fact, an objective genitive, under the government of a suffix.

601. The tense-forms which in High Hindi are used as a Contingent Future (and in old Hindi, also as abs. fut. and pres.), have all arisen from Prakrit modifications of the Sk. present Parasmai. It is to be noted that Prakrit often substituted for the Sk. terminations, in the 1st sing. and plur., the full forms of the substantive verb, viz., sing., amhi, = Sk. asmī, and plur., amho, amha, = Sk. smaḥ. On the strength of this analogy, I assume a Pr. 3rd sing. in atti, = Sk. asti. This will explain, as the regular Pr. form in dī does not, the Hindi 3rd pres. in hi.‡ Similarly, I would postulate for the termination of the 3rd plur., a Prakrit form, ahanti, for asanti (Sk. santi), of the substantive verb, as the original of the Hindi

* In the former edition I expressed a different opinion, failing to see the bearing on the question, of this termination ine of the Guj. participle.
† So Trumpp, Sindhi Grammar, p. 75, and Beames, Comp. Gramm., vol. iii., p. 238. Others have suggested dhāraka, as in 1st ed.
‡ Beames supposes the h to be inserted to prevent hiatus after elision of the Prakritic d.
form in hīṅ. The following table, with the appended notes, will enable the student to work out most of the Hindi forms.

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<td>1. chalāmi.</td>
<td>chalāmi.</td>
<td>chalā;y, chala;y, chalā, etc.</td>
</tr>
<tr>
<td>2. chalasi.</td>
<td>chalasi.</td>
<td>chalai, chale.</td>
</tr>
<tr>
<td>3. chalati.</td>
<td>(chaladi.</td>
<td>(chalati)? chalai, chalai.</td>
</tr>
<tr>
<td>3. chalati.</td>
<td>chalāi.</td>
<td>chale.</td>
</tr>
<tr>
<td>3. chalati.</td>
<td>(chalatthi)?</td>
<td></td>
</tr>
<tr>
<td>3. chalati.</td>
<td>(chalasati)?</td>
<td></td>
</tr>
<tr>
<td>1. chalāmah.</td>
<td>chulama.</td>
<td>chalā;y, chalā;y, chalā,</td>
</tr>
<tr>
<td>1. chalāmah.</td>
<td>chalamho, -ha.</td>
<td>chalaih, chalaih, chalen, chali.</td>
</tr>
<tr>
<td>2. chalatha.</td>
<td>chalāmu.</td>
<td>chalaih, chalaih, chalen, chali.</td>
</tr>
<tr>
<td>2. chalatha.</td>
<td>chaladham.</td>
<td>chalaih, chalen, chalaih, chalen, chali, chali.</td>
</tr>
<tr>
<td>2. chalatha.</td>
<td>chalaha.</td>
<td>chalaih, chalaih, chalaih, chalen, chali, chali.</td>
</tr>
<tr>
<td>3. chalanti.</td>
<td>(chalantthi)?</td>
<td>chalaih, chalaih, chalen, chali.</td>
</tr>
<tr>
<td>3. chalanti.</td>
<td>chalenti.</td>
<td>chalaih, chalaih, chalen, chali.</td>
</tr>
<tr>
<td>3. chalanti.</td>
<td>chalajja.</td>
<td>chalaih, chalaih, chalen, chali.</td>
</tr>
</tbody>
</table>

*Rem. 1.* The 1st pers. forms, sing. and plur., present a difficulty of which I can offer no solution better than that suggested by Beames, that they have arisen from an exchange of the sing. and plur. forms, or perhaps by a transfer of the 3rd plur. to the 1st pers., in the speech of the illiterate.*

*Rem. 2.* In all the above forms the Prakrit optionally substituted e for a after the root, whence the frequent appearance of e before the terminations in Old Hindi. This may give a clue also to the explanation of other Hindi forms.

602. According to Vararuchi,† Prakrit sometimes substituted jja and jjā for the proper affixes of the present and definite future. Hence have

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arisen the dialectic Hindi pres. and fut. forms in aya and iya, as mariya, maraya = mará hai, etc. The forms in yai and ye, are explained by Vararuchi,* who states that jja or jjá was also inserted before the terminations of the present, future, and imperative.

603. (1) The various inflected forms of the Absolute Future, with s or h as the characteristic letter, are all to be connected, not with the 1st future, as has been suggested, but rather with the 2nd future, of the Sk. verb. The sh of the Sk. tense, had already become h in the Apabhvar-Prakrit.† Space will not allow us to work out all details, but the following tables will suffice for illustration.

### FUTURE.

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td><strong>Singular</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. chalishyámi.</td>
<td>{chaliśsámi, -himi, chaliśsam.}</td>
<td>{chálasyán, chálasyá, etc. chálaháy, chaliháuy, chalaiháuy, etc.}</td>
</tr>
<tr>
<td>2. chalishyasi.</td>
<td>{chaliśsasi, -hisi, chaliśhiśasi. ‡}</td>
<td>chálasí, chálahí. chaliśháy, cháliśháy, cháliśháy, etc.</td>
</tr>
<tr>
<td>3. chalishyati.</td>
<td>{(chaliśsaththi)? chaliśsáti.}</td>
<td>chálasí, chálahí. chaliśháy, cháliśháy, cháliśháy, chalaihá.</td>
</tr>
<tr>
<td><strong>Plural</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. chalishyámah.</td>
<td>{chaliśsámo, etc. chaliśhámya, etc.}</td>
<td>{chálasyán, chálaháy. chaliśháíy, chaliśháíy.}</td>
</tr>
<tr>
<td>2. chalishyatha.</td>
<td>{chaliśsadha. chaliśsadháthi)?}</td>
<td>chalásyó, cháláho. chaliśháu, chaliśháu.</td>
</tr>
<tr>
<td>3. chalishyanti.</td>
<td>chaliśsánti.</td>
<td>chálasí, chálahí. chaliśháíy, chaliśháíy.</td>
</tr>
</tbody>
</table>

(2) In the former edition I suggested that in the futures of the b type we might perhaps recognize a fragment from the Sk. subst. verb, bhó,

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† Lassen: Inst. Ling. Prac., §§ 177, 1; 186, 2.
‡ Prakrit sometimes, as here, reduplicated the fut. termination throughout. Hence, doubtless, come the longer inflected forms in the Rámóyan.
after the analogy of the Latin future in *ba*. But the considerations urged by Beames in his *Comp. Gramm.*, vol. iii., since published, have led me to change my mind, and I now agree with him in deriving these *b* futures from the Sk. fut. pass. participle in *tavayam*, Pr. *iavram*, combined in some of the dialects with fragments of the subst. verb, *au*. Against the derivation of this fut. *b* from *bhó*, it is urged (1) that the *bh* of *bhá* in all other cases has become, in the modern dialects, not *b*, but *h*; and (2) that it always retains the characteristic vowel, *a*. To these considerations I would add (3) that the derivation from the Sk. fut. pass. participle is confirmed by the fact that in modern Hindi, the inf. in *ná*, confessedly derived from the other Sk. fut. pass. participle in *aniya*, is used in combination with the subst. verb, to denote futurity (commonly with a suggestion of necessity), after the very manner supposed by Beames’ hypothesis.* In Sanskrit, the copula was commonly omitted with this participle, a usage probably represented by the Old Baiswári indeclinable future in *ba*, where, e.g., *máriba*, represents Pr. *máribba*, for Sk. *mántanvá*. In the Riwáí forms, Sing., (1) *máváyéná*, (2) *máribes*; Plur. (1) *máribai*, (2) *máriba*, we have the combination, for greater precision, of the participle with fragments of the substantive verb.

(3) In many parts of India, where, for some reason, the Sanskrit future failed to maintain itself, when the old present, which usurped its place, by reason of its great diversity of use, had become quite indefinite in meaning, the people constructed a new future, by adding to the various forms of the present, one of two new terminations. These terminations now exist, the one as *gau*, *go*, or *gá*, the other as *lo*, *ló*, or *lyo*. Of these, the former is the past pass. participle of the Sk. *gam*, ‘to go,’ *gatah*, Pr. *gao*. *Ló* may be connected with the Sk. pass. participle *lagña*, Pr. *laggo*, of the root *lag*.† Their inflections are derived as in Taddhava nouns of the same terminations.

* So in Sanskrit, this participle was already sometimes used to denote simple futurity, with no suggestion of propriety or obligation. See Monier-Williams: *Sansk. Gramm.*, § 907.

† Beames has assigned to these future terminations in *gá* and *lo*, the same origin as above suggested in the former edition. He adds the confirmatory illustration of the latter case, that in all the modern Aryan languages of India, the verb *lagña* is used in combination with other verbs in an inceptive sense. Vid. *Comp. Gramm.*, vol. iii. 160-163. The relation of *gá* to the tense stem is illustrated by the fact that it is even yet occasionally separated from it by the emphatic particle *hi*, as in *karúñ hi gá*. 

25
Rem. In illustration of this use of a verb of motion to form a future, compare with the *ga* future the English idiom, ‘I am going to say,’ which is nearly equivalent to the future, ‘I shall say.’

604. In the Imperative the b-forms, *ba, bi, bo,* etc., represent the Sk. future pass. participle, in *tuya.* The 2nd sing. in *su, si,* appears to stand for the Sk. 2nd sing. imp. *Atm. in sac, Pr. ssa.* The common 2nd plur. imper. in *o, Br. au,* has arisen from the older Hindi termination, *ahu,* which we may, with Lassen, connect with the Sk. 2nd plur. imper. *Atm. in dhvam;* so that the order of derivation would be, e.g., *chaladham, chalahu, chalau, chalo.* Or it may be connected, like the 2nd plur. present, with the Prakrit termination *dham.* The imp. 2nd sing. in *hi* is to be identified with the Sk. termination *hi* of the same, in verbs of Classes 2, 3, 5, and 9, and the *dhi,* which in Vedic Sanskrit was the universal termination of the 2nd sing. imperative. The 2nd sing. in *si* and the 3rd sing. forms in *si, hi, e, ai,* etc., as also the 1st and 3rd plur. in *es,* etc., have, I suspect, arisen from a Prakritic confusion of the imperative terminations with those of the present. The following table will illustrate the derivation of this tense.

**IMPERATIVE.**

<table>
<thead>
<tr>
<th>Sanskrit</th>
<th>Prakrit</th>
<th>Hindi Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGULAR.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. chaláni</td>
<td>chalámu</td>
<td>chalánu, chalán</td>
</tr>
<tr>
<td>2. chala.</td>
<td>chalasu, chaláhi.</td>
<td>chalu, chala, chale, etc.</td>
</tr>
<tr>
<td>3. chalatu</td>
<td>chaladu, chalán.</td>
<td>chalu, chale, etc.</td>
</tr>
<tr>
<td><strong>PLURAL.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. chaláma.</td>
<td>chalámo, etc.</td>
<td>chaleh, etc.</td>
</tr>
<tr>
<td>2. chalata.</td>
<td>chalahu, chaladham</td>
<td>chalau, chalo</td>
</tr>
<tr>
<td>3. chalantu</td>
<td>chalantu.</td>
<td>chaleh, etc.</td>
</tr>
</tbody>
</table>

605. The *Respectful* forms of the Imperative are to be explained by the above-mentioned Prakrit custom of inserting *jja* before the verbal
terminations.* The following comparisons will illustrate the derivation:
Pr. 2nd plur. imp. (alternative form), chalijjadham (or chalijjidham), O.H. chaliyahu, Mář. etc., chaliyo or chaljo, H.H. chaliyo. Or, again, 2nd plur. Pr. chalijjaha, (chalijjāa), Br. chalijjai or chalije (for chalijjaya), H.H. chaliye.

606. As the remaining tenses in most of the dialects are formed by combination with the auxiliary subst. verb, we may here briefly indicate the origin of its various forms. These have arisen, in High Hindi, from the Sk. radicals, as, bhú, and sthú; and, besides these, in other dialects, from the radicals, Sk. rah, virīt, lag, and Pr. achchh.

(1) To as must be referred the pres., háŋ, hai, etc., with its dialectic variants. But, as Beames has truly said, it is impossible to derive these from the Prak. amhi, (for Sk. asmī),† and they apparently compel us to assume another Pr. form, wherein as was conjugated, like most Prakrit verbs, after the model of bhú, adding a to the root in the present. Assuming this, then the order of derivation, as illustrated in the Hindi dialects, will be as follows:—Sing., (1) Sk. asmī, Pr. (ahámi?) O.B. ahaun, A. ahēnyū, Br. haun, H.H. háŋ, R. óŋ. (2) Sk. assī, Pr. (ahasī?) O.B. ahasī, ahahi, āhi, ahūī, ahasī; A. ahēs, ahas, ahe, etc., etc., after the analogy of other derivatives from the Sk. present. The suggestion of Beames that to this same root we are probably to refer the Már. past tense, ho (for Sk. santo), = H.H. thā, is corroborated by the fact that this tendency to substitute h for s, is characteristic of the Márwāri. To the same root, I am now inclined, with Beames, to assign K. hato,‡ for Sk. pres. participle, santo; though the change from a present to a past sense, is a difficulty which is hardly yet removed.


† Comp. Gramm., vol. iii., p. 172.

‡ It is against the derivation of this form from bhú—suggested in the 1st ed.—that it fails to explain the substitution of a for ā, and the retention of the t of bhūta, which elsewhere in the modern derivatives of this participle is rejected. I therefore accept the above explanation of Beames, till a better can be shown. See Beames: Comp. Gramm., vol. iii., p. 177.
(2) To the root bhā must be assigned all other forms of the subst. verb with initial h; as also the dialectic forms with initial bh. These present little difficulty, and the following illustrations of their derivation will suffice:—Sk. pres. Par., 1 sing., bhuvāmi, Pr. (huvāmi?); E. and W. Rajp., hveṅ; other dialects, hōṇ, etc.: Sk. fut. Par., 1 sing., bhavishyāmi; Pr. (huvissāmi?); E. Rajp. hvesyāṅ, hvesāṅ; Br. hoihaṅ, hveṅ, etc.: Sk. past pass. part., bhūta; Pr. (bhaxio?); Br. bhayau; A. bhavā; O.B., R. bhā, etc.: Sk. pres. part., bhavat; Pr. hucanto; archaic W. Hindi of Chand, hunto; Br. hutaṅ, etc.*

(3) From the Sk. past part., sthita, root sthā, has arisen the Hindi past tense, thā, of the subst. verb. G. gives the earlier form thayo, where y marks the place of the elided t, whence, again, Br. tho, and so H.H. thā. Naipāli presents this participle, inflected with fragments from the root as, thus:—Sing. (1) thiṅ; (2) this; (3) thiṅ. Plur. (1) thiṅ; (2) thiṅau; (3) thiṅā.† Beames instances as analogous changes, O.B. gā, for Sk. gata; the affixes kā, for Sk. kṛita, and lo or lā, for Sk. lagna.

With this same root, sthā, and not achēh,‡ I prefer to connect the Himalayan and Rajputana forms of the substantive verb with initial chh. For the Sindhī,§ contiguous to the Rajputana dialects on the west, forms the present of its subst. verb from this root, thus, thiṅ, thieṅ, etc.; and the connection of the Garhwāli and Kumāonī mountaineers with the Rajputs of the further South and West is admitted. The transition to the chh form scarcely needs exposition; i would harden into y before the following vowel, and thya would pass by a familiar phonetic law into chha.

* In the first edition I connected this with bhūta; but the intermediate form with Anusvār given by Beames, together with the retention of t, seem to justify him in deriving it as above. See Comp. Gramm., vol iii., pp. 202, 203.

† See Beames, Comp. Gramm. vol. iii., p. 209.

‡ So in the first edition of this Grammar; as also Beames, Comp. Gramm., vol. iii., pp. 186, 187. But a similar argument from contiguous forms, will, I think, lead us still to postulate this root achēh, as the origin of the chh-forms as in Eastern Hindi.

§ And also Gujerāti. See Shāpur Edajī’s Grammar, pp. 72-81.
### Present of Subst. Verb.

<table>
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<tbody>
<tr>
<td><strong>Singular</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. thiég.</td>
<td>chhág.</td>
<td>chhág.</td>
<td>chhaug.</td>
<td>chhaug.</td>
<td>chhág.</td>
</tr>
<tr>
<td>2. thiég, thía.</td>
<td>chhái.</td>
<td>chhái.</td>
<td>chhái, chha.</td>
<td>chha.</td>
<td>chhái, chhe.</td>
</tr>
<tr>
<td>3. thía.</td>
<td>chhái.</td>
<td>chha.</td>
<td>chha.</td>
<td>chha.</td>
<td>chha, chhe.</td>
</tr>
<tr>
<td><strong>Plural</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. thiég.</td>
<td>chhág.</td>
<td>chháyág.</td>
<td>chháyág.</td>
<td>chháyág.</td>
<td>chhán.</td>
</tr>
<tr>
<td>2. thía.</td>
<td>chháo.</td>
<td>chhái.</td>
<td>chhái.</td>
<td>chhái.</td>
<td>chhán.</td>
</tr>
<tr>
<td>3. thíaní.</td>
<td>chhái.</td>
<td>chhan, chhin.</td>
<td>chhan.</td>
<td>chhan.</td>
<td>chhain.</td>
</tr>
</tbody>
</table>

(4) The use of the root rah, instead of sthá, in this tense, as appears from the tables, is confined to the eastern dialects; the forms call for no special remark.

(5) In the Bh. bótég, bauté, bá, appears the Sk. root vṛ́t. These forms appear to be connected with the Sk. pres. A'tm., sing. (1) varte, (2) vartase, (3) vartate; rt passing into t, and the terminal syllables being contracted into e, etc., on the usual principles.

(6) The discussion of the future in lo, § 603 (3), gives the key to the Garhwáli present of the subst. verb, Sing., lo, Plur., lá, in which, again, we must recognize a form derived from Pr. laggo, for the Sk. past pass. part., lagna, root lag. No one familiar with the very diversified use of this verb lagná in Hindi, will be surprised to see it doing duty, as here, for the substantive verb.

(7) The Mt. present of the subst. verb, Sing. (1) chhán, (2) chhe, (3) achh, must be considered in connexion with the neighbouring Oríyá and Bangáli, which furnish for these the forms, O. achhi, achhu, achhi, etc., and Bang. áchhi, áchhis, áchhe, etc., together with the Bh. khe, all which are fully explicated by reference to the root achchh, which was substituted in Shaurasenic Prakrit for the Sk. as, 'to be.' This root was conjugated like all Prakrit verbs; thus, Pres. Sing. (1) achchhámi; (2, 3,) achchhái; Plur., (1) achchhámo; (2) achchhattha; (3) achchhantí.*

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607. The formation of the Mārwārī present, by adding the present of the substantive verb to a form which, as has been above shown, was itself a true present, is to be explained by the ambiguity which had come to attach to that tense. As it was often used as a contingent future, and therefore did not, per se, any longer denote present time, Mārwārī solved the difficulty by adding again, as of old, but in a modern form, the present of the substantive verb. Most other dialects met the case by dropping the old present as such, and forming a new present with the imperfect participle.

608. (1) In the partially inflected perfect tense which is used in the Rāmāyana, the terminations in the sing., (1) -eug, (2, 3) -asi, -esi, -ehi, masc., and -iug, -isi, fem.; and in the plur., (2) ehu, -ihu, (3) -en, represent abraded fragments of the Sk. subst. verb, asmi, assi, etc.* The sense of their meaning having been lost, the modern form of the subst. verb has again been added in Riwāi, as in mārēs hai, 'he has struck,' just as in Mārwārī it is added to the remainder of the old Sk. present, as in mārai chhai, 'he strikes.'

(2) Traces of the same inflectional additions to the present participle appear in Gaṅhvāli, and in such O.B. forms as khāteu, 'I could eat,' jānityau, 'had I known;' avātehu, 'had you come,' etc.; found in the Rāmāyana, always in the sense of a past conditional.†

609. (1) The Sk. causal affix, aya, in Prakrit became e. This e was sometimes added directly to the root; but very commonly, p, which in Sanskrit was added only to certain roots ending in vowels, in Prakrit was added, with e prefixed, to many other roots before the causal termination. This p, again, was early changed to b or v, so that, e.g., for the Sk. causal base, kāraya, from kri, Prakrit exhibits not only kāre but karāe (for karāpe), whence, in succession, the causal bases, Br. karāva, G. karau, H.H. karā. The o, which occurs in two or three H.H. verbs, as, e.g., bhigonā, is a contraction of āva.

a. The Sk. pā, 'to preserve,' inserted a euphonic l, instead of p, before the causal affix, making pālaya (whence H. pālūd). It is probable that in Prakrit this may have been used more extensively, and so may be the

* Compare a similar usage in such Sk. phrases as ddishṭo smi, 'I am commanded.' Vid. Mouier-Williams: Sansk. Grammar, § 895.
† Vid. sup., § 557.
original of the \( l \) (in many dialects, \( r \)) which is found in many Hindi Causals, as, e.g., piláná, bitháná, etc.

(2) The regular form of the Sanskrit Causal in \( aya \), Prakrit, \( e \), is represented in Hindi by many Causals of the 2nd form (§ 421, 2), in which, although the causal affix \( aya \) (Pr. \( e \)), has disappeared, Hindi still retains the ancient \( vriddhi \) or \( gun \) of the vowel of the radical syllable. Thus, e.g., from the Sk. neuter base, \( sphañ\text{\text}f \), 'to burst,' (represented in H. \( p\text{h}a\text{t}n\text{\text}d\)), comes the causal base, \( sphañ\text{\text}ya \) (Pr. \( p\text{h}a\text{d}e\text{\text}t\)), whence H. \( p\text{h}a\text{\text}n\text{\text}d\).

610. The Prakrit commonly formed the stem of the passive by adding \( i\text{j}\text{j}a \) to the root, instead of the Sk. pass. affix, \( ya \).* From this Prakrit formation has arisen the modern Márwári passive in \( i\text{j}\text{\text}po \), as, e.g., \( kari\text{j}a\text{\text}a\text{\text} \), 'to be done.'† Similarly are to be explained the Naipáli passive in \( \text{\text}a\text{n}u \), and also the pres. passive participles in \( yata \), found in the \( R\text{\text}m\text{\text}\text{\\text}y\text{\text}an \) (§ 566, \( a \)), and certain passive forms in \( \text{\text}i\text{\text}e \); as, \( \text{\text}s\text{\text}r\text{dhi\text{\text}y}e \), 'it is praised,' for Sk. \( \text{\text}s\text{\text}l\text{\text}gh\text{\text}y\text{\text}ate \), etc. In all these, \( i\text{j}\text{j}a \) has been softened to \( \text{i\text{\text}a} \).

\( a. \) Sometimes Prakrit assimilated the \( y \) of the Sk. pass. affix to the final consonant of the root, as, e.g. in \( d\text{iss\text{\text}i} \), for Sk. \( d\text{ris\text{\text}h\text{\text}y\text{\text}ate \).‡ From this form of the passive are derived many Hindi verbs with a passive sense; as, e.g., \( s\text{\text}ich\text{n\text{\text}a\text{\text} \), 'to be watered,' which is for \( s\text{\text}ich\text{ch\text{\text}n\text{\text}a \), and is properly a passive derived from the Sanskrit root \( s\text{\text}ich \) (\( s\text{\text}ich\)), of which the passive base is \( s\text{\text}ich\text{h\text{\text}a} \), Pr. \( s\text{\text}ich\text{c\text{h\text{\text}a} \).

* The Mágadhí Prakrit excepted. Vid. Vararuchi: \( Pr\text{\text}k. \text{Prak.} \), vii. 8, 9; Lassen: \( Ins\text{\text}t. \text{Ling.} \text{Prac.} \), p. 434.
† So the neighbouring Sindhi regularly forms a passive by adding to the verbal root the termination \( ja \) or \( \text{\text}i\text{\text}a \); as from \( kara\text{n\text{\text}u \), pass. \( kari\text{j}a\text{\text}a\text{\text}u \).
‡ Vararuchi: \( Pr\text{\text}k. \text{Prak.} \), viii. 57, 58.
CHAPTER X.

OF DERIVATIVE AND COMPOUND WORDS.

I. Of Derivatives.

611. The general principles which govern the derivation of Hindī words have been already treated in Chapter III.: where also have been noted the forms under which pure Sanskrit words appear in Hindī. It will be the object of this section to indicate the most common methods by which Tadbhava words of various classes are derived, either from original roots or from secondary formations.

612. The following are the most common forms of Abstract Nouns.

(1) The roots of very many verbs are used as abstract nouns: as, मार (vb. मारना), ‘a beating;’ बोल (vb. बोलना), ‘speech.’ A short vowel in the verb is often lengthened or gunated in these nouns: as, e.g., चाल (vb. चलना), ‘walk,’ ‘behaviour;’ मेल (vb. मिलना), ‘harmony.’

a. Here we must also place many words ending in अच (आच, ऋच, or ऋच): as, वचाव, ‘salvation;’ बनाव, ‘adornment,’ etc.

Rem. 1. In many such words the final व is identical with the व (Sk. प) which is the characteristic of the causal affix. Although this व has disappeared from the Causals in High Hindī, it is retained in almost all the dialects; so that the original Hindī form of the causal root, e.g., of वचाना, was not वचा, but वचाव. Hence appears the propriety of placing such words as the above under this class. It should be remarked,
however, that many words with this final labial express the abstract idea, not of the causal, but of its primitive. Such nouns will be explained below (3).

Rem. 2. It must not be supposed that nouns of this class are derived from the infinitives with which they are connected. Both the infinitive and the noun are collateral formations from one primitive root.

(2) न (for Sk. न, forming neuters in न) is added to verbal roots to form abstract nouns: as, चलन (vb. चलना), 'walk;' मरन (vb. मरना) 'dying.'

(3) आन and आउ are added to primitive verbal roots to form abstract nouns: as, चढ़ाउ (vb. चढ़ना), 'an ascent;' उठान (vb. उठना), 'rising;' लगान (vb. लगना), 'fastening.' अ, व, or चौ, is sometimes written for the final उ.

a. आई is sometimes added instead of आउ, giving the same sense; as, चढ़ाई = चढ़ाउ.

Rem. All these formations are to be connected with the Sk. affix, ख or खन. Sindhi preserves the t, hardening it however to f.

(4) A large class of abstract nouns is formed with the affixes वन, वट, हन, and हट. These are often added to causal roots: as, from बनाना, 'to make,' बनावट, 'a fabrication,' also बनावहन; from बुलाना, 'to call,' बुलाहट, 'calling;' and also to adjectives; as, from कढ़ा, कढ़ाहट, 'bitterness;' from चिकना, चिकनाहट, 'greasiness.'

a. Here also properly come a number of nouns in चौटी or or चौटी (for चावती or चावटी): as, कासीती or कासीटी, 'a touchstone;' कुड़ीटी, 'deliverance;' which are connected, respectively, with कासना, कुड़ना.

Rem. Many of these have their origin in the Sk. वृत्ति, 'state,' 'condition.' In others, the termination represents the Sk. suffix ति.

(5) Very common is the affix टू (Sk. च्), forming abstract nouns from other nouns and adjectives. Thus, from चंचा, 'high,' चंचाई, 'height;' बुरा, 'bad,' बुराई, 'badness;' गोला, 'a ball,' गोलाई, 'roundness;' लड़का, 'a boy,' लड़काई, 'boyhood.'
a. When added to causal roots, रें (for आने) forms nouns denoting the price paid for the work denoted by the verb: as, from घुलाना, 'to cause to wash,' घुलाई, 'the price paid for washing;' उतारना, 'to carry over,' उतारई, 'ferriage;' बुझाई, 'price of carriage,' etc.

(6) Other abstract nouns are formed by adding to adjectives and verbal roots the affix आई: as, from चुतर, चुतरई, 'cleverness;' from उगना, उगई, 'cheating.'

(7) Many Tatsama fem. abstract nouns are formed with the affix ति (sometimes ति): as, मति, 'the mind;' बुधि (बुध + ति), 'intelligence;' र्तानि, 'languor.'

a. In Hindi Tadbhava nouns also, this suffix is added to verbal roots; but रें is either dropped or lengthened. Thus, जागरणा, 'price' (vb. लगणा, the radical आ being lengthened); बढ़ती (for बढ़तिका, बढ़तिया?), 'increase' (vb. बढ़ना); चढ़ती, 'rise (in price)' (vb. चढ़ना).

(8) Tatsama masc. abstracts are formed from nouns and adjectives, by the affix तन: as, from रीवर, 'God,' रीवरल, 'divinity;' गुष्ठ, 'heavy,' 'venerable,' गुहल, 'dignity.'

a. This affix, through different Prakritic modifications, has become in Tadbhava words, प, पा, पन, or पना: as, from बुढ़ा, 'old,' बुढ़ापा or बुढ़ापन, 'old age;' ज़ड़का, 'a child,' ज़ड़कपन, or, more rarely, ज़ड़कपना, 'childhood.' प is very rare; examples are: खानपि, 'maturity;' बुढ़ाप, 'senility.' पनी also, very rarely occurs; as, लुप्पनी, 'wantonness.'

(9) A few abstracts are formed from adjectives with क: as, उड़क, 'coolness.'

(10) Many Tatsama fem. abstracts are formed from adjectives with the affix ता: as, from नम, नमता, 'courtesy;' from पविच, पवित्रता, 'holiness.' Others are formed by affixing to roots आ, and, rarely, आ: as, र्का, 'desire;' तृष्णा, 'thirst.'

a. For ता, ताई is often substituted; as, बुढ़रताई, for बुढ़रता, 'beauty.'
(11) Mase. abstract nouns are formed from Sanskrit roots or nominal bases, by adding तम (Sk. तम) : as, चिंचन, 'lightness;' महिम, 'greatness.'

a. In Hindí, this termination has become खः: as, e.g., in ऊषा, 'height;' ऊषा, 'length.'

(12) Other Sanskrit abstracts (neut.) occur in Hindí, formed from nominal bases with the suffix य: as, e.g., राज्य, 'kingdom;' स्त्राघ, 'lordship.' But Hindí very commonly drops this य; as, e.g., in राज.

613. The following terminations are used to form nouns denoting Agency or Occupation.

(1) वाह ा (Sk. वाहक), as thus used with inflected infinitives, has already been noticed. It is also added to nouns to denote 'occupation:' as, षूधवाहान, 'a milkman;' and to verbal roots: as, रक्तवाह, 'a guard.'

a. But some words terminating in वाह, have come directly from old Sanskrit compounds: as, e.g., गाहा, 'a cowherd,' Sk. वाहक्र. Dialectic variations of this affix are वारी, वार, etc.

(2) From the Sk. काराक we have छारा or छार, used with verbs to form Nouns of Agency, as has been already noticed. This affix is occasionally added to nouns, when the penult of the noun is sometimes shortened; as in पन्हारा, 'a water-carrier.' Variations of this affix are the following.

a. By elision of छ in the foregoing, we have also from the same Sk. affix, nouns in छारा, छार, or छ, denoting 'occupation:' as, from सींजा, सुनार (Sk. सुवर्णकार), 'a goldsmith;' from वन्ध, वन्धारा, 'a trader (in grain);' सुनार (Sk. सूफ्कार), 'a cook.'

b. A few nouns of agency end in छ or छारी (Sk. कारिन); as, पुछारी (Sk. पुछाकारिन्), 'a worshipper.'

c. Other nouns of agency are formed with एरी and एक्स: as, पुछारी, for पुछारी, 'a worshipper;' लूटेक्स, from लूट, 'a robber,' etc.
Rem. The explanation of these variants is probably to be found in the Prakrit root कैर, for Sk कृ. एरी would then stand for Pr. कैरिक, and एक्ष for Pr. वेशक.*

(3) Sanskrit nouns of agency were also formed from roots with the affix चक. These are common in Hindī: as, पूजक, ‘a worshipper;’ रचक, ‘a protector.’

a. चक is often corrupted to चा, whence Hindī nouns of agency in चा; as, मुंजा (for मूजक), ‘a parcher.’

b. In Prakrit, this चक often became रक, whence the Hindī affix र्या, denoting ‘agency:’ as, from लखन, ‘to behold,’ लखिया, ‘a beholder;’ from माइर, ‘a sheep,’ माइलिया, ‘a shepherd.’ This र्या, again, became र्क, whence many Hindī nouns in र्क, denoting ‘occupation:’ as, e.g., हुलवारिया, ‘a confectioner;’ वाईर, ‘a carpenter.’

c. चक also became उक, whence, again, nouns of agency in उक or उक; as, माइक, ‘a fisherman.’ And उक became झ, whence, finally, other nouns of agency in झ: as बैठ, ‘a sitter;’ खाज, ‘a great eater;’ ‘a glutton.’

(4) वेया, (also वाह्या and व्रया,) from the Sk. suffix त्वा,† also forms nouns of agency from verbal roots: as, रखवेया, ‘a keeper;’ मरवेया, ‘one dying.’ A long vowel is shortened before the affix; as, लिविया, ‘a taker,’ from लेन; गविया, ‘a singer,’ from गाना.

(5) A few nouns of agency are formed with हा (for हा); as, चरवाहा, ‘a shepherd,’ from चरवाना. This is also added to nouns; as, कबराहा, ‘a follower of Kabir.’

(6) From verbal roots, two or three nouns of agency are formed with वा: as, देवा, ‘a giver;’ लेवा, ‘a taker.’

* But Hoernle regards these last as originally possessional adjectives, and regards the suffix as derived from the Sk. dṛṣṭ. Comp. Gramm., § 251.
† Vid. Hoernle: Comp. Gramm., § 314.
Rem. This is probably derived from the Sk. suffix tāyā, and is thus
cognate with the बैया, above mentioned.

(7) A few nouns of agency are formed with चाच (Sk. चाचु); as, पेराब, 'a swimmer.'

(8) Very common in Hindī are Sanskrit nouns of agency or relationship in ता: as, करता, 'a doer,' दाता, 'a giver;' पिता, 'a father.' All these are Sk. noms. sing., from bases in तू.

(9) Many Sanskrit nouns of agency are formed with the affix चन (चन). In Hindī, these are chiefly found in poetry, as the last member of compounds: as, सागरचन, 'a sleeper on the ocean;' दुःखहरन, 'a remover of sorrow.'

(10) Finally, Sanskrit formed nouns of agency with च, after guṇ of the root. These are found in Hindī, but only as the last member of compounds: as, from the root भू, घर-घरनेखाना, 'a supporter,' in घरनेखरे, 'a mountain,' lit., 'an earth-supporter.'

614. Nouns denoting the Instrument are formed from verbal roots.

(1) With नी, ना, or न (from Sk. suffix ननीय?): as, from धाँखना, 'to blow,' धाँखनी, 'a bellows,' बेलना, 'to roll out,' बेलन or बेलना, 'a rolling-pin.'

(2) Some nouns with an instrumental sense are formed by the affix च (Sk. चक); as, चेरा, 'a fence,' from चेरना, 'to surround.'

615. (1) Possessive nouns are most commonly formed from other nouns with the affixes वाला or हारा: as, e.g., दातवाला, 'one having teeth;' कपड़ेवाला, 'a draper.' वाला may be thus added to a series of words, all of which must then be inflected: as, घोड़े गंडे पंटे वाले, 'horses having collars and girths,' i.e., 'harnessed;' चपनी सी बाखो वालो हरियानों के संग, 'with deer having eyes like her own.*

* For derivation of these suffixes see § 613, (1), (2).
(2) The termination भाल or भाला, (Sk. भाल, Pr. भालक,) is added to a few nouns to form possessives: as, लठियाल, ‘one having a stick;’ जवाला, ‘a mixture of other grain with barley (बी).’

Rem. But in a few words expressive of place, भाल stands for the Sk. भालय: as, ससुराल, ‘father-in-law’s house.’ So also, perhaps, चड़वाल, ‘a gong,’ from चड़ी, ‘a division of time.’

(3) Here may be noted a large class of Persian nouns, formed with the suffix दार (2nd root of داش، ‘to have’): as, जमीनदार, ‘a landholder;’ हवादार, ‘ventilated,’ lit., ‘having air.’

Derivation of Diminutives.

616. Diminutives are formed in Sanskrit by adding the following terminations.

(1) Very common is the affix छ or त. This same affix is similarly used in Hindi: thus, from धोल, धोलक, ‘a small drum;’ or का (fem.) is added; as in पपुआ, ‘a small animal,’ from पप; or रका, as in रकटिका, ‘a toy-cart,’ from रकट; or बी, as in तबकी, ‘a small drum.’

a. छ being elided from such diminutives, छ was often inserted, whence a large class of Hindi diminutives (fem.) in रा: as, from दिखा, ‘a box,’ दिखिया, ‘a little box,’ ‘a casket;’ from फोड़ा, ‘a boil,’ पवित्र, ‘a small sore,’ ‘a pimple.’ These diminutives often express ‘affection;’ as, वेढिया, ‘a little daughter,’ from वैटी.

b. रा, again, very often became र; whence a large number of diminutives ending in र: as, e.g., गाढी, ‘a carriage;’ टोकरी, ‘a small basket,’ etc., etc.

c. In the east, especially, छ being elided, छ was inserted instead of छ, whence another class of diminutives in चा: as, e.g., from युर, युरवा, ‘a hamlet;’ घोड़ा, ‘a small horse,’ often used by way of depreciation. छ is often softened to छ, whence diminutives in छा; as, बेटूछा, ‘a little son.’

(2) Sanskrit also formed diminutives in र, whence have come (a) Hindi diminutives in री; as, तितरी, ‘a butterfly;’
and (b) in ड्री: as, टिकड़ि, 'a wafer;' पल्लगढ़ि, 'a small bedstead;' and, still more common, (c) others in ला and ली: as, तिलन्दी and टिड़ली, for तिलरी and टिकड़ि; चंटाली, 'a little bell,' from चंटा. For क (र) रि and भि have been often substituted: as, e.g., in खोटला, 'a small bed;' मुरेला, 'a peachick,' etc.

(3) A very few diminutives are formed with ला: as, from भूत, 'a goblin,' भूला, 'a sprite;' from मटका, 'a large earthen jar,' मटकना.

617. Nouns expressing Nativity or Relationship are formed from other nouns with the affix रि (Sk. रि, रि). Examples are, माइबाढ़ी, 'a native of मार्वा;' कबीरो, 'a follower of कबीर.'

618. रि, and also रा, भि, and भि, (Sk. भि), with their fem. forms, री, री, भी, and भी, are often added to nouns to form derivatives expressive of various other relations difficult to classify. Sometimes the consonant of the affix is preceded by रि or उ, which is combined with the final vowel of the primitive according to the rules of sandhi. Examples are: from मटरी, 'earth,' मटका, 'an earthen jar,' dim. मटकी; from हाथ, 'hand,' come हाथिला, 'a pilferer;' हाथिली, 'the palm of the hand;' हाथीड़ा, 'a hammer,' dim. हाथीड़ी, हाथीरी, 'a handle,' and हाथीरी, 'a plough handle.'

a. भा and ए (for रक, दक), are similarly added; as, again, from हाथ, हाथा, 'a handle,' हाथी, 'a horse-brush.'

619. Hindi Adjectives are derived as follows:

(1) Many adjectives were formed in Sanskrit with the affixes ब्रक, द्रक, or चक. Before these affixes, medial ए or a final radical vowel was uriddhied, and any other vowel changed to its gun. Examples are: सांसारिक, 'worldly,' from सांसार, 'the world;' नापक, 'inflammatory,' from तप, 'heat.'
a. In Prakrit, क was dropped from these forms, whence, य being inserted, Hindī adjectives in र्या; as, दूध्या, ‘milky,’ from दूध. But more commonly sandhi took place; whence, from श्र came the Hindī adj. termination, श्र: as, from मैल, ‘dirt,’ मैला, ‘dirty;’ from सूष, सूषा, ‘fat,’ etc. Similarly, from शु has often the termination र्: thus, from भार, ‘a burden,’ भारी, ‘heavy;’ जन, ‘wool,’ जनी, ‘woolly.’ दश also became श्र, as in a few modern adjectives, e.g., ढालू, ‘sloping.’

(2) Many Sanskrit adjectives were formed with the terminations ल, आलु, डल, उल; र, छर, डर, उर. All of these, perhaps, have been preserved in Hindī. Examples are: from दूध, दूधल, ‘milky;’ from र्या, र्याल, or र्यारु, ‘merciful;’ from दूत, दूहल, or दूहल, ‘toothed;’ from बोझ, बोझल, ‘loaded;’ from काम, ‘work,’ कमरा, ‘industrious;’ from नौक, नौकरा, ‘pointed;’ from रस, ‘juice,’ रसीला, ‘juicy.’ Adjectives in र (वर) are the less common, but other examples occur: as, दर्शीर, ‘cruel,’ from दंग, ‘a bite;’ दूधःर, ‘milky,’ from दूध. And through the change of र to श come a very few adjectives in श; as, हःमील, ‘merry,’ (हस + उर,) from the root of हस्ना, ‘to laugh.’

(3) A few adjectives or nouns occur, which are formed with the Sanskrit suffix र्त: as, दंगैरत (दंग + र्त), from दंग, ‘seditious;’ बैरत, lit., ‘having a spear,’ ‘a spearman,’ from बब्या.

(4) The following suffixes are also occasionally used to form adjectives: viz., र्त (added as initial); as, दर्श, ‘turbulent;’ र्तम; as, तुल्द, ‘corpulent;’ and ह्र; as, काँपह्र, ‘tremulous.’

(5) Many Tatsama adjectives denoting ‘possession,’ are formed with ह्र (Sk. ह्रन्): as, धनी, ‘wealthy,’ (Skr. धनिन्;) from धन, ‘wealth;’ and also with वान or वलन (Sk. वल: : as, from धन, धनवान; ‘wealthy;’ from वल, वलवान, ‘strong;’ from धप, धपवान, ‘merciful,’ etc.
(6) Many Sanskrit participles, especially those in त and 
मान (मान), are used as adjectives in Hindi: as, e.g., क्रोधित,
'angry,' (from क्रुद्ध); शोभायमान, 'beautiful,' (from गुम).

(7) The Sanskrit affix नय, = Engl. '-ful;' is also often added in Hindi to Tatsama nouns: as, द्यास्मय, 'merciful,'
पावकमय, 'fiery.'

(8) Very rarely Tatsama adjectives are found in Hindi, formed with the Sk. affix वत, expressing 'similitude;' as,
विषमवत, 'like the moon.'

(9) A very few adjectives occur, formed with the Sk. desiderative affix, स + च: the most common example is वि-
पासा, 'thirsty;' Sk. विपासित:, perf. pass. desider. part., from the root पा, 'to drink;' रोपासा, 'inclined to weep' (from रोना),
also occurs.

620. A very large number of Onomatopoeic words occur in Hindi, whose derivation is to be traced to an attempt to
imitate or suggest a sound or action by the voice. These
often have a reduplicated form. Such, e.g., are: खटखट, 'a
knocking;' झनझन, 'a jingling;' चटटाबट, 'a rattle;
थिकाथी, 'a tinkling girdle;' मुनमुनाणा, 'to whistle,' etc., etc.
From such of these as are nouns, are formed a large number
of verbs by the addition of the causal termination: as,
e.g., from the above nouns, खटखटाणा, 'to knock;
झनझनाना, 'to jingle,' etc.

II. OF COMPOUND WORDS.

621. Hindi admits of the greatest freedom in the use of
compound words, the length and complexity of which form a
distinguishing feature of Hindi as compared with Urdu.
Urdu, indeed, from the side of the Arabic, does not admit of
the composition of words, and even in its Persian element
cannot compare in this respect with Hindi.

Rem. Long and complex compounds are for the most part confined
to poetry; but short compounds are freely admissible in prose and in
conversations. Many idioms, moreover, which cannot be strictly termed compound words, can only be explicated on the principles which regulate the formation of compounds. Thorough familiarity with these principles is absolutely essential to the understanding of Hindi poetry.

622. The various compounds admissible in Hindi, are the same as those which we meet in Sanskrit, and therefore may be classified in the same manner. And we cannot do better in treating this subject than adopt, for the most part, the classification of Monier-Williams, as given in his Sanskrit Grammar, which will be found much easier of comprehension than that of the Indian grammarians. We have then five general classes of Compounds: 1st, Dependent Compounds, in which the relation of the several words is that which is expressed by the cases of a noun; 2nd, Copulatives, in which the relation of the elements is that expressed by a copulative conjunction; 3rd, Descriptives, in which an adjective is united with a substantive; 4th, Numerals, in which the first element is a numeral; 5th, Adverbials, in which the first element is an adverb.

623. Dependent Compounds are of six varieties, corresponding to the six cases of nouns, by means of which dependence is expressed.

(1) Accusatively Dependent Compounds are very common; the second member is a verbal root or noun of agency, to which the first member stands in the relation of an accusative case. A long vowel in the first member of Tadbhava Compounds is very commonly shortened, and a diphthong reduced to its characteristic vowel.

The following are examples of Tadbhavas: तिलानुत्र (तिल + तुट्र), lit., 'oil-licker,' 'a cockroach,' करोदी (कार + दी), 'wood-borer,' 'a woodpecker,' चिंतोर, 'a fowler,' मन्दानोर, 'butter-stealer' (an epithet of Krishna). Similar Tatsamas are: जगतार, 'world-saviour,' गुणाग्नाता, 'merit-discerner,' जीवनाद्राता, 'life-giver,' परितपावन, 'purifier of
the guilty;’ चाहिकार, ‘cry for mercy;’ मनोहर, (मन + हर, § 59,) ‘heart-ravishing.’

a. In many such compounds, the verbal root consists of a single letter or compound letter: as, e.g., प (Sk. पा, ‘to protect’), in सूप, lit., ‘earth-protector,’ ‘a king;’ or द्र (Sk. द्रा, ‘to give’), in सुखद, ‘pleasure-giving;’ or च (Sk. चा, ‘to know,’) as in सर्वच, ‘all-knowing,’ etc.

b. Compounds in which गत, ‘gone,’ is the last member, belong to this class; but गत often appears to have lost its specific meaning, and implies mere connexion or proximity, without any suggestion of motion, as in the following from the Rámáyan: सृजसिरवत सविल, ‘water in the divine river;’ करत्तलग पुष्प, ‘a flower lying in the hand.’

c. The accusative member is occasionally last in the compound; as, मर्दषामय, ‘destroyer of Mayan.’

(2) Datively Dependent Compounds are those in which the first word of the two is equivalent to a dative case. These are rare; a common illustration is श्रवांगत, lit., ‘having come for refuge,’ ‘a refugee.’

(3) Instrumentally Dependent Compounds are those in which the first stands to the second in the relation of the case of the agent. The last member of these compounds is always a Sanskrit perf. pass. participle. They are comparatively rare, and are all Tatsamas. Most common are those in which क (perf. pass. part. of Sk. क, ‘to do’), is the second member; these are chiefly used in the titles of books; as, तुलसीदासकत रामायण, ‘the Rámáyan by Tulsi Dás.’

(4) Ablatively Dependent Compounds are those in which the first word is related to the second as an ablative case. Examples are, of Tadbhavas: द्वेषनिकाला, ‘banishment;’ of Tatsamas: मोहवानित, ‘born of ignorance;’ रत्नविरंच, ‘inlaid with jewels;’ वृद्धहीन, ‘void of wisdom;’ पंचरचिन, ‘composed of the five (sc. elements).’
Rem. It should be observed that many of the functions of the Sanskrit instrumental case are in Hindi assumed by the ablative; so that many compounds which in Sanskrit would be classed as instrumentally dependent must be reckoned ablatively dependent in Hindi.

(5) Genitively Dependent Compounds are those in which the relation of the first member to the second is that of a genitive case. These are exceedingly common, both in poetry and in prose. In such compounds, if Tadbhava, a long vowel or diphthong in the first member is commonly shortened, and the laws of sandhi are neglected. Examples are, of Tadbhava compounds: सिद्धपति (सिद्ध + पति), 'a millionaire,' lit., 'owner of a läkh;' पनचक्कू (पन + चक्कू), 'a water-mill;' चुब्बा, 'a stable (for horses);' of Tatsamas: जगदीश, 'Lord of the world;' अजजविंश, 'water-fowl;' दारसारित, lit., 'a wood-woman,' i.e., 'a puppet;' रामकाशा, 'the story of Rām.'

a. चेर्य, in the second place in these compounds, may be often rendered, 'because of:' as, भगार्य, 'because of fear;' भेसार्य, 'because of affection.'

b. These compounds are especially common in titles of persons: as, धर्मावतार, 'incarnation of virtue;' गोपीनाथ, 'lord of the milkmaids;' and also in proper names: as, रामचरण, lit., 'feet of Rām;' रामेश्वर, lit., 'servant of the goddess;' also in the titles of books: as, प्रेमसागर, 'Ocean of love;' ब्रजविस्तार, 'sport of Braj.'

c. Under this head come many idiomatic combinations in which a numeral is the last member: as, बालकौटि, lit., 'a death-kror,' 'a crore of deaths;' तारावत, 'the three penances;' नरसहस्र, 'a thousand men.' Similarly is चन्द्र to be explained in the compound, कामसचन्द्र छवि, 'the beauty of countless Kām Devas.'

d. राव or राव (राव) occurs as the last member in many such compounds, denoting eminence or superiority: as,
e.g., मुरिराज, 'the prince of sages;' तीर्थराज, 'the chief of sacred places;' चतुराज, 'the prince of the seasons,' i.e., 'the Indian autumn.'

f. In these compounds, an adjective occasionally occupies the last place; especially, योग (जोग), 'worthy,' 'fit;' as, वाइनयोग, 'marriageable.'

f. The colloquial combinations of वाजा (for Sk. पालक), with a preceding noun, are originally genitively dependent compounds: as, e.g., दिखीवाजा, 'a man of Delhi;' दूधवाजा, 'a milkman,' etc.

(6) Locatively Dependent Compounds are those in which the relation of the first word to the second is that of a locative case: as, घुडळ, lit., 'horse-mounted,' 'a horseman;' खरंवासी, 'dweller in heaven;' आनंदगाक, 'immersed in joy;' घनुपालिक, 'bow in hand.' Here we may note especially a large number of Tatsama compounds, in which ज, 'born,' is the second member; as, जलज, lit., 'the water-born,' 'the lotus;' also others with चर: as, विशचर, lit., 'night-walker,' 'a demon;' बलचर, 'aquatic animals;' and a few with ग, 'going;' as, नमग (नम: + ग), 'moving in the atmosphere,' 'a bird.'

624. Occasionally the first member of Dependent Compounds is in the plural: as, भक्तरहित, 'love to worshippers;' दोषवंधु, * 'friend of the afflicted.'

625. Copulative Compounds include all compounds the relation between whose members might be expressed by a copulative conjunction. Under this general class we may notice, especially,

(1) Complementary Copulative Compounds, in which the one member may be regarded as complementing or supple-

* But much more commonly, दोषवंधु.
menting the other. These are the most common. Examples are: माता पिता, 'parents;' चारण, 'food and drink;' lit., 'grain,' 'water;' रामनुज, 'Rām (and his) younger brother, i.e., Lakshman, lit., Rām-after-born.'

a. Words of opposite meaning are often thus coupled: as, कमते बहते, 'loss and gain;' चराचर (चर+चर), 'moveable-immovable,' i.e., 'animate and inanimate.'

b. Under this head also comes the common colloquial idiom in which a word is repeated, either with its initial letter omitted, or another substituted, or with a different medial vowel, to denote indefinitely the remainder of a class. The repeated word gives a sense exactly equivalent to the Sanskrit श्वादि or 'et cetera.' Examples are: देेरे घरे, 'tents, etc.;' i.e., 'tents with all their appurtenances;' घोरे घोरे, 'horses, etc.,' as, e.g., 'mules, donkeys, etc.;' कोस कास, 'kos, etc.'

(2) Reciprocal Copulative Compounds are those in which two words of similar or identical meaning are grouped together with a reciprocal force. Often the second word is merely the feminine form of the first. Examples are: कही कहा, ' altercation;' लाठा लाठी, 'mutual beating.' Sometimes the two members of the compound differ in a radical letter only: as, चंचल पंचल, 'neighbourhood;' आश्ने सामने, 'facing one another.'

(3) Many other combinations occur which must be reckoned as copulative compounds; but the second word seems to be added merely for the jingle, and adds nothing to the first. The same varieties of formation occur in these as have been mentioned under (1) and (2). Examples are: भगा चंगा, 'well (and) sound;' टोला टोरे, 'groping;' काना कानी, 'whispering;' खोल खान, 'search;' चाल चलन, 'walk,' 'behaviour;' पूछ पाश, 'inquiry.'

626. Observe that not only the postpositions, but the substantive inflections, are added only to the last member of
a copulative compound: as, भूत प्रेतों को, 'to ghosts and
goblins:' रूख पेड़ों चौर पशु पशु पशु पशु ने मी... उद्दासी मानी है,
even the trees (and) plants, and beasts (and) birds have
become deserted.' लक्ष्मणसंयोगौ, 'to Lakshman, Rām and
Sītā.' Similar is the relation of the first two nouns in the
following phrase from the Prem Sūgar: सत सिरे पतझोरे केटे
सिराय सिराय... उसे काटने, 'all began, tying turbans and
waistbands together, to pull at it;' so also in the Rāmāyan;
ह्रदयचिन्तेकारः भगव, 'he praises obstinacy and stupidity.'

a. In the same way, various suffixes, as वाल य, च, etc., are
sometimes attached to the last of a number of nouns, which
are then to be regarded as forming a copulative compound:
as, वह तीन मुंडों ने पटल कह कर वाल, 'that three-headed, nine-
footed, six-handed creature;' विवारामय सब जग जानी,
'regarding the whole world as pervaded by Sītā and Rām';
हरिधेतागुणदीयमय किस कीम तेरार, 'the Creator (has) made
the world to consist (both of) the animate (and) the
inanimate, (of) virtue (and) of vice.'

627. Descriptive Compounds are those in which an
adjective, or a word used adjectively, is compounded with a
substantive. In these, the one member of the compound is
predicated of the other. Examples are: महामागड़ (भल +
मुनाय), 'courteous;' कब्जाटा, 'ear-split,' 'an ascetic with
split ears;' also, all compounds in which महा (for महत,
'great'), occupies the first place; as, महापाप, 'great sin,'
महाराज, 'great king.' Other illustrations are: भर्प्रकाश,
'(having) little strength;' परमेश्वर (परम + इश्वर), 'the
supreme God;' मध्यलोक, 'the middle world;' i.e., 'the
earth;' चम्पू, 'of much value,' 'precious.'

a. Under this head fall compounds, common in poetry, in
which वर or वर्ग, 'excellent,' follows a substantive, as the second
member of the compound; as, मुखिवर्ग, 'noble sage;' स्त्रोवर,
'excellent woman.' The qualifying member also takes the
second place in मनमलोक, 'mind defiled,' 'unholy;' and
regularly in compounds implying comparison; as, सरोषक्षाम, 'dark as the lotus flower.' Under this head may also be mentioned compounds in which चन्द्र, 'another,' is the last member; as, चच्चाण्ड्र, 'another birth.'

b. Sometimes an inseparable prefix takes the place of the adjective; especially, ज्य (also अ, का, कद्र, or कव), 'bad;' as in कुसुमन्य, 'a bad dream;' कापृत, 'a bad son;' also सु (Greek, ἑυ), 'well,' 'good;' as in सुसंगति, 'good society;' also दुर (दुष, दुस), (Greek, δος), 'bad;' as, दुषषषन, 'abuse;' दुष्कर्म, 'crime;' दुष्कर, lit., 'difficult to cross.' सु has sometimes an intensive force; as in सुदूरिं, 'a great distance.'

Rem. Regularly, these prefixes can only be joined with Sanskrit words; but in poetry this rule is not always observed. Thus we have in the Rámóyan, सुसाहिए, 'the good master,' and even, सुचातिँ भाइ, 'the noble four brothers.' I have also noted, in poetry, सुखोरिकै (सु + कौरिकै, for कोरिकै), 'well opening.'

c. A noun may supply the place of the adjective; as, राजहंस, lit., 'the king-goose,' 'the flamingo.' So explain such idioms as the following: सुभुरापुरी का बाём क नाम राजा, 'a king of Mathurá named A'ku.' where बाём क नाम is a descriptive compound, in which the proper name, बाём क, takes the place of the adjective. These might be termed appositional compounds.

d. Similar is the use of चाद्रि as the second member of compounds: as in ब्राह्मद्रि, lit., 'Brahmá, the beginning;' i.e., 'Brahmá and the other gods, beginning with Brahmática; सुधाद्रि चन्द्र, 'nectar and other kinds of food.'

e. Sometimes a Sanskrit word and a Persian word, meaning the same thing, are coupled together; as in तन बद्र, 'the body.'

628. Numeral Compounds are those in which the first member is a numeral: as, द्वित, 'a Brahman,' lit., 'a twice-born;' तीनोक, 'the three worlds;' वह्मुख, 'thousand-
mouthed;' चुकुन्य, ‘a place where four roads meet;’ पंचमाण, ‘the five vital airs;’ शिल्प, ‘a century.’

629. Adverbial Compounds are those in which the first member is an inseparable adverb or preposition; as, e.g., compounds with यथा: as, यथाविध, ‘according to rule;’ यथोक (यथा + उक), ‘as spoken,’ ‘true;’ compounds with सह, abbreviated to स; as, साठोक, ‘with commentary;’ सांख, ‘with (his) younger brother;’ and many others: as, प्रतिदिन, ‘every day;’ चालिहत, ‘a superintendent.’

a. Here also may be noted compounds with the negative prefix, चन, corresponding to the alpha privative in Greek. In pure Sanskrit words, चन्ध्य becomes ज before consonants, but in Hindi words of modern formation, चन्ह्य is used before both vowels and consonants. Examples of Tatsama words are:—चन्ह्य (चन्ह + न्य), ‘without end;’ चन्त्रस्य (चन्ह + त्रस्य), ‘unlovable;’ चन्ह्योश, lit., ‘not-God,’ i.e., ‘created existence;’ चन्दाग्र (चन्ह + दाग्र, Sk. fut. pass. part.), ‘not to be given.’ Modern Hindi Tadbhava compounds are:—चन्ह्यान (चन्ह + यान), ‘unknown;’ चन्ह्यन्त, ‘uncounted;’ चन्ह्यम, ‘ill-luck;’ चन्ह्यस (चन्ह + च्यस), lit., ‘not so,’ ‘other-like.’ चन्ह्य is even compounded with a perf. part., as in चन्ह्ययज्ञ, in the following:—चागुर्णुष, चन्ह्ययज्ञ, विहाना, ‘the king awakened ere it was morning;’ lit., ‘morning not having been.’

b. Under this head also include परस्थार, ‘mutual,’ from पर, ‘other,’ reduplicated with a euphonic स.

630. Many of the above compounds are adjectives, and yield no complete sense in themselves. Many others, although substantives, may also be used in an adjective sense; in which case the adjective termination ग, is often added: as, नववैनो, ‘gazelle-eyed;’ वाकवैनो, ‘having a voice like the cuckoo.’ But this ग is often omitted, and the compound is used in its original form: as, ब्ल्यवर्ध, ‘cloud-coloured;’ नरस्य, ‘having the form of a man.’
Rem. These compounds used thus adjectively are constantly met with in poetry, as the predicates of an implied relative clause; of which the copula, usually, and almost always the relative also, is unexpressed. Examples of this construction will be found on almost every page of the Rámáyana.

a. In the very common idiom in which the word नाम, 'name,' follows a proper noun, as designating a person or object, the combination, although its parts are usually separated in Hindí, must be explained as a Dependent Compound noun, used adjectively. Thus, हेमकुट नाम पर्वत, 'a mountain named Hemakút,' represents the Sanskrit form, हेमकुटनामा पर्वतः.

b. The word रूप, 'form,' at the end of compounds, often has the sense of 'of,' 'consisting of;' as, मोहिःपिन्न सागर, 'sea of error.' But sometimes it may be rendered literally; as, गरुङ्गपहर, 'Hari in the form of man.'

631. Anomalous compounds are formed with माच and चनर; as, चच्चमाच, 'mere bone;' टेशरार, 'another country.' माच inflects शा final to ए in a preceding Tadbhava word; as, इन के टेशने माच से, 'from the mere seeing of these.' पूवे or पूवें is added to nouns to form compounds denoting 'manner;' as, बुधपूवें बचन, 'words of wisdom;' लिङ्गपूवें, 'loving,' 'kindly.'

632. Compound words are themselves often compounded with other words or with other compounds, thus forming Complex Compounds. Examples are:—पटरसभोजन, 'food of six flavours;' a descriptive, involving a numeral compound; नम्बरनयनवासी, 'dwellers in air, on earth, and in water;' a locative compound, involving a copulative of three members; मानुकरवारि, lit., 'sunbeams-water,' i.e., 'the mirage;' नानायुधघर (नाना + युध + घर), 'bearing various weapons;' an acc. dep. compound, used descriptively, in which the acc. member, नानायुध, is itself a descriptive compound. In the Prem Ságar, we have the anomalous quasi compound, मोहः च्री चिस्ताइपी, for मोहिचिस्ताइपी.
a. In the Rāmāyan and other poetry, we find complex compounds of great length; as, अमन्नमित्रमुकुरमञ्जरी,‘cleanser of the filth from the beautiful mirror of the human soul;’ an accusatively dependent compound, involving four genitively dependents and a descriptive; नसक्तिरसिद्धमहाधिकार-मायुष, ‘having (their) nails and teeth, rocks, and great trees as weapons.’

Rem. Such long compounds are often explicable by beginning with the last member, and proceeding regularly to the first. They are in imitation of Sanskrit idiom and are not admissible in prose, where the postpositions are commonly preferred even for short phrases. Still, in prose, compounds of simple form are often used, when the two ideas are conceived of as one compound whole: as, अधिकार, ‘worshipper of the Lord;’ जपाहरण की कथा, ‘the story of the rape of Ushā;’ जिन्देंद्र, ‘one who has subdued the senses.’

633. As remarked § 623 (5), the laws of sandhi are always neglected in all Tadbhava compounds, and very often, even where the elements of the compound are Tatsama. Thus, e.g., we find, हरिद्रेष्ट्र, ‘the will of Hari,’ for हरिश्रेष्ठ, हिमुपल, ‘hailstones,’ for हिमोपल; भयानातुर, ‘distracted with fear,’ for भयानेत, etc., etc.

634. In poetry, the parts of compounds are often inverted: as, e.g., युनिवेक्ष, lit., ‘joined with judgment,’ i.e., ‘discreet,’ for Sk. वेयुनिवेक्ष; हीनमनि, ‘deprived of the jewel,’ for मिन्नकिन; महानमय, ‘destroyer of Mayan,’ for महानमदन; दिनप्रति, ‘every day,’ for प्रतिदिन; विगतिवेंध, ‘deprived of judgment.’

635. Before leaving this subject, it is important to observe that a large number of Sanskrit words used in Hindi, are compounds formed with various prepositions.

The following list contains the most important:

(1) चति, ‘beyond;’ as in चत्तथत, lit., ‘beyond limit,’ ‘infinite;’
(2) चिंचि, ‘above,’ ‘over;’ as in चिंचिपति, ‘a ruler.’
(3) चन्द, ‘after;’ as in चन्दु, lit., ‘after-born,’ ‘younger;’ also with nouns, as in चन्दुनिन, ‘daily.’
(4) चन्द्र, 'within;' as in चन्द्रकण, 'the internal sense,' 'the heart.'
(5) बय, 'away;'—usually implies detraction; as in बयवाद, 'blame.'
(6) चभ, 'to,' 'towards;' as in चभिन, 'desired,' 'chosen.'
(7) चव, 'down;'—often implies disparagement; as, चवगाह, 'bathing;' चवगुण (also चवसुण), the opposite of गुण, 'vice,' 'demerit.'
(8) च्छा, 'to,' 'towards;' as in च्छद्यक, 'a mirror.' With the derivatives of गम, (and also च्छा and च्छा,) 'to go,' च्छा reverses their meaning; as in च्छगम, 'coming,' contrasted with गम, 'going;' so in the verb च्छान, 'to come,' from (च्छा + च्छा, 'to go').
(9) चत्र, (उच्च, चत्र, etc.) 'up;' as in चात्र, 'born;' चात्र, 'pronunciation;' so also च in चुझा (Sk. चत्र + च्छा), lit., 'to stand up,' 'to rise.'
(10) उप, 'near to,' 'down,' 'under;' as in उपासन, 'chosen,' 'prepared,' lit., 'standing under.' It often gives a depreciative sense; as in उपहास, 'ridicule,' from इस, 'to laugh.'
(11) न, 'down' (in contrast with उत), as in निगम, 'the conclusion (in Logic);' नियास, 'subduing.'
(12) निर (निर, नि, etc.) 'out,' commonly has the effect of a negative; as in निरगुण, 'without blame;' निर्णय, 'without fault.'
(13) परि, 'around;' as in परिचारक, 'an attendant,' lit., 'a walker around.' It often has merely an intensive force; as in परिपूर्ण, 'completely filled.'
(14) प्र, 'before;'—hence often indicates superiority; thus, प्रधान, 'chief;' प्रयोग, 'effort,' etc. Often its force is scarcely appreciable; as in प्रभ (प्र + भ), 'obtained.'
(15) प्रति, 'against,' 'towards,' 'back again;' as in प्रतिवादि, 'a respondent;' प्रतिफल, 'recompense.'
(16) वि, 'apart,' often denotes 'negation,' 'separation,' 'distinction,' etc.; as in वियोग, 'separation;' विवेक, 'discrimination;' वर्ष (वि + र्ष), 'profitless,' 'vain.'
(17) स्म, 'with;' (opposed to वि); as in संयोग, 'conjunction;' संयाम, 'fighting;' 'war.' But often its force is imperceptible.
(18) Two or three Persian and Arabic inseparable prepositions and other words are also compounded with nouns in High Hindi. Most common are the negative particles वे and ते (जि); as in वेिास, 'without work;' तेिास, 'not present.'
CHAPTER XI.

ADVERBS, PREPOSITIONS, CONJUNCTIONS,
AND INTERJECTIONS.

I. Adverbs.

636. The tables on the following pages exhibit a series of adverbs formed from the five pronominal elements noted in § 255.

637. Of the temporal adverbs, all which contain a labial vowel or consonant, have arisen from the combination of the Sanskrit noun, veda (H. ber), 'time,' with one of the pronominal elements, as appears clearly from the Bhojpūrī forms. The forms containing d are connected with the Sanskrit series formed with the suffix ḍā, as given in the table. Jān, in the Bhojpūrī series, is for Sanskrit yoni, 'womb,' hence 'place' or 'time of birth,' with allusion to the doctrine of transmigration. Khāṇ, in the Maithilī series, is for Sanskrit khaṇ, 'a moment.' The Māgadhī and Maithilī time-series, śīya, śīyā, jahiṇā, etc., I am inclined to connect with the Sk. quantitative series of pronominals, iyat, etc., which in Ap. Pr. became ettīo, etc.;* the h in the M. forms being merely euphonic, having been inserted to avoid the hiatus occasioned by the disappearance of the tt. These pronominal forms were already used in the obl. sing., in Ap. Pr., as pronominal adverbs of place; and may as easily have been employed to denote time, like the Hindi itne meg, also used adverbially, both in a locative and a temporal sense.

Rem. Hoernle derives the series, ab, etc., from the Ap. Pr. loc. sing., emvahih, etc., of the quantitative pronominals, emva, etc.; which were used as adverbs of time and place.† But in view of the modern use of the forms in berā, as in Bh., I still incline to prefer the etymology suggested above.

* Hoernle: Comp. Gramm. §§ 438 (7), 469.
† Ib., § 469.
### Table XXIII. Pronominal Adverbs.

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<tr>
<td>Pron. Base.</td>
<td>प्र, रू, रौ, ए, य.</td>
<td>उ, ज, ध, व.</td>
<td>ज, ज्ञ, (इ)</td>
<td>त, ऐ</td>
<td>क, ज्ञ</td>
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<tr>
<td>H.H.</td>
<td>व्र, 'now.'</td>
<td>Wanting, 'then.'</td>
<td>जब, 'when.'</td>
<td>'then.'</td>
<td>कब, 'when.'</td>
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<td>B.</td>
<td>चबे, चबे.*</td>
<td>''</td>
<td>जबे, जि, जरद.</td>
<td>तबे, ती, तदर.</td>
<td>कबे, कदर.</td>
</tr>
<tr>
<td>M.</td>
<td>''</td>
<td>जुट, जिट, जदी, जदी.</td>
<td>जबुर, जबुर, जबाॅ</td>
<td>Relat. used.</td>
<td>कदु, कदू, कदाॅ</td>
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<td>Me.</td>
<td>''</td>
<td>''</td>
<td>जिपहे.</td>
<td>तिपहे.</td>
<td>किपहे.</td>
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<tr>
<td>N.</td>
<td>निर्शहे.</td>
<td>''</td>
<td>तिषहे.</td>
<td>तिषहे.</td>
<td>किषहे.</td>
</tr>
<tr>
<td>Bh.</td>
<td>बहेरा, अबेर. बोहेरा. बोहून.</td>
<td>बहेरा, अबेरा. बोहून.</td>
<td>बहेरा, अबेरा. बोहून.</td>
<td>बहेरा, अबेरा. बोहून.</td>
<td>कहेरा, कबेरा. कोहून.</td>
</tr>
<tr>
<td>Mg.</td>
<td>बहनी. Wanting.</td>
<td>''</td>
<td>बहनी. बहिता.</td>
<td>तबहनी. तबहिता.</td>
<td>कबहनी. कबहिता.</td>
</tr>
<tr>
<td>Mt.</td>
<td>बहिया. Wanting.</td>
<td>''</td>
<td>बहिया. बहिया.</td>
<td>तबहिया. तबहिया.</td>
<td>कबहिया. कबहिया.</td>
</tr>
<tr>
<td>Sk.</td>
<td>Wanting.</td>
<td>''</td>
<td>तद्रा.</td>
<td>तद्रा.</td>
<td>कद्रा.</td>
</tr>
</tbody>
</table>

* Also, in the Saharanpūr district, चबे.

† Where any form for the remote demonstrative is wanting, the corresponding correlative is used instead.
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>H.H.</td>
<td>यहाँ, 'here.'</td>
<td>यहाँ, 'there.'</td>
<td>यहाँ, 'where.'</td>
<td>तहाँ, 'there.'</td>
<td>यहाँ, 'where.'</td>
</tr>
<tr>
<td>M.</td>
<td>छठ, छठ, छठ.</td>
<td>छठ, छठ, छठ.</td>
<td>छठ, छठ, छठ.</td>
<td>छठ, छठ, छठ.</td>
<td>छठ, छठ, छठ.</td>
</tr>
<tr>
<td>Me.</td>
<td>यहाँ, यहाँ.</td>
<td>यहाँ, यहाँ.</td>
<td>यहाँ, यहाँ.</td>
<td>यहाँ, यहाँ.</td>
<td>यहाँ, यहाँ.</td>
</tr>
<tr>
<td>Bün.</td>
<td>यहाँ, यां, यां.</td>
<td>यहाँ, यां, यां.</td>
<td>यहाँ, यां, यां.</td>
<td>यहाँ, यां, यां.</td>
<td>यहाँ, यां, यां.</td>
</tr>
<tr>
<td>Ku.</td>
<td>यां.</td>
<td>यां.</td>
<td>यां.</td>
<td>यां.</td>
<td>यां.</td>
</tr>
<tr>
<td>N.</td>
<td>यहाँ.</td>
<td>यहाँ.</td>
<td>यहाँ.</td>
<td>यहाँ.</td>
<td>यहाँ.</td>
</tr>
<tr>
<td>O.B.</td>
<td>यहाँ. यहाँ.</td>
<td>यहाँ. यहाँ.</td>
<td>यहाँ. यहाँ.</td>
<td>यहाँ. यहाँ.</td>
<td>यहाँ. यहाँ.</td>
</tr>
<tr>
<td>Av.</td>
<td>एठूं, एठूं.</td>
<td>एठूं, एठूं.</td>
<td>एठूं, एठूं.</td>
<td>एठूं, एठूं.</td>
<td>एठूं, एठूं.</td>
</tr>
<tr>
<td>R.</td>
<td>यहाँ, यहाँ.</td>
<td>यहाँ, यहाँ.</td>
<td>यहाँ, यहाँ.</td>
<td>यहाँ, यहाँ.</td>
<td>यहाँ, यहाँ.</td>
</tr>
<tr>
<td>Bh.</td>
<td>एठूं, एठूं.</td>
<td>एठूं, एठूं.</td>
<td>एठूं, एठूं.</td>
<td>एठूं, एठूं.</td>
<td>एठूं, एठूं.</td>
</tr>
<tr>
<td>Mg.</td>
<td>एठूं, एठूं.</td>
<td>एठूं, एठूं.</td>
<td>एठूं, एठूं.</td>
<td>एठूं, एठूं.</td>
<td>एठूं, एठूं.</td>
</tr>
<tr>
<td>Mt.</td>
<td>'गढ़ं. हिंदू. प्रत. प्रत.'</td>
<td>'गढ़ं. हिंदू. प्रत. प्रत.'</td>
<td>'गढ़ं. हिंदू. प्रत. प्रत.'</td>
<td>'गढ़ं. हिंदू. प्रत. प्रत.'</td>
<td>'गढ़ं. हिंदू. प्रत. प्रत.'</td>
</tr>
<tr>
<td>Sk.</td>
<td>भ. भ.</td>
<td>भ. भ.</td>
<td>भ. भ.</td>
<td>भ. भ.</td>
<td>भ. भ.</td>
</tr>
</tbody>
</table>

* I have also met with the following series assigned to Tirhut, though Grierson does not give it in his Malthili Grammars; viz., एठूं, एठूं, एठूं, एठूं, एठूं, एठूं.
† Is 'to what several places?'.
### TABLE XXV. PRONOMINAL ADVERBS.

#### Direction.

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>H.H.</td>
<td>द्वार, द्वार, *</td>
<td>द्वार, द्वार,'</td>
<td>द्वार, द्वार,'</td>
<td>द्वार, द्वार,'</td>
<td>द्वार, द्वार,'</td>
</tr>
<tr>
<td>Me.</td>
<td>एहि कैतः.</td>
<td>चोही कैत.</td>
<td>जेहि कैत.</td>
<td>तेहि कैत.</td>
<td>तेहि कैत.</td>
</tr>
<tr>
<td>R.</td>
<td>एने, एहर.</td>
<td>चोने, चोहर.</td>
<td>जेने, जेहर.</td>
<td>तेने, तेहर.</td>
<td>तेने, तेहर.</td>
</tr>
<tr>
<td>Bh.</td>
<td>प्रेमे, प्रहर.</td>
<td>उने, उहर.</td>
<td>जेपे, जेहर.</td>
<td>तेपे, तेहर.</td>
<td>तेपे, तेहर.</td>
</tr>
<tr>
<td>Mg.</td>
<td>रैमे, रैने, एने.</td>
<td>उने, ओने, ओने.</td>
<td>जिने, जिने.</td>
<td>तिने, तिने.</td>
<td>तिने, तिने.</td>
</tr>
<tr>
<td>Mt.</td>
<td>रैमहर.</td>
<td></td>
<td>जेमहर.</td>
<td>तेमहर.</td>
<td>तेमहर.</td>
</tr>
</tbody>
</table>

* द्वार is also heard.
† Fallon gives the following western variants of द्वार, viz., द्रें and दृमाई; and of उहर, उदी or जाही. See Hindustâni-English Dictionary, sub. voc. cit.
‡ Also कटौत and कैती; द्वह is also employed for कैत.
§ ए optionally prefixed.
|| Fallon gives also the following additional eastern variants of द्वार, viz.:—एहर, एहर, एहर, हेमहर; and analogous equivalents of उहर, रहर, रहर, चोहर, जमर. Corresponding forms presumably exist for the other members of the series, but I have not met with them. See Hindustâni-English Dictionary, sub. voc. cit.
### TABLE XXVI. PRONOMINAL ADVERBS.

<table>
<thead>
<tr>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>H.H.</td>
<td>यू. 'thus.'</td>
<td>Wanting.</td>
<td>जू. 'as.'</td>
<td>लू. 'so.'</td>
<td>कू. 'how?'</td>
</tr>
<tr>
<td>B.</td>
<td>चो. चों.</td>
<td>चों. चों. भू.</td>
<td>चों. चों. चों. भू. बिच.</td>
<td>तों. तों.</td>
<td>कों. कों.</td>
</tr>
<tr>
<td>M.</td>
<td>ज. रुं.</td>
<td>बूं.</td>
<td>जिह.</td>
<td>Relative used.</td>
<td>जिह.</td>
</tr>
<tr>
<td>Me.</td>
<td>रीक. रैंगा.</td>
<td>बीक. बींगा.</td>
<td>बीक. बींगा.</td>
<td>..</td>
<td>कोंक. बींगा.</td>
</tr>
<tr>
<td>N.</td>
<td>यसोरि.</td>
<td>उसोरि.</td>
<td>उसोरि.</td>
<td>तसोरि.</td>
<td>कसोरि.</td>
</tr>
<tr>
<td>O.B.</td>
<td>उम.</td>
<td>Wanting.</td>
<td>जिम.</td>
<td>तिम.</td>
<td>फिम.*</td>
</tr>
<tr>
<td>Mt.</td>
<td>प्रहनाइ.प्रहिना. भोहनाइ.भोहिना.</td>
<td>भोहनाइ.भोहिना.</td>
<td>भोहनाइ.भोहिना.</td>
<td>भोहन. जेह.</td>
<td>भोहन. केह.र.</td>
</tr>
<tr>
<td>Sk.</td>
<td>इत्म.</td>
<td>Wanting.</td>
<td>यथा.</td>
<td>तथा.</td>
<td>कथा.</td>
</tr>
</tbody>
</table>

* Chand has रूम and केम.

† Bhojpuri and Māgadhī use instead of an analogous series, the pronominal adjectives of manner, thus: Bb. चरसे, चरसे, etc.; and Mg. चरसन, चरसन, etc.

‡ इ optionally prefixed.
638. Of the pronominal adverbs of place, I formerly connected those containing t, as itai, ut, jataya, etc., with the Sk. series in tra. But I now agree with Hoernle * that we must regard these as having arisen from the Ap. Pr. loc. sngs., ettahe, etc., of the quantitative pronouns, etti, etc., which were used as adverbs of place. This will account for the palatal diphthongs in the longer forms, as my earlier explanation did not. On the other hand, however, I would still refer the series in ḍhū, or ḍū, to the union of the pronominal base with the locative sthāne, instead of referring the termination, with Hoernle, to the Pr. obl. suffix, ḍaḥ.† So also I would still refer the Mār. series with ṭh, athai, etc., to the same origin, but not the Me. forms in ḍai, etc., which Beames has well illustrated by reference to the Oriya expression, e ḍe, 'in this direction,' and the fuller Marāṭhi, ikule, = ḍ + kade, loc. sing. of kade, for the Sk. kaṭ, 'hip.'‡ In such longer forms as the Av. thiyān, Bh. ṭhāvāy, etc., I would assume as the second element a loc. sing., thikā, analogous to sthāne, but derived from the strengthened Prakritic root thik, for Sk. sthā. Indeed the word thikā from this root, meaning 'a support,' 'a resting-place,' is common in Hindi. It is an analogy which supports the above derivation of these adverbs from sthāne and thikāne, rather than from Prakritic terminations, that Bhupārī presents an alternative series, ēhijā, ēhijā, etc., in which the Persian noun, jā, of the same meaning, has been substituted for sthāne.

639. The adverbs of direction, idhar, etc., and their dialectic equivalents, are for the most part difficult of explanation. Hoernle § would derive idhar, etc., from a form idaha, connected with the Prakrit qualitative pronoun, edriha (Sk. idrisha), an old locative suffix, r, being added. Beames is inclined to connect them with the Marāṭhi, mhor, 'face,' dim. from Sk. mukha, whence, by contraction, the second element would become mhar, nhar, dhar, har, as in the Mt. temhur, tenhar, H.H. idhar, Bh. ehar, etc.‖ But the origin of these forms appears not yet to be

* Comp. Gramm. p. 313.
† Ib.
‡ Comp. Gramm. vol. iii., 261.
§ Comp. Gramm. p. 315.
‖ Comp. Gramm. vol. iii., p. 261. Hoernle derives these forms in mhar, etc., from the obl. stems ēva, eva, eva, + r, of the Pr. quant. pronominal, ēva, for the Vedic Sk. ēvāt. Vid. Comp. Gramm. p. 308.
demonstrated. The Bh., Mg., and Mt. forms, ene, ēnne, inne, etc., seem, however, to be clearly derived from the Ap. Pr. quantitative pronoun, eva, the loc. of which, evamah, was used as a pronom. adverb of manner as well as time. Bangāli supplies the intermediate form, ēmane, 'here,' 'hither.'

640. From the loc. sing. of this same pronominal, I would now agree with Hoernle* in deriving the pron. adverbs of manner, imi, yāg, and their variants. These come most naturally from the Ap. Pr. loc. sing. evamī or evamīy, whence, first, the series, imi, im, etc., then the Mār., iņa, yā, and H.H. yā, etc., etc. The Mt. forms, ēhanā, ēhan, ēhan, end, etc., are derived from the loc. sing. of the qualitative pronominal, in the following order, taking the series of the proximate demonstrative as an example: Sk. īdrīsah, Pr. ēiso, or, with the pleonastic suffix na (lā) added, ēisanā, whence, ēhanā, ēhan, ēhan, end. The i of ēhanā may possibly be the loc. case-ending, but more probably the emphatic particle, i or hi, so that ēhanā is exactly H.H. aisihi. Similarly are derived the remainder of the series. The Mewāri suffixes, kur and gā, are from the Sk. verbal roots, kri, 'to do,' and gam, 'to go.'

641 The emphatic suffix, हि or र्र, may be added to any of the adverbs in the table. But र्र is commonly substituted for the final छ of the series in हि.

Examples are:—भभ (भभि), 'immediately;' तभि (तभि), 'just then;' कभि (कव्भि), 'ever;' यहि (rarely, यहि हि), 'just here;' कहि, 'anywhere;' 'somewhere;' यूहि, 'just as.'

a. The dialects similarly add ह्र, ह्र, or ह्र: as, e.g., Br. घरह, = भभि; कह्र, = कहि; कव्रह, = कव्भि; करह, and in the Rāmāyana, काल, = कभि and कत्रह, = कहि; Av. वीर, = बभि, etc., etc. Mār. has for कभि, करह. In Naipāli, ह्र disappearing, हि or हिय by sandhi appears as र्र; as in विस्थ्रि, 'ever;' निबिक्र, 'quite near,' etc.

642. Inasmuch as these adverbs are originally substantive combinations, they may be followed by postpositions, thereby expressing yet other variations of the adverbial idea.

Examples are:—with से, ‘from;’ चब से, ‘henceforth;’ जब से, ‘since;’ कब से, ‘since when;’ यहाँ से, ‘hence;’ भहाँ से, ‘thence;’ जहाँ से, ‘whence?;’ with को; कहाँ को, ‘to what place?;’ with का; चब का, ‘of the present time;’ कहाँ का, ‘of what place?;’ with तक or तलक, ली, etc.; चब तक, ‘till now;’ जब तक, ‘till when,’ ‘as long as;’ तब तक, ‘so long;’ कब तक, ‘how long?;’ यहाँ तक, ‘as far as this,’ ‘to this degree;’ तहाँ तक, ‘thus far;’ कहाँ तक, ‘how far?.’ For चब तक, ‘till now,’ ‘by this time,’ मार. has है।

a. These postpositions may also be added to the intensive forms: as, चबरी से, ‘from this very time;’ यहाँ का, ‘of this very place;’ कहाँ से, ‘from some place,’ etc.

643. Various other modifications of the radical meaning of these adverbs, are expressed by their repetition and combination.

(1) Some of them may be repeated to express universality, distribution, or indefinite repetition: as, जब जब, ‘whenever,’ followed by तब तब in the correlative clause; जबहाँ जबहाँ, ‘wherever,’ regularly followed by तहाँ तहाँ; कभी कभी, ‘sometimes;’ कहाँ कहाँ, ‘in some few places.’

(2) The relative may be combined with the corresponding indefinite adverb to express indefiniteness: as, जब कभी, ‘whenever;’ जबहाँ कहाँ, ‘wherever.’

(3) Or the negative particle, न, may be interposed between two cognate adverbs to express a certain sort of indefiniteness: as, जब न तब, ‘now and then;’ कभी न कभी, ‘at some time or other;’ कहाँ न कहाँ, ‘somewhere or other.’

(4) Or the correlative may be combined with the relative adverb followed by the genitive postposition: thus, जबहाँ के ली, ‘in the same way as before.’

644. For the pronominal adverbs of manner, छू́, etc., the oblique forms of the pronominal series, ऐसा, etc., (Table XII.), are often employed.
a. The Sanskrit एवम, = रू, ‘so,’ occurs in poetry in Sanskrit phrases, chiefly in the formula, एवमस्तु, ‘let it be so.’

b. The 3rd sing. contig. fut., चाहें, of चाहना, ‘to wish,’ before pronominal adjectives is equivalent to an indefinite adverb; as, चाहें जितना बढ़ा हो, ‘howsoever great it be.’

645. Besides the above pronominal adverbs, are many others of various derivations. Very many of these, indeed, are, in fact, old locative cases of nouns. The following lists will be found to comprehend the most common.

(1) Adverbs of Time:—

आगे (Sk. अगे), Dial. आगरे, आगरें, आगः, आगः, आगे, N. आगः, ‘before.’

आज (Sk. अज), Dial. आज, आजः, आजः, आजः, ‘to-day.’

अाल (Sk. अल), Dial. अाल, अाली, अाली, अाली, अाली, ‘yesterday,’ ‘to-morrow.’

तड़के, ‘at dawn,’ ‘early.’

तुरं, तुर (Sk. pres. part. from तरः), ‘immediately.’

परसों (Sk. पर: + पसूं), Dial. परसी, परशी, परशी, परशी, ‘the day before yesterday,’ or ‘the day after to-morrow.’

तरसों (Sk. त्रि + पसूं), Dial. तरसी, तरसी, तरसी, तरसी, ‘three days ago,’ or ‘three days hence.’

तरसों (Sk. त्रि + पसूं), Dial. तरसी, तरसी, तरसी, तरसी, ‘four days ago,’ or ‘four days hence.’

निक्त (Sk. न + ग्रा), ‘at last.’

निच (Sk. निचम), ‘constantly.’

पीछे (Sk. पछा), Dial. पीछः, पीछः, पीछः, पीछः, पीछः, पीछः, पीछः, ‘after,’ ‘afterwards.’

फिर or फर, Dial. फ़हर, फ़हर, फ़हर, फ़हर; also पुनः, पुनः (Sk. पुनः), ‘again.’

* This is really a conjunctive participle, from वहोरना or वहरना, ‘to return.’
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भोरे, भोर, 'at break of day,' N. भोजि.

वारंबार (Sk. वारंबारम्), 'repeatedly.'

सवीरे (Sk. स + वाल्यायम्, fem. gen. sing.), about Meerut सृंगीर or सृंगीर, 'early,' 'betimes.'

a. The following are only dialects; चबी, 'hitherto;'

सबारे (Sk. स + काले), 'early,' N. चाँड, 'immediately,' and सधी (contracted from सदागा), 'always.'

b. Of the pure Sanskrit words denoting time, which are used adverbially in Hindi, the following are among the most common, viz.; certain compounds with the affix द्र, as,

एकद्रा, 'once;' सद्रा, सबौद्रा, 'always;' and, with the suffixes चित्र and चिम्प, कद्राचित्र and कद्राचिन्प, 'sometimes,' also 'perhaps;' तलाड़, तरंग, 'instantly.'

(2) Adverbs of Place:—

अनम (Sk. अन्म), 'elsewhere.'

निकट (Sk. नि + कट), and नेरे, Dial. नेरी and नेर, 'near.'

पार (Sk. पारे), 'over,' 'across.'

पास, Dial. पासी and पासी, 'near;' and, reduplicated, चाम पास, 'on both sides;' 'all around.'

परे (Sk. पारे), 'on that side,' 'off.'

वरे (Sk. वरे), Dial. वरे, 'on that side;' वारापर, वारपर, 'on both sides.'

बाहिर (Sk. बाहिर्), 'without.'

भीतर (Sk. भीतर), 'within.'

आगे, 'before,' and पीछे, 'behind,' are also used as adverbs of place.

a. In the colloquial of the Upper Doáb, उन्दी or उर्दी, and पृदी or परली are combined with तरफ (Ar. طرف) in the sense, respectively, 'on this side,' and 'on that side.'

b. The following Sanskrit adverbs occur, formed with the suffix च, viz.; अच्छत, 'elsewhere;' एकच, 'in one place;' सबच, 'everywhere.'
(3) Adverbs of Manner:—

चतानक and चतानचक, 'suddenly.'

जानेह (imp. 2nd plur. of जानना), Br. जानी, जानक, in Rām.,
कृप, जानवी, 'so to speak,' 'as it were.'

झट (Sk. झटति), Dial. झट; also झट पट (from Sk. root,
पट; past act. part. पटच?), 'quickly.'

टीक, reduplicated intensive form, टीक टाक (Sk. root, खा),
'exactly.'

दैवी (Sk. दैव, 'fate'), 'perchance.'

घोर (Sk. root घृ), 'slowly.'

निपट (Sk. नि + पट?), 'very.'

पदल (Sk. पट), 'on foot.'

बेल (Sk. बे), 'much,' 'very;' for dialectic forms, see
§ 338.

बेग (Sk. loc. sing. बेग), 'quickly,' Dial. बेगी.

मानी (imp. 2nd plur. of मानना), Dial. मानी मानक, मानु,
'as,' 'so to speak.'

लभातार (from Sk. root, लगु), 'incessantly;' also लभतातार.
सच (Sk. सत्यम), 'truly;' intensive form, सत्यमुच.

संत, Dial. संति, 'freely,' 'gratis;' intensive form, संतमंत.

हीलें, Dial. हीरे, 'gently.'

a. The following are only dialectic:—G. पाखो or पाखी,
'quickly,' and सुभाटे, 'slowly'; सुठ (Sk. सुधु), 'very,'
'extremely;' and in the Rāmāyaṇ, वष (Sk. वरस), 'rather.'

b. The conjunctive participle, करि, of करणा, 'to do,' is
often used adverbially, for 'as;' thus, निज जब सुफळ करि
केदारी, 'I will count my birth as having borne good fruit.'
Similar is the use of the Braj form, के; thus, मारूर छा देव
के माने, 'they regard the man Krishna as a god.'

c. The following Sanskrit words are used as adverbs of
manner, viz.:—चक्सात (च + क्सात, abl. sing. of किम), 'sudden-
ly;' चति, 'very;' चबना, 'infinitely;' चथिक, 'more;
चालत (abl. sing.), 'id est;' आगद्र (Sk. inst. sing., आगद्र),
well,' happily,' केवल, 'only,' निरनत, 'incessantly,' परसर, 'mutually,' छाया, 'as,' तथा, 'so,' वृत्ता, 'in vain,' श्रीप्र, 'quickly,' सहव, lit., 'born with,' hence, 'naturally,' easily,' सह, 'truly.' Sanskrit adverbs formed with the suffix धा, denoting 'distribution,' 'kind,' occasionally occur; as, in the Rāmāyana, नवधा, 'of nine kinds.'

4. Here may be noted the Sanskrit particle, यथा, 'like,' which approximates the nature of an affix, and always follows the word to which it refers; as, हरिजन यथा, 'like the servants of Hari.'

4 (4) Adverbs of Affirmation and Negation. The common affirmative adverb is है, Bān. हि and हिः; east of Būndelkhand, often तौ, 'yes.' सहो (Pers. سب), 'truly,' is also very common in affirmation. The negative adverbs are न, नहैं, and मत, 'no,' 'not.' Of these, मत is regularly used with the imperative only; नहैं, never with the imperative; न, with any part of the verb.

a. जी is often combined with है and नहैं in respectful address:* thus, जी है or जी नहैं; as, कों भिन, विद्वक आए? जी है चाया, 'how friend, has Bidāshak come? Yes, Sir; he has come.'

b. Dialectic variations are:—for नहैं, Br. नाइं, नाऴि, नाहैं, नाहिः; मार. नैं; in the Rām., नाइं, नाषि; modern eastern form, नाषिनः. Other variations are, ना, नहैं, नाव, and नाव.† For मत, Kanaují has मति and मती; जिन or जिन is also used. In Eastern Hindí, जिन is always used for मत, and, like that, with the imperative only. Variants of जिन are जिनि and जिनु.

c. ती, 'indeed,' Dial. ती, तव or ताज, is common. In the Rāmāyana धौ is occasionally used with a similar force,

* There is a proverb, जी कहो जी कहलाभो, 'say Jī (yourself and) you will be called Jī.'

† For the derivation of these forms, vide § 472.
usually with चर; as, चरधर; or sometimes न्यी precedes; as, न्यीधर or कीधर.

d. Various Sanskrit nouns and adjectives are also used in affirmations: as, चरधर, Rām. चरवनि, 'certainly;' न्यीवनि, 'without doubt;' न्यीवय, Dial. न्यीव, न्यीव, न्यीव, etc., assuredly.'

646. Here may be also noted the occasional use of the particles चर, 'now,' and रू, 'thus.' In Hindi prose these are never used except at the beginning and the end of narratives. Thus, at the beginning of the Prem Sūgar, we have चर कथा आरंभः, 'Now, the beginning of the story;' and at the end of each chapter, we find the particle रू, which is scarcely capable of translation, but is similar in force to the marks of quotation in English. In Sanskrit, रू was always written at the end of a citation; and traces of this usage are found in Hindi poetry. Thus, in the Rāmāyan, सहिष्णु निगम नेति कहि गान्ति; where नेति is, by sandhi, for रू, and we may literally translate, 'Holy Writ, saying No, has sung his greatness:' रू simply marks the negative as the word, not of the writer, but of 'Holy Writ.'* So also, in prose, रू, as the first member of the compound द्वाराणिः, refers to the noun or nouns immediately preceding; as, चरव महेश्वर द्वाराणिः, 'Brahmā, Mahesh, et al.'

647. The following Persian and Arabic words occur now and then as adverbs in modern Hindi.—(1) Pers.: चकद or चकदी (जल), 'quickly;' वारता (plur. of पर, 'time'), 'often;' वारद (शायद) (मुवङ), सारद, and सारद, 'perhaps;' हमेशा (दमियन), वुल्ग, हमेश and हमेश, 'always;' (2) Arab.: चकदत, 'certainly,' 'indeed;' खास कर (ख़बरत) (लोङ), 'especially;' खवत (फ़ेद), and about Meerut, खाली (for Ar. خالي), 'only;' चलकुक (पालल), 'altogether;' याने (युनेन), 'namely,' 'that is to say.'

648. Some adverbs and nouns, compounded, form useful adverbial phrases. Examples are:—चौर कहँ, 'elsewhere;' कभी नहीं, 'never;' धीरे धीरे, 'slowly,' 'easily;' नहीं तो,

* The meaning of the passage is, that the Ved, while attempting to set forth the greatness of Rām, declares that it has not yet done so; i.e., that his greatness is ineffable.
§§ 649-651.]  

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'else,' i.e., 'if (not), then.' For नहीं तो, we find in the Ṛmaṇyaṇa, नाहिंत, नतु, नत, and नतस्. किन also occurs, for कैँ नहीं, 'how not?'

649. Many adjectives, especially such as denote quantity or quality, are used in their uninflected form as adverbs: as, छाःरा and अजा, ('good'), 'well;' चोड़ा, 'a little;' वर्धा ('great'), 'very.' So also is used एसा; as, मन एसा तरफः है, 'my mind is so agitated;' and, in Mār., रथा, रथां, = H.H. ऐसे, ऐसे हो।

Rem. But in some cases, where the adjective must be rendered in English as an adverb, it is yet inflected as a proper adjective; as in the Shakuntalā, where Māđhaṇya says, हम ती बड़े दुखी है,'I am truly very miserable.'

650. Conjunctive participles are very often equivalent to English adverbs; as, जानके, 'knowingly;' मिलके, 'together;' etc. Here we may also note the use of करके, conj. part. of करना, with nouns, adjectives, and numerals, forming adverbial phrases; as, परिश्रम करके, 'laboriously;' मुख करके, 'chiefly;' एक एक करके, 'singly;' नीचे मुंह करके, 'with face downwards.' Further illustrations will be found in the Syntax.

651. Finally, we may here notice the participle हो, The Emphatic Particle, which may be placed after any word to render it emphatic. It may sometimes be translated by 'just,' 'very,' or some similar word; often, however, its force can only be expressed by a stress of the voice.

a. After the pronouns यह and वह, and often after जो and सी, हो becomes रह, and is written as a part of the pronoun; thus, यही, 'this very;' वही, 'that very,' etc. For its usage with pronominal plurals, see § 268, and with the pronominal adverbs, see § 641. Examples are: — मैँ यह कहना ही घर, 'I was in the very act of saying this;' दोही आए, 'just two came;' भेरा एव हो घोड़ा है, 'I have only one horse;' उस ने


§ 652. With the exception of those particles termed postpositions, which are employed in substantive declension to denote the several cases of nouns, and a very few other words, Hindī possesses no words of a strictly prepositional character. The words which, for the sake of convenience, are enumerated below, as the equivalents of English prepositions, are really substantives in the obl. singular. Many of them, as, e.g., पीछे, साम्भवे, etc., actually occur in the nominative singular, पीछा, साम्भव, etc.; and when in the oblique singular, they not unfrequently are themselves followed by postpositions, as ने, पर, etc. In virtue of this their substantive character, they require the noun they modify to be in the inflected genitive. Nearly all are masculine, and therefore require the preceding genitive in के. The few feminines are noted in the list, and of course inflect a preceding का to की. Many words which have been...
enumerated as adverbs, are also used as prepositions, and will therefore be found in the following lists.

653. The following take the noun either with or without the postpositions. In the latter case, the noun must take the oblique form:—

तन्त्र (Sk. तन्त्र), Br. तर, तरे, 'beneath.'
पात्र, 'across.'
पाप, in Rām. पर्व, पाप्हे, पाप्हि, 'near,' 'to.'
परिय, मार. पायो, N. पाप, 'behind.'
विन or विन (Sk. विन), Br. विन, विन्त, 'without.'
दोष (Sk. and W. Hind. दोष), 'between,' 'among.'
लाभ (Sk. जाल), Br., N. लाभ, 'for the sake of.'
संग (Sk. संग, 'with,' + गम, 'to go'), 'with.'
समेत, 'together with.'

a. सहित, 'with,' properly a Sanskrit adjective, is used as the last member of a compound, as, प्रेम सहित, 'with love,' but it also appears as a postposition, as, गानियों सहित, 'with the carriages.'

b. पाप is also used as a noun; e.g., in the Rāmāyan, संवाल चारिण पापा, 'adorn (her) on every side.'

654. The following commonly require the preceding Prepositions noun to take the genitive postposition, भ, viz.:—

आगे, 'before.' For dialectic variants, see § 645 (1).
आस पास, 'around,' 'on both sides.'
अपर (Sk. ऊपर), मार. ऊपर (§ 172), 'over,' 'above.'
दिग (Sk. दिग), 'towards.'
दारा (Sk. दार, 'a door'), 'through,' 'by means of.'
निकट, 'near.'
नीचे (Sk. नीचे), Br. नीचू, 'under.' The Garhwalī form, निस्स, inflects the preceding substantive as a true post-

position; as, दे बाला निस्स, 'under this tree.'
Dialectic Prepositions.

655. Only dialectic are the following:—K. etc., चि (Sk. कर्ण), ‘to,’ ‘near,’ = H.H. पास; this often takes the preceding noun in the oblique form without a postposition; सुधा (Sk. सार्धम), ‘with;’ in the Rām., सरस (Sk. सुद्र), ‘like;’ काज, काज = कारण, ‘for,’ ‘by reason of;’ भाव, ‘for,’ ‘in consideration of;’ in eastern Hindī, चि = लिघ, ‘for;’ Mār. हेन, ‘below;’ N. मूर्ध, मूर्ध, ‘under;’ शारी, ‘to,’ = H.H. पास; तिरठ, ठठु, ‘towards;’ बाहिक, ‘except;’ मांखि, ‘in,’ ‘between;’ हि, ‘like;’ मांखि, मांखि, ‘above;’ भयोँ, का, ‘near.’

656. In Rajputana, these words which in High Hindī are used with the genitive as postpositions, are often construed as predicative adjectives, and made to agree with the subject of the sentence in gender and number. Thus, जह नहीं पाछो बेठयो है = H.H. वह घरे पीछे बेठा है, ‘he is
seated behind me;' but वा घर पाक्री बैठी है, 'she is seated behind thee,' where High Hindi would have तेरे पीछे. Compare the remarks concerning सूची, § 172.

657. The following Sanskrit words, with a few others, are often used in Hindi in a prepositional sense:—चन्दन, 'after;' अनुसार, 'according to;' उपरान्त, 'after;' कारण, 'for;' विवर्त, 'because of;' तिरिक्त, 'on account of;' विभेड (oftener विस्थित), and विपरीत, 'contrary to;' विद्यय or विवेक, also विश्लेष्य, 'in respect to;' बिन्द्व, 'about;' समीप, 'near;' हेतु, vulgar. हेत, 'by reason of.'

658. The following Persian words are often used in modern Hindi as prepositions:—अंदर (اندر), 'within;' गिर्द (कर), 'about;' आस्त (نام), in the Doab, नगीच; in the Himalayas, नंदीक or नाऔङ्क, 'near.' नगीच is even used in literature, as in the शकुंतला; तन के नगीच ढेरा कहूँगा, 'I will camp near the grove.' बावत (fem. takes की), 'concerning.'

659. The following Arabic words are also much used as prepositions by Hindi-speaking people:—रवज़ (رواج), 'instead of;' विलास (بالال), 'contrary to;' विरेष, 'against;' बदल, 'without;' बदल, 'in exchange for;' बाबस (باعث), 'by reason of;' बाद (بعد), 'after;' बिदृष्ट (پدرون), 'without;' मुवाफिक (موافق), vulgar. in the Doab, मर्फ़ित, 'according to;' वालि (واسط), 'for;' सब (سبب), 'for;' 'by reason of;' सिवा (سوا), 'except;' बिन्दुः, 'besides.'

6. The following are feminine, and require की with the preceding noun:—खातिर (خاطر), 'for,' 'for the sake of;' तरफ (طرف), 'towards;' तरह (طرا), 'like,' 'in the matter of;' निसबत (نسبت), 'concerning.'

Conjunctions.

660. Copulative conjunctions are the following:—

'बौर (Sk. बौर), Br. बौर, बौर, बौर, बौर, N. बौर, रू. O.B. बौर, Bagh. बौर, 'and;' भी, Már. भी, N. पनि, 'also;' फैर,
'again,' 'moreover.' For भी, 'also' (Sk. चयपि, Pr. विचय), the Sanskrit छय, sometimes with elision of छ, छि, is used in poetry only. पुनर्, also पुन and पुनि, is used for फ़िर, resumptive, 'again,' in eastern Hindī; and in Naipáli, फेरि.

661. The most common Adversative conjunctions are परि (Sk. परि + तु), in Naipáli, तर, 'but;' पर (Sk. पर), Br. वै, 'yet;' वर (Sk. वर), 'but,' 'nay.'

a. But the common people in the N.W. Provinces very commonly use the Arabic لکن, लेकिन, for परि, 'but;' and the Arabic الک (also, vulg., बल्क and बलक), for वर, which latter is never used by the common people. Equally rare, and used only in poetry and scientific writing, is the Sanskrit फिल, = परि, 'but.' The Persian که, مگर, 'but,' 'except,' is often used by Urdú-speaking Hindoos.

662. The Disjunctive conjunctions are वा and बचवा, 'or.' The Arabic كا या is often preferred to these by the common people in the N.W. Provinces. The negative disjunctives, 'neither,' 'nor,' are expressed by repeating the negative participle न with each successive clause. 'Else,' or 'otherwise,' is expressed in Hindī by the two particles, नहीं तो. Of these, नहीं belongs to the protasis of an unexpressed conditional clause, '(if this is) not (so), then.' In Naipáli, for नहीं तो, we have नतर, or the phrase होंगल भजे.

a. फिल is sometimes used as a disjunctive, especially in alternative questions; as, का तुम बालों किं नहीं, 'will you go or not?' The Sanskrit फिल (or फिला), 'or,' is occasionally found in literature. फिल is the regular disjunctive in Naipáli.

b. The 3rd sing. conting. fut., चाहि, of चाहि, 'to wish,' is often used disjunctively in two successive clauses for 'whether . . . . or;' as, चाहि चाहि चाहि हाँ चाहि 'whether he come or not.' For the second चाहि, बचवा may be used.
c. The interrogative क्या, similarly repeated with nouns, must also be rendered ‘whether’ . . . ‘or,’ as, क्या ग्या क्या युष्म, ‘whether men or women.’ So in Naipál is used की...की.

663. The Conditional conjunctions are यदि (Sk.) or जदि, and, much more commonly, जो, ‘if,’ Dial. जू and जी. The Persian ज़ाग is often used for जो by Hindoos familiar with Urdú. In Naipál भवे (भवा) = यदि; it always follows the clause it conditions.

664. The Concessive conjunctions are तो, ‘then,’ ‘indeed,’ यद्यपि, ‘although,’ and तथापि, ‘nevertheless’; both यद्यपि and तथापि are Sanskrit. But, colloquially, जो ... भी is used for यद्यपि, and तो or तीभी, for तथापि; as, जो आप मुझे बाग भो करे तो, etc., ‘even though you should forsake me, yet,’ etc.

a. Dialectic variations are, for तो, Br. ती, in Rám. त Mention and the; for यद्यपि, Rám. यद्यपि, तथापि, Br. जीह, N. भवे पनि (always final); for तथापि, तद्यपि, N. तपनि; for तीभी, Br. तीह, मृ. तीभी and तो पनि.

b. चाहे, sometimes followed by भी in the same clause, is often nearly equivalent to ‘although ;’ पर, ‘yet,’ or यह, may then introduce the consequent clause. Thus, चाहे वह भी मुझे मार भी ढाले, ‘even though he should kill me;’ चाहे माल सब बाता रहे, पर धर्म रहे, ‘though property all go, but virtue remain.’ चाहे may thus be used for चाहे.

c. फिर भी sometimes has a concessive force = Eng. ‘still.’

d. चगरवच (Pers. àcg), ‘although,’ is only heard from Urdú-speaking Hindoos.

665. The Causal conjunctions are फि, ‘for,’ कौफि, Br. कारफि, कारफि, and कौफि, N. काए and काए भवा, जिज्ञते भवे (final), ‘because.’ The Sanskrit noun, कारण, ‘reason,’ is also used as a causal conjunction, = ‘because.’
Illative Conjunctions.

666. The common Illative conjunction is तो, N. तथा, 'then.' After जो in the protasis of a compound sentence, तो is often used in the apodosis in an illative sense; as, वह जो आया सो मुझे जाना पड़ेगा, 'as he has come, I shall therefore have to go.' Under other conditions, the abl. singular of the prox. dem. pronoun, वह, viz., रस वे, Br. वह तें, has the force of the illative 'therefore.'

Final Conjunctions.

667. The Final conjunctions are तर, 'that,' and, more emphatic, the abl. singular of the relative pronoun, विषयों, 'in order that.' Naipûlī uses the conj. part. विषयेवर्, lit., 'saying,' after the final clause.

a. No negative final conjunction exists, except in the Naipûlī, कौनि; its place is supplied by the 3rd sing. conting. future of the substantive verb, with a negative before तर; as, न हो तर or ऐसा न हो तर. The Persian कौन तार, = जिले, belongs rather to Urdû than to Hindî.

INTERJECTIONS AND ENCLITICS.

Vocative Interjections.

668. Vocative interjections are the following:—

हे, यहो, ओर हो, होत, चाणी, चावे, चरे, रे, 'O.' Of these, हे is the most respectful, and must be used to superiors; ओ, हो, होत and चाहो, also चाणी, may be used in addressing equals or inferiors when no displeasure is intended. चावे and चरे or रे always indicate some degree of displeasure or disrespect; the final रे of these three is always changed to हे in connection with a feminine noun. ओ, हो and रे (री) follow, and the others mentioned, precede, the noun with which they are connected.

Miscellaneous Interjections.

669. Various emotions are expressed by the following:—

च expresses pity, चा, despondency, वाह, approbation and surprise, 'bravo,' 'well!' धन्य expresses praise, 'bravo,'
well done!'; हाए हाए, also हा हा and बढ़ह, 'alas!'; दोहाए = 'twice a pity;' चाहि (also चाह), is 'mercy!'; lit., 'save!'; जाह and जोह, 'oh,' express pain or disgust; जय जय, 'hurra!,' lit., 'victory!' 'victory!'; छीकी, 'fie,' expresses disgust. Yet other interjections are, धिक, 'shame,' also धिक्कार; दूर, 'begone!'; चुप, 'hush!'; भी, 'lo!'; फिश, 'pshaw!'; खल्कि (Sh. मु + खल्कि), 'salutation!'. I have also found खल्कि used as an adjective with a noun; as, खल्कि बचन, 'a well-said word.'

670. The usual words of salutation among the Hindoos are, to equals or inferiors in caste, राम राम, Rám! Rám!; to Brahmans, नमकार, 'Obeisance!'; to Europeans or Mohammedans, सलाम, lit., 'peace!'; or, still more respectfully, बन्धु, lit., 'service!'.

671. The following interjections are also used in the colloquial of some parts of the country: ग्राहाय (Pers. شاد باش), 'well done!'; चू चू and चुड़ी, express disgust; ची calls attention; उड़न हट, and हट तेरी, 'begone!'; हाय ईया and हाय मिया, 'Alas!' 'woe!'; lit., 'Alas! nurse,' or 'mother!'. आविः दूर्य occurs in the Rámóyán; thus, the slave girl Kubari says, आविः दूर्य भैं काह नसावा, 'Alas! what have I destroyed!'. It occurs also in the Shakuntalá.
CHAPTER XII.

SYNTAX.

672. In this chapter will be treated, in the first place, the functions of the several parts of speech under their various modifications in respect of number, case, tense, etc., and, in the second place, the construction of sentences from the material thus exhibited. The former may be termed Analytic, the latter, Synthetic Syntax.

PART I. ANALYTIC SYNTAX.

Gender and Number.

673. Little needs to be said here as to gender. It is chiefly of importance to observe that occasionally, when a noun denotes an object of a different gender from its own, it is construed as having the gender of that object. Thus, though मूल is masculine, we have मेरी जोवनमूल, when it refers to Shakuntalā, in the drama of that name.

674. The singular number denotes unity, the plural, plurality. To this general rule there are three exceptions.

(1) The singular may be used for the plural in a generic sense, to denote a class; as, तज्जनी हैं पति को सज्जनी नारी,
lit., 'base-born women desert the husband;' खुर गर मुनि जो चाँत आनन्द ऋषि, 'to god, man; and sage, there was great joy.'

a. This generic singular must not be confounded with those cases in which the plural termination is simply dropped, leaving the noun, although plural, in form like the singular. This takes place regularly when the plurality is already indicated by some attributive of the noun, as in the following: तो के दिन में, 'in a few days;' ते दोनों नागः प्रकाश दिखाये देती हैं, 'these two things appear untrue;' छठार से अटराणि, 'eighteen queens.'

Sometimes the plural inflection is also omitted, where the indication of plurality is only in the predicate; as, सबी लेवा में खड़ी हैं, 'her companions are standing in her service;' i.e., 'are waiting upon her.'

Res. This omission of the plural termination occurs chiefly in the nominative of fem. nouns, and is probably becoming more and more common. But in such cases, where there is an emphasis on the plurality, the plural inflection is retained; as, अपनी दो शेषियाँ शाह दी, 'he gave his two daughters in marriage.'

(2) The plural is used for the singular to express respect; as, तारी in the following: हमारे नेत्रों के तारी श्री राम चंद्र, 'the star of my eyes, Shri Krishn Chand.'

(3) A very few Hindí nouns are idiOMATICALLY used in the plural, where English would require the singular. Examples are found in phrases formed by भूमि, पियामी, and जाख़े नो मरणा, 'to die of hunger, of thirst, of cold.'* So also दाम, 'price,' भाग, in the sense of 'fortune,' लोक, दर्शन, 'vision,' and समाचार, 'news,' are very commonly construed as plurals; as, also, sometimes, अभाव, 'welfare,' and भाषा, 'life,' with allusion to the (supposed) five vital airs.'

* In such idioms the inflection चौं clearly retains its original sense as a genitive termination = Sk. आनन्द, and is to be explained as a genitive of cause, as in such phrases as पंच का झारा, 'exhausted because of the way.' Vid. infra, Syntax of the genitive.
Of the Nominative.

675. The *Nominative* is used,

(1) As the grammatical subject of the verb; as, त्रिविष के बचन सल्य हो, 'the words of the sage will become true.'

(2) It is found as the predicate after many intransitive verbs, as in the following examples:—

बुढापा मनुष्य को केसी आपदा है, 'what an affliction to a man is old age!'; यही कढ़ी . . . . नेर बल ना सहारा बनी है, 'this stuff . . . . is become the support of my walk'; गोपी नाच खावछिए, 'he shall be called Gopi Nāth'; वह अपराधी तहरा, 'he was counted a transgressor.'

(3) It is sometimes used for the vocative; thus, चाणकु मने खुलाय किर बकरा, 'Bānāsura called and said, Son!'.

(4) It sometimes stands independent by anakolouthon; as, महाराज ने बैठे है, 'the great king—he is seated'; शास्त्रविषया चो शास्त्रविषया ते दौड़ उड़ पद की दैनेवारी है, 'sacred science and military science,—these two confer high rank.'

(5) It is sometimes used for the genitive, absolutely, with the infinitive; as, e.g., in the phrase, धनुष छूटने ता ग्यव, 'the noise of the breaking of the bow.'

Of the Accusative.

676. The *accusative* is used to denote (1) the direct object of a transitive verb; or (2) local or temporal relations.

677. To denote the direct object of a transitive verb, we may employ either the inflected accusative with को, or that form of the accusative which is like the nominative. Similarly, with the perfect tenses of transitive verbs, the object of the action may either be
put in the dative of reference with को, or in the nominative. But these two constructions or the two forms of the accusative are by no means interchangeable.

Rem. The correct use of these two alternative forms and constructions is perhaps the most difficult thing in the Hindi language. Only by extensive and continual reading of native books and long intercourse with the people, can the foreigner become able to use them with idiomatic accuracy. But the following principles and illustrations will, it is hoped, at least throw some light on the subject.

678. The general principle which regulates the use of these two forms and constructions is the following: when it is desired to emphasize the object as specific and individual, the accusative with को must be used; otherwise, the nominative form is to be preferred.

(1) Under this general head, observe, that in the case of nouns denoting rational beings, whether they be (a) generic, or (b) relative terms, or (c) proper names, the accusative with को is more commonly preferred.

a. Under this head examples are: (a) of generic terms: साथियों को साथ लिया, 'he took (his) companions with (him)'; ऐसे बायुर को कहा मानो, 'why will you mind such a coward?'; (b) of relative terms: हरि मा को देखने हो कहने लगा, 'Hari, immediately on seeing his mother, began to say:' सबी दरबार को हूँद हूँद मारने जाने, 'the councillors, seeking around, began to kill the worshippers of Hari.' (c) of proper names: बसुदेव ने गर्ग सूत को बुलाया, 'Basudev called the sage Garg;' कंस ने वायुर को भेजा, 'Kaus sent Bakāsur;' सब गोपी कहाँ या कितने जयोद्रा पास चली, 'all the milkmaids took Krishna and went to Jusoddā.'

N.B. बुलाना, 'to call,' as implying a definite object, almost invariably requires the accusative with को.

(2) Conversely, for nouns denoting (a) irrational beings, or (b) inanimate things, or (c) for abstract terms,
the nominative form of the accusative, or, with the perfect of transitive verbs, the nominative case, is much more commonly preferred.

a. Examples are (a) of animate, irrational beings: गधे चराने चृने, 'they began to pasture the cows;' बछड़े चराने को होरक दिखे, 'they drove off the calves to graze;' (b) of inanimate, material objects: श्री कृष्ण ने चर्पना घरोर बढ़ाया, 'Shri Krishna enlarged his body;' यहों काँचे खाओ, 'let us eat (our) lunches here:' (c) of abstract terms: मेरा दोष चित में न लोजे, 'do not take my fault to heart;' जिस पर मैं चनुयह खरता में उस का सब धन खोता हूँ, 'I destroy all the wealth of him to whom I show favour.'

(3) Although the use of the two forms of the accusative or the two alternative constructions of the object with the perfects of the transitive verbs, is regulated to a great extent, especially in the colloquial, by the above principles, still it must be observed that other subordinate considerations often limit and modify their application.

a. When it is specially intended to denote the object of the verb as indefinite, the nominative form is preferred, even when referring to rational beings. Thus in the Prem Sagar, Kans says, बौधों लड़की न दूजा तुझे, 'a living girl I will not give thee,' where the omission of की, making the expression indefinite, adds to the emphasis. Similar is the phrase, बाप ने मारे हैं बालक, 'you have killed children;' referring to the general massacre by Kans.

b. On the other hand, when it is desired to indicate the object with special definiteness, the form with को may be employed even with nouns denoting irrational objects or abstract ideas. The accusative with को will therefore generally be preferred when the object of the verb has just been mentioned, or is well known. Thus, विन दोहों तरवर के बीच उखल को आड़ा डाल, 'throwing the mortar (i.e., the mortar previously mentioned) obliquely between those two trees.'
Again, we have, सो इस माया की जीतता है, 'that one overcomes this illusive power.' Here को indicates माया as the माया first mentioned in the previous context,* where, it should be noted, the nominative form of the accusative is employed, thus: अपनी माया दूर करो, 'remove your illusive power.'

c. Again, in the case of plural nouns, when it is desired to denote the object collectively, as a class or a totality, the accusative with को is employed; but when it is rather to be denoted distributively, as a plurality, the nominative form of construction is preferred. Thus we read, सोलह सदृश एक की चाथ खियों की साथ ले, 'taking (his) 16108 wives with him,'—where को denotes the object collectively; उस ने ध्यातिशिथि गो पुजाया, 'he called the astrologers,'—where को denotes them as a class. But in the following, the nominative form of the accusative denotes the objects as a plurality; आप ने का चिन्ह देखे, 'what signs has your Majesty seen?'

d. The choice between the two forms for the object of a verbal action is frequently determined merely by a regard to euphony. Thus, especially, when an accusative and a dative occur in close proximity, the nominative form is often preferred for the direct object, simply to avoid the disagreeable repetition of को. Thus, मैं ने तुन्हारा पुत्र रोहिनि को दिया है, 'I have given your son to Rohini;' मैं चायमति जी क्रतारामा को मागी है विशे न हूँगा, 'Chárumati, who is betrothed to Kritábramá, I will not give to him.'

e. So also, again, the one form may be preferred to the other simply out of regard to the rhythm and balance of clauses, so much affected, even in prose, by Hindi writers. Even a fancy for a rhyme may determine the choice, not only in poetry, but in prose writing. Thus, कहीं किसी ने देखा

* Prem Sêgar, Adhy. lxxvii.
मेरा बुंवर कहाई, 'has any one seen anywhere my boy, Kanhāī?,'—where कहाई is apparently preferred to कहाँ को, in order to rhyme with माई, which ends the previous clause. Every page of the Prem Sāgar, with its artificial, rhyming style, will illustrate this remark.

f. Finally, the accusative with को must always be employed, when otherwise the expression might be ambiguous.

679. Many verbs, transitive and intransitive, may be used with an accusative derived from the same root.

a. Observe, this cognate accusative is invariably used in the nominative form; and rarely, if ever, without an attributive adjunct. Thus, तुम कैसी चाल चलते हो, lit., 'what kind of walk are you walking?'; कौंटिल मनमान वोलिया बोल रहे, 'cuckoos were uttering their pleasing notes'; वह बढ़ा बोल बोलता है, lit., he talks a great talk,' i.e., 'he speaks boastfully;' स्वामि ने उस को बढ़ी मार मारी, lit., 'the soldier beat him a great beating.'

680. Many verbs may be preceded by two accusatives. We may here distinguish two cases.

(1) The verb, commonly a causal, may take one accusative of the person, and a second, either of a person or a thing. In accordance with the above principles, the personal accusative regularly takes को, and usually, though not invariably, precedes the other.

(2) Verbs signifying 'to think,' 'to suppose,' 'to make,' 'to name,' 'to appoint,' etc., take a second accusative definitive of the first. The first may be termed the objective, and the second, the predicative accusative. In this case the objective accusative, as more specific, commonly, though not always, takes को, and the predicative accusative is put in the nominative form.

Examples are, under (1), वह सव को बांग पहिराय देगा, 'he will put vestments on all.' भें सव को मिठाई खिलाजांगा, 'I will
feed all with sweetmeats;’ and under (2), इस को तुम क्या कहते हो, ‘what do you call this?’; (तू ने) मिस्त्र यह वनाया है, ‘thou hast made this a pretext;’ में इस को दुख बांटा है, ‘I regard this as suffering.’

681. The accusative is used with a verb of motion to denote the place to which, as in the following example:
हस्तिनापुर को चलिये, ‘be pleased to go to Hastinapura.’

682. It may also denote absolutely the time at which:
बारिंदु बद्री चौदस को, ‘on the 14th of the dark half of the month Kartik;’ कोई रात को म्हणे न यावे, ‘let no one be permitted to bathe at night.’

N.B. The postposition is often omitted from both the local and temporal accusative.

683. The accusative with को and its equivalents, की, कह, etc., is also used in accordance with the principles above indicated, in both early and modern poetry. But in archaic poetry the inflected accusative in फिह (फिह) is often used for the analytic accusative with को, subject to the same general conditions. Examples of both forms are as follows: वे निज मित्र माया की मानी, ‘who regard the sun as their own friend;’ राजा राम कह जिह तीह माती, ‘keep Rām in whatever way (you may);’ कह कह रंगरंग बराँ नरेन, ‘say! what pauper shall I make a king?’; नृनि रघुबराह असमस, ‘the sage extolled Raghubar.’

684. It is important to observe, however, that in Hindi poetry the laws of grammar often yield to the necessities of the measure. Even agreement in gender and number is often sacrificed to the exigencies of the metre. Moreover, in archaic poetry, the modern analytic accusative is but beginning to appear in literature. Hence the nominative form of the noun is constantly employed for the accusative, with a license which in prose or in the colloquial would be quite
inadmissible. Thus, e.g., in the following stanzas, prose usage would have demanded विसिष्ट को and पुष्प को: आदि पुष्प हम मानुष जाने, 'we thought the First Man to be a mortal;'* तब नरनाथ विसिष्ट जीवाचे, 'then the lord of men summoned Vasishṭ; † and so in almost every stanza of the Rámáyan.

685. The inflected form of the noun alone is never used in modern Hindi for the object of a verb. But it should be noted that in Permissive and Acquisitive compound verbs, as also sometimes in Desideratives, the inflected infinitive in एक alone, or, in the Rámáyan and other Eastern Hindi, the inflected verbal noun in एक, as in चलू जाने, 'he began to go,' is de facto an accusative under the government of the following verb. Similarly is to be explained the colloquial Braj and Kanaúji idiom, in such phrases as, वह खेचे न बरे, 'he will not eat;' where the inflected gerund, खेचे, as the object of बरे, must be regarded as an inflected accusative.

The Dative.

686. We may classify the uses of this case as follows.

(1) The dative is used to denote the indirect object of a transitive verb.

Examples are: बलराम जी सब को आसा भरोसा देते थे, 'Balrám Ji was inspiring all with hope and confidence;' श्री कृष्ण चंद्र चपो हा भाव को आसा की, 'Shri Krishṣu Chand commanded his Illusive Power;' यह मूता मोहि दुह देतु है, 'this mouse gives me trouble.' So, sometimes, with verbs of 'speaking,' we have a dative of the person addressed; as, श्री कृष्ण चंद्र ने बलदेव जी को सैन से बहा, 'Shri Krishṣu Chand said with a wink to Baldev Ji.'

Rem. 1. बहुना, 'to say,' 'to tell,' when used of giving an order or direction, is constructed with the dative of the person addressed; but in other cases it is preceded by the ablative: as, उस ने मुझे बेटने को बहा, 'he told me to sit;' but, उस ने मुझे से यह बात बहानी, 'he said this thing to me.'

* Prem Ságár.
† Rámáyan.
Rem. 2. It should be observed that the case with ko before causal verbs is not to be regarded as a dative, as might often appear from the equivalent of an English idiom, but as an accusative. This will appear, if for the English equivalent to the causal verb, the verb ‘cause’ be used with the infinitive of the primitive verb. Thus, *vah ghore ko ghās khilātā hai,* ‘he feeds grass to the horse,’ i.e., ‘he causes the horse to eat grass.’

(2) The dative of a person often very idiomatically precedes an infinitive with the verb होना or पड़ना, to denote a certainty, or a necessity, or obligation, as resting on that person. The idiom is commonly equivalent to the English ‘must,’ ‘have to,’ etc. In like manner, as denoting the subject of an obligation, the dative often precedes an infinitive or perfect participle with चाहिये.

Examples: अज हमें तुम्हें यमद्वीप के यहाँ जाना है, ‘tomorrow you and we have to go to the abode of Yamadagni;’ एवं को पड़ना चाहिये, ‘(we) ought to arrive there to the festival;’ हमें मरना पड़ना, lit., ‘it will fall to us to die;’ i.e., ‘we must die.’

(3) The dative is very commonly used to denote possession or acquisition.

a. The dative of possession is usually followed by the substantive verb: as, उन की तन मन की भी मुध न घी, ‘they were not conscious even of soul and body;’ सब की चास भयो, ‘to all was terror.’

b. But often the copula is omitted: as, हमें रतना भान कहाँ, ‘where have we so much wisdom?’ तिन को जैसी सुख है, तिसी ब्रजस्तोत्रों को नाहिं, ‘such happiness as these have, the discontented have not.’

c. Or some other neuter verb may take the place of the copula; thus, दुख नाम को न रहा, ‘not the name of sorrow remained,’ or, ‘(even) to the name, sorrow remained not.’

d. Here also may be noted the common idiom with सिद्धा, 'to meet,' 'to be found,' which is always used with the nominative of the thing found, and the dative of the finder. Thus, उन को चारों प्रकार निकलने हैं, 'they obtain the four blessings;' मुझे कुछ नहीं मिला, 'I obtained nothing.' So also is explained a common idiom with लगना: as, मुझे बांजा लगता है, 'I feel cold,' lit., 'cold fastens to me;' यह वात ती मुझे बड़ी खारी लगी, 'this story has truly pleased me greatly.'

(4) This is found in construction with such adjectives as उचित, जीवन, 'proper,' 'right,' भवन, 'good,' कठिन, 'difficult,' etc., with their opposites.

Examples: ऐसा साहस करना नारी को उचित नहीं, 'it is not seemingly for a woman to be so daring;' ज्ञानी वजन स्त्रों को मरना ही भवन है, 'for a woman without a husband, it is well even to die;' समुद्र को परमेश्वर का संबंधान प्राप्त करना बाहर कठिन है, 'for man to obtain the true knowledge of God, is extremely difficult.'

Rem. जीवन is often construed with the genitive, with a slightly different meaning, as in § 695 (16).

(5) The Dative of Final Cause denotes the motive, purpose, or object of an action, or the use for which a thing is designed; as in the following examples:—

पुरी को चौकसी को कौन रहेगा, 'who will remain for the watching of the city?'; हम चम्पी आषार्य के दर्शन को जाते हैं, 'I am just going to visit the hermitage.'

a. The infinitive, in its capacity of a gerund, is very commonly used in the dative in this sense: as, कुछ पूर्ण पत्र भेज को ले आ, 'bring some flowers (and) fruits for an offering;' देखकर तो दे आशि हों, 'for seeing, indeed, were two eyes;' कहीं रहने को ठीक निर्णय दे, 'be pleased to show me somewhere a place to stay.' The postposition is often omitted from this gerundial dative; as, वह पढ़ने आता है, 'he comes to read.'

Rem. For the dative of the final cause, modern Hindi often substitutes the genitive with लिये or वाशी, and in the east, also वरे or खालित.
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b. Here also may be noticed the peculiar use of this dative of the gerund with the substantive verb, to denote the proximate futurition of the act denoted by the gerund. Thus, वह चढ़ने को उठे, 'she was just about to mount;' वह जाने को था, 'he was about to go.'

(6) A Dative of Reference is used before a great variety of words, to denote the object with respect to which any affirmation is made.

Thus it is employed with many neuter verbs: as, बान मोर को लगा, 'the arrow struck the peacock;' दरिद्रों को संसार सूची जागत है, 'to a poor man the world seems lonely;' वह हो वाह्ययो जिसे सुहाय, 'whatever may be pleasing to any one, that very (thing) say;' चनिष्ठ जी को बाधि बाधि चार महीने फँसे, 'four months passed over Aniruddh in bondage.' So we may have the dative of reference after an active verb; e.g., श्री को ज़रा है वि कृष्ण ही पात गोपाल, 'with regard to the woman, it is said, that of whatever kind (her) husband may be.'

a. Many other verbs are preceded by a dative of reference; and, in particular, the Nominal compound verbs, दिखाई देनाय, सुनाई देनाय, etc., mentioned § 463. Thus, क्या तुम को चिन्ह नहीं देखा देते हैं, 'do not signs appear to you?'

b. To this head may be referred the use of the dative to denote the object of an action, in the impersonal construction (§ 412) of the perfect tenses of transitive verbs. Thus, e.g., उस ने बड़ी को देखा, is literally, 'by him (it was) seen (with respect) to the boys.'

c. Finally, the dative of reference may be used with some adjectives; as, पियर्ह पियारी, 'dear to (her) husband;' and also, some nouns, in expressions of praise or blame; as, धन्य है तेरे साहस को, 'praise to thy courage!,' धियोर भी जीवन को, 'a curse to my life!'

* Compare the English colloquial idiom, 'he was for going.'
687. The dative with the postposition को (कौं, कह,) etc., is also used in poetry according to the same general principles, as will appear from the following examples: सजन कों दुख छ दिये, 'from having given even pain to a good man;' तुम कहं विपति बीज विधि बचउ, 'Brahma has sown for you the seed of trouble.' But very often in the Rámáyana, the inflected dative in को (कि) is preferred. Thus, मातुपिति पुनि यह मत भावा, 'this counsel, again, pleased her parents;' बड़ा विधि चैरिहि आदर दोि, 'in many a way she showed the bondmaid honour;' राजविहि तुम पर प्राणि वित्रेष, 'the king has a special love for you.'

Rem. The postposition is often omitted; as, पर चक्षुर भढ़ सहस बड़ थे, 'for another's injury, warriors with a thousand arms.'

The Case of the Agent.

688. The case of the Agent is used only with the tenses of the perfect participle of transitive verbs, and that only in modern High Hindí and other western dialects, to denote the agent. Examples will be found further on, in the sections which treat of the aforesaid tenses.

a. In a Hindí translation of the Bhágavat Purán I have found the case of the Agent very commonly used with the Infinitive in the titles of the Chapters. Thus, the title of the 8th Skandh reads, हरि चवनप लेकर बचाना प्राण दोशी का परमेश्वर ने, lit., 'the saving of the life of (his) handmaid by God, having become incarnate as Hari.' Again, in the 2nd Adhyáya of the same; कहना गुहेरव जी ने कथा गजेन्द्र वो याह वे, 'the narration by Shukdev Ji of the story of Gajendra and Gráh.' Pincott, in his Hindí Manual, gives the following additional illustration; जा रे उस पाँच पाण्डवों ने मेरा का बरे का है, 'Go! fellow! what can those five Pándavas do
against me?'. He thinks that this use of this case is extending; it is, however, still quite rare, and I have never heard it in conversation.


689. In both Braj prose and poetry, the postposition ने is often omitted. Thus, सवासिया वरे तिल्ले तव धन काँडे लियी, 'the Sanyásis took out all the store from my hole;' राखण बही, 'the Brahman said;' मोही सो तुम मेटी बढ़ाई, 'you have increased (your) love for me.'

690. In the Rámáyan ने is never used; and in the singular, the case of the agent is thus identical in form with the nominative. In the plural, the oblique form नेडे alone denotes the case of the agent. Thus, सीताइ चित्ते कही श्रीमु राम, 'looking toward Sítá, the lord spoke this word;' हैरिचउर्त उपाये भाले चेतन मुनीसन गाये, 'the illustrious deeds of Hari, the great sages have sung in countless ways.' But, as previously remarked, the nominative with the active construction is very often used where modern High Hindi would have the passive construction with the case of the agent.

The Ablative.

691. Most of the Hindi idioms with the ablative rest upon the idea of 'separation.' We may classify them as follows.
(1) The ablative is used commonly with verbs of motion, to denote the place from which the motion proceeds.

Thus, वे ने घर की आती थी, 'they were coming from the jungle to the house,' मधुरासे चल रही, 'they set out from Mathurā,' सिंहासन खोए, 'he rose from the throne.' And sometimes the local ablative occurs with other verbs also; as, दूर से उस ने श्री कृष्ण चंद्र से कहा, 'from afar he said to Shri Krishy Chand.'

(2) It similarly denotes the time from which, as in the following:

आज से चौथे दिन, 'on the fourth day from now;' कुछ दिन से, 'some time ago;' तब से, 'since then;' यह रोटी पर रचा से, 'this custom had come on down from the olden time.'

(3) The ablative is used with all adjectives, verbs, and other words expressing local or ideal separation.

Thus, after adjectives: वह हम से बल घर, 'he became separated from me;' मैं ने उन को सब भय से निर्माण किया, 'I made them free from all fear.' It is also used on this principle after a great variety of verbs; especially verbs of asking, refusing, forbidding, desiring, saving, etc., etc. Thus, तुम अपने पिता से जा पक्षो, 'go and inquire of your father;' हम से चाहता है अपने मोच, 'he desires from me his death;' तुम ने हम को आग की जल से बचने के लिये बचाया, 'for what did you save us from fire and water?;' जिस के देने मे तु गंगा गईः, 'to give which you refused.' Similarly, the verbal noun वर्जन, 'prohibition,' may be followed by the ablative; का वर्जन व्यवस्थारों को हरिसित करने से, 'what prohibition to the great sages from worshipping Hari?'.

(4) The ablative is used to express the source, origin, or cause.
Examples are: रुद्र के मानने से कुछ नहीं होता, ‘nothing comes from obeying Indra;’ दुख से चिढ़ घबराय, ‘greatly agitated with sorrow;’ तु फिस पाप से चबगर झूठा था, ‘for what sin didst thou become a serpent?’ नंद जी से उतनो वात सुन, ‘hearing so much as this from Nand Ji.’ Thus may be explained the ablative before verbs of fearing, where the ablative denotes that which is the cause of fear; e.g., में चप्पस से उरता है, ‘I fear infamy.’ Much more rarely, however, उरता is preceded by the accusative; thus, उधर जाने की जो उरता है, ‘(my) heart fears to go there.’

(5) Hence, by a natural transition, the ablative comes to denote the means or instrument, as that from which action immediately proceeds; as, for example:

तू हाथी से चुरवा खालियो, ‘do thou tear them to pieces with an elephant;’ खुर सों खोदें गरो करारे, ‘with (his) hoof he digs up the banks of the river.’ To this head may be referred the ablative with verbs of ‘filling,’ as denoting that with which the action of filling is performed; as, e.g., सरोवर निमल जल से भरे हैं, ‘the lakes are filled with pure water.’

(6) Hence, again, the ablative may denote the agent. Ablative of the Agent.

Item. Observe, however, that this construction is only found in connection with neuter verbs, or with the passive conjugation. Thus, हम से नहीं बनेगा, lit., ‘it will not be made by me,’ i.e., ‘I cannot make it;’ उन का वन मृत से नहीं संभावना जाता, ‘their strength cannot be resisted by me.’

(7) The ablative is used with all words denoting or implying comparison.

a. Thus, it is used (a) with adjectives: as, मुख से चड़ा, ‘greater than I;’ ऐसे पूल होने से वह चरूत कौं न झूठा, ‘why was he not soulless, rather than have such a son?;’ वह सब से पहले जा मिली, ‘she went and met him first of all;’ (b) with verbs: as, कोई मुख से न जोति, ‘no one may conquer me;’
(8) The ablative may denote the *price*, as that by means of which a thing is obtained.

Examples: यह पुस्तक मुझे एक रुपये से मिली, 'I got this book for one rupee;' दो आने से कभी बिकता है, 'does it ever sell for two ánás?'.

(9) The ablative is very commonly used to denote the *manner* of an action.

Examples: ऊकेदेवर्गों से यथा कर, 'sacrificing with the vedic formulas (read) backward;' नख सिख से सिंगार कर, 'adorning (themselves) from head to foot;' उस ने अति यार से कहा, 'he said with great love.' This use of the ablative is especially common with such words as प्रकार, भाव, रूप, विधि, etc.: as, रस रूपि से, 'in this way:' उस भावि, 'in that manner,' etc. Here also place such phrases as रस पंथ से खड़ो, 'go by this road.'

*Rem.* This modal ablative denotes the noun as a *norm* or *standard* from which the action may, in a manner, be regarded as proceeding. Compare the English idiom, 'I made it from this rule;' and the Latin, nostro more, meo consilio, etc.

(10) The ablative is used after nouns expressing *need* or *use*.

Examples: मुक्ति चीरदिच से प्रयोजन है, 'I have need of medicine;' रस से क्या जाम, 'what is the use of this?'.

(11) Finally, the ablative with *से* is used to express a variety of relations expressed in English by the prepositions 'with,' 'by,' or, more rarely, 'in,' 'to,' or 'for.'

Examples: रुद्र से संयम कर, 'fight with me;' बिसी से कहते न करवाएं, 'do not stir up discord with any one;' बिस
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Saintl, 'with whom Brahmade contracted an
alliance;' मूह से मूह, 'mouth to mouth;' इस दे जला लिपट रहा है,
'to this a vine is clinging;' कूने से उठड़ो लगतो है, 'it (crystal)
feels cold to the touch; lit. is cold from touching;' यह वारों ने न मानिगा, 'this (boy) will not obey for words;' उसे हः भें देख, 'seeing him in the disguise of Krishna;' चाप की छाया से,
'by your honour's kindness;' भें ने घह हंसी से नहीं कहो, 'I did
not say this in jest.'

a. कहना, 'to say,' is commonly preceded by an ablative of
the person addressed. The dative or accusative with द ि is
used, but the sense is then different; as, मि ईस मुदरो को कुछ बुरा कहा चाहता है, 'I wish to call this ring something bad,'
but, मुब से कहो, 'tell me;' फिर से कहो, 'whom shall I tell?;' तुझ से मि माता पुड़ कह कर बोलौ है, ' (my) mother has spoken,
calling thee also, Son!' In one place in the Rāmāyan, how-
ever, the object of कहना takes पाहि (पाहि); thus, तव रघुवर
कहा मुनि पाही, 'then Raghubir said to the sage.'*

b. Other words and phrases of analogous meaning to कहना,
are also followed by the ablative: as, जसोदा से तुम ने यह बचन विया था, 'you made Jasodā this promise;' चन्द्रगुणा मुब से
बकती है, 'Anusūya is talking nonsense to me.'

Rem. It has been denied that we can correctly say, in such cases as the
above, that the noun is in the ablative; and, indeed, if we restrict the
word 'ablative' to its etymological sense, then many words mentioned
under (10) (11) are certainly not ablatives. But in no language is the usage
of the word thus rigidly restricted. Prakrit and modern Hindī, especially,
afford abundant examples of the usurpation by one case of the functions
of another. It is quite possible, moreover, that 'with' may be the radical
signification of se, from which all the modern usages of the word are to be
derived.

692. The ablative is used in poetry in the same manner as in
Prosody. Two or three examples will suffice: thus, पद न ख
ते मू खोदत अरे, 'they began to dig the earth with their toe-

* For a fuller explanation and other illustrations, see § 686, Rem. 1.
nails;' दो जग सों कुटी जलधारा, ‘the stream of water which fell from their eyes;' जासु कपा सु द्रायानु. ‘by whose gracious compassion;’ प्राण ते बचो राम प्रिय मोरे, ‘Rām is dearer than life to me.‘

693. Even in prose the ablative postposition is often omitted. This idiom, however, is by no means everywhere admissible, but occurs chiefly with the ablative of manner or of cause, and, occasionally, with the ablative of place: as, इस रौति, or इस प्रकार, ‘in this way;’ सब कुशल चरित हैं, ‘all are well;’ गोपी चारों बीर घर आँ, ‘the milk-maids gathered around him from all four sides.’

a. But in poetry, as usual, the postposition is omitted much more freely; thus, पूर्ण लोगम खाह उकाह, ‘she asked the people, for what was the joy,’ etc., etc.

694. As has been remarked (§ 173, a), the conjunctive participle करके, is sometimes used, instead of दे, as an ablative postposition, in the sense of ‘from’ only. Often, करके can hardly be distinguished in meaning from दे; e.g., पाप से राहित and पाप करके राहित, both mean ‘free from sin.’ But sometimes, when a distinction is intended, दे denotes the source, and करके, the means or instrument, as in the following: जिस से बीर जिस करके दुम अदुम अपना कर्म होता है, ‘from whom, and through whom, . . one’s fate, good or evil, comes.’

The Genitive.

695. The genitive in Hindī expresses a very great variety of relations, which may be classified and illustrated as follows.

(1) It is used to denote possession: as, राजा का मंदिर, ‘the king’s palace;’ में कंस की द्रासी हैं, ‘I am the handmaid of Kans;’ यह सब मेरे घोड़े हैं, ‘all these are my horses.’ So is to be explained the genitive in the following, depending on
वा: इस का क्या विषयता, 'what of this (fellow's) would have been harmed?'.

(2) Also *relationship*: as, मेरा पिता, 'my father'; उन को माए, 'their mothers'; ये अगर विद्वन के दोष, 'these are the two nephews of Kauns.'

(3) And *material*: as, बंचन के मंदिर, 'temples of gold'; खतिक के चार फाटक, 'four gates of crystal'; मधुमालियों का खुंड, 'a swarm of bees.' Here also I would place the phrase दिन की रात हो गई, Angl., 'the day was turned into night,' and some reduplications with the genitive; as, दूध का दूध, lit., 'milk of milk;' i.e., pure milk.

(4) It often denotes *origin* or *source*: as, धुप की सुगंध, 'the fragrance of incense'; घनुष टूटने का शब्द, 'the noise of the breaking of the bow'; बब्द के भिक्षारी, 'beggars by birth.'

(5) Also *cause* or *reason*: as, पंच का हारा चका, 'weary and exhausted because of the way;' कपटो के मारने का खुंड रूप नहीं, 'there is nothing wrong in killing a deceiver;' ताप का सताया शरीर, 'a body oppressed by heat.'

(6) And *place*: as, मधुरा की नारियां, 'the women of Mathurá;' देस देस के राजा, 'kings of various countries.'

(7) Also, the *age*: as, जब उधा सात बरस की भई, 'when Ushá became seven years old.' In this case the genitive is used predicatively.

(8) And *quality* or *kind*: as, चांचेक प्रकार की बातें, 'a count-less variety of things;' बड़े चबमे की बात है, 'it is a matter of great wonder;' दूसरे पंजीयों का बोखल, 'a load of ten payseri (100 lbs.).'

*a. Here may be noted the idiomatic use of the genitive of the infinitive or gerund, to denote a certainty, as determined by the will or nature of the agent. Thus, मैं जाने का नहीं, 'I will not go;' ऐसी बात नहीं होने की, 'such a thing is not to be.'
Rem. In this idiom, the genitive of the gerund is a predicative adjunct of the subject of the sentence, and is therefore inflected to agree with it in gender and number, as in the above examples.

(9) It may indicate *use*: as, खाने का पदार्थ, 'provision for eating'; पीने का पानी, 'drinking-water'; यह देख किसी काम को नहीं, 'this body is of no use.'

(10) Or the *subject* of the action denoted by the word it qualifies.

Examples: बानसुर के भागने के समाचार, 'the news of the flight of Bānāsura'; उस के जाने का कारण, 'the reason of his going'; बिज्ञात का यसा चूहा, 'a mouse caught by a cat.'

(11) And the *object* of an action, direct or indirect.

Examples: मैं तुम्हारे भरोसे पर रहा, 'I relied upon you;' सुभि उर किस का है, 'whom do I fear?' lit. 'fear of whom is to me?'; तेरे चबूतर न मजना, 'do not rub *abhan* upon me; उस का चेठा सहाराय जैं की भवित वाचन तपखा करने लगा, 'his son began to perform a most difficult act of penance to *Mahādev Ji*;' चक्षूर ने पत्र के चरण का धान घर दुकान, 'Akrūr, fixing his contemplation on the feet of the lord, said;' इस चनूठ चारित के सुखने को वर्तमान चीर चारंजाया है, 'there is now more desire of hearing this extraordinary story;' परमेश्वर का पापी, 'a sinner against God.'

Rem. The same word may be accompanied either by the subjective or objective genitive, or even by both, as in the following: उन को मेरी दुया जुक़ न छाई, 'they had no compassion upon me.'

(12) It is used of *price*: as, सुभि ये हर का बाटा दो, 'give me ten *ānuś* worth of flour;' यह विशेष का घोड़ा है, 'what is the value of this horse?'

(13) And *time*: as, चार दिन की बात है, lit., 'it is a matter of eight days,' i.e., 'eight days ago;' किसी समय की बात है, 'it is a matter of a certain time;' *Angl.*, 'it once happened.'

(14) The *partitive* genitive is used when it is intended to denote anything as a *whole*, of which a part is taken.
Examples: मृद ला सार्थ, 'the beginning of the creation;' बलमोन की वृषि, 'one fourth of the land.'

a. Here may be classified many reduplicated forms denoting intensity or totality: as, यह सच का सच है, 'this is very truth;' मदे ला मोदा, 'very sweet,' lit., 'sweet of sweet;' समा की समा, 'the entire assembly;' छुड के छुड, 'swarms upon swarms,' lit., 'swarms of swarms.'

b. Observe, that when a generic term is accompanied by a noun denoting 'measure' or 'quality,' the partitive genitive is not employed, but the generic term follows the other in apposition with it: as, दो बीघा बलमोन, 'two bighas of land;' तीन सेर दूध, 'three sers of milk;' एक बटोरा पानी, 'a cup of water;' दो जोड़े कपड़े, 'two suits of clothes.'

(15) Many other combinations of nouns with the genitive might be noted: as, e.g., in oaths; thus, गंगा जी की कसम, 'by Gangá Ji;' in interjectional expressions; as, गंगा माई की जय, 'Victory to Mother Ganges:' in phrases denoting the contents of any thing: as, पानी का घड़ा, 'a jar of water,' etc., etc. But the above specifications comprise the most important idioms.

(16) The genitive is used before some adjectives; as, चोम्य (चोम्), and लापक or लायक (Ar. لَيْكَ), 'worthy,' 'fit.'

Examples: सिखाने के चोम्य, 'fit to teach;' पानी के चोम है, 'it looks like rain;' चलने के लापक, 'fit to walk;' and, in the Rámáyan, तोरिवेन लायक, 'able to break;' सज्जन की संकोचिनि, 'shy of disposition' (fem.); (वह) गरीर की तौ कोमल है, 'she is tender, indeed, of body;' केवल तप के घनी, 'only rich in penance.'

696. In various common phrases in which the noun limited by the genitive can be readily understood, it may be omitted. The inflection of the genitive is determined by the noun which is to be understood.
This ellipsis of the noun is especially common with बात, 'a word,' and its equivalents.

Thus, the noun limited is regularly omitted after सुनना and मानना: as, भें तेरो न सुनना, 'I will not hear thee,' lit., 'thy,' sc. 'words' (sc. बात, 'word'); तुम मेरा कोइ नहीं मानते हो, 'why do you not regard my word?' (sc. वचन). So also in the following: का आप के मन मे कुछ कहने की है, 'is there in your honour's mind something to say?' (sc. बात); दूसरे को तो का चालाई, 'what (thought) has he directed to another?' (sc. सुध); and, in the common phrase, घर के, lit., 'they of the house,' i.e., often, 'the wife.'

So also is to be explained the following common idiom; आप मेरे कहने का कुछ बुरा न मानें, 'may your honour take no word of mine amiss;' where वचन is to be understood after कुछ.

\[ a. \] In such elliptical expressions the genitive itself may be treated as a Taddhava noun in आ, and inflected to को for the oblique plural, as in the following: एक बार सब घर कों ने महाभारत की कथा सुनी थी; 'once all the house folk had listened to the story of the Mahābhārata.'

Inflected Gen. of Possession.

697. It is important to observe that के and the pronominal genitives in रे, are idiomatically used in many expressions denoting possession, where we might expect का or की, रा or रो; उठ के बढ़न न घावे, 'he had no sister;' भें एक पुत्र बना, 'one son was born to me;' टुट के भो जीव है, 'a pony, also, has a soul.'

\[ a. \] The practical rule for the use of this idiom would seem to be this. Whenever, in English idiom, possession must be expressed by a verb, as, e.g., 'to have,' the Hindī genitive in रे must be used, whatever may be the gender of the following noun; but when, in English, the possessive case must be employed, then Hindī idiom demands the genitive with का, के, or की, according to § 695 (1). Thus, 'it is my son' must be
rendered in Hindi, मेरा पुत्र है; but, 'I have a son,' मेरे पुत्र है.
So also, राजा के जीव है, is 'a pony has a soul;' but, राजा का जीव है, would mean, 'it is the soul of a pony.' Thus, in the Rámáyan, नाथ एक संसर वड़ मोरे, 'Lord, I have one great doubt.'

b. But Hindoo authorities say that in cases where the number one is to be emphasized, the uninflected genitive must be used. Thus, 'I have a son,' is, मेरे पुत्र है; but, 'I have one son,' i.e., one, not two or more, मेरा एक पुत्र है.

Rem. It has been common to postulate some such word as pās or yahāy, after this ke; but native grammarians deny that there is any ellipsis. Moreover it may be noted that in Mārvāri, which inflects the genitive postposition, ro or ko, to rd and kā (obl. masc.), and rl and ki (fem.), re or ke is also used as a third inflection before both masc. and fem. nouns, when possession is denoted. I would suggest, therefore, that this ke of possession probably only chances to be identical in form with the obl. masc. inflection, ke; and, in fact, has arisen from another modification of the Sanskrit participle, krita.

698. The genitive postposition is very often omitted, even in prose, when the governing noun immediately follows. The two nouns then become, in fact, a Genitively Dependent Compound (§ 623, 5). In conversation, however, the omission is much less common.

a. The postposition is often idiomatically omitted in such phrases as the following: सो मुंह मांगा धन पाविगा, 'he shall obtain the wealth his lips shall ask;' lit., 'the mouth's asked wealth;' हाथ लगी वस्त्र, 'the acquired article.'

b. In phrases expressing a date, the genitive postpositions are always omitted; as, जेठ सुदूरी पंचमी, 'on the 5th of the light fortnight of Jeth.' The order is regularly the reverse of the English.

699. The genitive postposition is occasionally added to a Genitive Postposition with a verb or sentence, which is thus treated as a substantive. Thus, in the following, from Madan Manjari Náta, the
words preceding का are regarded as a substantive, and put in the genitive of apposition, with शब्द; पकड़ो पकड़ो मारो मारो का शब्द,' a sound of "Catch him! Catch him! Strike him! Strike him!"

Gen in Poetry. 700. The genitive postpositions, का, की, कर, केर, etc., as used in poetry, are subject to the same rules as in prose. Thus, देवन है की देव मुरारी, 'of the very gods, Murārī is the God;' सुरपति की पूजा तजी, '(they) abandoned the worship of the ruler of the gods;' तोपः लोक की चोथी ले, 'assuming the weight of the three worlds;' चरण कमल बंदी सब केरे, 'I salute the lotus feet of all;' मिठही द्रोष हुसू भवरजनि के, 'the sins and sorrows of the night of existence vanish;' न आबु लगी चनमल काज़ व कोंहः, 'nor has (he) to this day done harm to any one.'

a. In the following sentence from the Rāmāyan we have a Mārwārī possessive genitive in रे; सियरे बदन सूख गौर, 'the face of Sītā withered.'

The Locative Case.

701. The postpositions commonly assigned to the locative case, are (1) में, (2) पर, (3) तक, तलक, लग, केर, etc. As they differ radically in their meaning, we treat them separately.

702. (1) The locative with में denotes, primarily, existence in a place.

Examples: उस ने ग्रंथ में जबा लिया, 'he became incarnate in Braj'; इस संसार में, 'in this world.'

a. After a verb of motion, में must be rendered by 'into,' or 'to.'

Examples: वह समा में गये, 'he went into the assembly;' हस्तिनापुर में राजसू यद्वेद में आइये, 'come to Hastināpur to the royal sacrifice.'
b. This locative may often be rendered by 'among.'

Examples: नौवाणों में रतनो द्रमक कहां पाइथे, 'among women where could so much beauty be found?'; हमों में कीन है, 'who is there among us?'.

c. And sometimes by 'at'; as, दूर में गिर पड़ा, 'he fell down at (her) feet'; आप के चरणों में प्रणाम करती है, 'at the feet of your Excellency I make (my) obeisance.'

d. The locative with में is used idiomatically after all verbs of 'tying,' 'fastening,' 'wearing,' etc.

Examples: रस में गाँठ बांधो, 'tie a knot in this;' गर्दे कठेले गलि में ढाले खेलते है, 'with dirty wooden trinkets hung about the neck, they were playing.' Under this head fall certain idioms with लगाना, 'to be attached,' etc.; as, न ती प्रणा के उपकार में चित्त लगता है, 'neither does he attend to helping (his) subjects.'

e. It is also used with verbs of filling.

Thus, रस समुद्र में चिनता ची मोझ छठी जल भरा है, 'this ocean is filled with the water of anxiety and vain affection.'

(2) The locative with में naturally also expresses the time within which any thing happens.

Examples: उन दिनों में, 'in those days;' कितने एक दिनों में पढ़े, 'in several days they arrived.'

(3) And it also expresses, tropically, various other relations, as follows:

a. Difference; as, इस तुम में कुछ मेंद नहीं, 'there is no difference between you and me.' It may thus follow verbs of fighting: as, उन दिनों में युद्ध रहा, 'a battle was waged between them;' or words expressing union or reconciliation: as, जब में मेल चढ़ा, 'harmony was made between them.'

b. Sphere of action; as, इस में मेरा कुछ भी नहीं, 'I have not any power in this (matter);' हाथ घेर तू कहने ही में नहीं है,
hands (and) feet are not even to be spoken of,' lit., 'are not within speaking, even.'

c. Subject of discourse; as, उन को सूति में भें का बाह्, 'what shall I say in his praise?'; and also, occupation; as, वह चयनी वति की सेवा में रहो, 'she continued in the service of her husband.'

d. Condition; as, पति के धाम में सो गई, 'she went to sleep, thinking of her husband,' lit., 'in thought of her husband.'

e. Cause; as, बल्ल ही शपराध में कोठि वर, 'becoming angry for a very small offence.'

f. Instrument; as, उस ने एक ही तौर में इस चलकर का काम तमाम किया, 'he finished this serpent's work with a single arrow.'

g. It is often used in comparison, instead of the ablative:

As, रुप तीनों देवताओं में श्रीग्र हर्द्राता वीण है, 'of these three gods, who (most) quickly grants a blessing?'.

h. It is used after certain verbs to denote the price.

Examples: चार चाने में कितनी घास मिलेगी, 'how much grass will one get for four ánás?'; वह गाए भें ने तोस बुपए में नील ली, 'I bought this cow for thirty rupees.'

i. It may even express the object of an affection, where English idiom requires 'for;'

As, मेरा भी रुप वृन्दों में सहोदर का सा खेल हो गया है, 'my love also for these trees has become like that of an own sister.'

Rem. The distinction between the genitive, accusative, and locative of price, seems to be as follows. The genitive denotes value absolutely, as an attribute of the subject; as, yah kitne kā hirā, 'what is the value of this diamond?'; the accusative denotes the price definitely, as that for which a thing is obtained; as, yah tum ne kitne ko liyā, 'for how much did you get this?'; the locative denotes the price under a slightly
different aspect, as a limit within which a thing is bought; as, yah mujhe ek rupaye mey mila, 'I got this for (lit., within) one rupee.'

k. The locative with व is sometimes used partitively;

As, नव मही एकी जिग्ग के होइँ, 'he who has even one of the nine.'

703. The locative with पर, 'on,' denotes (1) external Loc. in पर; of Place. Thus it expresses,

a. Position on or upon anything:

As, वह कोटी पर बैठा रहा था, 'he was seated on the house.' Thus it regularly follows certain verbs; as, चढ़ि पर बढ़ो, 'mount the horse.' After verbs it is often to be rendered by 'at,' or 'to;' as, वह द्वार पर खड़ा है, 'he is standing at the door;' उसी बच्चे कूए पर गए, 'they went to that same blind well.'

b. Distance; as, काशी से कुछ दूर पर, 'at some distance from Kāshi;' एक कोस पर, 'at (the distance of) one kos.'

c. Addition; as, दिन पर दिन तू दुवनी होती जाती है, 'day by day you keep on growing thin.'

(2) It is used to denote the time at which:

As, वह ठीक समय पर आया, 'he came at the exact time;' पांचवें दिन पर, 'on the fifth day.'

(3) The locative with पर also denotes a variety of tropical relations, as follows:

a. The object toward which an action or feeling is directed.

Examples: हम पर द्रा कीजि, 'be pleased to have mercy upon me'; इस वात पर सच लगाओ, 'apply your mind to this;' मिंडगी तुझ न दैडै सगि, 'the lioness will rush upon you.'

b. Hence it denotes the subject of discourse, as the object to which discussion is directed.
Examples: पढ़िङ्गाङ्ग से मत पर सम्हािण यथिकरण िण हैं, ‘there have been thousands of commentators on the doctrines of the six systems,’ इस पर राठू तुम बहो, ‘as to this, if you say.’

c. It may express conformity to a rule or custom:

As, हम अपने धर्म पर राखें, ‘we will abide by our own religion.’

d. Also, superiority:

As, रान्ड़ का कुछ तुम पर न बस चाहा, ‘no power of Indra prevails over you.’

e. The reason of any action, as tropically its foundation:

As, मेरी इस बात पर बह जल गया, ‘at this word of mine he fell into a passion.’

f. When followed by भी, ‘also,’ ‘even,’ the locative must often be rendered by ‘notwithstanding,’ lit., ‘upon—even’:

Thus, इस दुःखलता पर भी गरीब बैसा रमणीय है, ‘notwithstanding this languor, how beautiful is (her) person.’

g. Very rarely, the locative is used for the ablative with a verb in the passive conjugation. Thus, in the राजनीति, मी पी चब्बी नहीं बातु, ‘I am not able to walk.’

704. The locative forms with तक, तलक, नग, or लो, all indicate, literally or tropically, the limitation of an action or a statement. There is no difference in the meaning of these postpositions.

Examples are: नाज तक पानी आया, ‘the water came up to (his) nose;’ लड़के में से ले चूृः तक, ‘from the child to the old man.’

a. Peculiar is the following phrase (poet.): हम जों नू निज पियािह सम्हारें, ‘thou mentionest thy own beloved even to us.’
705. The locative postpositions, में and पर, are often omitted in prose and in the colloquial. This omission occurs especially in certain adverbial phrases of time and place. Examples are: उस समय, for उस समय में (पर), 'in,' or 'at that time;' पाँचों चादियाँ, 'falling at (his) feet;' पूरे दिनों जादुका जुआ, 'the days being fulfilled, a boy was (born);' वह घर गया, 'he went to the house;' मेरा मन इस के वस का, 'my heart has come into subjection to this (maiden);' उस का विना घर नहीं है, 'her father is not at home;' मेरे जान यह हेतु होगा, 'in my opinion this must be the reason;' so, मेरे बाने, 'in my opinion.'

a. में is almost invariably omitted in the combinations of a noun and verb, commonly called 'Nominal verbs;' as, काम आना (for काम में आना), 'to be of use,' lit., 'to come in work;' वाह करना, 'to marry;' वाह देना, 'to give in marriage;' वृद्ध आना, 'to appear,' Angl. 'to come in sight.' तक and its equivalents are never omitted in prose.

706. When the above locative postpositions are employed in poetry, their usage corresponds to that already noted. A few examples will suffice.

(1) उपबस्य एक संग जल माहीं, 'they are produced in the water together;' ते उबरेस तेहि जल मह, 'they remained safe in that time;' की तुम तीन देव महं बोज़, 'are you one of the Three gods?'; राम प्रताप प्रमुख दिन माही, 'in this the glory of Rām is manifest;' समरन कर में सुरत म हर में, 'the rosary in the hand, the thoughts not on Hari:' (2) कौप रार पर, 'the monkeys on the branches;' मे भनाई बघी जलहि, 'the good lay hold of goodness;' जो तुमहि मुरा पर बेह, 'if you have affection for (your) daughter:' (3) कहॉं बहु बागी नाम बहार, 'whereunto shall I declare the greatness of the name?'.

a. In poetry, however, these postpositions are more frequently omitted; but any attributive of the noun in the locative, if capable of inflection, must be inflected. Thus, in the following, माहि (में) is omitted: दिन कर नाम सुमिरि
संसारा, 'remembering the name of this One in the world;' हे तुम्हारे सेवा बस राज च, 'the king is subject to your service.' And in the following, पर would have been used in prose: मेघ वरों विशिष्ट हिम राती, 'cold night was on the lotus-bed; ' पद्म नाय बाघ, 'send me, O lord, upon your service.' And in the following examples, prose usage would have demanded तक (or तक, etc.): तीन सहस्र संवत सो खाइ, 'these she ate for three thousand years; ' गगन चढ़े रज, 'the pollen ascends to the sky.'

707. A noun in the locative, whether in poetry, prose, or the colloquial, in addition to its own proper postposition, may take that of another case. Each postposition retains in full its special meaning.

Examples are: हम में से की जै, 'who of us is there?', lit., 'from among us;' पुर में जा एक मनुष्य, 'a man belonging to the town;' कोई राजसभा में तंत्र क्रिया, 'some one went out from the court;' दुनिया की जगह पर से बड़मड़ शाह को उठाया, 'he removed Ahmad Sháh from the throne of Delhi,' lit., 'from on the throne;' चांद मिल जाने तक का बुतान्त, 'the story as far as the finding (of) the ring;' अपने शिष्यों तक को न सिखाय, 'he does not teach so much as his own disciples.' Two postpositions are commonly used after verbs of falling, with the noun denoting that from which one falls; as, उस ढाली पर से फिरा, 'he fell off that branch.'

a. In Márwári, the accusative postposition, को (≡ H.H. कौ), is also in like manner sometimes added to माहे (≡ H.H. में), when it becomes, literally, 'into.' Thus, in 'Dúngar Singh,' वूट पड़ो विश्वास माही, 'jump into the fort.'

708. Before leaving the cases which are formed with postpositions, it is to be noted with regard to them all, that, inasmuch as the postpositions still partake more of the nature of the prepositions than of true case-endings, when several nouns follow one another in the same case and con-
struction, the postposition proper to them all is used only after the last. Thus, राजा भीमसेन की कन्या दमयनी का रूप, 'the beauty of Damayanti, the daughter of Raja Bhim Sen;’ फल पूल केंद्र मूल से गुजारा बुरे, 'he began to live on fruits, flowers, bulbs, and roots.' But the postposition is repeated with both nouns or pronouns when they are to be taken severally; thus, नंद जसोदा से हम ने तुम ने बहु बचन किया था, 'you and I each made this promise to Nand and Jasodá.'

Of the Vocative.

709. The vocative is used in calling or address, either with or without an interjection.

Examples: हे बेटे, 'O son!'; सखियों सुनो, 'Companions! hear;' पुत्री ऐसी स्वाभाविक मत ही, 'Daughter! be not so distressed;' सारथी रथ को छाको, 'Charioteer! drive on the chariot.'

a. Certain words in नन्द, often make the vocative in रूपा; as, e.g., from माई, 'brother,' माई, 'mother,' vocative singular, माई, माई. In Garhwal, बाई is often similarly added to proper names; as, हे पाँचमी, 'O Pancham!', etc.

b. In poetry, the writer often addresses himself by name in the vocative. Thus, मंगलवरी कलमलहरी तुलसी कथा रघुनाथ की, lit., 'joy-inspiring, Kali-yug-impurity-removing, O Tulsi, is the story of Raghunath!'; तुलसी ऐसे पनित को बार बार धिरवार, 'Tulsi! to such a sinner, again and again a curse!'.

Adjectives.

710. Little needs to be said here as to the construction of adjectives in the sentence. They may define a noun either (1) attributively, or (2) predicatively.

Examples are, of (1): बड़ा नगर, 'a large town;' मीठी वातो, 'a sweet voice;' बड़े घोड़े, 'large horses;' and of (2):
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ह जाति सुन्दर थी, 'she was very beautiful;' यह जल ठंडा है, 'this water is cold;' में ने उस को व्याकुल देखा, 'I saw that he was distressed;' यह लाठी सीधी बनी है, 'this staff is made straight.'

a. The rules which govern the agreement of the attributive or predicative adjective with the noun qualified, will be found further on, in the section on 'Agreement.'

711. Adjectives are often used as nouns, in which case they are inflected like nouns of the same terminations.

Thus, बड़ी ने समय ले, 'from the time of the ancients' (lit., 'of the great'); विक्त धानी ने कहा है, 'some wise (man) has said'; समर भर्त नाइं दोष गुणारं, 'there is no blame to the powerful, GusaÜ!'. So also are used as nouns the adjectives formed by the addition of सरीखा to an inflected base (§ 202); as, उस सरीखा को मत मानो, 'do not mind the like of him.'

a. When two adjectives used as plural nouns, and connected by a copulative conjunction, follow one another in the same case, the first may take the singular, and the second only, the plural form; as in the phrase, छोटे वो बड़ों ने कहा, 'small and great said.'

712. A few adjectives are also in frequent use as adverbs. When so used they are never inflected.

Most common is the use of बड़ा, 'great,' and बहुत, 'much,' in the sense of 'very.' as, यह बड़ा बठीर है, 'this is very hard;' यह तो बहुत सुन्दर पद न है, 'that is truly a very beautiful word.'

713. Comparison has been explained and illustrated, §§ 207, 210. It may be noted in addition, that a very high degree of any quality may be expressed by repeating the adjective; as, काला काला, 'very black,' मीठे मीठे पल, 'very sweet fruits.'
a. Or, for greater emphasis, the first adjective may be
taken as a noun in the ablative or genitive; as, भारी से भारी
पाप, 'the very greatest sins;' i.e., 'heavier than the heavy,'
उतम से उतम बड़ा, 'the very best thing:' बड़े से बड़े वाम,
' the very best works.'

b. The common idiom found in the following sentence is
to be noted: दोनों पापों से कौन सा बड़ा है, 'of the two sins
which is the greater?'.

714. Agreeably to § 691 (7), all adjectives used
comparatively, require the noun with which the
comparison is made, to be in the ablative.

Thus, पत्थर से भारी, 'heavier than stone;' राजा से धनी,
'richer than a king;' सब जीवों से श्रेष्ठ, 'the noblest of
living creatures;' यह उस से उतम है, 'this is superior to that.'

715. Certain adjectives require a noun in an oblique
Adjectives
 Governed
Nouns,

(1) Adjectives denoting advantage or fitness, or their
contraries, govern a noun in the ablative.

Thus, ती को उचित है, 'it is proper for a woman;' हम को
योग्य है, 'it is right for us.' (Vid. § 686 (4).) But योग्य
sometimes takes the noun in the genitive; as, पानी के योग्य है,
'it looks like rain.'

(2) Adjectives denoting likeness, conformity, worthiness,
or the contrary, commonly take a noun in the inflected
genitive.

Thus, बादल के गरज के समान, 'like the thunder from the
cloud;' हम के तुच्छ, 'equal to this.' So also, योग्य (Urdú योग्य,
often written योग्य), in the sense of 'worthy,' takes the
genitive; as, यह पंडित के योग्य है, 'this is worthy of a
wise man.'

a. When such adjectives are preceded by any infinitive or
gerund, the postposition, especially in poetry, is often omitted, and the gerund stands alone in the oblique singular. Thus, तुम भेरे पुर्च्छि बौं पंडित करवे जोग है, ‘you are competent to make my sons wise men?’ मे तब दृष्ण तोरिबे लायक, ‘I am able to break your teeth.’

(3) A few verbal adjectives expressing desire or affection, take an objective genitive (§ 695, 11); as, खुपयों का लोभी, ‘covetous of money;’ वह घन का लालची है, ‘he is covetous of wealth.’

716. The adjective भर, ‘full,’ is never used by itself; but partakes rather of the character of an affix, like the English ‘full,’ in such phrases as a ‘spoonful,’ a ‘house-full,’ etc. But भर is used much more extensively than the corresponding English ‘-full.’ Any noun taking this affix is regularly inflected before it, as before the postpositions, whenever inflection is possible.

Examples: पियाले भर, ‘a cup-full;’ हांडी भर, ‘a jar-full.’ भर is used also with nouns of distance, as, कोस भर, ‘as much as a kos;’ and with expressions denoting time, as, दिन भर, ‘the whole day;’ मेरे जीवन भर, ‘all my life long;’ and with the pronominal adjectives, उत्तर, उत्तान, etc., when it has an intensive force; as, जितना उस ने मुखे दिया उत्तर भे उसे पियर देखना, ‘I will give him back just as much as he gave me.’

a. When भर is added to a feminine noun, the compound becomes masculine; thus, चले रात भर बागते बैठा है, ‘he passed the whole night long, waking,’ lit., ‘to him the whole night,’ etc.

Rem. In examples like the last but one, where the noun or adjective with bhar is not inflected, bhar may be more correctly regarded as the conjunctive participle of bhunar, ‘to fill.’
717. Adjective formations with the affixes सा and सन्ता have been already explained and illustrated, §§ 201, 202.

718. The common idiom should be noted here in which the noun नाम, 'name,' following a proper noun, is used adjectively.

Examples: यह गण्धर्वी का हेमकुट नाम पर्वत है, 'this is the mountain of the Gandharvas called Hemakūt;' कब्जावनकटक नगर में भेरब नाम वाली, 'in the city of Kalyāṇkaṭaka (was) a hunter named Bhairav.' In this idiom the word नाम with the preceding word is really a Dependent Compound.*

NUMERALS.

719. एक, 'one,' may be used for the English indefinite article (§ 165), in cases where that article is equivalent to the phrase 'a certain.'

Examples: एक गुज़र ने मुझ से कहा, 'a (certain) man said to me;' एक दिन की बात है, 'a certain day it happened,' lit., 'it is the thing of a (certain) day.'

Rem. It should be observed, that most Europeans use ek for the indefinite article much too freely. In the majority of cases, it should not be translated into Hindi.

720. एक when repeated in the same clause and construction, is equivalent to 'each,' or 'each one.' But when the first एक is in the subjective construction, and the other in the objective, the first must then be rendered 'one,' and the second, 'another.'

Examples of both cases are as follows: एक एक चला गया, 'each one went away;' उस ने एक एक को बहरी पक्षा दिया,
he conveyed each one there;' एक एक से लड़ा, 'one fought with another;' एक एक से बुठ गया, 'each one was joined to another.' So also when repeated in successive clauses, the first एक may be translated 'one,' the second, 'another;' as, एक आता एक बाता था, 'one was coming, another going.'

721. एक is often used elliptically in the beginning of a sentence; as, एक तुम्हारे ही दुख से हम दुखी हैं, 'one (thing is), I am troubled because of your trouble.' If the enumeration is continued, the ordinal दूसरा may follow in the next sentence; but even more frequently फिर or पुनि, 'again,' introduces the second particular in the enumeration; as, एक भे मच्छिन मति.... पुनि प्रभु मोहि विसरियत, 'one (thing is), I am of a dull mind; again, the lord forgot me.'

722. एक संग or एक साथ is rendered 'together.' Thus, अमे एक संग सब भाई, 'all the brothers were born together;' सिंह गाय एक साथ रहते, 'the lion and cow would dwell together.' In this idiom, संग or साथ is to be regarded as a noun in the locative, with the postposition omitted.

723. For the use of the singular and plural form of nouns with numerals, see § 674 (1) a, Rem.

724. Colloquially, a numeral with the postposition तक is used as equivalent to the English 'as much as;' 'as many as.' This phrase may be treated as a nominative plural; as, दस तक आए, 'as many as ten came;' भे ने चार हाथी तक देखे, 'I saw as many as four elephants.'

725. The Aggregative form of the numerals in चौ (§ 223), is used when it is designed to indicate the noun as a collective whole.

Examples occur in the common phrases, चाठों पहर, 'the eight watches;' चांद दिस, 'the four quarters (of the heavens);' तीनों कोट, 'the three worlds.' Similarly, सो ही चाँद चमुचेव की चाँद दे, 'he gave those six in marriage to Basudev.'
Pronouns.

726. A Personal pronoun, when the subject of a verb, is very commonly omitted.

a. This omission is generally allowable when no emphasis is intended, and when it can occasion no ambiguity; as, e.g., in direct address; as, जाओ, 'go;' sc. तुम; बोलो, 'may (I) speak?'.

727. Pronouns are to be regarded as of the same gender and number with the nouns to which they refer.

Thus, राजकुमार जो मीमासुर ने चर रखी घो, 'princesses whom Bhaumāsūr had kept captive;' वह हमारी रक्षा का प्रमाण महिमाएं से कहींगी, 'she (Shakuntalā) will tell the great sage the greatness of my piety.'

a. But when it is intended to show respect, the pronoun is put in the plural, even when referring to a singular noun.

Thus, तवाले राजा . . . . इस्त्वे ले जाति थे, 'the kings of that place would convey him along,' where इस्त्वे refers to Balrām. And in the following, उन्हों refers to Krishṇa; हम उन्हों का ध्यान किये रहतें हैं, 'we remain in meditation upon him alone.'

b. The use of the plural for the singular of the 2nd personal pronouns, has already been explained (§ 259).

c. The use of the plural for the singular of the 1st personal pronoun, 'I,' is characteristic rather of eastern Hindi than western. The usage in High Hindi is not regarded by the best authorities as in good taste, and it is doubtless safer for the speaker to use the singular. Still we often find examples in the best literature of the use of ham for the singular; nor is it easy to trace any principle which guides the choice. In the Shakuntalā, for instance, examples of this usage occur on almost every page.

728. Usually, when a pronoun is followed by दोनों, 'both,' 'the two,' in an oblique case, referring to the same person or thing it is put in the oblique plural, and the postposition
is added only after दोनों; as, हम दोनों बा, 'of us two;' तुम दोनों छे, 'from both of you.' But exceptionally the plural form is used before दोनों in the genitive; as, तुम्हारी दोनों को पर्याप्त प्रोति, 'the mutual love of you two.'

729. The use of the Honorific pronoun चाप, for the 2nd personal pronoun, has been explained in § 277.

730. The usage of the various pronouns referred to in the above paragraphs cannot, in the nature of the case, be adequately illustrated by individual phrases separated from their context. But we may note such passages as the following. Shakuntalā, when Rājā Dushyant imputes deceit to her, suddenly leaves the चाप with which she had been addressing him, and says, तू चपला सा कुटिल हृदय सब का जानता है, 'thou thinkest every one have a deceitful heart like thine own.' But again, when in the Prem Sāgar one girl says to another, चही तू कुछ चिंता मत करे, 'friend, do not thou be anxious,' in this instance तू indicates affectionate familiarity. So the court jester, Mādhavya, with no intention of contempt, addresses Rājā Dushyant in the singular as on equality with him, चही सच तू चही है, 'O! friend! art thou here?'. So it is in keeping with the liberty accorded him as jester, that he uses to the king the 2nd personal pronoun instead of the honorific चाप, thus; रानी तुम्हारे सुनाने को चम्मास कर रही है, 'the queen is practising to make you hear.' A man says to his brother, in the 2nd plural, तुम्हारे साथ पांच खेल, 'let us play dice with you;' but a son to his father, चाप इतना बतला दोजे, 'please inform me so much as this;' and Balrām and others to Krishn; चाप की चाणा छे, 'obtaining your honour's permission.'

731. चाप, as the subject of a verb, regularly requires the verb to be in the 3rd plural; and if the imperative be used, the respectful form in रे or रे, is invariably required. Exceptions are irregular, and are not to be imitated.
The following examples may be noted: आप कहा जाति हैं, ‘where is your honour going?’; महाराज ऐसे आप ने क्या विन्दु देखे, ‘Great king! what such signs has your Excellency seen?’; आप सिधारिये, ‘be pleased to depart.’ Similarly, all other predicates of आप must be in the plural; as, कन्त राजा के पिता ऐसे कहते हैं, ‘Kanva is in this way called the father of this (maiden).’

a. Rájá Lachhman Sinh, however, in his translation of the Shakuntalá, frequently associates आप with a verb in the 2nd plural; as, आप चलों की रीति पर चलते हो, ‘Your Highness observes the custom of the ancients,’ et passim. But the foreigner will not safely imitate this laxity of usage.

Rem. In the opinion of the Hindoos, the distinctions which are made in the use of the pronouns, are of great importance; and the foreigner cannot be too careful to observe them in conversation with the people. Indeed, a failure to discriminate in the use of these different pronominal forms, is often the occasion of much unnecessary dislike and ill feeling on the part of natives of India toward foreign residents of the country.

732. The choice between the two forms of the dative and accusative, which occur in the singular and plural of the pronouns, is regulated to a great extent by euphonic considerations. But in accordance with the principles indicated in § 678 (1), the forms with की are preferred for personal objects.

a. But if a dative and accusative both occur in the same simple sentence, the form with की is apparently preferred for the accusative, and that in ए (plur. ए), for the dative.

733. The ablative singular of the proximate demonstrative, यह, is often idiomatically used to introduce a clause expressing a consequence or conclusion; as, इस ने बच तुम तीरथ रहाय आध्या, ‘do you therefore come when you have bathed at a sacred place.’

734. When यह and वह occur in contrasted clauses, यह may often be rendered ‘the one,’ and वह, ‘the other.’ Thus,
735. The demonstrative, relative, and interrogative may be used adjectively before not only single nouns, but also entire phrases.

Thus, यह हमें बड़ा पाप भुगतना पड़ा, 'this expiating of a great sin has fallen to us;' तैं ने यह क्या किया जो होरी लोक लाज कान आपनी, 'what is this that you have done, to abandon your family, and shame, and modesty?'; हे समुद्र तू जो जंबो सांस लेता है सो क्या तुम्हे किसी का वियोग है, 'O ocean! art thou parted from some (loved) one, that thou heaviest the long-drawn sigh?'

a. Hence जो is used to introduce the protasis of causal and conditional clauses; and सो, less frequently, the apodosis. So also, the relative जो, especially in the locative, जिस में, and ablative, जिस तें or जिस से, is used to introduce final clauses denoting the object or purpose of an action. Illustrations of the above will be found further on, in the sections on adjective and causal adverbial clauses.

736. The demonstratives are sometimes used with the correlative, or with nouns, pleonastically.

Thus, सो है प्राणप्रारी यह तेरे मिजने को तरसता है, lit., 'that same, O thou, dear as my life, this one is longing to meet thee;' कोटवाल जी तैं वे चाहते हैं, 'the Chief of Police is coming, to be sure!' In some such cases, the pronoun may slightly emphasize that to which it refers.

737. The relative and interrogative pronouns are often used, by attraction, for the indefinite pronoun.

Thus, जो कोई रस से जाकर जो मांगता है, 'whatever any one goes and asks of this (one) that he obtains;' क्या जानिये कि
किस समय का करे, 'who knows what he may do at some time?'

a. In poetry, this attraction is often extended to a great length, as in the following: मीत कोरति महत भूति भजारृ जब
जेहि जतन जहां जेहि पारे, 'whoever, at any time, by any effort, in any place, has obtained intelligence, renown, felicity, wealth, prosperity.'

738. जो is often used, especially in the colloquial, pleonastically, with है, 'is;' thus, परमेश्वर जो है सी सदियोगिताम न है, where in English idiom we would simply say, 'God is almighty.'

739. The distinction between the two interrogatives, कौन and क्या, and that between the two indefinite pronouns, कोई and कुछ, has been already explained (§§ 274, 275).

a. In the oblique singular, कौन से takes the place of किस, when used adjectively before impersonal substantives; as, कौन से राजवंश के भूषण हो, 'of what royal family are you the ornament?'

b. The following idiom with कौन may be noted; हम कुटानवाले कौन है, 'who am I, that I should deliver (you),'

740. The usage of कौन in the plural varies. The Urdu oblique plural form, जिन, is used; as, जिन लोगों का, 'of what people?' But the common people often use the uninflected singular in the oblique plural; as, कौन लोग से, 'from what people?'

741. क्या is used as both nominative and accusative; the oblique form in क्या is appropriated to the dative.

Thus, तुम क्या बोलते हो, 'what are you saying?'; but, तुम काहि को बोलते हो, 'why (for what object) are you speaking?'.

Use of Interrogative Pronouns.
a. The ablative of क्या is used commonly for 'why,' in the sense of 'from what cause;' as, सच है काहि से किरन नेचं दो को निय महाराज का दर्शन मिलता है, 'true! (and) why? because your Majesty is ever before these eyes.'

b. क्या is used idiomatically in expressions denoting surprise.

Examples: देखती क्या है कि एक पुलिय समुख आय हड़ा किरन, 'what does she see (but) that a man has come and stands before her?'; घोड़े दोढ़े क्या है उड़ आए हैं, 'the horses have run—(why!) they have come flying.'

c. क्या is sometimes used absolutely in the accusative, as in the following:

रस के मारने से परलोक क्या बिगड़ेगा, 'from killing this girl, what harm for the life to come?'. Hence it is often used merely as the sign of a question; as, क्या तू ने अब तक नहीं मुझ, 'hast thou not yet heard?'. The dialectic खिं is also similarly employed (§ 298).

d. For the use of क्या as a conjunction, see § 662, c.

e. The postposition is sometimes omitted after काहि; thus, तू काहि रोचति है, 'why art thou crying?'.

742. In further illustration of the distinction between the two indefinite pronouns कोई and कुछ (§ 275), the following points may be noted.

a. कुछ is often used as a plural for कोई.

Thus, 'some book has fallen,' is कोई पुस्तक गिरी है; but, 'some books have fallen,' is जो दिन रस आयम की रचा करो, 'for some days protect this hermitage;' कुछ स्थियों का सा बोल, 'a voice as of some women.'

b. When कोई is used substantively, the inflected form, जिसी को, is commonly preferred for the accusative; but when
it is used adjectively, if the accompanying noun be in the nominative form of the accusative, कोईरे also retains the nominative form, as in the following: अपने रहने की कोईरे ठीर रखोगे, 'will you keep any place for your residence?'.

c. कोईरे is used with numerals to denote a number approximately, like 'some' in English; as, कोईरे एक आदमी आए, 'some ten men came.'

d. With proper names, कोईरे must be translated 'a certain;' as, कोईरे उधी आया, 'a certain U'dho (has) come.'

e. कुछ is used adjectively before substantives in any case singular or plural: as, कुछ दूर पर, 'at some distance;' कुछ गाँवो में, 'in some villages;' etc.

f. कोईरे and कुछ in successive clauses must be translated 'one' . . . 'another:' thus, कोईरे कुछ कहता था कोईरे कुछ, 'one was saying one thing, (and) another, another;' thus, किसी को पानी बरसात बहाया किसी को आग बरसाय बलाया, 'raining water, one he washed away; raining fire, another he burned (to death).'

g. कुछ is added to the relative pronominal, तब्दा, 'as (what-like),' to impart indefiniteness; as, तब्दा कुछ हो, 'of whatsoever sort it may be.'

h. कुछ is sometimes used where English requires an adverbal phrase; as, प्रसन्न होने का कुछ यह भी आराम है, 'this, at any rate, is in some measure a reason for being pleased.'

743. The Reflexive pronoun, अपाए, may be used with both nouns and pronouns, when it is equivalent to the English 'self,' 'myself,' 'yourself,' 'himself,' etc., according to the context.

Thus, अपने बापने की खिला सकता है, 'I am able to feed myself;' बहु अपाए कहता है, 'he himself says.' The ablative, अपाए से, is often to be translated 'of one's own accord:' कुछ अपाए से चला गया, 'the dog went away of his own accord,' or 'of himself;'
and so, likewise, the fuller expression, आप से आप; thus, तुम्हारे हृदय में आप से आप उत्पन्न उद्यम है, 'in your heart it has spontaneously sprung up.'

a. In the following, the plural, आपस में, refers to the persons mentioned in the context; आपस में दुःख की चरचा चली, in English idiom, 'they talked with each other of the sorrow.'

b. In the following, आपन is accusative singular; हेतु आपन पूर्व जानि, 'regarding himself, again, as the cause (of Rām's exile).'</n

c. The reflexive is repeated in the phrase, आपने आप, 'of myself, himself, itself,' etc. (sc. से): as, को यह आपने आप दुःख है, 'has this bent of itself?'; also in the idiomatic phrase, आपने आप में होना, lit. 'to be in one's self,' i.e., 'in one's right mind;' as, जिस समय यह आप ढेढ़ में आपने आप में न होगी, 'when this curse fell, I must not have been in my right mind.'

d. आप ही आप is used for the English phrase 'to one's self;' as, तू किं आप ही आप कह रही है, 'what art thou saying to thyself?'. So, by itself, it is used in the drama for the English 'aside,' where it is evidently an abbreviation for आप ही आप से कहता है.

744. The reflexive genitive, आपना, must always be substituted in High Hindi for the genitive, singular or plural, of all pronouns, when the genitive in question refers to the grammatical subject of the sentence, or to the agent in the passive or impersonal construction (§ 412).

Examples:—तुम आपनी वड़ाई चाहते हो, 'you desire your own greatness;' राजा आपने देश को गये, 'the king went to his own country;' उस ने आपनी जान दी, 'he gave his life.'

a. आपना may also be used when the reference is not to the grammatical subject, but to the subject of discourse. Thus, आपनी वड़ाई सभी को भाती है, 'to every one, one's own exaltation is pleasing;' इसे आपनी भी सुध नहूँ है, 'she has not a
thought even of herself;' जिस में चपनी कुशल होय सो बीजे, 'be pleased to do that wherein your safety lies.'

b. चपना is also sometimes employed, when the reference is to the speaker; as, चवध चपना देश है, 'Avadh is my country.' So also when another is associated with the speaker; as, यह सब चपने हिनों का पेर है, 'all this is the change of our times.'

Rem. But in the examples under a and b, the genitive of the personal pronouns might also have been used; and must, in general, be used in such cases, where the use of the reflexive would occasion ambiguity.

c. चपना is used absolutely in such a phrase as the following: चपना दुख है, चपना सुख है, where it is equivalent to हर एक का, 'every one has his own sorrow, every one has his own joy.'

d. चपना, as well as the other pronominal genitives, is idiomatically omitted when the reference is obvious; as, especially, before nouns expressing relationship. Thus, वह खी पत्न के निकट बाया बोलो, 'that woman, approaching (her) husband, said;' मे घर बाता है, 'I am going to (my) house.'

e. चपना is used substantively in the plural, to denote one's own kindred or connexions; as, जो तु चपनों हों को मारोगे, 'if you will kill even your own (friends).'</n
745. The pronominal रतना is idiomatically used in the locative case with में in expressions denoting 'time,' 'place,' 'price,' etc., as in the following:

रतने में बिया द्वा, 'in the meantime what happened?'; रतने जून चाहता है, 'I will come at this same hour'; तुम्हें रतने में मिलेगा, 'you will get (it) for so much.'

a. रतना and उतना are idiomatically combined in the sense of 'a trifle,' 'a little more or less;' thus, रतने उतने को कुछ परवा नहीं, 'such small matters are of no consequence.'

746. जितना is also used in expressions of time in the same manner as रतना, above. In the following the postposition is omitted: दूसरा बादमी न मिलेगा जितने, 'for so long as I shall
not find another man.' जितने में also sometimes has the sense 'inasmuch as.' जितना, preceded by चाहि, is equivalent to the indefinite expression, 'however much' or 'many;' thus, मेरे रमन्त्र में चाहि जितनी रानी हैं, 'however many queens I may have in my zanāna.'

747. The oblique singular pronominals, ऐसे, ऐसे, ऐसे, ऐसे, ऐसे, ऐसे, are often used adverbially, and are to be rendered, 'as,' 'so,' 'how.'

Thus, महादेव के कौप की कुछ चांच तद्भ में ऐसे बनी है ऐसे समुद्र में बड़वानल, 'some heat of the fire of Mahádev's wrath in thee is become like the submarine fire in the ocean.'

748. ऐसे and ऐसे are also colloquially used in the manner of prepositions governing the genitive, in the sense of 'like.'

Thus, कुछ किला के ऐसे दिखारे देता है, 'something like a fort appears;' वह का तोप के ऐसे सुनाई देता है, 'what is that which sounds like a cannon?'.

749. ऐसे में (and sometimes ऐसो में), is used, after the analogy of जितने में, above, to denote an accompanying circumstance; thus, ऐसे में काठन धूप ऐसे सहेगी, 'in such a condition how wilt thou endure the severe heat?'.

750. ऐसा is sometimes repeated with an indefinite sense; thus, ऐसे ऐसा को भें समझता का हैं, 'what do I understand of anything of this kind?'. ऐसा, combined with वैसा or तीसा, has a disparaging sense which may be variously rendered in English; as, भें का ऐसा वैसा हं जो द्रव्य, 'am I one of so little account that I should be crushed?'; ऐसी वैसी बात ही जाएगी, 'if' anything go wrong;' तुझारे घर के सब ऐसे वैसे हो जाएं, 'may all of your house go to the bad!'; कोई ऐसा तीसा या बाबू, 'shall such a fellow come here!'.

751. ऐसे is sometimes very idiomatically used to describe an object as in its original or ordinary condition; as, ऐसे ती


\[ \text{Syntax of the Verb.} \]

\textit{The Infinitive.}

\textbf{753.} The uses of the \textit{Infinitive} may be classified under three heads.

(1) It is most commonly used as a \textit{gerund} or \textit{verbal noun}. Under this head we may note the following particulars.

\textit{a.} As a \textit{nominative}, it often stands as the subject of a verb: as, \textit{इसे यहाँ राखना भला नहीं}, \textit{it is not well for us to remain here}, lit. \textit{for us to remain here is not well}; \textit{मैं ने तुम्हारा कहना मान लिया था}, \textit{I (on the former occasion) believed your word.} It is also used idiomatically as a predicate, expressing certain futurition; as, \textit{इस बच्चे समय का काम होना है}, lit. \textit{of this good omen what is to be the result?}.

\textit{b.} In accordance with the original use of the Sanskrit future passive participle, whence the Hindi \textit{infinitive} is derived, it is often used as a subject with the copula, to express
necessity or obligation; as, मनुष्य कि मरना है, 'man must die,' तपस्याओं के चारण में नमस्ता से जाना कहा है, 'it is said (that) one is to enter the retreat of ascetics with humility.'* So it is used as the subject with पड़ना, 'to fall,' expressing necessity; as, चन्द्र रत्न के पास जाना पड़ा, 'now I must go to them,' lit., 'it has fallen (to me) to go to them.'

c. Sometimes it expresses certain futurity, as in a., above, where it is used as a predicate nominative: रूप चचे समुन से का फल होना है, 'what is to be the fruit of this good omen?'.

d. As an accusative, the infinitive is commonly used in the nominative form; as, तुम राम नाम कहना कोइ दो, 'cease to speak the name of Rām!'.

Rem. But in Permissive, Acquisitive, and sometimes in Desiderative Compound verbs, the infinitive in its inflected form, without the post- position, is practically used as an accusative. Examples will be found in §§ 436, 439, 440, and, further on, in the Section on the Syntax of Compound Verbs.

e. The postposition को, of the dative of the final cause (§ 686, (5)), is very commonly omitted; as, हम चाप से कुछ मांगने चाहिए हैं, 'I have come to ask something from you;' खियायङ न्हान चाहें, 'the women came to bathe.' So also the genitive postposition is often omitted from the infinitive before certain adjectives, as, नाराज, धोखा, etc., especially in dialectic Hindī; as, e.g., राजा हिरण्यगर्भे ने गुन प्रीति कारिवे जोय है, 'the virtues of the Rājā Hiranyagarbha are worthy to be es- teemed;' भैं तब दसन तोरिवे लायक, 'I am able to break thy teeth.'

f. The dative of the infinitive, as remarked § 686, (5), b., is idiomatically used with the substantive verb, to denote an action as imminent. Thus, चन्द्र वह चलने को जाना था, 'when

* In the Bhojpūrī, Māgadhī, and Maithili dialects this form in न is only used in this sense. Grierson: Seven Grammars; Part i., p. 27.
he was about to go;' वह महिवे की मर्दे, 'she was about to clasp (him).’ In this idiom की must always be used, as also in phrases like the following; दुर्योधन ने द्रौपदि को जांच पर बैठने की कहा, 'Duryodhan told Draupadi to sit on his lap.'

g. Occasionally, an action or event about to happen, is also denoted by the infinitive with पर. Thus, जव पाँच वर्ष वीरते पर बाएँ, 'when five years were drawing to a close;' वह चल होने पर है, 'he is about to set. '

h. The genitive of the infinitive is often used, chiefly in negative clauses, as the predicate of a sentence, to express certainty or resolution; as, भे नहीं चाहने का, 'I certainly will not tell.' In this idiom, the का of the genitive must be inflected to agree in gender and number with the subject; as, e.g., यह सी नहीं चाहने को, 'this woman certainly is not going.' In the रामायण the same idiom occurs, the postposition, however, being omitted; as, भे न भाई चाहँि न होने, 'he neither has been, nor, brother, is he, nor will he be.' The same idiom occurs in the following, where the emphatic particle उ ओ or ओ is added to the infinitive: राघु सम कीउ .... है नहीं जाते होनेंग नाहीं, 'like these .... none are, nor even ever are to be;' भयुं न है कीउ होनेंग नाहीं, 'like you, none was, nor is, nor even is to be.'

i. The inflected infinitive without the postposition is used in regimen with certain adjectives; as, यह चची के वाहने योग्य होगी, 'this (maiden) must be worthy to be wedded to a Kshatria.'

k. While thus used as a noun, the infinitive may also govern the case proper to it as a verb. Of this, the examples already given, afford abundant illustration.

(2) The infinitive is occasionally used adjectively, and is then made to agree with its object in gender and number.

Thus, खृी की पत्नी को सेवा करनी योग्य है, 'a woman is bound
to serve her husband;' मुझे वे दाम ब्रह्मणों को दे बे है, 'I must
give this Kusa grass to the Brahmans,' where दाम is plural,
as referring to several bundles of grass; जो कुछ कहीं न कहीं
बात मेरे मुख से निकली हों, 'whatever word (fit) to be said (or)
not (fit) to be said, may have escaped my lips.' In this case,
the infinitive preserves unchanged its original sense as a future
passive participle.

(3) The infinitive is correctly used for the imperative,
when it is not intended to insist on the immediate ful-
filment of the order, but merely to say that a certain
thing is to be done.

Thus, (P. S. Ch. XLVIII.,) Jasodá says to U'dho about to
go to Krishn, यह तो तुम ये दश्य बलराम घारे को देना, 'this,
then, you are to give to dear Shri Krishn and Balrám.' It
is therefore often used when it is intended to speak deferen-
tially, as in Shakuntalá, by the hermit maidens to Rájá Dush-
yant; कभी फिर भी दर्शन देना (sc. हमें), 'let us see you yet
again some time;' or again, प्रथम मिलाप को भूल मत जाना, 'do
not forget the first meeting.'

Rem. This use of the infinitive for the imperative is derived
from its original character as the Sanskrit fut. pass. participle.

The Imperfect and Perfect Participles.

754. The essential distinction between these two par-
ticiples has been already indicated (§ 383*), and will
receive abundant illustration from the examples in the
following sections. As there is no difference in their
use, they are conveniently treated together.

(1) They are used adjectively with nouns and pro-
nouns, both in the attributive and the predicative con-
struction. In this case the participle ज्ञेय or ज्ञेय, of
the substantive verb, duly inflected if necessary, is
regularly added to the participle. But when there is no danger of ambiguity, this may be omitted.

*a. Examples of the attributive use of these participles are as follows: चाप को गई प्रतीति मुझ पर चारे, 'the lost confidence in me came (back) to your Majesty'; की दुष्ट मरा कुछ बाला नाग तुम्हारे पिता के कंठ पर ढाल गया है, 'some evil person has cast a dead black snake upon your father's neck'; तुम ने तान की बाँस गाए फिर ताम की, 'a cow already given as alms, you gave in alms again.'*

*b. In the following examples these participles are used adjectively in the predicative construction: तिन वे पीछे एक गुस्से मारता जाता है, 'a Shúdra, beating them, follows;' जरासिन्ध भी यों कहता ज्ञान उन के पीछे दौड़ा, 'Jarásíndh also, thus speaking (as he went), ran after them;' जो मैं बीती जाती, 'if I escape alive;' क्या ती ने श्रुण्यु को दूर गया जाना, 'did you suppose Arjun to be gone far away?'. So may be explained पुल, 'swollen,' in the common idiom, पुल न समान; as, मैं अपने तन में पुल नहीं समाना हूँ, 'I am not able to contain myself (for joy).'</* Similarly, in the Rámayan: यह मोहि मानि ठेऊँ, 'give me this which I have asked,' lit., 'give this to me having asked;' को मुख कोटिहि न परे कहोँ, 'that with ten million mouths could not be told,' lit., 'fall told;' चरन परत गृह राम निहारि, 'Ráma beheld the king falling at (her) feet.'*

c. Usually, when the noun qualified takes की in the singular or plural, a predicative participle remains uninflected, whatever be the gender or number of the noun; thus, उन दोनों को लड़ता देखि, 'seeing them both fighting.'

d. Under this head are properly explained the so-called Continuative Compound verbs (§ 442). Thus, e.g., in वह खी गाती रही, 'that woman remained singing,' it is plain that the imperfect participle, गाती, is simply a predicative adjunct of the noun खी after रही. The same remark applies to analogous combinations with the perfect participle; as, e.g,
in वह भागा जाता था, 'he was fleeing away,' where भागा is a predicative adjunct of वह.

e. Here may also be noted the common phrase, होता चला आना, where both होता and चला are predicative adjuncts; as, e.g., यह परंपरा से होता चला आया है, 'this has come along down from the olden time.' In this, as in the similar phrase, होता चला आना, होता represents the action as continuously occurring during the time indicated.

(2) The perfect and imperfect participles are very often used absolutely in the inflected masculine form, to denote various circumstances of time, manner, etc., accompanying the leading verb.

Examples: अष्टक की सारथी लिये उदय जगा चाहता है, 'with the dawn as his charioteer, (the sun) is about to rise;' सिर जुकाये रथ को फिर फिर देखता चौकड़ मरता है, 'with head bent, again and again looking at the chariot, he bounds along;' दर्जन पीछे जए मनोरञ्ज पहले ही हो गया, 'the desire which came after beholding (you) even before (that) was fulfilled.'

a. The so-called 'Adverbial participle' is but an imperfect participle absolute with the emphatic हो. Thus, तेरी मा तुझे जनते ही मरी थी, 'thy mother died immediately upon giving thee birth.' The perfect participle is, much more rarely, used in the same way; as, कुच छः छः ही वन आये, 'having actually seen (her) beauty (description) may succeed;' गयेंग मण्डल न पावा, 'even having gone, he could not bathe.' Where another हो has just preceded, the हो may be omitted from the participle; as, किरदः का गीत ही सुनते, 'on merely hearing a song of separation;' यह मुझे निगले जाता है, lit., 'this (serpent) is going, having swallowed me,' i.e., 'he is devouring me;' कुष्ठ साथ रहते हम का इर रे, 'Krishna remaining with (us), what should we fear?'.

b. The perfect participle absolute, लिये, of लेना, 'to take,' is often equivalent to the English preposition 'with;' as, कोई
c. The perfect participle absolute is especially common in expressions which denote 'time elapsed;' as, पंच वर्ष तो वह चला गया, 'five years ago, he went away;' जितने एक दिन चौरा राजा फिर गये, 'several days having passed, the king went again.' Very idiomatic is the following: तुम को देस से बाहर जितने वर्ष तो, 'how many years has it been since you came from (your) country?'

d. In these participles absolute, in eastern Hindí, सृत is often used for होते; as, यह बचक वह सृत, 'this being impossible.' In the following, सृत is redundant: इस देश को बाग वरत सृत, 'in leaving this body;' विधवा में सृत पुत्रों के चाँधीन रहे, 'having become a widow, let her remain subject to her sons.'

e. These participles absolute are even more common in poetry than in prose. Thus, जिवित न करव सर्वतिरंजा, 'while I live, I will not serve a rival wife;' कम दीर्घ गृह पीयूष तारयी, 'king Pauntrik, on his head being cut off, obtained salvation;' लामु बचन सुनिते सब जरी, 'on hearing her word, all feared;' तुम तो... घरे देह बेव रामसवेष, 'you are, indeed, love to Rám, as it were, incarnate.'

f. In archaic poetry, the perfect participle absolute is often used where modern Hindí would have the conjunctive participle. Thus, गये भवन पूकिंदि पितामाता, 'having gone home, they asked their parents;' यथा नवहि बुध विवा पाये, 'as bow the wise, having received knowledge.' And so Chand, (as quoted by Mr. Beames); चक्षु बिखी भूमिया धूलि घरम, 'having subdued the rulers of the land with fire and sword.'

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* For the Sanskrit सृत, pres. part. loc. absol. of द्वृत, 'to be.' Vid. Monier-Williams' Sanskrit Grammar, § 840.
Rem. It will often be impossible to express in English idiom the distinction between the participle absolute and the predicative participle, and often it is a matter of little consequence which is used. But the distinction appears to be as follows. In the predicative construction the participle describes or defines the subject of the verb; in the absolute construction it defines after the manner of an adverb, the verb itself. Thus, wah rotā huā chalā jātā thā, 'he was going along weeping;' but, wah rote hue chalā jātā thā, is rather, 'he was going along tearfully.'

(3) The inflected perfect participle is seemingly substituted for the root in Intensive Compounds, with the effect of throwing a special emphasis on the leading verb. This emphasis can scarcely be expressed in English otherwise than by an inflection of the voice.

Examples of this idiom constantly occur in the Shakuntalā. Thus, दृश लता की कोई कोड़े जाती है, 'why art thou leaving this vine?'; दृश सगुन के मरीसे पर मे कह देती है, 'in the confidence of this omen, I assure (thee).

Rem. 1. While the perfect participle in this idiom has the form of the inflected singular, it may perhaps be doubted whether this is more than a coincidence. The form has probably arisen by the elision of हि and sandhi of concurrent vowels, from the combination of the emphatic particle हि with the uninfligated participle; or, possibly, with the root of the Intensive form; so that, e.g., कह देता है is either for कह हि देता है or कह हि देता है.

Rem 2. It will be evident from the above examples that in the so-called Statical compound verb (§ 445), we have simply an imperfect participle absolute in construction with a finite verb.

(4) In the fourth place, both these participles are often used gerundially as substantives, both with and without the postpositions.

Examples: उस नीति का पलंग घटाय, 'lifting the bedstead of the sleeper;' मेरे गच्छ को सोंग, 'grief at my departure;' मेरा कहा मानिये, 'obey my word;' सुरज झूमते समय, 'at the time of sunset;' उस के पृथ्वी तें का प्रयोजन, 'what is the use of
§ 755. The chief uses of the Conjunctional participle may be classified as follows.

(1) It is used to denote an action as merely preliminary or introductory to the action of the leading verb.

a. As thus employed it is very commonly used where English would have the copulative conjunction. It is, indeed,
always idiomatically preferred to the conjunction, except when the two clauses are distinctly of co-ordinate importance. Thus we say, पाठशाला को जाकर पढ़ा करता है, 'he goes to school and reads,' because the first verb is merely preliminary to the action of the second. But, again, we must use the conjunction in the following: वह पढ़ता चौर लिखता है, 'he reads and writes,' because the two actions are co-ordinate. Other examples of the preliminary use of the participle are as follows: वहाँ जाकर उस से कहो, 'go and tell him,' lit., 'having gone, tell him;' कींठों भोजन वगाय भिकार, 'one would prepare food, and give him to eat;' वह राज्य से धन पूरा करा कर हलिनापुर को विदा भुकरा है, 'that royal sage, having effected the completion of the sacrifice, has departed to Hastinapura;' यह कह कर वानर्थानु हो गये, 'saying this, he vanished.'

b. In rendering such English phrases as 'go and see,' 'did you go and call him,' where the leading verb is preceded by the verb 'to go,' Hindi idiom often reverses the English. Thus, 'go and see' may indeed be rendered जाकि देखो; but also, with a slightly different shade of meaning, देखि आको, lit., 'having seen, come;' वह वार्षिक को बुलाय आया, 'he has gone and called a Brahman,' lit., 'has come, having called a Brahman.'

Rem. In this idiom, the participle formed with the affix i or y, is commonly preferred to that with the affix kar or ke.

c. It is well to note here the distinction between the conjunctive participle, and the perfect and imperfect participles absolute. The conjunctive participle represents the action without any reference to its progress; the two participles absolute add each their own characteristic idea, denoting the action as in progress or completed. Thus, वह कप्रे पाहिंके बाहर आया, is 'having dressed he came out;' कप्रे पाहिंके बाहर आया, is 'he came out dressed;' and कप्रे पाहिंके बाहर आया, 'he came out dressing,' i.e. 'in the act of dressing.' But English idiom is often incapable of expressing the distinction between the conjunctive participle and the perfect participle absolute; and, as remarked, § 754 (2) f, in old Hindi, the perfect participle often takes the place of the conjunctive.
(2) By a natural transition, the conjunctive participle, from denoting simple antecedence, comes also to express the cause of the action of the leading verb.

Examples: वानासुर चरित मह खाय भाग गया, 'Bānasura, greatly fearing, fled away;' नगर को जलना देख सब यहुंबरी मह खाय पुकारे, 'seeing the city burning, all the family of Yudhí cried out with fear.'

a. It should be observed, that although the causal relation may thus be expressed by the conjunctive participle, yet when it is intended to give prominence to the causal relation, it is expressed by some tense of the verb in a subordinate clause. Thus, without such emphasis, we may say, यह मनुष्य चरित चर्चित हो नष्ट हो जायगा, 'this man, being very unholy, will perish;' but if we wish to make the cause more prominent, we must say, यह मनुष्य को चरित चर्चित है नष्ट हो जायगा, 'since this man is very unholy, etc.;' or, again, यह मनुष्य नष्ट हो जायगा क्वांत मनुष्य चरित चर्चित है, 'this man will perish, because he is very unholy.'

(3) The conjunctive participle may also denote the means by which an action is effected.

a. This usage is especially common with करके. Thus, इस पारित आयों के दर्शन करके हम चयना जब सुक्ल करें, 'let me make my birth fruitful of good by visiting this holy hermitage.'

(4) It sometimes has a concessive force.

a. This is especially the case with the conjunctive participle होकर, etc., of होना, 'to be;' thus, तिस की देख मन बढ़े वह मनोहर होकर उठे, 'hearing and seeing him, great and mighty sages though they were, they arose;' ऐसे मृत ही खो पर शख करो, 'being such a brave, do you raise a weapon against a woman?'.

(5) It is constantly used to express various circumstances accompanying the action of the leading verb.
In this modal sense, it may often be best rendered into English by an adverb of manner, or by some equivalent phrase. Examples are as follows: उस ने हंसकर कहा, 'he laughingly said;' चित दे सुनो, 'listen attentively!'; वह कोघ कर बोल उठा, 'he spoke up angrily;' तुम ने महा बधमें जानके किया, 'you have knowingly committed a great wrong.'

b. Under this specification may be noted various idiomatic uses of करके, etc., conjunctive participle of करना, 'to do' or 'make.' Thus, वे दोनों ब्राह्मण भरी भरी कर शगड़ी लगे, 'those two Brahmins, crying Mine! Mine! began to quarrel;' आँख चपने को उन के साथ एक करके समझता है, 'the soul regards itself as one with these;' तुम हरि को पुत्र कर मत जाओ, 'do not regard Hari as a son.' कर or करके is thus often added to nouns so as to give them an adverbial force; as, ढाप बढ़ाके यह तो बढ़ा, 'now kindly tell me this.' Similarly, it is added to some pronominals: as, रात की बात सब कर सुनाती है, 'I am going to tell you in full the affair of the night;' and to numerals, when repeated, as, एक एक कर गिनियो, 'please count (them) one by one.'

c. The conjunctive participle होना, 'to be,' is sometimes equivalent to 'as,' in such phrases as the following: में ब्रह्म हो बनाता हूँ विभु हो पालता हूँ शिव हो संहारता हूँ, 'as Brahmá I create, as Vishnu, preserve, as Shiva, destroy.' With a word denoting place, it is equivalent to viā, 'by way of,' 'through;' as, भरी जीवनमूल यह्रो होकर गई है, 'the Root of my life has gone through just this place.'

756. The conjunctive participle बढ़कर, is sometimes used as an adjective; thus, इस से बढ़कर नहीं है, 'there is none superior to this.'

757. Occasionally, certain conjunctive participles have a prepositional force. Thus, e.g., very often, बढ़के, in combination with आगे, as, वह गाँव इस से घोड़ा चाने बढ़के है, 'that village is a little beyond this;' also, होके, छोड़के, and many
other participles: as, वह पुरा सड़क से कुछ हटके हैं, 'that hamlet is somewhat off the road;' रस को छोड़के चौर कोई नहीं है, 'there is no other besides this;' जिस विस देश में हो प्रमु जाते थे, 'through whatever country the lord was passing;' वह गाय सपने ने नहीं दे जाते हैं, 'that cow is not given for money;' उस ने पियाला भरके दिया, 'he gave him a cupful.'

a. The conjunctive participle, कर or करके, of करना, 'to make,' is especially common in this prepositional sense; as, बल करि होन, 'deprived of strength;' जिस करके, 'through, or by means of, which,' etc. Very idiomatic is the use of करके in the following: एक पाँच तल करके मृत्यु है, '(there) is one death, pertaining to the five elements,' i.e., 'there is one death, of the body./*

b. The conjunctive participle, मिलके, 'having met,' must sometimes be rendered 'with,' or 'together.' Thus, धान धान मिलके बिसरायी, 'he caused them to forget both knowledge and contemplation;' दौड़ों मिलके गये, 'both went together.'

758. Ordinarily, as in most of the above examples, the conjunctive participle refers to the subject of the leading verb, or, in the passive construction of the perfect tenses (§ 412), to the agent. But sometimes it may refer, instead, to the subject of discourse. Thus, राणी को कुछ सोच चमककर घीर आया, 'the queen, somewhat reflecting and understanding, became composed.' This is especially frequent in poetry; as, वंधु विधेय सुन उपजा कोधा, 'hearing of the death of (his) brother, (his) wrath arose.' Sometimes the conjunctive participle refers to the (unnamed) agent of the action of a verb in the passive conjugation: thus, मारके त निकाला गया, 'thou wast cast out by beating;' वह खोटके जीती निकाली गई, 'she was, by digging, taken out alive.' This idiom is often heard in the colloquial.

* The Hindoos believe the body to be composed of the five elements, viz., 'earth,' 'fire,' 'air,' 'ether,' and 'water;' and suppose death to consist in the dissolution of these elements.
759. There is no difference in meaning between the different forms of the conjunctive participle. The forms in *kar* and *ke* are the most modern, and are preferably employed in modern High Hindi. But in a long succession of participles, where the repetition would be disagreeable, the root-form is often preferred. When two participles of similar meaning follow each other with no word intervening, *kar* or *ke* can be used only after the last: as, *jān bhāj kar, 'knowing;' soch samajh kar, ‘reflecting and understanding;’ *khā pl kar, 'eating and drinking.' So also when the participle immediately precedes the leading verb, as in certain quasi compounds, § 431, the root-form is usually employed: as, *wah uth dhāyā, 'he arose and ran;' Kāshi ho ʿāyā hai, 'he has come by way of Benares.'

760. By means of a series of conjunctive participles, a sentence may be idiomatically sustained to a great length, without any danger of obscurity; thus, *धर्म वध भारत समाचार सुन उन से विदा हो बाहर भारत की सव सामा भारत मंगवाय मंगवाय दुकढ़ि करने लगे, 'rising thence, going to Ugrasen, and telling all the news, taking leave of him and going out, they began, sending hither and thither, to gather all the supplies for the marriage procession.'

*The Noun of Agency.*

761. With the verbal Noun of Agency in वाला or हारा, the object of the action is most frequently put in the genitive, but occasionally it is made in the accusative, with or without को.

Examples: ऐसे काम का करनेवाला, 'the doer of such a deed;' पापी बौद्ध आराम, 'the Saviour of sinners;' प्रेम करनेवाला, 'one who exercises love;' प्रेम की दुख देवनेवाला, 'a troubler of the people;' वह गीत गानेवाला है, 'he is a singer of hymns;' उन्हें बात भेजनेवाला है, 'who is there that will hinder me?'; वे ही वात भेजनेवाला है, 'this word is encouraging to my heart.'

*Rem.* Native grammarians deny that in such phrases as the third, fourth, and fifth above given, the noun is to be regarded as an accusative. They say that there is *samāsa, 'union,'* of the noun and verb; so that
the object of the verbal action and the noun of agency, are to be regarded
as forming a genitively dependent compound. But this explanation will
evidently not apply to the last three illustrations.

b. In many instances the Noun of Agency is a compendious
idiomatic equivalent of some English phrase, as in the
following: जाने कौं आद्रा यानवाली तुम कौन हो, 'who are you,
to be ordering me to go?'.

762. As the predicate of a sentence after the sub-
stantive verb, the Noun of Agency is often nearly
equivalent to a future participle. Thus, वह यहाँ से
आनवाला है, 'he is about to go from here.' So also in
other constructions; as, पिता कन्या हस्तिनापुरे के जानवाले
को आद्रा दें रहे है, 'Father Kanka is giving orders to
those who are to go to Hastināpur.'

Of the Tenses.

763. As already shown (§§ 395, 396), the tenses of the
Hindi verb are properly distributed under three
heads, as follows: (1) the tenses denoting future action;
(2) those denoting action as imperfect or incomplete;
(3) those denoting action as perfect or completed. For
a brief statement of the distinction between the several
tenses of each group, the student may refer to §§ 397-
408. The statements made in those paragraphs, it is
believed, will be justified by the illustrations of the
use of the several tenses which will be found in the
following sections. We begin with the tenses of the
future.

The Contingent Future.

764. The Contingent future, in modern High Hindi,
denotes a future action as conditioned or contingent.
We may specify the following cases.
(1) It is used, in simple sentences, to express a possibility.

Thus, चौड़े कह़े, ‘some one may say;’ तुम सहित गिरि तें गिरी, ‘with you I could drop from a mountain.’

(2) It may thus express liberty or permission.

Thus, बाजा हो तो हम घर जाय, ‘if permission be given, then we may go home;’ मार तो डालू, ‘I might, indeed, kill (her);’ and in questions, as, में जाओ, ‘may I go?; हम यहाँ रहें, ‘may we remain here?’.  

(3) It is used in the protasis of conditional clauses, when the condition is not regarded as an objective reality, but only as a possibility. Also, similarly, it is employed in the apodosis of conditional clauses, whenever the conclusion is only affirmed as possible.

Thus, in the protasis, we have, जो तुम उस को एक बेर देखो तो फिर ऐसी न कहोगे, ‘if you once see her, then you will not again say such a (thing);’ and, in both protasis and apodosis, दसी के समान बर मिले तो दें, ‘(if) a husband be found (who is) her equal, then we may give (her).’

(4) Similarly, the contingent future is required in relative clauses implying a condition, when the condition is merely supposed to exist.

Thus, मन क्रम वचन कपट तज जो कर भूसुरसेव, ‘whoever, abandoning deceit, in heart, deed, and word, serves the lords of the earth (i.e., Brahmans).’

(5) Hence, again, it is used (a) in all final clauses denoting purpose, and (b) in all clauses denoting result, when that result is regarded not as a reality, but merely a future possibility.

Thus, under (a), रस वात की चर्चा हम ने रस लिये की है वि... उस का शंका दूर हो जाये, ‘I have mentioned this thing that ... his doubt may be removed;’ and, under (b), मुझे ऐसे बली
§ 764.] SYNTAX OF THE CONTINGENT FUTURE. 457

कीवि जि कोई सुवेह न जीत सके, 'make me so powerful that no one may be able to overcome me;' ऐसे उपाय करौं विस में वह राजार्थ फिर मिलौं, 'contrive some plan by which I may again meet that royal sage.'

(6) It is thus sometimes used in other cases to express an intention.

Examples: जौ में राज शाप से न मिलौं तो राज में जल मरौं, 'if I be not united with you to-day, then I will burn myself to death;'; हम ही हारे तो तुम्हारे द्रास होकर रहौं, 'if I am beaten, then I will remain with you as a slave;'; वै तुम्हि का माशौं, 'why should I kill thee?'.

(7) It must be used in all interrogative phrases relating to the future, which imply uncertainty or perplexity.

Thus, हम रूस लड़की की विस को दें, 'to whom shall we give this girl?'; हम कांट करौं, 'what shall we do?'.

(8) It must be used to denote a future action or event, when the time of its occurrence or continuance is regarded as indefinite.

Examples: जब यह ध्वज शाप से गिरौं तब मेरे पास आयौ, 'whenever this banner shall fall of itself, then come to me;'; जब हम पुकारे तब उतर दो, 'when we call, then answer (us);'; जब तब मैं यहाँ रहौं, 'so long as I remain here.'

(9) It is used to express a wish.

Examples: किसी दिन में राज रघुरो तो न मूल बाजौ, 'may I not some day forget my own self;' पावें में तिन्हि काँट गाति चारा, 'may I obtain their fearful fate;' मोहिं शंकर देख, 'may Saukar (i.e., Shiv) give me.'

(10) It is thus sometimes used, in the 2nd singular, as a mild imperative.

Examples: तू हमारे चरण मत परसें, 'do not thou touch our feet;'; मो सो कपड़ करौं जिन पियारी, 'do not deceive me, beloved!'.

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It is used in comparisons, denoting that with which the comparison is made, not as an objective reality, but merely as a supposed case.

Examples: वज्र भी का क्रोध घों बडा वसे पूवी को समुद्र की तुरंत बढ़े, ‘the wrath of Baldev swelled, as will swell the tide of the sea at full moon;’ यों सारा राखा कि वसे कोई द्रातन चौर डाले, ‘he split him, as one might split a tooth-stick.’

(12) It may express a concession.

Examples: ली जिने पाणि से जितना बड़ पा�为首, ‘however much ill-treatment a woman may experience from her husband;’ यदि न हों न चुरु कहाँ, ‘(though) I be not a poet, nor be called clever.’

(13) It is employed to express propriety or duty; and after clauses expressing ‘fitness,’ ‘unfitness,’ etc.

Examples: फिर उस को यह भी दिखाऊँ, ‘again, it should show him this also;’ तुम की कब थोड़ा है कि वन में भूनो, ‘when (i.e., how) is it befitting you that you should live in the wilderness?’

(14) The 3rd singular of this tense in a few verbs is used by itself elliptically.

This usage is especially common with जाना and चाहना; thus, तुम्हारे मन में जाने का सीक हूँ, ‘in your mind (who) knows what thought (there is)?’. The full phrase here would be क्या जाने, ‘what can one know,’ constantly used in the colloquial. Sometimes the 2nd plural of चाहना is used in the same way; as, चव चाहो सो हो, ‘now come what may,’ lit., ‘now (what) you may wish let that be.’

765. It is important to observe that the accurate discrimination which has appropriated the contingent future almost exclusively to the indication of contingent futurity, belongs only to the most modern development of the language. In old Hindi, as, e.g., in the Rámáyan, the forms denote not only contingency, but also the certain futurity of an action, and even, as previously remarked, an action in the present. The pro-
verbs of the language afford abundant illustration of the use of this tense in its original character (§ 601) as a present. Thus, e.g., háth ko háth pahcháne, 'the hand knows the hand.' Other illustrations from High Hindi will be found in the section on the syntax of the present imperfect.

The Imperative.

766. The Imperative needs little illustration. We may observe,

(1) It is the only tense ordinarily admissible in command and prohibition.

N.B. The future cannot be substituted for the imperative. 'Thou shalt not steal,' in Hindi is tū chorí na kar; chorí na karegí, would be, 'wilt not steal.'

(2) In prohibition, न or मत may often be indifferently used. But when the phrase consists only of the imperative and the negative, मत is preferred to न; thus, मत जाओ, 'do not go;' मत दोक्ष्यो, 'please do not run.' नहीं, as containing the present of the substantive verb (§ 472), cannot be used with the imperative.

(3) The use of the singular and plural forms of the imperative is determined by the pronominal form which is used, or by the degree of respect which it is desired to express. The ordinary form of command to an inferior is the 2nd person plural; as, सारणो घोड़ों को रोको, 'Charioteer! stop the horses!'. The sing. often indicates contempt.

(4) To the 1st and 3rd persons of the imperative are to be assigned all hortatory phrases.

a. But it is to be noted that whenever the English 'let,' means 'to allow' or 'to permit,' not the imperative, but the permissive compound must be used. Thus, 'let us go,' in the hortatory sense, is हम जाय (or जाइ); but if it mean, 'permit us to go,' we must render the phrase, हम को जाने दो.
b. Further examples of the use of the imperative are as follows: शकुन्तला से भी पूछ, 'ask (thou) Shakuntalā also;' तुम तो यादें ले, 'do you then destroy the Yūdāvās;' हम भी बैठे, 'let us too sit down;' चाव चोड़े से चीर चीर ले, 'let us now pluck a few more;' तेरे मन की दुख परिहर्त, 'let me remove the sorrow of thy heart.' Poetic examples are: पावव कारक निवास, 'make your abode in the fire;' से जानव सतसंग प्रभाव, 'know, (that it was) in virtue of good association;' ताहि बीह तू फूल, 'sow thou for him flowers.'

The Respectful Forms of the Imperative.

767. Of the two Respectful or Precative forms of the Imperative, in चो and चे, the latter is the more respectful. The form in चो is properly used only to equals and inferiors; that in चे, to equals and superiors, but never to inferiors. The less frequent form in चे गा does not differ from that in चे.

Thus, in the Prem Sāgar, Satrajit says to his wife, तु मक्षे सोंहो मत कहियो, 'do not mention (it) before any one;' and Krishna to his companions, तुम दस दिन तब यहाँ रहियो, 'remain here for ten days;' and the Sun-god to Satrajit, इस को बेर समाज जानियो, 'regard this (person) as equal to me.' But the cowherds say to Krishna, इस महा भयावही गुफा में चाप भी न जारेये, 'into this great (and) dreadful cave neither let your honor enter;' again, to Krishna, मुझे द्राष्टा समक्षकर हपा रखियेगा, 'regarding me as your servant, be pleased to have mercy;' कारिय न संसाय चस उर चानी, 'by) raising such questions in your heart, cherish no doubt.' Yet, in the Shakuntalā, Shakuntalā uses the form in चो to her foster-father, Kanva; thus, पिता इस लता को बेरे हि समाज गिनियो, 'Father, please count this vine as my very self.'

a. In the following, the respectful form is used in the 1st plural, in a hortative sense: देखिय किय कहां कर बाही, 'let us' (or 'me') 'see the monkey, of what place he is.'
§§ 768–770.] SYNTAX OF THE RESPECTFUL IMPERATIVE. 461

768. Forms outwardly identical with these respectful forms, are often used, especially in poetry, for the contingent future, and even for the present. Thus, जो मर जाओ तो संसार के दुख से छुटको, 'if one die, then he is released from the sorrow of the world'; वायस परिनिय चति चनुराग, '(though) one bring up a crow with extreme affection'; आर्य व्रत वोलिक न संदेहा, 'though you should go even without having been called, there is no apprehension.' In the following, the ज form is used in the 1st singular of the contingent future; as, इस लिये में आया हु एवं भरेशं को ले जाय माता को दोि, 'I have come here for this (purpose) that I may take away my brothers, and give (them) to (my) mother.'

a. In the following, the form in देगा is used for the absolute future; बद्द आप कोसपियेगा तथो भाग जायें, 'when your honor shall please to be angry, then at once they will flee away.'

769. The explanation of the use of these forms in या, ये, etc., in these various tenses, is to be found in their derivation from the Prakrit affix ज्ञान, which in Prakrit appears not only in the imperative, but was also added to the root to form a present and future.* It is not therefore correct to say, as many do, that these respectful forms of the imperative and absolute future are used for the present and future. They are true present and future forms, which happen to have the same form with the respectful or precative imperative.

770. In many cases, again, these forms in र्ये and र्य must be interpreted as the remainder of the old Prakrit passive conjugation formed with the suffix इजा (§ 610), now almost obsolete. Thus, in particular, I would interpret the common idiom with चाहिए, expressive of 'duty' or 'obligation;' as, हमें वहाँ जाना चाहिए. Here जाना (sometimes जाया), is evidently the nominative to चाहिए, and we may render, lit., 'with respect to us, to go there is' (or 'should be') 'desired;' thus, तपोवनवासियों का अधमान न होना चाहिए, 'one should

* Vid. §§ 602, 605.
not be disrespectful to those who dwell in the sacred grove.' In the following examples also, these forms in य should be explained as passives: न जानिये यह कृपाकर बिया, lit., 'it is not known how this (man) lived;' मगधावति की फलियों में इतनी दसक कहीं पारवे, 'among women of the human race, where could so much brilliancy (sc. of beauty) be found?'; जितने पूर्ण पूजा के लिये चाहिये उतने बीन चुकी, 'we have already plucked as many flowers as are desired for worship;' बवा सो लुनिय बहिय जो दोरहा, 'that is reaped which is sown, that is received which was given;' सुधा सराहिय चमरता गरल सराहिय मीठ, 'ambrosia is praised by Immortality, poison is praised by Death.'

a. चाहिये is combined with the past tense of the substantive verb when referring to past time; thus, तेरे इस सुन्दर चंग को तौ प्रेक्ष वस्थाभरण चाहिये थे, 'for this beautiful body of thine, there ought to have been rich clothes and jewels.'

"The Absolute Future.

771. As remarked in § 396, in the absolute future a future action or state of being is either (1) affirmed, or (2) assumed as a certainty.

Examples: (1) ऐसा वर घर बौर कहीं न मिलेगा, 'such a husband (and) house will not be found elsewhere;' मे कल जाएंगा, 'I will come to-morrow;' चब डं या की मारिहैं, 'I will kill this (snake) immediately;' भजी माति पक्कताब पिताह, 'you, (my) father, will thoroughly repent (of this);' हंसी करियू पर पृय जाृहे, 'you will cause a laugh, going to a strange city;' चब कोण जोबिये, 'now how shall we live?'; चहां तुम जावे तहां हम से जाहिये, 'where you go, there I will go.' (2) जी छष्ण जो देवी तो जोग कहीं, 'if we shall give (her) to Krishna, then people will say—;' वे माट चब न पावें तो अपवादित करिये, 'if these bards shall now receive nothing, then they will give (us) a bad name.'
The future of the substantive verb is often very idiomatically used, both alone and as an auxiliary, to denote what is presumed to be true.

Thus, पिता कन्या को चे तुम्ही भी बच्चिक पियारे होंगे, ‘to (our) father Kanva, these are doubtless dearer than even thou (art).’* In this, as in other similar cases, this future may often be idiomatically rendered by ‘must,’ as, उस चपल का छद्या बड़ा कठोर होगा, ‘the heart of that saint must be very hard.’

a. The future 3rd singular, होगा, is thus often used alone, in answers, as equivalent to the adverb ‘probably.’ Thus, क्या यह नगर वाट्पुराना है? होगा, ‘Is this town very old? Probably.’

b. Very rarely, the absolute future is used in this sense for the presumptive perfect, as in the following, where we should have expected तथा होगा; मेरा चित्त किसी बड़े भम में होगा, ‘my memory must have been in a great bewilderment.’

Occasionally, in the Rámáyan, the future in हैं, होति, etc., has an optative sense. Thus, होरहर्ण संतत पियारी पियारी, ‘may you ever be dear to (your) husband;’ मौ से सठ पर करिहर्न दाया, ‘may (the prince of Raghu) be gracious to a wretch like me.’

Tenses of the Imperfect Participle.

The characteristic common to all the tenses of the Imperfect Participle, is the indication of an action, under various modifications of mode and time, as unfinished or incomplete. We consider, first,

The Indefinite Imperfect.

This tense, primarily, denotes an incomplete action, without necessary reference to any time. It may

* Compare the German idiom: sie werden eben theurer sein.
therefore refer to the past, present, or future. It is moreover employed both in an indicative and a contingent sense.

(1) It is frequently used to denote an action in past time as repeatedly occurring.

Examples: जब कभी घात पा जाते उस की बिना कहें न कहें, 'whenever they would find an opportunity, they would never let him go without having insulted him;' कोई उस के राज ेर में मूँखा न सीठा, 'no one in his whole kingdom would sleep hungry.'

(2) It is also occasionally used to denote a single action in past time, in such sentences as the following:—

चरण की का सामर्थ थी जी हमारी बहन को ने गाता, 'what was Arjun's power that he should carry off our sister?'.

(3) It is sometimes apparently, though very rarely, used to denote an action incomplete at the present time.

Rem. But in such cases it will very commonly be found that the time is determined as present, by an auxiliary verb, or by some word in the context. Thus, देखते ही तुम्हारी गोद में आ बेटी, 'immediately on seeing (you), she comes and sits in your lap.'

a. It is also used for the present in other cases, when no special stress is laid upon the time; as, मुझ से कुछ नहीं हो सकता, 'nothing can be (done) by me.' This usage is especially common in the Rāmāyaṇa, where the auxiliary is rare; thus, वह विधि करति विलाप बानकी, 'in many a way, Jánaki laments.'

Rem. It should be noted that in many negative phrases where this tense is apparently used for the present imperfect, the auxiliary is really present in the negative, नहीं, which is compounded of न with the archaic 3rd sing. present, चरहि, of the substantive verb;* as, मुझ से कुछ नहीं हो

* See Table xviii., Cols. 9, 10.
§ 775.] SYNTAX OF THE INDEFINITE IMPERFECT. 465

सकता, 'nothing can be (done) by me;’ मैं नहीं जानता क्या उत्तर देंगे, 'I know not what answer you will give.' In such constructions the usual auxiliary is commonly omitted, and when used, as it is rarely, it is in fact redundant.

(4) It is often used in statements of general application, in which no limitation to any time is intended.

Examples: चाँद विन यामिनी सोमा नहीं पाती, 'without the moon, the night has no beauty;' होमीहर कहीं नहीं चकती, 'that which is to be is never hindered;' कोई नहीं जानता इस का भेव, 'the nature of this (person) no one knows.'

a. In these cases, however, it will be found that in most instances the tense is connected with the negative नहीं, which really contains the substantive verb.

(5) It is used very commonly in the protasis and apodosis of conditional clauses. As thus employed, it refers to past time, and in the protasis denotes the non-fulfilment of the condition; in the apodosis, it states what would have been, had the condition been fulfilled.

Examples: जो मैं उस का गांव गांव ही जानता तो मैं कुक उपाय करता, 'had I known even his name and village, then I would have devised some plan;' नहीं तो एक भी जीता न रहता, 'else, not even one would have remained alive.'

a. It is also employed in simple sentences implying a condition; as, मैं इसे कोई न चीतती, 'why should I not water this?'

(6) It is used to express a wish which cannot be realized. In these cases, the optative clause is to be regarded as the protasis of a conditional sentence of which the apodosis is unexpressed.

Thus, कदाचित्त भाज कवि घर होते, 'if Kanva were by chance at home to-day!' sc. e.g. 'then how good it would be!' In this instance,* Shakuntalā herself, in reply to

* Shakuntalā, Act i. p. 10.
Anasúya's wish, supplies the apodosis, ती हा होता, 'what then (if he were) ?'

776. It is not to be supposed that in this sense of a past conditional, this tense is really identical in origin with the exactly similar forms which have an indicative sense. The actual existence of an inflected past conditional, derived from the imperfect participle, in the eastern Hindi dialects, suggests the opinion that we have here in reality two tenses, the one, indicative, consisting merely of the imperfect participle; the other, a contingent, being an inflected derivative from the imperfect participle; which two tenses, through the processes of phonetic decay, have been reduced in modern High Hindi to one identical form.

777. The inflected past contingent of the Ramáyán and other eastern dialects has already been noted (§ 548). One or two illustrations will illustrate its perfect identity in meaning with the indefinite imperfect in the contingent construction. बुझ भयों न तो करतें एकुण सहा तुम्हारे, 'I have become old, else I would render you some assistance;' चैं जनवर बन बंधु विवेक प्राप्ता चचन मनवं नहो ब्रह्म, 'if I had known of this bereavement of my brother in the wilderness, I would not have obeyed that word of (my) father;' नाहिंत . . . . कैं बाति कोमि करजोर, 'else, I would have taken away Sítá by force.'

The Present Imperfect.

778. This tense denotes, primarily and fundamentally, (1) an action in progress, or a state as existing at the present time.

Examples: तुम तपस्वी की कन्या को चाहते हो, 'you desire the hermit's daughter;' तू कूडू वरता है, 'why dost thou fear?'; मोरि करत हि निम्ब्रा, 'they mock me.'

a. Hence it also denotes habitual or repeated action continued up to the present time.

Examples: चे दोनों . . . . जहां जाते हैं, तहां हो उत्पात मचाते हैं, 'where these two go, there they stir up mischief.' निरा-
It is used, like the indefinite imperfect, to express general truths, but commonly with special application to the present time.

Examples: जो नर तीर्थ ... करता है सो ... परमगति पाता है, 'the man who performs a pilgrimage, obtains supreme felicity;' जो कर्म में लिखा है सोई होता है, 'what is written in fate, that very (thing) comes to pass.'

c. Hence this tense is used in comparisons, when that with which the comparison is made, is represented as a common occurrence. Thus, वह सारे फल जब से आयु से चोरे गिरते हैं घरतो पर गिर पड़े, 'all those fruits fell on the ground, as falls the hail from heaven;' जब सूरज का तेज में हरसागर सुखकारी होता है, 'as the heat of the sun, causing it to rain, becomes a source of pleasure.'

(2) The present imperfect is used for the future, to denote that future as imminent.

Examples: मैं गुफा में जाता हूँ, 'I am going into the cave;' मैं तुझे भी मारता हूँ, 'I will kill thee immediately;' हम भी अपने कार्य को जाते हैं, 'I (plur. for sing.) also am going to my work.' This idiom represents a future action, as it were, already begun.

(3) It is also used of past time,

a. In vivacious narration, as a historical present, when the narrator mentally transfers himself to a past time.

Examples: भाष चापते हैं कहाँवेंत कहाँव गाते हैं, 'the drums are beating, the bards are singing their war-songs.' This is especially the case with the idiomatic phrases, का देखता हूँ, etc.; as, उषा का देखती है कि चढ़ चोर बिजली चमकने लगे, 'what does Ushá see, but that on every side the lightning has begun to flash.'
b. When an action begun in the past, is regarded as continuing at the present time.

Examples: जिस दिन से मांगी उसी दिन से मैं दुख उठाती हूँ, 'from the very day I asked (it), I have suffered pain;' मैं कई दिन से देखता हूँ, 'for some days past I am noticing, etc.'

c. It is also used for a past action, when that action has been just interrupted, and is therefore really an action unfinished in the present.

Thus, in the Prem Sógar, Shatdhánvá's speech is interrupted by Akrúr, who replies, तू बड़ा मूर्ख है जो हम से ऐसी बात कहता है, 'thou art a great fool, to say (lit., who sayest) such a thing to me.' Similarly we may explain Akrúr's words to Shatdhánvá; का हम तेरी जानि पाति युक्ते हैं, 'are we inquiring thy caste (and) rank?'.

779. The use of the inflected present corresponds with that of the analytic present as above explained, but is even more freely used to denote action imperfect in either past, present, or future time. In illustration, we add to the examples of this tense previously given (§§ 490, 506, a, 545), the following.

(1) Examples of the actual present: न जानू यह चन्द्रसिंहा फूल विधाता किस बड़भागी के हाथ लगावेगा, 'I know not to what fortunate man Vídháta will consign this unsmealt flower;' सक्ष तीरि शेर चमरात मारी, 'I can kill thy enemy, even (though he be) immortal;' केहि आराधक का तुम चढ़ह, 'whom are you worshipping? what do you wish?;' (2) of the habitual present: जामु भजन बिनु जरानि न जाहिं, 'without whose worship, passion departs not;' संतत संत प्रसंसति हैति हैं, 'the good ever extol that man;' ये मुरली भविष्य वे सीगो, 'this one plays the flute, the other, the horn;' (3) of the imminent present: वरनौ रघुवर विमल जस, 'I will set forth the spotless fame of the chief of Raghu;' (4) of the historical present: देखि शिवहि सुरजय मुसुकाहि, 'seeing Shiv, the divine Triad smile;' गचे
भवन पूर्णिमा विमुमारा, 'having gone home, they ask their parents.'

a. Very often in the inflected present the habitual and historical sense are combined. Thus, कोई मुख धजावि कोई जिमावि, 'one would wash (his) face, another would feed (him);' विन्ध्य का गुण गाया करे, 'she would often sing his praise.'

b. In the following this tense is used for the presumptive imperfect (§ 783): जानन्हि सानुज रामिल्ला मारो, lit., 'he is probably thinking (thus), having killed Rām with his younger brother (I will rule);' where modern High Hindī would have जानन्हि होि for जानन्हि.*

c. In the following, the same form occurs twice in the same line, once as an absolute future, once as a present: जे देखाहिं देखाहिं जिन्हि देखि, 'who shall see, do see, or have seen.'*

780. Similar also is the use of the inflected present with है, etc., (§§ 490, a, 506), which occurs not infrequently in the Prem Sāgar. Thus, तू हम्में नहीं जानती में पहचानू हैं, 'you do not know me, (but) I recognize you;' एक दुख मुझे चब न तब सालि है, 'one sorrow pierces me now and then;' तहाँ कुछ न कुछ उपद्रव मचावि हैं, 'they excite some violent act or other.'

The Past Imperfect.

781. This tense is commonly used, (1) to denote an action as in progress at a certain definite past time.

Examples: जै सी महादेव के पास पढ़ता था, 'I was reading with Shri Mahádev;' ठीर ठीर दुंदुंदुं बाजेि थे, 'in every place drums were beating;' एक नारी रोवि है, 'a woman was crying.'

(2) This tense is also sometimes used to denote an action as repeatedly occurring during a certain period of past time.

* Rámáyana, Ay. K.
Examples: जिस नगर में जाते थे तहां के राजा जाति शिष्ठाचार कर उन्हें ले जाते थे, 'into whatever city they were entering, the king of that place would with extreme courtesy escort them (on their way);' जिन्ने चक्क शस्त्र चलाते थे एव भी न लगता था, 'of all the weapons and missiles they were hurling, not even one would hit.'

The Contingent Imperfect.

Usage of Conting. Imperf. 782. This tense denotes the action of a verb as in progress, not actually, but possibly and contingently.

Thus, कटाचित कोई मन में कहता हौँ, 'perchance some one may be saying in his mind;’ जिस से हरियों के झुंड चरते हैं, 'in which herds of deer may be grazing.'

a. It is used in comparisons, when the comparison is made, not with an actual event, but with a supposed case.

Examples: तीनों ऐसे चले जब बैठे तीनों बात बहु घर जाते होंगे, 'the three walked as though the three Times (i.e., Past, Present, Future) were walking incarnate;' ऐसा गद्दि हो रहा या जब बैठे मेघ गरजता हो, 'there was a continuous sound as if it were thundering.'

The Presumptive Imperfect.

Usage of Presumptive Imperf. 783. This tense differs from the preceding, much as the absolute future differs from the contingent future; i.e., whereas the contingent imperfect represents the action of the verb as possibly in progress, the presumptive imperfect represents it as probably in progress (§ 407). The absolute future of the auxiliary, however, never denotes the action as an objective reality, but only as assumed to be so.

Thus, वे हमारे सुरत करते होंगे, 'they will be (i.e., are
probably) thinking of me;’ तेरे जिचे मीतमो चकुलाती होगी, ‘Gautami will be anxious for thee.’

The Past Contingent Imperfect.

784. This extremely rare tense represents an action as conditionally assumed to have been in progress at a certain past time; but invariably implies the negation of the condition.

A single example will suffice; जो तुम उस काल अपना काम करते होते तो तुम मार न खाते, ‘had you at that time been doing your work, you would not have got a beating.’

Tenses of the Perfect Participle.

785. The rules for the two constructions of the tenses of the perfect participle of transitive verbs, have been already given (§ 412), and need not be repeated here. The following examples will abundantly illustrate those rules.

(1) The following are examples of the passive construction, in which the verb agrees with the object of the action, in gender and number: नंद जसोदा ने बड न किया था, ‘Nand and Jasodá had performed a heavy penance,’ lit., ‘by Nand-Jasodá heavy penance was performed;’ श्री छवा ने बासुरी बजाई, ‘Shrí Krisná played the pipe;’ उस ने सहस्र ब्राह्मण जिमाए, ‘he fed a thousand Brahmans;’ जसोदा ने रस्तियां मंगाए, ‘Jasodá sent for ropes.’

a. In the case of pronouns, the gender of the verb is of course determined by that of the noun to which the pronoun may refer. Thus, यह हम ने का किया, ‘what is this we have done?’ (sc. काम); and Sitá says,* वेहि चर्पाद नाय हीं खानी, ‘for what fault, (my) lord, am I deserted?’

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* Rámáyan, Sund. K.
b. The verb मारना, when used with the instrument, idiomatically agrees, not with the object struck, but with the instrument of striking, and the object is put in the genitive. Thus, उस ने येरी तबारा मारी, 'he struck me with a sword;' उस ने उस का बच्चा मारा, 'he boxed him' (i.e., 'struck him with the palm of the hand').

(2) The following are examples of the impersonal construction, in which the verb is always put in the masculine singular, without reference to the gender or number of either subject or object of the action: प्रभु ने जरोसुद्ध को कुलवाच दिया, 'the lord caused Jarosudh to be released;' कवि ने बसुदेव देवकी को एक कोठरी में मूंद दिया, 'Kaus shut up Busudev and Devaki in one room;' भी ने उस गाय को देखा, 'I saw that cow;' उस ने छपनी बेटियों को बुलाया, 'he called his daughters.'

a. The pronominal accusative plurals in ए, like those with को, whatever their gender may be, require the verb to be in the impersonal construction, in the masculine singular. Thus, उस ने इन्हें रखा, 'he has kept these;' उस ने उन्हें पकड़ बांधा, 'he caught and bound them.'

786. As remarked before, the perfect of transitive verbs is often construed actively in the Rāmāyan. To the examples given in § 555, the following may be added: तुम्हें देखौ द्याल रघुरादि, 'have you seen the gracious prince of Raghū?'.

a. The inflected perfect of the Rāmāyan, whether of intransitive or transitive verbs, is always used in the active construction. Besides the examples given in § 557, the following may be noted: जीवन काहै न सामर्थ मोहिं, 'why didst thou not kill me at my birth?'; कहिंहि वरिय उनपाय चार्म, 'they (i.e., the monkeys) said, Begin the destruction;' हृद आनेन सीता जगदूंवा, 'you have carried off Sitā, the mother of the world.' So in the modern colloquial about
Allahabad, people say, तुम का कहिं, = H.H. तुम ने क्या कहा,
"What did you say?", etc., etc.

b. So also the perfect in न or ना (§ 560, b) is most commonly used actively. But this termination is chiefly used in verbs which are causals in form, but neuter in sense. Thus,
उर आनंद चिदिकान, 'joy swelled in his breast;' किये सबक
परते, 'all the monkeys fled;' पारिल पश्चिमाना, 'afterward
he repented.'

The Indefinite Perfect.

787. The Indefinite Perfect (1) simply indicates an action as completed, without reference to any definite time. It thus nearly corresponds to the Greek aorist.

Examples: उस ने यह बात कही, 'he said this thing;'
यह भेद किसी ने नहीं पाया, 'no one discovered this secret;
भय मई, 'she became free from fear;' सद्रा सुमन फल सहित सब हुम
जाना बाति, 'various sorts of trees ever bent with flowers
and fruits.'

(2) It may be used for the present perfect, when the time is evident from the context.

Example: तुम बजत दिन जीते चचि, 'you have escaped
alive for many a day.'

(3) Under similar conditions it is also used, where English idiom would demand the pluperfect.

Examples: किसी ने न जाना कि वह किदर गाये, 'no one
knew whither he had gone;'
अब चुभुरों की बजत सी सेनाक रट
गम, 'when much of the army of the demons had been
destroyed.'

(4) It is occasionally used where we would use the present, in general statements, when these are referred to as a matter of past experience.

Examples: जिस ने संसार में आय तुम्हारा नाम न लिया तिस
The Present Perfect.

789. The Present Perfect represents the action of a verb as complete, with a reference to the present time.

Examples: हम यहही तम से मागने आए हैं, 'I have come to
ask just this of you;’ जब से मे ने खाप का नाम सुना है, ‘since I have heard your honour’s name;’ तूम्हारे पिता ने … सूद रखा है, ‘(whom) your father has kept shut up.’

a. It is thus often used where English idiom would require the present.

Thus, तुम निश्चय कों बेठे हो, ‘why are you sitting unconcerned?’; बार बार मे तोरन बंदन्वार बंधी है, ‘in each door wreaths and garlands are fastened.’

b. It is more rarely used where we would have expected the past perfect.

As, किसी समय राजा हरिश्चंद्र बढ़ा दानो हो गया है, ‘once the Rājā Harishchandra had become (or became) very liberal.’

c. And in the following we would have expected the indefinite perfect:

मूढ़े कल राजा के यहाँ से गए मिली है, ‘I got (the cow) yesterday from the Rājā’s place.’

Rem. In this case the action is regarded as effecting a result continuing to the present time; whence the use of the present auxiliary.

The Past Perfect.

790. The Past Perfect differs from the English pluperfect, in that the latter always refers to a certain definite point of past time, prior to which the action or event occurred; while this Hindi tense simply indicates that the action occurred prior to an interval of past time, which is not, necessarily, defined. The Hindi past perfect may therefore be employed whenever an interval of time, definite or indefinite, has elapsed since the completion of the action.

It is therefore often necessary to translate this tense by the English indefinite past tense. Thus: मे तुम्हें सावधान
The Contingent Perfect.

791. The Contingent Perfect represents a completed action as a mere hypothesis or assumption. Thus it may be used,

1. In conditional clauses, denoting the condition not as a fact, but as a mere assumption.

Thus, जो नल ने कोई निर्देशिता का वाम भी किया हो, 'if Nal have committed some deed even of unkindness.'

2. It may express doubt.

As, हंसी से न कही हो, 'may she not have spoken in jest?'.

3. Or a concession.

As, जो जो कक्ष उस ने रोधा होय, 'whatever he may have cooked.'

4. It may describe a past possibility.

Thus, यदुकुल में ऐसी नहीं वोय तब के खेत जो मायी होय, 'in the family of Yadu is no one who has abandoned a (battle) field and fled.'

5. It is often used in comparisons referring to past time, when the comparison is made, not with an actual, but with a supposed case.

Thus, जैसे ... वर्षा वर्षा के घटा घर आई होय, 'as if clouds of various hues had gathered round.'

a. In the Rāmāyan, also, this tense occurs, but very rarely. Thus, जी परिहास की गहर बकु होर, 'if he have ridiculed you in any thing.'
Of the Presumptive Perfect.

792. In the Presumptive Perfect a completed action is assumed as an objective reality; i.e., the action is denoted as a probability. It is thus often to be rendered by the aid of an English adverb.

Examples: बालक की क्या गति ज्ञात होगी, 'what must have been the state of the child!'; आप ने यह दोहा सुना होगा, 'your honour has doubtless heard this couplet'; नदी के प्रवाह से झुका होगा, 'it must have bent by the current of the river.'

a. It is used in questions implying some perplexity; as, कवि मुनि ने क्या संदेहा भेजा होगा, 'what message can the sage Kanva have (probably) sent?'.

The Past Contingent Perfect.

793. The Past Contingent Perfect is used only in the protasis and apodosis of conditional clauses. It always denotes an action or event as a past possibility which was not realized.

Examples: कौं चढ़ो भी होती ती का करनी, 'even if I had risen, then what could I have done?'; अपनो बड़ी बच्चने हाथ से न मारी होती, 'had I not killed my daughter with my own hand.' I have noted a single example in the Rámáyan: जी न होति सोता सुधि पारे, 'if I had not obtained intelligence of Sítá.'*

a. This tense differs from the Indefinite Imperfect in conditional clauses, only in that it denotes the action as finished; and it may thus often be a matter of indifference which tense is employed. But when the completion of the action is an essential element in the supposition, as in the first clause in the first of the above examples, then this perfect tense should be used in preference to the imperfect.

* Sítá K.
Of the Passive Conjugation.

794. The Passive conjugation is employed in Hindi chiefly in the following cases:—

(1) When the agent is either unknown, or is not to be definitely mentioned.

(2) It is elegantly used with a negative to express impossibility. The negative is regularly placed between the verb and the auxiliary.

Examples are, under (1): इस का मेरा कुछ जाना नहीं जाता, 'the secret of this is not known;' नतू मारे बैठे सब राजा, 'else all the kings will be killed.' Under (2): उन का बल बन मुझ से संभाला नहीं जाता, 'his strength is not now to be withstood by me.'

795. Even neuter verbs may be thus conjugated passively. Thus, हम से आया नहीं जाता, 'I cannot come,' lit., 'it cannot be come by me;' राम छा विना आय न जाए, 'without Rām's favour one cannot come.'

796. The agent with the passive voice is regularly put in the ablative, as in the above examples. But in the following from the Rāj Niti, the agent is put in the locative with विर = पर: मो वह चली नहीं जाए, 'I am not able to walk.' Observe, that the case of the agent is never used with the passive conjugation.

797. When the same passive verb in successive coordinated sentences, is used in different tenses, the participle of the principal verb is properly used only with the first auxiliary. Thus, लोग नारे गए ची जाति है ची जाने, 'people have been, are, and will be killed.'

798. It should be carefully observed that in the majority of cases the English passive is to be rendered into Hindi idiom, not by the passive conjugation, but by the neuter verb. Thus,
these fields are being irrigated,' is idiomatically rendered वे खेत सिंच रहे हैं; so also, राजा विश्वाम की जानि से खब अंथ्यें, 'the king will be hindered from going to rest.'

Rem. It will be remembered here, that many of these so-called neuter verbs are in reality corrupted Prakrit or Sanskrit passives (§ 610, a).

799. The inflected passive forms found in archaic Hindi have been already illustrated (§§ 493, a, 566, a). They are used under the same rules as the modern analytic passive.

Of Causal Verbs.

800. Causal verbs call for little special remark. True causals are regularly followed by two accusatives. Examples will be found in § 421–424.

801. Sometimes the causal conveys the sense, not of causing an action, but (1), of allowing it to take place, or (2), of causing an action or state to continue.

Thus, नख वेश बढ़ाये ..... सब राजा खड़े हो विनी कर रहे हैं, 'with nails and hair allowed to grow, all the kings were standing and making supplication;' मारे मरिय जियायेब जीवः, 'if he kill thee, die; if he save thee alive, live.'

Of Compound Verbs.

802. In the Syntax of Compound verbs, the following points are chiefly to be noted.

(1) In Intensive compound verbs, when the conjugated member is intransitive, the compound is always used actively in the tenses of the perfect; whether the first member be transitive or intransitive.

Thus in the following examples, although the simple verb, as a transitive, is construed passively with the case of the agent in the tenses of the perfect, yet the compound forms
given are construed actively: उस ने रोटी खाई, 'he ate bread,' but वह रोटी खा गया, 'he ate up the bread;' वे ने उस को देखा, 'I saw it,' but वह देख पड़ा, 'it appeared;' उस ने सुना, 'he heard,' but वह सुन रहा है, 'he is listening.'

a. In compounds in which रहा is the last member, it is important to observe that although it is always used in the form of the first three tenses of the perfect participle, in sense these compounds are always imperfect, emphasizing the continuity of the action. Thus, e.g., सुन रहा है, सुन रहा था, are respectively, 'he is listening,' 'he was listening.'

(2) On the other hand, in Frequentative and Acquisitive compounds, although the second conjugated member, when used alone, is always used passively in the tenses of the perfect, yet in this combination it is always treated as active. The same remark applies to the following compounds, in which देखा, लेना, or पाना, occur as the second element; viz., चल देखा, 'to go away,' हो लेना, 'to accompany,' देख पाना, 'to get a sight.'

a. Also the following Nominal verbs, denoting perception by the senses, although formed with the transitive देखा, are always used actively in all tenses: viz., दिखाई देना, 'to appear;' सुनाई देना, 'to sound' (intr.): सुनाइ देना, 'to smell' (intr.); कुलाई देना, 'to be felt.' In like manner is employed, बनाइ देना, 'to be bound.'

Examples:—वह फिरा किया, 'he was wont to go about;' वे नहीं देखने पाया, 'I was not permitted to see;' वे चल दिये, 'they set out;' वह मेरे पीछे हो लिया, 'he followed after me;' वे नहीं देख पाया, 'no one obtained a sight;' दो गांव दिखाई दिये, 'two villages appeared;' मुझे कुछ नहीं सुनाई दिया, 'nothing was heard by me;' कोई पूल सुनाई दिया, 'some flower emitted a perfume;' वह का मुझे कुलाई दिया, 'what was that which I felt?'.

(3) The similarity in sense of combinations with लेा to the Greek middle voice, has already been noted. A single additional example will suffice: लटों में पंक्षियों ने घोंसले बना निवें है, 'in (his) locks the birds have made nests (for themselves).

(4) Some of these compounds govern a different case from the single verb. Thus we say, उस ने मुझ से कहा, 'he said to me,' but मुझे कह दिया, 'he told me.'

(5) Permissive Compounds are always preceded by the Permissives. dative; as, तू मुझे यहाँ उठाने न देगी, 'thou wilt not let me stop here.'

(6) In literature, the verbs सकना and चुकना, of the Potential and Completive Compounds, are very rarely, if ever, used alone. But in the colloquial they are thus used in some parts of the country, especially when the action referred to may be readily understood. सकना, indeed, occurs alone in the Ráma-yánu; as, e.g., सकज़ तो ... मेटज़ कठिन कविस, '(if) you are able, then ... remove this sore trouble.'

a. सकना is usually combined either with the root or the inflected infinitive in ने. But sometimes it is combined with the infinitive in व, as in the following: राम चाप तोरव सकनानेहैं, 'Rám will not be able to break the bow.'

b. चुकना is most frequently used in composition with another verb, but it also occurs by itself, in the sense of 'to be finished, ended, discharged;' as, तुम्हारे कहने ही से चुक गया, 'from your mere talking the debt is discharged.' From this a causal, चुकना, 'to cause to finish,' is formed, which is always used alone.

(7) The idiom of the Desiderative compound with चाहिए, as denoting obligation or duty, has been already explained (§ 437).

803. The existence of the Statical combinations has been Of Staticals denied, but they occur in the Shakuntalá, as in the following:
804. In the colloquial, compound verbs are often themselves compounded. Examples of such colloquial expressions are as follows: साहित्र को ग़म भी चलने लग रहे, 'the gentlemen are just now in the act of starting;' नहीं सक जायमी, 'it will not be possible;' सब खाने लग गये, 'all have set to eating.'

**OF ADVERBS.**

805. The use of many adverbs as substantives has been already explained (§ 642). But the following additional particulars may be noted.

806. The addition of the gen. postpositions to the pronominal adverbs is especially common; as, जब के बरस, 'in the present year;' जब का हमारा धर्माध्यक्ष हो, 'may our present offence be pardoned;' तुम कहाँ के हो, 'where do you live?'; lit., 'of where are you,' sc. आदमी. जब तक followed by a negative, is to be rendered 'until,' or by an equivalent word; lit., 'as long as... not;' but, without the negative, 'as long as.'

Thus, जब तक मैं न आऊँ, is 'until I come,' but, जब तक मैं रहूँ, 'as long as I remain;' जब तक मां न जानी वैव बीविधि भी नहीं कर सकता है, 'until the physician know the secret,' (or 'as long as the physician knows not, etc. ') 'he cannot even treat (the case)'; similarly, जब तक मैं फिर आऊँ तब तक चोदों की पोठ ठंडे कर लो, 'against I come back, cool off the back of the horses.'* In the following, however, जब तक alone, in the

* Mr. Pincott would here translate jab tak, 'until,' as if it were jab tak main phir na dān; but I see no sufficient reason for disregarding the omission of the negative.

Shakuntalā, seems to mean 'until:' जब तक इस के पुत्र वा जब हो, 'until a son be born to her;' but, जी जी जिया ती जी जि कह कह झस बहोरी, 'as long as I live, never say anything again.'

807. तब तक must be rendered 'hitherto' or 'thus far' in the following: चे दुः के ती चे ही तब तक। एक नया घाव और रुका, 'these then were my troubles thus far; (now) one new hurt more has come.' In the following, where no जब तक precedes, तब तक is 'by that time:' तब तक तुम न चा चामा, 'by that time you came and arrested (me).'

808. A relative adverb used as a substantive in the genitive, is combined with the correlative to denote manner, place, etc., as unchanged; as, ज्यों का ज्यों, 'in exactly the same way;' जहाँ का जहाँ, 'exactly in the same place.'

809. जहाँ तक is idiomatically used of measure or extent in such phrases as, जहाँ तक तुम से हो सकि, 'as far as you may be able.' जहाँ तक denotes a measure as indefinitely large. Thus, जो द्रान द्राया में कहां तक कहां, 'how can I fully tell the alms he gave?'. This idiom cannot be literally translated.

810. कहाँ (कहाँ), 'where,' is idiomatically repeated in successive clauses to denote extreme disparity or incongruity.

Examples: कहाँ थे बालक रूपनिधान कहाँ थे सबल मक्ख, 'what equality between these beautiful children and these powerful wrestlers?'; कहाँ तेन्मज कहाँ सिंधु चपरा, 'what was the Jar-born (Agastya, who drank the ocean!) in comparison with the boundless ocean?'.

811. The relative and correlative adverbs are conjoined to express universality.

Examples: जहाँ तहे देखों देख भाई, 'everywhere I see the

Repetition of Interrog. Local Adverbs.

Conjunction of Relative and Correlative Adverbs.
two brothers;' विधर विधर नगरनिवासी लोग प्रभु के चरित बसैने, 'in every direction the inhabitants of the town are recounting the exploits of the lord.'

812. कत,—though derived from the Sanskrit कुन्त (कुट), 'where,'—is commonly to be rendered, 'how,' or 'why;' thus, बगवत तू हम गाने, 'Saviour of the world! how shall I sing;' क्वैया तत जनमि जग माना, 'why was Kekayi born into the world?'

813. The indefinite कहीं, 'somewhere,' is used in comparisons to denote excess as indefinitely great; it is also idiomatically used in expressions of doubt, as equivalent to the phrase, 'by any chance,' 'possibly.'

Examples: यह घर रस से कहीं जाचा है, 'that house is ever so much higher than this;' सबी ने ब्याह की बात कहीं जीती ने न कहीं हो, 'whether her) companion may not possibly have spoken of marriage in jest.' For कहीं, कतं उस is used in the Rámaýan; as, कतं तम नहीं, 'nowhere is there darkness.'

814. रघर, उघर, 'hither,' 'thither,' as also the dialectic रत and उत, are often used in successive clauses to express a contrast.

Examples: रघर तौ अरिन्द्र जी महाशोभ करने अलो राजकुमार योग करने लगी, 'here, then, Aniruddh Ji was greatly grieving, and there the princess was devoting herself to austerities;' रत हित भिक्षु देवी उतह विद्वानें गलिंग करासा, 'here he parts from friend and loved one, there he beholds supernal joy.'

815. For यू, 'thus,' the original Sanskrit यूट्त occurs in the Rámaýan, with यूट, 'this;' as, रूट्तस्मयं कहि न जाए, lit., 'this is (so)—(it) cannot be said;' i.e., 'it cannot be told just as it is.'

816. For कही with the negative, किन is often used in the
Rāmāyān and in other poetry; as, कह लंकेस कहसि विन चाता, 'said the lord of Lankā, Why dost thou not speak a word?'.

817. वह, 'rather,' 'sooner,' I have only met with in poetry; thus, विच मीन वह बारि विहोना, 'sooner might a fish live deprived of water.'

818. परे, 'on that side,' is often used in the sense of 'off,' in commands; as, परे हो, 'be off!' परे हरट, 'move off!'

819. The particle दिक is elegantly used for an adverb दिक of Coire- cidence.

Examples: में सपने में तुझे देख रहा था दिक . . . कौरे मुझे उठाय यहां ले आया, 'in a dream I was gazing on thee, when some one, lifting me up, brought me here;' वह गाय रही दिक शिव जी ने कहा, 'she was singing away, when Shiv Ji said.'

820. The particles रूय and रूति have been already ex- plained and illustrated (§ 646). But after a phrase or quo- tation, modern Hindī often uses ऐसा, where Saaskrit would have had रूति. Thus, विच प्रयोजन का यह कुछ ऐसा जागने की रूक्षा न करे, 'what has taken place,—without a motive let him not desire to know this;' मृत्यु ने हमारे केवल की पकड़ा है ऐसा संग्रह धर्म का वाचरण करे, 'considering that death has seized our hair, let him practice virtue.' In both these sentences, ऐसा, like the Sanskrit रूति, marks the preceding clause as quoted, as it were, from the lips or mind of the subject of the sentence.

821. The emphatic particle हि, as remarked § 651, The Emphatic Particle. may be variously translated. In addition to the illustrations there given, the following may be noted.

बक्षण का बस्त्र इस मोहिनी की गात की सोभा देता ही है, 'a garment of bark does grace the body of this charming creature,' where it is intended to emphasize the contra- diction of an opposite expression just preceding. Other
examples are: हम ही तुम ही जानै, 'only you and I know;' वह पथ का हारा था, वह ही, 'he was indeed wearied and exhausted by the journey;' बालक बच रहा सबक ही मृत गया, 'the child was saved, only the cart was broken;' दूध मुख ही जानै, 'I will regard sorrow as very joy;' वे सिद्धान्त क्षा ही चंसर है, 'how very wonderful are these doctrines!'; मैं ने तुम ही को बुलाया, 'I called you!', i.e., you, and no one else; जादु बिन बोलनेक, 'should you go even without having been called;' एक चर्चानाशी कदम तट पर घा नींद ग, 'one imperishable kadam tree stood on the bank, (and) that only.'

N.B. The emphatic particle ही must not be confounded with the हि which in the Rāmāyan and other old poetry is the sign of the dative and accusative cases. In the Rāmāyan, हु, हुय, or an is the common form of the emphatic affix. (Vid. §§ 178, 651, b.)

**OF PREPOSITIONS.**

822. The Syntax of prepositions calls for little remark. Their real nature and construction have been already explained (§§ 652–659).

823. बाहर, 'without,' मोतर, 'within,' आगे, 'before,' are preceded not only by the genitive, as previously noted, but also by the ablative. In the latter case there is always an implied comparison. Sometimes it is of little consequence which is used; but often the two constructions convey a slightly different sense.

Thus, रस वे बाहर, is, lit., 'on the outside;' but, रस वे बाहर, 'outside of this;' भेरी भाँगे चलो, is, 'walk before me;' but, वह मुख से भांगे टोड़ा, 'he ran ahead of me,' etc.

a. समेत commonly takes the noun in its oblique form, where such a form exists. In the following from the Rāmāyan, समेत exceptionally governs the accusative in हि; वैभ चातन व्यापिण्ड समेताः, 'he sat on the seat with the sage.'
b. The genitive postposition is sometimes omitted before some prepositions without any difference in the sense; as, प्रिया के दर्शन चिना, ‘without the sight of (my) beloved.’ But in other cases, the presence or absence of the postposition changes the sense; thus, किस के लिये, is ‘for whom?; किस लिये, ‘for what?’ ‘why?’

824. Many words which, when following a noun in the genitive, must be rendered into English as prepositions, under other circumstances must be regarded as nouns, and often translated accordingly. Such, e.g., are बारेमा, हेतु, निमित्त, and many others. Thus, मेरे जाने के बारेमा, ‘on account of my going,’ but, रस कारण, ‘for this reason.’ So also, in the following phrase, लिये has a prepositional force: तुम किस के लिये चाहए, ‘for whom have you come?’ But in the following it must be regarded as a substantive, signifying ‘object;’ तुम किस लिये चाहए, ‘for what object have you come?’

825. The inseparable preposition स, ‘with,’ is properly used only with pure Sanskrit nouns. In colloquial Hindi it is not often heard, but it is more common in poetry: as, e.g., सानुज (स + अनुज), ‘with his younger brother;’ सप्रेर, ‘with love;’ सपरिवार, ‘with attendants.’

Of Conjunctions.

826. The copulative conjunction चाहे is used much less freely than the equivalent English ‘and;’ the conjunctive participle is often preferred to a finite verb followed by the conjunction (§ 755 (1) a).

Thus, a Hindoo would not be likely to express the phrase, ‘he went and saw the town,’ by वह गया चाहे नगर की देखा, but rather, उस ने जाकर नगर की देखा.

a. It is also to be noted that Hindî idiom often
requires the omission of the copulative between pairs of words where it would be necessary in English.

Examples: भनें दुरी की पहचान, 'knowledge of good (and) evil;' दुःख सुख को देनेवाला, 'the giver of joy (and) sorrow;' चाहो देखो, 'go! (and) see!'; राम वल्लभ, 'Krishn (and) Baldev;' मेरे हाथ पांव नहीं चलते हैं, 'my hands (and) feet do not move.'

Rem. Such phrases are doubtless conceived in the popular mind as equivalent to copulative compounds (§ 625).

827. भी is to be rendered 'also,' in an enumeration of particulars, but in other cases it must be translated 'even.'

Thus, श्री कृष्ण चंद्र ची बलराम जी भी द्वारिका में आए, 'Shri Krishn Chand and also Balram Ji came to Dwarka;' but, श्री कृष्ण चंद्र भी किसी को कुछ नहीं देते हैं, 'even Shri Krishn Chand gives nothing to any one.'

a. Also, after words implying comparison, भी must be rendered 'still,' 'yet,' 'even;' as, बीर भी है, 'there is still more;' यह वुह उस घर से भी छाँचा है, 'this tree is higher even than that house;' फिर भी is also sometimes to be rendered 'yet,' 'still;' as, फिर भी चित्र उस के कृप को बहां पाता है, 'yet, how can a picture equal her beauty?'. Sometimes, again, भी can only be translated into English by some limiting phrase as, 'at all,' 'in the least,' etc.; as, कुछ भी नहीं चीजें, 'they did not start in the least.'

b. Sometimes, again, भी can scarcely be rendered into English except by an emphasis; thus, यह कार्य कैसा भी लघु कदा न हो, 'howsoever trivial this work may be.'

828. The Sanskrit चरित, 'also,' 'even,' is never used in conversation, and only now and then in poetry; thus, चरित नोपमिति सच्चन कर्भि प्रकाश, 'even that which is most mysterious, the good make clear.'
829. The phrase तिस पर भी, is often used as a copulative conjunction, equivalent to 'moreover;' as, तिस पर भी यह कहता है, 'moreover he says this.' इस पर भी may often be rendered, 'notwithstanding,' 'nevertheless;' as, इस पर भी तू मुझे प्यारा लगता है, 'nevertheless thou art dear to me.'

830. Of the disjunctive conjunctions, या or छब्बा, Disjunctive Conjunctions, and या (Ar.) are the most common; कि and केंटी are dialectic. फक also is often used as a disjunctive.

a. कि and के are especially used in short disjunctive phrases; as, मला हो के बुरा, 'be it good or evil.' But sometimes it is repeated before successive sentences; as, के हरि ने मेरी प्रेमि को प्रतीति न करी के बरासंध का ब्राह्म चुन प्रभु न चाए, 'has not Hari had confidence in my affection? or hearing of the coming of Jarāsandh, has the lord not come?'

b. बिंवा is rare, but we find it in the Rāmāyān, as, चमिमान नमूह वस बिंवा, 'or (being) in the power of pride or love.'

831. Sometimes in brief phrases, where it may be readily understood, the disjunctive may be omitted.

Thus, संघृत प्रभुताइ चाह रहो पाई बिनु पाई, 'wealth and authority pass away, obtained (or) not obtained,' i.e., 'they are gone even before we obtain them.'

832. जे is commonly used as a conditional conjunction in the colloquial; जि—usually pronounced, and often written जट—is Sanskrit, and in conversation is somewhat pedantic.

a. जे पै is sometimes used dialectically as a conditional conjunction. Thus, जे पै जिय न घोटि कृष्णाइ, 'if there is no treachery in his heart.'

833. The conjunction तो or तै may be variously rendered, according as it has the force of an illative or an emphatic particle.
(1) As an illative conjunction it regularly introduces the apodosis of a conditional sentence.

Thus, जै सूँ पाल ꜩे वाण नहीं चाचि, 'if I do not go, then he will not come.'

(2) As an emphatic particle, it is variously rendered into English.

Examples are: हमारे तो सुनो, 'just hear me!'; वासना चल निवाहे ती, 'do end your talk now!'; देखो तो, 'pray look!).

a. The illative तो is only apparently used for the temporal conjunction. Thus, यह समाचार सुनाय नारद जो तो चले गये, 'having told this news, Nārada Ji then went away;' where तो suggests the accomplishment of his object in telling the news, as the reason for his departure.

b. In other cases तो conveys a shade of emphasis which can only be expressed in English by a peculiar stress of voice; as, e.g., विभूतिविस्ति जगत का करि तो मैं हूँ, 'lord of the three worlds, and creator of the earth am I!' So also, as used in an enumeration of particulars; as, एक तो मेरे पांच में द्राम की पैनी चरण लगो है । दूसरे कुरे की डार में चंचल उलझा है, 'for one (thing), a sharp spear of grass is stuck in my foot; for another, (my) veil is entangled in the branch of a barleria.'

c. In the following passage the word occurs in both senses; जो उस से कुछ मांगता तो वे देने तो सही, 'if I had asked anything from him, then he would indeed assuredly have given it.'

834. The concessive conjunction is चळपि (चाल + चापि), 'although,' to which तच्छि, or तच्छापि, 'yet,' answers in the principal clause. These are pure Sanskrit and are rarely used in the colloquial, except by pundits. The corrupted form चळपि is employed in the Rāmāyān. In

* In these cases, तो would be represented in German by 'doch' or 'nun.'
the common colloquial, जो भी and ती भी are usually employed, as also चाहि ... परनु.

835. कद्राचित व कद्रापि, 'perhaps,' like many of the foregoing, are rarely heard in the colloquial, except from those conversant with Sanskrit. The Persian शायद (usahaan) and सारद is often heard instead. All these are regularly followed by the contingent future. The verbal forms, जाने, क्या जाने, often take the place of these in the colloquial.

836. कि is radically an explanatory particle; its use as a final, = 'that,' is easily derived from this explanatory sense.

Thus, वह इस कारण से गया कि देखि, etc., 'for this reason he went, that he might see;' here कि is merely expiatory of the word कारण, 'reason.' And in cases where no such noun occurs in the principal clause, it may yet be understood.

a. Often कि must be rendered by the word 'saying;' as, वह यही मनाता था कि वह गुण क्र ग्रंथ, 'he was propitiating this (deity), saying, When will that man appear?'.

b. Sometimes कि is used pleonastically, after a relative pronoun or adverb; thus, जो बात कि तुम ने कही, 'that thing which you said;' विष्णु का दूसरा पैंड्र था जब कि हरि ने वृद्धिकारी विन कला था, 'this was Vishnu's second step when he deceived the self-asserting Bali.'

c. But the combination जब कि is often rendered 'since,' in phrases like the following: जब कि परमात्मा चणभर भी ऐसा नहीं हो सकता, 'since the Supreme Spirit not even for an instant can be such.' Further illustration of the use of the conjunctions will be found in the section on compound sentences.
Of Interjections.

837. Interjections call for little remark. The following interjedional expressions require a noun in the dative; viz., धन, धिक्क, धिक्कार, or धिक्कार.

Thus, परिमेघर को धन्, 'praise to God!'; धिक्कार मेरे जीतन को, 'a curse to my life!'.

838. चरे or रे changes final ए to ऐ after a feminine noun; रे (री) follows the vocative, or if no noun or pronoun be expressed, then, the verb of the sentence.

Thus, खबायतन बर दास भें बुध मातू री, 'I am the servant of the Abode of Compassion; hear! O mother!'; सुनता है रे, 'Hallo! dost thou hear?'.

Of the Repetition of Words.

839. The repetition of words is a marked characteristic of Hindī idiom. Any part of speech, except a postposition or conjunction, may be repeated, to express, as the case may be, the various ideas of repetition, distribution, variety, intensity, or continuance.

840. Nouns when repeated may be taken (1) distributively.

Examples: घर घर मंगलाचार हो रहे थे, 'festivities were going on in each house.' Sometimes the noun thus repeated is equivalent to an English adverbial phrase; as, पौंति पौंति, 'in rows.'

a. An attributive genitive or adjective before such nouns is put in the plural; as, मेरे रोम रोम मस्त्र हो गये हैं, 'my each individual hair is delighted.'

(2) Or the repetition may express variety.

Thus, देश देश बे राजा, 'kings of various countries.'
(3) The noun is also repeated to express *intensity* or *emphasis*. The emphatic ही often intervenes between the repeated words.

Thus, मन ही मन में कहने लगा, 'in his inmost soul he began to say;' वातों ही वातों में, 'in the very midst of the conversation;' राममाल की दिखायें को शकुन्तला ही शकुन्तला कहकर, 'calling the ladies of his zanāna just nothing but *Shakuntalā*;' दोनों कार्य दूर दूर पर हैं, 'the two acts are very far apart.'

*a.* When the first noun is in the plural, ही is not used; as, उन के हाथों हाथ, 'in their very hands;' मारों मार, 'blow on blow.'

*b.* Sometimes the first noun is put in the genitive; as, मृणाल का मृणाल, lit., 'a fool of fools,' i.e., 'a very fool;' भवरों के बुध के बुध, 'swarms upon swarms of bees.'

*c.* I have also noted the phrase दूधा दूध, 'very milk,' i.e., 'pure milk.'

*d.* The repetition sometimes suggests *continuance* in a place; as, सड़क के जिनारे जिनारे चलो, 'walk along by the side of the road.'

841. For the repetition of nouns, etc., with the alteration of a letter, see § 625 (1) *b.*

842. Repetition has the same effect in adjectives. *Repetition of Adjectives.*

Thus,

(1) The adjectives may be taken *distributively.*

Thus, सब बड़े बड़े यदुवंशि, 'every one of the great Yadu-bansis.'

(2) Or sometimes the repetition expresses *variety.*

Examples: नये नये सुख, 'various new pleasures;' चन्द्वुंटे चन्द्वुंटे खेल खेलने लगे, 'they began to play various unheard-of games.'
(3) They are repeated to express intensity.

Thus, मीठी मीठी पवन चल रही है, 'the soft, soft wind is blowing;’ सुपरे सुपरे चल, 'the cleanest clothes.' Sometimes the first adjective takes the genitive postposition; as, भूषण का भूषण, 'extremely hungry.'

843. Numerals are repeated in a distributive sense.

Thus, उन के दस दस पुत्र भए, 'ten sons were (born) to each one.' To the repeated numeral, the conjunctive participle करके is often added (§ 650), as follows: दो दो करके निकल गये, 'they went out by twos;' एक एक करके आये, 'they came one by one.'

a. When the number is a compound, only the last part is repeated; as, एक हृदय चार चार आना, 'one rupee and four आनास each.'

844. Pronouns, when repeated, are often to be taken distributively. Or the repetition may denote variety.

Examples: उन्होंने अपने अपने घर जाय जाय कहा, 'having gone each one to his own house, they said—'; जो जो जिस वचन की रचना कर रो सो तो को १००, 'whatever different things each one may desire, that bring and give;' इस का की दुख पाते हैं, 'what various sorrows do we experience!'.

a. But कोई, repeated, is 'a few;' as, तम्भरो दुष्य पावन कोई कोई, 'some few may gain your favour.'

845. The relative जैसा is idiomatically repeated with the genitive postposition; as, जैसे का तैसा, 'exactly as before;' or, if the noun qualified be feminine, जैसी को तैसी उस को द्रव रही, 'his state remained just as it was before.'

846. Repetition of verbs is confined to the participles. It may indicate

(1) Simple repetition of the action.

Examples: किलके वह वह कर आते हैं, 'pieces of bark keep floating down;' सब गोपी पशु पशु द्रूम बैलि से पूछती पूछती हुलने
§ 846.]

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जगो, 'all the milk-maids, repeatedly questioning beast, bird, tree and vine, began to search;'; मुख पास मंत्र आय आय बैठते बे, 'the bees kept coming and resting on her face.'

(2) The repetition of certain verbs thus expresses intensity.

Thus, इद्र शक्ताय पक्षताय रो रो बहने जगा, 'Indra, deeply repenting and weeping much, began to say.'

(3) It may sometimes denote the continuance or prolongation of the action.

It will sometimes be found difficult to render this idiom into English. चलते चलते घर को पड़ते, 'walking on and on they reached home;' इसो रोति से चले बुले राज मंदिर में बा विरले, 'in this way having gone on, he came and displayed his glory in the palace;' ची दान को वधे बंधे पूर्व जनम की सुधि आई, 'to Shri Krishna, as he remained bound, came the recollection of a former birth.'

a. होते होते, is rendered 'gradually,' 'by degrees.' Peculiar is the phrase, हमारे न पड़ते न पड़ते, 'my continued non-arrival.'

b. Often the first of the repeated participles is put in the masculine, and the second in the feminine; as, चिप्पा चिप्पो, 'secretly;' चम को देखा देखी सब ... गोपी प्रणाम कर, 'all the milkmaids, making obeisance, with him looking on, etc.' Sometimes the compound has a reciprocal sense, as, मारा मारी, 'mutual beating.'

c. The perfect participles of a neuter and its active or causal are sometimes idiomatically joined together. Often this combination seems to have a certain intensive force; as, चह उपाध बैठे बिठाए मे बहां मे आई, 'whence came this calamity upon us sitting still?'.

d. Similarly, an active or causal participle is often prefixed idiomatically to a neuter verb with an intervening negative, giving an emphatic force. Thus, सो विषो भांति भिटे न भिटे,
'they cannot in any way be possibly effaced.' Or the reverse order is found, the neuter participle preceding; thus, द्रुत महावल मरी न मारि, 'the demons, mighty in strength, (even when) dead, were not killed'; तनु टर्भो न टार्भो, 'driven back, they not in the least gave way.'

847. The repetition of adverbs has already been noted (§ 643) (1). The following illustrations are added.

जब जब होह घर्म को हानि तब तब प्रभु धरि वििघ शरीरा, 'whenever religion suffers injury, then from time to time the lord, assuming various bodies, etc.;' वाँ वाँ वह कमा बढ़ने लगी लों लों चते चति घार करने लगा, 'just in proportion as the girl began to grow, so he began to love her greatly.'

a. An adverb may be repeated with the genitive postposition intervening, for the sake of emphasis; निर्मल होति ही मूर्ति यों को लों दिखाई देती है, 'immediately on its becoming clear, the image appears exactly as before.' Sometimes the latter may also be in the emphatic form: as, सो (रू) वहां का यहीं ऐसे विलाय जाएगा, 'that army in this very spot shall so vanish;' जब का तब, 'at that very moment.'

Rem. Observe that in this idiom the genitive postposition is inflected to agree with the noun to which reference is made.

848. Prepositions also are sometimes repeated with a modification of the sense similar to that above noted.

Thus: उन के वीच वीच चारान जस गाते वे, 'all along through the midst, bards were singing (his) renown;' उन्हीं चरणाचिह्नों के पास पास, 'close along by those same footsteps;' मेरे पीछे पीछे चले चारों, 'follow along behind me;' हम तुम साध ही साध हाट को चले, 'let us two go together to the market.'

Onomatopœia.

849. The fondness of the Hindoos for onomatopoetic words has been already mentioned. This regard for sound extends
also to the construction of sentences, and is seen especially in the balanced structure of the language; as in the marked tendency to throw sentences of all kinds into the relative and correlative form; the expression of repeated action by repeating the word expressing the action; the fondness for rhyme, even in prose, etc., etc.

a. The following striking examples of onomatopoeia in the choice of words, are from the Rāmāyan. In the description of the fighting of the monkeys against Rāvan we read: मर्कट बिकट भट गुट न जट तनु जगर भये, 'the terrible monkey warriors, fighting, their bodies torn to pieces, are not diminished;' and the fighting of the bears is thus similarly described; चंबुकनिकर कटकट कटुहं खाणि खाणि अचार दण्डुहं, 'the bear host gnash and grind their teeth; they eat, and howl, and (even) satiated, rush upon (their prey).'

PART II. SYNTHETIC SYNTAX.

OF THE CONSTRUCTION OF SENTENCES.

I.—OF THE SIMPLE SENTENCE.

OF THE PARTS OF A SENTENCE.

850. As in all languages, the essential elements of a Hindī sentence are two, viz., subject and predicate, to which may be added the copula, as a formal, though not, as will appear, a necessary element of the sentence. We treat first of the simple sentence.

851. The subject in Hindī, may be (1) a noun or The Subject. pronoun in the nominative case; or (2) two or more nouns or pronouns in the nominative; or pronouns in the nominative; or (3) an adjective or numeral used substantively in the nominative; or (4) an infinitive; or (5) any phrase or sentence.
Examples are, of (1) : तुलसी दास आया है, "Tulsí Dás has come;" (2) तपस्वी बौद्ध मौतमी दूसरी बौद्ध गये, "the hermit and Gautamí went in another direction" (or "go"); आप बौद्ध तुम जाओगे, "I and you will go;" (3) दो वहाँ है, "two are there;" बौद्ध जानी नहीं कहेगा, "no wise (man) will say;" (4) तुम को जाना है, "you must go," lit., "to go is for you;" (5) शारां बार बार जनम बौद्ध मरण कहीं इस संसार चक्क से भमना पड़ता है, "to them it falls to wander in this earthly circle of repeated birth and death."

a. The cases in which a complete sentence introduced by ज्‍य stands as the subject of the verb, will be noticed in the Syntax of the Compound Sentence.

b. Colloquially, the locative with तक, जो, etc., is used as the subject of a sentence in such phrases as the following: एक मनरें तक नहीं आया, "not so much as one man came;" दो सौ तक रक्षे जाए, "as many as two hundred came."

852. The subject may sometimes be omitted; (1) when it can be readily supplied from the connection, as, e.g., in questions, or in direct address; or (2) when it is implied in the form of the verb; or (3) in proverbs, where brevity is sought.

Examples: (1) क्या वह आया है है आया है, "is he coming? yes (he) is coming;" बेटा यह क्या चाह निकालने हो, "Son! what conduct is this you display?; (2) ब्राह्मण है, "I am a Bráhmán;" (3) कमा तच खा, "earn, then eat."

a. In the phrase वरसता है, the word पानी or मेंह is to be understood as the subject of the verb, and is indeed often expressed.

* An explanatory note in a drama, where English idiom would require the present tense.

† मनरें is a common word in the Doáb, but is regarded as vulgar by the educated.
853. Sometimes by anakolouthon, a nominative, or the case of the agent, stands without a verb, as गोपी in the following: गोपी जो जल भरने को निकली घो सो रख दूर से चाहि देख कहने लगे, 'the milkmaids, who had gone out to draw water—they, seeing the chariot coming in the distance, began to say—'.

854. The predicate of a sentence may be (1) a verb; (2) a noun or pronoun either in the nominative or some oblique case; (3) an adjective; (4) a numeral; or (5) any word or phrase used as a noun.

Examples: (1) वह आया, 'he will go;' (2) उस का नाम आहुक है, 'his name is A’huk;' यह राजा का है, 'this is the king's;' वह कौठी पर है, 'he is on the house;' कारण यह है, 'the reason is this;' यह पुस्तक फिर की है, 'whose is this book?'; ऐसा सामर्थ किसी में नहीं है, 'in no one is such power;' जी पुत्र भेरे होगा, 'the son whom I shall have;' (3) राजा सिसुपाल बड़ा बड़ी बड़ी प्रतापी है, 'the Rājā Sisupāl is very mighty and renowned;' (4) मेरे चरण लोजू है, 'my feet were sixteen;' (5) में राजा भीष्मक का पत्राया है, 'I am the messenger (lit., the sent) of Rājā Bhīṣṇak,' i.e., 'sent by him.'

855. The predicate verb is sometimes omitted when it can be easily supplied from the context.

Thus, दोनों बौद्धों ने प्रमाण किया एक ने गुष्ठ जान दूसरे ने बंधु मान, 'both heroes saluted him, the one regarding him as a spiritual guide, the other holding him as a brother.'

856. The copula, either explicitly, or as implied in a verbal form, is regularly required to connect the subject and predicate of a sentence. But even in prose the copula may often be omitted in Hindī, where it would be essential in English or even in Urdu.

a. Thus, in simple description, where the copula may be readily supplied, Hindī often characteristically omits it; as,
b. The copula is also often omitted in comparisons; as, भूमि ऐसी सुहावनी लगती थी वि बैसे सिंगार किये कामिनी, 'the earth looked as fair as a beauty adorned.'

c. Similarly, the copula is very commonly omitted in negative sentences; as, रस को फिरी बात का भाव नहीं, 'this (person has) no knowledge of anything.'

Rem. In such phrases the omission of the copula is in fact only apparent. Nahin, as remarked § 472, is a compound of the negative na with an archaic form of the copula, dhīn.

d. The copula is also usually omitted in proverbial expressions; as, चोरी का गुड़ मोठा, 'stolen sugar is sweet,' कुश्ती के सिर में चबूतरी का तिल, 'oil of jasmine on the head of a musk-rat.'

e. But when there is any emphasis on the time as to which any affirmation is made, as past, present, or future, the copula must be employed.

857. The omission of the copula is extremely common in poetry; indeed, in the Rāmāyana, its use is quite exceptional. Examples will be found in almost every line. Thus, सब विधि सब पर छोँग सुहारो, 'in every way, all the people of the city (were) rejoiced'; सतसंसगति मद्दंगलमूला, 'association with the good (is) the root of joy and gladness.'

a. But occasional examples of the use of the copula occur, determined by emphasis, or by the necessities of the metre; as, e.g., दुराराज्य पे बहुहिं महेश, 'but difficult to be worshipped (is) Mahesh.'
858. The predicate may belong to the subject in a greater or less degree as compared with other objects. For illustrations of the syntax of adjectives in such cases, see §§ 207–210, under 'Comparison.' In the case of verbs, the comparison is expressed by prefixing the proper adverb.

859. The subject and predicate may both be extended or defined, as in other languages, by the addition of various words in grammatical dependence upon them. (1) The subject may be defined by a noun or nouns in apposition.

Examples: हस्तिनापुर का राहन्तवाला राजा भोगक बाप हैं, 'Rájá Bhishmak of Hastinápur (lit., resident of), has come;' कार्तिक महोत्तर बाबा, 'the month Kártil came.'

a. Here note the common idiom with the pronoun का, which occurs in the following phrase: सब नगरनिवासी का ली का पुष्प आपस में गों कहते थे, 'all the inhabitants of the city, whether men or women, were thus talking among themselves.'

b. The common idiom which occurs in such a sentence as the following, must be regarded as an appositive construction: नुसे दो जोड़े कपड़े मिले, 'I got two suits (of) clothes.'

c. In the following from the Prem Ságár, बालक is a predicative adjunct of the personal pronoun, में: 'भें बालक है घरी तेरी, 'I, a child (i.e., although a child), am thy enemy.'

d. When a substantive or any word employed substantively is used simply as a word, without reference to its meaning, it is very often followed by a demonstrative pronoun in apposition. Thus, the phrase ने is not attached to the subject
of an intransitive verb,' must be rendered, अन्रमक धातु के कर्म
में ने यह नहीं लगता. So again, जहां कर्म में को यह चिन्ह रहता है,
'where the object has the sign ko.' So also where a case
other than the nominative is used as a word in the nominative,
the same construction is used: as, यहाँ उस का यही ढील है,
'here us kā is correct.' But the appositive pronoun is some-
times omitted where no ambiguity will follow: as, यहाँ उस
पर ढील है, 'here us par is correct'; ज़रा इस के साथ कहीं को
छोर कहीं का रहता है, 'with (the word) karnā is connected
sometimes kā, and sometimes ko.'

c. In the following, यह is to be regarded as added in appo-
sition with सो, for the sake of emphasis; सो है प्राभावी यह
तरे मिलने को तरसता है, 'this very same (person), darling, is
longing to meet thee.'

(2) The subject may be extended or defined by an
adjective. In this case we may distinguish (a) the
attributive, and (b) the predicative construction.

a. In the attributive construction, the adjective precedes
the noun, and forms conjointly with it one complex idea; as,
e.g., यह डरावनी मूरत काल युग है, 'this frightful form is the
Kali Yug.'

b. In the predicative construction, the adjective follows the
noun, and is apprehended separately from it, being, as it
were, the predicate of an abridged relative clause. Thus, इस
cो मास्ते तो निश्चय राज्य कहसू, '(if) I kill this (child), then I may
reign without fear.' In the following both constructions
occur: उस बाल का वेद्य पुष्च महापराक्रमी बड़ा तेजस्की बाणासुर था,
'the youngest son of that Bal, very powerful, and greatly
renowned, was Bānāsur.'

(3) The subject may also be defined by a pronoun
used adjectively.

Thus, यह वचन है मात्री तरी, 'this girl is thy niece;' जो
बात तुम ने कही, 'the thing which you said.'
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(4) By a numeral.
Thus, इस बीच दोनों भाई आए, 'in the midst of this, the two brothers came;' दो सहस्र योंदा दिखाई दिये, 'two thousand warriors appeared.'

(5) By a genitive.
Thus, सब समा के लोग चुप हो रहे, 'all the people of the assembly held their peace;' चब भेरा मनोरथ पूरा ड़बा, 'now my desire has been fulfilled.'

a. Sometimes the defining genitive is omitted, when it is indicated by the context. Thus, वाड़ी चिला रहती थी किंकु चबचा पति मिले, 'there continued a great anxiety that you might find a good husband;' where रूस की, referring to the following substantive clause, is to be understood before चिला.

Rem. As the genitive is de facto an adjective, it admits of the two constructions mentioned above under (2). But as Hindi sometimes imitates the Persian by placing the genitive after the governing noun, its predicative character cannot always be certainly inferred from its position. But it is evidently used as as a predicate in the following: क्रिया बालक तो विन के कंस ने शार ड़ाजा, 'six children of theirs, then, 
Kays has slain.'

(6) By an adjective participle.
Here again, we have both (a) the attributive and (b) the predicative constructions. Thus, एक मरा सांप वहाँ पड़ा था, 'a dead snake lay there;' but, in the predicative construction, एक सांप मरा उस खड़ा था, 'a snake lay dead;' कंस डरता बांधता उठ खड़ा ड़ह़ा, 'Kays, fearing and trembling, rose and stood up.'

860. The predicate of a sentence may be extended,
(1) By a noun, pronoun, or any word or phrase used substantively. This includes several particulars.

a. The direct object of a verb: as, तुम संदेसा कहो, 'declare the message;' राजा भीमाक कुछ न बोले, 'Rājā Bhīshmāk said nothing.' The object may sometimes be a phrase or sentence; as in the following, after a conjunctive participle: कपिलत विधंस कह शब देखि, 'seeing the sacrifice destroyed by the
monkeys;" वरात घर के निकट आरे सुन, 'hearing that the marriage procession had come near the house;' and, after an imperfect participle, चलिझः वरात सुनत सब रानी, 'all the queens, on hearing (the words), The marriage procession will move.'

Rem. Observe, that the object of the verb may itself again be defined in the same way as the subject noun (§ 859). Thus, भेरा श्राप राधा वामा वोझे, 'pardon my transgression;' देखि बन में बचने न छोड़ियो, 'do not leave them alone in the jungle.'

b. Or the predicate, under the conditions specified in § 412, may be extended by the case of the agent; as, ब्राह्मण ने देवताओं को समझा दिया, 'Brahmá caused the gods to understand.' And the case of the agent may be further defined by a noun or nouns in apposition: as, संग को दो ही ने कुड़ाया है एक ती आगे गर्विंश के निको ने खाय खब राय के तीस्रा बाणों ने, 'heaven only by two has been delivered; once before, by the nails of Narsinh, and now by your Majesty's sharp arrows.'

c. Or by a dative; as, बंद जी ने सब ब्राह्मणों को नीता भेज दिया, 'Nand Ji sent an invitation to all the Brahmans.'

d. Or, in short, by any case of any noun or pronoun, defining the predicate in respect of time, place, manner, etc.; as, देव हों ने गेह में मोहन को आने दिया, 'they allowed Mohan to come into the house;' उस के मन में पिकला सब शीघ्र गया, 'all the former grief left his heart;' आग पर्बत को छोटी तब जहाँ, 'the fire swept to the top of the mountain.'

e. Or the defining noun may be a nominative in apposition with the predicate; as, बुढ़ियाँ शिवों के नाम थे है न्याय वैशेषिक सांख्य योग मिनासा वेदांत, 'the names of the six systems are these, Nyáya, Vaishešik, Sánkhyá, Yogya, Mínámáśa, Vedánt.' In the following, the nominative defining the predicate is appositive to the subject: तिस का आउना चढ़ा तेरा काल उपजेगा, 'her eighth child shall be born (to be) thy death.'

(2) The predicate may be extended by an adjective; or, if a noun, also by a numeral.
Examples: हमारा घर पवित्र कोिजे, ‘be pleased to purify our house;' वे राजा के चार पुत्र हैं, ‘these are the king’s four sons;’ वह पर्वत यारह योजन जंचा था, ‘that mountain was eleven yojans high.’

(3) Or by a conjunctive participle.

a. Observe that this participle always has the force of an adverbial adjunct of the predicate, expressing the various adverbial relations of time, place, manner, etc., as explained in § 755. Besides the illustrations there given, the following may be noted: नंद जि चति उद्रास हो लयो सांस रेनेज लेने जने, ‘Nand Ji, being very sad, began to draw long sighs;’ राज ले बढ़ोरा दे ब्याना धाना बेठाया, ‘having taken the kingdom, and issued a proclamation, he established his seat.’

(4) Or by an adjective participle absolute (§ 754 (2)).

Examples: किनेहएक दिन मधुरे में रहते भये, ‘a number of days passed staying in Mathurā;’ श्री कृष्ण चंद्र एक मुंद्री नारी संग लिये आये हैं, ‘Shri Krishn Chand has come in company with a beautiful woman.’

Rem. The conjunctive and adjective participles may, again, themselves be defined in the same way as the tenses of a verb in the predicate of a sentence. For illustrations, see §§ 754–757.

(5) The predicate may also be extended by a preposition with its case.

Thus, उस ने बिन श्री कृष्ण चंद बोरे घर न देखा, ‘he saw no house without Shri Krishn Chand;’ सब गोपों यवर्दा के पास चली, ‘all the milkmaids went to Yasodā.’

(6) Or by an adverb.

Thus, वह चति प्रसन्न कृष्ण, ‘he became greatly pleased;’ श्रीघ्र आयो, ‘come quickly.’

Agreement.

861. Agreement is three fold, viz.; (1) of an adjective used attributively with its noun; (2) of an adjective
in the predicative construction with its noun; (3) of the predicate of a sentence, whether verb or adjective, with the subject.

862. The general rules regulating the agreement of an adjective *attributive* with its subject have been already stated and illustrated (§ 199). The same rules apply to the agreement of the genitive attributive with the noun it defines.

863. But when an adjective or genitive attributive defines several nouns of different genders, usage as to agreement varies.

(1) The attributive may, preferably, agree in gender with the nearest noun.

Examples: उस की चुड़ ची बड़के, 'his wife and children;' तुम्हारे छो ची चार पुत्र, 'your wife and four sons.'

(2) Or the attributive may take the form of the masculine, as the 'more worthy' gender, even though the noun immediately following be feminine.

Examples: तुम्हारा छीपुवाद्रि, 'your wife, sons, etc.;' पुरुस्राम की ने बपने माता की भाईयों की बुलाया, 'Purusrām Ji called his mother and brothers;' बपने छी वालक समेत, 'with his wife and child.'

864. When an adjective or adjective participle occurs in the *predicative* construction with its noun, if the noun be in the accusative with को, the adjective or participle regularly takes the form of the uninflected masculine singular, irrespective of the gender or case of the noun.

Examples: मे विस्मृत में ऐसा पर्याप्त ही विपु हो नहीं देखता हूँ, 'in the three worlds I see no one so powerful;' नगर को जलता देख, 'seeing the city burning.'
a. But occasionally the predicative adjective or participle takes the feminine termination even after the accusative with को. Thus, in Damayanti, शुष्क द्रासी को तुम ने जंगल में छबेली कोडा, 'you have left me, your handmaid, alone in the wilderness.'

Rem. Here the construction seems confused; for although the adjective takes the feminine termination, the verb follows the usual rule and retains the masculine form after ko.

b. Observe, that when a participle is found inflected after a noun with को, it is to be regarded, not as a predicative adjunct, but as in the absolute construction (754 (2)). Thus, जहाँ सुन धर्ष देवताओं को बैठे पाता था, 'where he would find seated, sages, philosophers, and gods.'

865. The same rule as to agreement applies to the pronominal accusatives in ए and ऐ as to those in को. Thus, हम विसे सब्रा जानि, 'whom shall we regard as the real (one)?'

a. But in this case, again, we occasionally find a different usage; as, e.g., in the following; वन में इन्हें छोड़कै मत छोड़ियो, 'do not leave this (child) alone in the jungle.' Here इन्हें, referring to Krishna, is an honorific plural.

866. If the noun be in the nominative or the nominative form of the accusative, the predicative adjective or participle agrees with it in gender and number, as in the attributive construction.

Thus, मन की वास कै सी नहीं पूरी करती, 'why dost thou not fulfil the desire of (my) heart?'; गायिन रामनो हाँवतो फिरतें हैं, 'the cows, panting and lowing, are wandering about'; घरनो गोद मेलो करते हैं, 'they soil their laps.'

a. In the following phrase we must supply the 1st personal pronoun; तुम ने इस वन में तबी छबेली, 'you have left (me) alone in this wilderness.'
867. The predicate verb, adjective, or noun must be inflected to agree with the subject in number, gender, and person, in so far as they may be capable of such inflection.

Thus, रतन ही बो सवः हृदयते हि, 'all seek the jewel; ' जिखने की सामयो नहो ये, 'there is no material for writing; ' शास्त्रविभा बो शाश्वशिभा येदो उच्च पद को धनवारी हि, 'sacred science and military science—these two procure (men) a high rank.'

\[ a. \] Observe, that the case of the perfect of transitive verbs, as construed with नि, is no exception to this rule; inasmuch as that which in English is the object, in this passive construction becomes the subject of the verb, with which it therefore agrees according to rule; as, वै (विहारी नि) ... विहारी प्रीत सब विसारी, lit., 'or is the old love all forgotten (by Bihārī)?' सो क्रिः वसुदेव को बाह दी, 'the six (daughters) were given in marriage to Basudev.'

868. When the subject of a verb is a sentence, the predicate is always put in the 3rd masculine singular. Thus, in the passive construction, एक गोपो ने कहा चुनो चाली, 'one milkmaid said, Listen, dear!'.

869. When the subject is an honorific pronoun, an honorific plural, or a title of respect, although the reference is to an individual, the predicate or predicates, as also all attributive adjuncts, must agree with it in the plural.

\[ a. \] It will often happen that the noun or adjective in the predicate nominative, will admit of no distinction in form for plurality. But if, with such a predicate, any inflectible adjunct be joined, it must take the plural inflection, as in the second of the following examples: चैं विधाता हि, 'this is Vi-
dhátā'; यही जगत ने कर्त्ता हि, 'this is the Creator of the world,' आप कब तक लौट चांगोगे, 'by what time will your honour
return?'; हमारे गुह कन्न चर्वि यहं नहीं हैं, 'our spiritual guide, Kanva, the sage, is not here.'

870. When a pronominal nominative plural refers to both masculine and feminine objects, the predicate takes the form of the masculine gender; as, सुदामा को स्नी बोलो . . . अन्हि हम महादुश पाते हैं, 'Sudāma's wife said (to her husband), Now we are experiencing great trouble.'

871. When the subject consists of two or more nouns or pronouns of different genders, the predicate and copula commonly agree in gender with the nearest noun. The same rule, it should be remarked, applies to an attributive adjunct under similar circumstances.

Thus, इस के तीन नेत्र ची चार मुखा थी, 'this (creature) had three eyes and four arms'; तब वीर चन्दन प्रमुक्ता चविवेकता चे चारी एक एक चन्द्र की करिन्धारी हैं, 'youth, wealth, authority, lack of judgment, these four are each occasions of failure'; बाधो बौर भेंग बाणा, 'a dust-storm and shower came.'

a. Some say that occasionally the attributive or predicate takes the masculine gender without reference to the gender of the nearest noun. But I am not able to find any good authority for such usage, and have only noted the following illustration of it in literature: na purush na stri dyê, 'neither man nor woman came.'

872. When the subject consists of two or more words of different persons, the verb then preferably agrees with the 1st person, rather than the 2nd or 3rd, and the 2nd, rather than the 3rd.

a. In this case, if the person preferred be in the singular, the verb agrees with it in that number, even though another noun be associated with it. Examples are as follows: वह तुम्हारा काव्यत आत्रा हम तुम नहीं हैं, 'you and I are not that imagined spirit of yours'; आज भें चौर तू वहं चलौगा वहं तू चौर वह वैद्य था, 'to-day thou and I will go to the place where thou and he were seated;' वहं तू चौर वह न जाने पायेगा, 'thou and he will not obtain leave to go there.'
Rem. In the colloquial, however, many people follow the same rule with regard to agreement in the case of different persons, as when there are different genders; i.e., the verb is made to agree in person with the nearest word. Thus many would say, maïg aur tú chalegá, tú aur ve chalegá.

873. When the subject denotes, not an individual, but a class, the predicate, although referring to a plurality of individuals, is placed in the singular.

Example: दूल चला जाता था, 'the army was going along.' So in the following, the subjects are regarded as collectives: चे क: कर्मः व्रतां के लिये खापन किया, 'these six duties were appointed for the Bráhman;' तीज दिन रात बीत गया, 'three days and nights passed.'

a. On the same principle, सब, 'all,' is often treated as a singular; as, सब को सब घबराई, 'all of them were troubled;' यह सबतीच का दूरपण है, 'all these are faults in a friend.'

874. Finally, it should be remarked that the common people, as might be expected, are often very careless of the laws of agreement. Deviations from rule are even found occasionally in literature. Thus we read, in Prof. Eastwick's edition of the Prem Súgar, अपने बहन को जोऽता गई, 'she went to invite her sister.'

875. In poetry, moreover, the rules of agreement often give way to the necessities of the metre, as in the following, where व: (plur.) is construed first with a singular verb, and afterwards with a plural: व: यह कथा कपट तत्व गाया कहाहि सुनहिं, 'those who, abandoning deceit, sing this tale, hear (it and) tell (it).'

876. In Naipáli, the affix को, which is commonly added to participles used adjectively, is also affixed to phrases, thus indicating more clearly their predicative character; thus, को काहं वाट को धियो हामिद भनन सकारतो नह, 'we cannot tell whence he was.' This को is then inflected in accord with the above principles.
II.—Of Compound Sentences.

A. Of Co-ordinate Sentences.

877. When two or more connected sentences are grammatically independent of one another, they are called co-ordinate sentences; and when one is dependent upon the other, it is called a subordinate sentence.

878. Co-ordinate compound sentences in Hindí, as in other languages, may be classified as Copulative, Disjunctive, Adversative, and Causal.

Copulative Sentences.

879. The conjunctions proper to copulative co-ordination are चौर and भी. चौर, ‘and,’ joins two propositions when they are regarded as of equal importance, and as independent one of the other. चौर ... भी, ‘and’ ... ‘also,’ implies that the affirmation of the former clause is extended either (a) in the subject, or (b) in the predicate.

Examples: वह चला गया चौर फिर नहीं बाया, ‘he went away, and did not return;’ श्री कर्ण जी पधारे चौर बलराम जी भी उन के संग चले गये, ‘Shri Krishn departed, and Balram Ji also went off with him;’ यह पुष्प घरमी है चौर यह विद्वान भी है, ‘this man is virtuous, and he is also very learned.’

a. Very often the copula or verb may be omitted from either the first or the second member of the copulative sentence. Thus, यह पुष्प घरमी है चौर विद्वान भी है, ‘this man is both virtuous and also very learned.’ The ellipsis of the verb in the second member, is more common in the colloquial speech than in literature.
$b$. फिर or युजिन is often used as a copulative conjunction, with a resumptive force. Thus, उस ने जया को उठा लिया फिर 
चनियाल जो को भी बांध लिया, 'he lifted up Ushā; again, he 
also bound Aniruddh Ji.'

c. The pronominal phrase, तिस पर भी, lit., 'upon that 
also,' is often used as a copulative conjunction, with an 
enhanceive force; as, तिस पर भी मनुष्य चधर्म करेंगे, 'moreover, 
men will do unrighteousness.'

**Disjunctive Sentences.**

880. Disjunctive co-ordinate sentences, when affirma-
tive, are connected by the conjunctions ता or चचवा, 
या, दिव्वा, ये and विक, 'or.' Any of these may be repeated 
in successive clauses, when the first must be rendered 
either,' and the second, 'or.' There is no difference 
in their meaning: ता is preferred to चचवा to connect 
single words; चचवा is preferred to connect sentences. 
The Arabic या appears to be supplanting these. When 
negative, each member is introduced by the negative 
particles; न or नहीं before the first member, and न 
before the second and following clauses.

Examples: हम रूस को लेकि तके को हांक सकते हैं चचवा खूटी 
बना सकते हैं, 'we can take them and drive away a dog, or 
make stakes of them;' इसे पिठा शारीर के मेरे चाणे से टालो, 
'throw him down, or drive him away from my presence;' 
घूप लगी है या जीसा मे समझा है, 'has the heat affected (her) or 
(is it) as I have imagined?'; न वह टोव है न वह रूटी में 
'neither is there that place, nor that ruined cottage;' घूप 
नहीं वापसी न पसीना आता है, 'neither does the heat (of the 
sun) affect it, nor does the perspiration come.'

$a$. The second member of a disjunctive sentence may be 
introduced by नहीं ती, 'else,' 'otherwise;' as, चब तू या तू 
हो जया नहीं ती कुन्ने गिडो का भच बनेगा, 'now thou shalt 
either be released, or else be made food for dogs and vultures.'
§ 881. \textbf{Adversative Sentences.}

\textit{b.} Sometimes sentences are disjunctively co-ordinated by चाहें .... चाहें; thus, चाहें भावे चाहें न भावे, 'whether he come, or do not come.'

\textit{c.} The first negative is sometimes omitted; as, राहि पाने का हुए न खाने का शोक, 'this (man) has neither joy at finding, nor sorrow at losing.' And sometimes the second, as in the common saying: सांच वरोहर तप नहीं ज्ञात वरोहर पाप, 'neither penance equals truth, (nor does any) sin equal falsehood.'

\textbf{881.} In adversative co-ordination, two statements are contrasted with one another. These adversative sentences are of three kinds, viz.: (1) the second proposition may be \textit{contradictory} or exclusive of the first; (2) it may be merely \textit{restrictive} of the former statement; or (3) the contrast may be made by \textit{extending} the former statement.

\textit{a.} It is doubtful whether Hindī as yet has strictly appropriated certain adversative conjunctions to introduce restrictive, as distinguished from contradictory, adversative clauses. But, on the whole, the tendency seems to be to introduce a contradictory adversative clause by \textit{परम} (very rarely, \textit{किल}'), or the equivalent Arabic \textit{लिखित}; while \textit{पर} is commonly employed to introduce a sentence merely restrictive of the other. But an \textit{extensive} adversative clause is regularly introduced by \textit{वर}, or the Arabic \textit{बक्क}.

\textit{b.} In the following examples, \textit{परम}, \textit{किल} and \textit{पर}, are used strictly in accordance with the principle above suggested: (1) \textit{шей} का बचनेवाला कोई नहीं \textit{परम} वह \textit{राप} से \textit{राप} सदरवाल से बना है, 'of the soul there is no creator, but it has existed of itself from eternity;'; \textit{दुराख} को \textit{शास्त्र} के पढने से \textit{कुछ} नहीं होता \textit{किल} \textit{इस} विषय में \textit{लभाव ही} \textit{बलवान} है, 'a man of bad
character gains nothing from reading the Shólstra, but in this matter the nature prevails:’ (2) तू ने तो बड़े बड़े बच्चे मारे हैं पर चब मेरे हाथ से जीता न बचेगा, ‘thou hast indeed slain many very mighty (men), but now thou shalt not escape alive out of my hand;’ मन से तो चाहा कि भाग पर मारे लाज के भाग न सका, ‘in his heart, indeed, he wished to flee, but, for shame, flee he could not.’

c. While these examples seem to sustain the principle suggested, it must be admitted that even good writers often fail to make this distinction in the use of the different adver- sative conjunctions. Thus, in the following from the Prem Súgar, परलू is used to express a mere restriction: भे तेरे आगे कहता हैं परलू नू किसौं के सोंही मत कहियो, ‘I am telling it before thee, but do not thou tell it before any one.’ And in the following from the Shad Darshan, पर introduces a con- dictory clause: वेद किसी का बनाया जा नहीं है पर आप से आप चनाविधाल से बना जा है, ‘the Ved is not the composition of any one, but has existed of itself from eternity.’

[d. Examples (3) of extensive adver sative clauses are as follows: वे इन के कहने को कुछ ध्यान में न लाये वरन इन की चोर से मुह बिरा, ‘they paid no attention to their speaking, but turned their faces away from them;’ देशर के खापन करने के लिये नहीं वरन खाबन करने के लिये है, ‘it is not for establishing (the doctrine of a) God, but rather for disproving it.’

Causal Sentences.

882. In causal co-ordination, the one sentence denotes either the reason or the consequence, the cause or the effect of the other. A sentence denoting the cause or reason, is commonly introduced by the conjunction कारण, or the noun कारण, used conjunctively; a clause expressing a consequence or effect is introduced by the conjunctive phrases, इस लिये कि, किस लिये कि, इस
वाक्य, or their equivalents. The conjunction पर, 'therefore,' is confined to Urdū.

Examples: हम उन्हें सुख देने की उचित विनिंदा न हमारे लिये बढ़ा देख सकता है, 'I will give them happiness, because they have endured great affliction for me;' ऐसा काम न करना देखा के सान्हें चपराश उठाएगा इस लिये में हम इस दुःख ना चयंति करता हैं, 'not to do such a deed, will stand as a sin before God; hence I cherish this hope.'

a. For इस लिये, etc., the pronominal ablatives, इस से, या सों, ता नी, etc., are often used to connect sentences in the causal relation, as, e.g., in the following: यह पाप दौरी मारनी या सों या के पास गये हो बने, 'this (vulture) will pursue and kill me, hence one can only succeed by having gone to him.'

b. The connecting conjunction or phrase is sometimes omitted in cases where we must nevertheless recognize the sentences as co-ordinated in the causal relation. Thus, मेरों भागों को भीय पड़ि है इस समय चलकर उन की चिल्ला मेटा चाहि हो, 'my worshippers are oppressed, (hence) I ought at this time to go and remove their anxiety.'

B. Subordinate Sentences.

883. Subordinate sentences are of three kinds, viz. Subordinate Clauses Classified.
(1) Substantive, (2) Adjective or Relative, (3) Adverbial. These will each be defined and explained in their order below.

884. Before entering upon the consideration of subordinate clauses, it will be convenient to advert to a threefold classification of the tenses of the Hindī verb, as denoting the possible, the impossible, and the actual. I. The following four tenses denote an action, or state of being, contingently, as merely possible, viz., the Contingent Future, the Imperative, the Contingent Imperfect, and the Contingent Perfect. II. The following are used to denote a supposition whose realization
has become impossible, viz., the Indefinite Imperfect, the Past Contingent Imperfect, and the Past Contingent Perfect. III. The remaining tenses are all indicative; i.e., they all denote an action either as a reality, or as assumed to be such. In all the rules for the use of the tenses in subordinate sentences, it is to be remembered that the tenses of Class I. are required when an action or state is regarded as a mere possibility; those of Class II. are used to denote a past possibility which cannot now be realized;* those of Class III. denote, under various phases, the actual and real. These statements will receive abundant illustration in the following sections.

Substantive Clauses.

885. Those are called substantive clauses which are equivalent to a substantive expanded into a sentence.

a. Thus, in the sentence, एक है यह धर्म की मूल बात है, 'that God is one, is a fundamental doctrine of religion,' the phrase एक है, is evidently equivalent to the substantive phrase, एक, 'the Divine unity.' Again, in the sentence कहते हैं कि वह आवेगा, 'the phrase वह आवेगा is evidently equivalent to an accusative case after the verb कहते हैं.

886. Substantive clauses are of two kinds, (1) Subjective and (2) Predicative. Those are called subjective which stand either in the relation of a subject to the leading verb, or in apposition with the subject. Those are called predicative which limit or define the predicate of the leading sentence or any adjunct of that predicate.

* It should be remarked, however, that the Indefinite Imperfect, in virtue of its double character (§ 775), belongs properly to both Classes I. and II.
887. All subjective substantive clauses are regularly introduced by the particle बि, ‘that.’

Examples of these are as follows: कुछ बायगा कि में राजा हूँ, ‘it will be disclosed that I am the king.’ Very commonly यह, ‘this,’ stands as the subject of the leading clause, and the following substantive clause then stands in apposition with it; thus, यह सिद्ध होता है कि मनुष्य को अपनी बुद्धि से परिमेत्र का सब शान प्राप्त करना रचनात्मक वैकल्य है, ‘this is evident, that for man by his own understanding to obtain the knowledge of God, is extremely difficult.’ In the following appositional sentence the substantive clause defines the subject, सोभा, of the leading verb, as to its elements: उस समय को सोभा कुछ वरनी नहीं कायो बि सब के आगे बढ़े बढ़े दन्तीले मतवाले हाथियों की पारि, ‘the splendour of that occasion is not to be described, how before all (were) rows of enormous tusked and furious elephants.’

a. Sometimes बि is omitted, as in the following: ऐसा ध्यान भूषता है मानो शिव की गूढ़क में पीछे जाते हैं, ‘a thought like this occurs; (It looks) as though Shiv Ji were pursuing the boar.’

b. After a leading clause expressing ‘fitness,’ ‘duty,’ ‘obligation,’ etc., the verb of the substantive clause is regularly put in the contingent future, or one of the respectful forms of the imperative. Thus, उचित है किसी को वहाँ मेव दौड़े, ‘it is fitting that (you) send some one there;’ तुम को चलवा है बि वहाँ जाओ, ‘it is necessary that you go there.’

Rem. Sometimes, instead of the contingent future, the infinitive form is used as the nominative of the verb in a simple sentence. This is to be preferred when the action of the verb is conceived as a fact rather than a supposition.

888. Predicative substantive clauses are of various forms. Thus, they may stand as the object, either of the verb in the leading clause, or of a participial
adjunct in the leading clause. In this case they are usually introduced by the particle कि.

Examples: नारद मुनि चनिष्ठ जी को बाय सबसे प्रात हो कि तुम किसी बाल को चिना मत करो, ‘Nārad the sage went and comforted Aniruddh Ji (saying), Do not be anxious about anything;’ राजकुमारी मन हो मन रूं कहती फिरती है कि मे भिके बहुं, ‘the princess walks about, saying in her inmost heart, Whom shall I marry?’ तुम देखि चाचि कि कौन राजा चढ़ आता है, ‘go and see what king is coming up against (us).’

a. Occasionally कि introduces the substantive clause, instead of कि. Thus, यही विचारी जी मथुरा और ब्रंदावन में बनार ही का है, ‘consider this, what difference at all is there between Mathurā and Brindāban.’

b. Sometimes, especially before short clauses, कि may be omitted: as, चित्ररेखा वोली सबो रावर आशो, ‘Chitrarekhā said, Friend, come here.’

c. Often the substantive clause precedes, and is then followed by a pronoun, the direct object of the verb, with which the substantive clause stands in apposition. Thus, यह मुग्य आया वह वराह गया उधर गूढ़ आता है यही कहते, in English idiom, ‘Here comes a deer, there went a boar, yonder goes a tiger;’—on saying this; चलो वन को चलो सात को यह चिया चिया बर डाल पोड़ते हैं, ‘they split (one’s) ears, screaming continually, “Go to the wood! Go to the wood.”’

889. In the Naipālī Gospel, I have not found a substantive clause introduced by कि. For कि, in such clauses, is regularly substituted मनि, conjunctive participle of मनु, ‘to say.’ This follows the substantive clause, which is to be regarded as its object. English idiom will most frequently require this मनि to be rendered as ‘that,’ but in other cases it cannot be transferred in translation. Examples are: राज्य को राय मनि बाजानु, ‘know that the kingdom of God is near;’ उन माह कुन पात बेमारी मनि मत गरया, ‘they took counsel in what way they might kill him,’ lit., ‘saying, In what way may we kill him?’
890. It is very important to observe that after verbs of 'saying,' 'thinking,' 'wishing,' etc., Hindí, unlike English, does not admit the *oratio obliqua*. On the contrary, idiom demands that the words or thoughts of the speaker be cited as they pass in his mind.

This principle makes it necessary, in translating from English into Hindí, to change both the tense and the person of the verb, as illustrated in the following examples:

**Tū a hāmarī bhoē se kāh े कि रानी हम तेरो चितावनी को समझो,**

'Go thou, and say from me, "Queen, I (have) understood your admonition,"' where English idiom would have it, 'tell the queen that I have understood,' etc.; **जों चाहा कि वल्देव को माख़, 'as he wished (i.e., was about to) kill Baldev; lit., wished, May I kill Baldev.'**

*a.* In the *Rāmāyān*, we read, **भूपति मन माहीं मह गलायि मोरे सुत नाहीं.** Here there is an ellipsis of a conjunctive participle, as **सोचि, 'thinking,'** of which the substantive clause, **मोरे सुत नाहीं, is the object; and these words, 'I have no son,' are represented as actually passing in the mind of the king. Thus we may render the passage in English idiom, 'sadness entered the heart of the king, as he thought how he had no son.'

891. Predicative substantive clauses, again, may express the *purpose* or *reason* of the action of the leading verb.

*a.* In this case, the substantive clause is to be regarded as in apposition to some such word as **कारण or हेतु, 'reason,' 'object,'** in the principal clause. Such a word is indeed, for the sake of greater clearness, often expressed. The clause denoting the purpose or reason is introduced by the conjunction **कि, or the relative जो** used as a conjunction. The

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verb of a substantive clause expressing purpose must be in the contingent future; but if it state a reason, in one of the indicative tenses. Thus, अभये बूढ़ापाते मे भेजा चाहते है यि तुम उन का समाधान कर आओ, 'I wish to send you to Brindában, that you may go and comfort them;' वेग चलो चा जिस के सब एकसंग चेम कुपाल मे कुटी मे पड़ते, 'come along quickly, that all together we may reach the hut in safety;' शकुन्तला मुझे बजात घारी है वाह! से यि वह भेरी सहेली की बेटी है, 'Shakuntalā is very dear to me, inasmuch as she is the daughter of my confidential friend;' तू बाबा से समझानीकर कहो की मुझे खालो के संग पठाय रे, 'do thou coax father that he may send me with the cowherds;' राशे से तेरा नाम प्रियावदा जुगा है यि तू वात बजात घारी कहती है, 'for this (reason) has thy name been Priyamvaddā, that thou speakest words very loving,' lit., 'for what (reason)? that, etc.'

892. A negative clause denoting purpose is introduced by the phrase, ऐसा न हो कि, followed by the contingent future. Thus, वहां न जाओ ऐसा न हो कि तुम गिरो, 'do not go there, lest you fall.' ऐसा is often omitted.

a. Sometimes the connective must be supplied from the context; as, नाहिं इत विगरहि परलोक, 'I have no fear lest (my) hereafter should be ruined.'

893. When the substantive clause denotes the result of an action, if that result is presented (1) merely as a wish or expectation, the verb must be in the contingent future; if (2) as an objective reality, the verb must be in one of the indicative tenses; if (3) as unattainable or inconceivable, the verb must be in the indefinite imperfect.

Thus (1) ऐसे सुन्दर रंगमूलि वनवधि से बिस्त की सोभा मुनते ही गांव गांव के बोग उठ घावि, 'let us cause to be made such a beautiful theatre that the people of each village, immediately on hearing, may rise and run (to see it);' (2) तुम
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क्या ऊंग्ना है को तु ऐसी वांट कहता है, 'what has happened to thee, that thou art saying such things?'; वह बच में इस माति रो रहो या चौहोनी जिस बेरोज बी धृत सुन रोते वे पगु पंखी, 'in the wilderness alone, she was weeping away in such a manner that the beasts, and birds, hearing the voice of her weeping, were weeping (too);' (3) बच्चा की क्रा सामर्थ या ब्रो बहुन कसे वाता, 'what power had Arjun, that he should carry away (my) sister?'

Rem. The result of an action is in Hindi more frequently expressed by an adjective clause introduced by a relative pronoun or pronominal, as illustrated in the next paragraph.

Adjective Clauses.

894. Those are called adjective (or relative) clauses which are equivalent to an adjective qualifying some word or clause in the leading sentence.

a. For example, take the compound sentence, श्री कृष्ण ने उन 

बच्चो को मिठा जो उस ने खेती थों, 'Shrī Krishṇ counted those

lines which he had drawn.' Here the phrase introduced by जो qualifies the substantive बच्चो को after the manner of an adjective, and is indeed equivalent to अपनी बच्चो को.

895. All adjective clauses are regularly introduced by the relative pronoun or a pronominal adjective, to which the corresponding correlative or a demonstrative pronoun regularly answers in the principal clause. The relative clause may be regarded as a simple expansion of the correlative pronoun. Instead of the correlative, one of the demonstratives (as, यह, वह, ऐसा, etc., or the pronominal जो) may be used in the principal clause.

Examples are: जो के तेरी दशा हो रही है वसा ही कोईं कल्प भी बना है, 'compose some such verse as shall just correspond to your condition;' जिस क्रीष्ण ने अपनी क्रीष्ण ऐसे भेज दी है उस का चेष्टामान मत करो, 'do not treat with disrespect the sage who has thus sent thee his girl.'
a. Where especial distinctness is desired, the noun described by the adjective clause may be repeated in both the principal and subordinate clauses. Thus, राजा का द्रव जो घर आया चाहो द्रव वाद्य सा आया चा, 'the army of demons which had come up around them,—that army cast a shadow as a cloud;' जा घट प्रेम चा बसे ता घट जानी मसान, 'in whose body love dwells not, regard his body as a burning-ground (of the dead).'

b. But, much more commonly, Hindī idiom, placing the relative clause with the noun first, omits the noun from the principal clause which follows. Thus, जितने श्राद्ध हरि पर घाले तितने प्रभु ने सहज ही वाट दाले, 'the lord with perfect ease broke in pieces every weapon which was cast at Hari;’ बारह योगन का नगर झैसा यह तथा ने कहा चा तैसा ही रात भर मे बनाया, 'a city twelve yojans square, such as Shri Krishn had directed, he built in one night.'

c. Sometimes, when the principal clause precedes, the substantive is omitted in the relative clause, as in English. Thus, राजा दुष्यन्त कुटीरवेंता जो सव तपोवन का रखवाल्ला है, ‘Rājā Dushyant will deliver (you), who is the guardian of the whole sacred grove.’

d. Or the substantive may be omitted in both the principal and subordinate clause, when no particular person is intended, or when the reference is to a subject well known. Thus, जो तेरे योद्ध चा उसी से यथा लनी, ‘thy eye fastened on him who was worthy of thee;’ जिस ने वारे संसार की सृजन इस सब चली ने बस है, ‘we are all in the power of Him who created the world.’

e. Sometimes the correlative may be omitted from the leading clause, especially in poetry; as, मेरे मन ना सूज जो खट्टरत है निकालो, ‘take out the thorn which is rankling in my heart;' जो चन्द्र त्या पर परें हथराय चर्चित वे गदे किसी बी धार, ‘the weapons which fell on Aniruddh, were cut in two on the edge of the stone.’ In the common formula
of assent from an inferior, जो ड़का, or जो चागा, there is an ellipsis of the entire principal clause (sc. हो सो में कहिया).

f. The relative may be omitted from the subordinate clause. Thus, बच सो मागे, ‘those who escaped, fled;’ मीठे बोले ताड़ि कोई परायी, ‘who is unfriendly to him who speaks kindly?;’ उत्तर था सो मुन लिया, ‘(what) answer there was, that have I heard.’ In the following, the relative is omitted in the successive clauses: शकुनालो के ब्रधर है सोई लता के जबोन पलब है मुखा है सोई बेल है कीर योवन है सोई विकसित फूल है, lit., ‘those lips (which) are Shakuntalæ’s, they are the young buds of the vine; those arms (which) are (hers) are the tendrils; and those breasts (which) are (hers), they are the opened flowers.’ This omission is especially common in these brief expressions; कुछ हो, ‘anyhow;’ हो सो हो, ‘be it as it may;’ and in the colloquial style generally; as, तुम करोगी सो चब्बा ही करोगी, ‘what thou shalt do, thou wilt do right well.’ It is also very frequent in poetry; as, गुढ़पदरज मुदु मंजुल बंजन। नयन चमिय हुसद्रोहियवंजन। तेहि करि विमल विकर विश्रीचन, ‘the soft and beautiful collyrium of the dust of (my) Guru’s feet; (which is) nectar (to) the eyes, removing (all) defect of vision,—applying this to the clear eyes of the understanding, etc.’

g. Or finally, where the connection is quite plain, both the relative and correlative pronouns are omitted; as, मझा लिया कस्त को मारा, ‘you have done well (in that you have) killed Kåns.’

h. The interrogative pronoun may take the place of the correlative or demonstrative in the principal clause; as, कीर ऐसा है जो उन छविक्षियाँ को सताता है, ‘who is such (a person) that he is annoying these daughters of a holy sage.’

896. The indicative tenses (Class III. § 884) will appear in adjective clauses whenever the qualification is stated or assumed as a fact.
To the illustrations already given, may be added the following:

जितने सुख्‍प के लचण हैं विघाता ने सब उसो मोहिनी में रकटे किये हैं, lit., 'so many as are the marks of beauty, Vidhātā has brought them all together in that charming creature.'

897. But when the qualification is not stated as an objective reality, one of the contingent tenses is employed.

a. This is especially the case (1) in adjective clauses, denoting the object, purpose, or result, of an action; also, (2) in all indefinite specifications of number, quantity, quality, etc., where no particular individuals are intended. In this latter case, ऐसा, and इतना or रत्ना, are very commonly found in the principal clause; and the subordinate clause is to be regarded as the expansion of that pronominal. Sometimes the adjective clause is introduced by कि, instead of जो. Examples are as follows: (1) यह राजा भ्रण की बेटी नहीं है जो मेरे व्याहन्य योग्य न हो, 'this is not a Brahman's daughter, whom it would not be fitting for me to marry;' माति तेषि राक्षस राज। सोच मोर नैसि करिंि न बाजा, 'keep the king in such a way that he may never feel troubled about me.' (2) जिस शासन से नवम्बर का शुभ वर्षन हो, 'in that Scripture in which there may be a clear account of God;' जितने बोग आए हों सब को निष्कृत दो, 'as many people as may have come, invite them all;' ऐसा आनन्द उपाय कि दुःख नाम को न रहा, 'such joy arose that sorrow remained not for a name;' i.e., 'not the name of sorrow remained?' ऐसा उपाय करो जो पलवदायक हो, 'lay such a plan as may be effective;' किसे इतनो सामर्थ है जो उसे बलवाने, 'who has so much ability that (he) might set it forth?'.

b. Under this head come sentences introduced by the words, कि मानो, or often मानो alone; such as, वह भो ऐसा दुर्वल चौर पीला पड़ गया है मानो... उसे रात रात भर जागते बोला है, 'he too is become so thin and sallow that it seems
as if he had passed whole nights waking,' lit., '(that) you may believe,' etc.; the remainder of the sentence being really an objective substantive clause dependent on मानो.

c. Sometimes कैसा is used for ऐसा in the principal clause, especially where surprise is expressed; as, कैसी क्रमांग भरी है किंतु गतो जो और हो दिखाई देता है, 'it has made what a bound! so that he appears quite above the ground.'

d. In the following the principal clause implies a condition, which not being realized, the result was impossible. Hence the indefinite imperfect (§ 775 (5)) is used in the adjective clause; as, चरुण की क्रा सामर्थ थी जो हमारी बहन को ले जाता, 'what was Arjuna’s power that he should carry off our sister?'. But in the following the contingent future is employed; नहीं तो चन की क्रा सामर्थ थी जो कीर्तियों से लड़े, 'else what was their power that they should fight with the Kauravas?'.

e. Sometimes the adjective clause contains two or more relatives corresponding to as many correlatives in the principal clause. In this case English idiom requires that all, except the leading relative, be translated as indefinites. Thus, जो जेहि भाव नीव तेहि सोई, 'whatever pleases any one, that seems good to him;' जिन के रही भावना जैसी प्रभु मूरति तिन तैसी, 'whatever affection existed with any one, according to that they beheld the lord’s form.'

Rem. A similar construction occurs with relative adverbs.

f. Sometimes कैसे, used adverbially, is elegantly substituted for the relative in final clauses, so that they assume the form of adverbial clauses. Thus, कैसे जाय मोह धम भारी वरङ दी जतन, 'make such an effort as that vain affection and gross error may depart.'

g. Similarly जहाँ may take the place of the noun and relative which should appear in the adjective clause; as, ध्वज को नगर जहाँ तेन आये, 'blessed that city whence they came.'
Adverbial Clauses.

898. The *adverbial* clause is the expansion of an adverb. It therefore defines the predicate of the principal clause in respect of time, place, manner, cause, or any other adverbial idea.

899. *Temporal* abverbial clauses are regularly introduced by जब (जद्द or जी), 'when,' to which the correlative तब (तद्द or ती) regularly corresponds in the principal clause. As remarked in § 642, related adverbal ideas are expressed by the combination of the postpositions ते, तब, etc., with the temporal adverb.

Examples are as follows: जब वहाँ न पाया तब आपस में बोली, 'when (they) found (him) not there, then they said among themselves;' और जब उठता है तो सोधी बोरे बात मुख से नहीं निदालती है, 'when at daybreak he rises, then no word comes aright from his mouth;' जब तब सांस तब तब आसा, 'while there is life, there is hope.'

a. For the above adverbs may be substituted various nouns denoting time, as समय, काल, दिन, etc., preceded by the relative pronoun in the subordinate, and the correlative, or a demonstrative, in the principal clause. Thus, e.g., जिस समय बनासुर वो बागासूर ले गया उस काल बनासुर वो विचारते थे, 'at the time Bānāsur carried off Aniruddh, Aniruddh was reflecting.'

b. Occasionally a temporal clause is elegantly introduced by कि, as, वह भूखा देशा था कि रूस में बिस्तारिया ने यह बचन कहा, 'he was sitting hungry, when Visvāmitra said this word.' When कि is used with जब, the clause, although temporal in form, is causal in sense. Thus, जब कि तू सुख भोगने जाती है रोना उचित नहीं है, 'since thou art going to enjoy pleasure, it is not right to weep.'
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c. As in adjective clauses, the relative is often omitted: as, सब नीपिया चारों चौर से घेर कर खड़ी मईँ तव श्री रुण उन्हें साथ लिये वहाँ आए, ‘all the milk-maids stood encircling him on every side, then Shri Krishna, taking them along, came to that place;’ चलेंग प्रसंग दुरायज्ज तबह, ‘when conversation is actually going on, even then conceal (it).’

900. Local adverbial clauses are regularly introduced by the relative adverbs वहाँ, or विघर, or their equivalents, combined, when necessary, with various post-positions. The proper correlative or the demonstrative regularly follows in the principal clause.

Thus, वहाँ लोमस चढ़िया चे तहां कितने एक लड़के खेलते जा निकले, ‘several children, playing, came out where the sage Lomas was;’ वहाँ बंस गया है तहां तुम्हें भी मेंृग, ‘where Kans has gone, to that very place will I send you too.’

a. When the principal clause precedes the subordinate, वहाँ is commonly preferred to the correlative तहाँ; as, रानियाँ वहाँ गईं जहाँ . . . दोनों चौर मृतक लिये बैठे थे, ‘the queens went where the two heroes were seated with the corpse;’ वहाँ गया जहाँ बसुदेव देवकी थे, ‘he went to the very place where were Basudev and Devaki.’

b. Occasionally, as in temporal clauses, a noun, of locality, combined with the relative or correlative pronoun, takes the place of one or both of the local adverbs; as, घन यहू टीर जहाँ आकर प्रभु ने दर्शन दिया, ‘blessed (is) this place, where the lord has come and revealed himself.’

901. Modal adverbial clauses are regularly introduced by the modal adverb जू, or its equivalents, followed by थू, etc., in the principal clause.

Thus, घन रथ निकट आया ती हो नीपिया कहाँ लगी, ‘as the chariot drew near, the milkmaids began to say.’ Or, rarely, the adverbial clause may be introduced by फ़िर, indicating it as the explication of घन in the leading sentence. Thus, घन बहु
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Rem. The latter clause here approximates closely in character to an objective substantive clause; but differs from it in that the sentence is not given as the very words to be spoken, so that it cannot stand in the relation of an accusative to the verb कहें.

a. Still more common than the above, is the adverbial use of कहें or its equivalents to introduce a modal clause. This idiom is used almost invariably in introducing a comparison. Thus, कहें चाप ने कंस को मार भक्ति को सुख दिया तैसे ही मधुपुरी का राज कर प्रवा पाण्ड वाक्षि, 'as Your Majesty, having destroyed Kansa, gave joy to your worshippers, even so, reigning over Madhupur, be pleased to take care of the people;' कहें बने नैसे हो ने चाहे हैं, 'in whatsoever way it may be accomplished, so will we bring him,' where the present is used of an imminent future.

b. When the principal clause precedes the other, the demonstrative is commonly substituted for the correlative pronominal. Thus, ऐसा सुख मानना फक कहेंतपी तप कर चलने तप का पल प्राप्त कर सुख मानने, 'they rejoice as an ascetic, having done penance, rejoices on receiving the fruit of that penance.'

c. The correlative may be omitted from the principal clause; as, जैसे खाल लुहार के सांस जैत विचार प्रान, 'like the bellows of the blacksmith, it breathes without life.'

d. For कहें after ऐसे, मानो is often idiomatically substituted; as, ऐसे दौस्त राज्य है मानो साग का चढ़ा होरा, '(the king) is as radiant as a polished diamond,' lit., 'as a diamond (which has been) applied to a grindstone.'

e. For कहें and नैसे, जिम्में and तिम्मि are often substituted in the Rāmāyaṇ. The correlative, however, is often omitted. Thus, जिम्में यह वाक्य सुनायत मोही तिम्मि वन हरिहि सुनायत ववह, 'never tell this story to Hari, as you have told it to
me.' सहित दूष दुःख दास दुःसारा दुःसर नाम मिति रवि निस नासा; 'the Name removes the worshipper's despair, with (his) sin and sorrow, as the sun destroys the night.'

f. As in other adverbial clauses, appropriate nouns combined with the relative and correlative pronouns, may take the place of the modal adverb; as, जिन्हि विधि भा आने कहब, 'I will tell thee hereafter in what way it happened.'

902. In temporal, local and modal adverbial clauses alike, one principle determines the use of the indicative or contingent tenses. When the adverbial clause is introduced merely as a supposition, without reference to any objective reality, then one of the three contingent tenses, future, imperfect, or perfect, must be used; but when it is presented as an objective reality, one of the indicative tenses.

a. Thus, the contingent future is used in indefinite statements of time and place; as, जब वह चाले मुझे खबर दीजि, 'when he comes, (then) let me know;' जहाँ मिले उसे वहां पकड़ लायो, 'seize and bring him from wherever you may find him.'

b. Similarly, one of the contingent tenses is commonly employed in comparisons, when the object with which comparison is made, is regarded merely as a mental conception. Thus, दोनों बोर ऐसे तूटे जिसे हाथियों के चूच पर सिर हूटे, 'the two heroes broke (upon them) as a lion might break upon a herd of elephants.' But when the illustration is regarded as an objective reality, one of the indicative tenses is employed. Thus, श्री कृष्ण वल्लराम ऐसे सोभायस्य स्वाति रे ऐसे सजन चन में द्रामिनो सुहायनी लगति है, 'Shri Krishna (and) Balram seemed as beautiful as seems the lightning in a dense storm-cloud.'

Rem. The choice of the tense in comparisons is thus obviously determined entirely by the way in which the speaker or writer chooses to regard the object with which comparison is made.
c. In poetry, the copula being omitted, the mode of conception is left undefined. Thus, जो गुंहरचित समुन सो कैसे जल हिमउपल, ‘He who is the Unconditioned, how becomes he conditioned? (as) the water (becomes) ice.’

903. Causal adverbial clauses express (1) the reason, ground, or consequence of the principal clause. They are commonly introduced by बौ, used as a conjunction (§ 666), in the sense of ‘since,’ or ‘whereas.’ The principal clause is then introduced by सी or ती.

Examples: हम जो ऐसे दुख में है हमें कोई कुड़ानिवाला चाहिए, ‘since we are in such trouble, we ought to have some deliverer;’ जो इस जीव को दुख ही बदाम है तै कुछ बस नहीं है, ‘since misery alone is fated to this creature, there is nothing in (her) power,’ i.e., ‘there is no help for it.’ Sometimes the subordinate clause is not formally stated; thus, सी धानी पुष्प मरने के चमत्कार पायाम ने समान हो रहता है, ‘so intelligent man after death passes into the condition of a stone.’

(2) Causal adverbial clauses may express the condition under which the action of the principal verb takes place, as the causa sine qua non of the event. The subordinate clause is called the protasis, and the principal clause the apodosis. The protasis, expressing the condition, is regularly introduced by बौ or यदि, or the Persian चार, ‘if;’ and the apodosis, by the illative ती, and sometimes ती भी.

904. In Naipâlî, instead of बौ, यदि, and चार, a conditional clause is indicated by the word भन्या, the inflected perfect participle of भन्न, ‘to say.’ Thus भन्या is regularly placed at the end of the conditional clause. Thus, जो मे याचि आउँ छ भन्या, ‘if any one comes to me;’ ते जाँच बस बिध्वा मा डाकोर्यां भन्या, ‘if any one calls thee to a feast.’ This भन्या is also idiomatically used at the end of clauses which state something, not as a fact, but as a supposition; as, कुन क बस मयाहा खाइव मा प्रयो भन्या, ‘who is there whose ass may have fallen into a pit?’ It is
also employed instead of जब कि in causal clauses of the 1st class, to denote the ground; reason, or consequence, of the action of the leading verb, as in the following: उन्हें ले टिकते न टिकल भजा, 'whereas they seeing, see not.'

Rem. The participle भजा, in these constructions, is to be regarded as in construction with the preceding words after the manner of a case absolute. The idiom may perhaps be illustrated by the English use of the word 'granted;' 'granted that this is so,' i.e., very nearly, 'if this is so.'

905. It is important to give careful attention to the discriminative use of the tenses in compound sentences involving a condition. The following principles are to be noted. The realization of the condition may be (1) possible, (2) actual, or (3) impossible. Hence, three general cases present themselves:

(1) The condition may be only subjectively assumed as a possibility, which may or may not be in accordance with fact. In this case the verb of the protasis must be in one of the three contingent tenses, or in the future, imperfect, or perfect. When (a) the consequence is regarded as certainly following, if the condition be fulfilled, then the verb of the principal clause will be in one of the indicative tenses; but when the conclusion is presented (b) as merely a possible issue, one of the contingent tenses must be employed.

Thus, a. कब जो जुरासिंध चढ़ चावे तो प्रजा बुख पाबेगी, 'if Jurāsīndh should attack us to-morrow, then the people will have trouble;' यह तुम्हारे ही घर रहे ती भजी है, 'if (this) (maiden) may abide in your house, then it is a good (thing),' sc. बात after भजी; जो तेहि आयु वध विनु चावों। तौ रघुप्रतिसेवक न कहावो, 'if I come to-day without having slain this (demon) then let me not be called the servant of the lord of Raghu.' b. जो इसी को माख तो निरंभ राज करह, 'if I but kill this woman, then I may reign without fear;'
or, with the respectful form for the contingent future; जो आप इसे खोया चाहिये तो मैं एक उपाय बताएँ, ‘if your honour wish to get rid of this, then I may suggest a plan.’ Thus the contingent future is used in both apodosis and protasis to express a conceivable hypothesis, with its consequence. Thus, जो दिन प्रति चाहार कथ सोई विल बैग वीर छोट होइ, ‘if he should eat every day, the world might soon be a waste.’

c. For the contingent future in the protasis, the imperative may be substituted; as, सो छणा कर कहो तो हमारे मन का संदेह जाय, ‘kindly tell me that (i.e., if you will tell me), then the doubt of my mind may be removed.’

Rem. 1. Observe that as the Oriental dislikes direct and positive assertion, a contingent tense is often used in Hindi, when English idiom would require the indicative.

Rem. 2. It must also be remembered that in all but the most modern Hindi these nice discriminations are constantly neglected, so that, in poetry especially, e.g., we often find the forms of the contingent future, where the letter of these rules would require the absolute future; as, e.g., jo ihi barai amara so hol, where modern idiom would require hoga; ‘he who marries this girl shall become immortal.’

(2) When the condition is assumed as a reality, either in the future, past or present time, as when its fulfilment is assuredly expected, then the protasis takes the verb in the absolute future or some other of the indicative tenses. In the apodosis, the conditions above specified necessarily regulate the choice of a contingent or indicative tense.

Examples: जो मे सहारा दूंगौ तौ मे टे फल मे से चाथा लूंगौ, ‘if I help you, then I will take half of the fruit for the present;’ जो मे चब्ब कोध करता हं तो काष विर्गिंगा, ‘if I now get angry, the business will be spoiled;’ जो मू ने नहीं लिया तो धीर कौन ले गया, ‘if you did not take him, then who else did carry him off?’

(3) In the third place, both condition and consequence may be contrary to fact and impossible of realization.
The protasis expresses a condition which was not realized, the apodosis, a consequence which would have followed, had not the condition failed. The verb of the protasis is commonly put in the indefinite imperfect, much less frequently in the past contingent perfect, and very rarely in the past contingent imperfect. The verb of the apodosis is commonly also found in the indefinite imperfect.

Examples: जो मे उन से कुछ मांगते तो वह देते, 'had I asked anything from him, he would have given (it)'; जो यह प्रसंग चलता तो मे भी सुनता, 'had this story been going on, then I too should have heard (it).'. In the following conditional clause, जो is idiomatically omitted from the protasis before कदाचित; कदाचित चिंतो न वतजाया न होता तौभी हम बान लेते, 'if perchance no one had told (us), yet I would have perceived,' etc.

a. Sometimes the past imperfect is used in the apodosis; thus, जो चाहता तो चा सकता था, 'he was able to bring it, if he had wished.' The past tense, था, of the copula, is sometimes found alone in the apodosis; thus, जो तुम मेरी सुनते तो था, 'it had been well, if you had heard what I had to say;' जो इस बात को मनक मेरें खान तक न पढ़ची होती ती सुझ को इस पत्रायती से का बाम था, 'if a rumour of this thing had not reached my ear, then what had been the use of this panchâyat decision?'.

b. Sometimes the past contingent perfect is the tense of the apodosis. Thus, जो तू एक बार भी जो से पुकारा होता ती तैरी वह पुकार तारों से पार पढ़ची होती, 'if thou hadst even once cried out from the heart, then that cry of thine had reached beyond the stars.'

906. The conditional conjunction is often omitted in all varieties of the conditional sentence. Thus, दृष के समान वर सिले ती दें, 'if a husband be found (who is) her equal, then he may give (her).'. In the following, तौ भी introduces the
apodosis: भें रबों के घर उठा बालूं ती भी चित्र हो, ' (though) I should take and cast (before them) heaps of jewels, yet it were fitting.' Here may be noted the common idiom, in which a verb is repeated with तो; as, e.g., यह कारण दो ती हो, 'possibly this may be the reason.'

a. In phrases introduced by नहीं तो, or its equivalents, there is an ellipsis of the entire protasis except its negative. Thus, इसी समय जिन्हें चाहिए नहीं तो क्या जानिये पीछे क्या दुख है, 'I ought to inform (him) at once, (if I do) not, then who knows what pain he may afterwards give?'. Similar are the following passages from the Rāmagyan; सीता रघुनाथ तुम्हि करनीया नति... मैं न जिन्हे, 'that, O lord of Raghu, is to be done by you, else I shall not live;' मुसुनिं हो गत जीवन हानि, 'be cheerful, else there is peril of your life;' कहें, खडीर चचन सठ तोरे नाइयन ने जातें सीताहि वरमोरी, 'I endure thy hard words, wretch, else I would carry off Sītā by force.'

b. The illative conjunction, तो, is also sometimes omitted from the apodosis; and often, as in the following, both the illative and the conditional conjunction are omitted. Thus, काम ठरे चपना वल दिखाति है, 'if occasion arise, then they show their strength.' This omission is specially common in poetry; as, एक चार खेलकं सुधि जानी कालं जीति जिमिय महं जानि, 'could I in any way at all know one trace (of her), I could in a moment conquer and bring captive Death himself.'

907. Sometimes a clause is at once temporal and conditional. In this case, the protasis is introduced by जब, but the apodosis, by the illative तो; as, जब वह चाहि तों भें कहि, 'when he comes, then I may tell;' where तो represents the 'telling' as conditioned by the previous clause.

a. Very often the temporal adverb is merely implied, and तो alone in the apodosis, marks the conditional character of the protasis. Thus, उस वा धान कुटा तो उस्के ने धान कर जाना, ' (when) his meditation was broken, then, reflecting,
he knew;’ एक दिन राजा गौरीत अविनत की गये तो वहां देखा,
‘one day (when) Rájá Paríkshít went to hunt, then he
saw there,’ etc.

908. Concessive clauses are a species of conditionals,
and are subject to the same rules as to the employment
of the tenses. The subordinate clause is introduced by
चबपी or चद्रपी, जो भी, or even जो alone; to which चबापि,
तद्रपि, or, colloquially, ती भी, परनु, or पर, answer in the
principal clause.

Examples : चबपि वे पुषप चान ख़ान मानते हैं तदापि उस को
चामसवद्यता केवल नामावग कही है, ‘although they regard man
as intelligent, yet his intelligence is only a mere name;’ चवापि
tपत्ता लोगों में चमा बड़त होती है परनु जब उन का बोध आता है,
‘although ascetics are very patient, yet when their anger
rises;’ चद्रपि खसबजब भारी तद्रपि वात रात सुनन्द हमारी,
‘although there is great uncertainty, yet hear a word of mine;’
जो चनेक जब्ब वत्तत ने बड़तेरा कुछ दोंगिये तीव्री फिज़ि विवा का पलटा
न दिया जाए, ‘if one should become incarnate in countless
births, and give never so much, yet an equivalent for learning
could not be given;’ चवापि रत देह को पोचे पर रह बही चपनी
न होगी, ‘although one cherish this body, yet it will never
become his own.’

a. Sometimes in concessive clauses, चाहिए, used as a con-
junction, introduces the protasis, followed by परनु, or some
similar word, in the apodosis; thus, चाहिए चपनी साधेनों की
बोर ही देखा हो परनु में ने यही जाना, ‘though she may have
looked toward her companions, yet this I knew,’ etc.

b. The conjunction may be omitted from either clause;
thus, का जबा जो चलकी लड़ाई में हारे, ‘what though we have
been worsted in this present battle?’; चबपि रत के पूलिन के
दिन बही नहीं ग्राहे हैं केसी कलियों से बज रही है,
‘although the blooming time of this (vine) is not just now come, how it is
loaded with buds!’.
Of Interrogative Sentences.

909. These present but little that calls for special remark. In the absence of any other interrogative word, a question is often indicated by the interrogative pronoun, का (poet. कि [की] or कि), which in such cases is incapable of translation. When a question merely implies perplexity, so that a direct answer is not expected, the contingent future may be employed; but when asked for information, one of the indicative tenses is required.

Examples: चब इस गोकुल में रहना कैसे बने, 'now how can one manage to remain in Gokul?'; ऐसे जोग का कुक भला कहाते हैं, 'are such people called anything good?'; यह अपमान कैसे सहा जायगा, 'how shall this dishonour be endured?'—where the question is equivalent to a strong negative statement; मैं तुझे क्या मारूँ, 'why should I kill thee?'; रामजन्मि हट करव कि बाज, 'will the mother of Rám ever show obstinacy?'; वो तुम्ह हरिद्रास्ति महं कोई, 'are you one of the servants of Hari?'.

910. The Hindí exhibits a special fondness for interrogative forms. Especially in vivacious conversation, the interrogative is often preferred to the direct form of statement. So also, the interrogative is often substituted for the demonstrative, or correlative pronoun or adverb in the various compound sentences above noted,—especially when surprise is expressed. Thus, जो तु यह न कहनी क्या चाहा फल न मिलता, 'if you had not said this, would you not have had half of the fruit?'; जो वह चेह हो न रहा तो चब सुध दिलावे का होता है, 'if that love has not remained, then if one now recall (it) to (his) mind, what comes (of it)?'; उभय सध लिय
911. When an affirmative answer is expected or desired to a question, this is very commonly indicated in ordinary conversation by the negative particle न (never नहीं) at the end of the sentence, uttered with a peculiar rising inflection.

Thus, वह राजा पुत्र तो कुशल से हैं न, 'tell (me), the prince is certainly well, (is he) not?' चव तो प्रसन्नं उंहे न, 'now thou art surely satisfied, (art) thou not?'.

912. In Naipáli, while का is sometimes used, as in High Hindi, to Interrogative Clauses in Naipáli.

introduce an interrogative clause, more commonly the question is indicated as such by कि at the end of the clause. In questions to which an affirmative answer is expected, this कि is regularly preceded by नहीं, 'not.' Examples are: तै मसीह होस कि, 'art thou the Messiah?'; यो गालीज को मानिस हों कि, 'is this a man of Galilee?'; तिस्विश चरा भंडा बहिष्णा होगैं कि, 'are ye not of more value than the sparrows?' खंचो को लेबा गरदुवैं कि, 'dost he not take account of the expense?'. In the Gospel, in these cases, as in most negative clauses, नहीं is written as a part of the verb which it qualifies.

Of the Collocation of Words.

913. The normal order of the parts of a simple sentence in Hindi, is (1) subject, (2) predicate, (3) copula, as, सच्चि पापी है, 'man is a sinner;' राम द्रास चुबिवान है, Rám Dás is wise.' But in the passive construction of transitive verbs, the case of the agent takes the first place, the subject nominative or the accusative the second, and the predicate verb the last place; as, उस ने रखियां संगाईं, 'he sent for ropes.'
914. Hindī, however, allows the greatest liberty of deviating from this normal order, whether for the sake of emphasis, or to meet the necessities of metre in poetry, and of rhythm even in prose. In general, a word is rendered emphatic in proportion as it is displaced from its normal position in the sentence; as, तज्री ते है पांि को चकुकीनी नारी, "base-born women desert their husbands." This is the rule with such predicates as धव, धिक्कार, etc.; as, धव है यह दिन, "auspicious is this day;" धिक्कार है मुझे, "a curse to me!". The predicate is also emphasized by placing it after the copula, last in the sentence; as, तुम्हारा पुरुष है बजरत चौर पाप है चोड़ा, "abundant is your merit, and your sin little;" चे हैं ब्रह्मा श्रद्ध रुद्र के इस, "this is the lord of Brahmā, Rudra, and Indra." Or the predicate, if emphatic, may take the first place in the sentence; as, सामग्री वे हैं जो मा बाप को सेवा करते हैं, "those are powerful, who obey their parents;" यहां सतान्वाला मनुष्य ती कोई नहीं है, "the trouble here is no man (but a bee, etc.)." So, in participial tenses, the participle may for the sake of emphasis be separated from the auxiliary by several works. Thus, in the following, the participle is made strongly emphatic by placing it at the beginning of the sentence, while the auxiliary remains at the end; आधे ती मृग के पीछे चे, "you had come indeed after deer."

Place of Copula

915. The copula receives the greatest emphasis when placed in the beginning of a sentence; as, है तो चक्का, "it is indeed good." This is especially common, to heighten the effect of a following adversative clause; as, है तो गरीब पर बुधमान, "he is indeed poor, but wise;" है तो कुशल बेम वे पर ... निपट भावन हो रहे हैं, "they are indeed well but ... are in much anxiety."

Place of the Object

916. The object of a transitive verb regularly immediately precedes it: as, वह हम को मारता है, "he is beating me;" but is emphasized when first in the sentence; thus, इस चक्रीत को भे केसे चींगा, "this unconquerable one, how shall I
conquer?'. A less emphatic position is the last; as, की वाहेगा रीसे सो मारिगा मुस्के, 'he who marries her, will kill me.' The verb itself, whether transitive or intransitive, is emphatic in the first place; thus, मारी कहा तोह्न हम, 'shall I kill thee?' and also in the following; की देने की नहीं, 'why do you not give it?'.

a. If a verb have an indirect object, this regularly immediately precedes the direct object; as, ते मुझ की यह किताब देता हूँ, 'I give you this book.' But words denoting the motive or object of an action, are regularly placed immediately before the verb; as, वह हम को बचाने आया, 'he came to save us.' But for emphasis it may follow the verb. Thus, यह चमुर आया है प्रभा को दुख देने, 'to afflict the people, this demon has come.'

917. In contrasted clauses, the emphatic words may be placed, the one at the beginning of the first clause, the other, at the end of the second; thus, दुख सहा यह ने हम को दिया सुख, 'sorrow he endured, to us gave happiness.'

918. In interjectional phrases, the following is an illustration of the common order; धन्य हैं परमेश्वर को, 'praise unto God!'. But the copula may sometimes be omitted, and the order inverted; thus, तुलसी ऐसे परिवर दिया था वारावर धिर्यार, 'Tulsi! on such a sinner, again and again a curse.'

919. The vocative usually stands first in a sentence, but may come last for emphasis; as, ते ने यह का किया पापिनो, 'what is this thou hast done, thou wicked woman?'.

920. When pronouns of different persons follow one another in the same construction, the order is the reverse of English; i.e., the first person always precedes the 2nd and the 3rd. Thus, हम तुम ने का फल पाया, 'what fruit have you and I obtained!' गुरुपत्री ने हमें तुम्हें रंगन देने में भेजा, 'the guru's wife had sent us and you to get firewood.'
921. Attributive adjuncts, whether adjectives, participles, or genitives, regularly precede the nouns they qualify. When they follow, they are to be taken predicatively, and are thus rendered emphatic. The chief exception to the statement is in the case of the genitive, which, in books written under the influence of Persian, often follows the substantive, in imitation of Persian idiom.

Examples are, यह बड़ी बच्ची है, 'that is a large town;' यह मेरी पुस्तक है, 'this is my book;' वह ने वहाँ मेरे जुंगल सिंह को देखा, 'I saw a dead lion there.' But reversing the order, these all become predicative adjuncts. Thus, यह बड़ी बच्ची है, 'that town is large;' यह पुस्तक मेरी है, 'this book is mine;' वह ने वहाँ एक सिंह मेरा जुंगल देखा, 'I saw a lion dead there.' Thus in the following, the position of the genitive indicates it as predicative; हमारा विचार नगर से चले गये का है, 'it is my purpose to go away from the city.'

922. Appositive adjuncts are regularly treated as attributives, and precede the noun which they define; thus, दशरथ का पुत्र राम, 'Rām the son of Dāsarāth;' मवानी हनुमान, 'the goldsmith Bhavānī.'

923. All adjuncts, whether attributive or predicative, are rendered emphatic by separation from the noun which they qualify.

Thus, बिधाता का भी कुछ तुम पर बस न चलेगा, 'even Brahmā will not have any power over you;' कल कुम राजा चयन है चिंतमानी, 'in the Kali Yug, kings have arisen (who are) proud;' श्रावण में धनुष वाण ती है परन्तु सिर पर बन के पूजा की माला घरी है, 'in (his) hand indeed is bow and arrow, but on (his) head is placed a garland of forest flowers.'

924. Adverbial adjuncts, whether words or phrases, as, e.g., conjunctive participles with their adjuncts, regularly closely precede the word they qualify. They may even come between a verb and its object. In
accordance with the general principle above noted, they become emphatic in proportion to their separation from the word. Or emphasis may be expressed by placing them after the word, or between the parts of the periphrastic tenses.

Thus, ग्रीङ्ग आँचो, 'come quickly!'; वह बाशो में रहता था, 'he was living in Kāshī'; वह हम से हर दिन कहता, 'he would every day say to me'; तुम चलकर रैखो, 'go and see.' But with more or less emphasis, हर दिन वह हम से कहता, 'every day he would say to me'; तुम आँचों कब, 'when will you come?'; उस का सभाव कोमल बहत है, 'her nature is sensitive, very'; इस गंडे को कूटा मत, 'don't touch that charm; ' यह वहो कि तुम ने मुझे रोका को था, 'tell me why you hindered me.'

So, for emphasis, the relative adverb may be transferred from the beginning to the end of a sentence, as often in the drama, Raadhîr aur Prem-Mohani; thus, कोई वात निचे न हो जब तक, 'as long as any matter be not certain.'

a. The emphatic particle, ही, is occasionally inserted in the absolute future, before the terminations गा, मी, etc. It thus appears to give emphasis to the action of the verb, rather than the futurition of the action. This idiom is especially frequent in the Shakuntalâ; thus, रूङ से बातिं ती कहिंगो, 'I will talk with her;' राजा की आँचा ती मनेर्हीं, 'the king's command we will certainly keep.'

b. With the conjunctive participle, ही is regularly added to the verbal stem, but, rarely, is attached to the termination; thus, मैं तो सहाज करही बाता था, 'supporting it, indeed, I was bringing it.'

925. When the negative is used with compound verbs, Position of Neg-
the emphasis of the negation properly falls upon that part of the compound to which it is immediately prefixed; as, e.g., मे नहीं लिख सकता हूँ, 'I am not able to write;' but, मे लिख नहीं सकता हूँ, 'I am not able to write.' The force of illustrations is indeed lessened when disestablished from the context,
but the following may be of some value: भी खच्च वाचि जी मुख से तो कुछ न बोल सका, पर चाहि वडवशाय... देख रहें, ‘Shri Krishन Chand with his mouth indeed was unable to speak, but with eyes full of tears stood gazing.’ Here the emphasis is on the speaking, but in the following it is the fact of *ability* on which the stress of denial falls: भेरे चरण सीस विले वे व्रत बलि युग में चार विले रहै इस लिये बलि के बीच में चल नहीं सकता, ‘my feet are twenty in all; now in the Kali Yug four out of the twenty are left, hence to walk I am unable.’ Again, as appears from the context, with an emphasis on the prohibition: तुम चषणो वहन को ... विकलने न द्रो, ‘do not allow your sister to come out;’ but with a different emphasis, जया को मंडिर में उठाय लाया चौर फिर न खाने दिया, ‘he took up and carried *U’sha* to the palace, and did not let her return.’

*a.* Observe that when the passive conjugation is used in strong denials, the negative, in accordance with the above, is almost invariably placed immediately before the auxiliary. Examples are very numerous; thus, उस समय को सोभा कुछ वरणी नहीं बाती, ‘to describe the beauty of that time is impossible;’ भी पैं चबू नाहिं बातु, ‘for me to walk is impossible.’

*b.* The parts of a compound verb may be separated, for the sake of emphasis, not only by the negative, but also by one or more other words, as in the following: हो ती ऐसा हो गया है, ‘I am, indeed, become exactly so.’

926. Of conjunctions it is to be observed, that भी must always immediately follow the word which it emphasizes. Thus, भेरे भी एक बैटा पढ़ता था, ‘one son of mine was also reading;’ i.e., of *mine*, as well as of some other person; but, भेरा एक पुत्र भी पढ़ता था, ‘one son, also, of mine, was reading;’ or with yet a different sense, भेरा एक पुत्र पढ़ता भी था, ‘one son of mine was *reading*, also.’ तो, as a particle of emphasis, regularly follows the word which it emphasizes;
as, भें तो बहर आजंगा, 'I indeed, will surely come.' But as an illative particle it commonly takes the first place in the sentence; as, जो चाप आज्ञा कर तो हम जबरूम्फिं देखि आवे, 'if your honour will give permission, then I will go and see my birth-place.'

a. चौर (चह, चो, ची, चो), 'and,' कि, 'that,' परन्तु पर, किन्तु, 'but,' 'yet,' वा, चथवा, or या, 'or,' must occupy the first place in the sentence they introduce, or immediately precede the phrase they annex. जो or छठी, 'if,' चर्य, तथापि, etc., 'although,' regularly take the first place in the sentence; but emphatic words may precede them. Thus, यह चढ़मो जो आवे भी ती भी उस से ती का काम ही सके, 'this man—even if he come, then of what use can he be?' वह राजा चर्य कहत ही भनवान है तथापि किसी को भी कुछ देता नहीं, 'that Rājā, although very wealthy indeed, yet never gives any thing to any one whatever.'

927. As to the arrangement of the various members of a compound sentence, the following points are to be observed:

(1) Final substantive clauses introduced by कि, 'that,' and causal sentences introduced by कार्यकि, 'because,' can never stand first, as sometimes in English. Thus, ने ईस लिये आया है कि साप से भेंट होय, 'I have come that I may have an interview with you;' सुधि से ईस तृप्त में रहा नहीं जाता कार्यकि शुभं राजा हो चर्चिक चाढ़िं मेरे पर करें, 'it is impossible for me to remain in this age, because Shúdras, becoming kings, will exercise more injustice over me.'

a. But final and causal sentences introduced by the relative pronoun, may emphatically precede the principal clause. Thus, तम ऐसा चरण करते जिस से जब सुष्मक होय, 'contrive such a plan that your birth may prove fruitful (of good).'

b. Adjective clauses introduced by the relative जो, regularly precede the correlative clause; but the relative, when emphatic, may be placed last. Thus, वह सुमुख काम का है
928. Adverbial clauses, denoting place, time, manner, or the condition of an action, usually precede the principal clause which they follow. But when there is emphasis upon the principal sentence it will precede the subordinate clause.

a. It is to be especially observed that a conditional clause cannot follow the principal clause as freely as in English. The learner should be especially careful in translating such English phrases, as, 'he will go if you will,' to avoid the English order, as in most cases the Hindí will then be obscure. The conditional clause in Hindí very rarely and exceptionally takes the second place in a compound sentence.

b. Examples of the emphatic position of the principal before the adverbial clause are as follows: हम ने तो यह तभी जाना या जब थी हृदय चंद्र ने ... प्रज की रचा करी; 'we indeed knew this, at that very time when Shri Krishn Chaud protected Braj;' पारे समयों को पड़े चाहे वहीं तक जाना चाहिये जहां तक झापर न मिले, 'one should escort (on their way) those who are dear, until they meet a body of water.'

929. It is important to remark that in poetry, all rules and principles touching the position of words and sentences, give way to the exigencies of the verse. Thus even the order of the parts of compound words is reversed; as, e.g., in संदेशमण for मयनसंदेश, 'destroyer of Mayan,' to rhyme with मयन in the previous line. Words denoting plurality (§ 164) may precede the noun they modify; as, दृढ़ गृह गारी, 'they utter abusive words.' Even the postpositions may precede
the noun; as, सांक्र त्रिवेणि for त्रिवेणि में, 'in the Triple junction.' And an attributive may follow its noun, even at a long distance; as, रेणु भवसागर जिन कोम्प बह, 'who has made this ocean of life as sand.' And a conditional conjunction may appear in the end of the sentence to which it belongs; as, कोटिरिक्षुसोयक तव सायव चद्दृप, 'although thy arrows could dry up ten million oceans.' And the parts of compound verbs are separated and inverted quite at the pleasure of the poet, as illustrated in § 568.
CHAPTER XIII.

PROSODY.

930. The Hindī system of prosody, in its fundamental principles, is substantially identical with that of the Sanskrit. In no modern language, probably, has prosody been so elaborately developed as in Hindī. Indeed, prose Hindī until recently has been quite exceptional, and almost owes its existence to the stimulus of a foreign government, or the labours of missionaries, who, as might be expected, are for the most part unable to write a foreign language except in prose. Native writers, left to themselves, have almost without exception written in verse, and their labours have resulted in a system of versification which for inexhaustible variety, as well as for its intrinsic beauty, is probably unsurpassed.

Rem. A general understanding of the principles of Prosody is a prerequisite absolutely necessary to the understanding and interpretation of Hindī poetry. Without this, the student will often be left to uncertain conjecture; nor, again, can any person, without an understanding of this topic, even read properly the simplest Hindī verse. His enunciation, if in public, is sure to be chiefly a matter of amusement to the natives who may hear him.

931. Hindī prosody knows nothing of metre determined, as in English verse, by the accent. Missionaries have indeed produced many hymns, in accentuated verse, after the manner of English metres; but verse of this
kind is entirely a foreign importation, nor is there any reason to believe that the natives of India will ever be led to exchange their own admirable system for the comparatively harsh and inflexible system of English versification, which the exigency of the occasion has called into an existence which is likely to prove but temporary.

932. All Hindī verse is regulated, like that of classic Greek and Latin, by a regard to the quantity of the syllables, as long or short. In Hindī poetry, however, unlike that of ancient Greek, Latin, and Sanskrit, rhyme (तुक) is almost universally employed; and usage demands that rhyming lines shall always correspond, not in one only, but at least in the two last syllables.

N.B. It should be remembered, however, in order to the correct interpretation of this rule, that the vowel a, inherent in all consonants, which in prose is often silent when medial, and always silent when final, in poetry is always counted and commonly pronounced. Thus, e.g., चात, although in prose a monosyllable (bāt), in poetry is reckoned a dissyllable, bāta. *

933. Quantity is either long (गुँ or ठीर्थ) or short (बुश or पृथ). A long syllable is denoted in Hindī prosodical notation by the mark ₃, and a short syllable by the mark ₁, which signs are thus respectively equivalent to the English marks — and —. Quantity is determined by the following rules.

934. Rule I. The vowels अ, ए, ऊ and ऋ, are short, and the remaining vowels, आ, इ, ऐ, ई, ऊ and ऋ, are long, by nature.

* Vid. § 14 (4).
a. It is important to observe that although ए originally denoted a long diphthongal sound only, it has come to represent also, in Hindi, as in Prakrit, a short sound, े,* for which reason, in Hindi poetry, ए is sometimes treated as a short vowel.

b. The principle which regulates the quantity of ए seems to be as follows. Whenever ए represents an original radical, as, e.g., in a noun like वेटा, or in a gunated causal base, like फर in फरना, from फररा; or has resulted from the combination of two formerly concurrent letters, as in करे for करर, from करहि, or घोड़े for घोड़हि; in such cases ए is invariably long. But in words where ए represents a primitive short vowel, a or i, as, e.g., in बेहि for बिहि, रहें for रहहि, it is usually, though not invariably, counted prosodically short. A good illustration is found in the following half Dohá from the Rámâyán; बेहि राखें रघुवीर ते उपरे तेहि कात मह। This line can only be scanned in accordance with the above principle, by counting ए in बेहि, राखें and तेहि, as short, and the remaining e’s as long. Otherwise we shall have 27 instants, instead of 24, as required for each line of a Dohá. But in the following Arddha Chaupáti, ए is short in बेहि, and long in तेहि: समय हर्द्र विनवति बेहि तेहि। This Prakritic short, or ‘common,’ ए appears chiefly in the oblique forms of the various pronouns, and as a union-vowel before verbal terminations; as, तेहि, चेहैं, करयु, etc., etc.†

935. Rule II. A short vowel before two consonants in the same word becomes long by position. Thus, उ in बुधि, and ए in the first and second syllables of प्रबलच, are long by position.

* § 3, b.
† Compare the remarks in § 3, b-d, on the short e heard in certain colloquial dialects.
Exc. 1. A short vowel before the plural termination गृह or गिन्द्र, and sometimes before रह and ज्ञा, as in गुप्तिस्मृत, तुस्मृत, and गिर्जा, remains short.

Exc. 2. A short vowel before a conjunct consonant of which the second element is र, as, e.g., a in स्रेम, may be counted either long or short.

Rem. In Sanskrit prosody, a final short vowel was also lengthened before a conjunct consonant initial in a following word. But Hindi poets commonly neglect this.

936. Rule III. A short vowel before Anusvār or Visary followed by a consonant, is long by position. Thus the short vowels in दुःख, संग, लिंग, are all long by position. So also Anusvār in the end of a line lengthens a preceding short vowel; as in चयं, नममयं.

Exc. But when Anusvār stands, as is very often the case, for Anunāsik,* a preceding short vowel remains short. Thus, e.g., in भवर, वरहिणी, सुंह, Anusvār stands for Anunāsik; and therefore the vowels च, र, and च, retain their natural short quantity.

937. The unit of metrical quantity is called मात्र The Metrical Unit. màtra, 'an instant.' A màtra denotes the length of time occupied in the utterance of a short vowel, as च, र, or च. All long vowels and diphthongs are regarded as consisting of two màtras. This must be carefully borne in mind, in order to understand the prosodical measurement of verse.

Thus the words तप, ताप, तपस्वी, contain, respectively, 2, 3, and 5 màtras, as follows; तप, त- + त- = 2; ताप, त- + त- = 3; तपस्वी, त- + त- + त- = 5. Similarly the line, काम क्रोध मदः कोष को, contains 13-màtras.

* § 17.
Rem. For मात्र, मत्त also occurs in some native works. कल is also used in the same sense.

938. The laws of Hindi prosody allow a great degree of liberty in respect of orthography, and even of grammatical construction. The following principles regulate prosodical license.

(1) A long may be written for a short vowel, and vice versa.

a. This rule most commonly operates in final letters, especially at the end of lines, either for the sake of rhyme, or to fill out the total quantity of the line; as in हनुमान for हनुमान (to rhyme with जाना); हानी (to rhyme with पहचानी); and (to fill out quantities) बन्धता for बन्ध, दूता for दूत; कोद for कोह, etc., etc.

b. But medial and initial radical vowels also are sometimes shortened, even in the middle of a line; as, e.g., in ठाकुर for ठाकुर, यास for यास, वाण for वाण, सुख गी for सुख गी, जनहि for जनहि, कमनीय for कमनीय, etc., etc.

(2) Anusvāra is inserted or omitted for the sake of rhyme; as in बराथि, सुयोवं, to rhyme with बायि and सीवं; and द्राघ (for द्राघ), to rhyme with काज.

(3) Diphthongs, medial and final, are resolved into their component vowels; as, भयातुर for भयात्र; कहर, मिलर, करं, for कहे, मिले, and जरे; पप्पित्तों for पप्पित्तों, etc., etc. The latter vowel is then very often prolonged; as, e.g., in करं, परं, for करे and परे; and sometimes the former vowel is lengthened: as in the following, where उदांश is written for उद्दृं, to rhyme with खाँ; जराकां जह जह फिरहि तह तह संग उदांश. More rarely both are lengthened; as in सकां for सके, to rhyme with उपां; thus, जिम चल बिनु राहि न सकां.
(4) Occasionally a vowel of one organ is exchanged for one of another; as in दैयो for दैय, in the following: काहि कहि कहि दूधन दैयो.

(5) A syllable, most commonly र, is often added to fill out a line and make a rhyme; as in बड़ेरे, करताह, for बड़े and करता.

(6) A consonant is sometimes doubled, to lengthen a preceding vowel; as in दुमकाही, चमकाही, कटुहि, दुपटुहि, for दुमकाहि, etc.

(7) For the same reason Anusvār is often inserted, as in the following line from Chand, given by Beames: प्रचंभं भुजंगी सुधारी यहं, where all the Anusvārs but the third are metri gratiā.

Rem. It is to be remembered, however, that in many of the above cases the variations represent archaic forms of the words in question, chosen metri gratiā.

(8) The rules of agreement are often neglected, so that the masculine is used for the feminine, the singular for the plural, and vice versā, to meet the exigencies of the rhyme. Thus, we have किचि for किया, गावा for गारे, पारि for पाशि, etc., etc.*

939. Pause (विराम) is of two kinds, sentential and Metrical Pause harmonic. The sentential pause occurs at the end of correspondent lines, and is marked by the signs, ¹, half-pause, and ², full-pause. The harmonic pause or casura varies in different metres, and is marked by no sign.

940. The simple feet used in Hindī verse are of three Varieties of kinds, viz., monosyllabic, dissyllabic, and trisyllabic.

* Vid. § 875.
Occasionally, compound polysyllabic feet are also employed. Each class of feet contains several varieties, as indicated below.*

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a. The longus is in Hindi named guru, 'heavy,' (also called hárū, and the brevis, laghu, 'light,' (also called meru.)

b. The eight varieties of trisyllabic feet are often collectively termed गण gan, par excellence.

941. It is important to note that in Hindi works on prosody, the symbolic letters are always used to denote the feet. Thus भजन would denote the three feet, भगण, जगण, नगण; सरक = सगण + रगण + मगण, etc., etc.

942. Polysyllabic feet are chiefly used in Jāti Chhand.† They are formed by various combinations of the above three kinds; and have no specific names.

* In the following pages it has been thought wise ordinarily to employ the Hindi names and symbols for the various feet, as until the student is familiar with them, he will be quite unable to read intelligently the simplest page of any native work on this important subject. † Vid. § 944.
943. Hindi verse (क्षण्ड) is of two classes; viz., वृत्त Verse Classified क्षण्ड Vṛtt Chhand, and जाति क्षण्ड Jāti Chhand.

944. I. That is called Vṛtt Chhand which is regulated by the number of syllables (वर्ण) in each चरण or metrical line. It is therefore also called वर्ण क्षण्ड Varaṇ Chhand.

II. That is called Jāti Chhand which is measured by the number of मृत्रास or metrical instants in each line.

I. Of Vṛtt Chhand.

945. In Vṛtt Chhand each verse consists of four metrical lines (चरण or पाद). Vṛtt Chhand is further distinguished as of three Orders, viz., (1) सम sama, 'even;' (2) अर्धसम arddhasama, 'half-even;' (3) विषम vishama, 'uneven.' These are distinguished as follows:

(1) In Sama Vṛtt each चरण has an equal number of syllables.

(2) In Arddhasama Vṛtt the first and third चरणs have an equal number of syllables, and also the second and fourth.

(3) In Vishama Vṛtt each चरण has a different number of syllables.

Rem. Although Vṛtt Chhand is measured by the number of syllables in each चरण, yet in most metres of this class these syllables are not taken indifferently, but in each variety are regulated by a certain sequence of feet, as in Latin and Greek verse.

946. Native prosodians divide verse of the 1st Order (Sama Vṛtt) of the First Class into twenty-six Genera, according to the number of syllables in each of the four चरणs. Each of these genera has its own specific name, as given below.
Thus a verse of this class having three syllables in each charan, would belong to the 3rd Genus, named मधा Madhya; one of fifteen syllables, to the 15th Genus, named चरत श्रेष्ठी Atisharkané, etc., etc.

947. Under each of the above genera, again, are contained as many Species as combinations of long and short syllables are possible with any given number of syllables.

Thus the 2nd Genus comprehends four species, as follows: (1) — —; (2) — —; (3) — —; (4) — —; and the 3rd Genus comprehends eight possible species, viz., (1) — — —; (2) — — —; (3) — — —; (4) — — —; (5) — — —; (6) — — —; (7) — — —; (8) — — —.

Rem. It is plain that in metres of a large number of syllables, the number of possible combinations must be very great. Native prosodians give ingenious rules for determining the possible varieties under each genus, the place of any specified variety in the prastár (udishṭ), or, the place in the prastár being given, to determine the metre of any required species (nasht): But these matters seem to be of no practical importance, and we may wisely refer to native authors the student who is curious in these things.

948. All Sama Vritt metres containing more than twenty-six syllables, are classified under a 27th Genus named द्वाक Dvāk, which is fancifully said to comprehend 999 varieties.

949. Finally, it should be observed that in Sama metres the 2nd charan must rhyme with the 1st, and the 4th with the 3rd.

950. The following are examples of the most common metres under each genus. As the 3rd and 4th charans are exactly like the 1st and 2nd, the first two charans only, for lack of space, have been given in the examples after Genus V.
Class I. चंद्र Vritt Chhand, or चरण Chhand.

Order I. सम वृत्त Sama Vritt.

Genus I. उक्ति.

<table>
<thead>
<tr>
<th>Species</th>
<th>Feet in each charan</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>श्री</td>
<td>ग</td>
<td>है</td>
</tr>
</tbody>
</table>

Genus II. चलुक्या.

| काम     | गग                | दाता || चाता || बोध || सोङ्ग ||
| मधु     | बल                | तिय || जिय || बघु || मघु ||
| मही     | लग                | रमा || समा || नही || मही ||
| साह     | गल                | ऐन्न || चैन || चाह || साह ||

Genus III. मध्या.

| ताजी (नारी) | म          | है || स्वामी || है || कामी || तू || दाता || है || चाता ||
| कमल       | न          | चरग || चरग || कमल || कमल ||
| संदर    | भ          | भावत || भावत || चंदर || संदर ||
| शाही     | य          | भवानी || सुवानी || सुने || जी || कहे || सो ||
| नरिरंग | ज          | सम्हास || सवाश || परिंद || नरिंग ||
| मृगी or मिया | र          | है || खरो || पत्थरी || तो || हिया || री || मिया ||
| रमण     | स          | धरणी || बरणी || रमणी || रमणी ||
| पंचाल | त          | गाचन || गावल || धैताल || पंचाल ||

Genus IV. प्रतिशता.

| कन्या or तीर्थि | मग          | है || कत्तारा || मेरे || भारा || तूही || टाली || मोही || पाली ||
| समुही or कला | भग          | भामिन || जो || कामिनि || सो || हाँ || करे || मन हजरे ||
| मुहा     | चल || भजे || राम || सेरे || काम || न || कापाा || मुद्राणी ||
Species. | Feet in each charan. | Examples.
---|---|---
कुमारिका | वग कारो घपा || दयामय || न कोडिकी || मारिकी ||
राम | सग वग माही || सुख वाही || तवी कामी || मबज रामी ||
बुधि | जल धरी तवी || प्रभू मबज || टिरें दुख || फिले सुख ||
धारी or वार | रल नाम तोर || मुख मोर || मोर भार || तु उतार ||
बीर | सल हस पीर || बच भीर || वरबीर || रघुवीर ||

Genus V. सुप्रविजा.
समोहा | मग बोथा की चानी || राधा बू मानी || मानी तो मानी ||
मरी का हानी ||
जमक | जलल धुति कहली || हरिजनहि || कुवत नहि ||
जमक वलह ||
ईसी or फँक्ष मग तारक देसा || पे चसीसा || मारत द्रोही ||
पालत मोही ||
विषु | भवज दास बगत || बूढ़ बगत || वाहि तवबह ||
विषु मजहि ||
विलास | वग घपा घपणो || सुधी दिखानो || कुचाल म्हारो ||
भूही सुधारो ||
प्रिया | सलग करक दया || कवशामया || मनरंजना ||
दुखभंजना ||
हारित | तग तो मानु भारी || टाने पिखारी || सौरी सुखारी ||
होती हमारी ||

Genus VI. गायची.
शिवराज सम | काँ म जानी देरी तो || राधा माहो होती ||
सोमकुश नम | काँ म सानत है || खाली बागत है ||
शिवभूता नम | कहत राधा जू || सुनज कोंघा जू ||
§ 950. प्रसोधी.

Species. | Feet in each charay. | Examples.
---|---|---
श्रिवदन्त | नय | चरण तिलारी
कामवता | भय | भाव न तीरी
मालके | जङ | करो मत मान
विनोहा | रर | बादी मान ले
जिनक | सस | प्रभु के चरणा
तनुमध्या | तथ | देखो क्विव भारी
वसुमति | तस्म | श्राई श्राम वरी

Genus VII. चरणक.

वसुमति | नभ | मानी मानो हिय से
मधुमति | जङ | जब ननम लियो
योकंप | भम | मारग है भमशा
कुमारजिता | जङ | कहां जसी तिलारी
भमतिक | रज | स्माषा आज आए हो
सामायिक | रज | भक्ति सुके वृद्धिदा
हस्माला | रज | साने देख सारदा
चूढ़ामलि | तभ | जाना हैं चब है

Genus VIII. धनुषप.

हससत | नन | देखो आवत विहारी
खंडा | जान | जानो जानी मुत्राश
तुंगा | चरण | चरण शरण तिरे
बिवयाला | भम | आवत देखो री शारी
चिघप्प | भम | मानों कों न कंथाश
चार | भरण | कों प्रभु होइती सुश्री
माँधव | भतल | प्रति करो तू सव से
प्रतापिक | जरण | परेश तोहि मानिक
मलिका | जस्म | ज्ञान देख मोही आज

**Genus IX. वृहंति.**

<table>
<thead>
<tr>
<th>Species</th>
<th>Feet in each charan</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>तोमर</td>
<td>सजज प्रभु चीमु हे प्रिय नाथ</td>
<td>जह मे महो मम साध</td>
</tr>
<tr>
<td>मणिवंध</td>
<td>भमस चैत करो मानि चबवहि</td>
<td>वेंग तजो साधो सवहि</td>
</tr>
<tr>
<td>कुपमाली</td>
<td>मम मानी मानी मानी री खारी</td>
<td></td>
</tr>
<tr>
<td>जानो जानो जानो री सारी</td>
<td></td>
<td></td>
</tr>
<tr>
<td>सार्गिक</td>
<td>नवस भजन करो तू हिय में</td>
<td></td>
</tr>
<tr>
<td>मनु न करो हो जिय में</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Genus X. पंक्ति.**

<table>
<thead>
<tr>
<th>मन्त्रा</th>
<th>सभसम</th>
<th>देखो देखो कहन न मानि</th>
</tr>
</thead>
<tbody>
<tr>
<td>आवो आवो हस्ति जानी</td>
<td></td>
<td></td>
</tr>
<tr>
<td>मनोरमा</td>
<td>नरजग</td>
<td>घरज जेहि हेतु साधनां</td>
</tr>
<tr>
<td>करज तेहि हेतु याचना</td>
<td></td>
<td></td>
</tr>
<tr>
<td>हंसी</td>
<td>सभसम</td>
<td>देखो देखो चिन्मति चली</td>
</tr>
<tr>
<td>पीके पीके सब सचि भली</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Genus XI. चिक्कप.**

<table>
<thead>
<tr>
<th>भमरविजिता</th>
<th>सभसम</th>
<th>बंगो को शब्द सुनि सब चली</th>
</tr>
</thead>
<tbody>
<tr>
<td>गोपी गोपी सब लिकार भली</td>
<td></td>
<td></td>
</tr>
<tr>
<td>मानती</td>
<td>गम + गम</td>
<td>कोंडा की वानी राधा सांचि वानी</td>
</tr>
<tr>
<td>जानी तो जानी मेरी जामी हानी</td>
<td></td>
<td></td>
</tr>
<tr>
<td>रथोदता</td>
<td>रनरजग</td>
<td>पूकक लेक चब राधिका बली</td>
</tr>
<tr>
<td>स्वाम ज्ञात चली चली भली</td>
<td></td>
<td></td>
</tr>
<tr>
<td>द्रष्ट्रवचा</td>
<td>ततजगग</td>
<td>राधे तिहारी चब तोरि डारी</td>
</tr>
<tr>
<td>माला विचारी वह जाओ राय</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Genus XII. बग्गो।

<table>
<thead>
<tr>
<th>Species</th>
<th>Feet in each charan</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>चपला</td>
<td>भम्भस्तग</td>
<td>झुंजन में सखि चबे चलियो</td>
</tr>
<tr>
<td></td>
<td></td>
<td>चेशु बजावत जहां चलियो</td>
</tr>
<tr>
<td>दोधक</td>
<td>भम्भस्तग</td>
<td>आवत आज निहाज बिहारी</td>
</tr>
<tr>
<td></td>
<td></td>
<td>देखत साज निकारि सुधारी</td>
</tr>
</tbody>
</table>

Genus XIII. भिंजगमी।

<table>
<thead>
<tr>
<th>Species</th>
<th>Feet in each charan</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>एकावली</td>
<td>भम्भस्तग</td>
<td>देखज समय निहाज भजो चब</td>
</tr>
<tr>
<td></td>
<td></td>
<td>तारक शरण निहारत खो सब</td>
</tr>
<tr>
<td>कलिङ्ग</td>
<td>ससससस</td>
<td>चब देखक वांध सब चीज हमारी</td>
</tr>
<tr>
<td></td>
<td></td>
<td>हम झीन नाहि वह चेशु नुमारी</td>
</tr>
</tbody>
</table>
Species. | Feet in each charan. | Examples.
---|---|---
प्रभावति | तमसजग | कैशी सुहास सब बो विसारानी।
संजुमार्गी | सजसजग | देखो न भावत नर को विचारानी।
माया | मतयसं | तब को तुम्हें मुरलिया दरे ददे।
बङ्गाली | भक्ति विवेक चूर नर नाहक पढ़ारी।
वसंतिलक | भक्ति विवेक चिन नर नाहिं महारी।
माया | मतयसं | माणी सखी कहत सखाम चलो चलो री।
बङ्गाली | भक्ति विवेक चूर नर नाहिं महारी।
Genus XIV. शकरी.
चंद्रेन्द्र | नमस्थ चरण चरण वैष्ण वर्ण व्यागिनी।
बंद्वंद्व | भक्ति बिजु बुला नर नाहक पढ़ारी।
वसंतिलक | भक्ति बिजु बुला नर नाहिं महारी।
Genus XV. ब्रम्हेन्द्री.
संजुमार्गी | मरमय देखो देखो हमारी वानी सखी ने न मानी।
भरताव | देखो देखो हमारी वानी सखी ने न मानी।
माया | रघुनाथ रघुनाथ देख हमें शरीरा।
माया | सब कादिः कहूं मधुमूढ़न के चरणा।
Genus XVI. ब्रह्म.
चंद्रेन्द्र | नमस्थ चरण चरण वैष्ण वर्ण व्यागिनी।
कर्ण | कर्ण देखो कर्ण विचारी माथ मेरी विचारी।
माया | मरमय देखो कर्ण देखो कर्ण विचारी माथ मेरी विचारी।
ब्रह्म | मुनि मम मुरारी पाप सारी विचारी।
वायके कहों ब्रह्म ब्रह्म काम राज से विचार्र।
<table>
<thead>
<tr>
<th>Species</th>
<th>Feet in each</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>नाराच</td>
<td>जराजरम</td>
<td>गलो गली हिंपी फिरे लजा खनी नहीं मिलो।</td>
</tr>
<tr>
<td>रही रही रहां कहां गयो भलो चलो।</td>
<td></td>
<td></td>
</tr>
<tr>
<td>वाष्णी</td>
<td>नवभरम</td>
<td>चलत निकाहि साधव निकाहि बात मानो।</td>
</tr>
<tr>
<td>समुद्र गहं सबे कहत आज नाहि जानो।</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Genus XVII. चन्द्रि:**

| प्रियवी | जनसबलंग | पचो सकल गोपिका सजन आज चाई चली। |
| करो जवन काम कोहड़ि सब साथ आचे चली। |
| मंदाक्रांता मभततग | प्रभा ध्यां चरण दिन राति कहां का विचारी। |
| ध्यां जा ने पद कमल योगी यती सो पुरारी। |
| मोहन   | रंगसलंग | पुकारी टीरकी सवरी खारि नहि बाध है। |
| विगारे काम को जब सी मारने चब जाते है। |
| हरिशो | नमसलंग | करज चब स्लामी दीनानाथ मारण श्रीधिये। |
| ततजज चब मो की नाहि स्राणानाथ सुहीरिये। |

**Genus XVIII. धृति:**

| चर्चरी | रससमर | पाग बिनत बाज माधव बाग में सब साथ ले। |
| गोपिका सब रंग कोहड़ि पुकारा सूच हाथ ले। |
| नाराच | नमरररर | जरु जवन में बिहारी सुरारी वराई चहो। |
| बाहुब तुम स्रोत मेरी सदा लो मलाई चहो। |
| मंजोरा | मममसम | सोई कैसी राधा माधव आजो बावट टोरो टोरो। |
| चानो चानो कांठा झूमत पीरे राजकुमारी मेरो। |

**Genus XIX. चन्द्रि:**

<p>| शांकुविक्रोड़ि मस्वसततग | राणो श्री यथुद्ध पुकारत चरी राधा कहों तू गई। |
| राधा हेरत कुंज में सुनु चली काव न वा को लखी। |</p>
<table>
<thead>
<tr>
<th>Species</th>
<th>Feet in each charan</th>
<th>Examples</th>
</tr>
</thead>
</table>
| झूलना | सजबमरसल कक्षानिधान झपाल माधव देखिये | मम रीत। ॥ 
| | जग श्रीवना लक्ष्य पाद पंकज सेव गावत गीत। ॥ |

**Genus XX. बृति।**

| गीत सजबमरसल | जग केम कारण भक्तपालन साधु वृद्ध सदा रमी। ॥ |
| | प्रभु देखिये केम मारग भक्ति सुक्ति सुधी हमी। ॥ |

**Genus XXI. प्रबृति।**

| स्रगरा मरभनयय | देखो देखो सबी जावत सच अभुरारी यस्मीदा बिगारी। ॥ |
| | जाने दे तू न माने सच बहन हमारी भई तू दुरारी। ॥ |

**Genus XXII. आचृति।**

| मदरा भममबभभग | झूमक भूमि झुमावत कंकण घूमि घुमावत आज सही। ॥ |
| | बीश बजावत टेरि पुकारत भाव बुझावत ताल लही। ॥ |
| हंसी | ममतनननसग | जा के जी में जोंघे माये करत सचव मन ब्रह्मी। ॥ |
| | | भावे जी में नाहीं वा की करत नर सुप्रव नन बिसराई। ॥ |

**Genus XXIII. विवृति।**

| कालिका रनरनररल | देखिये स्निपत कुंज में लक्षत राधिका न पथ | में ब्रह्मी रही। ॥ |
Species. Feet in each charan.

Genus XXIV. सरकाति or संकाति.

Genus XXV. अतिकाति or चभिकाति.
Genus XXVI. उत्कृष्टि.

किशोर ॐ + भल समुद्रावक आज चली युद्राजकुमार नहीं वह मानत बातन ॥

चर फेरि बुलाय कही नरभामिनि तोहि बताय दर्दे हम साधन ॥

विखास ॐ + भल साधुक आज हमार महा प्रभु मंगल हीं कर जोरि सद्रा गति जत ॥

मानइ मोर कहावत तारक डेख हीं चर भक्ति सुधि विलसत ॥

Genus XXVII. दश्डक.

महोधर ॐ (बर) + भन कहा करैं चली गईं महो भरे नहीं लदे चली गईं कहा भरे चरी चली ॥

मना कियो नहीं तवे रही चढ़ी खसी हईं सुना दियो जवे भरे उसी चली ॥

शंक ॐ नन + ॥४ र चरण शरण हीं सदा ताहि के जो द्रायासिंधु गोपाल गोविन्द दामोदरो विश्व जू माधवो खाम जू ची सहसर वर्ण है दास की ॥

सदृच हदय है हसे पारिने आपनो जनिनि सोइ विश्व विचरे भरी विष्णू जू राधवो राम जू ची प्रभू दुःख हा हर्ष हैं हे चासको ॥

951. The following, among other metres of this Genus, are classified in the Pingaládarsha as वाचित हंद.
§ 952. No division of this Order into genera and species is practicable. As in *Sama Vritt* metres, the 1st *charan* rhymes with the 2nd, and the 3rd with the 4th. In the following examples, only the 1st and 2nd *charans* are given; the 3rd and 4th *charans* contain, respectively, the same feet as the 1st and 2nd.

*Puṣpitāya ḍand.*

Scheme. \{ 1st and 3rd *charans*, मनरयगः.  
2nd and 4th ,, मनवरयः.  

फिरं फिरं भलनी कहि नहीं वेलो। विन्ध यह कौन प्रकार की चंबली॥
953. In this Order, each of the four charans is formed on a separate scheme. Like Order II., it admits of no subdivision into genera and species. The following are examples of the more common metres.

क्षप्तधारा छंदः.

1st ch. ः ः + ये रघुपति चरणां चित बारे
2nd ,, ः ः + सम खब तपहः सकल विषयन तुम भाई
3rd ,, ः ः + सम बनम बनानि कुह सुफल करत नसं धार कीमि
4th ,, ः ः + सम अन्न मन नहें बीन्हो
PROSODY.

ललिता छंद.
1st ch. सवसन कबन्धानिधान रघुराज
2nd ,, नासनग शरण चब नाय भैं भई
3rd ,, नससं सकल विखत तजि चित्र दैै
4th ,, २(सच) + ग मद्धिमा चपार हम जानि ना जै

प्रववेऽमान छंद.
1st ch. सस्वभगम भेरी जाति चहौर है चहौर विन जानी
2nd ,, सनजरग चलना पड़त चरी चली न मानी
3rd ,, २(नस) रहत मगन निसु बासर करत न करनी
4th ,, ३न + जय चितवत नाहिं चब सकि है मन मानी

सीरं छंद.
1st ch. सवसन कबन्धानिधान रघुवंश
2nd ,, नासनग तिलब हरि दोष नाद हो
3rd ,, रनभग देश मोहि पद मनि बदा
4th ,, २(सच) + हित जानि मोर विसराय पाप हो

Class II. जाति छंद Jāti Chhand.

Order I. गण छंद Gana Chhand.

954. Jāti Chhand is divided by native writers into Gana Chhand and मात्रा कंद Mātrā Chhand.

955. In Gana Chhand the verse is commonly measured by the number of instants in each line; but the order of feet in each line, within certain limits, is fixed and invariable. In Mātrā Chhand the order of feet is for the most part left to the option of the composer.

a. This distinction between Gana Chhand and Mātrā Chhand, as laid down by native prosodians, cannot, however, be rigidly maintained. In
many metres classified as Mātra Chhand, certain requisitions and restrictions are made as to the nature of the feet employed, and, on the other hand, in some Gāṇa Chhand metres, many of the feet are left to the option of the writer.

Gāṇa Chhand. 956. Native writers have divided Gāṇa Chhand into six species, explanations and examples of which are given below. Each of these species, again, comprehends many varieties according to the succession of feet in the line. A few illustrations are given under each species.

Gāṇa Chhand. Species 1. 957. The 1st and most popular species of Gāṇa Chhand, is termed आर्यार्याकाव्या, गाथा Gāthā, or गाहाकन्द Gāhā Chhand. In all Āryā metres each verse consists of two lines (dal), the 1st of which contains 30, and the 2nd, 27 mātras. Each line must contain 7½ feet, each of which, again, must contain 4 instants, except the 6th of the 2nd line, which has only one. A jagan (- -) or a polysyllabic foot, is required in the 6th place in the 1st line; but jagans are prohibited in the odd feet of the 2nd line. The caesural pause falls after the 3rd foot or 12th instant of each line.

958. The following is an example of that variety of Āryādī metres which is known, par excellence, as आर्यादी or गाहा.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7½</th>
</tr>
</thead>
<tbody>
<tr>
<td>भ + न + स</td>
<td>न + ग + य + भ + ग</td>
<td>= 30 instants.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ग + भ + ग</td>
<td>ग + स + ल + न + ग</td>
<td>= 27 instants.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

श्राव चलड़ सब मधुरा रहत वहा दीनवंभु श्राप चली।
माधो को वंधवाण चाही चलती कस नहं चली।
959. चप्पला छंद must have a *jagan* in the 2nd and 4th places each line.

\[ स + ज + स + ज + स + ज + ग + ग + ग = 30. \]
\[ भ + ज + स + ज + ज + स + ज + स + ज + ग = 27. \]

कश्यानिधान जगनाय जान ओही मोहि शरण तेरी है ||

देखि कपा नयन से निहारि धरत सवन भरी है ||

960. The 2nd species of *Gana Chhand* is called (from its chief variety) गीति छंद Giti Chhand. The principal variety differs from all metres of the 1st species in that both lines contain 30 instants. The 6th foot must be a *jagan*, as in the 1st line of *Aryyā Chhand*. The other general laws of the verse are the same as in *Aryyā Chhand.* Examples follow.

**गीति छंद**

\[ गग + गग + गग | भ + स + ज + स + ज = 30 instants. \]
\[ गग + स + भ | जल + स + ज + ग + ग + ग = 30 instants. \]

राधो माधो मेरी बात सुनक साथ लागि मति जाबो ||

माधो हमरो सवहहि हर नहिं वह जानि बृक्ष नू जाबो ||

961. उपगीति छंद contains in each line 27 instants, and follows in both lines the rules laid down for the 2nd line in *Aryyā Chhand*.

\[ गग + भ + स | जल + स + ज + ग + ग + ग = 27 instants. \]
\[ जल + स + स | जल + गग + जल + स + ज + ग = 27 instants. \]

आयो आज चलन कुंजन में सवरी कहो आली ||

चलन फिरत दूङत है विच विच में सोह बनमाली ||
962. उत्तांगीति छंद is the exact reverse of A'ryyá Chhand, having 27 instants in the 1st, and 30 instants in the 2nd line. The same laws regulate the long and short lines as in A'ryyá metres.

\[ \text{गम} + \text{स} + \text{ल} + \text{गम} + \text{गम} + \text{ल} + \text{म} + \text{ग} = 27 \text{ instants.} \]
\[ \text{गम} + \text{गम} + \text{स} + \text{म} + \text{स} + \text{ज} + \text{म} + \text{ग} = 30 \text{ instants.} \]
\[ \text{माधो चातुर्व तुम} \quad \text{मानो मानो वहो हमरी} \quad \| \]
\[ \text{हैं वा की चर वी} \quad \text{नाशन घुम कौंते कौंते तुमरी} \quad \|

963. आर्यांगीति छंद differs from A'ryyá Chhand in that it adds one half-foot to each line, making two lines of 8 feet each, instead of 7½. The 1st line therefore contains 32, the 2nd, 29 instants. The other rules for each line are the same as those already given.\(^*\)

\[ \text{गम} + \text{गम} + \text{स} \quad \text{म} + \text{स} + \text{ज} + \text{गम} + \text{गम} = 32 \text{ instants.} \]
\[ \text{ल} + \text{ल} + \text{ल} \quad \text{ल} + \text{गम} + \text{ल} + \text{ल} + \text{गम} = 29 \text{ instants.} \]
\[ \text{मेरे घारे कहना} \quad \text{मानक चबकी नहीं बिसारो मो कों} \quad \|
\[ \text{चरण घरण हम तबत ग निसु दिन घात खरन विधित तो कों} \quad \|

\(^*\) 964. The various species of Gana Chhand classified by some as बैतालोयाइंदि Baitáltyádi, शिखाइंd Shikhádi, वाक्त्राइंd Vaktrádi, and चचवष्टराइंd Achaladhítrityádi, differ widely from the above A'ryyá metres. A few examples are given under each head.

965. The Baitáltyádi metres all consist of two lines, each containing six feet, and subdivided into two charans of three feet each. The number of instants varies from 28 to 32 in each line. The following are the most common varieties.

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\(^*\) § 967.
966. वैतालीय छंद. Two lines of 30 instants each, as follows: 6 + r + लग + 8 + r + लग. The combination of long and short syllables in the polysyllabic feet (the 1st and 4th), is optional. Pause at the 14th instant.

मधु सूदन को लखो बली तुम देखो कैसे हिंपो नली ॥
चब माधव राधिका चलो सबरो बैठे हो चलो भली ॥

967. चास्हासिनी छंद differs from the foregoing in substituting 6 instants for 8 in the 4th foot, making 28 instants in each line. The feet in both halves of each line therefore exactly correspond.

चलो चलो बाज साज रो भली भली साज माध रो ॥
बलो लखो जात बांध रो कहो कहो सांस बांध रो ॥

968. Shikhādi metres are characterized by having all the syllables, except the last two, of the same length. The number of instants varies from 28 to 32. The following are the most common varieties.

969. अनांकाल्या छंद has two lines of 32 instants each. In the 1st line all the syllables are long; in the 2nd all are short. In this metre, therefore, no rhyme is possible. Pause at the 8th syllable of the 1st line, and the 8th and 16th of the 2nd.

आवो आवो जी आवो हो मेरी हार पाधर राधा माधो ॥
निमु दिन लखत न कहत चबर कुक शरण चरण तवि भजत चबर कुक ॥

970. आतिरिच्छिरा छंद Scheme, 27 + ग = 29 instants in each line. Pause at the 8th, 16th, and 24th syllables.

भजज मन चरण रहज हर शरण तवज सब विधयन रमना ॥
चलज पच सुगम करज तुम जनम सुफल नियर चबरहि मरना ॥
971. *Vaktrádi* metres all contain two lines, each of which is divided into two *charans*, each of eight syllables. The second, third, and fourth syllables must not form a *nagan* (\(-\_\_\-\)) or *sagan* (\(-\-_\-_\)). The following are the most common varieties.

972. चपलावक्कः छंद requires, in addition to the above conditions, that the fifth syllable begin a *nagan* (\(-\_\_\-\)).

चूमी देखो मगन मे ैैसी सोहहट री भाग ॥
कांधा भाग मधुर मे देहें री सबरो साज ॥

973. युग्मविपुला छंद requires, in addition to the general conditions of *Vaktrádi* metres, that the fifth syllable of the even *charans* begin a *jagan* (\(-\-_\-\)).

कहना मान मेरो री बाली चलज भाग हो ॥
मान ले बढ़री राधे देखो कस न माह हो ॥

974. The *Achaladhriti-yardi* metres consist each of four lines of 16 instants, of which the 1st rhymes with the 2nd, and the 3rd with the 4th. The following varieties may be noted. The 1st and 2nd lines only are given in the examples.

975. विष्णोक छंद requires that the fifth instant begin a *jagan* (\(-\-_\-\)) or *nagan* (\(-\_\_\-\)). The final syllable must be long.

माधो बारो सहाय बोग को ॥ माधो सदा सुचित बोग को ॥

976. चित्ता छंद requires a short syllable at the 5th, 8th, and 9th instants, and a long syllable as final.

आज चलज पगन बिहारी भो ॥ देखज चअ झलज तिहारी भो ॥
977. उपचिता छंद requires that the 9th and 10th instant fall on one long syllable, which must be followed by two short.

विना परिचा तल न प्रगटे हे घेरे सो नाम कहे घटे

Class II. जाति छंद Jāti Chhand.

Order II. मात्रा छंद Mátrá Chhand.

978. In Mátrá Chhand each charan or dal is composed of a certain number of instants. Often the charans are subdivided into feet, each containing, again, a fixed number of mátrás or instants, and following each other in an invariable order of succession. But the combination of long and short syllables in the several feet is left, for the most part, to the option of the composer; and the verse is thus regulated, not by any reference to the kind of feet employed, but by the number of instants required for each division of the verse. Thus, e.g., the first foot of the Dohá must consist of six instants, but these may be so combined as to form a double tribrach (२ नगण् ——), or a molossus (नगण_—) or any other feet possible under the conditions.

979. It should be particularly noticed that not only the total number of metrical instants in a charan or dal is fixed, but that also the number of instants in each foot is invariable.

Thus the following half Chaupái, although containing the 16 instants required by rule, is faulty in the composition of its feet; भिन्न कुश्चार माटो तात। In this, the number of
instants in each of the four feet is as follows; \(7 + 3 + 4 + 2\), whereas it should be, \(6 + 4 + 4 + 2\).

N.B. Observe that in the above, as in all the schemes given below, each figure denotes a foot or other section of a verse, and indicates also the number of instants which it contains. When any figure is followed by the sign of multiplication, \(\times\), it is to be understood that the foot is to be repeated the number of times which is denoted by the multiplier. Thus \((4 \times 3)\) would denote that a foot of four instants was to be repeated three times; i.e., \(4 \times 3 = 4 + 4 + 4\). A comma after any figure will be used to denote the metrical pause; thus, \(10, + 8, + 8, + 6 = 32\), is to be interpreted as denoting a line of 32 instants, composed of four charans, respectively containing 10, 8, 8, and 6 instants, the cesural pause falling at the 10th, 18th, and 26th instant.

980. Verse in Mátrá Chhand may be conveniently distributed into three divisions; viz., I. metres consisting of two lines only (द्विपाद); II. those consisting of four lines (चतुष्पाद); III. those consisting of more than four lines (चतुष्पाद).

a. Many metres are reckoned Deipád by some prosodians, and Chatushpád by others. But this is a matter of no great practical importance.

981. Hindú prosodians have enumerated and described a very great variety of metres in Mátrá Chhand, as in Varan Chhand. But it will suffice to enumerate and illustrate a number of the most common. The metres under each class are arranged according to the number of mátrás in each line (dañ), beginning with the shorter and proceeding to the longer metres.

I. Verse of Two Lines (द्विपाद).

982. दोहा or दोहरा. This contains two lines, each of 24 instants; each of which is divided into two charans and six feet, as follows: \(6 + 4 + 3\), \(6 + 4 + 1\). The last foot (3)
in the first charan must not be a trochee (−−); i.e., it must be a tribrach (−−−) or an iambus (−−). The last syllable of each line must be short.

माया फेरत चुंग गया गया न मन ना फेर।
कर का मनका हाँड़िकौ मन का मनका फेर॥

Rem. This is at present the most popular and common of all metres. It is much used by Tulsi Dás, Kabir, and all the most esteemed poets.

983. सोरठा. This is simply an inverted Doñá; i.e., the 2nd and 4th charans of the Doñá are made to stand as 1st and 3rd, and vice versá. The same rules and restrictions as to feet hold as in the Doñá; i.e., the final syllable of the short charans must be short; and the last foot of the longer charans must not be a trochee. The rhyme is not made at the end of the line, but maintains its original place at the end of the short charans. The scheme stands, 6+4+1, 6+4+3. In the following, Tulsi Dás has exceptionally rhymed also the longer charans.

कुञ्जरे दोसम देह उमारमन राष्ट्राश्रयन।
बाहि दोष पर नेह बरो ध्या मर्देमनयन॥

984. उमालं छंद contains in each line of two charans, 28 instants; the 1st and 3rd charans each have four feet, (4×3)+3 = 15; and the 2nd and 4th, three feet, 6+4+3 = 13 instants.

को जिनो गुण अभिमित तौर बुद्धि शरी त्रें चपार।
जब द्रव्याम तव चवतिरित्यो कोम्ह तबही न निस्सार॥

985. लशिलत or हरियद छंद contains in each line 16, + 12 = 28 instants. The last two syllables of each line must be long.

कहा मानु भव भात हमारी चलो सबी तु आश्रू॥
सुनो हाज हम आज तुमारी प्रिया सिघारो काः॥
986. महीपरी or हरिगीति छंद has seven feet in each line; thus $(4 \times 5) + 6 + 2 = 28$ instants. Pause at the 16th instant, secondary pause at the 9th. The last syllable of each charan must be long.

बिनु द्राम आवत काम जो नित ताहि नहीं भजे नरा।
अगदीश एकहि कार्ड़ि सेवत देरगणश संघर्ष भरा।

987. चूड़ियाला छंद differs from the Dohá only in that a third charan of 5 instants is added to each line. Thus the scheme for each line is, $6 + 4 + 3, 6 + 4 + 1, + 3 + 2 = 29$.

में चर्रे भिजन चढ़ीं सकीं अजुमति मुत जां होय किता बढ़।
स्वपत्ति स्वपत्ति सब दौरिके चुनूटि चंद्रन को सबसि बढ़।

988. चौपदी छंद has in each line, $10, + 8, + 12, = 30$ instants; the last syllable must be long. Pause at the 10th and 18th instants.

चाति बूर आकार धाय न चढ़िँके परम चुनर पद पावै।
सब देखि जगत भें आप मली है बाहर सुमति बतावै।

989. चौपाला छंद has in each line 30 instants. Pause at the 16th instant. Thus, $(4 \times 4), + (4 \times 3) + 2 = 30$ instants.

चमर हित चिरार घरो तनु जो भूषित चलि सो कपट करी।

Rem. In the Chhandodipak, the line is divided thus, $(4 \times 3) + 3 = 15$, $(4 \times 3) + 3 = 15$. I have followed the Pingalodarsh.

990. घन्ता or घनानन्द छंद has two lines, each of 31 instants; each line has nine feet, with pauses at the 10th and 18th instants, thus, $(4 \times 2) + 2, 4 + 4, (4 \times 3) + 1$.

मोहन मुख बैगे चाति चानुराणे से बुरही मसिकावि निदरित।
दुःख देत सु आलो बिनु बन माली घनता जाहि चूक तन चरित।
II. Verse of Four lines (चतुष्पाद).

991. Of the various metres enumerated below, a number, as, e.g., Tribhangi, Durmilá, Dándkalá, Lítá-vatí, Padmávatí, Madanhar, are reckoned by a few prosodians as verses of two lines (द्विपाद). The second pair is, indeed, in respect of feet, only a repetition of the first pair, and does not rhyme with it, so that the verse is really a compound of two Deipád stanzas. On this account, while following common usage in reckoning these as Chatushpád, in many cases I have thought it necessary to give examples only of the first of the two couplets.

992. गमक छंद has in each line 5 short syllables.

यम सकल। वल विकल। सुर चमूत। चमुर मूत॥

993. दीपक छंद has in each line 10 short instants.

तुम रहज प्रियागाय। निसु समय मम साच॥

जम के सुखदायथ। प्रेम करै लायक॥

994. The following have each 14 instants in each line, but differ in respect of the metrical pause, and the feet that are permissible.

(1) गजल छंद, 7, + 7, = 14. Last foot must be a trochee.

चब तो हो। तू प्रोह सचेत। मग में पल्लु। रहीच चचेत॥

नयन खोज। मजुज। समोच॥ जागत रहो। तू सच। द्रीप॥

(2) चस्मक छंद, 8, + 6, = 14. Last foot must be a spondee.

सुरलौ को। मुनि। मृत। धाँ|| सगरी सवन्यां। चड़त। चाँ॥

मन मोहन को। मुनि। वानी॥ रहि। रहि। सारी। मृतुम। कानी॥
(3) चंद्राण, 6, + 8, = 14. First foot, \(\ldots\); last foot, \(\ldots\).

रहस्य सदा रघुवंश नाथ। करह कपा भव आज साध ||
जयन करह भव दीनवाद। धरह कबौ सम वांछ हाय ||

995. चोपाई छंद, 8, + 7, = 15. Final syllable must be short.

करह कपानिधि पुर्णेव विकाश। मेरे हिय में चान प्रकाश ||
रहस्य सदां प्रभु चित में आय। कलिमल राधव पल में जाय ||

996. The following two contain each 16 instants to the line, but differ in the feet and pauses.

(1) अडील or अतीला छंद, 8, + 8, = 16. No jagans \(\ldots\) allowed; the last foot must be a bhagan \(\ldots\). All four lines must rhyme.

चब वह आवत वेशु वजावत \। साव वाल को नाच नवावत \।
बबु वति राजत कवि वहक क्रावत। मुरुकि दुमविक सब वील विकावत ल

(2) चोपाई (also called पादाकुलक and कुलपाई) 6 + 4 + 4 + 2 = 16. The last foot is commonly, though not invariably, a spondee.

उदरहि अमल विलोकन ही के \। मिठहि दीघ दुप मवरजनी के \।
सूदहि रामचरित मनिमालिक \। गुस प्रगट जो वैहिख खालिक \।

Rem. This metre ranks with the Dohā in popularity. A large part of the Ramīyan of Tulsi Dāś is composed in sections very commonly of four Chaupās, alternating with one or two Dohās.

997. हंसगति छंद, 5 + 5, + 5 + 5, = 20. Pause at the 10th instant.

चियोदा लाल हूँ रारि कहि करो \। कहींगी आज में जार नाहीं टरी \।
सुनीगी चियोदा बतावेंग हरे \। हिठ तो भयो हूँ इलियो ते भरो \।
998. रासा छंद, 12, + 9, = 21 instants.
   करङ्ग छया जग सलामी मेरे साथ हो ॥
   रहिजः वदा बधिलापी तैरे हाथ हो ॥

999. लीला छंद, 11, + 11, = 22. Last syllable must be long.
   धनि भयों मे आज हरि के वाज आयो ॥
   नज़ो सबी सब साज कस हरि रूप भयो ॥

1000. रोला छंद (also called रसाचली), 6, + (4 × 4) + 2, = 24. Last syllable must be long; pause at the 11th instant.
   रचि छवि देखि गुजत घूम जहं तहं भागि ॥
   चक्रवाक बचि चबिक हिय रचि को चकुरागि ॥

1001. काव्य छंद, 6 + (4 × 3) + 6, = 24; pause at the 11th instant.
   माधव आज निहारि जात बाजन संग कुंजन ॥
   देखि देखि आप चलत माणज दलगंजन ॥
   चाचि प्रभ जो आज धन मिलि री नंदन्दन ॥
   करत बड़ो चनरोत चलत जिमि सिधुरविनंजन ॥

1002. दुविया छंद contains 16, + 12, = 28 instants.
   आयो आज यहां यहूनम्न लोगे कर पत सारी ॥
   देखू देखू सखि सोइत कैसी मानो घनघट कारी ॥

1003. चौपिया छंद, 10, + 8, + 12 = 30 instants. Last foot a spondee. Subordinate rhymes fall at the 10th and 18th instant.
   तल वितल रसातल गगन भुजन तल सूर्य जितो जग माही ॥
   पुर ग्राम सुधर में गान जल में वाहि रहित कड़ नाहीं ॥
   पिय मिलाहि न रामहि तत्व सिय बामहि नहि बचाउ कड़ माहे ॥
   सुरपति मूत कांचो सब जग नांचो वा चौप्या लागे ॥
1004. सवाया छन्द, $16, + 15, = 31$ instants. Last foot a trochee.

ऐसो राम नाम की सीद्रा
तोहि न भावत मुद्र चयान
जिसे दिन जात मोह बस दीरत करत सवे चान नम निरान

1005. The four following metres have each 32 instants to the line, and differ only in the cæsural pause, and the feet which are permitted.

(1) चिन्मंगी छन्द, $10, + 8, + 8, + 6, = 32$. No jagans ($- - -$) allowed. Subordinate rhymes at each pause.

समुद्रिय जगु जन में को पलु समु में हरि सुमिर में दिन भरिये
खंडो बक्तीजी घेष घरेली मेरी तेरी परिहरिये
मोहन वानवारी गिरवर धारी बुंज विहारी पघु परिये
शीघ्रन की संग्रो प्रभु बक्षरंगी जान चिन्मंगी उर घरिये

(2) पद्मावती छन्द differs from the Tribhangi only in making two pauses instead of three in each line, thus, $10, + 8, + 14, = 32$. But some writers make three pauses, dividing thus, $10, + 8, + 6, + 8, = 32$. The final syllable must be long. The remaining rules are the same as for the Tribhangi.

वालिनि सो रेंगो बाय कवि सेनि
तब तन चासा बोरैं यू
सांस सो मुष सोभित बाय हृषी लोभित चावट टकोरैं यू
रक्षकत मुष खसिं पार सुबसिं
संग छोड़त भोरैं यू
वाहिर चावल जब पद्मावति तब भीर जुरहि चढ़ बोरैं यू

(3) दुर्मिला छन्द, $10, + 8, + 8, + 6 = 32$. This differs from the Tribhangi only in that the last foot must be a spondee. Secondary rhymes are made in the subordinate divisions of each line.
a. The दुःखकला छंट differs from this only in requiring an iambus instead of the final sponde.

(4) लीलावती छंट. Scheme, 18, + 14, = 32. This differs from all the preceding in admitting only one caesural pause.

||
| पीतांवर की चटक मरक भु की | जटक कटक ब्रह्म कुटल की ||
| मुसुकान विषोकन निरांबिक निरांबिक के | हरपित हीय माणुकाल की ||

1006. हिंदौल छंट. Scheme, 10, + 10, + 10, + 10, = 40.
The last foot must be an iambus; subordinate rhymes may occur at each pause.

प्रण के भणन में भैन में भैन में चित्र क्रष्ण क्रष्ण में सदा बसो जसुला ||
शयन में चलत में चहत में सुरत में खान ब्रह्म पान में करो पाप दुमुना ||

1007. मदनहर छंट has in each line 10, + 8, + 8, + 6, + 8, = 40 instants. The final syllable of each line must be long; but the last three syllables must not form a ragan (— — —). The first two and last two charans rhyme. Subordinate rhymes occur at the caesural pauses.

||
| सिप लघु युद्धराइं कवि बधिकाइं भाग भलाइं जानि परे |
| फल सुहारि परे ||
| भाटीक्ष्यसदन सुख होत सबन सुख दास हिये दुख दूरि करे |
| सुख भूरि भरे ||

III. Verse of More than Four Lines (बहुपाद).

1008. कुजालिया छंट. This is a compound metre of six lines, consisting of a Dohá, followed by two Kāvyas. The last charan of the Dohá must be
repeated in the beginning of the Kárya, and the last two syllables of the Kárya must be the same as the first two of the Dohá. This metre is much admired. The best examples are in the poem of Girdhar Ráé, which is written in this metre.

चीती ताहि बिसार दे आचे की सुख लेय ।
जो बनि आवी सहज में ताहि में चित देय ।
ताहि में चित देय बात जोही बनि आवी ।
दुरंभ हंसे न कोहि चित में बिपु न पावी ।
कह मिरघर कविराच यहि कर सन परतीतो ।
आचे की सुख होय समुद्र चीति दो चीति ॥

Rem. Sometimes for the Kárya, a Rolá Chhand may be substituted. This differs from the Kárya, however, only in the division of its feet.

1009. छण्ड consists of a Kárya and an Ullál Chhand (§ 984).

भान नैन मुख चाँधर चियुवक तिथं तुम विज्ञेय त्वं चति ॥
नित्में बसल प्रसाद चाल सुभ्व बृत्ति बकी मति ॥
उपमा कह गभिः पंजं कंज बिविच गुलाब चर ॥
बंड बात तिरं ग्रातं पक्ष प्रणुभित सुगोभ घर ॥
सादर बिशोर सुभ गंध मूढः नव जदान आवत न चित ॥
जु कलंक रहित पुम सरल हित ढार महित तत पद सहित ॥

1010. रसिक छंद consists of 6 lines, each of 11 instants. The final syllable must be short.

इंसत चचन दधि सुगति ॥ स्रुतत मंत मुख बजित ॥
चिति तियति मिति रहत ॥ रिसियत तिरतिह गहत ॥
चमिति कहि सुख ससिक ॥ सिमु तवन वरस रसिक ॥
Of Metres used in Songs (Bhajans).

1011. Many of the metres enumerated above, in both Varan Chhand and Matra Chhand, are used in the composition of verse designed to be sung. The only special point to be noted is the custom of continuing the same rhyme throughout all the lines of the bhajan. A whole or half stanza is often repeated as a refrain. The following are examples added of common metres.

1012. तोटक सवैया. Scheme, स म + ग. Pause at Examples of Bhajan Metres, 4th foot.

1013. धुपद गीत has in each verse 32 short syllables, with pause and rhyme at 8th, 16th, and 24th.

1014. पूरवी गीत has two lines, of 6 + 6, 6 + 4 = 22 instants, with pause at the 12th; the last two syllables must be long.

1015. ललिता गीत. In each line 6 + 6 + 2, + 6 + 4 = 24 instants, with pause at the 14th.
1016. भजन गीत. The scheme commonly used to this 
Rāg, is as follows; 6 + 4 + 4 + 2, + 6 + 4 + 2 = 28 instants, 
with pause at the 16th instant; the metre is complete in two 
lines.

भजन करो मन लाई भाई 
भजन करो मन लाई है।
प्रेम सुधा रस चाही विराम 
रसना रस चपनाई है।

1017. तुम्री गीत. To this is sung a verse of two lines, 
as follows; 6 + 4 + 4 + 2, + 4 + 4 + 4 = 28 instants; or 
6 + 4 + 4 + 2, + 6 + 4 + 4 + 2 = 32 instants. Pause, in either, 
at the 16th instant.

(1) खमरित भोजन कारानि विमृद्धि कर नित गरल सहारी 
कांठिक उत्तर तन मन याश्वो कोउ न करे पुकारी 

(2) जोति घट गरे हृदै प्रियन की माही सुन लर नोके काना।
सूधि सके नाहिं फूलन बासा 
रसना भूले रस कच साना।

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