A GRAMMAR
OF THE
HINDÍ LANGUAGE.
A GRAMMAR
OF THE
HINDI LANGUAGE:
IN WHICH ARE TREATED
THE HIGH HINDI, BRAJ, AND
THE EASTERN HINDI' OF THE RÁMÁYAN
OF TULSI DÁS,
ALSO
THE COLLOQUIAL DIALECTS OF RAJPUTÁNA, KUMÁON,
AVADH, RIWA, BHOPUR, MAGADHA
MAITHILA, ETC.,
WITH COPIOUS PHILOLOGICAL NOTES

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SECOND EDITION. REVISED AND ENLARGED.

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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 Naipālí, making thirteen which are now exhibited in the Tables. The sections and Tables which exhibit the Bhojpurī 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 *Prem Sāgar*, to a considerable extent, as a source of illustration, the *Shakuntalā* of Kālidās, as translated into Hindī by Rājā Lachhman Sinh, 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 Prem Mohini*, by Lālā Shrí Nīvās Dās, 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 *Prem Sāgar*, because, despite its very artificial style and provincial colour, yet, as a favourite authority for Puranic Hindooism of the *Bhakti Mārgi* 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 Naipálíf have unfortunately been limited; as, notwithstanding repeated attempts, I was unable to procure more than the Naipálíf 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 Naipálíf 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.
PREFACE TO THE FIRST EDITION.

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 Hindi as their vernacular.* In all the great centres of Hindú faith in North India, alike in populous Benares, Allahabad and Mathurá, and in the mountains about the sacred shrines of Gangotri, Kedárnáth, and Badrínáth, among the Himalayas; in many of the most powerful independent native states of India, as in the dominions of the Mahárájá Sindhib, and the extensive territories under the Mahárájá of Jaipur and other Rájpút chiefs; in short, throughout an area of more than 248,000 square miles, Hindi 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 Hindí-speaking population of India "cannot fall short of eighty millions" (Modern Languages of the East Indies, p. 46), and if the Persianized Hindí called Urdu or Hindustání be reckoned, as by most, a dialect of Hindí, then Hindí 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 Rámáyan 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 Tulsi 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 Rámaýán 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 Hindouí,' 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 Rámaýán of Tulsi 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 Hindi, even more than the western Braj, may be regarded as par excellence the classic dialect of Hindi, yet not a Hindi grammar hitherto published, nor a Hindi dictionary, previous to the late valuable work of Mr. Bate, so much as hints the existence of any grammatical form or construction, peculiar to Tulsi Dás or any similar writer.* What Hindi grammarian, for example, has ever noted the future in b, so common not only in the Rámáyan, but in all the modern eastern Hindi dialects? Or where has the fact been noted in any grammar, that one chief distinguishing characteristic of the Urdu and other western Hindi dialects, viz. the passive construction of the perfects of transitive verbs with the case of the agent in ne, does not exist in eastern Hindi? and that this ne is never used by Tulsi Dás, even when he employs the passive construction?

This absence of the assistance needed by the Hindi student, has doubtless been the occasion of increasing the prevailing indifference of Europeans to classic Hindi, and of turning many to the special study of the more fashionable Urdu, 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 Hindi poem of Tulsi Dás, have preferred to compete for the prizes

* Happily this is now (1892) no longer true; as witness, e.g., the excellent Hindi 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 Rámaýán 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 Urdu 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 Hindī, with such pandits 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 Hindī, 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 Hindī and Urdu grammars have been carefully studied, with this particular point in view. Thus, in addition to the fundamental matter pertaining especially to modern standard Hindī, or common to that with other Hindī dialects, the grammar now offered to the public will be found to contain a large amount of matter not to be found in any Hindī Grammar hitherto published. I may be allowed to mention the following particulars.

I. For practical reasons, that variety of Hindī which agrees in grammatical form with the Urdu has been taken as the basis of the Grammar. It is to this form of Hindī, 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 Hindī area of North India, and its adoption by the educational authorities as the medium of vernacular instruction in all Hindī schools, it has a special claim to our primary consideration;
and, for such reasons only; may be justly termed the 'standard dialect' of Hindi.* But while thus yielding to this 'standard Hindi,' a priority in certain respects, I have endeavoured to treat with equal thoroughness the two great dialects of classic Hindi literature as of no less importance to the Hindi scholar. Of these dialects, the Braj and the old Pûrbi,† the former represents the western, as the latter represents the eastern type of Hindi. 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 Hindi, will be found in these pages; nor will this be expected by any one at all familiar with the almost endless vagaries of Hindi writers. It is hoped, however, that the student of the Prem Sāgar, the Rajnīti, or the Rāmāyan, 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 Hindi, the declension and conjugation of nine or ten less important colloquial dialects have been exhibited in these

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

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

‡ A few passages in the Rāmāyan, however, chiefly in the Lankâ Kând and Uttar Kând, have been written in pure Sanskrit; and I have regarded the explication of such passages as belonging to Sanskrit rather than to Hindi grammar.
pages. This is, I believe, the first attempt to set forth, with any approach to completeness, the actual living speech of the Hindi-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 Bangál in the east to Gujarát 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, Avadhi, of course, denotes the dialect of Oude; Riwâdî, that of the state of Râjad; etc., etc. It may be noted here, that the Rajputana dialect of Mewár, is also essentially that of the Mairs, and might, perhaps with equal propriety, be designated either Mairwâr or Mewâr.
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 Hindī 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, Hindī 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 Hindī. 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 Hindī have been drawn chiefly from the Prem Sāgar and the Rāmāyan. 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 Hindu population. For, however much may have been said against the Hindi of the *Prem Ságar*, and even of the *Rámáyan*, by critics commonly familiar only with Urdu, and therefore judging everything in Hindi, 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 Ságar*. 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 Ságar* 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 Rájñíti, the western Hindí of Kabír, the Sukh Bilás, and the metaphysical Shat Darşan Darpan of Pundit Nilkanth Gore Shástri, and, as an excellent example of the modern colloquial style, Kanva Lachhman Singh's translation of the Sanskrit drama of Shakuntalá by Kalidásá.* Márváři can scarcely be called a literary dialect; the only work accessible to me, has been the Márváři Khyáls 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 Pincoct 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 Hindi poetry. In the Syntax, attention has everywhere been given to those constructions which are characteristic of poetry, especially in archaic Hindi; 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 Hindi can desire. The Prosody of Hindi 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 Hindi, where, indeed, a purely native work in prose is a rare exception. Unfortunately, however, until very lately, there has been no English work on Hindi 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 Hindi, 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 Marwārī 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 Maithili Language of North Bihár : Grierson.
Seven Grammars of the Dialects and Sub-Dialects of the Bihárí 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.
Bangálí Grammar : Sháma Charan.
Sanskrit Grammar : Monier-Williams.
Institutiones Linguæ Pracriticæ : Lassen.
Prákrita Prakāsha : Vararuchi (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:

Chhandárna.
Chhandodípaka.*
Shrúpingaládarsha : † Kavi Hírã Chand Kánjí.
Also, the Chapter on Prosody, by John Christian, in Etherington’s Hindî 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 Gujarátí Commentary.
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The Hindi language is commonly written, like the Sanskrit, in the Devanāgarī alphabet. This alphabet, used in Hindi, has eleven vowels and thirty-three simple consonants. To these we must add the nasal symbols, Anusvār and Anunāsik, and the symbol for a weak aspiration, Visarga. The latter of these, however, of very rare occurrence in Hindi. The letters are given below, with their equivalents in the Roman character.

2. It will be observed that all the vowels but the short 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 varga.†

* More commonly called Nāgarī.
† In Sanskrit these three words, as also varga, below, are pronounced with a final short a, inherent in the final consonant, thus, anusvāra, anusvāra, anusvāra, visarga and varga. But this a is always silent in prose and colloquial Hindi. Vid. infra, § 10, a.
‡ Sansk. वर्गि 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, on occasion may require, though not exclusively, in the Devanâgarî character.

3. The Devanâgarî alphabet is as follows:

Vowels.

\[ \text{अ आ ए ऐ ओ औ ए ऐ} \]

Nasal symbols, Anunâsik, नउ, Anusvâr, ष। Symbols for the weak final aspirate, Visarga, ध.

Consonants.

Gutturals, क ka ख kh ग ga घ gh ङ

Palatals, ज cha छ chha ज ja झ jha ङ

Cerebrals, ट ta ठ th ta ड da ढ dh ङ

Dentals, ण ta थ th ण da ध dh ङ

Labials, म pa फ pha भ ba भ bha म ma

Semivowels, य ya र ra ल la व va

Sibilants, श sha छ sha झ sa

Aspirate, घ ha

* 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 Urdu or Hindustâni, 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 work in Government and Mission Schools, the received translations of the 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.

a. Besides the above, classical Sanskrit had three additional sounds, viz., \( r\), \( l\), \( \dot{\iota} \); and the Vedic Sanskrit, one additional cerebral consonant, \( \tilde{a} \), which is still preserved in the Marāthī. The Panjābī, Gujarātī, and Oriya have also preserved the sound, though denoting it by different characters. The same consonantal sound is heard in the Maṅrātī dialect Hindī, and in some, at least, of the Himalayan dialects, also the villagers of the central Doāb sometimes give the \( \tilde{a} \) of Pīlā, '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 \( \tilde{a} \), nearly like 'met,' exists in the colloquial of some districts. It is heard, for example, in the local dialect about Ayodhyā an Rīwā, chiefly in certain verbal and pronominal forms, e.g., in the subst. verb, ahēguṇ, 'I am,' ahēs, 'thou art.'† It may also be heard in some words in the Doāb where it has arisen from the shortening of a previous long \( e \), e.g., in bētiyā for bītīya, 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 sound, that \( r \), which, according to some books on Prosody, should be uniformly long, in the Rāmāyān is sometime reckoned prosodically short. In these cases, it commonly appears as a substitute, either for short \( i \), as in jēhi for jihi, for a short \( a \), as in rákhēu for rákhāu.‡

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

c. The dialects of Avadh and Rīwā present in certain pronominal forms also a short \( Ï \), 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 Rāmāyān d. chap. xiii. on Prosody.
According to Hoernle and Grierson, the colloquial dialects east of Allahabad exhibit not only this short ē, ď, but also a short āi and āu, 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 has been followed by Grierson. These are as follows, the initial form being in each case given first:

\[
\begin{align*}
\&\text{ ē, ď, āi, āu.}
\end{align*}
\]

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 ē and ā 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 ā, which is theoretically inherent in each consonant. Thus, च properly represents, not k, but क, pa; etc. The letters are indicated by adding a word बार kār; as, बार akār, 'the letter a'; ताकār, 'the letter t'; etc. र, when first in a compound consonant, as in र k, is indicated as रेप. When a particular letter is intended, the term अक्षर akṣar, of corrupted into अच्छर achehhar, is used; as in the phrase वह कौन सा अक्षर है wah kaun sā akṣar hai, 'what letter is that?'

a. As a general rule the inherent ā 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 is

* Vid. Grierson: Seven Grammars, Part i. p. 10; also, Hoernle Comp. Gramm. p. lx.

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

**Mode of Writing the Devanāgarī.**

1. अ a being inherent in each consonant, is only written when initial in a word or syllable; thus, we write चप, तुष tūṣ, but य pa, त ta. 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, तंक uṇ, चन um, तन ip, तख ikh, नाचो gāo, दारे dāī. Of the several non-initial vowel forms, र ऑ, र उ, र ओ, and र ऐ, are written after, र i, before, र e and र ा, over, and र u, र ऑ, and र ऐ, under the consonants which they vocalize. Thus, the several vowel sounds, when they follow ः, are written as follows:

- घ ka, घा kā, घि ki, घी ki, घु ku, घू kū, घ्र kri, घे ke, घे ke, घे кai, घे kāi, घो ko, घो kō, घा kau, घा kāu.

When initial, in any syllable, the vowels are all written before the following consonants: as, च अt, ज उd, च ओr, etc. Instead of अ ai initial, we sometimes find, in Hindi books, the combination आ; but this is not correct and should never be imitated.

2. The consonants have but one invariable form. Excepting the cerebrals, and झ, छ, ढ, त्र, and त्र, they all have one perpendicular, with one horizontal stroke: which latter, again, is broken in three letters, viz., घ�, भ bh, and ः, for झ jh.

- 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 Mārwārī dialect. These forms, like \( \text{ष्र} \), and all the other consonants, are used both as initial and as non-initial.

b. In Mārwārī, and often in other dialects, \( b \) and \( v \) are distinguished merely by a diacritical point; thus, \( व b, व v \). The character \( ख \) is not commonly used; its place is regularly taken by \( क \). No sibilant is used but \( स s \).

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, \( सति a \), but \( ख सति ख a \); \( तवि a \), but \( व तवि व a \). In certain cases, however, to be hereafter mentioned, the elementary forms are regularly used, though no full vowel sound intervene; as, \( करता a \), 'doing,' pronounced \( करताण a \); but the Sk. \( करताण a \), 'a doer,' is written \( करताण a \).

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, \( क k, ट t \); 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, \( ब d, ठ t th, फ f \); 3rdly, some letters, when in combination, partially or wholly change their form; thus, \( ख + a \) becomes \( ख a h \), also written \( ख a h \); \( ढ + ज, ध j \).

(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.
§ 8. CONJUNCT CONSONANTS.

in सर्प; but when non-initial, it takes the form of a short stroke below the preceding consonant, as in ग्रहण.

(2) When a conjunct of which र is the first member, consists of more than two consonants, the semicircle reph is written over the last letter, as in धर्मम् dharm, सर्व sarv. When a conjunct with r initial is vocalized by ति, त, ते, तौ, अ, त्र, or is followed by Anusvār, then reph is written to the right of them all; thus, धर्मिः dharmi, मूर्त्त撞 mūrtti, सर्वस aruvām, 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.**

क्क, क्झ kkh, क्ज kt; ग्ज gdh, ख्च chch, ख्छ chhh; व्ज jj, भ्ज jjh; त्त tt, थ्थ tth; ध्ङ dg, ध्घ dḍ; ठ्ठ th, ठ्ठ tth, ठ्प tp; ढ्ङ dh, ढ्ङ dd, ढ्ङ dḍh, ढ्ङ dab; स्त pt, स्त pp, स्त pph; स्त bj, स्त bd, स्त bdh, स्त bb, स्त bbb.

**Weak Conjuncts.**

म्ण, म्न mn, म्य ny; म्ह nh, म्म nm, म्य ny, म्न nr, म्न nv, म्न ns; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य ny, म्न mr, म्म mh, म्य ny; म्ह nh, म्म nm, म्य न्य, म्न ठ, म्न ठ, म्न ठ.

**Mixed Conjuncts.**

क्म km, क्य ky, क्र kr, कः kl, कः kv; ख्य khy; ग्न gn, ग्म gm, ग्य gy, ग्र gr, ग्ल gl, ग्व gv; ग्हन ghn, ग्ह्य ghhy, ग्ह्र ghṛ; ग्न नक.

* By the strong letters are intended all the five classes of mute letters, both smooth and aspirated; by weak letters, all other consonants.
ADDITIONAL SIGNS. [§§ 9–11.

9. Anunásik (अनुनासिक) *, simply denotes 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 thus nasalized; thus, काहं, काहूँ.

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, अनूष, बांध हां, सों.

11. Visarg (चिसर्ग), 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, ; as, e.g., in दुःख dūkha, written and pronounced दुःख dukh = दुः + ख dus + kha; अन्ताहकारण.

Rem. 1. The native grammarians give a different explanation of visarg, regarding it, and not s, as the original sound, and interpreting it as meaning ‘omission’ of breath. But I prefer the explanation given above; for the reason that while in the Indo-Aryan languages the weakening of s to h is very common, the reverse change is at least very rare.†

* Colloquially; abott Mirzapur, sometimes s takes the place of this visarg, as in antaskaran, for antahkaran.
Rem. 2. The retention of *Visarga* 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, ā kṛ, and denotes the absence of the inherent a by which the consonant is vocalized.

(2) *Avagrah* (अवग्रह), §, indicates the elision of an initial a after a final e or o; as, भिन्नो सुधायां त्रिन्दुशो अध्याया, for भिन्नोऽसुधायां त्रिन्दुशो अध्याया. It is therefore analogous to the English apostrophe. The half pause, †, 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 prosodial, 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 ४ between two words indicates that the former of the two is repeated; as, चढ़ चढ़े र ग्र गए wah apne apne ghar gae, etc.

(4) The mark * is used, like the period in English, to indicate the abbreviation of a word; as, रामायण बाल Rāmāyana Bāl, for रामायण बालकाण्ड Rāmāyana 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 विरं for विरण, गुन for गुण, etc. The same confusion exists

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with reference to the characters च and छ, and also the sibilants झ, झ; the tendency is to substitute झ for the other sibilants. ख is also often written for an original च. 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 Hindi, are pronounced, for the most part, nearly as in the continental languages of Europe. आ 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 आ a as a in 'cat,' but the correct sound is quite different.

a. In conversation and in reading prose, आ 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) आ a final is, of necessity, always distinctly pronounced in a few monosyllables; as, नa, तa, छa.

(2) So, also, it is very slightly sounded after र r or छ v final in a conjunct, and after य y final, preceded by र i, रे t, or छ u; as, शास्त्र shāstra, रिन्द्र indra, बिप्र bipra,* ईश्वर्ष्य ishvaratva, गुरुत्व gurutva; तिय tiya, प्रिय priya, इंद्रिय indriya, राजसूया rajasūya.

* It should be noted, that while the Pandits 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 चीक, तीन, नम्म, is always pronounced; thus, chauka, tīna, namma; तीन तीन नी, pronounced tīn tīna nau, lit., ‘three threes nine.’

(4) In poetry, the inherent $a$ is always pronounced, even when final, as in the following half stanza: समरथ कह नहीं दोष गुसारे, which is read, samaratha kahān nahi dosha gusāin. But when the metrical pause falls on this letter, it is commonly silent; thus, बुलत पला रघुवर। पुलकित मारे, jhulata palanā 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’; रहल, 2nd plur. pret., ‘you were’; pronounced, ghara, rahala. The final $a$ in such cases will be represented in this Grammar, as above, by ि; thus, घरः, रहः.

(6) When, in prose and in conversation, या $ya$ final is preceded by या $a$, this $aya$ differs but slightly, if at all, in sound from या $ai$, which is even occasionally, though inaccurately, written for it; as, समय, samaya, always pronounced, and sometimes written, सम; च्य $chaya$, also pronounced, and sometimes written, च्य $chhai$. Conversely, it may here be noted, that य $aya$ is sometimes inaccurately written for य। या $ai$, and य $ava$ for या $au$; as often in the Rāmāyaṇ, बयर $bayer$, for बयर $bair$; and in Chand, विलाय $vik vára$, for बिलाय $vik vára$.

b. Observe, that when, in the formation of compound words, a silent final या $a$ 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, अव $av$ is pronounced $ann$; but in composition, अन्दाता, ann'dáta; फाल, $phal$; but फलड़यक, $phal'dáyak$.

c. The same obscure sound is given to the inherent $a$, when inal in roots or in primitive words, before added heavy
terminations. Thus, बरा, root, कर kar, is pronounced kar'ṇā; चलत, root, चल चल, chal, chaṭṭā, etc. So also, पुरा, for the primitive, पुर pur, is pronounced pur'vā; कुंदर्पन, from कुंदर kunār, kunār'pān; मुरखपन, from मुरख mūrak, mūraṅk'pān. Before light terminations it is fully vocalized, as, जानत jānat.

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 निकलता nik'la, 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'tā.*

Rem. 1. Hoernle and Grierson represent this obscure sound, which they term 'the neutral vowel,' by a dot between the Nāgarī 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 Nāgarī 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, तुआ tua, हरू हरू harua.

e. In Eastern Hindi, as might be expected, अ begins to approximate in sound to the broad Bangālī sound of अ 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 अ or अइ, as also in the 3rd sing. of the substantive verb, चा. The same sound is given to अ in Bhojpuri in all 2nd masc. plurals, and in the penultimate a of the inflected present, as देख्फो.

* 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. आ आ is pronounced like ए in 'father'; इ इ, like इ in 'pin'; ए ए, as इ in 'machine'; उ उ, like उ in 'pull'; ख ख, like ऑ in 'tool'; ख्र ख्र, as र् in 'brink.'

1. र र and उ उ final, though, like ए final, always sounded in poetry, like that, in the colloquial are but very faintly, if at all pronounced; as, मत, pronounced मट or मट; परमु, pronounced परमु or परांत.

b. But some of the dialects, on the other hand, often lengthen a final इ; as in कानूजी, मत मत, for मत मट; कुमाऊँ, चाली चाली for चाली चाली, for चाली कर चाली कर.

Rem. Theoretically, ख्र differs from ख्र, 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 ए, ए ए, and को को, की की एउ, are diphthongs: ए ए Pronunciation of Diphthongs.

and ए ए are the diphthongs of ए ए; को को and की की एउ, of उ उ. ए ए is pronounced nearly like ए in 'they.' Its elements are ए + ए + ए. ए ए is not quite the English ए in 'time.' Like this English ए, a diphthong, it differs from it, in that the short ऐ, instead of the long ए, is the latter element of the diphthong; i.e., ए ए = ए ए, but ए ए in 'time' = ए ए + ए. Thus, e.g., the common word, ए ए hai, 'is,' is not rightly pronounced exactly like the English word 'high.' को को corresponds to the English ओ in 'go'; it never has the sound of the English ओ in 'top.' Its elements are ओ + ओ + ओ. की की differs from the English ओउ in 'our,' in the same way that ए ए differs from ए in 'fine.' It is composed of ओ ओ ए + ए + ए; the English ओउ, of ए ए ए.

17. Anunásik (""), as has been remarked, simply in- Anunásik indicates the nasalization of the preceding vowel. The  

* A scholarly friend in India suggests as an illustration ए 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 _Anumāsik_: it is best heard before the sibilants, as in _चश्च anśh, बश्च banśh_. 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, ड, ढ, ण, त, or न. Thus, e.g., we may either write _मङ्गल_ or _मङ्गल maṅgal_, _Anusvār_ having here the power of ड. Similarly, in _सम्बंध sambandh_, the first _Anusvār_, preceding the labial ब, has the power of the labial nasal म; but the second, before the dental ध, has the power of the dental nasal न.

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., _चोट_ pronounced _sont_, not _soṭ_, _चोट chánd, साँघ sāṅgh_, 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 _कौट_ for _कण्ठ_: The question has been raised, whether the _Anusvār_ in such cases denotes a consonant or merely a nasalization. But all the Pandits that I have been able to consult insist on the inorganic character of the nasal. Beam, 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 word, following a final consonant in the end of a line, represents th

* Vid. _Comp. Gramm._ vol. i. p. 296.
§§ 19-22. PRONUNCIATION.

letter म, and must be so pronounced; as, e.g., गुणमयम् gunamayam; चयं nyam.

19. क k and ग g are pronounced, respectively, as k in 'key,' and g in 'give': म 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. ट t and द 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. र r is often written with a diacritical point (़), and is then represented in the Roman character by r. To utter this correctly, place the tongue in the same position as for च ch, and try to pronounce the English r; the proper sound will then be given. The corresponding aspirate र has also the same double sound, which is represented by रh.

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 र, with which, indeed, it is constantly interchanged; many words being written and pronounced indifferently with र d, र dh, or र r; र rh; as, बुढ़ा būrāhā, or बुढ़ा būḍhā. The Panjabí distinguishes these two sounds by two separate characters.
23. The sounds of ಟ t and ಡ 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. ಪ p is pronounced like the English p. ಬ 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 ಬ b and ವ v.

25. Each of the above consonants has its aspirate; i.e., it is combined with the spiritus asper so as to form one vocal utterance. The same direction applies to pronunciation of all the aspirates: viz., utter the smooth consonant with a forcible expiration; the correspond aspirates will then be given. In the English phrase 'up-hill,' 'brick-house,' pronounced so that the p an shall be closely joined to the following h, we have correct sound. Especial care should be taken that vowel-sound be interpolated between the smooth consonant and the aspiration; thus, ಪಸಭ is pronounced p not pahul; ಖಾನ, khanā, not kahānā, which has a v different meaning.

Rem. The greatest pains should be taken by the learner to master pronunciation of these aspirates. A native, however illiterate, never founds the smooth and aspirated consonants; and, except in the case of ಫ 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. ಖ 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.

ಆ n has the sharp sound of n in 'pinch.' Like ಒ, it is never initial, and is only found before a consonant of its own class.
**Pronunciation.**

a. But in Naipali and some vulgar forms of Eastern Hindi न sometimes occurs by itself, both as initial and medial. Thus, in Naipali, we have the Honofit Pronoun, तपुर्णि, 'greatness'; विश्वासाच्य, 'holiness,' चाहें, 'here'; तात्रि, 'I have found.' In Eastern Hindi, Hoernle gives the examples, नागिसा, 'fire;' चाँहि, 'no.' Also occurs alone in Bāndelkhandi, in the series of Local Pronominal Adverbs of Place, चाँहि, 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 न 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 द, so as to strike the roof of the mouth; then, with tongue in that position, endeavour to pronounce न.

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 gun and बान्यन banyan. It never occurs as initial in a word, except in some vulgar dialects of Eastern Hindi, as in नारायण, 'man-lion,' नारी, 'Nārāyana,' where High Hindi 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 ड, 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. Table xxiii.
Pronunciation of Liquids.

29. य is generally pronounced like  in English.  

a. But sometimes it is pronounced like ज, especially when initial in Sanskrit words; as, e.g., युग युग, pronounced जुग जुग; योग योग्या, pronounced जोग. So also it is pronounced as ज, when doubled and final; as, नूत्र, pronounced, and occasionally written, सूरज सूरज. As above remarked,* य final, preceded by short अ, so blends with it as to approximate closely to the diphthongal sound ए अ; as, समय समया, pronounced समा समाई, etc.

30. र has no precise equivalent in English; it has a rolling sound like the German r, but much softer.  

ल 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.  

व 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 or त, व has a much softer sound than v, more like the English w; as, e.g., हव, हव, स्वर, स्वरग. In the common conjunct श sva, the common people usually soften व still further to its cognate vowel, श u; pronouncing, e.g., स्वर, स्वर, as if it were written सुर, सुर, etc. Similarly, in some parts of the country, people say रेवुर isur for रेवर ishvar. व initial in the pronoun वह woh generally receives the softer sound. Examples of the harder sound, in the conjuncts र v and त t, are तत्त्व तत्त्व, महत्त्व महत्त्व; पुर्व पुर्व, सर्व सर्व.† In these conjuncts with र, व is often hardened to व, so that many pronounce पुर्व, सर्व.

Pronunciation of Sibilants.

31. श is pronounced like श in ‘shut’; the palatal श differs little from श; the lingual contact is slightly further back, as in the cerebral mutes.

* Vid. § 14, a. (6). † The inherent a of श is never pronounced.
§ § 32–34. P R O N U N C I A T I O N.

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. च is very often pronounced exactly like ख kh; e.g., दोष doṣh is pronounced either doṣh or dokh. Accordingly, च is often inaccurately written for ख; as, दुष, for दुख; राष्ट्र, for राष्ट्र, etc. This is the uniform usage in Māravāri, 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., कुट्टा is kut-tā, not kut-ā; पत्तर, pat-thar, not path-ar. But this should not be exaggerated.

33. The following peculiarities of pronunciation occur in Western Marwyd and Mairwārā. The vowel-sound in the plural termination ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा ा
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 accentuated 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 ख and घ, which each represent two sounds, the Devanágari alphabet is strictly phonetic. The same ambiguity attaches to य in Bangáli; but the Bangális distinguish the two sounds by a diacritical point. So also in the Mahájáni or script alphabet, used in business. ब and द are distinguished in the same way, merely by a dot.* As the pronunciation of words in which ख and घ occur varies, even in the same locality, they will be uniformly represented in the present work by the Roman letters ख and घ.

a. To the two exceptions, ख and घ, may be added the compound character ङ = ख + घ, ड + ढ, which is invariably pronounced in Hindú as if it were ग्घ. This conjunct will therefore be represented in this book by the Roman letters ग्घ; as, ग्घ gýán, not fýán. Also, in N. Māithila, रख is pronounced रख, रख, चख, and र्घ hy, žhy.

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 I., pp. 26 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 Hindi dental, or converting the hard ड़ $r$ into the Hindi र $r$ 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 Hindi dentals; and, especially, the cerebral ड़ $r$ is pronounced like the Hindi र $r$, 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 karṭā is mispronounced karta; पानी pānī, pāny; मालि māli, 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>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>खाना</td>
<td>खाना</td>
</tr>
<tr>
<td>खाना</td>
<td>kahán,</td>
</tr>
<tr>
<td>काना</td>
<td>काना</td>
</tr>
<tr>
<td>खाना (Pers. خانه)</td>
<td>खाना</td>
</tr>
<tr>
<td>कीरा</td>
<td>कीरा</td>
</tr>
<tr>
<td>कीरा</td>
<td>कीरा</td>
</tr>
<tr>
<td>काटना</td>
<td>काटना</td>
</tr>
<tr>
<td>काटना</td>
<td>kāṭnā</td>
</tr>
<tr>
<td>कट्टा</td>
<td>khattá</td>
</tr>
<tr>
<td>कट्टा</td>
<td>kattá</td>
</tr>
<tr>
<td>कटा</td>
<td>kāṭā</td>
</tr>
<tr>
<td>कपड़ा</td>
<td>kāprá</td>
</tr>
</tbody>
</table>
39. Besides the Devanagari, Hindi is written in three other alphabets, the Kāyathi, the Mahājanī or Sarrāfī, and the Baniautī. The word Kāyathi is from Kāyath, the name of the writer caste among the Hindus; 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 Devanagari, and is not much used W. of Allahabad. The Mahājanī (from the Hindi mahājan, 'a banker'), also called Sarrāfī (from the corresponding Ar. صراف), is only used in business, and is the character in which receipts, drafts, etc., are commonly written. The Baniautī (from the Hindi baniyān, 'a shop-keeper'), differs but little from the Mahājanī, 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 Kāyathi form of र is identical with that which this letter assumes in Devanagari, when it is the last letter of a conjunct. In Kāyathi, a single letter is commonly written for a doubled character, and dissimilar conjuncts are resolved. Thus, for कुट्टि would be written कुट्ट; for ग्युद, ग्युद्; for प्रवेश, परवेश, etc., etc. The same character is often used indifferently for a long or a short vowel, and ऋ is often written for ऋ. One character is used, in each case, for न and र, ख and ब, प and घ, and all the nasals.

b. Both the Mahājanī and also the Baniautī alphabets are derived directly from the Kāyathi, 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 Kāyathi and Nāgarī, 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 च and र, or ख, प and घ, 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, क्यक stands for क्याक्; न, for न; फ्र, 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 Devanagari 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 Baitāl Pachisi and Sighdāsan Battīstā, 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 ḫ 'Ayin; also ḫ, occurring alone, represents the consonant ḫ. The other pointed characters are as follows:

\[
\begin{align*}
\text{क} &= \text{q} & \text{ज} &= \text{z} & \text{म} &= \text{m} \\
\text{ख} &= \text{t} & \text{त} &= \text{t} & \text{च} &= \text{ch} \\
\text{ग} &= \text{g} & \text{फ} &= \text{f} & \text{न} &= \text{n} & \text{स} &= \text{s} \\
\end{align*}
\]

Classificatio 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>Class</th>
<th>Vowels</th>
<th>Mutes.</th>
<th>Nasals, Liquids</th>
<th>Sibilants</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Hard.</td>
<td>Soft.</td>
<td></td>
</tr>
<tr>
<td>Gutturals</td>
<td>च चा</td>
<td>क ख ग घ क़</td>
<td>ह छ ङ च ङ छ ङ</td>
<td>सङ ङ सङ</td>
</tr>
<tr>
<td>Palatals</td>
<td>ड ट ड़</td>
<td>न नङ नङ</td>
<td>डङ डङ डङ डङ</td>
<td>सङ डङ सङ</td>
</tr>
<tr>
<td>Cerebrals</td>
<td>ज (ज़)</td>
<td>ट टङ टङ</td>
<td>जङ जङ जङ जङ</td>
<td>सङ जङ सङ</td>
</tr>
<tr>
<td>Dentals</td>
<td>(ऋ) (ॠ)</td>
<td>द दङ दङ</td>
<td>दङ दङ दङ दङ</td>
<td>सङ दङ सङ</td>
</tr>
<tr>
<td>Labials</td>
<td>उ ज़ी ची</td>
<td>प फ ब भ पङ</td>
<td>चङ चङ चङ चङ</td>
<td>सङ चङ सङ</td>
</tr>
</tbody>
</table>

a. In Col. I., ए, ऐ, and ओ, औ, 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, ख or खा. Letters of the same organ are said to be cognate to each other.
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.

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 ख in Col. III.; and to the soft aspirate न in Col. III. corresponds the hard aspirate न 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 व, व in Col. I. So also, cognate to the vowels र and न, are the soft mute न and the palatal semivowel व. (3) ह, 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>TABLE I.—HINDI ALPHABETS.</th>
</tr>
</thead>
<tbody>
<tr>
<td>निगरा को है तब कितनी तो कार</td>
</tr>
<tr>
<td>ते महाराष्ट्र के भाषा का निर्देश</td>
</tr>
<tr>
<td>ते है पूर्वी आसन्न शुभस्वरुपिता</td>
</tr>
<tr>
<td>ते है पूर्वी आसन्न शुभस्वरुपिता</td>
</tr>
<tr>
<td>ते है पूर्वी आसन्न शुभस्वरुपिता</td>
</tr>
<tr>
<td>ते है पूर्वी आसन्न शुभस्वरुपिता</td>
</tr>
<tr>
<td>ते है पूर्वी आसन्न शुभस्वरुपिता</td>
</tr>
</tbody>
</table>
TABLE I. (CONCLUDED).—HINDI ALPHABETS.

<table>
<thead>
<tr>
<th>Nāgarī</th>
<th>Kāyathī</th>
<th>Mahājāni</th>
<th>Baniaūṭī</th>
</tr>
</thead>
<tbody>
<tr>
<td>न ख ज</td>
<td>न ख ज</td>
<td>न ख ज</td>
<td>न ख ज</td>
</tr>
<tr>
<td>ड ठ ं ◌</td>
<td>ड ठ ं ◌</td>
<td>ड ठ ं ◌</td>
<td>ड ठ ं ◌</td>
</tr>
<tr>
<td>ण त ः</td>
<td>ण त ः</td>
<td>ण त ः</td>
<td>ण त ः</td>
</tr>
<tr>
<td>न म त</td>
<td>न म त</td>
<td>न म त</td>
<td>न म त</td>
</tr>
<tr>
<td>इ आ</td>
<td>इ आ</td>
<td>इ आ</td>
<td>इ आ</td>
</tr>
<tr>
<td>य र</td>
<td>य र</td>
<td>य र</td>
<td>य र</td>
</tr>
<tr>
<td>व ह</td>
<td>व ह</td>
<td>व ह</td>
<td>व ह</td>
</tr>
</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 VṛIDDHI.

44. In treating of sandhi, we have first to notice the subject of Guṇ (गुण) and Vṛiddhi (वृद्धि). Guṇ essentially consists in the prefixing of a short a to the several simple vowel sounds; so that ऋ + र or ऋ = ऋ; ऋ + उ or ऋ = ऋ; ऋ + ऋ = ऋ। By guṇ, therefore, is denoted this change of ऋ or ऋ to ऋ, ऋ or ऋ to ऋ, and ऋ to ऋ।

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

* This chapter and the following may be omitted by the beginner.
† In Sanskrit pronounced guṇa.
a short a to the guṇ of those vowels. Thus, by vṛiddhi,

\[ \text{च + र} = \text{रे}; \text{च + ए} = \text{री}; \text{च + ख} = \text{रार}; \text{च + र} = \text{रे}; \]

\[ \text{च + भी} = \text{री}; \text{च + भर} = \text{रार}. \]

By vṛiddhi, therefore, is denoted the change of र or रे to रे, ए or भी to री, and ख to रार. च is technically regarded as itself a guṇ vowel, and is therefore susceptible of the vṛiddhi modification only.

46. Observe, further, that vowels of the same organ, whether simple or diphthongal, are said to be similar to each other. Thus, र, रे, ए, इ, are similar to each other. Vowels of different organs are said to be dissimilar; thus, e.g., ख, झ, च, are mutually dissimilar.

47. Observe, finally, that, according to § 42, a, the vowels of each organ, except the gutturals, ख and खा, have their cognate semivowel. Thus, the cognate semivowel of र, रे, ए, and इ, is च; of उ, झ, ची, and ची, the cognate semivowel is च; and of ख, र. The following table will present this whole matter at a glance.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>च</td>
<td>चा</td>
<td>च</td>
<td>चा</td>
<td>च.</td>
</tr>
<tr>
<td>र</td>
<td>रे</td>
<td>ए</td>
<td>ए</td>
<td>ए</td>
</tr>
<tr>
<td>उ</td>
<td>उ</td>
<td>भी</td>
<td>भी</td>
<td>भी</td>
</tr>
<tr>
<td>च</td>
<td>(च喘)</td>
<td>चार</td>
<td>चा</td>
<td>चा</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 rule of Sandhi: simple vowel, long or short, coalesces with it into its own Vowels.

long. In the application of this, and all succeeding rules of
sandhi, the inherent a is never regarded as silent. Thus, क्ष + र्त न becomes क्षान्त; पाप + आत्म, पापात्म; कप + आयतन, कपायतन; श्र + र्य, श्र्यों; भानु + उद्य, भानूद्य.

49. च and चा, 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 vriddhi vowel, blend with it into the corresponding vriddhi. Thus, परम + र्यवर becomes परमेवर; न + र्ति, नेति; महाव + र्य, महाय; हिम + उपल, हिमोपल; सिल + ज्ञापिर, सिलोपिर; एक + एक, एकव; सदा + एव, सदौ; देव + चचि; देवविर; चासित + चोजव, चासियव; महाव + चोषव, महायव.

50. The simple vowels, र, द, ज, च, followed by any dissimilar vowel, are changed into their cognate semivowels Thus, र्ति + चाद्व becomes र्वाद्वि; सु + चाय, सञ्चय; चनु + एवो चवायी.

51. The gun diphthongs, ए and ओ, followed by any vowel, are changeable, respectively, to च्रय and चव्र; and the vriddhi diphthongs, ए and ओ, under the same conditions, are changeable to च्रय and चव्र.

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 ऑ, 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 affix a, we have, from the root ज, ‘to conquer,’ ज + अ = जय, ‘victory’; similarly, from भू, ‘to be,’ भू + अ = भव, ‘existence.’ So also, by vriddhi of the radical vowel, and addition of the termination अ, we have, from the root, ओ, ‘to guide,’ ओ + अ = ओयक, ‘a leader’; similarly from पू, ‘to purify,’ पू + अ = पावक, ‘fire.’

52. Sometimes, in a few Sanskrit phrases, rarely met, ऋ initial, following ए or ओ, is elided, and ए or ओ remain
unchanged. Thus, in the *Rāmāyaṇ* we find त्रिप for त्र चप, and तेति for तेति. But these in Sanskrit would be written with Avagrah,* thus: त्रिप, तेति.

**SANDHII OF CONSONANTS.**

53. A hard consonant,+ before any soft letter, must be changed to its own unaspirated soft. Thus, जगत् + चक्ष्मा becomes अगुस्त; ह्युसत् + चादि, ह्युमदि; भविष्यत् + वत्ता, भविष्यत्ता. 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 तद् + माच becomes तब्राच; चित् + मच, चित्वच.

55. त or ड final, followed by च or च, are changed to that following letter. Thus, च before the resulting conjunct being dropped, we have, from सम् + चित्, सचि; from सम् + बन, सचि.

56. ध, before any vowel-sound, or one of the consonants न्न, म्न, च्च, or ङ्ङ, in all pure Sanskrit words, is changed to य, when following either of the three cerebral letters, च्छ, र, घ. This rule operates, even though a guttural or labial mute, a semivowel, a nasal, or a vowel, Anusvār, or ह, or any combination of these, intervene between ध and the above cerebral letters. Thus, we correctly write छन्न for छन्, छारण for छारण, चाभूषण for चाभूषण. So also, e.g., we correctly write रामायण, not रामायण, on account of the initial र, even though the combination रामायण 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, न under the above circumstances, in High Hindi, remains unchanged. Thus, although we must write कारण, and not कारण, it would not be correct to write करण for करण, because करण, unlike कारण, is not an uncorrupted Sanskrit word. In some of the dialects, indeed, न, e.g., Mārwāri, Garhwāli, etc., न 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. र, 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 + कल्याण = संकल्याण or संकल्य; सम् + चित्र = सङ्क्षिप्त; सम् + ताप, सं्ताप; सम् + शाय = सङ्क्षय.

58. Final स, in composition, when preceded by any vowel other than ए or ओ, becomes र, before all soft letters except र. Instances of this change are common in Sanskrit compounds; as, e.g., ब्राह्मिण + वाद = ब्राह्मिनवाद; दूसर = दूरवन. When र follows, स is dropped, and the preceding vowel is lengthened; as in नोरोम, from निन्द + रोम.

59. यो is substituted for यस (or यस:) before short च, or a soft consonant; च following, is then elided, and the elision marked by Avagrah. This rule is illustrated by such compounds as मनोहर, from मनस् + हर; रजोऽगुण, from रजस् + गुण; also in the headings of chapters, as, प्रयोगाध्याय: for प्रयोग अध्यायस्. So likewise, such Sanskrit phrases in the Rāmāyana as सोऽिवि, सोऽिवि, सोऽिवि, are to be explained; चस् (चस:) and सस् (सस:), before चर्प and चस्स, have first become यो and यो by the above rule, and then the following initial च has been elided. Avagrah, in these instances, is often thus inaccurately omitted.

* Vid. §18.
60. In all Sanskrit words, घ must be written for स, not final, after any vowel but छ or चा, and after either ढ or ठ. Thus we write, correctly, भविष्य, not भविस्य. But Hindi yields few examples under this rule.

61. घ final, in Sanskrit compounds, is changed to Visarg or ध, before क, ख, ग, and घ. This rule is illustrated by numerous compounds with the negative prefix निः, and a few other words; as, निघञ्जन for निःञ्जन; निखञ्जक or निःखञ्जक for निखञ्जक; प्रातिखञ्जक for प्रातिखञ्जक.

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 Hindústhán, 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 Shaurascnī in the west, and the Mágadhí in the east, with an intermediate dialect called Ardha-Mágadhí (Half-Mágadhí) between them. These two or three, at that early
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time—in the 4th century B.C.—divided between them all Continental India from east to west. The Mahârâshâtri, mentioned also by the early Prakrit grammarians, 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 Apabhraṅsha, ‘debased,’ ‘incorrect,’ lit., ‘fallen.’ But the Apabhraṅsha of one region was not the same thing as the Apabhraṅsha of another; it was Shauraseni Apabhraṅsha in the west, and Mâgadhî Apabhraṅsha in the east, and so on. Out of these Prakrit dialects, the literary Shauraseni and Mâgadhî, and the various Apabhraṅsha 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 Panjâbî, Sindhî, Gujarâtî, Marâṭhî, Hindî, Oriyâ and Bangâlî. Of these, in order of antiquity, Hindî stands first, along with Panjâbî and Gujarâtî, 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 Marâṭhî, and, latest of all, the Bangâlî.

65. Of these seven Indo-Aryan languages, the Hindî 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 Vindhya Mountains and the Narmadâ River in the south; on the east it is bounded by the Sankhassî River from the Himalayas to the Ganges, and thence by a line drawn south-westerly to the Narmadâ;
on the west it is bounded by a line drawn from near the head of the Gulf of Kachchh northward and then northeastward 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 Hindi-speaking people.* Moreover, in that special modification known as Urdu or Hindusthání, Hindi 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 Hindi 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 Urdu, or 'camp-speech,' just mentioned, about the close of the 12th century. Although this latter is commonly contrasted with Hindi, 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 Urdu dialect. There is probably no dialect of Hindi, 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 Urdu in the governmental administration of the country, and the greatly increased facilities of internal communication, the process of change,

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

67. From the above brief sketch of the origin and history of modern Hindi, it is apparent that Hindi, 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 Hindi, little that is satisfactory can be said. We are not aware that any such thorough and systematic comparison of Hindi 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 Hindi 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 'agglutination' of words in the Turanian languages. It may be regarded as demonstrated, that the Hindi particles indicative of case-relation are, in reality, bona fide Sanskrit words greatly corrupted, which were originally apprehended, not as '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-Sógar beginning with one of the cerebral letters *t* or *d*, only 21 are pure Sanskrit, to 68 Prakritic words; whereas, of 128 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 Hindí must be regarded as, in any case, of very subordinate importance. In grammar and in vocabulary alike, Hindí is emphatically an Aryan language. "But some foreigners have gone to the extreme of denying that Hindí, properly so called, contains any other than Sanskrit and Prakrit words; and, in their zeal for what they term 'pure Hindí,' 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 Hindí works, such as, in prose, the *Prem-Ságar,* and in poetry, the *Rámáyan,* we do not find, in point of fact, that the language which the people of the country call Hindí is thus free from any Arabic and Persian admixture.

\[\textit{a.}\] In proof of this assertion, the student may note the following list of Arabic and Persian words occurring even in the *Rámáyan.* We follow the Hindí spelling. सरीवचवि-चाज, साह्तिच, वारावरी, चक्वर, वस्तीस, वाज़, लाभ, वाग, हाय, फोज, सोर, वन्दीखानः, हवासि, बजाज, सराफ़, गज़, सहङ, गुमान, खबर, तरावर, दरबार, गई, ताज़, जोर, कावदू, गनी, गरीब, जिमिस, राम, जहौज़, बाइ, लमाम, जी, etc. In other Hindí writers, as, e.g., *Kabír,* 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 झकम, दरबार, वन्देरखेर, चा, साहिब, बकहिश, मूरी (for *مريوم), जमीन्दार* (for *زايماندار*), etc.

\[\textit{b.}\] 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 Hindí to the exclusion of the Sanskrit. And if any one, in his zeal for ‘pure Hindí,’ 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 Hindí 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 Devanágari, all words from those languages containing letters not represented in those alphabets, when received into Hindí, undergo certain modifications. These are, in brief, as follows:

a. Both ٤ and ٤ are pronounced as त, and are so represented; as, طلب, तजब, ‘wages;’  تكرار, ‘contention.’

b. The three sibilants,  ﮔ,  ﮔ, and  ﮔ, all become ख; as, ثبوت, ‘proved;’ سبیس, ‘a groom;’ صاحب, ‘sir, master.’ ش ٤ often becomes भ; but in most sections of the country, (as, for example, through the central Doab and in Márwár,) it is regularly sounded as भ; thus, شروع, ‘beginning;’ شک, ‘doubt.’

c. The letters, ﮧ, ﮨ, ﮩ, ﮪ, ﮫ, all pronounced in Urdu as ज, become ज in Hindí; as, ﮨ, ﮩ, जरा, ‘a little;’ ﮩ, ﮪ, ‘land;’ ﮩ, जान, ‘a surety;’ ﮩ, ‘manifest.’ But in Márwár and some other forms of Hindí, ज final becomes द; as in कागज, for काग़ज, ‘paper.’

d.  ﮩ and  both become ह; as, حلال, ‘state;’ ﮩ, ‘every.’ In Márwár, when medial, they commonly disappear; as, e.g., ﮨ, for ﮨ, ‘a city;’ ﮨ, ‘sir.’ The gutturals ﮨ and  ग become, respectively, ख and ग; as, e.g., in ﮨ, ‘dust;’ ﮨ, ‘grief,’ for गम; and ﮨ, ‘a slave,’ for ﮨ. ﮩ commonly becomes झ; as in ﮨ, ‘right,’
for حن; and كلام, ‘word,’ for قول. But the common people in the central Doab often oddly change a final ق to ن; thus, حتفنى, ‘investigation,’ becomes لکیت; موافق, ‘like,’ مافیت. ع is always dropped; thus, عقل becomes عقل, ‘intellect’; موافق, واقع, ‘existent, real.’ But short ظ before ع, on the rejection of ع, is lengthened; as, معلوم, ‘known,’ for معلوم. ط is ordinarily unchanged; but in Marwari, I have found ادیور, ‘a minister of state,’ for وزیر, where the consonantal v has been softened to the cognate vowel.

e. The sound of ن may be regarded as fairly naturalized in most Hindi dialects. Not only is its pronunciation retained in Arabic and Persian words when introduced into Hindi, where it is represented by ف, as in سرفاك, ‘a banker,’ for سراف; but, to a great extent, the common people substitute the foreign sound of f for ف, even in Indian words; pronouncing, e.g., فض, ‘fruit,’ فل, instead of فلاف; لف، ‘again,’ لف, etc.

f. Arabic and Persian words not containing any of the above letters, for the most part enter Hindi without change, the Devanagari 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 Doab, مخبر, ‘a labourer,’ for مخبر; مبودر, ‘firm,’ for محدود; and in Marwari, مسجد, ‘a mosque,’ for مسجد. We may also note a decided tendency to substitute i for ى; as in نمک, ‘salt,’ for نمک; مسجد, ‘an agent,’ for مسجد.

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,
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तस्म, meaning 'the same as that,' appropriately denotes all purely Sanskrit words; i.e., all such as have entered Hindi 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 Hindi 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 Hindi, 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 Hindi 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 Hindi, 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 Hindi regularly increases as we go eastward, till we reach the Bangáli, 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 बोध, Tatsama, बोझ, Tadbhava; लाभ, Tatsama, लाह, Tadbhava. In some cases, the two forms retain the same meaning; thus, बोध and बोझ both signify 'anger'; योग and योज, '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 Hindi of the Rámáyan, as, e.g., लाह, सोह, कोह, for लाभ, सोभा, कोध. 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, तासमा, Tatsama, is
'a rain-cloud'; but the corresponding Tadbhava, तद्भव, 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 ठाणा, '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 दर्शन is ' beholding,' in a higher
sense, as of a superior in rank, an idol, or a deity. Thus,
people say, ब्रह्मानुष्ठ का दर्शन बनाना, 'to behold Jagannāth,'
but never, ब्रह्माण्य की देखना, 'to see Jagannāth.'

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
Hindi under the form which they assume in the Sanskrit
nom. sing., minus the nom. case termination. Thus, the
bases वचन, रचना, अन्वि, धेनु, दाता, माता, सरित, धवन, गान,
महिमन, वैशालिन, respectively appear in Hindi as वचन, रचना,
अन्वि, धेनु, दाता, माता, सरित, धवन, गान, महिमा, and
वैशाली.

a. The only nouns exempted from the operation of this
law are crude bases in असं and उसं, as, e.g., लगस, चुपस, which,
in Hindī, 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 Hindī as लग, चुप. 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, दातार for दाता, 'a
giver.'
b. Sanskrit adjectives in तत्र, occurring in हिंदी, frequently substitute for the nom. sing., the base in तत्र, of the strong cases, as, e.g., दयावल, 'merciful,' पापवल, 'sinful'; so also, कृत्यावल for कृत्यावल, 'hungry.'

c. As has been remarked, हिंदी 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 हिंदी, than such Latin and Greek phrases and words as 'id est,' 'et cetera,' 'dogmata,' are thus connected with English. Examples are, सब्रेख, gen. sing. of सब्रेख, 'all'; चारात = 'viz.,' abl. sing. of चार; पितार, 'parents'; nom. dual of पितृ; वर्षः, 'the rains,' nom. plur. from वर्ष; सुखिन्, '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 हिंदी, 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; अग्र, 'most excellent;' from सृ; प्रत्यतम, 'dearest,' from वित्य. Comparatives are yet more uncommon; we have noted स्वातर, 'slower,' from स्व; पुख़तर, 'more holy,' from पुख. It may be remarked that these Sanskrit comparatives, when they occur in हिंदी, very commonly lose the comparative sense and are, in effect, superlatives.

75. The numerals and pronouns appear in हिंदी, 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 हिंदी 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, मि and नि, 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 नमसि, ‘I salute,’ 1st sing. pres. *Parasmga*. 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 *A'lmene* in सान; as, from the root बृत्, बृत्मान, ‘existing; present,’ and, very rarely, the indecl. past participle, in खारा; as, in the Râmâyana, बलि. Much more common is the past part. in त or न (श); as, e.g., from हृ, दृत, ‘done, made’; from वचन, दृत, ‘spoken, said’; from पूर्ण, ‘filled ’; from सुहित, मोहित, ‘fascinated.’ Not uncommon are fut. pass. participles; whether those in तथय, as, from हृ, कार्व, ‘worthy to be done’; or मुच्छ, as, ग्रहित, ‘to be received,’ from ग्रहह; or in च, as, दृक्षय, from दृश्य, ‘to be seen,’ ‘visible.’ Very rare is the 2nd fut. part. *Parasmui* in हृ; as, from छू, ‘to be,’ the final consonant त having been rejected, छिथ, ‘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 Gaudian Languages,” by Dr. A. D. F. Hoernle; works which are indispensable to any one who will make a thorough study of this subject.
CONSTITUENT ELEMENTS OF HINDI.

§ 78. propose to notice, as briefly as may be, the more important of those phonetic laws which have operated and are still operating in the Hindi dialects of N. India.

Of Vowel Changes.

78. As has already appeared, Hindi 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, चविषि, चपि, etc., is the first member. Among his illustrations are, चवांकन, 'to peep,' from Sk. चवांकनन्, 'overlooking'; चीवन, 'to be wet,' from Sk. चीवनन्; चेसत, 'seated,' from Sk. चेसत; to which might be added others, as, e.g., प्वावनन or प्वावनन्, 'to send,' from the Sanskrit causal base, प्वावनन्य. च initial is sometimes omitted in simple words also; as, e.g., in चावी, 'a pumpkin,' for Sk. चावी.

b. The Sanskrit fem. termination, चा, in Tadbhava nouns is reduced to the silent अ; as in चात, 'a thing, a word,' Sk. चात; ची, 'sleep,' Sk. चीत्र। अ or अ final, vanishes, as in feminines in री, whence Hindi feminines in न; as, मानिन, 'a gardener's wife,' for मानिनी, from मानी; चपी, 'a sister,' Pr. चपी; चिनी, Sk. चिनी; चेड, 'the wife of a Seth'; चाँद, 'the eye,' Sk. चाँद, etc. A similar change passes on अ and ज; as in तन, 'body,' Sk. तन; सास, 'mother-in-law,' Sk. सास।

c. अ final follows the same law in many words now used as adverbs or prepositions, but originally Sanskrit locatives singular; as, समीप, 'near,' Sk. समीप; संग, 'with,'
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Sk. संवरि, etc. Sometimes this र of the locative is weakened to र; as in नाविं, 'till.'

79. च is often ‘changed to र, especially in unaccented syllables. Thus चङ्गण, ‘remembrance,’ becomes सुचिन्त; पहळा, ‘first,’ is constantly pronounced, and often written, पहळा. Sometimes the same change takes place in accented syllables; as in दिमा, ‘pardon,’ Sk. चमा. In नेवळा, ‘a weasel,’ Sk. नळड़ा. र 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 बुज़बनी, ‘the itch,’ Sk. खुब़ज़ी; छँन्न, ‘moustache,’ Sk. चंम़ज़ी.

a. When र or र follow a syllable containing च, they frequently supersede च in that syllable, or cause it to be exchanged for the cognate गुद diphthong. Illustrations are; रद्धोि, ‘a tamarind tree,’ Sk. चर्ब्ब़ित; चुंग़ुली, ‘a finger,’ Sk. चुंग़ुली; चोंच़, ‘hole dug by burglars,’ Sk. चंच़ि; चोंच़, ‘the beak of a bird,’ Sk. चंचु.

b. Very often in Sanskrit words, च, when followed by the semivowels च or च, coalesces with them into the cognate diphthong, commonly the व्रिद्धि. Thus, the Sk. चन्द्र, ‘eye,’ becomes नेिन; समय, ‘time,’ सम् or सिि; चबऱ्या, ‘salt,’ लोिण, but also लूिण; च्यार, ‘another,’ through the previous substitution of च in च for च, चीर.

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

Similarly, we have, from the Sk. परवत, परवो, 'the second day before or after the present.'

Changes of Palatal and Labial Vowels.

80. र, द, द, and ण present few instances of change. But र is changed to त, in सूघणा, 'to smell,' from Sk. शिंघ; and द to ध, in परखन, 'testing,' for Sk. परखन. ः has become छ in the common word विज्ञ, 'lightning,' for Sk. विज्ञ. In दाई, 'rheumatism,' for Sk. वायु, the final द has probably arisen from the cognate च, च final having been dropped, and च (च) lengthened in compensation. In बिंदु, 'a dot,' from Sk. बिंदु, we have apparently a real change of ण to द; unless, indeed, after the analogy of many other Tadbhavas in ण, द represents, in this instance, the र of a Prakrit stem, विन्धु (?). उ has also become र, in तनिक, 'a little,' for Sk. तनुक. In फैरा, 'the lungs,' Sk. फैरूस, उ has become ऐ.

Changes of Cerebral Vowels.

81. ऐ undergoes various changes. When initial it always appears in Tadbhava words as ऐ; as in रिविष for चाविष. When non-initial, the most common substitution is ऐ; as in गिर, 'a vulture,' for गृघ; विच, 'a scorpion,' for वृशिक. It may be changed to र; as in सम, 'a horn,' for मृघ, and मीच, for मृघ, 'death'; or even ऐ, as in नें, 'a house,' for गृह. It often becomes ऑ, commonly under the influence of a contiguous labial; as in सुरत, 'remembrance,' for सरत; or ऐ, as in सूत्रा, 'dead,' for सूति. Less frequently it appears as ऐ, as in मूडी, 'earth,' Sk. मृतिका; 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 मिरख, 'a householder;' for मृखा; or even रिर, as in निरिम, 'creating,' for मृण; or, under the influence of a labial, र, as in रख, 'a tree,' for Sk. रूख.

Lengthening of Vowels.

82. ऐ, र, and ऐ, 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 प्र, as also many nouns in प्र, denoting trades. Examples are: चौरासी, ‘a leopard,’ Sk. चिरासी; (Pr. चिरासी?); चौरासी, ‘a horse,’ Sk. चावरास्र; (Pr. चावरास्र?); मक्खी, ‘a fly,’ Sk. मक्खी; वालू, ‘sand,’ Sk. वालू; वैध, ‘clarified butter,’ Sk. वैध; all formed after the manner of नाही, ‘a barber,’ from Sk. नाही. The र and झ of these words have probably arisen directly from intermediate forms, रौर, रौर; र and र having been euphonically inserted after the elision of क (as in नाही, न).†

83. When, in the process of phonetic decay, a Sanskrit Lengthening of Vowels. conjunct has been reduced in Hindi to a simple consonant, a short vowel, preceding such a conjunct, is regularly lengthened. Thus, the Sk. हौस, ‘hand,’ becomes in Hindi, हाथ; जलि, ‘fire,’ जला; गुड़, ‘sugar-cane,’ गूँड; मिष्टि: (मिष्टि:), मीठा; विस्फटि, ‘twenty,’ बीस.

a. Sometimes, instead of the long vowel, the cognate gun diphthong is the substitute; as in चौड़ी, ‘a leper,’ Sk. कुड़ी; गौड़ी, ‘ginger,’ Sk. गुणिः or गुंडी. चछ under such circumstances commonly becomes रे, as in पीठ, ‘back,’ from पृष्ठ; 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: चांद, ‘the moon,’ Sk. चंच; कांठा, ‘a thorn,’ Sk. काल्क; also कांट, ‘a camel,’ Sk. कुम्भ; सौंप, ‘a snake,’ Sk. सुम; उंचा, ‘high,’ Sk. उष्ण. It may be added that very often vowels are optionally nasalised, even where there

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

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 ब्रह्मार, 'a highwayman,' where बट is for बाट, 'a road'; पप्पारा, 'a water-carrier,' for पापसारा; फुलवारि, 'a flower-garden;' for फूलवारी; सिंहाल, 'winter,' for शीतकाल.

So also where heavy terminations have been added; as in वुढापा, 'old age;' from बुढ़ा; मिटारे, 'sweetmeats;' from मोठा, 'sweet;' Sk. मिटाक. For the diphthongs the corresponding simple vowel is the substitute; as in विटिया, dim. from वेरा, 'a son;' चुटका, 'younger;' 'smaller,' from कोटा, '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. ऋः, in archaic Hindi, and among the moderns, in Naipālī, and often in other Himalayan dialects, regularly becomes उ. Thus, Sk. श्रवः, 'an arrow,' Pr. सरी, is in the Rāmāyana, श्र; अनुरागः; 'affection,' Pr. अनुरागी, O.H. अनुरागु. It should be observed, however, that in later Hindi,* this short उ also has been dropped, leaving, e.g., अनुराग, anurāg, for अनुरागु. Similarly, र or रः final, in the conjugation of verbs, often appears as र; as in होर for होर, Sk. भवति; चाहि for चाहि, etc.

* Vid. § 78, b.
a. But where, in Prakrit, after elision of a final consonant, we have चाचो, रचो, उचो final, High Hindi presents छा, घै, and ज. In the western and Himalayan dialects, छो and चो appear for the Pr. चाचो. In H.H. जेहे, 'wheat,' for Sk. गोधुम, ए exceptionally stands for छो; and चो medial becomes चो, in चोती, for चीतिक्षा.

b. In K. चो for Br. ची; in the termination of Tadbhava nouns and adjectives, चो medial becomes ची; so also in पोता, 'a grandson,' for Sk. पौत्र. In चेवट, a pilot,' for Sk. चेवर्चे, ए has become ए.

86. The modern Hindoos, in the colloquial, constantly Prefixing of a Vowel.

prefix a short छ to words beginning with a conjunct in which छ is the first letter; thus, e.g., छी, 'a woman,' becomes छी, or, with some, छी; खान, 'a place,' खान, etc. Such forms are occasionally found in literature; as, e.g., in the Rámáyan, चनुरित, for चुरि, 'praise,' and अखान, for खान, 'bathing.'

87. When, by the elision of a medial consonant, two Of Hiatns.
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 च or छ, sometimes छ. Thus, the Sk. चरति, 'he walks,' त being elided, becomes in O.H. चर्त, and in many modern dialects, चले or छले. The Sk. चिपासित, 'thirsty,' प and त being elided, and a च inserted, becomes चिपासा; चालुन, 'crazy,' त being elided, and a भ inserted, becomes चालान, but sometimes चालान or चाउरा. Occasionally, as in मूर्ति, 'a needle,' Sk. मूर्ति, and कौंडल, 'the cuckoo,' Sk. कौंडल, 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 रोना, 'to cry,' where रोन is for रोन्र, from रोडन. The short vowel, however, sometimes maintains its ground, as, e.g., above, in णीर्क, for Sk. कोजिल.

(2) The simple vowels, ळ + 撸, ळ + ९, sometimes coalesce into the विद्धिं, instead of the गु, which the Sanskrit law would require; but often this is dialectic. Examples frequently occur in the conjugation of verbs; as, e.g., इस, 'he laughs,' from होर, Sk. हसति; and probably चली, 2nd plur. imperat., 'walk,' from the old हिंदी, चलू.

(3) Anomalous is the र or ङ in the first syllable of the following numerals, viz.: पैदौस, 35; सैदौस, 37; नैदौस, 45; नैदौस, 47; पैदौस, 65. The original Sanskrit equivalents of these present no combination which by any phonetic law could give rise to these diphthongs.* But in तैदौस or सैदौस, 33, the same diphthongs are derived regularly from the Sk. त्रय in त्रयस्थितां; as also the same in नैदौस, or नैदौस, 43, from Sk. त्रयस्थितां. 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, तैदौस.†

a. The semivowels थ and थ, after थ or their cognate vowels, थ and थ, are often treated as vowels, so that थ + थ, like थ + थ, becomes थ or थ; थ + थ, like थ + थ, = थ or थ; थ + थ, like थ + थ, = थ, and थ + थ, like थ + थ, = थ. Thus, as before noted, सम्भ, 'time,' becomes सम्भ; सम्भ, 'existence,' भी; इन्द्र, 'the senses,' इन्द्रि.‡

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

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* See Table of हिंदी and Sanskrit Numerals.
‡ Vid. § 90.
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rejected, य or व was inserted to fill the hiatus, giving us, e.g., for the Sk. चोटिका, ‘a mare,’ Pr. चोडिया, first, चोडिया, and then चोडिय, and, finally, रू य becoming रू, घोड़ो। By a similar process, from the Sk. वालुबा, Pr. वालुबा, we should have the successive forms, वालुवा, वालुव, वालुः.

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 रू, still exist. In the dialect of W. Oude, e.g., we have भीसिया (as if from a Sk. form, महिसिका), for भीशी, ‘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 य to यी; as in the 1st and 3rd sing. contg. future, in ची, for चलूँ, and चहूँ, for चहूँ; र with ा, to ए, ए, ए, or र; as in देह, ‘one and a half,’ Pr. दिउँखेड़ि (?) Mg. दिउँखेड़ि, etc.; मार. मीमांस, for मिहिम, Ar. مهنت, ‘labour’; उ with ा, to ची, ची, or ा; as, साँधा, ‘perfume,’ Sk. सुगंधक, etc.; ए with ा, ए, ए, or ए, to ए, and ची with ा, to ची.†

Rem. anusvar (for आनुसारिक) is frequently found where it represents, inorganic not an organic part of the word, but a local habit of nasalising the vowel. आनुसारिक. Thus, e.g., in the drama of राधिर अरु प्रेम मोहनि, we find constantly चे for मे, the postposition of the case of the agent; also वे for इ in the masc. obl. sing., especially in the inflected infinitive; as, जानेचे का for जानेवाला का, कहनेवाला for कहनेवाला, etc., etc.

OF CONSONANTAL CHANGES.

Simple Consonants.

89. Any smooth mute, except ट or ड, also म, र, ल, and छ, and rarely र and ल, when single and non-initial, may
be elided. The vowels thus brought together, combine, if similar; if otherwise, the hiatus often remains, as in Prakrit; but in the modern dialects, च or च, and occasionally छ, is preferably inserted. Examples are: Sk. मेलकः, 'an assembly,' Pr. मेलो; H. मेला, for the older Mār. मेलो; Sk. मधिनी, 'sister;' H. बहिन, where the medial aspirate, ग being rejected, has arisen from the aspiration of ग; Sk. सूची, 'a needle;' H. सूदे; Sk. राजनि, 'night;' H. रै; Sk. चौथे, 'fourth,' H. चौथा; Sk. इद्रय, 'the heart,' H. हिथ; Sk. सदय, 'rising of the sun,' O.H. उध; Sk. कूप, 'a well;' H. कूचा; Sk. दीपक, 'a lamp,' H. दिया; Sk. पूर्णिमा, 'the day of new moon,' H. पूर्णी; Sk. विवाह, 'marriage;' H. विवा or वाहि, for विवा; H. वहिमि or पहिमि, 'acquaintance,' for Pr. परिचयम्. चाक, 'the nose,' for Sk. नातिका, has probably arisen from a collateral form, नासिका.

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

b. The elision of हṣ has taken place in High Hindi, chiefly in verbal forms, before or after र; as in 3rd sing. pres. or conting. fut. of होना, 'to be,' होई, O.H. होहि, Sk. भविष्यति; चैिे, 'they go,' O.H. चहा, for Sk. चहनि; and sometimes before र; as in 2nd plur. pres. of करनि, 'to do,' करि, O.H. करणि. The chief example in nouns is found in the obl. sing. termination ए of Tadbhava nouns in ए; in which ए has arisen from एष्ट्रि by sandhi of ए and ह, after elision of हṣ. Hoernle gives a single example of the elision of हṣ in the stem of a noun, in E.H. विफ, for Sk. विष्यति. But in Mārwārī, such elision is very common, as also in the Himalayan dialects; as in मीन for मिहिमि, and साव for साहिव, etc., etc. Sometimes medial हṣ is omitted in High Hindi in a verbal stem; as in ठरनि, 'to be established,' for ठहरनि, giving such forms as ठरेगा, ठरी, etc.

c. स, when elided, appears in most cases to have first passed into हṣ. The older Hindī generally preserves the form हṣ, and, rarely, even those in स. Thus, in the futures, we have करिष्टि, 'thou wilt do,' for करिसि, 2nd sing. fut.; whence, by elision of हष
and sandhi, करूँ and करैः. But in पक्सलहसि, 'thou wilt regret,' 2nd sing. fut., the s is preserved.

d. The chief example of the elision of र is in कृर or के for कारि, in the termination of the conj. part., and in के, again for कारि, 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., केंचुवा, 'an earth-worm,' Sk. किंचुवान्.

90. The labials, प, ब, म, व, when medial after द or अ, very Softening of Labials.

commonly soften into the cognate vowel उ, which then combines with the preceding अ into the diphthong उ or उँ. Thus the Sk. चापर, 'another,' becomes in Hindi, first, अवर, and then, अवर; लवस, 'salt,' becomes लोस; गमन, 'going,' गोना, for the more frequent गना, 'the going home of a bride'; बामन, 'a dwarf,' बोना; प्रभाव, 'excellency;' प्रभो. In such cases, the nasal element of श is often retained, in the form of an Anusvār attached to the diphthong, as in H. चाँचोरी, 'a whisk,' from Sk. चमर. So also, the palatal च, under Softening of similar conditions, passes into the cognate vowel र, whence, च- by sandhi, arises the diphthong, च or चे; as, e.g., in रेष, 'sleeping,' for Sk. रेष; सभे or सभे, 'time,' for सभय. When र precedes च, the च combines with it into the cognate long vowel; as in रूंद्र, 'an organ of sense,' for रूंद्रिस. So also, रङ्ग becomes रङ्ग.

91. A final consonant is usually rejected. Thus, वर्स, Elosion of Finals.

'renown,' becomes रङ्ग and रङ्ग; आधृत्य, 'self,' becomes आधृत्य. By the same law, च final is dropped in all numerals; as, e.g., in आठ, 'eight,' दश, 'ten,' for आठठन, दशर.

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. विभूति, 'superhuman power,'

* Vid. § 108.
becomes भूत; बुस्, ‘chaff;’ भुवा; पाः, ‘a noose,’ फांस; वाप्य, ‘vapour,’ भाफ. But in Naipáli, a hard mute is sometimes softened, even when initial. A common example is गरुर = H.H. कर्ना, ‘to do;’ with which may be compared the Maipwâri gen. postposition, गो, for H.H. का, from the same root, खान.

93. Hard mutes, when medial or final, as in other Aryan languages, are frequently softened. Examples are: काग, ‘a crow,’ Sk. काक; सूजी, ‘a small awl,’ Sk. सूजी. The change is especially common with the cerebrals, as, e.g., in घोड़ा, a ‘horse,’ Sk. घोटक; पड़न, ‘reading;’ for पठन. घ more commonly passes through घ or घ into the cognate vowel घ, and thus loses its consonantal character entirely. But occasionally it stops at घ; as in ताब, ‘heat,’ for Sk. ताप, and in the fifties; as, e.g., बावन, ‘fifty-two;’ बौवन, ‘fifty-four;’ सत्तावन, ‘fifty-seven,’ etc., where घ is for the घ of पांच, which remains in some other numbers of the same series; as, e.g., दिपम, ‘fifty-three.’ I should therefore suppose that such forms as बावन, बौवन, etc., must have preceded the forms now in use, but hitherto I have not met with them in Hindi. Marâthî preserves the form बौवन; but the other forms of this series agree with Hindi. Naipáli furnishes an example of the reverse change, in the hardening of घ to घ in जुवाप, H.H. जवान, ज़वाब. Rarely, a nasal is substituted for a cognate mute; as in पसीचा, ‘sweat,’ for Sk. प्रलिप्त.

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, दब, etc., from the Sk. चि (?)∗

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 त्यक्तालीस, ‘forty-one,’

* Vid. Comp. Gramm. vol. i. § 57.
§ 95. CONSTITUENT ELEMENTS OF HINDI.

for Sk. च्याज्ञानिः, the त represents the ल of the Sk. च्याज्ञानिः, which in Prakrit became च्याज्ञाः.

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 ह, 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., अर, ‘fear,’ Sk. अर्; िह, ‘burning, envy,’ from Sk. िह; पड़ना, ‘to fall,’ from Sk. पत; टीका, ‘a sectarial mark,’ for टुक, which is also used; बूढ़ा, ‘old,’ for Sk. बूढ़.

Here may be noted a large class of words from the Sk. root, खा; as, ढा, ‘a place,’ for Sk. खाण; ढाण, ‘a police-station,’ as if from a form, खाणक:, etc.

a. But in some cases a Sanskrit cerebral is changed to a dental; as in the Hindi द्रवना, ‘to be pressed down,’ from Sk. द्रप, etc.; but, H. द्व, Sk. द्व, etc.

b. Through the change of ह to ्, the cerebrals, and, through the cerebrals, the dentals, modulate into र. This is especially characteristic of the Eastern Hindi, which constantly substitutes र for ्, as also for श. Thus, पड़ना, ‘to fall,’ from Sk. पत, becomes, in E. Hindi, दर; so also the regular form, लड़को, ‘a girl,’ from the root लट, appears in the Rāmāyana as लर्क. In तालाव, ‘a tank,’ for Sk. तड़ाग, the cerebral ह is changed to श.

c. Sometimes श is thus the substitute; as, H.H. पंला, E.H. चेरा, ‘a servant, disciple,’ for Sk. चेट, and Mār. चुट्यो, ‘to open,’ for खुलना, where श is for द. In खुलर्क, ‘to open,’ for खुलर्क, च्छ is the substitute for द्व. In the numerals, from eleven to eighteen, the द of दशः regularly becomes र, except

* Vid. Comparative Table of Hindi and Prakrit Numerals.
in सोचह, ‘sixteen,’ where च 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 गुन, ‘virtue,’ for गुष्ठ; गुं, ‘merit,’ for गुष्ठ; and universally in the infin. termination of verbs, wherever the laws of saundhi would require या; as in कर्म, ‘to do, make,’ instead of कर्मा; सर्मा, ‘to die,’ for सर्मा. But in the Himalayan and Rajputana dialects, Naipálí excepted, the reverse tendency is exhibited, the cerebral nasal being constantly preferred to the dental.

97. च initial is regularly changed to ज, in all Tadbhavas; as in बुध, ‘an age,’ for बुज. च is also hardened when doubled and final; as in सूरज, ‘the sun,’ for सूयस्. But in these and other words, even when thus pronounced, the original spelling is more commonly retained. र is changed to ज in सजना, ‘a river,’ Sk. सजात्; as also in बाज, ‘hair,’ if from चू, ‘to cover.’ But this is far less common than the reverse change of च to र, which is very frequent throughout the Hindi country. च initial very frequently becomes छ; in Eastern Hindi this is an invariable rule.

98. The sibilants are all prone to change. श becoming छ in छ, ‘six,’ and क्ष्या, ‘sixth,’ for Sk. चधे, चढ़े. श becomes व or भ in भावच, ‘covetousness,’ for भावचा. Similarly, we find छोभा, ‘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 दशह is
§§ 99, 100.]

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changed to छ in all the numerals from eleven to eighteen inclusive, as also the स of सप्तति in the seventies throughout, except in सत्तर, 'seventy;' and दसत्ती, 'seventy-nine,' which is from another root. Thus the Sk. चढिदशण, 'thirteen,' becomes तेरह; शुक्लप्रभ, 'seventy-one,' becomes छहत्तर, 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 छ for any of the aspirated mutes, ख, ग, घ, or म. Examples are: शुंहु, 'mouth,' फेस, 'face,' from सुख; 'चेहरा, 'rain,' from चेष्ट; जहना, 'to speak,' from the root केष; दोहरा, 'curdled milk,' for दुधि: बहरा, 'deaf,' for बिघरा. 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 हांडी, 'a pot,' and धंडी, 'a cheque,' for Sk. मंड, मुँड. This change of these aspirated letters is more common in old Eastern Hindi than in modern literature; additional examples will be found in the chapter on the dialects.

a. नैपाली sometimes substitutes the aspirated, where High Hindi has the smooth consonant; as in आफ़ु, 'own,' H.H. आपना; 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 दुढ़, 'milk,' for H.H. दूधः; सिखाउँ, H.H. सिखाना, 'to teach'; तोरो, H.H. घोरा, 'little.'

100. Before leaving this subject of the changes affecting the Prakritic single letters we should note an old Prakrit habit of adding to various words the affix एक. This Prakritic एक is not to be confounded with the Sanskrit affix एक, which is added to roots to
form adjectives and nouns of agency. Unlike that, this Prakrit ख is wholly unmeaning.* Although, in modern Western Hindi, 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 Hindi, Tulsi Dáś, cir. 1600 A.D., frequently uses nouns, pronouns, and numerals, with the old Prakrit affix; and in the Maithili and Mágdhí 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 ख, various other unmeaning letters or syllables are attached to words at the fancy of the speaker or writer. Of these the most common are ज, द, र, स, सी, and स्थ. They appear to be added at pleasure to all parts of speech. From the Khyáls and Rañdhí aur Prem Mohání, I have taken the following examples: रसोर सर्वों हीय, ‘if such be (your) pleasure,’ where रसोर is for ऐसी; ज़म दिया है बंपनीस, ‘the Company (i.e. the East India Company) has ordered’; पांवो बाछे बाप कैस, ‘I have come to your honour’s feet’; यबरज लेनौ जाय, (where यबरज is for Ar. जरू), ‘go and get news.’

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 मतब्ल for मतब्ल, ‘object’; in the Doáb, चहान, ‘bathing,’ for इहान, Sk. सान, and जीराम for जीमार, ‘sick’; in Tirhút and Garhwal, चढ़ना, for पढ़ना, ‘to arrive’; in Nepál, निसाफ for H.H. निसाफ, ‘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;’ कठक, ‘a thorn;’ मेलक, ‘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, Prákṛ. Prák. iv. (25); Lassen, Inst. Ling. Prac. pp. 288, 434. 461. 475.
102. This subject of the treatment of conjunct consonants in Hindí, 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, Hindí, 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

* 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,' मक्ति, 'a fly,' and the old form, हम्व, 'hand,' for the Sk. पत्तर, मक्तिका, and हम्व. 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: मोली, 'a pearl,' for Sk. मोलिक्ते; दूष, 'milk,' Sk. दूष; सात, 'seven,' Sk. सत्त. The vowel commonly remains short when an accented syllable has in Sanskrit followed the conjunct; as in उठना, 'rising,' from Sk. उत + खा. Most strong conjuncts, in words written as Tatsamas, are by the common people among the modern Hindús, divided in pronunciation. Thus, शब्द, 'a word,' in the common speech, becomes सब्द; नृपत, 'satisfied,' becomes नृपत, and then निरपत; कर्म्य, 'work,' करम, 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 ज), च, र, च (softened to च), च (softened to त्र). Vid. Comp. Gramm. vol. i. p. 360.
unequal strength, the weaker is rejected, and a preceding vowel is lengthened or gumatized: viz., चन्द्र, 'fire,' H. चाक्ष; अंबर, 'wool,' H. अन्न; ग्रहण, 'pregnant,' H. ग्निम्द; गोविषा, 'astrology,' H. गोविष; प्रास्तस, 'the rains,' H. पासस; मुख, 'price,' H. मोक्ष; विस्त, री; सौ, 'a woman,' H. तिया.

For मुरारी, 'wages,' 'work,' Pers. موري, rustic Hindi has मूडरी.

a. र following य in a conjunct is very often separated from it by a; as in पर्याय, 'shade,' Sk. प्रतिग्रह; प्रज्ञ, 'brightness,' H. परम्पर; प्रवास, 'favour,' H. परसब, etc.

b. The root चान, 'to know,' becomes चान, as in जानना, 'to know'; this is further weakened to च, in सिद्धान, 'wise,' and चापान, 'foolish,' for सच्चान, सच्चान.

106. A nasal initial in a conjunct with a mute usually vanishes, leaving Anusvar, and lengthening a preceding short vowel. This class of words is very numerous. Examples are: कोट, 'a thorn,' Sk. कोट; चाँद, 'the moon,' Sk. चाँद; चङ्गा, 'copper,' Sk. चङ्गा, etc.

107. च, र, and य, in a conjunct with a dental, disappear, transferring the dental to their own organ. Thus the conjunct य becomes य in सच्च, 'true,' for Sk. सच्च, and सोच, 'death,' Sk. सत्तु. य becomes य in आच्छ, 'to-day,' Sk. आच्छ; च य becomes चय in सच्छ, 'twilight,' Sk. सच्छ. र very often modifies the dental, if first, and more rarely, if second in the conjunct. Examples are: चार, 'a road,' Sk. चत्तेन; पाट, 'cloth,' Sk. पाट.

The vowel ऑ, in Hindi becoming र and धर, has the same effect; as in बुधर, 'old,' for Sk बुढ़ा. This assimilation, in the case of the labial, is much more rare. The chief examples are afforded by the numerals, in the combinations of दो, 'two'; as, बारह, 'twelve,' for Sk. बादश; बाईस, 'twenty-two,' Sk. द्वाऐन्नि, etc. Analogous is the derivation of आप, 'self,' from the Sk. आण्न.

108. A sibilant, in a conjunct with a stronger letter, dis- appears, commonly aspirating the remaining consonant. Thus,
we have दाढी, from Sk. दत्त, ‘an elephant’; चार्म, ‘west,’ Sk. चार्म; छन, ‘an udder,’ Sk. छन; सूखा, ‘dry,’ Sk. शुष्क; चाल, ‘eight,’ Sk. छळ; In some cases the aspirate assumes a separate existence, and is even transferred to the beginning of a syllable; as in खड़ी, ‘a bone,’ Sk. खिड़क़; हानान, ‘bathing,’ Sk. ठान; फुफप, ‘a flower,’ Sk. पुष्प. For a conjunct formed by क, न, or य preceding a sibilant, the regular substitute is ।. Thus, बय, ‘destruction,’ becomes ।य; चबर, ‘a letter,’ चबर; मत्य, ‘a fish,’ मछ; इख्यत, ‘desired,’ इख्यत,—unless, with Weber, we derive it from the Prakrit root, रूप.

a. But, in conjunction with ख, the sibilant often merely leaves an aspiration, without changing the varga; as in Old Hindi, चबर, ‘a letter,’ for Sk. चबर; and मछी, or मछी, ‘a fly,’ for Sk. मछिका.

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 varga. Such are, e.g., the words, ठा, ‘a place’; ठाना, ‘a police-station’; ठाय़, ‘erect’; Már. ठा, ‘where,’ etc., etc. With a weaker letter the sibilant remains; as in चवसि, ‘necessary,’ for Sk. चवस, etc.

109. While the foregoing exposition of the phonetic laws which have operated in the development of the Hindi, 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 Hindi books, and in the diverse local dialects of modern Hindi.
CHAPTER IV.

THE DIALECTS OF HINDI.

110. Hindi, 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 "Hindi," 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 Vindhyá 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 Hindi may be enumerated as follows, beginning in the west and proceeding eastward, namely: (1) The dialects of Rajputana: Márvári, Mewári, Mairwári, Jaipurí, and Hárotí; (2) The Himálayan dialects: Garhwálí, Kumáoní, and Naipálí; (3) The dialects of the Doáb: Braj, and Kanaují; (4) The Púrbí or Eastern dialects: Avadhí, Riwá, Bhojpuri, 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 Rámaryan of Tulsí Dás, and, finally, High Hindi, which is the basis of the Urdu 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 Mārvārī is spoken from the extreme western boundary of Hindi, 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 Māirwārī; and to the south and east of these hills, about the head waters of the Banās and the Chambal, in the state of Mewār or Udaipur, the Mewārī. Next come the dialects of East Rajputana, from the Aravalli Hills to the Betwa River; in the north, the Jaipurī, and in the south, in Kotāh, Bundī, and the states to the south-east, the Hārōtī.* On the north-east of these Rajputana dialects, throughout the upper Doāb, in the valley of the Ganges and Jamnā, the Braj is spoken; and in the lower Doāb, to the east and south, the Kanaujī, so called from the ancient city of Kanauj, near the centre of that region. Parallel with these dialects of the Doāb, in the Himalayas, are found the Garhwālī, spoken from the Satlaj River to the Ganges; the Kumāoni, from the Ganges to the Gogarī River, and the Naipālī, from the Gogarī to the Sankhassī 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 Avadhī,† or dialect of Avadh (Oude), and to the south, the Riwāī, so called from the native state of that name—also called Baghelkhandī

* 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 Mārvārī, we have the Bikanīrī; to the north and east of the Jaipurī, the Alwarī; to the south of the Hārōtī, the Ujjainī.

† Also called Kosalī and Baiswārī.
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 Nágpur, the Son river, and the district of Muzafarnagár in the east, the dialect is Bhojpúrí. The Mágadhí 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. Maithilí occupies the region immediately east of Bhojpúrí and north-east of Mágadhí, extending to the east as far as the districts of Purníá and Bhagalpúr, where, on the east, the Bangálí, and on the south-east, the Sonthálí, begin to be spoken. The Old Baiswáří of the Rámayán 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 Hindí, 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 Kanaují, and is still more nearly related to the Urdu of the Muhammedan population, 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 Baiswáří, from Baiswár, the land of the Bais, a Rajput tribe.

† In the former edition of this work, this was called ‘standard Hindí;’ 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.
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former head, are included all the Rajputana dialects, together with those of the Himalayas, Garhwálí, Kumáoní, and Naípálí, and those of the valley of the Ganges and Jánna, Braj and Kanaújí. To Eastern Hindi belong Avadhlú, Riwáí, the Old Baisvári of the Rámáyan, Bhojpurí, Mágadhí, and Maithilí. 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 Hindi 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 'Hindi' 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 Naípálí, in particular, it is so very like the contiguous Kumáoní and Garhwálí, that its relation to Hindi must be regarded as the same as theirs, whatever that may be. And as to the claim of Naípálí to be regarded as Hindi, the writer may refer to the fact that meeting some years ago a company of Naípálese pilgrims near the source of the Ganges, he found that they perfectly understood him in

† Grierson regards the Bhojpurí, Mágadhí, and Maithilí, as constituting a distinct language, to which he gives the name 'Bihári.'

speaking simple High Hindi; such as is chiefly used by missionaries in their preaching. So also, the Garhwalí 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 Garhwal, 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 Hindi.

How this question regarding the claim of the Himalayan dialects and those of the extreme east to be regarded as varieties of Hindi, 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 Hindi 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 Hindi, is भेजना; in Marwari, भेजवो; in Baiswari, पटावण. 'To call,' is, in High Hindi, घुजाना; in the Rámáyan, वीजव; in Riwáí, गोहराउव. In Riwáí, again, राम, which in High Hindi, under the form राना, has only the sense 'to creep,' regularly takes the place of the H.H. चढ़ना, 'to go.' These differences are strikingly illustrated in the substantive verb. Thus, 'is,' H.H. है, in Marwári is है, and in Bhojpuri, हा or है। 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 Hindi, 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 Hindi.
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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 आ, when followed by ऋ or a euphonic ऋ or ऋ, 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 Hindi it must be noted, in the application of this rule, that we have the short vowels ए, ओ, अइ, अू, which, with the exception of ए, are not known to exist in Western Hindi. Thus we hear बेटिया, बेटिया, ‘daughter;’ परोसिया, parōsiya, ‘neighbouring;’ गरें, kartaiy, ‘if they did,’ etc.

Rem. 1. Both Hoernle† and Grierson‡ make the above statement without the exception noted. But the existence of a short ए in the colloquial of the Doáb, and in the Hindi 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 ए, ओ, अइ, अू, shortened by the operation of the rule above given.
2. Optionally, in the gen. postpositions के and कै, also के and कै.

* This rule was first pointed out by Grierson: Maithil Gram. pp. 77, 78; and by Hoernle: Comp. Gram. pp. 4, 5, et passim.
† Comp. Gram. pp. ix, 5.
‡ Seven Grammars, Pt. I. p. 10.
§ Vid. 1st ed. § 1, b.
|| Comp. Gram. § 5, b.
(3) In the short oblique forms of pronouns in ह; as in the relative, जो, जोहि; the demonstrative, उह, etc., etc.*

(4) Also in the inflections of verbs, in the terminations ह, हन, and ओह; and in one form of the conjunctive participle; as कहे के, where Western Hindi would have कहे की.

119. In case of *concurrent* vowels, E.H. constantly retains the hiatus which W.H. removes by sandhi. Illustrations are, from the Ramayana: करू, 'he does,' for W.H. करे; भयू, 'became,' for K. भयो; पित्र, 'husband,' for W.H. पित्र; जिजत, 'living,' for जिजत. 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 छ instead; as in E.H. दिहुण, 'gave,' for W.H. दिया, etc.

120. As regards consonants, Eastern Hindi exhibits a preference for dentals, where Western Hindi, following the Prakrit tendency, retains cerebrals. Illustrations are, from the Ramayana: तर, 'under,' from W.H. तह; दूब्र, 'thin,' 'lean,' for H.H. दब्बा; and, from modern Eastern colloquials: घोर, 'horse,' for H.H. घोरा; तोरे, 'he breaks,' for W.H. तोड़े; पढ़, 'to fall,' for H.H. पढ़ा. Reference has already been made to the aversion of E.H. to छ; it may be added, that it never allows either छ or च to stand as initial. On the other hand, the aversion of W.H. to व्र, 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 व्र is very commonly dropped, and the concurrent vowels combined. Thus, H.H. कहा, 'to say,' E.H. कहव, in Marwari becomes कैहो; चाहिये, 'ought,' becomes चिये; E.H. पहिल, 'first,' H.H. पहिला, becomes पैलो; साहिव, सात; † H.H. मिहिन, मीनत, etc. But it should be noted that in S. Rajputana, व्र is very commonly substituted for छ; as, e.g., in दुम़स्य, 'understanding,' for समझ. Illustrations of the same aversion to व्र,

* Cf. also this Grammar, 1st ed. § 1, b.
† For this sandhi, vid. § 88, (1).
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from the Himalayan dialects, are: in Garhwalí, छोटो, 'he will be,' instead of होता, H.H. होगा, E.H. होव, etc.; and, in Kumáoni; याँ, 'here,' and को, 'where,' for E.H. and H.H. यही, कही; and कहो, 'to say,' for H.H. कहा, E.H. कहब, etc.

a. Grierson mentions as also characteristic of Eastern, as contrasted with Western Hindi, the change of ज to ज.* But this is not peculiar to the Eastern dialects; the same tendency is observable in Mápwarí, where we have, e.g., नागत, 'a curse,' for लागत, Ar. लुगत; and बाग्र, for 'London;' and in Nalpái; as in गूँ, H.H. गूँ, 'salt;' also in the fut. 3rd plur. termination. जन; as in देखतन, for देखन, H.H. देखेने.

121. Before indicating etymological distinctions between Eastern and Western Hindi, it is necessary to advert to the different forms under which Hindi 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, घोड़; the long, घोड़ा; the redundant, घोड़ीया, or, as in Av., घोड़ीया. Any noun in Eastern or Western Hindi may take either the long or the redundant form, but the redundant is vulgar, and even the long is rarely used in High Hindi. 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.
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Titions; as in गुलाब, from गुलाब, 'a rose;' चतुया, from चतु, 'a word,' etc., etc. But in Braj, at least, the final long vowel may sometimes remain. Thus we not only have पुटाराम, 'a little bundle,' from पॉटरी, but टूर, 'a pony,' long form of टू.

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 चोट्स, 'a horse,' E.H. prefers, though not exclusively, चोट्स or चोर; for W.H. नारी, 'a woman,' E.H. has नारी; for W.H. बड़ा, बड़ी, or बड़ी, 'great,' E.H. has बड़ा or बर. In E.H., where the strong form is used, the termination आ is preferred to और or औ। In the use of the long forms, while W.H. uses either those in या (ई), or वा (ो),—preferably, the latter,—E.H., in accordance with the above law, prefers या and औ। But after ए or ऐ final, या is used as well as औ; as, from नारी, 'a woman,' E.H. नारिया or नारीया, but W.H., preferably, नारिया. In the pronouns, where W.H. has a final औ in the termination of the strong forms, E.H. has औ; as in घी, for W.H. घी, etc. The long form of the pronouns—restricted in the west, for the most part, to the H.H. कौन, 'who ?' for Br. की—is commonly employed in E.H. also in the relative pronoun, जीव, and the correlative, तोम, 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 ए or र; and verbal nouns in ध, to ल। Thus, while घर, 'house,' in W.H. is unchanged in the obl. sing., in E.H. it sometimes takes an obl. sing. inflection, becoming घर or घर।; and दीहल, 'giving,' = H.H. दहल, takes an obl. form, दीहल। The postpositions of declension are radically the same in the east and the west, with the important exception, that ध, 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 Hindi dialects a locative in व is found." But the exception might be extended to the instrumental case also, for which the मारवारी dialect regularly uses a true inflected form in व, identical with the corresponding form in E.H.

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

125. Again, as regards individual tenses, while Western Hindi presents three types of the future, characterised severally by the letters त्र (Mār. त्र) न, and न (N. न), the Eastern dialects
all use a future with the characteristic, च (च), showing only occasional fragments of any other type. The Western dialects exhibit in the perf. participle and its tenses, forms in छा, छो, or छौ; but the Eastern dialects are distinguished by the formation of the corresponding parts of the verb by means of suffixes with च. Peculiar also to the east, is an inflected present with च as the characteristic letter, in Bhojpuri, Magadhi, and Maithili. Both Eastern and Western Hindi add the auxiliaries to the participle, conjugating fully only the latter. But many dialects of Eastern Hindi, 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 Hindi 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 Hindi 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 Hindi (for Pr. चो, Sk. च:), in adjectives and verbs, commonly appears as चो; but in nouns, the Prakritic चो has become चा. Often in verbs, and more rarely in nouns, र final is vridhied to र. Anusvār is used much more freely than in High Hindi. Short a in close roots is very often lengthened; as, e.g., in राखनीं,
for रखना, 'to keep;' चालनी, 'to walk;' चलना; सांच, 'true;' for तह. The Kanaúj is related closely to the Braj. Kanaúj. Where the Braj, as above, has गी, the Kanaúj retains the Prakrit गी. इ final remains unaltered. Anusvār is used with great freedom.

129. The Márwār and Mairwār agree with the Kanaúj \textit{Rajputana Dialects} in presenting गी in adjectives, instead of the inflected गा; but extend this usage so as to include nouns, saying, e.g., गोड़ी, instead of गोड़ा, 'a horse,' etc. गा is preferred to a medial ग, as in Braj; as in जागरो, 'to adhere,' for जागरा; माठी, for मटी, 'earth,' etc. र is very commonly preferred to र, in an unaccented syllable before a verbal termination. I have obtained no written examples, but it is evident that the \textit{sandhi} इ, in the cases given in § 120, must have arisen from ग + इ. Occasionally, ग or इ is inserted between the concurrent vowels; as in जसावो, for कहावो (कहाना); साथ, for साथि, etc. In Márwār, र very commonly becomes र; as in हमर, for H.H. समर, '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, इ, to the dental इ. Thus, the H.H. forms, चणा, 'own;' होना, 'to be;' are, in Márwār, जय, जाय. Other changes peculiar to the Rajputana dialects are illustrated by the Már. तेजत, for Ar. तेजत, 'a throne,' and चाँशा, 'a king,' for Pers. بادشاہ.

130. Inasmuch as the Kumáóni, Gáphwáli, 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 Hindí, 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. घरणी, 'own,' for H.H. घरणा; and बनायी, 'made,' for H.H. बनाया; and in infinitives generally; as in G. रोशी, 'to cry,' for H.H. रोशा.

A common aversion to छ is also to be observed, as in Ku. दोिो, 'to say,' for H.H. दोिा, where मा. has दोिो. The sandhi in such cases indicates a preference of छ to the मा. छ, as union-vowel. Again, स, in both, often becomes छ; as, e.g., in G. चांखिला, 'a honey-comb;' H.H. सांखिला; and also, छ becomes स; as in G. निस्सी, 'under;' H.H. नीवः. Many nouns and adjectives, in all these dialects, present the archaic termination, छ or झ, the last remainder of the Prakritic श्रो before its final total disappearance in H.H. nouns ending in the silent inherent आ. 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. Naipáli, 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 छ, and the preference of र to झ and of न to श; as in छक्रवृ, 'to seize;' H.H. छक्रवृ; and in छ, for the मा. छी, in all infinitives.

131. Among the Eastern dialects, the Old Baiswári of the Rámayan of Tulsi Dáś deserves special attention, on account of the literary importance and religious influence of this poem. It should be observed, however, that Tulsi Dáś 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 धी, and the K. in धी, are often found in the Rámáyan, as also the Bhoj. perf. in धर, 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 इर, यत is sometimes written; as in नियच, for जीच, ‘living creature.’ Some words are written indifferently with वच, चाउ, or ची; as, e.g., रावरे, राउरे, and राउरें, used as an honorific pronoun, ‘your Excellency.’ For धच, we sometimes find written, री; as in धन, for धयन, ‘a place.’ Before affixes and suffixes, ए is very often substituted for ओ or र. Thus we have, बारेंक, ‘a child,’ for H.H. बालब; भर्वें, ‘was,’ ‘became,’ for भयः; कहृंह, ‘say,’ for कह, etc., etc. This ए, thus used, is prosodically common, but oftener short than long. The semi-vowels र and च are often softened to र and च, producing a hiatus which is suffered to remain; as in दुचारे, ‘at the door,’ for द्वारे, 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, खुच, ‘an arrow;’ सिख, ‘the head;’ सुच, ‘the face;’ for the H.H. सर, सिर, सुह.

Rem. This final ए is the characteristic vowel of the final diphthong ो 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 ज for an aspirated mute.* Thus we find, लाइ, ‘gain,’ for लाभ; बोइ, ‘anger,’ for कोइ; नाइ, ‘lord,’ for नाय, 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, का, is of frequent occurrence, as it is also in modern Maithili.* The following instances may be noted: of nouns; दारिका, 'a wife,' सुख, 'the fist,' भीया, 'a ship,' for दारा, मुड़ी, and बो; of numerals; चारिया, 'four,' पचतस, 'fifty,' सोटिया, 'a crore;' of pronominals, etc.; इतिहास, 'how much,' ककुक, 'some,' बजरत्क and बजरत्रक, 'much;' कव्रुण, '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 Hindi.

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

OF SUBSTANTIVES (संज्ञा).

Gender.

133. Hindi substantives are affected by gender, number, and case. We have first to consider the subject of gender. Only two genders, masculine (पुर्वलिंग) and feminine (स्त्रीलिंग), are recognized. The neuter of Sanskrit, (which has been retained in the Marāthī,) the Hindi, 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 Hindi follows Sanskrit Gender.

into Hindi, if masculine or feminine, retain their original gender; or if neuter, become masculine in Hindi. 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 Hindi: viz., आग (Sk. आगि), 'fire;' चांच (Sk. चाँचि), 'flame;' घाम (Sk. घम्मि), 'heat of the sun;' झंकार, 'a tinkling;' घूम, 'incense;' बास (Sk. बास), 'odour.' बचार, 'a strong wind,' if derived, as some say, from the Sk. masculine, बाचु, would furnish another illustration; but the original identity of the two words is not certain.

b. The following Sanskrit masc. nouns are in Hindi 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.' चाँख, 'the eye;' बखु, 'a
thing,' and गात, 'the body,' from the Sk. neuters, चवि, वस्तु, and गा, have become feminine. So also लेह, 'the body,' and पुक्रक, 'a book,' in Sanskrit, masc. or neut., are feminine in Hindi. बृहु, 'death,' masc. or fem. in Sanskrit, in Hindi is always feminine, as also is the derived Tadbhava, मोच.

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 चवार, चल, पुक्रक, may have become feminine through the influence of the Urdu चवार, हुम, and नेपिक. In like manner देह often retains the masculine gender, possibly under influence of not only the Sanskrit original, but also the masc. Urdu देह. 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 Hindi 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, गाड़ गाद, 'a cart,' in contrast with गाड़ी गारी, 'a carriage,' fem.; रस्सा rassā, 'a heavy rope;' पोथा pothā, 'a tome;' in contrast, respectively, with रस्सी rassī, 'a small rope,' and पोथी pothī, 'a book.'

(3) Names of metals, alloys, precious stones, and rocks generally: as, सोना sonā, 'gold;' रुपा rūpā, 'silver;' जस्ता justā, 'pewter;' हिरा hirā, 'a diamond;' कुंकर kuṅkar, 'nodular limestone.'
§ 136.

**Gender of Nouns.**

Exc. The following are feminine: viz., चंद्री chāndī, 'silver;' and compounds in which सुतिका or मक्की (मच्छा) is the last member; as, पांडुरुतिका pāndūrumittikā, 'opal;' सोनामक्की sonāmakkhi, '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 gīrī, 'a mountain;' विंध्य vindhya, 'the Vindhya mountains.'

(6) Names of the heavenly bodies: as, सूर्य (pronounced sūraj), रवि 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;' कौप kop, 'anger;' लोभ lobh, 'avarice.'

Exc. All Sanskrit nouns of this class in आ ऐ final are feminine: as, रक्षा ीकी menī, 'enmity;' also the three following: viz., आंत्रिक arāntika, 'enmity;' ख़ुद krudh, and occasionally, ख़ोर krodh, 'anger.'

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

a. Many nouns in ता ता, from Sanskrit bases in त्रि tri: as, दाता dātā, 'a giver;' योधा yoddhā, 'a warrior;' from युध yudh, 'to fight;' where the final ता ता, for the sake of euphony, has been changed to धाता dhā.

b. Some nouns in है ह, from Sanskrit bases in in: as, कारो kārī, 'a doer,' and its compounds.

c. A large class of Sanskrit nouns in क ka: as, उपदेशक upādeshak, 'an instructor;' रचक rachak, 'a maker.'

* The Pandits 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 (na), especially common in poetry, as the last member of compound words: as, हराण हरान, 'a remover;' दुःखहनियाण dukhabhāyan, '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 गु (gu): राजनीचर rajnīchar, 'a demon, lit. 'night-walker;' धर्मिधर dharmīdhar, 'supporter of the earth;' पापहर pāpahar, 'remover of sin.'

f. A numerous class of Tadbhava substantives in या (yā, īya, and īya): as, गाविया gāvaiyā, 'a singer;' लेविया levaivyā, 'a taker;' दंडोरिया dandhorīyā, 'a crier.'

The following are feminine; viz.:—

(1) All names of females.

(2) Names of the lunar days: as, दूंजा dūj, 'the second;' अष्टमी ashtami, 'the eighth;' अमावस amāvas, 'the day of new moon.'

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

Exc. सोन son, 'the Sone,' सिंधु sindhu, 'the Indus,' and ब्रह्मपुत्र, 'the Brahmaputra,' are masculine.

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 जलाज jalaj, सारोघ sarorugh, कमल 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.

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.
§ 140. GENDER OF NOUNS.

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, pāshā, etc., ‘a stone,’ ratn, ‘a jewel,’ are masc. In the case of the exceptions, chāgū, and the compounds of nrīttikā and makhikā, 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, divās, 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 आ आ or चा आ in final: as, चारा gharā, ‘an earthen jar;’ देशा derā, ‘a tent;’ झोला jholā, ‘a wallet;’ धूआ dhiūā, ‘smoke.’

Exc. Diminutives ending in रा are feminine: as, e.g., ठालिया thalīyā, ‘a small bag;’ चिलिया chirīyā, ‘a small bird;’ पुरीया phūriyā, ‘a boil.’ The following are also feminine: viz., गुआ guā, ‘betel nut;’ झिंगा jhīngā, ‘a shrimp;’ टोा toā, ‘the act of feeling;’ बिरियां birīyā, ‘time.’ ठाहा thāhā, ‘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 ē in the oblique cases of the singular.

(2) Most nouns in द u or न u, in their diphthongs, छो o or चो au, or in the cognate semivowel व v, whether with or without Anusvār: as, सव madhu, ‘honey;’ केले kale, ‘a luncheon;’ चलो chahāo, ‘an ascent;’ माह प्यार mahyau, ‘buttermilk;’ भाव bhāv, ‘an emotion;’ गाँव gāṇu, ‘a village.’
The following lists comprise all common exceptions.

a. Nouns fem. in व.

- achakshu, 'spectacles.'
- āgyu, 'age.'
- ikshu, 'sugarcane.'
- chauchu, 'the beak of a bird.'
- jambu, 'the rose-apple.'
- tarku, 'a spindle.'
- bastu, 'a thing.'
- mṛityu, 'death.'
- reṇu, 'sand.'

b. Nouns fem. in ज उ, ज ा.

- áphu, 'opium.'
- or ulū or ulū, 'a kind of grass.'
- gū, 'excrement.'
- chamāū, 'shoes fixed to pattens.'
- chamū, 'an army.'
- champū, 'a work in alternate prose and verse.'
- jūgū, 'a place.'
- a tear,' is both masculine and feminine. In the Shākuntalā it is masculine.

- salu, 'the full moon in Sawan.'
- Sāwan.' [mustard.]
- dārū, 'ardent spirits.'
- or bālū or bārū, 'sand.'
- bhū, 'the earth.'
- pehū, 'abundance.'
- lārū, 'a pumpkin.'
- lū, 'the hot wind.'
- sārū, 'a starling.'

- bhon, 'the eyebrow.'
- sort, 'an oath.'

- ghau, 'the ace in dice.'
- dau, 'the flame of a candle.'
- lau, 'the flame of a candle.'

- tev, 'habit, custom.'
- rāv chāv, 'merriment.'

* Also, rarely, masculine.
† Also bhaun and bhaunh.
‡ Occasionally masc.
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f. The following are of either gender: viz., खराल kharāla, *
‘wooden sandals;’ ठांड ठाण, ‘a place;’ सहान sahā, ‘help.’

Rem. Many words are written indifferently with one or another of
these cognate letters: as, e.g., बाघो or बाघ; माज or माज; सो or सूँ;
मो or मौ, 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 ख tvā and च ya final are all
masculine: as, रेपरव इश्वरत्व ishvaratva, ‘godhead,’ from इश्वर
ishvar, ‘God;’ राज्य rājya, ‘a kingdom,’ from the base
राजन 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 र र ध प an, पना panā,
or पा pā, = English, ‘-hood,’ ‘-ness;’ also, अ व or अ व, and
आन, are all masc.: as, लारकपण larakpan, ‘childhood;’
बुरहपा burhāpā, ‘old age;’ मूरकपण mūrakpan, ‘foolish-
ness;’ चंचल or चंचल, ‘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
लुच्चपण luchchpani is fem.

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

(5) Nouns formed with the suffix ज ja, ‘born,’ are
masculine: as, जल jala, ‘a lotus,’ from जल jal, ‘water,’
lit., ‘the water-born;’ उष्मा ukhama, for उष्मा usmaja,
from उष्मन usmavan, ‘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 (न) are both masc. and fem.; but the majority are masc. Among masculines in न may be particularly noted the following; viz.:

a. All nouns of agency: as, दहन dahan, 'a consumer;' गैजन gaijan, 'a destroyer;' etc.

b. A large class of Tatsamas (Sanskrit neuters): as, ओयन oyan, 'a place;' दान dān, 'a gift;' दर्पण darpan, 'a mirror;' चान (pronounced gyān), 'knowledge.'

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

d. Add to these a large class of verbal nouns in न (Tadbhavas): as, चालन chalan, 'going;' चालन karan, 'action;' वक्त kātak, 'deed;' मारन maran, 'slaughter.'

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

उद्वान adhvān, 'braces for tightening a bedstead.' इंवान ànvān, 'spirit;' अवान avān, 'todings of arrival.'

उद्रा utran, 'fragments,' 'cast-off clothes.' धन ān, 'wool.' कान kān, 'shame.' कैन kain, 'a bamboo twig.'

खिरकिन khirkin, 'a window.' खिन ghin, 'disgust.' चान chān, 'a bamboo frame for a thatch.'

To which may be added all feminines in रु, 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 ा ऑ final. Under this head, we may note especially:

a. Nouns in ा ऑ and ा नः (भा नः), from roots either unaltered or affected with गुः: as, from the root रोऽ्, रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् रोऽ् र
c. To these add all nouns in the following list, viz.:

तत्तिथि atithi, ‘a guest.’
तष्ठक akṣhi, ‘the eye.’
तष्ठन agni, ‘fire.’
तष्ठक anā, ‘the edge of a weapon.’
तष्ठि archi, ‘a flame.’
तष्ठक asi, ‘a sword.’
तष्ठख asthi, ‘a bone.’
आराति ārāti, ‘an enemy.’
दधि dadhi, ‘curd.’
धवानि dhvani, ‘sound.’

पाणि pāni,* ‘the hand.’
मणि mani,∗ ‘a jewel.’
यश्वि yashṭi, ‘a stick.’
राशि rāshi, ‘a heap,’ ‘a quantity.’
वहनि vahni, ‘fire.’
वारि vāri or bāri, ‘water.’
व्रिहि vṛihī, ‘rice.’
शालि shāli, ‘rice.’
सुधि suḍhi, ‘intimacy.’
सुरभि surabhi, ‘nutmeg.’

(3) Most nouns in रि final are feminine: as, रोटि roṭi, ‘bread;’ बिन्दु binḍu, ‘supplication;’ ग़ूला gūlā, ‘abuse.’

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

मी amī, ‘nectar.’
मरī ari, ‘an enemy.’
गि ghi, ‘clarified butter.’
जी ji, ‘life,’ ‘soul.’

dāhi, ‘curdled milk.’
pāni, ‘water.’
motī, ‘a pearl.’
hāthī, ‘an elephant.’

Rem. These exceptions can all be explained as corruptions of Sanskrit masc. or neut. nouns. Thus, मी and गि are corruptions of चर्म and गृह; मरी and दधि, of चरि (चरिकः) and दधि (दधिकः); जी and पानी, of जीवं and पानों; मोती, of मौक्षिकः. They thus all come under the general principle laid down at the beginning of this chapter (§ 134).

(4) All nouns in हट hat, वट wat, or वत wat, are feminine: as, चंचनाहत chanchanāhat, ‘a throb­bing;’ बुलहाट bulahāṭ, ‘a calling;’ बनावत banāvat, ‘a fabrica­tion;’ सागवत sagāvat, ‘relationship.’

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

Rem. 2. The original of these terminations is the Sanskrit fem. noun, वृत्ति, '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., ḍhobi, '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  or  (Ar. 1 or  ), are masc.: as, दर्गाह  (दर्गाह), 'a river;' खाना:  (ख़ाना), 'a room;' गुनाह  (गुनाह), 'sin.'

Exc. The following common words are fem.: viz., खता  (ख़ता), 'a fault;' तरह  (तरह), 'manner;' दवा  (दवा), 'medicine;'  (दعا), 'a prayer;'  (दुन्या), 'the world;' बला  (बला), 'a calamity;'  (राह), 'spirit;'  (सलाह), 'counsel;'  (सच्च), 'morning.'

(2) A large class of Arabic trisyllables, in which  or  is the first syllable, and  or  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, तालुक  (तालुक), 'connexion;' तालवत  (तालवत), 'reading.' The word  तालवत
tawajjuh (تَوِّجْح), is an exception. But words of this form, though common in Urdu, are quite rare in Hindī.

(3) Most Arabic and Persian words in त (तू) and श (श) are fem.: as, नेबुल hukumat (حکومت), ‘government’; नालिस्थ nālish (नालिस्थ) ‘a complaint.’

Exc. The most common exceptions to the above rule are the following: viz., मोटर gosht (गोश्त), ‘meat;’ तख्त takht, मार. तन्द्रा takht (तख्त), ‘a throne;’ दरबार darakht (दरख्त), often mispronounced darakhat, and even darkhat, ‘a tree;’ दस dast (दस्त), ‘a hand;’ दोस्त dost (दोस्त), ‘a friend;’ चन्द nakhsh (नख्श), ‘a picture;’ ‘a print;’ बुत but (बूत), ‘an idol;’ वक्त wakt (वक्त), often mispronounced wakat, and even wakht, ‘time;’ शरबत sharbat (शरबत), ‘a drink.’

(4) Arabic dissyllables (infinitives) with त ta (तू) for the first syllable, and द ट as the vowel of the last syllable, are generally fem.: as, तद्भव tadbir (तद्भव), ‘an expedient;’ तब्बीज tajwīj (तज्जिय), ‘a plan.’ ताब्बीज tāwīj (ताज्जिय), ‘an amulet,’ is masc., but will scarcely be met with in Hindī, except, possibly, in the extreme west.

143. Most compound words follow the gender of the last word: as, इश्वरेक्षा ishwarechchhā, fem., ‘the will of God;’ गोपिनाथ gopināth, masc., ‘lord of the milk-maids.’

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

144. In the Naipālī 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 जा. Examples are: ज्ञान, ‘kindness;’ ज्ञान, ‘command;’ इच्छा, ‘desire;’ etc., etc.; all which, although by the above rules feminine, are masculine in the Naipālī Gospel.
§§ 145–148.] GENDER OF NOUNS.

**Formation of Feminine Nouns.**

145. Tadbhava masc. nouns in आ a final * usually form their feminines by the substitution of ई for आ.† Thus चोड़ा ghōra, 'a horse,' makes चोड़ी ghōrī, 'a mare;' बेटा betā, 'a son,' बेटी betī, 'a daughter.'

a. A few such nouns, chiefly names of occupations or trades, make the fem. in र in; as, e.g., कसरा kaserā, 'a brazier,' fem. कसरी kaserī; दुल्हा dūlha, 'a bridegroom,' fem. दुल्हन dūlhan, 'a bride.' But ठाटेरा thāṭerā, 'a brazier,' makes the fem. ठाटरी thāṭerī; and भातिया bhaṭiyārā, 'an innkeeper;' makes its fem. भातियारी bhaṭiyārī or भातियारिण bhaṭiyārīn.

146. Many nouns ending in a consonant, both Tatsamas and Tadbhavas, also form their feminine by adding the termination ई. Examples are, of Tatsamas:—देवी devī, 'a goddess;' from देव dev; पुत्री putrī, 'a daughter;' from पुत्र putra; ब्राह्मी brāhmaṇī, 'a Brāhman woman,' etc.: of Tadbhavas:—बेड़ी bherī, 'an ewe,' from बेड़ bher; बंदरी bandāri, 'a female monkey,' from बंदर bandar, etc.

147. Masc. nouns in ई commonly form their feminine by adding न n, the final vowel being previously shortened; as, धोबी dhobī, 'a washerman,' fem. धोबिण dhobīṇ; माली málli, 'a gardener,' fem. मालिण málin; नाइर nāir, 'a barber,' fem. नाइण nāin. 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

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* Vid. § 140 (1) N.B.
† Always, where the a represents an original akāḥ.
The suffix रा in or नी नि: as, e.g., सोचा र sonar, 'a goldsmith,' fem., सुनारिन suñärin or सुनारी nuñärni; कलार kalār, 'a distiller,' fem., कलारिन kalārin or कलारी kalārī.

a. So, also, some Tatsama and Tadbhava names of animals form their fem. in न or नी: as, सिंही सिंह, 'a lioness,' from सिंह singh; बाघी बाघ, 'a tigress,' from बाघ bāgh, 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 इ: as, हितकारी हित, 'a friend,' fem., हितकारिणी hitakārini.

149. The suffix ाणा ानि is added to Sanskrit nouns, to denote 'the wife of': as, e.g., यांतानी panditānī, 'the wife of a pandit,' from यांत pandit; इंद्राणी indrānī, 'the wife of Indra.' This usage is extended to a very few Persian words; as, especially, बीतराणी mihtarānī, 'the wife of a sweeper,' from बीत स्तर (स्तर).  

150. A few family and class names, much corrupted, form their fem. by adding the suffix ाण a în, a final long vowel being rejected. Thus, दुबे dube, 'a class of Brahmans,' makes its fem., दुबारन dubein; पाँगे pāṅge, 'a brahmanical title,' fem., पांगन pāṅga.

151. As in other languages, the feminine noun is, in many instances, quite a different word from the corresponding masc. term. Examples are: सांड़ sāur, 'a bull,' fem., गाँड़ gāo, 'a cow'; पुरुष purush, 'a man,' fem., स्त्री strī, 'a woman;' भाई bhāi, 'a brother,' fem., बहिन bahin, 'a sister;' पिता pitā, 'a father,' fem., माता mātā, 'a mother.'

152. Nouns of agency in या retain the same form in either
Declension of Nouns.

153. In the fem. term., ð, as found in Tatsama nouns, we have simply the regular Sanskrit fem. termination. But the same termination in the fem. of Tadbhava nouns in ð will be found to represent the Sanskrit fem. term., ikā. Thus, as, e.g., ghorā, 'a horse,' is for the Sanskrit ghoṭakaḥ; ghorī, 'a mare,' is for the Sanskrit ghoṭikā, through an intermediate form, ghoṭiyā. Tadbhava feminines in in, in, ni, have, in most cases, arisen from Sanskrit masc. bases in in, fem., inī. Thus, e.g., mūlin, 'a gardener's wife,' from mūl (Sk. mūlī, nom. sing., mūlī), is for mūlinī; dhobin, 'a washerman,' masc., dhobi, for a form, dhūvini; sundrin or sundrni, 'a goldsmith's wife,' points to a Sk. masc. base, svārṇakārīṇī (fem. svārṇakārīṇī), for the more common svārṇakārā.

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 pitarau, 'parents,' from पितृ, '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 अ अ, inflect the Inflection in Obl. Sing. final vowel to ए e, and those in अ अ, to ए e
throughout the oblique singular; all other nouns, masc. or fem., are inflected in the singular. Examples of inflected nouns are the following: कुत्ता kuttá, 'a dog,' obl. sing., कुत्ते kutte; घोड़ा ghorá, 'a horse,' obl. sing., घोड़े ghere; तांबा támباب, 'copper,' obl. sing., तांबे támbe; बानि या baniyán, 'a shopkeeper,' obl. sing., बानि या baniye or बानि या baniye; धुआं dhúán, 'smoke,' obl. sing., धुआं dhúán. Examples of uninflected nouns are: माल ि माल, 'a gardener,' घर ghar, 'a house,' छोड़ी larké, 'a girl,' माता mátá, 'a mother,' बिरिया biriyan, 'time,' रात rát, 'night,' etc., all which forms are used alike in the nom. and obl. sing. Similarly all Tadsama masc. nouns in अ, as, राजा rácá, 'a king,' अभिमन्यु आतिम, 'spirit,' पिता pitá, '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, as, e.g., बन्ध bándh, 'a servant,' obl. sing., बन्धे bánde.

Exc. 1. The following Tadbhava masc. nouns remain unchanged in the sing.: viz., बांका káká, 'a paternal uncle;' चाचा chachá, 'a maternal uncle;' लाला lálá, '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 bete or बेटा betá.

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 अ, from Tadsama nouns having the same termination. It will, however, be of service to observe, that

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

For example, the following, viz.: दाता dātā, 'a giver,' कोमलता komaltā, 'softness,' इच्छा ichchhā, 'desire,' त्रिश्ना trishnā, 'thirst,' are thus indicated as Tatsama nouns and uninflected. But, on the contrary, the concrete terms, गप्ता gharā, 'an earthen jar,' लड़का larkā, 'a boy,' घुटना ghūtnā, 'the knee,' are Tadbhavas, and are inflected to प in the obl. sing.

(2) All such masc. nouns as are inflected by the above rule to प e or प en 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 larkā, 'a boy,' obl. sing., लड़के larkē, makes its nom. plur. also लड़के larkē, 'boys;' गढ़ garhā, 'a ditch,' obl. sing., गड़े garhe, nom. plur., गड़े garhe, 'ditches.' रुपिया, 'a rupee,' makes the obl. sing. and nom. plur., रुपिये, रुपये, or रुपए rūpae. On the other hand, घर ghar, 'a house,' योद्धा yoddhā, 'a warrior,' भाई bhāi, 'a brother,' have in the nom. plur. also, घर ghar, 'houses,' योद्धा yoddhā, 'warriors,' भाई bhāi, '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 र i, make the nom. plural in र अं; all other fem. nouns, in र en. It is to be observed, that fem. nouns in छ ो, occasionally, and those in र i, or र i, commonly, insert a euphonic च ो before all such added terminations, र i final before this
being regularly shortened. Examples are, of the first class: लड़की larkī, 'a girl,' nom. plur., लड़किया larkiyā; विधि vidhi, 'a divine law,' nom. plur., विधिया vidhiyā:

of the second class: बात bāt, 'a word,' बहर bher, 'a sheep,' बस्तु bastu, 'a thing;' nom. plur., बातें bāten, बहरें bhereṇ, बस्तुएं bastuṇ.

a. ऋषि rīṣi, 'a sacred ode,' and घटा ghatā, 'a heavy cloud,' make the nom. plur. either ऋषाएँ rīṣāēṇ, घटाएँ or ऋषायें rīṣāyēṇ, घटायें.

b. व व is rarely inserted as the euphonic letter instead of य; chiefly after a labial vowel, as in नेतिं bhaun, 'eyebrows,' nom. plur. of नेता bhaun; and, very rarely, after द, as in पुतिलिया putiliyā, for पुतिलियों putiliyāṇ, 'dolls,' 'puppets,' from पुतिली putli.

c. A number of fem. nouns in र्या ryā, chiefly diminutives, form the plur. by the addition of Anusvār only; as, तिलिया tiliyā, 'a young hen,' nom. plur., तिलिया tiliyā; दिबिया dibiyā, 'a small box,' nom. plur., दिबियां dibiyāṇ; चिरिया chiriyā, 'a bird,' nom. plur., चिरियां chiriyāṇ. Similarly, विध्वा vidhvā, 'a widow,' makes the nom. plur., विध्वां vidhvāṇ.

d. गाँव gāṇ or गाँवी gāo, 'a cow,' and रोम rom, 'fine hair,' 'down,' both reject the final letter before the plural terminations; as in the nom. plur., गाँवें gāṇēṇ, रोमें roēṇ.

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 त्री; otherwise, the nom. plur. and sing. are alike;* as, तीनों tīnō, nom. plur., 'the three;' चारों chāron ghorē, 'the four horses;' but चार घोड़े chār ghore, 'four

* These numeral forms in त्री 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 चारे, 'four came.' But दो 'two,' used collectively, makes the nom. plur., दोनों donon, 'the two,' 'both.'

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

In the case of nouns inflected to ए in the obl. sing., this termination ए is substituted for the final vowel. If the noun end in ए or ए, the vowel, if long, is shortened, and a euphonic य is inserted before the termination. A long final ऊ 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.:

घोड़ा ghorā, 'a horse,' obl. plur., गोरे ghoron, voc. plur., गोरे ghor; कुत्ता kuttā, 'a dog,' obl. plur., खूटी kutton, voc. plur., खूटी kutto; of nouns in द and द: भिजी billā, 'a cat,' obl. plur., भिजियों billiyon, voc. plur., भिजियों; धोबी dhobī, 'a washerman,' obl. plur., धोबियों 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., जोरू jorōn; दिवा pitā, 'a father,' obl. plur., पिताओं pitāon.

a. Occasionally we meet with the obl. plurals, देवताओं devtōn, Irregular Obl. Plural. देवताओं devtāon, आत्माओं átmāon, from देवता devtā, 'a deity,' राजा rājā, 'a king,' आत्मा átmā, '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 devtāon, आत्माओं átmāon.

b. But the following nouns, viz., गाँव gāv, 'a cow,' रोम rom, 'down,' गाँव gāv, 'a village,' नाम nām, 'a name,' दाखाव dākhāv, 'a time,' पाँध pāṇ, '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 नाथं गदी, रोन, गाँवः गदी, नाथं नाण, दानं दाण, पाणी पाणी.

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 *post-positions.* 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 (का), Accusative (कम्य), Dative (सम्बद्ध), Agent (करण),† Ablative (घयङ्ग), Genitive (संवध), Locative (चधिकरण), and Vocative (सबोध). 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. का, Agt. ते, Abl. से, Gen. का (का, की), Loc. में, पर, तक or तलक. 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. तर्क is sometimes substituted for का in the accusative of the reflexive pronoun, अपने तर्क.

* 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 Hindi, 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, ए 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, ए, 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 ए.

* The following remarks of Lassen, concerning the corresponding Marāṭhi genitive in चाद, apply equally to the Hindi genitive in का.

"Mahraṭhi nimirum non dicunt 'patris equm,' 'oppidi cives,' sed 'paternum equm,' 'oppidanos cives.' Adjectivum autem quum sit, facile appareat cur terminatio pro vario regiminis generi 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 betā, ‘the washerman’s son.’
मालू म के बेटे mālī ke bete, ‘the gardener’s sons.’
बरहाई के लड़के पर barhāi ke laṅke par, ‘on the carpenter’s child.’

राजा के गाँवों में rājā ke gāon men, ‘in the king’s villages.’
पंडितों का घर pāṇḍitōn kā ghar, ‘the house of the pundits.’
ब्राह्मण की पोथी brāhmaṇ ki poṭhī, ‘the Brahman’s book.’
राजा की आदि पर rājā ki āgyā par, ‘on the king’s command.’
इश्वर की बातें ishwār ki bātēn, ‘the words of God.’
पहाड़ों की चोटियों पर pahāroṇ ki chōṭiōn 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 तलक alike denote the limit to which, ‘up to,’ ‘as far as.’ For तक, the Sk. पर्यन्त is occasionally
used, as in the *Shakuntala*; thus, समुद्रं पर्यंतन्, '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 uninflected singular nouns, the latter form will of course be identical with the nominative form. Thus we may say, उस समय में, or उस समय, 'at that time;' नगर के बीच, or, more rarely, नगर के बीच 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 of the genitive postpositions and of adjectives, is always inflected to е 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 Grah. 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 е before लोग, whether in the nominative or the oblique plural. 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 dholī logon men, 'among washermen;' कवि लोगों को kavi logon ko,
DECLESION OF NOUNS.

§ 164.

'to poets;' बानियें लोगों से baniyen logon se, 'by shopkeepers.' To illustrate further, such a phrase as 'ten kings came,' we must render, राजा चारे das rājā āre, 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 jocosely, 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 Rámdyana: गृह लोग सरेन हि, (they) killed deer with the arrow.'

The word लोग is often used alone, where in English we have 'they' in the sense of 'people, in general;' as, लोग बहुत 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 गण or गण, '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.: बृहस्पति, as, मूर्ति, 'mountains;' जन, as, भक्ति जन, 'worshippers;' चिन्तक, as, रविवार चिन्तक, 'sunbeams;' संकुल, as, जंतु संकुल, 'animals;' ब्राह्म, as, ब्राह्म ब्राह्म, 'sages;' समुद्र, as, पाय समुद्र, 'sins,' i.e., 'the whole of my sins;' समाज, as, संत समाज, 'the good,' i.e., 'the assemblage of the good;' वधु, as, नट वधु, 'warriors;' समुदारी, as, वट समुदारी, 'young Brahmans;' ठाट, as, कौप
Declension of Nouns.

The word 'रूग्य' is added to a few nouns to connote order in a line; as, 'रूग्य रूग्य,' 'the line of hair along the breast bone;' 'रूग्य रूग्य,' 'a flock of cranes;' as always flying in a line. Two nouns of plurality are occasionally appended to a word; as, 'रूग्य रूग्य रूग्य,' '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 'रूग्य,' nor are they all used interchangeably among themselves.

165. As Hindi has no article, the distinction indicated in English by the definite and indefinite article, cannot always be expressed in Hindi. 'रूग्य' may be either 'a horse' or 'the horse;' 'रूग्य' may be 'women' or 'the women.' The indefinite article may be sometimes rendered by the numeral 'एक,' 'one,' or the indefinite pronoun, 'की,' '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 'वह; as, 'रूग्य वह.' But the student must not therefore understand that the acc. with 'वह' 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 'चा' or 'चा' which are inflected in

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

घोरा ghorā, 'a horse.'

### Singular

<table>
<thead>
<tr>
<th>Case</th>
<th>N.</th>
<th>Ac.</th>
<th>D.</th>
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<tbody>
<tr>
<td>N.</td>
<td>घोरा ghorā, 'a horse.'</td>
<td>घोरा ghorā or घोरे बो ghor ko, 'a horse,' or 'to a horse.'</td>
<td>घोरे बो ghor ko, 'to a horse.'</td>
<td>घोरे ने ghor ne, 'by a horse.'</td>
<td>घोरे से ghor se, 'from a horse.'</td>
<td>घोरे का (के or की) ghor kā (ke or kī), 'of a horse,' 'horse.'</td>
<td>घोरे में, पर, तक, तलब ghor ko men, par, tak, talak, 'in, on, to a horse.'</td>
<td>घोरे he ghor, 'O horse.'</td>
</tr>
<tr>
<td>Ac.</td>
<td>घोरा ghorā or घोरे बो ghor ko, 'a horse,' or 'to a horse.'</td>
<td>घोरे ghor or घोरे बो ghor ko, 'horses,' or 'to horses.'</td>
<td>घोरे बो ghor ko, 'to horses.'</td>
<td>घोरे ने ghor ne, 'by horses.'</td>
<td>घोरे से ghor se, 'from horses.'</td>
<td>घोरे का (के or की) ghor kā (ke or kī), 'horses,' or 'of horses.'</td>
<td>घोरे में, पर, तक, तलब ghor ko men, par, tak, talak, 'in, on, to horses.'</td>
<td>घोरे he ghorā, 'O horses.'</td>
</tr>
<tr>
<td>D.</td>
<td>घोरे बो ghor ko, 'to a horse.'</td>
<td>घोरे बो ghor ko, 'to a horse.'</td>
<td>घोरे बो ghor ko, 'to horses.'</td>
<td>घोरे ने ghor ne, 'by horses.'</td>
<td>घोरे से ghor se, 'from horses.'</td>
<td>घोरे का (के or की) ghor kā (ke or kī), 'horses,' or 'of horses.'</td>
<td>घोरे में, पर, तक, तलब ghor ko men, par, tak, talak, 'in, on, to horses.'</td>
<td>घोरे he ghor, 'O horse.'</td>
</tr>
<tr>
<td>Ag.</td>
<td>घोरे ने ghor ne, 'by a horse.'</td>
<td>घोरे ने ghor ne, 'by a horse.'</td>
<td>घोरे ने ghor ne, 'by a horse.'</td>
<td>घोरे ने ghor ne, 'by horses.'</td>
<td>घोरे ने ghor ne, 'by horses.'</td>
<td>घोरे का (के or की) ghor kā (ke or kī), 'horses,' or 'of horses.'</td>
<td>घोरे में, पर, तक, तलब ghor ko men, par, tak, talak, 'in, on, to horses.'</td>
<td>घोरे he ghorā, 'O horses.'</td>
</tr>
<tr>
<td>Ab.</td>
<td>घोरे से ghor se, 'from a horse.'</td>
<td>घोरे से ghor se, 'from a horse.'</td>
<td>घोरे से ghor se, 'from a horse.'</td>
<td>घोरे से ghor se, 'from horses.'</td>
<td>घोरे से ghor se, 'from horses.'</td>
<td>घोरे का (के or की) ghor kā (ke or kī), 'horses,' or 'of horses.'</td>
<td>घोरे में, पर, तक, तलब ghor ko men, par, tak, talak, 'in, on, to horses.'</td>
<td>घोरे he ghor, 'O horse.'</td>
</tr>
<tr>
<td>G.</td>
<td>घोरे का (के or की) ghor kā (ke or kī), 'of a horse,' 'horse.'</td>
<td>घोरे का (के or की) ghor kā (ke or kī), 'horses,' or 'of horses.'</td>
<td>घोरे का (के or की) ghor kā (ke or kī), 'horses,' or 'of horses.'</td>
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<td>घोरे he ghorā, 'O horses.'</td>
</tr>
<tr>
<td>L.</td>
<td>घोरे में, पर, तक, तलब ghor ko men, par, tak, talak, 'in, on, to a horse.'</td>
<td>घोरे में, पर, तक, तलब ghor ko men, par, tak, talak, 'in, on, to a horse.'</td>
<td>घोरे में, पर, तक, तलब ghor ko men, par, tak, talak, 'in, on, to horses.'</td>
<td>घोरे में, पर, तक, तलब ghor ko men, par, tak, talak, 'in, on, to horses.'</td>
<td>घोरे में, पर, तक, तलब ghor ko men, par, tak, talak, 'in, on, to horses.'</td>
<td>घोरे में, पर, तक, तलब ghor ko men, par, tak, talak, 'in, on, to horses.'</td>
<td>घोरे में, पर, तक, तलब ghor ko men, par, tak, talak, 'in, on, to horses.'</td>
<td>घोरे he ghor, 'O horse.'</td>
</tr>
<tr>
<td>V.</td>
<td>घोरे he ghor, 'O horse.'</td>
<td>घोरे he ghor, 'O horse.'</td>
<td>घोरे he ghor, 'O horse.'</td>
<td>घोरे he ghor, 'O horse.'</td>
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<td>घोरे he ghor, 'O horse.'</td>
<td>घोरे he ghor, 'O horse.'</td>
<td>घोरे he ghorā, 'O horses.'</td>
</tr>
</tbody>
</table>

(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.
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**DECLENSION OF NOUNS.**

#### गार ghar, 'a house.'

**SINGULAR.**

- N. गार ghar, 'a house.'
- Ac. गार or गार वै ghar ko, 'a house,' or 'to a house.'

**PlURAL.**

- N. गार ghar, 'houses.'
- Ac. गार or गार वै ghar ko, 'houses,' or 'to the houses.'

So also is declined the Tatsama* noun,

#### राजा râja, 'a king.'

**SINGULAR.**

- N. राजा râja, 'a king.'
- Ac. राजा or राजा को râja ko, 'a king.'

**PlURAL.**

- N. राजा râja, 'kings.'
- Ac. राजा or राजा को râja ko, 'kings.'

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

#### माली māli, 'a gardener.'

**SINGULAR.**

- N. माली māli, 'a gardener.'
- Ac. माली or माली को māli ko, 'a gardener.'

**PlURAL.**

- N. माली māli, 'gardeners.'
- Ac. माली or माली को māli ko, 'gardeners.'

#### बिखु bichchhú, 'a scorpion.'

**SINGULAR.**

- N. बिखु bichchhú, 'a scorpion.'
- Ac. बिखु bichchhú or बिखु को bichchhú ko, 'a scorpion.'

**PlURAL.**

- N. बिखु bichchhú, 'scorpions.'
- Ac. बिखु bichchhú or बिखु को bichchhú ko, 'scorpions.'

167. II. (1) The Second Declension comprises all feminine nouns. The First variety includes all feminines in र, र, च, or छ; the Second variety, all other feminines.

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

पोथी pothī, 'a book.'

**Singular.**

N. पोथी pothī, 'a book.'
Ac. पोथी pothī or पोथी को pothī ko, 'a book.'

Like पोथी is declined

सारु sārū, 'a starling.'

**Singular.**

N. सारु sārū, 'a starling.'
Ac. सारु or सारु को sārū ko, 'a starling.'

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 rāt or रात को rāt ko, 'night.'

As an example of fem. nouns in अ we take

माता mātā, 'a mother.'

**Singular.**

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

* 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, ध्र is rarely substituted for र for र in the obl. sing. of Tadbhava nouns in ध्र; as in रे for रे; more commonly the inflection of the singular agrees with High Hindí. A voc. sing. in ध्र, from masc. nouns in ध्र, is occasionally found; as, ध्रविध्र, 'O gardener;' ध्रवीष, 'O Lord,' from मानी, खानी. In the nom. plur. of Tadbhava masc. nouns in ध्र, the termination is ध्र, as in High Hindí. An irregular nom. masc. plur., ध्रविध्र, 'a class of servants,' occurs in the Prem Ságár. In the nom. plur. of fem. nouns, ध्र often appears for H.H. र, as in रात्रि for रात्रि, 'nights.' The nom. plur. of fem. nouns in ध्र is often formed by the simple addition of Anusvār; as in पीढ़ि, for पीढ़ियाँ, 'books;’ ध्रलौं, for ध्रलौं, 'friends.' In the obl. plur., ध्र is sometimes vṛttidhi to ध्र, as in घरों, for घरों, 'houses;' but more commonly the obl. plur. is formed by the termination ध्र or ध्र. A final long vowel is shortened before this ध्र, and a euphonic ध्र is sometimes inserted after a final ध्र. Examples are, पापी, 'a sinner,' obl. plur., पापित्व, पापित्व, or पापित्व; नारी, 'a woman,' obl. plur., नारित्व, or नारित्व; पेड़, 'a tree,' obl. plur., पेड़न; पाए, 'a foot,' obl. plur., पाएन. The Kanaújí does not differ from High Hindí in its inflections, except in the obl. plur., which terminates in ध्र.

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

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

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

c. The nom. plur. of all Mārwārī Tadbhava masc. nouns in घो, ends in घा. Thus, from घोड़ी, 'a horse,' we have the nom. plur., घोड़ा, 'horses.' Other masc. nouns are unchanged in the nom. plural. All Mārwārī fem. nouns make the nom. plur. in घा; घ �final, before this termination, is hardened to घ. Examples are: घोड़ी, 'a mare,' nom. plur., घोड़ा; बात, 'a word,' nom. plur., बाता. The obl. plur. form of all Mārwārī nouns terminates in घा, घ final being hardened to घ; as in माखा रो = ह.ह. माखाव माखाव, 'of the gardeners.' The above rules for Mārwārī declension apply to all the Rajputana dialects.

170. The Garhwalī 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 Mārwārī, they have the termination घा; but differ from the Rajputana dialects in inflecting the obl. plur. to घी instead of घा. In Naipālī, all nouns have the same form in the nom. and

† 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 Hindi, of strong Tadbhava nouns in वृ (H.H. वृ) which inflect the obl. sing., to वृ. Both the nom. and obl. plur. in Naipáli are formed by adding to the nom. sing. the termination वृ or वृ; as वाल्लक, 'a child,' nom. and obl. plur., बाल्लक्वृ or बाल्लक्वृ. But often this plural termination is omitted, and the noun appears in form like the singular; thus, चबो वाङ्रा मा गरे, '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. की, or कु, and कू, is used as the postposition of the accusative and dative. The abl. postposition, तें or तें, used in the Braj and other dialects, must always be translated 'from' or 'by,' never, 'with.' The Braj form, दें, is almost always rendered 'on,' but is occasionally used in the sense of 'by,' where, in High Hindi, we would have दें. की or कू are exactly equivalent to तें.

172. The Márwári forms call for little remark. The gen. postpositions, री, रा, री, correspond in usage respectively to का, की, की, in High Hindi; with the single exception, that when the gen. denotes possession or duty, र is used before masc. nouns in the obl. sing., instead of रा. The same remarks apply to the use of की, का, की, etc., in Mewári. Examples are: बटोड़ री पिरीदार डूंग की है, 'the ruler of Bathoth is Dung Jí;' ज ब्राह्मण री घर गीयो, 'he went to the Brahman's house;' भृह हजार री रोकड़, 'ten thousand of treasure.' कु, for की (का), is occasionally found; as, दैव कु देव, 'the god of gods.' The gen. postpositions, तथी and इंद्री (का), so far as we are aware, are used only in poetry. Examples are, धूपा इंद्री भास = धूपा का बहाज, 'a steamer;' दिखी तथी नवाज, 'the Nawáb of Delhi.' ननी (for ननी)
occurs, in one instance only, in the *Prem Ságar*, with the 2nd pers. pron., तुम्हारी, ‘your,’ for तुःहारा. माँहि, often माई, (= में), ‘in,’ in Mär. is regularly used as a postposition, as, धूल पर्रढ़ी माँहि, ‘dust on the turban’; but it more rarely occurs in its primitive sense as a substantive, in construction with a preceding genitive; as, सुबिक के माँहि, ‘in the country,’ for सुबिक माँहि = मुक्ख में; कैद रें माँहि, ‘in captivity,’ = कैद में. The same usage with the dialectic equivalents of ते occasionally occurs in the Rámáyan and other archaic Hindí poetry. In the colloquial, सूधी (= तक्त) 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, बाड़े गाम सूधो गयो, ‘the shopkeeper went as far as the village;’ घोड़ी तालु सूधी गयी, ‘the washerwoman went as far as the lake.’ The following sentences illustrate the remaining Mär. postpositions: ढूंगर सिंग घृंगङ ले गयो, ‘he has seized and carried off Dúngár Singh;’ चढ़ि किया जापरी, ‘having climbed upon the fort.’ जापरी is sometimes construed with the genitive, like माँहि; as, घोड़ा के जापरी, ‘on the horse.’ सूधी is used like ते; as, चन्द्रेश सू तिरी बड़ारी, ‘he fought with the English.’

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

a. करके, although in reality a conjunctive participle from कर, ‘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 वे 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 वे रहित or पाप रहित. But in the following from the
§ 174.] DECLENSION OF NOUNS.

Rámáyan, करके is equivalent to में, 'in;' र र म ल गे माता उर करके, 'fastened like arrows in (his) mother’s breast.'

b. ले and लें are sometimes found for the abl. postposition से. ले is sometimes colloquially added to से, thus, से ले; it emphasizes the idea of 'source,' 'beginning;' thus, पढ़ाइ वे ले नदी तक, 'quite from the mountain to the river.' तोढ़ी 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 Naipáli, at least, of the conjunctive participle, देखि, of the verb देखे (H.H. देखता), 'to see,' as a postposition, in many instances where High Hindi would have से.* Thus, भुपुके मो देखि खाज मानवा = H.H., जो की हे युध से लजाये, 'whosoever shall be ashamed of me.' The gen. postposition in all the Himalayan dialects is अं, which is inflected to अं for the masc. obl. sing. and the plur., and to अं for the fem. throughout. The use of the postposition अं, 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 Declension in the Rámáyan.
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,' चारि; etc., etc. Also for the inherent a final of nouns in High Hindí, we often find u, sometimes lengthened, metri gratiâ; as, डेह, for डेह, 'body;' बीच or बीच, 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 अः does not exist, and all nouns are unchanged in the sing., except that for the acc. or dat. the termination ति or तिः is often added to the uninflected base; thus, रामि or रामिः, ‘राम,’ or ‘to राम;’ सुनिनि or सुनिनिः, ‘the sage,’ or ‘to the sage.’ In the following, this form is apparently used as an abl.: गुर्वि पूक, कवि कुदनिक राजा, ‘the king, having made inquiry of his Guru and performed the family rites.’ Occasionally, at the end of a line, in old Hindi poetry, we find the termination य, commonly represented by अनुवृत्त. It may be added (1) to a nom. sing.: as, आजु न संसय, ‘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 सुयोव, ‘together with Sugrīv,’ 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 त, ति or तिः, to the nom. sing.: as, from सुचि, ‘a sage,’ obl. plur., सुचिः; सुर, ‘a god,’ obl. plur., सुरिः; नारी, ‘a woman,’ obl. plur., नारिः. In some instances, ति is added after a vowel-termination, the euphonic य being characteristically omitted: as in कौतुककोष, ‘to the eager,’ dat., from कौतुक.

a. In a single instance, we find in the Rāmāyān a masc. nom. plur. in सं, in वजनियां, ‘musicians;’ thus, सेवक सकल वजनियां चाना। पुरन दिष्टे द्रान समसाना, ‘the servants all, and the different musicians, he loaded with gifts and honour.’

* Compare the similar form from the Prem Sāgar, सरद्दियां.
177. The following Sanskrit case-forms occur: viz., masc. instr. sing., सिप्र, 'with an arrow;' also चुंबिन, used adverbially, 'joyfully;' neut. acc. sing., ब्रह्म, 'Brahma;' masc. abl. sing., पदार्थ, 'from (their) rank;' neut. loc. sing., मध्य, 'in the heart;' masc. nom. plur., वर्ण (for Sk. वर्ण), 'men;' masc. voc. sing., राजा, 'O king!'; fem. voc. sing., शीति, 'O Sītā!'.

178. In many instances, we find in the Rāmāyaṇ the termination छो, added to substantives and words used substantively: अधिन, अधिन, एक, etc. This, however, is not a case-ending, but serves merely to emphasize the noun, and is therefore equivalent to the High Hindi emphatic particle, है; e.g., अधिन विषय न चच कहिः, 'even one blind or deaf would not speak thus.'

179. In the Rāmāyaṇ the postposition for the acc. and dat. is छाह: thus, तुम छाह विषय तीव्र विधि वच, 'for you Brahma has sown the seed of trouble.' Variant forms are छाह, छाह, and कार (कार); छु and छू also occur. None of these, however, are of frequent employment; the obl. form in हि or हिं, mentioned above, is very commonly preferred.

180. The gen. postposition appears in the Rāmāyaṇ under three different forms: viz., वैर or वेरा, obl. masc., वैर, fem., वैर; वैर, inflected, before fem. nouns only, to वैर; and व, to which we may assign the fem. inflected form, विः. As these are apt to confuse the beginner, we give the following examples of the use of each form: प्रमुं छाह गर्व वंधु सिसे वेरा, 'the Lord said, It is the poison of the moon, brother;’ भिट न जीवन्स वैर वेर कलेसा, 'the pain of the creatures is not removed;'
Declension of Nouns.

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

182. In Avadhi, Bhojpuri, Māgadhī, and Māithili, strong Tañdhabva masc. nouns in छा are uninflected in the obl. sing. But in the gen. sing., before the postposition क, a final चा, छे, or छा, is shortened, giving, e.g., छोडणकः, मालिकः instead of छोड़ाकः, मालिकः. In S. Bhagalpūr, 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 छ in the obl. sing.

* मारि is here the nom. plur., agreeing with हम, as plural in form, though singular in sense.
§ 183. DECLENSION OF NOUNS.

in Māgadhī, or to ā in the Maithili of S. Bhagalpur, giving घरे, घरा. In the other eastern dialects, nouns of this class are unchanged in the obl. sing.

a. Verbal nouns in व, in Bhojpūrī, Māgadhī, and Maithili, make the obl. sing. in वा; as, देखल, 'seeing,' obl. sing. देखबा. Verbal nouns which consist of the root, either alone or with an added व, make the obl. sing. in वा in all these dialects; as देख or देखि, obl. sing. देखि. But in the centre and extreme east of the Maithili country व ओि is sometimes used for this ओि, and on the border of the Māgadhī, ओि; as in the Mt. देखि, Mg. देखि. The verbal noun in व in the central part of the S. Maithili area, makes the obl. sing. in वा; as देखि, obl. sing. देखि. In Bhojpūrī, the nom. and obl. plur. terminate in व, ओि, or ओि. Besides these, in Sāran and Champāran is used a non-honorific plural in ओि sa. Avadhī, Riwaī, and Māgadhī have ओि in the nom. and obl. plur., and Māgadh-Maithili, ओि. 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. Bhojpūrī, Māgadhī, 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. Bhojpūrī, चन, and in S.E. Maithili, चन and है. In general, these inflectional cases are confined to weak nouns, except in Bhojpūrī, where they occur in strong nouns also, a final ओि 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 घोड़ि; from माणी, instr. माणी; from पोथो, loc. पोथिचि.

183. In all the Eastern Hindi dialects जोग is added to the noun, as Eastern Peri-
in High Hindi, to form a periphrastic plural. But when the noun denotes other than rational beings, सभ is used instead of जोग. In the Maithili dialects, spoken on the border of Bangāl, occur the following variants: in S. Bhagalpur, सव and स्वेइ, and in Central and Western Puranniya, सव, सिब, सिभ, and सी. In the former district, वारहिन and वान्ही, and in the latter, वार, are used in like manner. Usually, the plural
termination of the noun is omitted before these appended words, as before घर in High Hindi; but in Bhojpuri, Māgadhī, and some forms of Maithili, it is pleonastically retained, giving, e.g., such forms as, पोशिण सब, 'books,' घर सब, '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 जू 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.

Gen. Postpositions in Eastern Colloquials.

185. In Avadhi and Riwāi, कर kar is used unchanged before all nouns. In Bhojpūrī, क k, ज k, and ज kā, 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 जा is used, nearly as H.H. जे. In Māgadhī and Maithili, क k, जे k, जे k, and जे k, are used before all nouns without change for gender or number. In the Māgadhī near Patnā, जे k is rarely used before masc. nouns, and जे k before fem. nouns in all cases. In Avadhi, Riwāi, and Maithil-Māgadhī, कर, as also, in the last named, कर and कर, are used without change before all nouns. In the Maithili of South Bhagalpūr, कर is used without change for number before all masc. nouns, and जे k before all fem. nouns.

Case of Agent Wanting.

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 जा is distinctively a western idiom, and is not found in the local speech much east of Cawnpore. The instr. case, mentioned § 182, ब, takes a different construction from that of the case of the agent with जा in High Hindi.
187. It should be noted that in most Hindi 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 Hindi. *Tulsī Dās*, whose *Rámāyan* is regarded by the people as a model of poetical merit, wrote in the latter half of the sixteenth century. *Kabīr*, 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 Hindi 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 Hindi 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 Hindi 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. Tadbhava 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 Naipáli is omitted, as the word बात does not occur in
the only Naipáli that I have seen, the translation of Luke’s
Gospel; in which, for बात, we always have the masc. Tadbhava
ब्यौरे, obl. sing., ब्यौरा. But if the word बात is used in Naipáli
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 Naipáli, 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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| Acc. Dat. | बौँ तहें. | बौँ. | बौँ. | बौँ. | बौँ. | बौँ.
| Abl. | मे. | सिनिया. | ...... | ...... | ...... | ...... |
| Gen. | का, infl. के, को. | कर. | ...... | ...... | ...... | कर. कर. |
|      |      |      |      |      |      | केर. केरा. |
| Loc. | मे. | में. | में. | में. | में. | भ. मो. |
|      | पर, प्र. | पर. | पर. | पर. | पर. | ...... |
|      | तक, तन्त्र. | ...... | ...... | ...... | ...... | ...... |

* Also, in the Bhatti dialect, तहें, वहें, महिलें, and मध्य. § Also, among the moderns, जन.

|| The क inflected to केरी, only before names of female living creatures.

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declension of a strong masc. Tadbhava noun, with the post-
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Table. Where alternative forms are given for the noun. sing.
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## TABLE II. POSTPOSITIONS.

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</table>

* Also, in the Bhatti dialect of Chand, कड़ि।† Among the Mairs, also मी, मा, etc.‡ Also, in Chand, मंदि, मंदि, मंदि, मंदि, मंदि, मंदि.§ Also, among the moderns, ज़ि।

The क और forms are dat. or accusative; the others dative only.

To see page 129.
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</tbody>
</table>

Names of this type do not occur in the Bhojpuri.

N. = Nominative.
A. = Accusative.
D. = Dative.
Ag. = Abessive.
Ab. = Abolitive.
G. = Genitive.
L. = Locative.
V. = Vocative.

† In S. Bhojpuri.
‡ In several sub-dialects, plur. like sing.; and in all, the periphrastic plural with and, etc., is preferred.

* Aba ghirwa, ghirwa, ghirda.
**TABLE IV. DIAlACTIC DECLENSION: WEAK MASCULINE NOUN.**

घर, 'a house.'

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* Used alone for the case of the Agent; = H. H. ghar ne.  † In Sāran and Champāran.  ‡ In S. Maithili, 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.
TABLE V. DIALECTIC

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* Used without a postposition, = H. H. nārī ne.
† In Sāran and Champārun.
‡ An inflected loc. form occurs in a few words only, especially in phrases.
DECLENSION OF NOUNS.

DECLARATION: Open Feminine Noun.

'a woman.'

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§ Several Maithili sub-dialects have no separate form for the plural; but the merinhrastic मारियः is preferred in all.
### TABLE VI. DIALECTIC DECLENSION: Close Feminine Noun.

बात, 'a word.'

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* Used alone = H. H. बात ne.
† So in the only book I have seen; I should suppose, from analogy of contiguous Gaṛhwal, it would be pronounced bāta.
‡ In Sáran and Champáran.
§ Several Maithili sub-dialects have no distinct plural form. But the periphrastic plural is preferred in all.
§ 189.]

DECLENSION OF NOUNS.

ORIGIN OF THE DECISIONAL 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 Naipálí and other Himalayan dialects, u final often remains in masc. nouns, where it represents the Prakrit termination a, for the Sk. aḥ; as, e.g., in desu, for Pr. deso, Sk. deshaḥ, H. H. desh; and láhu, Pr. lóho, Sk. lábhaḥ, H. H. lábh.* This form is common in the Rámdáyan, with the final vowel often lengthened metr. grat.; as in láhú for láhu, H. H. lábh.

a. Tadbhava masc. nouns in á, Már. o, inflected to e in the sing., usually represent Sanskrit or Prakrit nouns formed by adding the suffix 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, ghaṭaka, nom. sing., ghaṭakaḥ, whence, by §§ 79, c., 89, k being rejected, and the final aḥ changed to o, we have a form gharaḥ, which by sandhi, yields first a form in au, the common Braj termination; which, again, is softened to o in ghara, as in Márwári and in most western dialects, and is finally reduced to á in the High Hindi form, ghár.

By a similar process, we obtain in succession from the Sk. melakaḥ, for melāḥ, the forms, melāo, Már. melo, H. H. meld.

* See §§ 79, c., 85, a., 99; the change had already taken place in the Apabhraṃśa Prakrit. In the dialect of the Rámdáyan of Tulši Dás, this final u is added, from analogy, even to Arabic and Persian nouns, where it does not belong; as, e.g., niwáž, for the Pers. niwáž; tarwáru, for talwárd; and in the Baghelkhandī N.T., in shaks, shahr, 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 suffix k, 'of very frequent use' in the Apabhraṃśa Prakrit. Beames, while accepting, in general, with Hoernle, this theory as to the origin of these Hindi nouns in o and á, 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.
DECLENSION OF NOUNS.

§ 190.

b. Tadbhava fem. nouns in ī commonly stand for Sanskrit or Prakrit nouns ending in the fem. affix ikā, whence have arisen, successively, forms in id and iyā.* By a similar process are explained the Avadī lineHeight nouns in ī(ā); as, e.g., nādvā (H. H. nādv), which presupposes a Prakrit theme, nādikā. After the same analogy are derived fem. nouns in ā, as, e.g., bālā, for Sk. bālukā, whence the Pr. bālu, Av. bāluyā, H. H. bālā. Similarly we explain many Tadbhava masc. nouns in ī and ā; as, e.g.,

from Sk. dhāvikaḥ, H. H. dhobi, through intermediate forms, dhāvī, dhobiya; moti, masc. from Sk. neut. mautikam, through Pr. mottiam; and also, H. H. bichchhā, for a Prakrit form, viśchhau, for vulgar Sk. viśchhukā (?), for viśchchikaḥ. The Sk. fem. termination, ā, has disappeared; as, e.g., in bāt, for Sk. vārītā.

Origin of Obl. Sing.

190. In the hi, hiy, 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., hiy, of the Apabhraṃsi 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 Apabhraṃsi 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 aho, āo, by the common elision of h we should have āi, 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. griha), 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 ssa, for Sk. sya; whence Prakrit terminations, ha, aho, which, added to stems of this type, by a similar elision of h, and sandhi of concurrent vowels, would yield the obl. sing. termination, ā, of these dialects. Hence also the Avadī form in vi, 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 Mārwārī and Mewārī have preserved an inflected case of the Inflected Instr. agent, in ai, derived apparently from the Sk. instr. case termination ina, Ap. Pr. ena and en, whence, with the loss of the nasal, the form in question. The same termination is to be recognized in the Bhojpūri, Māgadhī, and Maithilī inflected instr. case in en, as in balen, 'by force;' in which, as also in the same case-ending in Marāthī, 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 Origin of Nom. dialectic termination, ā, finds a parallel in the same termination in the Plur. 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 Mārwārī (also Kum., G., Mw.) nom. plur. in ā, as a weakening of the Apabhṛṣṭic termination āō, āu; 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 Baghelkhandī N. T., where the gen. plur. form of the 2nd personal pronoun, tihāre, similarly appears as a nominative. In the archaic nom. plur. in ā or ai, 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, ain, ān, en, and y, have arisen from the same neut. termination, ani, by contraction from the

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Prakrit ॐ, or by rejection of the final i and softening of n to Anusvář; ॐ, indeed, already appears as nom. plur. in Shauraseni 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 Beames from Chand, in धन, Pr. धनम्; from which last are readily derived, through Prakrit gen. forms in हृ, and हृन्, the Hindi terminations, हृ, ओऽ, and ओऽ. In the obl. plur. forms in ओऽ and ओऽ, we must again recognize the Sanskrit termination, ओऽ, 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 हि which is added to this final ओऽ in some Eastern Hindi dialects, except it be that, from the need of a clearer indication of the oblique than this ओऽ alone could give, the termination हि (Sk. हि), already the sign of the oblique in the singular,† was made to serve the same purpose in the plural also. The plural termination, ओऽ, is probably to be explained, with Hoernle,‡ as representing the ओऽ of the Prakrit gen. plural, which already in some Prakrit dialects had become ओऽ.§

193. The Naipál termination, हरु or हरु, of the nom. and obl. plur., is made up of two elements; the first, ह (or हा) is the termination of the Ap. Prakrit gen. sing., for Sk. ह; to which has been added, in the second place, the affix करको, whence करु, कर, करु, giving, e.g., such a form as गोदाहकरु, whence by elision of क, etc., गोदाहकरु.

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

† Vid. § 18. ‡ Comp. Gramm. p. 211.
¶ Vid. op. cit. § 377. Since the first edition of this work, Beames has published his acceptance of essentially the same theory; see his Comp. Gramm. vol. ii. pp. 276-287.
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. ka, kau, ko, ka, kar, kara, kero, ker, go, ro, lo, are all corruptions or Prakrit modifications of krita, the Sk. past part. of kri, 'to do.' This participle received in Prakrit the addition of the common affix ka, so that by the elision of t, and change of ri to er, it assumed the form keraka or kerika. 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 today in Hindi. From keraka we obtain the Hindi postpositions, kero, ker, ker, k, precisely as we have ghor, ghorā, and ghor, from ghataku ; and—ar, instead of er, being substituted for the ri of krita—through shorter Prakrit forms, karito, kario, may be derived the eastern colloquial forms, kara, kar, ka. 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 Mārwāri and Mewāri universally, the initial k and the final k of karako or kerako having both been elided, the forms rāo, rau, ro, and rd remained. From the forms above given may easily be derived the Braj, Kanauji and High Hindi forms, kao, ka, and kā, as also the Mārwāri, go. The Mewāri, lo, in like manner, points back to another Prakrit form of this same word, kelako, for kerako, as its original; unless, indeed, it be connected with the Mārwāri ḍī (?)

b. The Mār. gen. postposition dā, G, do, I now regard as abbreviated from the archaic Mār. gen. postposition, hando.* This last has been connected by Beames, through the common Mārwāri change of s to h, with the Sindhi gen. postposition, sando, and thus with the Sk. pres. part. santa, from the root as.† Thus, e.g., the Mār. ghokā dā (archaic, ghok hando) would be, lit., 'being of the horse,' i.e., 'that which is of the horse.

c. The rare Mār. gen. postposition, tanau (Guj. go), already appears as tana, in the Apabhraṃśic Prakrit, and later, in Old Gujarāti. It is connected by Beames with the Sk. affix, tana, as in sanatana, puratana.

* Vid. § 172. Hoernle, however, would connect it with dīyā, 'given,' perf. part. of dand. See Comp. Gramm. p. 239.
nátana, from sand, purá, ná (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, tanaka, whence tanū, etc.; a supposition the more probable in this case, that to this day the Márwáris 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, kaun, 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 Beanes,‡ which connects the various objective postpositions which have an initial k, with the Sk. loc. sing., káksha, from káksa, ‘armpit,’ ‘side,’ whence the loc. Bang. form, káchhe, ‘near.’ From this word comes the O. H. kákh, acc. kákham; whence, by the common attenuation of kh to h, and its subsequent elision, may easily be derived the various forms of this postposition, káhan, kahun, káhu or kahun, kaun, and ko. An opposite instance of an identical series of phonetic changes is given by Beanes, in the case of the Sk. paksha, ‘side,’ which has become, in Hind., pákhan, pákhu, pahu, pahw.§ This accounts in a simple way for the medial h 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., káchhe, ‘near.’

a. The origin of the objective postpositions, neñ, nai, and na, used in Western Hindi, is suggested by the Naipáli substitute, len, which, by a simple and common phonetic change, has probably arisen from lagì (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 Már., náñat,

* Comp. Gramm. vol. ii. p. 287.
† See Comp. Gramm. § 375, 1.
|| Another possible derivation, however, is that suggested by Hoernle, from Sk. labdha (H. H. liyá), ‘received,’ ‘obtained,’ loc. sing., labdhe, ‘for the benefit of.’ See Comp. Gramm. § 375, 2.
for Ar., la'nat, 'curse,' and Nandan, for 'London,' as found in the Māṛ. Khydīs.

b. Of the Himalayan objective postpositions, kaṇi 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 do, 'come to me.' Saṇi, found also in other Western Hindi dialects, is derived by Hoernle from the Sk. saṅge, in the sense, 'in attachment to.' With this he also connects the abl. postpositions, san, sen, saṇi, and seni.

The origin of the Kum. hunya is not so clear; but I am inclined to connect it with the noun of agency, hunya (from hunu, 'to be'), in the contiguous Naipāṭī, the usage of which sometimes closely approaches that of an objective postposition, as in the following: mere hunya aṣ, 'the part which is for me' (Luke xv. 12.)

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

196. 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 mey, 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 Hindi 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 Māṛ., ghorei, for ghore ne, the n has already disappeared.

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

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* See, however, § 198, b.
† Comp. Gramm. vol. ii, pp. 262-272.
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 nái, naín, and ná, 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. laggo, H. lagi, lāi, le, ne. The Anusvār, which sometimes occurs, appears to be inorganic.

197. The postposition, se, with its variants, san, sen, saí, same, san, and sení, as already suggested, may be connected with the Sk. loc. sing., saíge. The form hai, is easily explained by the familiar change of s to h. The forms saí and saug, 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 an.

a. Ten, 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 te, 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 teg is the loc. of a Sk. past part., tarite, root třī (for the regular form tīra), 'to pass over.' From this would come a Pr. form, taric, or tūte, whence, te. The Anusvār would then be inorganic.

198. The various forms of the loc. postposition, men, are all referable to the loc. sing., madhye, of the Sk. madhyo, 'middle.' The various forms, madhyo, madhi, māhi, márh, mah, all exhibit successive processes

of derivation, \( dh \) becoming \( h \), and \( y \), by § 90, first becoming \( i \) and then disappearing. In the forms \( m\ddot{a}xjh \), \( majhi \), \( jh \) is substituted for the conjunct \( dh \) (§ 107). The long form, \( m\ddot{a}hj \), suggests an increased Prakritic form, \( madhyake \). The various forms with Anusvār, \( m\ddot{a}hj, ma\ddot{a}hj, meg, moe, ma\ddot{a}jham \), are possibly to be referred to the acc. form, \( madhyam \). \( Men \) or \( ma\ddot{a}n \) has arisen from \( m\ddot{a}lij \), and \( ma\ddot{a}g \) from \( ma\ddot{a}hj \), by rejection of \( h \), and \( sandhi \) of the concurrent vowels.*

a. The other loc. postposition, \( par \), in all its variations, is derived from the Sk. \( \text{upari} \), ‘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. \( pr\), 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, \( gh\ddot{u}n\ddot{a} \text{ tak} \), ‘up to the knee,’ with the Sk. \( j\ddot{a}nu-daghna \), 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 \( t\ddot{r}l \),—‘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 \( tarita \) Hoernle also connects \( te \) and \( ta\ddot{g}a \).

c. The postposition \( lagi \) or \( \ddot{l}aki \), having the same meaning as the above, is to be identified with the Sk. indecl. past part., \( lag\ddot{a} \), Pr. \( laggio \), from the root \( lag \), ‘to be attached.’ The forms \( lag \) and \( lau\ddot{g} \), may be derived from the other Prakrit form of the same participle, viz. \( lag\ddot{a} \ddot{g}a \), for the Sk. \( lag\ddot{a}\ddot{t} \ddot{a} \ddot{d} \ddot{e} \), whence, by the rejection of the medial \( g \), and \( sandhi \) of the vowels, \( n \) final passing into Anusvār, we have the forms, \( lau\ddot{g} \) and \( lo\ddot{g} \). Unless, indeed, with Hoernle§ we trace it to the Ap. Pr. loc. sing. \( la\ddot{i}ah\ddot{u} \), for the Sk. loc. \( lab\ddot{d}he \), 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 \( meg \) from the Sk. loc. affix, \( s\ddot{m}in \). Still less can I accept his alternative suggestion that, when used in comparisons, \( meg \) 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 \( min jum\ddot{a}la, min j\ddot{a}n\ddot{i}b, \) 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 Hindí adjective is exceedingly simple, and presents little requiring special explanation. Adjectives fall into two classes, viz., uninflected and inflected. Uninflected 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 अ ए, and correspond in all respects to Tadbhava nouns of the same termination, inflected to ए 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 postposition, अ, viz.:

1. Before a masc. noun in the nom. sing., अ ए final is unchanged.
2. Before a masc. noun in any other case, अ ए final is changed to ए.
3. Before a fem. noun in any case, sing. or plur., अ ए final is changed to ए.

The following examples will illustrate the construction of adjectives:

UNINFLECTED ADJECTIVES.

सुंदर फूल sundar phúl, 'a beautiful flower,' or 'beautiful flowers,'
सुंदर फूल पर sundar phúl par, 'on a beautiful flower.'
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सुंदर फूलों का सुंदर फूल का, 'of beautiful flowers.'
सुंदर लड़की सुंदर लड़की, 'a beautiful girl.'
सुंदर लड़कियाँ सुंदर लड़कियाँ, 'beautiful girls.'
सुंदर लड़की का सुंदर लड़की का, 'the beautiful girl's.'
सुंदर लड़कियों की सुंदर लड़कियों की, 'to beautiful girls.'
धम्मी पुरुष धम्मी पुरुष, 'a virtuous man,' or 'virtuous men.'
धम्मी पुरुष का धम्मी पुरुष का, 'a virtuous man's.'
धम्मी पुरुषों में धम्मी पुरुषों में, 'among virtuous men.'
धम्मी स्त्री धम्मी स्त्री, 'a virtuous woman.'
धम्मी स्त्रियाँ धम्मी स्त्रियाँ, 'virtuous women.'
धम्मी स्त्री की धम्मी स्त्री की, 'to a virtuous woman.'
धम्मी स्त्रियों की धम्मी स्त्रियों की, 'to virtuous women.'

Inflected Adjectives.

काला घोड़ा काला घोड़ा, 'a black horse.'
काले घोड़े काले घोड़े, 'black horses.'
काली घोड़े का काली घोड़े का, 'the black horse’s.'
काले घोड़ों पर काले घोड़ों पर, 'on black horses.'
काली बिली काली बिली, 'a black cat.'
काली बिलियाँ काली बिलियाँ, 'black cats.'
काली बिली पर काली बिली पर, 'on a black cat.'
काली बिलियों की काली बिलियों की, 'to black cats.'

a. Very rarely, adjectives in रू पूँ are inflected to रूया पूँ, for the feminine : as in दुखिया dukhiyā, from दुखी dukhi, 'afflicted.'

200. A very few adjectives terminate in धि अ०; these follow the analogy of Tadbhava masc. nouns of the same termination, and are inflected to धि en, obl. masc. and धि in, fem., according to the rules above given for adjectives in धि अ०.* The same rule applies to all ordinal numeral adjectives ending in वॆ वॆ. Examples

* Vid. § 199.
A D JEC TIV ES. [§§ 201, 202.

Rem. Adjectives do not, as a rule, assume the plural terminations, ए, ओा, ओौ. 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 sarīkha (also सरीका and सारिखा) Sk. सदृढ़, Pr. सारीखः, 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 आ ा; as, तुम सरीखे पुभों को tum sarīkhe purushon kā, ‘of men like you;’ उस सरीखे को मत मानो us sarīkhe 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 ये and दे दे according to the rules for the inflection of Tadbhava adjectives in आ. The adjective preceding सा sā, if capable of inflection, must also be inflected. Examples are: चाल सा पूल lāl sā phul, ‘a reddish flower;’ नीली सी चिरियां nilī sī chiriyāṁ, ‘blueish birds;’ पांजी से पत्ते पांजी se patta, ‘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: खडग सा हथयार khārag sā hathyār, ‘a sword-like weapon;’ गुस्सा सा पापी mujh sā pāpī, ‘a sinner like me;’ तुम सा सिच tum sā mitr, ‘a friend like you.’*

* With such expressions as the above, compare such English colloquial forms as ‘sick-like,’ ‘weak-like,’ etc.
ADJECTIVES.

Rem. These compounds with \( s \) are sometimes used in a substantive sense; in which case \( s \) is inflected to agree with the noun to which it is appended; as, विषय सी छाँ रे जाती है, 'something like a sorrow is overspread.'

c. \( s \) 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 \( s \) are then inflected to agree with the following noun.

Thus we say: पण्डित की सी वी रो नी \( pandit ki si bolī \), 'speech like that of a pundit'; हाथी का सा छुं छह \( hāthī kā sā muṅk \), 'a face like an elephant's'; बाघ के से दांत \( bāgh ke se dānt \), 'teeth like those of a tiger.'

d. This idiom is to be explained by supposing an ellipsis of the substantive after the genitive. Thus, \( hāthī kā sā muṅk \) is for \( hāthī kā muṅk \ sā muṅk \); as we say in English, 'a face like an elephant's,' for 'a face like an elephant's face.'

e. Sometimes the noun qualified is omitted, as in the following: पर्बत की कन्दल के दिखाई पार्टi hai, 'something like a mountain cave appears.' Here we must evidently supply some feminine noun, as, e.g., \( basu \).

203. Identical in form, but of different origin and Affix of Intensity, is the particle \( s \), which is added in like manner to adjectives, to denote intensity or excess.

Examples of this usage are: बहुत सा दाँत \( bāhuṭ sā dānt \), 'a great deal of flour;' थोड़ी सी रोटी \( thōrī sī roṭī \), 'a very little bread;' छाँ रे पक्षि \( ṣaṅchā sā pahār \), 'a very high mountain;' बड़े से घोड़े \( bāre se ghore \), 'very large horses.'

a. \( s \), as used in this sense, is derived from the Sanskrit affix, \( shas \), 'fold,' through the Braj so. \( s \), the affix denoting likeness, has come from the Sanskrit sama, 'like,' through the intermediate Braj form, \( sauṅg \), as the H. H. inf., \( karnā \), has come through the Braj \( karnāug \).

204. The dialectic forms of adjectives call for little re. Dialectic Forms of Adjectives.
Braj have the termination छोट, and in Kanaúji, the Rajputana and Himalayan dialects, छोट. 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., छोट, Br., छोट, Már., Mew., Kan., etc., छोट, 'little;' Br. मोट वचन सौ or मोट वचन सौ, 'with a pleasant word,' for H.H., मोट वचन सौ. Mārwārī illustrations are: बड़ो छोटो, 'a large horse;' बड़ो छोटो, 'a large mare;' बड़ा छोटा, 'large horses' (H.H. बड़ा छोटा); बड़ा बाबा रो तत्त, 'the throne of the great king.' Kanaúj forms of the adjective occasionally occur in poetry; as, in the Rámáyan, सांवरो, for H.H., सांवला, 'sallow.'

a. In all the Himalayan dialects, these same adjectives have in the nom. sing. the termination छोट, inflected, as in nouns of this class, to छा, in the masc. obl. sing. and the plur.; and to दृ, for the fem., throughout: as, N. छोट, 'great,' infl. masc. छोटा, fem. छोटा. But the possessive adjective, H. H., छापा, appears in Naipálī in the weak form, छापन; it is inflected, however, after the analogy of the strong forms, to छापन and छापनी.

205. In the dialect of the Rámáyan, 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 र is added for the fem. Thus, we have बर राज, 'a great king;' and बर द्वारि or बर द्वारि (fem.), 'a great injury.' सम is the usual substitute for सा; as, e.g., द्वसर्ध सम राज, 'a king like Dāsarath.'

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 A'zamgarh and Benares, which are inflected to दृ, as in High Hindi. These Tadbhavas in छा are inflected before feminine nouns to दृ, as in High Hindi, except in the Maithili of S. Bhağalpūr, in which they suffer no change for gender. In this dialect, however, they have a strengthened form in दृ, which is inflected to दृ before feminine
nouns. In N. Maithili, some close adjectives are inflected before feminine nouns to रु, as in the Old Baiswāri of the Rāmdyana.

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, रु (after bases in चन or रुण,) and बा. Such forms occur most frequently in the latter part of compound words. The final रु is often shortened for the sake of the metre. Examples are: कामिनी रतिमदसीचनी, 'beautiful women, destroyers of the pride of Rati;’ समति, 'devotion most holy;’ सीता पुनोता, 'Sītā, the pure;’ ग्रह विज्र विनीता, 'the modest speech of Garur.' More rarely, we meet with the termination म (०) of the Sk. acc. sing., masc. or neut.; as, e.g., खरं जित राम समाचर, ‘Rām, the unborn, I ever adore;’ मिकांद्र बंदु घर, 'destroy all my doubt.'

Comparison.

207. The Hindi 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 bará hai, 'this house is larger than that;’ यह बूढ़ ब्राम के पेड़ से जंगा है wah vriksh án ke per se únchá hai, 'that tree is higher than a mango tree;’ शहद वे मीठा shahad se míthá, 'sweeter than honey.'

a. Comparison may also be expressed by prefixing the words अर and अधिक adhik, ‘more,’ and sometimes, with the same signification, the Persian ziyáda, corrupted in Hindi to जियाद ziyáda, or, colloquially, in the Doáb, जाक सियाद, jākí jásti, N. जाकी.

208. The Superlative degree is expressed by using the adjective, the abl. of सब sab, 'all;’ thus, सब
Sanskrit Forms.

§ 209. A few Sanskrit comparatives and superlatives occur, the former often in a superlative sense; as, e.g., पुन्यतार, from पुन्य, 'more holy,' or 'very holy.' But superlative forms are much more common; as, उत्तम, 'best,' श्रेष्ठ, 'most excellent,' from श्री; प्रियतम, 'dearest,' from प्रिय; पापिष्ठ, 'most sinful,' from पापी.

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, 'much;' 'very,' is prefixed; as, गहरी नदी, 'a very deep river.' Sometimes, colloquially, बड़ा, 'great,' is used instead of बहुत; as, भड़ा भारी पत्थर, 'a very heavy stone;' but this use of बड़ा is not considered elegant. The intensive affix, सा, (§ 208) has the same force. Other words thus employed, especially in literary Hindi, are बहुत, 'very;' अत्यन्त, 'extremely;' as, अतीत सुंदर, 'very beautiful;' अत्यन्त भयानक, 'exceedingly terrible.' The word परम, often prefixed to Tatsama adjectives in the same sense as the above; as, e.g., परम अद्भुत, 'very wonderful;' परमशुद्ध परमशुद्ध, '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 नेम, either with or without सब prefixed; as, e.g., नेम बहुत, 'he was the wisest of the wise;' इन पत्थरों में बड़ा यही है 'in peron नेम बयारा यही है' 'of these trees this is the greatest.' Compare the similar English idiom, 'brave among the brave.'

Sanskrit Forms.
Persian comparatives and superlatives have found no place in Hindí, unless we except the word चिह्नत (चिह्नत), which one occasionally hears from Hindoos who are in the habit of using much Urdu.

210. In Naipáli, the comparative degree is expressed by affixing to the oblique form of the noun with which comparison is made, the word भन्ना, which is the oblique form of भन्नी, the imperfect participle of the verb भन्ना (H. H. भनना), 'to say.' Practically, in this instance, it is used as a postposition. Examples are: तिन्द्रद धेरी घरा भन्ना ठुबा मोल का बी, 'ye are of more value than many sparrows;' दो कंगाली धियुवा ले अभी भन्ना खायत हाबी, 'this poor widow cast in more than they.' Much more rarely, चांद्य, conj. participle of चांहु, takes the place of भन्ना with the inflected form of the noun or pronoun; as in उस चांद्य धम्मी, 'more righteous than that (man). The superlative degree is expressed by prefixing to the adjective the adjective सब, 'all,' with चांही: thus, सबे चांही बासल लुगा, 'the best garment;' जूल सबे चांही ठुबी गानवा हुए, 'who is to be accounted the greatest?'

211. The same general principles of derivation which have been indicated (§§ 189-192) in explanation of substantive forms, apply equally in regard to adjectives. Thus Tadbhava adjectives in आ, धा, and आ, have always arisen from Prakritic bases increased by the addition of a consonant, usually k; and all Tatsamas ending in a or the silent a, from the simple Sanskrit base. Thus the adjective कल्दा, 'black,' must be derived, not directly from the Sk. कंठ, but from an increased Prakritic base, कंलका. On the other hand the Tatsama, सुंदर, 'beautiful,' has arisen directly from the Sk. सुंदरा, with only the loss of the case-termination. Tatsamas in ठ commonly represent Sk. bases in in, as ठाँप, from the base ठाँरी.
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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<th>Sanskrit</th>
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</table>

a. The following are of less frequent occurrence, viz.: भर्ष arb or रबुद्ध ard, 'one hundred millions;' भर्ष kharb, 'one hundred arb,' = 'ten thousand millions;' निल nil, 'one

* This is a Persian word, but it is common in Hindi. Etymologically it is identical with the Sanskrit form, sahasra. † Also, कोटि.
hundred kharh, = ‘one million millions;’ पद्म padm, ‘one hundred nil, = ‘one billion;’ शंक 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 paise. These are denoted as follows:—One paisá, ḍ; two paise, ḍḍ; three paisa, ḍḍḍ; one áná, ḍ; two áná, ḍḍ; three áná, ḍḍḍ; four áná, ḍḍḍḍ; eight áná, ḍḍḍḍḍ; twelve áná, ḍḍḍḍḍḍ. These, again, are combined, after the following manner:—Five áná and one paisá, ḍḍḍḍḍ; six áná and two paise, ḍḍḍḍḍḍ; eleven áná and three paisa, ḍḍḍḍḍḍḍ; fourteen áná and one paisá, ḍḍḍḍḍḍḍḍ; one rupee, ḍḍḍḍḍḍḍḍ; thirty rupees and four paise, ḍḍḍḍḍḍḍṛ; two hundred and thirty-five rupees, seven áná and two paise, ḍḍḍḍḍḍḍṛṛ.

**Dialectic Variants of the Cardinals.**

214. In the Braj, we find, for दो, ‘two,’ दी, द्री, and द्रो; Braj and Kanauji Cardinals and for चार, ‘four,’ चारी. Kanañjí presents the following:

for चार, ‘four,’ ची; for सयी, ‘nineteen,’ and दोसी, ‘twenty-one,’ उनद्रो and रुबद्रो; and for सी, ‘one hundred,’ श्री.

215. In Márwári the cardinals are the same as in High Márwári Cardinals. Hindí, except that स is characteristically changed into ॥. Thus, for सोलह, ‘sixteen,’ Márwári has होलह; for बीस, ‘twenty,’ बोह; for साठ, ‘sixty,’ हाठ; etc. This ॥, when final, is sounded very lightly. In Randhir aur Prem Mohani, we find यनर, for H.H. पंद्रह, ‘fifteen.’

216. The Mewári Cardinals present many peculiarities. श is regularly Mewári Cardinals used for स, initial, medial, or final: as in शाह, 7; शाट, 60; वाशट, 62; बीस, 20; बालोश, 40; etc. But for शाट, 7, the common people often say द्राट. In the twenties, thirties, and forties, this final श often disappears, so that, e.g., for बीस, 20, चीसी, 34, चालोश, 44, we have दो, चोटी, चमाली, etc., etc. For the ब of एक, श is substituted in the following: चागतोस, 31; चागतालोस, 41; चागट, 61; चागोर,.
(also नकोतर.) 71. The same substitution has taken place in the ninth of each decade after नी, 9, except in नवाशी, 89, and नवाणू, 99; where the न represents the न of the full Sanskrit form (as, e.g., एकोतिविन, 29,) from which the forms of High Hindi, etc., have been derived. Thus we have the following series: उगुण्ड, 19; गुणातिस, 29; गुणचार, गुणवत्याल, or गुणचाल, 39; गुणचास, 49; गुणार, 59; गुणांत, 69; गुणियास, 79. In the sixties, त final is changed to त throughout; as in चेतर, 63, चोशर, 64, etc. Other Mewari forms, the most of which are peculiar to that dialect, are as follows:

<table>
<thead>
<tr>
<th>Place Value</th>
<th>Mewari Form</th>
<th>Hindi Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>चार</td>
<td>चार</td>
</tr>
<tr>
<td>6</td>
<td>छी</td>
<td>छादेस</td>
</tr>
<tr>
<td>9</td>
<td>नी</td>
<td>चारेश</td>
</tr>
<tr>
<td>10</td>
<td>दश</td>
<td>तिंतालीश</td>
</tr>
<tr>
<td>11</td>
<td>तारा</td>
<td>चतुर्थालीश</td>
</tr>
<tr>
<td>12</td>
<td>बारा</td>
<td>चतुर्थालीश</td>
</tr>
<tr>
<td>13</td>
<td>तीता</td>
<td>चतुर्थालीश</td>
</tr>
<tr>
<td>14</td>
<td>चावदा</td>
<td>चावदा</td>
</tr>
<tr>
<td>15</td>
<td>पनरा</td>
<td>पनरा</td>
</tr>
<tr>
<td>16</td>
<td>होला</td>
<td>होला</td>
</tr>
<tr>
<td>17</td>
<td>शतरा</td>
<td>शतरा</td>
</tr>
<tr>
<td>18</td>
<td>चाठरा</td>
<td>चाठरा</td>
</tr>
<tr>
<td>21</td>
<td>अबार</td>
<td>अबार</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 Naipal Gospel: viz., तित, 3; एघारर, 11; and बाढ, 12. In the obl. sing. of एक, ‘one,’ we find एका, apparently when it is desired to give special definiteness: as, एका घर को तो ग्राम जा चापस मा तिरोध गर्न, ‘of (the) one house, five persons shall be at enmity among themselves’; and so especially in contrast with आको, ‘the other;’ as, एका को ग्राम होला र आको को िित, ‘he will be an enemy of the one, and a friend of the other.’
§§ 218, 219. NUMERALS.

a. In Naipáli, a series of numerals is formed from the cardinals by the addition of the affix उद्ध, infl. वा. द्वारा, तो: thus, चौद्धो or चौद्धो, 'a certain one,' बुधोतो, 'certain two,' दुधोटो, 'certain seven.' These appear to be used when it is desired to designate a number with a certain definiteness, as in the following: दुधोटो भाई, 'there were seven brethren,' Luke xx, 29, where the reference is to a particular seven.

218. The following variant forms occur in the Rámáyan:

<table>
<thead>
<tr>
<th>Cardinals in Rámáyan.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1, द्वारा. 4, चारिच.</td>
</tr>
<tr>
<td>2, द्वा. 9, नव.</td>
</tr>
<tr>
<td>3, चषय. 14, चारिस.</td>
</tr>
</tbody>
</table>

To these may be added the anomalous form, नवस्सस, lit., 'nine-seven,' i.e., 'sixteen.' The Prakritic form, चोड्ध or चोड्ध, for चौड्ध, 'sixteen,' also occurs in the Rámáyan, and even in High Hindi. It is chiefly used in certain phrases of a technical character: as, चोड्ध क्षण, 'the sixteen digits' (of the sun’s or moon’s diameter). द्वा is occasionally substituted for द्वारा, 'ten,' as in the phrase, द्वारा द्वारा, '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 Cardinals in Maithúli, so far as they differ from High Hindi, up to 18.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1, एनो.</td>
<td>प्रक. एनो.</td>
<td>प्रक. एनी.</td>
</tr>
<tr>
<td>2, दू. दू.</td>
<td>दू.</td>
<td>दू, दू, दू.</td>
</tr>
<tr>
<td>3, तोणि.</td>
<td>अङि.</td>
<td>अङि.</td>
</tr>
<tr>
<td>4, चारिच.</td>
<td>चारिच.</td>
<td>चारिच.</td>
</tr>
<tr>
<td>6, छो, छय.</td>
<td>छो: छो:</td>
<td>छो: छो:</td>
</tr>
<tr>
<td>8, भाड.</td>
<td>भाड.</td>
<td>भाड.</td>
</tr>
<tr>
<td>9, बी. ..</td>
<td>बी.</td>
<td>बी.</td>
</tr>
<tr>
<td>11, इणारह, इणारह.</td>
<td>इणारह</td>
<td>इणारह</td>
</tr>
<tr>
<td>15, यबरह.</td>
<td>यबरह.</td>
<td>यबरह</td>
</tr>
<tr>
<td>16, सोरह.</td>
<td>सोरह.</td>
<td>सोरह.</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 Bhojpuri, प्रति, 21; प्रतिस, 31; प्रतिसि, 61; in Magadhi, प्रक, 1; प्रकन्त, 71; in Maithili, प्रक, 1; प्रकार, 11; प्रक्स, 21; प्रक्सि, 31; प्रक्सि, 41; प्रक्सि, 42; प्रक्सि, 51; प्रक्सि, 53; प्रक्सि or प्रक्सि, 82. In like manner, चौ becomes चौ; छौ, छौ; as in the following: in Maithili, सौत, 43; सौत, 45; सौत, 47; सौत, 84; चौराणि, 94; in Magadhi, चौराणि, 89; चौराणि, 74; and in Bhojpuri, चौराणि, 94.

b. In Bhojpuri and Maithili all compounds of वीस, 20, तीस, 30, and चालीस, 40, shorten the vowel of the ultimate, giving, e.g., such forms as उनरास, 19, तत्त, 33, चालालास, 44, etc. But in some Maithili sub-dialects, this त is combined with the preceding vowel, as in the following: प्रक्सि, 21; पास, 23; सति, 27.

c. In Bhojpuri, the penultimate त in साठि, 60, is shortened in all its compounds: as, e.g., प्रकसि, 61, बासि, 62, etc. In the nineties, the न of चौवि, in all its compounds is softened to Anusvar: as in बौवि, 92, etc. In Magadhi, the न of चौत, in all its compounds, becomes न: as in चौत, 72, etc.

d. The following Maithili forms of the cardinals are also to be noted: viz., सति, 27; तौस, 28; चत्त, 39; चालालास, 42; प्रक्सि, 51; चौ, 52; सतीन and सतारोग, 57; तौतीन and तौतारोग, 58; तिरसं and तिरसं, 63; चौत, 64; तौत, 66; सती, 100.

e. In the eastern dialects, in the numerals, as in many other words, चौवि is optionally written for चौवि; and sometimes, again, the diphthong is resolved: as in चौराणि or चौराणि, for H. H., चौराणि, 24; चौराणि or चौराणि, for H. H., चौवि, 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.
221. The numbers above one hundred proceed as in Numbers above English, except that the copulative conjunction is omitted. Thus, एक सौ एक ek sau ek, ‘one hundred and one;’ तीन सौ सात tin sau sāth, ‘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, बीते बत्ता सात बछू वैसा, ‘seven and twenty kalpas passed.’

b. The numbers between 100 and 200 are sometimes expressed by writing the smaller number first, with the affix दः: as, e.g., चालीस सौ, ‘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., चारहीस एक, ‘about एक.’ forty;’ सौ एक, ‘about a hundred’—not एक सौ एक, which is ‘one hundred and one.’ But to एक itself the word आद्र (Sk. आद्र) is added to give this sense: as, एक आद्र चैर आद्र, ‘a seer or so of flour.’
152 NUMERALS. [§§ 223, 224.

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 आदा बेर आदा, 'a half seer of flour;' एक आदा बीस, 'a half kos.'

Aggregatives.

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 ऑ.

Thus, चार पेड़ chár per is 'four trees,' but चारों पेड़ chárón per, 'the four trees;' so also बीस आई bîs áe is 'twenty came,' but बीसों आई bîsón áe, 'the twenty came.' In दोनों donw, 'the two,' दोन don is the substitute for दो do.

a. This termination ऑ on, added to the numbers 'one hundred,' 'one thousand,' etc., always denotes an indefinite number of these aggregates. In this idiom, झैक्रा saikrá is substituted for सौ sau, 'one hundred.' Examples are: झैक्रों पेड़ saikro̊n per, 'hundreds of trees;' हजारों hajáro̊n, 'thousands;' लाखों ए पए लाखों rupae, 'lakhs of rupees.'

Dialectic Aggregatives.

224. For बी in these aggregative forms, Braj has बी; मार्वारी, Bikanerī, and Hárotī have बी. Special Braj forms are also: for दोनों, 'the two,' 'both,' दोनों, दोनों, दुः; for तीनों, 'the three,' तीन, तिङ; and for चारों, 'the four,' चारी and चाचा. In Naipáli, these forms terminate in दो or दो; as in दुः, 'both,' 'the two;' साति, 'the seven;' दसि, 'the ten;' etc. But the form एक, 'one,' for एक, is emphatic, by elision and contraction, for एकही. In Bhojpūrī and Mágadhī, aggregatives terminate in बी; in Maithili, in बी or बी. In the Rámāyañ, for दोनों, 'the two,' we have दो, दोनी, and दुः; in Bhojpūrī, दूः, दूः; in Mágadhī, दूः; and in Maithili, दूः and दुः.

* For the origin of these terminations, og, aig, etc., see § 239.
a. When an indefinite number of such aggregates is denoted, Bhojpūrī adds अन to the series, 100, 1000, etc., and हें to other numerals; as, हजार्ण, ‘thousands;’ सतरहें, ‘seventies.’ Māgadhī, in such cases, adds ची or चो, before which, सो, ‘one hundred,’ is hardened to बन; and Maithillī adds either चो or बन.

b. एक exceptionally takes the obl. plur. form एक्न्य, in a few places in the Rāmāyan.

225. The Hindi 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, दो एक, ‘one or two;’ दो चार, ‘two four,’ = ‘two or three;’ द्वस बीस, ‘ten or twenty.’

Ordinals.

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

पहिला, पहिला pahilā, pahilā, ‘first.’ चौथा chauthā, ‘fourth.’
दूसरा dūsāra, ‘second.’ चतुर्थ pachāthwā, ‘fifth.’
तीसरा tīsāra, ‘third.’ चौठ वान chhaṭhwaṇ, chhaṭhwā, ‘sixth.’

The ordinals above ‘sixth’ are all formed by adding वान to the cardinal numbers. Both the व्र and व्रा final of the ordinals are inflected, like Tadbhava adjectives of the same terminations, to ए and ए for the obl. masc., and हें इ and हें ए for the fem. Thus, from दस das, ‘ten,’ is formed दसवान daswān, ‘tenth;’ from पचास pachās, ‘fifty,’ पचासवान pachāswān, ‘fiftieth,’ etc.

Further examples of the use of the ordinals are: पहिली पुस्तक pahilī pustak, ‘the first book;’ सातवें पार्थ में sātweṇ parbh mey, ‘in the seventh chapter;’ दसवान महिना daswān mahinā, ‘the tenth month.’
227. In Márwári, the ordinals are as follows:—पहलो, ‘first;’ दूसरो and तीसरो (this last peculiar to Márwári), ‘second;’ तीसरो, ‘third;’ चौथो, ‘fourth,’ पांचवो, ‘fifth;’ छठो and अठठो, ‘sixth.’ From ‘sixth’ onward, the ordinals are formed by adding to the cardinals the termination में. The Mewári forms essentially agree with the Márwári. Before the termination में, a final आ is shortened; as in बारसो, 12th, etc. Bikaneri agrees with the above, except in एक्सेंड, ‘first;’ as also Hápotí. All these inflect में to आ for the obl. masc. sing., and the plural; and to आ for the fem. sing. and plur., except Hápotí, which has आ. In Naipáli, the series runs, पहिलो, ‘first,’ दूसरो, ‘second,’ तेरसो, ‘third,’ चौथो, ‘fourth,’ पांचवो, ‘fifth,’ छठो, ‘sixth;’ from which onward, with the exception of नौ, ‘ninth,’ the ordinals are formed by adding to the cardinal, में. The inflection throughout, for the obl. masc. sing. and the plur., is, आ, and for the fem., आ.

228. The eastern colloquials, so far as I have been able to ascertain, present the following variations. For पहँचा, ‘first,’ Bh., Mg., and Mt. have पाहच; for दूसरा ‘second,’ Bh. and Mt., दूसर, and Mg. and Mt., दूसर; for तीसरा, ‘third,’ Bh. and Mt., तीसर, Mg. and Mt., तीसर; for चौथा, ‘fourth,’ Bh. and Mg. चौठ, Bh. also चौथ, Mt., चौठ and चारिम. In all these, except on the border of Bangál, the forms for ‘first,’ ‘second,’ and ‘third,’ are inflected to आ before nouns, in an obl. case; in S. Bhagalpúr the inflection is to आ. Bhojpúri inflects to आ for the fem. All three dialects present alternative forms with the pleonastic suffix आँ; as पहिलाँक, दूसराँक, तीसराँक or तिसराँक. For ‘sixth,’ छठाँ, Bh. has छठ्ठा or छठ्ठा; Mg. छठ्ठा or छठ्ठा; Mt., छठ्ठा, छठ्ठा, छठ्ठा, or छठ्ठा. All other ordinals in these dialects are formed by adding to the cardinal, in Bh., आ or आ; in Mg., आ or आ; in Mt., आ, आ, आ, आ or आ. Thus, दसवो, ‘tenth,’ is in Bh., दस्तो; in Mg., दस्तो; in Mt., दस्तो. 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 Ráma-yán, viz., सातव, ‘seventh,’ चौठव, ‘eighth,’ नवव, ‘ninth.’
230. When referring to the lunar days, another set of names 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 अख्यापच or बद्री; the waxing half, युजपच or पूषी. 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 एक, 'a lunar day,' this noun is rarely written, and they are practically used as nouns. They are as follows, the Marwārī 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, पारिव pariwā.</td>
<td>एकम.</td>
<td>8th, चुहसी aahāmi.</td>
<td>चाहम.</td>
</tr>
<tr>
<td>2nd, दूज dēj.</td>
<td>दूज or बीच.</td>
<td>9th, नौमी naumī.</td>
<td>(नवम?).</td>
</tr>
<tr>
<td>3rd, तीज tij.</td>
<td>तीज.</td>
<td>10th, दसमी dasmī.</td>
<td>दस्सम.</td>
</tr>
<tr>
<td>4th, चौथ chauth.</td>
<td>चौथ.</td>
<td>11th, एकादसी ekādasi.</td>
<td>एकारस.</td>
</tr>
<tr>
<td>5th, पंचम म panchamī.</td>
<td>पंचम.</td>
<td>12th, द्वादसी dwaddasi.</td>
<td>द्वारस.</td>
</tr>
<tr>
<td>6th, चौथ chhaṭṭh.</td>
<td>चौथ.</td>
<td>13th, तरस teras.</td>
<td>तरस.</td>
</tr>
<tr>
<td>7th, सत्तम satāmī.</td>
<td>सताम.</td>
<td>14th, चौदस chaudas.</td>
<td>चौदस.</td>
</tr>
</tbody>
</table>

15th, समाचार amāvas, 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, पुंम or पूव्या, Br. पूव्य or पूव्य, Mār. पूव्य or पूव्य.

b. Mewārī employs not only the forms above given for Marwārī, but, as alternative, the following: एक, 1st; दूज, 2nd; चौथ, 4th; पंचि, 5th; चौथ, 6th; चाठ, 7th; छाठ, 8th; नौमी, 9th; द्वादसी or द्वादसी, 10th; एकारस, 11th; द्वारस, 12th; तरस, 13th; चावदस, 14th; चावदस, 15th; and for the 15th of the 1st fortnight, full moon, पूव्यम. To the final vowel of these forms Anuvār is occasionally added; as in चाठ, 7th, etc.
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, द्वितैया dwitiyā. 9th, नवम navamī.
3rd, तृतीया tṛtīyā. 10th, दशम dasamī.
4th, चतुर्थी chaturthī. 13th, त्रयोदशी trayodashī.
5th, शष्टि shashti. 14th, चतुर्दशी chaturdāshi.

**Fractional Numbers.**

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

<table>
<thead>
<tr>
<th>Fractional Number</th>
<th>स्थान</th>
<th>अर्थ</th>
</tr>
</thead>
<tbody>
<tr>
<td>पाने paune</td>
<td>$\frac{1}{4}$</td>
<td>'a quarter less than.'</td>
</tr>
<tr>
<td>चाँदादि chāndādi</td>
<td>$\frac{1}{2}$</td>
<td>सवाव savā.</td>
</tr>
<tr>
<td>देशि dēshi</td>
<td>$\frac{3}{4}$</td>
<td>अडाइ ardhā, or डाइ dāi.</td>
</tr>
<tr>
<td>पाने paune</td>
<td>$\frac{1}{2}$</td>
<td>साड़े sāre.</td>
</tr>
</tbody>
</table>

232. Of the above, पाने paune is often used by itself to denote 'a quarter of a seer;' so that चाँदादि chāndādi should be preferred where there is any chance of ambiguity from the use of the former word. पाने paune, prefixed to any number, or noun of measure, denotes a quarter less than that number or measure; सवाव savā, similarly prefixed, denotes a quarter more than that number or measure. देशि dēshi 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 पाने paune is the substitute for पाने; it is used with units only. अडाइ ardhā, used alone, is 2½; prefixed to any numeral or noun of measure, it denotes two and a half times that number or measure. साड़े sāre 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 देशि and अडाइ take its place. अडाइ ardhā, 'half;' is very commonly shortened to
a. The following examples will illustrate the use of these fractional numbers:

\[
\frac{1}{4} \times \frac{1}{4} = \frac{1}{4}, \quad \text{आध पाँच}  \text{ आध पांच}.
\]

\[
\frac{1}{4} \times \frac{1}{4} = \frac{1}{4}, \quad \text{सवा पाँच}  \text{ सवा पांच}.
\]

\[
\frac{1}{4} \times \frac{1}{4} = \frac{1}{4}, \quad \text{देश पांच}  \text{ देश पांच}.
\]

\[
\frac{1}{4} \times \frac{1}{4} = \frac{1}{4}, \quad \text{चौध पांच}  \text{ चौध पांच}.
\]

\[
\frac{1}{4} \times \frac{1}{4} = \frac{1}{4}, \quad \text{सवा हज़ार}  \text{ सवा हज़ार}.
\]

\[
\frac{1}{4} \times \frac{1}{4} = \frac{1}{4}, \quad \text{देश हज़ार}  \text{ देश हज़ार}.
\]

\[
\frac{1}{4} \times \frac{1}{4} = \frac{1}{4}, \quad \text{चौध हज़ार}  \text{ चौध हज़ार}.
\]

\[
\frac{1}{4} \times \frac{1}{4} = \frac{1}{4}, \quad \text{सवा हज़ार}  \text{ सवा हज़ार}.
\]

\[
\frac{1}{4} \times \frac{1}{4} = \frac{1}{4}, \quad \text{देश हज़ार}  \text{ देश हज़ार}.
\]

b. They are used with nouns of measure, quantity, etc., as follows:

\[
\text{देश कोस}  \quad \text{देश कोस}, \quad \text{a cost and a half}; \quad \text{पाँच देस}  \quad \text{पाँच देस}.
\]

\[
\text{सारे पाँच}  \quad \text{सारे पाँच}, \quad \text{9} \frac{3}{4} \text{ yards}; \quad \text{चारे सन}  \quad \text{चारे सन}.
\]

\[
\text{पाँच बांझ}  \quad \text{पाँच बांझ}, \quad \text{a yard and a half}; \quad \text{बांझ कांस}  \quad \text{बांझ कांस}.
\]

\[
\text{सारे कान}  \quad \text{सारे कान}, \quad \text{12} \frac{1}{2} \text{ cubits}; \quad \text{बांझ बांझ}  \quad \text{बांझ बांझ}.
\]

233. Mārwārī presents but few and unimportant variations in the fractions. For the inflected र final of some of the forms, it has आ, as in nouns and adjectives; as in चारा, 1; ह, चारा.

But for सारे, 2, 1, I have met, not only सारे, as above, but also, with the added Prakritic ि, सारे; thus, सारे बांझ बांझ, 'two years and a half.'

234. Mewārī exhibits the following forms: पांच, 1; चारा, 2; पूरा, 3; शुद्ध, 1; चाट, 1; पूरा दो, 1; शुद्ध दो, 2; चारा, 2; सारे तीन, 3, etc.

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

\[
\text{बह., पा, पीवा, पुर्वा; बह., मग., पांच; मत., पी, पा, पीवा.}
\]

\[
\text{मह., तिसरी; मग., मत., चारा; मत., चारा, तिस्ता; तिस्ता, तेखरी तेखरी तिस्ता, तिरयाग.}
\]
§§ 236, 237.

1. Bh., ग्राह्य, थांड़ा; Bh., Mg., सत्मित्र, चारित, चारि, चारि, चारि, नाग.  
2. Bh., मीना; Mg., गंड़, Mt., पीना, पीने, तोन या.  
3. Bh., मीना, पद्म. Mt., गंड़.

11. Bh., Mt., सावा, सवार; Bh., सवारीया.  
12. Mt., चंडा, चंडे.  
23. Bh., चाङ्ग; Bh., Mt., चंडीया; Mg., चंड्रा, चंडे, चंडार, चन्द्रिया.

Proportionals.

236. To express proportion, गुण gunā or गुन gun is added to the numerals, some of which then assume forms slightly different. Illustrations are the following: 

| सदगुन | 'two-fold'; |
| कासगुन | 'four-fold'; |
| सतगुन | 'three-fold'; |
| सत्तगुन | 'seven-fold'; |
| दसगुन | 'ten-fold'; |
| सौगुन | 'a hundred-fold'. |

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

b. When, either in a literal or metaphorical sense, the idea of a string or cord is involved, छाँड़ may be similarly added: as, तिस्कड़ा, 'triple'; छोकड़ा, 'quadruple.'

Denominatives.

237. Multiplicatives, such as the English 'twice,' and 'thrice,' are not found in Hindi. The Hindi idiom is illustrated in such phrases as the following, viz.: 

को सत्ते चाँड़ दो सत्ते चांड़, lit. 'two sevens, fourteen;' तीन पन्जे पन्ड्रह, '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
§ 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 क, is substituted for एक, in the series of 'one' only: as, चार चार, lit., 'four ones four,' i.e., 'once four is four.' In the first of the series, however, we have simply एक एक; and in the second, दो दो. In all other places in the table एक is the substitute, as, e.g., छ म छ, 'ten times one is ten.' From the series of 'two' onwards, दो is used as the Denominative numeral for दो; compare the Marathi form of the numeral, दोन. From twos to tens, the fem. form, दोनी; is used; from tens onward, the masc. Thus, सात दोनी चाँद, $7 \times 2 = 14$, but बारह दोनी चौकोश, $12 \times 2 = 24$. ती is substituted for तीन from threes to tens only; in all other cases, तीन is used. Thus, चार ती बारह, $4 \times 3 = 12$; बारह तीन तेंतेस, $11 \times 3 = 33$. From threes
onward, चौक (pronounced chauka before consonants), is the substitute for चार; in the twos, the longer form, चौक, is preferred. Thus, पांच चौक बीस, $5 \times 4 = 20$; दो चौक चाष, $2 \times 4 = 8$. पंज is the substitute for पांच throughout: as, दस पंज पचास, $10 \times 5 = 50$. The sing. form, हक्का, 'six,' is used from eleven on; from two to eleven, the plur., हक्के, is preferred; as, चार हक्के चौवीसी, $4 \times 6 = 24$; बारह हक्का बद्दर, $12 \times 6 = 72$. सत्ते, 'sevens,' (as if plur. of सत्ता), is used throughout, except in the elevens, where सत्ता is employed; e.g., हस सत्ते बजालीस, $6 \times 7 = 42$; but बारह सत्ता सत्तात्तर, $11 \times 7 = 77$. Similarly हब्बे is used for 'eight,' except in the elevens, where we have बाछ; e.g., पांच हब्बे चाजोस, $5 \times 8 = 40$; बारह बाछ बाजासी, $11 \times 8 = 88$. चम्म is used for nine in the twos only; सत्ता, from the threes to the tens; नौ is retained in the elevens; चस is used from the twelves onward. Thus, चार चम्म चाङाहर, $2 \times 9 = 18$; चार चम्म कतीस, $4 \times 9 = 36$; बारह नौ बिलालवे, $11 \times 9 = 99$; बारह चम्म एक सी आउट, $12 \times 9 = 108$. दष्टाम is substituted for दस in every instance. Above ten the cardinal numbers are employed as Denominatives.

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

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

c. In numeration the words एकारे, द्वारे and तीनारे are used respectively for 'units,' 'tens,' 'hundreds.' In the headings of the multiplication-table, for $1\frac{1}{3}$, and $2\frac{1}{3}$, सवाच्छा and चेंहिया are the forms employed; i.e.,—to imitate English idiom,—'the one-and-a-quarters,' 'the two-and-a-halves.'
The following are the Marwāri and Mewāri forms of the Dialectic Denominatives:

---
1. एक. एक. 5. पंजी. पांच. पंजा. 8. छत्र. छत्र.
2. दोनों. दोनों. 6. छब. छब. 9. नम. नम.
3. ती. ती. 7. सत. सत. 10. धाम. धां.
4. चोक. चोक. 8. सत. सत.

The following forms of the Fractional Denominatives are used in Mewāri: 1½, श्वाया; 1½, चौका; 2½, दिया; 3½, छठा; 4½, छुआ.

The eastern dialects present the following forms of the Denominatives:

---
1. का, प्रका, प्रकार, के. प्रका. का, का, कांड.
2. वह. वह. वह.
3. दोनों. दोनों. दोनों. दोनों.
4. चढ़ाई. चढ़ाई. चढ़ाई. चढ़ाई. चढ़ाई. चढ़ाई.
5. तिय, तिय, तिया, तिया, तिया, तिया, तिया.
6. निर्देश, निर्देश, निर्देश, निर्देश.
7. ची. ची. ची. ची.
8. घूटा, घूटा, घूटा.

* Only used in प्रका एक or प्रके एक, 'once one is one.'
In Eastern Hindi, the numbers above 100 assume peculiar forms when used in the Multiplication Table, as follows. For सौ, 100, सौ is substituted throughout. From 100 to 120, the smaller number is prefixed to the larger with the word उत्तर, 'above,' intervening as in High Hindi, आ with a preceding becoming सौ by sandhi; as in द्वितीयोत्तर, 101; चौद्वितीयोत्तर, 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 उत्तर, as in तीसासो, 130; चतुर्दशासो, 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 पन्तराष्ट्रो, 115; चतुर्दशासो, 126, etc.

* Only used in the phrase पंच पच्चिम, 'five times five are twenty-five.'

† Only used when in the product we have the words पंच or 'पंच, 'five;' excepting however, पंचरह, 15, and पच्चिम, 25.

<table>
<thead>
<tr>
<th>Bhojpuri</th>
<th>Magadhi</th>
<th>Maithili</th>
</tr>
</thead>
<tbody>
<tr>
<td>5, पच्चि , पंचा, पानि*</td>
<td>पच्चि, पंचि</td>
<td>पच्चि, पानिबरा, पानि.</td>
</tr>
<tr>
<td>5०, पानि</td>
<td>पानि</td>
<td>पानि, पानि, पोचि.</td>
</tr>
<tr>
<td>6, छह, छह, छहा, छहै, छहब्रहम</td>
<td>छह, छह, छहब्रहम</td>
<td>As Mg., छह, छहब्रहम.</td>
</tr>
<tr>
<td>6०, बिझिची</td>
<td>बिझिची</td>
<td>बिझिची, बिझिची, बिझिची.</td>
</tr>
<tr>
<td>7, सात, सति, सति</td>
<td>सति</td>
<td>As Mg., and सति, सति, सति, सतिबरा.</td>
</tr>
<tr>
<td>7०, चस्सीस</td>
<td>Wanting</td>
<td>Wanting</td>
</tr>
<tr>
<td>8, आठ, आठिं, आठिं</td>
<td>आठिं, आठिं, आठिं, आठिंबरा.</td>
<td></td>
</tr>
<tr>
<td>9, नव, नवां, नवां</td>
<td>नवां, नवां, नवां, नवांबरा.</td>
<td></td>
</tr>
<tr>
<td>10, दश्य, दश्य, दश्य</td>
<td>दश्य, दश्य, दश्यबरा</td>
<td>दश्य, दश्य, दश्य, दश्य, दश्य, दश्य, दश्यबरा.</td>
</tr>
</tbody>
</table>
§§ 242, 243. NUMERALS.

a. In the first decade ऐ is inserted before उतर in the following:—
देवौतस्यो, 102; देवौतस्य, 103; चौतस्य, 104; देवौतस्य, 106; चालौतस्य, 107. For 109, the form is चालौतस्य, and for 110, देवौतस्य. In the nineties ठ becomes ठ; as in चन्बेस्य, 190.

Collectives.

242. The terminations चा ठ and ठे ठे are added to some of the cardinals, to denote collective numbers; as, बीस bīsa, ‘a score;’ बल्ली bālli, ‘a thirty-two;’ बाली bāli, ‘a forty.’ Besides these, the following words are used as collective numbers, viz.:

जोड़ा jord, ‘a pair.’
जोड़ी jord, ‘a pair.’
गगद gādā, ‘a four’ (chiefly of cowries).

gādi gādi, ‘a five.’
pañja panjā, ‘a hand.’

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. dea, doi).</td>
<td>doya, do, dāi, do.</td>
</tr>
<tr>
<td>3. tippī (neut. tīpi).</td>
<td>tin, tin.</td>
</tr>
<tr>
<td>4. chattāri, (for Sk. chāri, chār. neut. chātāri).</td>
<td></td>
</tr>
<tr>
<td>5. paucha.</td>
<td>pānc.</td>
</tr>
<tr>
<td>6. chha (Sk. shash).</td>
<td>chha, chhc.</td>
</tr>
<tr>
<td>7. satta.</td>
<td>sāt.</td>
</tr>
<tr>
<td>8. affha.</td>
<td>āṭh.</td>
</tr>
<tr>
<td>9. pāa (Sk. nava).</td>
<td>nava, nau.</td>
</tr>
<tr>
<td>10. dasa.</td>
<td>das.</td>
</tr>
</tbody>
</table>
11. vāraha. bārah. 19. ekānuvisā, unidad, unis.
12. vāraha. bārah. 20. vīsāi. bīs.
13. teraha. terah. 30. tūd. tīs.
14. chāuddaha. chāridasa, chāudah. 40. chattulāsā. chāllis.
15. paṇnaraha. paṇara, paṇ- 50. paṇṇudā. pachās.
drah, paṇarah.
16. (soraha).* sorah, solah. 60. saṭṭhī. sāthī, sāth.
17. satturaha. satturah, sattur. 70. saṭṭhāri. sattar.
18. aṭṭharaha. aṭṭhārah.

Derivation of Cardinals.

244. Sanskrit presents for ‘two,’ dva and dvi, the former of which yields the High Hindi do, and the latter, the dialectic forms, doya, doi, dui, and dvi. In tin, ‘three,’ the n represents the p of the Sk. neut. form, tripi; † O.B. retains the masc. form in traya. In like manner the final ri and r of chāri and chār points to the Sk. neut. chatvāri; while the Kansuṭi chau 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. dasāhan becomes r in High Hindi, except in chāudah, 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. septati. In chāudah, the retention of the original d is due to the influence of the r of chaturḍah, still retained in the archaic Hindi form, chāridasa, 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 Marāṭhī, is retained in Hindi, as the base of the Aggregative form, donon, § 223.
through \( r \) to \( l \). The regular form, \( s\varsh a \), is however used by Tulsi Dīs, and other writers in Eastern Hindi. Tulsi also uses an archaic form, \( s\hat{\varsh}a\hat{\varsh}a \), in which \( d \) has become \( g \), through the influence of the initial cerebral.

246. In the twenties, the labial \( b \), for \( v \) of the Sk. \( \varshati \), has disappeared in all compounds except \( c\hat{\varsh}is \), 24, and \( c\hat{\varsh}\hat{\varsh}is \), 26; so also \( p \) has vanished in \( u\hat{\varsh}\hat{\varsh}a \), 49, for the older \( \hat{\varsh}\hat{\varsh}a\hat{\varsh}a\hat{\varsh}a \). On the other hand, the labial element of \( d\hat{\varsh}i \) is preferred to the dental in \( b\hat{\varsh}i \), 20, and the whole series, \( b\hat{\varsh}is \), 22, \( b\hat{\varsh}\hat{\varsh}is \), 32, etc., to \( b\hat{\varsh}\hat{\varsh}is \), 92; as also in \( b\hat{\varsh}r\hat{\varsh}h \), 12, for Sk. \( d\hat{\varsh}d\hat{\varsh}sh\hat{\varsh}n \).

247. The numbers of the series, \( u\hat{\varsh}l \), 19, \( u\hat{\varsh}\hat{\varsh}l \), 29, \( u\hat{\varsh}\hat{\varsh}\hat{\varsh}l \), 39, etc., have arisen from the combination of the Sk. \( \hat{\varsh}l \), ‘lessened,’ with the next higher number. Thus even in Sanskrit, we have for \( n\hat{\varsh}l\hat{\varsh}l\hat{\varsh}h \), the alternative form, \( e\hat{\varsh}\hat{\varsh}l\hat{\varsh}l\hat{\varsh}h \), \( = \) H.H., \( u\hat{\varsh}l\hat{\varsh}l \), lit., ‘forty less one;’ and already in Sanskrit this \( e\hat{\varsh} \) was dropped, as in Sk. \( \hat{\varsh}l\hat{\varsh}l\hat{\varsh}\hat{\varsh}h \), for \( n\hat{\varsh}l\hat{\varsh}l\hat{\varsh}h \), H. \( u\hat{\varsh}\hat{\varsh}l \) or \( u\hat{\varsh}l \). Navāśi, 89, and \( n\hat{\varsh}l\hat{\varsh}l\hat{\varsh}h \), 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 \( c\hat{\varsh}l \), 40, is explicated by a reference to the Prakrit form of this numeral, \( c\hat{\varsh}\hat{\varsh}l \), wherein the \( l \) has been substituted for the \( r \) of the Sk. \( c\hat{\varsh}\hat{\varsh}r \), ‘lessened,’ with the next higher number. Thus even in Sanskrit, we have for \( n\hat{\varsh}l\hat{\varsh}l\hat{\varsh}h \), the alternative form, \( e\hat{\varsh}\hat{\varsh}l\hat{\varsh}l\hat{\varsh}h \), \( = \) H.H., \( u\hat{\varsh}l\hat{\varsh}l \), lit., ‘forty less one;’ and already in Sanskrit this \( e\hat{\varsh} \) was dropped, as in Sk. \( \hat{\varsh}l\hat{\varsh}l\hat{\varsh}\hat{\varsh}h \), for \( n\hat{\varsh}l\hat{\varsh}l\hat{\varsh}h \), H. \( u\hat{\varsh}\hat{\varsh}l \) or \( u\hat{\varsh}l \). Navāśi, 89, and \( n\hat{\varsh}l\hat{\varsh}l\hat{\varsh}h \), 99, are exceptions to this rule for the series, and follow the same law as the preceding numbers of each series.

249. Sau or \( s\hat{\varsh} \), 100, has arisen from the Sk. \( \hat{\varsh}h \); the former through the Pr. \( s\hat{\varsh} \), the latter through the Pr. \( s\hat{\varsh}h \), in which \( y \) has been inserted to fill the hiatus after elision of \( t \). The \( l \) of E.H. \( s\hat{\varsh}l \) represents the \( d \) of the Mg. Pr. \( s\hat{\varsh}d \), for Sk. \( \hat{\varsh}h \).

250. The termination \( s\hat{\varsh} \), dial., \( s\hat{\varsh} \), \( s\hat{\varsh} \), \( s\hat{\varsh} \), etc., added to the numerals to form aggregatives, as in \( d\hat{\varsh}\hat{\varsh}h \), ‘the two,’ \( b\hat{\varsh}h \), ‘the twenty,’ \( \tilde{l}\hat{\varsh}h \), ‘hundreds of thousands,’ represents the termination \( y\hat{\varsh}m \), added in
Sanskrit to form aggregatives; so that *bison*, e.g., presupposes a Sanskrit form, *vishatagyam*. It is thus quite inaccurate to say, with some, that in these cases the regular termination *ay* of the 1.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:

- **Pilö, '1⁄2',** with its equivalents, comes from the Sk. *pāda*, Pr., *pān, pā*, *Paun, 2⁄4*, and *paune, -3⁄4*, are derived from the Sk. *pādona, pāda + āna*, Pr. *pāena, 'a quarter less.'
- *Adhā, '1⁄3',* is from *ardadhaka*, secondary form of Sk. *ardhāḥ*; *savā, '1⁄4' or, as a prefix, ' + 1⁄4.* Pr. *savāu* is from the Sk. *sapāda (sa + pāda)* 'with a quarter.'
- *Sūrhe, ' + 1⁄2,'* (obl. of *sūrah*, not used, (is regularly formed from the Pr. *sūḍhīha, Sk. sārdhaka, sa + ardhaka, 'with a half.' The more difficult problem of the origin of the series, *21⁄2, 31⁄2, 41⁄2*, is explicated 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. *ardha* with the ordinal next higher. Thus the immediate antecedent of *ār ḍh, '1⁄2,'* and its variants, is the Pr. *divadīhe*, derived, through transposition, from Pr. *adādhisīre,* easily connected with the Sk. *arddha + devitīya,* lit., 'half-second.'
- *Ajhāi, '21⁄2,'* has in the Pr. the antecedent form, *aḍḍhājjā,* (for *aḍḍhājjā), a form which has arisen through contraction from Pr. *adādha + tūjjā = Sk. arddhā + tritīya.* Similarly, *hūnjā, etc. '31⁄4' has for its antecedents, Pr. *aḍḍhautthā,* presupposing forms, *aḍḍhautthā = addha + autthā = addha + chautthā,* for Sk. *ardha + chaturthā.* Again, *41⁄2,* *dhančhā, etc. is traced back to a similar Sk. combination, through the Pr. *aḍḍhauṁcchāu, for aḍḍhauṁcchāu,* in which *v* is for Sk. *p,* as in several of the fifties, etc., pointing thus to a Sk. original, = *aṛḍdha-paṁcchama.*

It is impossible, however, to carry this system of derivation further in this series, as evidently in *poṛcchā, '51⁄2,' khönchā, '61⁄2,'* and *satocchā, '71⁄2,'* the first element is the numeral preceding. This is plain at sight in *poṛcchā, satocchā;* and in *khönchā, evidently the *kh,* as often, is for the Sk. *kh* of *ñoṃchā.* With the derivation of *ñoṃchā* so clearly made out by Hoernle, I now reject my former suggestion of a combination with *uchchā,* and see no reason to doubt Hoernle's theory that these are simply 'nomological forms,' ignorantly made up by the common people after the analogy of the foregoing *ñoṃchā.* The forms of the Collective and Multiplicatives with a *k* termination, are directly descended from the

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Sanskrit, which forms Collectives by adding the suffix *ka*, or sometimes, *kard*; which latter is illustrated by the Hindi *saikró* and its equivalents. The forms in *á* (except *dánda*, Sk. *dvíguṇaka*) are formed by the addition of the suffix *á* 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., *dáswán*, *pacháswán*, have respectively arisen from the Sk. *dushama* and *pañcha-shattama*. *Pahílá*, 'first,' is connected with the Sk. *prathama* through the Mg. Pr. *páthamíla*, *ḍh* having (exceptionally) become *ḥ*, after the analogy of other aspirates; the *l* is simply a pleonastic suffix. The derivation of the peculiar forms *dásra* and *tísrá* is not so clear. Hoernle explains the *srá* of the termination as having arisen from the Sk. *śrīta*, 'moved;' assuming, e.g., a Sk. form, *devśrīta*, antecedent to the Pr. *dusaliye*.

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., *páriwád*, 'the first (day),' is for *prathamád*, through resolution of the original conjunct, elision of *th*, and softening of *m* to *w*. *Dáj* and *tíj*, 'the second' and 'the third,' come respectively from *dvitiyád* and *tritiyád*, *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 (विश्ववाचक सर्वनाम), यह yah, 'this,' वह wah, 'that,' and, after a relative pronoun (संबंधवाचक सर्वनाम), expressed or implied, the correlative pronoun, तो so, supply its place.

Rem. The Hindi technical terms for person are: for the 1st person, उपस पुष्प; the 2nd person, मध्य पुष्प; the 3rd person, ओम पुष्प.

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 वा kā, and is appended to a stem different from that which we find in any other case. The Reflexive pronoun, अप्य apā, is peculiar in retaining a purely inflectional gen., अपना apnā, for the Sk. आपनः. 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, ः appears as the inflective sign of the oblique singular throughout; and ः  respawn, or, in the longer forms, ः  nh, 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., ः, (rarely ः) its long vowel, ः, or its gun diphthong, ः, or the cognate semi-vowel, ः, marks the Proximate Demonstrative; an initial labial, viz., ः, its long vowel, ः, its gun diphthong, ः, or its cognate semi-vowel, ः, marks the Remote Demonstrative; ः initial marks the Relative; ः or ः initial, the Correlative; and ः, 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>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>ः</td>
<td>ः</td>
<td>ः</td>
<td>ः</td>
</tr>
<tr>
<td>Obl.</td>
<td>ः</td>
<td>ः</td>
<td>ः</td>
<td>ः</td>
</tr>
</tbody>
</table>

a. The idea of indefiniteness is expressed by adding to the interrogative inflected base, in High Hindi, ः इ, in other dialects, ः ः, or ः, or with the aspirate, ः ः, ः इ, or ः.

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>मैं main, 'I.'</td>
<td>हम ham, 'we.'</td>
</tr>
<tr>
<td>तू तू, 'thou.'</td>
<td></td>
</tr>
<tr>
<td>हमें hamey,</td>
<td>हम (मे) ham or 'us,' 'to us.'</td>
</tr>
<tr>
<td>हम्न्रहूं hamon ko,</td>
<td>हम्न्र (मे) hamon ko, 'by us.'</td>
</tr>
<tr>
<td>अग्नें main ne, 'by me.'</td>
<td>हम (मे) ham or 'us,' 'from us.'</td>
</tr>
<tr>
<td>यह से mujh se, 'from me.'</td>
<td>हम (मे) ham or 'us,' 'from us.'</td>
</tr>
<tr>
<td>तेरा terā (-र, -री) (-re, -rī),</td>
<td>हमारा hamarrā (-र, -री) (-re, -rī), 'our,' 'ours.'</td>
</tr>
<tr>
<td>मैं mujh mey, 'in' or</td>
<td>हम (मे) ham, hamon 'in' or</td>
</tr>
<tr>
<td>पर, or par, 'on me.'</td>
<td>हम (मे) ham, hamon ko, '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>मैं main, 'I.'</td>
<td>हम ham, 'we.'</td>
</tr>
<tr>
<td>तू तू, 'thou.'</td>
<td></td>
</tr>
<tr>
<td>हमें hamey,</td>
<td>हम (मे) ham or 'us,' 'to us.'</td>
</tr>
<tr>
<td>हम्न्रहूं hamon ko,</td>
<td>हम्न्र (मे) hamon ko, 'by us.'</td>
</tr>
<tr>
<td>अग्नें main ne, 'by me.'</td>
<td>हम (मे) ham or 'us,' 'from us.'</td>
</tr>
<tr>
<td>यह से mujh se, 'from me.'</td>
<td>हम (मे) ham or 'us,' 'from us.'</td>
</tr>
<tr>
<td>तेरा terā (-र, -री) (-re, -rī),</td>
<td>हमारा hamarrā (-र, -री) (-re, -rī), 'our,' 'ours.'</td>
</tr>
<tr>
<td>मैं mujh mey, 'in' or</td>
<td>हम (मे) ham, hamon 'in' or</td>
</tr>
<tr>
<td>पर, or par, 'on me.'</td>
<td>हम (मे) ham, hamon ko, 'on us.'</td>
</tr>
</tbody>
</table>
258. For तुम्हारा, we sometimes find तुमारा; as in Randhir aur Prem Mohini, passim. In the dat. and acc. sing., we occasionally find the forms, तेरे तरे; तेरे तरे; and in an example in Pincoott's Hindi Manual, also तेरे जो; thus, तेरे को क्या चाहिए सी मांग चेषो, '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, इस 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, जाप,† 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 Mohammedan monotheism, the singular of the 2nd Personal pronoun is employed, as in English; and hence it has come to pass, that

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

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, हम, तुम, are restricted to a plural signification. They are not, however, extensively employed, but instead of these, when a plural is intended, the word बालू log, duly inflected for the several cases is added to the bases हम and तम. Thus, in a plural sense, instead of the forms given in the paradigms, in High Hindí we preferably have, N., हम बालू, तम बालू; Ac., हम बालू तक, तम बालू तक; C., हम बालू का, तम बालू 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, की, or को, be appended to the following noun only. Thus we must translate, 'of unlucky me,' शुभ अभागी का; 'of us carpenters,' हम वृद्धों का; 'of you wise men,' तम बुद्धिमानों का; etc. हमारे वृद्धों का would mean, 'of our carpenters,' तुम्हारे बुद्धिमानों 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 Bhágavat Purán: आन देशों में तुम्हारों से बड़े सुर यीर ज्यो 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 HI.**

<table>
<thead>
<tr>
<th><strong>SINGULAR</strong></th>
<th><strong>PROX. DEMONSTR.</strong></th>
<th><strong>REM. DEMONSTR.</strong></th>
<th><strong>RELATIVE.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>N.</strong></td>
<td>यह yah, 'this.'</td>
<td>वह wah, 'that.'</td>
<td>जो jo, 'who,' 'which'</td>
</tr>
<tr>
<td><strong>Ac.</strong></td>
<td>यह yah, इसे is ko.</td>
<td>वह us, इसे us ko.</td>
<td>जो jo.</td>
</tr>
<tr>
<td><strong>D.</strong></td>
<td>यह yah, इसे is ko.</td>
<td>वह us, इसे us ko.</td>
<td>जो jo.</td>
</tr>
<tr>
<td><strong>Ag.</strong></td>
<td>यह yah, इसे is ko.</td>
<td>वह us, इसे us ko.</td>
<td>जो jo.</td>
</tr>
<tr>
<td><strong>Ab.</strong></td>
<td>यह yah, इसे is ko.</td>
<td>वह us, इसे us ko.</td>
<td>जो jo.</td>
</tr>
<tr>
<td><strong>G.</strong></td>
<td>यह yah, इसे is ko.</td>
<td>वह us, इसे us ko.</td>
<td>जो jo.</td>
</tr>
<tr>
<td><strong>L.</strong></td>
<td>यह yah, इसे is ko.</td>
<td>वह us, इसे us ko.</td>
<td>जो jo.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>PLURAL</strong></th>
<th><strong>PROX. DEMONSTR.</strong></th>
<th><strong>REM. DEMONSTR.</strong></th>
<th><strong>RELATIVE.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>N.</strong></td>
<td>यह yah, इसे is ko.</td>
<td>वह us, इसे us ko.</td>
<td>जो jo.</td>
</tr>
<tr>
<td><strong>Ac.</strong></td>
<td>यह yah, इसे is ko.</td>
<td>वह us, इसे us ko.</td>
<td>जो jo.</td>
</tr>
<tr>
<td><strong>D.</strong></td>
<td>यह yah, इसे is ko.</td>
<td>वह us, इसे us ko.</td>
<td>जो jo.</td>
</tr>
<tr>
<td><strong>Ag.</strong></td>
<td>यह yah, इसे is ko.</td>
<td>वह us, इसे us ko.</td>
<td>जो jo.</td>
</tr>
<tr>
<td><strong>Ab.</strong></td>
<td>यह yah, इसे is ko.</td>
<td>वह us, इसे us ko.</td>
<td>जो jo.</td>
</tr>
<tr>
<td><strong>G.</strong></td>
<td>यह yah, इसे is ko.</td>
<td>वह us, इसे us ko.</td>
<td>जो jo.</td>
</tr>
<tr>
<td><strong>L.</strong></td>
<td>यह yah, इसे is ko.</td>
<td>वह us, इसे us ko.</td>
<td>जो jo.</td>
</tr>
</tbody>
</table>

* Except in the nom., the Remote Demonstrative is very commonly preferred.
† ची is often colloquially used for विस, and को according to § 101.
§ 264. PRONOUNS.

PRONOMINAL DECENSION.

<table>
<thead>
<tr>
<th>Correlative.</th>
<th>Interrogative.</th>
<th>Indefinite.</th>
</tr>
</thead>
<tbody>
<tr>
<td>सो so, ‘that.’*</td>
<td>कोन kaun, ‘who.’</td>
<td>कोई kot, ‘anyone.’</td>
</tr>
<tr>
<td>सी so,</td>
<td>कोन kaun.</td>
<td>कोई kot.</td>
</tr>
<tr>
<td>तिस को tis ko.</td>
<td>किस kis, or किस को kis ko.</td>
<td>किसी को kisl ko.</td>
</tr>
<tr>
<td>तिस ने tis ne.</td>
<td>किस ने kis ne.</td>
<td>किसी ने kisl ne.</td>
</tr>
<tr>
<td>तिस से tis se.</td>
<td>किस से kis se.</td>
<td>किसी से kisl se.</td>
</tr>
<tr>
<td>किस का tis kd.</td>
<td>किस का kis kd.</td>
<td>किसी का kisl kd.</td>
</tr>
</tbody>
</table>

| सी so. | कोन kaun. | कोई kot. |
| तिन tine, | किन्हें kinh, किन्हें किन्हों को kinh, kinhoy ko. |
| तिनों tinhoy ko. | किन्हें किन्हों को kinh, kinhoy ko. |
| तिन tine, | किन्हें kinh, किन्हें किन्हों को kinh, kinhoy ko. |
| तिनों tinhoy ko. | किन्हें किन्हों को kinh, kinhoy ko. |
| तिन tine, | किन्हें kinh, किन्हें किन्हों को kinh, kinhoy ko. |
| तिनों tinhoy ko. | किन्हें किन्हों को kinh, kinhoy ko. |

* Correlative. † वो is also found in High Hindi books, but properly सी, but the forms are inaccurate. § का is of course inflected to के or nom. sing.; see Rudhir aur Prem Mohini, passim.
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 चाहा, 'the man who came;' मैं 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 चाहा, 'some (persons) came;' मैं 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 Sāgar; कौन रुपरे से क्रिया उपनयन, 'in what manner Krishna was born.'

268. The emphatic particle रे इ or ही हि is sometimes added to all the above pronouns. In the oblique plural, रे इं is substituted for the final ओन.

Examples are, यही yahī, 'this very;' मैं हो main hi, 'I myself;' उसी की usī ko, 'to that very person;' उन्होंने ने kah, unhi ne kahā, 'those same persons said.' But, rarely, ही also follows the plur. inflection; as, e.g., उन्होंने ही 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.
PRONOUNS.

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As we say, उस पर us par, ‘on that,’ or ‘on him;’ but उस घोड़े पर us ghore par, ‘on that horse;’ किस के घर को गया kis ke ghar ko gaya, ‘to whose house did he go;’ but, किस घर 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 बातियों का jin baniyōn kā, ‘the shop-keepers whose;’ तिन बातिyoं kī tin baniyōn kō, ‘to those poets,’ etc. etc.

270. Observe, that the longer plural forms, in ओ, 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 un ghōdroं kā,—never उन्हें घोड़ों का; but, on the other hand, we may say either उन ने कहा, or उन्होंने 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 ओ 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 गाँव में; ‘those who came,’ वो 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 उ (sing.) or उं (plur.); the other, analytic, consisting of the base of the oblique cases with ओ. These may
both be used as either dative or accusative; but the 
with की are preferred for the accusative, and the others, 
the dative. Sometimes the employment of one or the other 
is determined merely by a regard to euphony, as, e.g., मे 
उसे माजी को दिया, 'I gave it to the gardener;' where the 
immediate repetition of की would have been unpleasant to 
the ear.

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

Thus, we may say, को घर में देखता है, 'the house which I 
see;' यद्व बात कहता है, 'saying this thing.' So also, when used 
substantively, the nom. form of the accusative may be em­ 
ployed, but only when the reference is to things: as, मे यह 
कहता है, 'I say this;' को हम सुनते हैं कोई 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 pro­ 
noun, 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 सवर्णाम).

(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., का मूरख kyā मूरख, 'what 
a fool!' More commonly, in such a case, the emphatic 
particle, ही hi, is added to the pronoun, as, का ही बड़ा 
राजा kyā ही बड़ा राजा, 'what a great king!'

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

Examples are: कौन हैं kaun hai, 'who is it?'; तुम ने किस को tum ne kis ko bulāyā, 'whom did you call?'; किस का है kis kā hai, 'whose is it?'; किस लड़के का kis larke kā, 'what boy's?'; तुम ने किस महाजन से tum ne kis mahājan se pūchhā, 'of what banker did you inquire?'; किस घर में kis ghar men, 'in what house?'

a. For the plural कौन कौन आए, kaun kaun āē, 'who came?'

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

a. The dat., को kāhe ko, 'for what,' is commonly used as the equivalent for the English 'why.' The gen., का kāhe kā, 'of what,' usually denotes the material. Examples are: तुम काहे जो आए tum kāhe ko āē, 'why have you come?'; यह काहे है yah kāhe hai, 'what is this?'; यह काहे बांधा yah kāhe banā hai, 'of what is this made?'.

275. The two Indefinite pronouns 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 कौन, 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'; मैं ने किसी को देखा main ne kisi ko dekhā, 'I saw some one'; कुछ लड़के आए kuchh larke āē, 'some boys came.'
276. क्या kya is declined in the singular only: kuchh is indeclinable.

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

क्या kya is declined as follows:

क्या kya, 'what?'

SINGULAR.

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The Honorific Pronoun.

277. The Honorific pronoun, आप āp, is used instead of the 2nd personal pronoun, tu ā or 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., आप āp, Acc., आप की āp ki, Gen., आप बा āp ba, 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 आप remaining unchanged: as, आप लोग देखिये āp log dekhiye, 'your Excellencies will please to see;' में आप लोग जो बहता है snain āp logon se kahta hain, 'I say to your Excellencies.'

b. The Honorific pronoun आप is also, much more rarely used for the person spoken of, when that person is present.

* Rudiments de la Langue Hindoui, p. 35.
so that the reference will be evident. But in such cases it is better to use, instead of आप, the proper title of the person addressed, as, साहिब, पंडित, बाबा, etc.

278. The Reflexive pronoun, आप अप, 'self,' although, like the foregoing, derived from the Sanskrit आत्म, is differently declined. The singular number is declined as follows:

आप अप, 'self.'

**Singular.**

N. आप अप.

Ac. आप (को) अप को.

D. आप (को) अपने को अर आपने तर ही अपने तान.

L. आप (को) पर मे य या बात.

a. The plural forms are the same as the singular, with the exception of the gen., आपस का अपस का, and the loc., आपस में अपस में, 'among themselves.'

Examples of their use are: आपस की बातचीत अपस की बातचीत, 'mutual conversation;' वे आपस में बातचीत करते हैं we अपस में जहाँ बताई है, '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 आपने घर को जाता है wах आपने घर को जाता है, 'he is going to his own house;' but, वह उस के घर को जाता है wах us ke घर को जाता है, 'he is going to his house;' i.e., the
house of another person. Similarly, खार बने बिल छ रहा syār apne bil men chhipā rahá, 'the jackal remained hid in his hole.'

280. The genitive छपना sometimes assumes the plural termination छो, and is then used as a noun, in the sense 'one's own people.' Thus, भह छपनो के पास ब्राया, 'he came to his own (people).' It sometimes is thus used elliptically in the singular, when the reference is clear: as, उस ने छपने 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, भाय. Thus, उस ने भाय 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 thus, उस ने छपने भाय 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 Mārwārī colloquial forms. The remarks in the following paragraphs refer especially to the Mārwārī 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 की बात मनहै, 'thy mind I know not;' भस्त चार तो मो हियो, 'but he consumes my heart.' For मोहै, I have also met मोए. Of the Relative and Correlative pronouns, gen. sing. forms, आसु and तासु, frequently occur in literature.
284. The aspirated and unaspirated bases of the 1st Personal pronoun are indifferently employed: thus, मेरा चरण सुनूँ, 'hear my supplication;’ सुना मारी बात, 'hear my word.' तू is used alone, as ag. sing., in the following: गुरू की ओर चढ़े पाएँ, 'I have received the command of my Guru.' Instead of the regular base, तू, of the Mār. obl. sing. of the 2nd personal pronoun, तौ (Braj, तौ) is sometimes used; as, तौ ने गोरख नाथ भरतयो, 'Gorakh Nāth has led thee astray.'

285. ये and वह are the common nom. sing. forms of the Mārwar Demonstratives, घर and घर. Thus we read: ये बच्चे लिखा, 'he, writing a note;' ये दुष्कियो बंगरेज, 'this treachery has the Englishman committed.' But ये is found for ये (घर) and यो for यो (घर): as, यो बच्चे भरा आयो, 'this jogi has come into the jungle;' योरे नाथ राजो, 'that same lord, O queen!' Besides the forms given in the tables, the 'Plays' often use the Braj वा (H.H. वस) in the obl. sing.: as, e.g., वा दू दायो, '(he) has found that;' where दू is for दू (H.H. की). The base दू also occurs in the (honorific) plur. in the following, the postposition दू of the agent being regularly omitted: दूमार कियो दूम, 'he has made (me) immortal.' दू occurs in the same case, as in दू त्राय यान दूलायो गा दू, 'he declared to me the knowledge of Brahma.' Finally, दू also is used as a base in the obl. sing., as in दूभजा उर लुगारे, 'Pingalā his wife.'

a. In both colloquial Mewārī and Mārwarī, चो (masc.) and चा or चा (fem.) are uniformly employed for या, 'this,' and चो (masc.) and चा (fem.) for 'that.' The distinction of gender is preserved in the nom. sing. only. Of the former pronoun, the regular obl. sing. is ये in both these colloquial dialects. In the colloquial of Mārwar and Mewār the Relative is very commonly used for the Correlative pronoun.*

* The student will note the difference here indicated between colloquial Mārwarī 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 न्द्रिष्टो and चौद्वी.*

286. Besides यो, जी and न्द्रि are also used for the Relative The most common sing. inflection is यवा; as, बोधो यवा तेम ज्ञान वान मै बसि, 'in whom dwells that lord of thine.' This inflected form alone expresses the case of the agent, but न्द्रि is occasionally borrowed from the Braj in this and other cases; as, ज्ञान न्द्रि धर्मो शीत पर हात, 'he who placed (his) hand upon (my) head.

287. Besides the forms of the Interrogative given in the tables, न्द्रि and कोन are found in the obl. sing.: thus, in the case of the ag., न्द्रि पापी मरणायो, 'what sinner has led (him) astray?'; कोन राज खार तपक्षा कोनी, 'who, leaving his kingdom, has practised austerities?'. So also the regular form, कोन, occurs in the case of the agent: as, कोन उखाद ने म्यान दिया, 'what teacher hath given (thee) knowledge?'. कोन, for क्या, 'what?', occurs in the 'Plays,' but this is Braj. The regular Mar. form, काहा, occurs in the following: महरे काहा सराय सुं काहा, 'what business of mine in the sarāc?'. काहा is used in the following, merely as a sign of a question, like the corresponding बोध in H.H.; बोध पवेन का पारती, 'is there rain without wind?'

288. Mewārī, it will be observed, is distinguished from all other Hindī 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 क्री are less common than those in क्या. The longer plural forms of the Personal pronouns, in या and चरा, are preferred to the shorter for the true plural.

289. In the colloquial of both Mārwār and Mewār, the reflexive genitive, अपवा, 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 Mārwāris would usually say, मैं अपना काम करूँगा, ‘I shall do my work,’ वह नीचे गया, ‘he went to his village,’ वे चढ़ा, ‘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 तू, 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, तू 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. तुम.

a. But in Naipāli, occurs a Honorific pronoun, तपानि, which is used exactly as तपान in High Hindi, and takes the regular postpositions without inflection throughout; as, तपानि का रूप छ भवा, H.H., जो चाप की रूप है, ‘if it be the will of your Excellency.’ The Reflexive pronoun, in Naipāli, is तपानि or चाप. It is uninflected in the obl. sing.; in the plural, for H.H. loc. plur., चाप मे, is used the form, चाप सा. For the High Hindi, चाप मे चाप, or चापने चाप, ‘of one’s self,’ ‘of one’s own accord,’ Naipāli has तपानि चाप.

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 होर, ‘how shall there be salvation for me?’, नाथ मो नाम बंद, ‘lord, my name is Chand,’ सुनिच बात मो तात ‘hearing this word, thy father’.

292. In the archaic Baiswārī of the Rāmāyan 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, Kabír and others. Abundant illustrations will be found in the Syntax.

293. In the Rámáyan त्य is used, instead of मे or मौहि, in the case of the agent; as, जो मे पुक्त नहि होई, ‘that which I may not have asked.’ The same remark applies to तू or ते।

294. Observe, that while the longer oblique forms, मौहि, 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, मे and ते, always take the postpositions.

a. इम is occasionally used in the gen. plur., for हमारा, as in the following; ते पुञ्पङ्ग हम लङ्घे, ‘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 बस, (सु बस,) ‘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, तथ, ‘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 Rámaýan, the regular forms of the Demonstrative pronouns, are र्, द, or दह, 'this,' and दह, 'that.' But for दह, a form वैह (for वैह, metr. grat.) also occurs; as, राम भक्ति कर लक्ष्मण वैह, 'this is a mark of devotion to Ráma.' In the obl. sing., the Proximate Demonstrative is inflected to योह or योह; the remote, to योह, or, rarely, योह. Examples are, योह विधि भरत मुख बनेर, 'in this manner Bharat, bathing;' पुष्प पुजि प्रेषित योहि, 'again and again she asks him;' सोर अमाय विस्मात योहि, 'my evil fortune keeps him alive;' योह के हदय, 'in the heart of this (demon);' योहह मह रघुपति नाम, 'in this, the name of the lord of Ráguha.'

a. In the plural, we most commonly meet the inflected forms, र्, द, which, like the obl. sing. forms, are used, after the manner of the dialect, either with or without the postpositions. Thus, राक्षिय र् चाँखिन माही,'keep these (two) in your eyes.' For the dat. and acc. plur., forms उम्हि and उम्हि exist; as, जगदीस उम्हि वन दौन्हा, 'the lord of the world gave a wilderness to these.' For these, र् and उम्हि also occur.

b. In the Rámaýan we meet a form, यो, of the Remote Demonstrative pronoun; the final य is commonly not an essential part of the word, but an emphatic particle, = Br. य, H.H., यह. But sometimes it seems to be added merely metri gratiā, as, e.g., in the following: योहि सजल जोरि कर दोहा। प्रभु सन क्रक्कु काहि सकल न चोहु। 'his eyes full of tears, joining both hands, to the lord nothing could he say.'

c. Similarly, in other archaic Hindī, we find the emphatic nom. sing. forms, र्हो, र्हो, (for र्हो,) of the Prox. Demons. pronoun, र्हो (यह). Thus, निब लोकहि विरंच गवे देवह। र्हो झिकात, 'Brahmā, having delivered this instruction to the gods, went to his own world;' र्हो हदह, 'saying just this.' The final य or यह has arisen from the sandhi of the final inherent य of र्हो with the emphatic particle य or य, = H.H., यह. In the forms यह, यह, of the same pronoun, the final vowel is simply lengthened metri gratiā.
d. In the Rāmāyan and other Hindī poetry, we occasionally meet the Sanskrit Demonstrative यस्, ‘this;’ as, पापोधय तथ तथू यस्, ‘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 Rāmāyan and similar poetry, are जीहि or जीहि and तिहि or तिहि. जीहि and तीहि 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., जीहि द्वार रामद, ‘in what quarter Nārad was seated;’ तिहि गिरियार वर बट विकाल ‘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 Sabhā Bīlās; जा घट प्रेम ना बचे ताघट जानु ससान, ‘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 Rāmāyan by जीहि, जीहि, and तिहि, तिहि, or जाकर, etc.; as, जीहि सुमिरत, ‘by remembering (of) whom;’ जा बहिंत ैं द्रासी, ‘whose handmaid thou art.’ But the Braj inflected genitives, जासु, तासु, occasionally occur, and, still more rarely, जास; as, e.g., यह सवाद्दो जास मन आवा, ‘into whose heart this conversation enters.’ A form ताज्जू for तिहि, is found in a few places; as, चर गवे प्रभु ताज्जू न तासान, ‘the Lord hath not forsaken him (who) hath taken refuge with him,’ lit., ‘gone to his feet.’

b. जीहि is found in the obl. sing. for जीहि: as, जेऩ मातु कोझी बावडी, ‘who hath made (his) mother crazy.’ In the phrase, जेन मन सवमृष्ठि, ‘thinking this in his mind,’ जेन is an emphatic form of the acc. sing., = H.H., सोहि. Very rarely, the Correlative, सो, is treated as if indeclinable; as, e.g., राम परार्यन सो पर होरि, ‘over him, Rām is chief.’
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c. Instead of the oblique forms, बन्धु and तिन्ह, जे and ते also sometimes occur, with the direct construction, after the manner of modern Eastern Hindī: as, e.g., धन जे जावे, 'blessed are they who bore (them);' ते देखे दोष भावा, 'they beheld the two brothers.'

d. The Sanskrit forms of the Relative and Correlative pronouns, are occasionally used: thus, निरध्वंति तत्त्स्य सादर दे, 'who behold thy face with reverence;' पश्चिम च थोगी, 'whom ascetic saints behold.'

297. The most common form of the first Interrogative pronoun, को, in the Rāmāyān, is कवन. To this, the fem. termination, के, is sometimes added, as in the following: कवन वसु चति प्रय मोहि लागि, 'what thing has been so dear to me?.' The Braj को is also occasionally used; as, वैष माधविन्द को गाने, 'who can enumerate (their) countless disguises ?'

a. In the obl. sing. the regular forms, किस्हि, कीशि (केशि), are preferred to others when the pronoun is used substantively: as, केशि सं गरपित विरोध, 'with whom do they cherish enmity?.' The medial हूँ is sometimes dropped: as, धनुष वेद तोरा, 'who broke the bow?.' But when the pronoun is used adjectively, the nom. more commonly remains unchanged: as, किस्हि कवन विधि वाला, 'in what way may I obtain the maiden?;' but may take the fem. termination: as, वरन कवन विधि वाला, 'in what way can (all the wonders) be recounted ?.' An obl. sing. form, कवने, also occurs: thus, भगतहोन सुख कवने वाला, 'of what use is pleasure to one destitute of religion ?.' This may be contracted to कीन; as, आवे कीने काव, 'of what use can it be ?.' The Braj obl. sing., काहि, is also found; as, सिरक वाहि, 'whom wouldst thou serve ?.' The plur. forms, nom. कवन, obl. किस्हि, किस्हहि, etc., call for no special remark or illustration.

298. For the second Interrogative, का, when used substantively, काहि (काहिः) is the usual substitute in the Rāmāyān. The Braj forms, का and कहा, also occur. In the obl. sing., काहि is found; as, दुष्पति काहि, 'for what fault ?' के or कि is
used for क्या as a mere sign of interrogation: thus, होंदि निरामिष कब्र हो का, 'will a crow ever live without meat?'

299. For कोईः, the first Indefinite pronoun, कोट, कवन, कवनियु, and कोनी, are the common substitutes in the रामायण. Thus, कवनिव सिद्ध कि बिनु विश्वासः, 'was there ever any saint without faith?' I should suppose a nominative कवनि or कवनः must exist, but have not noticed it. The ह of ह is however certainly preserved in the obl. form, कवनेः, for कवनियु, which is also used; as in कवनेः काल, 'at any time.' Besides the above nom. forms, केह and केही also occur, as in the following: चानुचित कहः न यौंद्रित केहः, 'no wise man will call it wrong;' आनि न पाव बात यह केहः 'let no one know this thing.' We also find केजँ and केघो.

a. In the obl. sing. a variety of forms exist. काहः, in the dat. and acc. काहः (in the) is used: as, काहः देय जान देहः, 'do not impute blame to any one;' and also कोहः; as, कोहः व जात बिध बेहः, 'it cannot in any way be told;' where र is lengthened metri gratia. An obl. plur. form, काहः, exists; thus, पान सब काहः पायः, 'every one received pān.' The fem. कवनियु occurs in the following: कवनियू भांति बोध नहिः आवः, 'in no way did he comprehend.'

300. The second Indefinite pronoun, ककु, is used in archaic Baiswári poetry, but ककु is preferred, often in the augmented Prakritic form, क्ककुः. It is always indeclinable, as in High Hindi. Thus, राम ककुकः दिन वास करिवे आः, '(after) some days Rām will come and dwell (here)'

301. The Reflexive pronoun commonly appears in the रामायण as आय or आयः: as, आयः होर न सोइः, '(but) that same himself is not;' गरेः आयः चढ़ेउः, 'the lord of men himself mounted.' The genitive of the Reflexive in the same dialect is आयः; as in the following, where आयः, 'one's own,' is contrasted with पृः, 'another's'; आयः पर ककु सुने न कोइः, 'no one heard at all his own (or) another's (voice). The fem. form is आयः, as, आयः दिउः, 'toward myself.'
The penultimate vowel is sometimes lengthened metrically; thus, अध्याय, अध्याति.

a. Sometimes, in the Rāmāyan and other poetry, the Sanskrit indeclinable Reflexive pronoun स्वर, is substituted for तप; thus, उदय यावक हरि स्वर, 'Hari, himself a consuming fire.' Similarly, for the possessive, अन्यपन, the Sanskrit inseparable possessive particle स्व, is often prefixed to a word; as, स्वयं बाहिर सोह, 'cutting off (his) head with his own hand.'

302. For तप का, the gen. of the Honorific pronoun तप, the usual substitute in old Baiswārī poetry is राज; as, भरत राज, 'is not Bharat your Majesty's son?'

303. The modern eastern dialects, and especially the Maithili, 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 चापणे, रोवण, and their equivalents, ए H.H. चाप.

304. Of the longer and shorter forms, it is to be observed that in Use of Long and Short Forms, etc. Maithili, 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 Bhojpūrī, Māgadhī, and Maithili, the use of the gen. formation in रा as a theme for all the obl. cases. I have found the postpositions से and पर, even in High Hindi, in construction with the genitive of pronouns, as in एसे से, तेरे पर, and even तै के पर, but this usage is exceptional and must be regarded as foreign to the idiom of Western Hindi.
Numerous variations from the eastern forms given in the Table occur, as follows. In some districts in the east, the final consonant भ्र of चुर्ण and चुर्न, is changed by the rustics to स, giving such forms as सुस को, सुस से, etc. In all plural forms, the ह of the conjunct थह in all plural bases, may be optionally dropped in Bhojpúrī, Mágadhí and Māithili; thus we may have धह or धन; धियो or धि, etc. The same option obtains place in the termination of the plural; so that we may have डम्न or डमन, ‘we;’ डम्न or डमन, ‘these,’ etc. Also in Bhojpúrī, to demonstrative forms in धह and उष (उन and उन) initial, ह is optionally prefixed, giving, e.g., उषका or उषका, ‘these;’ धहके or धियोके, ‘their,’ etc.; and also to the bases of the sing. of the same pronouns, giving, e.g., हे, for धह, ‘this;’ हो, धि, ‘that;’ for धीकर, धीहि, ‘theirs,’ धीकरके; धीहि, for धीहि, ‘of this,’ etc. In this same dialect, again, as also in Māithili, the syllable का may be added to any form of the nom. plur. of the Demonstrative, Relative, Correlative, and Interrogative pronouns; giving thus either धह or धहका, ‘these’ (hon.); धेकर or धेकरिया, ‘who?’ etc.

For the Proximate and Remote Demonstrative, the Relative, Correlative, and Interrogative pronouns, the Bhojpúrī and the Māithili, of the extreme east and south-east, also use, for things only, another series derived from the same pronominal bases, as follows: Bh. रस or रसुआ, ‘this;’ ओस्तु or ओस्टुआ, ‘that;’ तिस्तु or तिस्टुआ, ‘who?’; तिस्तु or तिस्तु, and तिस्तुआ or तिस्तुआ, ‘that;’ तिस्तु or तिस्तुआ, ‘who?’ These are all declined as substantives, making their plurals, रसुआन, ओस्टुआन, etc.

To these, as to the other pronouns, ह is sometimes prefixed to an initial ध or उ; giving such forms as हियो, होस्तुआ, etc.

The Māithili of Central and Western Purniyā, exhibits a variation of the same series, thus: धो, धो (जियो or जियो, तियो or तियो),* ियो or ियो. In S. Bhagulpūr, this series is again slightly varied thus: धियो, धियो (जियो, तियो),* ियो.

In Bhojpúrī a variant, ियो, for रस of the above pronominal series, is used for ‘this,’ when one cannot call the name of that which i

* These forms are not given in Grierson’s Grammars, though he states that the series is carried out. I supply them therefore from the analog of the other forms.
referred to. In the Doáb, the phrase क्या नाम, 'what (is) the name?' is used under similar circumstances.

308. In Bhojpúrī, Mágadhī, 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 ता for the oblique form, a long vowel in the penult of the direct form being then always lengthened. Thus, we have in Maithili either पृथ्वी के or पृथ्वी के (= H.H. रस्तका) or पृथ्वी, obl. पृथ्वी; Bh. क्रोध के or क्रोध, obl. क्रोध, etc.

309. In the Baghelkhandi Hindi,* the following pronominal forms occur. The nom. plur. of the 1st Personal pronoun is नामार, and the obl. plur., नामनु. Of the 2nd Personal pronoun, the nom. plur. is तत्तपर, and the obl. plur., तत्तत्तिनु. ते and यहि are each found in both the nom. and obl. plur. of the Proximate Demonstrative; यहि also occurs as nom. sing. The nom. plur. of the Remote Demonstrative, वहि, is वे, and the obl. plur., वाक्य जन. The Relative and Correlative make the obl. plur., respectively, विनम्नु and विनम्नु. The Interrogative is बोल; 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 माँ is used for मा. The periphrastic plur. is sometimes formed with सब, as in other eastern dialects; thus, ते सबके माँ = H.H. इन लोगों ते.

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 बोल, thus used in western Hindi, the word सब and its variant forms, सभ, सबहिं, सभी, सबे, and सबे. Besides सब, Maithili also employs, in the north, लोकाधि, and in the south and east, ती, सिंह, वाचरिका, अर, and साहिं; appending these preferably to the base of the obl. cases. According to Beames, in Bhojpúrī, the longer plural forms, as रस्तकारा, उस्करमान, etc., are preferred to the shorter, when emphasis is intended. For the plural of केह = H.H. कोर, 'some one,' क्तिकतः is commonly employed; as, क्तिकतः घर जलत बा, 'some houses are burning.'

* Baptist Mission Press, Serampore, 1821.
311. Of the genitive forms, those in आ are oblique and the others direct. Thus we have, e.g., Bh. मौरे घोड़ा, 'my horse;' Mt. दुष्कःर चौरक, 'of their house,' etc. But exceptions are found in the Magadhi gen. postposition, बेरा (fem. बेरी), used about Patna, which is both masc. direct and oblique, and in W. Bhojpūrī and Avadhī, where the masc. obl. of the gen. in र्, र्, and the postposition जे, ends in य, as in High Hindi.

312. Analogous to the emphatic forms in छो in the Rāmāyana, we find in Bhojpūrī, Māgadhi, and Maithili, emphatic forms of the obl. sing. of the 1st and 2nd pers. pronoun in छो; as, e.g., मौरे, 'me also,' तोहर, 'thee also.' Besides these, Bhojpūrī also has the forms, मौरे, हमरे, 'even me,' and दौरे, तोहरे, 'even thee.'

313. While the Honorary pronoun, ाम, will be heard in the eastern Hindi country wherever Muhammadan 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 ाम— in Riwā, ाम— 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. ाम is sometimes inflected to ाम, in the obl. cases; and in Māgadhi, when used reflexively, forms of the gen. sing., ाम, ाम, are used. In the Maithili of S. Bhagalpūr, occur the variants, for the nom. sing., ाम and ाम; also, for the regular obl. sing., ाम, ाम, and ाम. The plural is formed by the addition of सम, लोग, etc., to the base of the singular. But in Māgadhi, ाम and ाम are also used throughout the plural. In Avadhī, the usual form is ाम.

314. In Bhojpūrī, not only ाम, but also another word, र्र, with variants, र्र, र्र, and र्र, is used as an Honorary pronoun. This is declined regularly as a noun, except that in the gen. sing. and in the voc. we have variant forms, ार, ार, र्र. The plural is regular; nom. sing. र्य or र्र, etc., throughout. A variant of this same theme is heard in W. Māgadhi, र्र, nom. plur. र्र. In W. Maithili also, र्र and र्र, plur., र्र, are used.

315. Besides the above, Maithili also employs as an Honorary pronoun of the 2nd person, in the north, ाह्र, in the west, also ाह्र; these are declined regularly as nouns in the sing. In the north, an instrumental inflected form, ाह्र, is used. The plural is formed periphrastically, after the manner of the dialect. Along the north bank of the Ganges, from * Also यः final.
near Patna, to the Kosi River, yet another form, अत्रस्, is used, also declined regularly throughout.

316. In Bhojpúrī, Mágadhí and Maithílī, the Reflexive pronoun is अपने, with variations as follows:—Bh., अपना, अपृ, अपु and अपू; Mt., in the north, अपनहि; in the east, अपनि; in the south, अपने, and also अत्रस्; in S. Bhagalpúr, अपने, अपने. These exhibit certain irregularities of declension, as follows. In Bhojpúrī, अपने makes the obl. sing. अपना; but in the west, also अपन and अपने; the gen. sing. is अपन, अपन, or अपन (obl. अपना). The nom. plur. is अपनहि; the gen. plur., in N. Muzaffarpúr, अपुर्स के. In Mágadhí, the Reflexive is declined regularly throughout, except in the gen. sing., अपन, अपन. In Maithílī, the Reflexive, under all the above forms, makes the obl. sing., अपना; but in S. Bhagalpúr, also अपनहि and अपनहि, or like the nominative. The gen. sing. is variously अपन, अपन, and अपन. In S. Bhagalpúr is also used a gen. plur., अपुरुष बेरु, and a loc. plur., अपुरुष अनि.

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, metrically, be optionally lengthened, so that we may have, e.g., such forms as थोदृ, केदृ, बाद, for थोहि, केदृ, बाद.

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 जी, जीब, केदृब, वा, for जी, जीब, केदृ, बा, etc., etc. It has not been thought necessary to give all such trifling variations in detail.

320. Occasionally, for the acc. postposition, की, the postposition तरू, (also written तारू, तारू, तारू, and तारू) is used in construction with pronominal genitives. Thus we find ने तरू, उस ने तरू, for the acc., तुझ की, उस की. तारू is also sometimes added, like की, directly to the inflected base. Thus in the Mārwārī play of Hirā and Ranjā, we have देने मेरे . . . तुझ तारू, '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., मैं; nom. and obl. sing., मो; nom. and obl. plur., हमन, हमने; in N. Muzaffarpur, हमरहिं; in Sāran, हमे; elsewhere, nom. and obl. plur., हमन, हमिंहि, हमनः.

(2) Of the 2nd Pers. pronoun:—in the west, nom. sing., तै, तुहै; obl. sing., तूहै, ती, तुहरत, (obl. form, तुहरे); nom. and obl. plur., तूहै, तूहै, तूहर; in N. Muzaffarpur, तोहरहिं; elsewhere, तुहन, तोहिंहि, तोरज.

(3) Of the two Demonstratives:—in obl. sing., प्रेज, प्रेज; in Sāran, nom. sing., for दे, दे; for के, हे, हे, हे, जी; in nom. and obl. plur., प्रल, प्रलहि, प्रलहि, प्रलहि, hon. प्रल; उपल; उपल; प्रलहि, प्रलहि.

* The option indicated in § 306 applies throughout all plural forms, where not otherwise indicated.

† Also in Māgadhī.
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In § 183, may be used throughout with any of these themes.
**TABLE VIII. DIALECTIC PRONOMINAL DECLENSION: 1st PERSONAL PRONOUN.**

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1. These forms are also used, more rarely, with the postpositions.
2. Oblique form.
3. Instead of बम, any of the nouns of plurality given in 183 may be used throughout with any of these themes.
### Table IX. Dialectic Pronominal Declension: 2nd Personal Pronoun.

|----------|------------|-------|-------|---------|------
| N.       | तू.        | तू.   | तू.   | तू.     |
| आ.      | तू.        | तू.   |
| घ.      | तू.        | तू.   |
| L.       | तू.        | तू.   |
| A.       | तू.        | तू.   |
| D.       | तू.        | तू.   |
| A.       | तू.        | तू.   |
| G.       | तू.        | तू.   |
| L.       | तू.        | तू.   |

- **Notes:**
  1. This form my Pundit only gives in this case; I should infer it would be used also in other cases.
  2. Oblique form.
  3. Pron. in.
  4. Instead of तू, one of the words ते or ते only is usually given in 1835, may be tried throughout with any of these themes.

|----------|------------|-------|-------|---------|------
| ते.      | ते.        | ते.   |
| ते.      | ते.        | ते.   |
| ते.      | ते.        | ते.   |
| ते.      | ते.        | ते.   |
| ते.      | ते.        | ते.   |
| ते.      | ते.        | ते.   |
| ते.      | ते.        | ते.   |
| ते.      | ते.        | ते.   |
| ते.      | ते.        | ते.   |

- **Notes:**
  1. This form my Pundit only gives in this case; I should infer it would be used also in other cases.
  2. Oblique form.
  3. Pron. in.
  4. Instead of तू, one of the words ते or ते only is usually given in 1835, may be tried throughout with any of these themes.
### Table X. Dialectic Pronominal Declension.

#### Proximate Demonstrative Pronoun: \( \text{यह}, \text{तूह}, \text{हम्} \), etc., 'this.'

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<td>N. यह.</td>
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<td>Ag. रहें</td>
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#### Remote Demonstrative Pronoun: \( \text{वह}, \text{तूह}, \text{हम्} \), etc., 'that,' 'he,' 'she,' 'it.'

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1. This is still used about Mathur and Agra, but is regarded as obsolete.
2. Or तो, or like Kum.
3. Or like Kum.
4. Optional throughout.
5. Either of these forms may be used as the stem in all the old cases.
6. The periphrasic plural, with \( \text{सब} \) may be used with रहें, रहें, and रहें. \( \text{सब} \). The forms in the 2nd line, sing. and pl. are honorific.
7. The plural honorific; non-honorific plural formed by adding \( \text{भू} \), etc.
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**Correlative Pronoun:** सो, etc., 'that,' 'the same.'

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1 Or as Oghi. 2 Or as Kun. 3 Also with sā.
### Table XII: Dialectic Pronominal Declension

#### 1st Interrogative Pronoun: कौनः, etc., 'who,' 'what'

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#### 1st Indefinite Pronoun: कोईः, etc., 'any,' 'any one,' etc.

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#### 2nd Interrogative and 2nd Indefinite Pronouns: क्याः, etc., 'what?' कुछः, 'any,' 'some'

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§§ 322, 323.

PRONOUNS.

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hon. उहँ; in N. Muzaffarpūr, प्रकरङ्ग, चेकरङ्ग, obl. plur. only.

In the W., especially, the forms beginning with a vowel are often written and pronounced with an initial ह; thus, हङ्गका, हङ्गका, हङ्गह, and हङ्ग, for जङ्ग, etc.

(4) Of the Relative, Correlative, and Interrogative:—in the W., obl. sing. (of things only), चाह, ताह, चाह, also, चाहें, चाहें, कीहें, चीहें, elsewhere, जोह, तेह, चोह, or जी, ते, की; nom. and obl. plur., जिहहही,* जिहहही,* जिहहही,* जिहहही, जिहहही; चेजोन, चेजोन, चेजोन, चेजोन; जिहहहार, जिहहहार, जिहहहार; obl. plur., in the west, जीनें, जीनें, जीनें; in N. Muzaffarpūr, जेकरङ्ग, चेकरङ्ग, चेकरङ्ग.

(5) Of the neut. Interrogative:—in the W., nom. sing., निखु, निखु; in N. Muzaffarpūr, obl. sing., कीही; also very common, an inflected instr. sing., केइ, in sense of 'why.'

(6) Of the neut. Indefinite:—in the W., बिछ, बिछ; in N. Muzaffarpūr, बिखो; in Sāran, बिखु.

322. In Māgadhī we have additional forms as follows.

Additional Māgadhī Forms.

(1) Of the 1st Pers. pronoun:—nom. and obl. plur., हमनिन, हमनही.

(2) Of the 2nd Pers. pronoun:—nom. and obl. plur., तोहनिन, तोहनही, तोहरही, तोहरही, तोहरही, or तोहरा सब, etc.

(3) Of the two Demonstratives:—nom. and obl. plur., आहनिन, आहनिन, आहनी, आहनी; अहनिन, अहनिन; obl. plur. only, आहना, आहना.

(4) Of the Relative, Correlative, and Interrogative:—nom. and obl. plur., जिनिन, जिनिन, जिनिन; जिनिन, जिनिन; जिनिन, जिनिन, जिनिन; in Gayā, for gen. sing., तेकः, तेकः, तेकः, तेकः, तेकः, तेकः, and तेकः.

(5) Of the personal Indefinite pronoun:—obl. sing., चीहें, चीहें, चीहें.

323. The following additional Maithili forms may be noted.

Additional Maithili Forms.

(1) Of the Personal pronouns:—nom. sing., हमें, हमें, हमें; obl. sing., तोहँ, तोहँ, तोहँ, (poetic).

(2) Of the Demonstrative pronouns:—obl. sing., उस्तः, उस्तः, उस्तः, उस्तः.

* Also in Māgadhī.
(3) Of the Relative, Correlative, and Interrogative pronouns:—obl.
sing., चिन्हऽ, तिन्हऽ, बिन्हऽ.

(4) In the Maithil, the 1st Indef. pronoun, केहा, has an obl. plur. base,  
केहरैल; the 2nd Indefinite, केका, adds the postpositions either to the  
nom. form., or to an inflected base, केन्द्र, कान्धियो; the plural is wanting.  
The 1st Indefinite makes the gen. sing., केहरैल, केकरहेल, केकरैल,  
कान्धियो; the gen. plur., in S. Maithil, किन्हरैल। In Central and S.  
Muzaffarpur, कणिक and ताॅनाक are also used for कृष्ण.

324. To the forms above given may be added the  
following, some of which I am unable to assign to any  
paticular time or place.

(1) छ, = छ, ‘I,’ is evidently a shortened form of the  
Mārvārī हः। An abbreviated form, मुह, 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 हम and तुम with the postpositions, are also employed.

(2) तैर and ते are sometimes substituted for ते or तु,  
‘thou.’ In western Hindi, I have met with a gen. sing. of  
this pronoun, तेंद्रा, for तेनरा; as, e.g., पचिने मुगलाशी तेंद्रा हाथ,  
‘let the wife of the Mogul take thy hand.’ A Prakritic gen.  
sing., तुर, (for Sk. तु), is now and then used in archaic  
Hindi.

(3) In the nom. sing. of the Proximate Demonstrative, यह,  
the following variant forms occur, viz.:—चोह, चोह, जिह, रेह,  
ङङ, रेह, रेह, परै। Of these, the last three appear, in some  
cases at least, to be merely emphatic forms. In the obl.

* हः is said by Prof. Eastwick, (Vocabulary to Prem Ságār, sub.  
voc.), to be used in the obl. sing. with the postposition है, in the following  
Arrdh Chaupaī: कबी हः के पाति रही हमारी। But हः, in this place, is,  
in fact, the Brāj emphatic particle, = है; and है is a Brāj form of the  
Conjunctive participle, कर (from the verb करना), which is in High  
Hindi added directly to कर्ने, making कर्नार। We therefore render,—  
‘how (then) remained my honor?’ Krishnā to Rukmīnī, P.S.: Ch. LXI.
plur., we find ते and ते. In Braj, जा is sometimes spoken and written for ता.

(4) In the declension of the Remote Demonstrative, वह, और occurs in the nom. sing., and, in the obi. sing., थी is sometimes found for था, and चाहे, for चाहै. For the obl. sing., उस, rustic Muhammedans sometimes substitute उस. It occurs also in the following from the Márwári Play of Gopi Chand: धरो दुसी के धातू, ‘fix (your) thoughts on him.’ In the obl. plur., उने, उनि and उन्होंने are found for the dat., उन्हें; and उने, in the case of the agent, for उन ने.

(5) Variant forms of the Correlative pronoun are, in the nom. sing., सो, सो and सिंह, for सो. The latter two are emphatic forms. In the obl. sing., तिर and तिहै occur, for तिहै; I have also met with a gen. sing., तातौनि, =तिस जा, which evidently belongs to the S.W. ता alone is used as gen. sing. in the following from the Prems Ságar: क्यों नाम ता बाहे, ‘what is his name?’ जार occurs in Braj for जारि, and जिजनि, for the obl. plur., जिजन्दें, of the Relative. तिनि, for तिन्दें, and ताक, for the obl. plur., तिन, of the Correlative, also occur in literary Hindi.

(6) For the nom. sing. of the Interrogative, कौन, we find in the ‘Chrestomathie’ of Prof. De Tassy, कौन, कोनि and कोनि. An obl. sing. and plur., काय, for किस, is found in western Hindi. कोर्य and वाज occur, for the Indefinite, कोर्य, and कहुव, वहि and वह, for कुहु. वहि and वह लौंग to the west. For the Braj Interrogative, क्यौं, क्या, we sometimes have क्या और, and in the obl. sing., क्याँहि, for क्याँहि.

(7) As the nom. sing. of the Reflexive pronoun, आप, I have met with आपि. With this same pronoun, is evidently to be connected a Már. nom. plur. form, आपाँ. In the only place, however, where I have met with it, हूँ would have been used in High Hindi. In the obl. forms of this pronoun, हूँ is often substituted for छ after छ, as, e.g., in चापस, 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 Hindi, the first variety of masculine declension; when used adjectively, they follow the laws for the inflection of Tadbhava adjectives in अ, and are thus inflected to ए, masc., and ए, fem. The following tables exhibit, first the High Hindi forms, and then the dialectic forms of each series:—

<table>
<thead>
<tr>
<th>Pron. Base.</th>
<th>Adjectives of Quantity</th>
<th>Adjectives of Kind</th>
</tr>
</thead>
<tbody>
<tr>
<td>त</td>
<td>रत्ना ittd,</td>
<td>this much</td>
</tr>
<tr>
<td>य</td>
<td>रत्ना ittd,</td>
<td>that much</td>
</tr>
<tr>
<td>उ</td>
<td>उत्तरा utrd,</td>
<td>as much</td>
</tr>
<tr>
<td>ख</td>
<td>जित्ता jittá,</td>
<td>so much</td>
</tr>
<tr>
<td>ति</td>
<td>तित्ता titd,</td>
<td>how much?</td>
</tr>
<tr>
<td>पि</td>
<td>कित्ता kittd,</td>
<td></td>
</tr>
</tbody>
</table>
\begin{tabular}{|c|c|c|c|}
\hline
\textbf{Adjectives of Quantity.} & 
\textbf{H. Hindi.} & 
\textbf{Kavārl.} & 
\textbf{Māgadhī.} & 
\textbf{Maithili.} \\
\hline
\textit{तत्ता:} & \textit{तत्त:} & \textit{तत्ता.} & \textit{तत्ता.} \\
\textit{उत्ता:} & \textit{उत्त:} & \textit{उत्ता.} & \textit{उत्ता.} \\
\textit{अत्ता:} & \textit{अत्त:} & \textit{अत्ता.} & \textit{अत्ता.} \\
\textit{जीत्ता:} & \textit{जीत्त:} & \textit{जीत्ता.} & \textit{जीत्ता.} \\
\textit{तीत्ता:} & \textit{तीत्त:} & \textit{तीत्ता.} & \textit{तीत्ता.} \\
\textit{कीत्ता:} & \textit{कीत्त:} & \textit{कीत्ता.} & \textit{कीत्ता.} \\
\hline
\textbf{Adjectives of Kind.} & 
\textbf{H. Hindi.} & 
\textbf{Kavārl.} & 
\textbf{Māgadhī.} & 
\textbf{Maithili.} \\
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\textit{इत्ता:} & \textit{ईत्त:} & \textit{इत्ता.} & \textit{इत्ता.} \\
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\textit{कीत्ता:} & \textit{कीत्त:} & \textit{कीत्ता.} & \textit{कीत्ता.} \\
\hline
\end{tabular}

1 Anusī. E. 4 In extreme E. 5 S. of Ganges.
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 Hindi, the first variety of masculine declension; when used adjectively, they follow the laws for the inflection of Tadbhava adjectives in चा, and are thus inflected to ए, masc., and दे, fem. The following tables exhibit, first the High Hindi forms, and then the dialectic forms of each series:

<table>
<thead>
<tr>
<th>Pron. Base.</th>
<th>Adjectives of Quantity</th>
<th>Adjectives of Kind</th>
</tr>
</thead>
<tbody>
<tr>
<td>च्</td>
<td>रुत ना itnā,</td>
<td>this much.</td>
</tr>
<tr>
<td>ठ</td>
<td>रुत ता ittā,</td>
<td>'that much.'</td>
</tr>
<tr>
<td>ं</td>
<td>उत ना utnā,</td>
<td>'that much.'</td>
</tr>
<tr>
<td>त</td>
<td>उत ता uttā,</td>
<td>'as much.'</td>
</tr>
<tr>
<td>जि</td>
<td>जित ना jītnā,</td>
<td>'so much.'</td>
</tr>
<tr>
<td>रि</td>
<td>जित ता jittā,</td>
<td>'how much?'</td>
</tr>
<tr>
<td>ति</td>
<td>तित ना titnā,</td>
<td>'so much.'</td>
</tr>
<tr>
<td>कि क</td>
<td>तित ता tittā,</td>
<td>'how much?'</td>
</tr>
<tr>
<td>कि क</td>
<td>कित ना kitnā,</td>
<td>'how much?'</td>
</tr>
</tbody>
</table>

Table XIII.: Pronominal Adjectives.
## Table XIV. Dialectic Forms of the Pronominal Adjectives.

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<tbody>
<tr>
<td>इतना.</td>
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<td>इतरो.</td>
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<td>इत्तो.</td>
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<tr>
<td>इतुता.</td>
<td>इतुती.</td>
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<tr>
<td>इतुतु.</td>
<td>इतुती.</td>
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<td>इतिता.</td>
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<tr>
<td>इतितु.</td>
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<td>इतितो.</td>
<td>इतितो.</td>
<td>इतितो.</td>
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</tbody>
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### Adjectives of Quantity:

<table>
<thead>
<tr>
<th></th>
<th>एसा.</th>
<th>एसी.</th>
<th>एसी.</th>
<th>एसरो.</th>
<th>एसरो.</th>
<th>एसरो.</th>
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<tbody>
<tr>
<td>एसै.</td>
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### Adjectives of Kind:

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<tr>
<th></th>
<th>तिसा.</th>
<th>तिसी.</th>
<th>तिसी.</th>
<th>तिसरो.</th>
<th>तिसरो.</th>
<th>तिसरो.</th>
<th>तिसरा.</th>
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<th>तिसरा.</th>
<th>तिसरा.</th>
<th>तिसरा.</th>
</tr>
</thead>
</table>

### Notes:

1. *Anus†ic optionally added.*
2. *I have only met with these in this oblique. form; commonly with the postposition मा.*
3. In S.E.
4. In extreme E.
5. S. of Ganges.
§§ 326-328. PRONOMINAL ADJECTIVES.

326. Besides the dialectic forms given in Table XIV., the following modifications of some of these pronouns also occur, viz.:—for चित; चिति; चित; चिति; चिति; चिति; चिति; and for चिति; चिति. The following forms also are occasionally used in literature, viz.:—भू, ते, भू. They are respectively equivalent to चिति; चिति; चिति.

a. The Sanskrit forms, रूह, रूह= रूह; रूह= रूह, रूह= रूह, रूह; रूह= रूह, are occasionally used in poetry. For रूह and रूह we also find रूह and रूह.

327. Besides the above, the following words also are used as pronominal adjectives. Those which terminate in चा follow the declension of Tadbhava nouns or adjectives inflected to चा. The others, when used substantively, are declined like the second variety of masc. nouns; when used adjectively, they are indeclinable.

अक ek, ‘one.’ हर har, ‘every.’
दासाः dasāḥ, ‘another,’ ‘the other.’ चार aur, ‘other,’ ‘more.’
दोनों donon, ‘both.’ बहुत bahut, ‘much,’ ‘many.’
सब sub, बहे kai, ‘several,’ ‘how many?’.
सारा sārā, कें kai, ‘self,’ ‘own.’
सकल sakal, ‘all,’ ‘the whole.’ निज nij, ‘self,’ ‘own.’
समस्त samast, परायथ parāyāth, ‘another (person).’
समूचा samuchā, ‘every.’

328. एक ek, strictly speaking, is a cardinal numeral, and दूसरा dūsāḥ, an ordinal. एक, ‘one,’ when used pronominally, is usually followed by दूसरा, ‘the other,’ in the succeeding clause; as, एक दूसरा, दूसरा दूसरा दूसरा या ek hanstā, dūsā 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 इस एक बह कहता था ek yah, ek wah kahtā 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 dūsre ko mārte hain, '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 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 का sabhon kā, etc. सब also, rarely occurs.

a. When used in the singular, as, sab 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 शब्द are not now regarded as quite elegant, and सब is preferably uninflected throughout. As it contains in itself the idea of plurality, the plural termination is regarded as superfluous.

331. The words सकल sakal (Sk. सकल), समस्त samast, and सबूत 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 Hindi, 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 áyá, 'every one came;' हर एक घर har ek ghar, 'every single house.'
§§ 333–335. PRONOMINAL ADJECTIVES.

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 दो, ‘give me more.' But when used adjectively, it may mean either ‘more' or ‘another,' as the context may determine. Thus, मुझे और बात do 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 yah bát aur hai, wah aur hai, ‘this is one thing, that is another.'

334. Besides बहुत, ‘much,' we meet the intensive forms, बहुतेरा 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 kái or कई kái as an adjective means ‘several;' when used as a pronoun, it must be rendered ‘how many?' It cannot take the postpositions. Thus, कई पुरुष आए kái purush áe, ‘several men came;' कई आए kái áe, ‘how many came?'. Where in English ‘several' has a pronominal force, it must be rendered in Hindí by कई एक kái ek or कितने एक kitne ek; as, कई एक हैं kái ek hain, ‘there are several.' But, कई हैं kái hain, would be interrogative,—‘how many are there?’. कई एक kái ek, and कितने एक kitne ek, however, may also be used adjectively in the same sense; as, कितने एक पेड़ हैं kitne ek per hain, ‘there are several trees.'
204 PRONOMINAL ADJECTIVES. [§§ 336–338.

a. The pronominal adjective कितने kitne is also used in the sense of ‘some,’ ‘several,’ both substantively and adjectively. Thus, वहां कितने भाट भी जा ना wahan kitne bhāṭ bhi āe, ‘several bards also came there;’ कितनों का मत है kitnōn 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 चाना nij par ānā, ‘to come to one’s own (house);’ निज बुद्धि भरोसे मोहि नाही nij buddhi bharosa mohi nāhi, ‘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 निज पुत्र है wah rājā kā nij putra hai, ‘he is the king’s own son;’ यह मेरी निज पुस्तक है yah mēri nij pustak hai, ‘this is my own book;’ वह अपने निज घर गया wah apne 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 बौद्ध nij kā boudh, ‘a personal servant,’ etc.

337. पराया parāya, ‘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 खोज parāi khoj, ‘another’s wife.’

338. The following dialectic variations of the above pronominals occur, viz.:—for एक, दो and चार; for दो सर, Br. दूसरी, K. दूसरो, N. दूसरो; O.B. दूसर, दूसर, दूसर; for दोनो, Br. दोनो, M. दूसरो, N. दूसर, O.B. दूसर, दूसर, दूसर; for सारा, Br. सारी, K. सारो; for सब, Br. सबे, सबे, O.B. सबर; for चीर, N. चारो, O.B. चार; for चार, Br. चहैट, O.B. चहैट, चहैट, Garh., मिंडो, N. घर, emph. घेरे, M. चोर, चोर, चोर, चोर, and मौकलो. For कई, Mār. has कई.
§§ 339–341. PRONOMINAL ADJECTIVES.

For सबक, Br. gives सिध्र, M., शागर, सन्ताल, O.B., सम्र (nom. plur.). For धरीन एक, the Mārwāri has धिली.

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.

<table>
<thead>
<tr>
<th>Sanskrit</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>अन्या</td>
<td>'other.'</td>
</tr>
<tr>
<td>अपर</td>
<td>'another.'</td>
</tr>
<tr>
<td>अमूक</td>
<td>'a certain one.'</td>
</tr>
<tr>
<td>उभया</td>
<td>'both.'</td>
</tr>
<tr>
<td>किमपि</td>
<td>'any.'</td>
</tr>
<tr>
<td>पर</td>
<td>'another,' 'other.'</td>
</tr>
<tr>
<td>प्रतीक्</td>
<td>'each.'</td>
</tr>
<tr>
<td>बहु</td>
<td>'much.'</td>
</tr>
<tr>
<td>भृिर</td>
<td>'numerous.'</td>
</tr>
<tr>
<td>युग</td>
<td>'some.'</td>
</tr>
<tr>
<td>युगल</td>
<td>'either.'</td>
</tr>
<tr>
<td>युग्मा</td>
<td>'both.'</td>
</tr>
</tbody>
</table>

340. अन्य, as also the more common corrupted form, त्रान, is ‘another,’ in the sense of ‘a different one,’ like the Greek ἄρεσος; but अपर is ‘another,’ numerically, like the Greek ἄλλος. Thus, अन्य देख गया, ‘he went to another country;’ नहीं अन्य उपाख्य, ‘there is no other expedient;’ but, अपर हैतु सुनू, ‘hear another reason.’ For अपर, पर is more commonly used; it is often compounded with the noun it qualifies. Examples are: पर द्रोि, ‘another’s fault;’ परद्रेष, ‘a foreign country;’ परलोक, ‘the other world.’

341. The related words, युग, युगल, युग्म ‘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 सूपति, ‘the two kings;’ युगल नयन जलधार बहन, ‘from both eyes a stream of water flowed;’ क्षागिय युगम जोिकि, ‘joining (my) two hands.’ Examples of the use of the other Sanskrit pronominals are the following: उभय चर उद्धि, ‘both a boundless ocean,’ किमपि प्रयोजन नाही, ‘there is not any need;’ अमूक कहता हे, ‘a certain person says;’ प्रतीक द्वार, ‘every day.’
342. गृह्नि, (indeclinable), is occasionally used as a pronominal adjective; thus, गृह्नि चावतर कथा प्रभु केले, 'the story of each incarnation of the Lord.' विध and बूँि, 'much,' are both equivalent to विध 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 तो, we have जिस तिस का, 'whosoever;' with वोरे, वोरे जो कोि, 'whoever;' जिस जिस कोि, 'whomever;' with कुछ, जो कुछ जो kuchh, 'whatever.'

a. For तो वोरे, Naipâli has जुनसुके, 'whosoever.'

b. In the Râmâyana a similar Sanskrit compound occurs, in the phrase तन तन विधि, 'in whatever way,' where तन तन, (for तन तन,) is in the instr. sing.

344. Other compounds are formed with चौर उर, 'other;' as, चौर कुछ उर kuchh, 'something else;' चौर वोरे उर कोि, 'some one else;' चौर तन उर kauon, 'who else?'. चौर वा उर kya, '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, चौर चौर koi aur, 'some other;' कुछ चौर kuchh aur, 'some more.'

b. The pronominal, शब्द, 'other,' is compounded with itself in the form शब्दशब्द (Sk. शब्दशब्द), 'each other;' 'mutual'; but this is rare in Hindî. The two are occasionally written separately, thus: शब्द शब्द प्रति ने, 'with mutual love.'

* In Garhwâl, उर alone is used, with a peculiar intonation, in the same sense of a strong affirmative.
345. The particle सा sā, (infl. वे se, सी st,) may be added to the nom. form of कौन, thus: कौन सा kaun sā, negative, lit., 'what like?' वह 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, तौन, making यह सा, यौन सा; and in the Doáb to the demonstratives, यह and यह, making यह सा, यह सा. But I have never met these forms in literature.

b. In old eastern poetry, however, the equivalent affix सम is added to the inflected base of the demonstratives, thus: यह सम, यह सम, 'like this;' उन सम, उन सम, 'like that;' or 'like him.'

c. For कौन सा, Mewári has खीयो, fem. खी, as in the following: खीयो मन्य दाँ ऐ कीयो; = कीसे मन्य ने तुम को कहा, 'what man told you?'.

346. The indefinite pronouns are also compounded with सब sab; as, सब कोई sab koi, 'every one,' सब कुछ sub kuch, '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 खेत 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 होगें, 'what we shall be,' बहुत कुछ, 'a great deal,' 'ever so much.' Similar are, यह कुछ, फिरता कुछ, etc. So also we find कुछ बहुत; as, कुछ बहुत सरख 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.

वासू, वाजी, वास, वाजी, फुलाना, फुल, 'a certain one.'
वास, वाजी, वाजी, वाजी, वाजी, वाजी, क्रु, 'the whole.'
बेर, गैर, 'other,' 'different.' चंद, 'many,' several.'

350. Of these, all are Arabic, except चंद, which is Persian. बेर is sometimes used as a negative prefix, especially in the compound, बेर हाबिर (गुर हाबिर), 'absent,' 'not present.' फुलाना is always pronounced fulānā. 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, फुलनबा, it is often used, instead of the remote demonstrative, for a third personal pronoun. Besides फुलनबा, the people of Avadh also use हेक्कबा, plur., हेक्कानी, 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 मेरा, of the 1st personal pronoun, we have the Sk. instr. sing., मद्य, Prak. मै, Ap. मैं, transferred to the nom.* The ने, therefore, which is added to मैं, in the case of the ag., in High Hindi, is really superfluous, and in मरवार, Old Baiswāri, and other

* Vid. Lassen: Inst. Ling. Prac., p. 480. In Gujarāti, मेरा is still used for the case of the Agent, assigned to a nom. sing., hām, for Sk. aham.
archaic Hindi, *maịn*, alone, and properly, denotes that case. The same remarks, *mutatis mutandis*, apply to *taịg*, 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., *maịn*, from a labial theme, the Braj presents a form, *haun* or *họg*, which has arisen from the corresponding Sk. *aham*, through Prakrit forms, *ahamum*, Ap. *hamug*.† In the Mār. *họn* or *họn*, we have the same word, with the common reduction of the diphthong (§ 85). The corresponding Mw. *mhọn*, 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. *teuṃ*, H. *tā*. This theme, *sma*, in Prakrit, regularly became *mha* (§ 108); so that from *asmakam*, *k* being rejected, we would have *amhaṃ*, and thence, as above, *mhauṃ*, *mhọn*. 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., *teuṃ*. The final nasal is preserved in the Mārwārī and Old Baiswārī, *tāṇ* or *tun*. But I am inclined to regard the *tā* in *tāṇ* ne, ag., as a gen., from Sk. *tava*, through the Pr. *tua*. The Av. and R. nom. sing., *tayaṇ*, as also the R. loc. sing., *mayaṇ*, present merely a variant orthography of *taiṇ*, *maịn*.

a. The Bh. nom. sing., *tujh*, is a weakened form of *tumh*, for *tushaṃ*, 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. *thāṇ*, we have apparently a transfer of the aspirate of *tumh* 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., *majhṣa*, *tujhṣa*, for Sk. *mah*, *tuḥ*. Prof. Lassen gives an apposite example of this change in the Prakrit root, *lijhja*, for Sk. *liḥa*.‡ The form *māha* occurs in the Rāmāyan, and must be referred to a Pr. gen. sing., *masya (?)* for Sk. *mama*; and, by analogy, *tuḥa*, to a Pr. gen., *tusya (?)* for Sk. *tava*, formed after the analogy of the other

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* Vid. infra: § 357.
‡ 1b. § 50.
Sanskrit pronominal genitives. *Maha*, as also *tuha*, is found in the Apabhraṣṭa Prakrit.

a. Braj, Kanauji, Avadhi and some other dialects, present, in the personal pronouns, the obl. sing. themes, *ma*, *to*. These also are true genitives, and are so used by *Chand*, 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, *jāsu*, *tāsu*. 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*, *the*, 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, *mvd*, *tvd*, 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, *muhuy*, *tuhuy*, and thence, by familiar changes, at last, *mvd*, *tvd*.

354. The genitives, *merd*, *terd*, have been formed by the addition to an old genitive, *maha*, of *kerd* or *kero*, for *kerako*, (Sk. *kyita*). Beames gives, from the vulgar Prakrit, the form *mahakero*,§ from which *mero*, and *merd* are readily derived by the common elision of *k* and the sandhi, of the then concurrent vowels. The Mār. and Mw. gen. forms, *mhdaro*, *mhdalo*, 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., *mahrau*, the long *d* 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 *a* 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 *inkard*, *unkkard*, 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.

§§ 355-357. ORIGIN OF THE PRONOUNS.

a. In the hi of mohi, toki, 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 tujhe have arisen from the addition of this hi to other Prakrit genitives, majjha, tvjgha, giving majjhahi or mujjhahi, and tujjahi, 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 Máṛ obl. forms, 1st pers., mhai, 2nd pers., taiy or thaiy, we have a true instr. sing., with which the abl. postposition, suñ, must be regarded as in grammatical construction, as would be its original, sam, in Sanskrit. I should suppose, however, that the same forms in the loc., mhai, thai, etc., must be regarded as genitives, for I have found no instance of the Sk. madhye and upari in construction with the instr. case, but only with the gen. or acc. In the later Prakrit, the pronominal termination aĩy is found in the gen., instr. and loc. Thus the analogous Prakrit forms, taiy, maĩy, are either gen., instr., or loc. After the same analogy, probably, may be explained the G. and Ku. obl. forms, maĩy, meĩy, tvai, as Prakrit instr. or gen. sing. forms in grammatical construction with the postpositions.

356. In the E.H. obl. sing. forms, hamarı, tukarı, etc., we have a plural form transferred to the singular. We would have expected, as in other dialects, hamará, tukará; the shortening of the vowel is possibly to be explained by reference to the accent (?). The h of tukará, as in all the plur. forms of the pers. pronouns, represents the s of sma; by which is formed from tv, the increased base, tusa.

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 Máṛwári. This Prakrit nom., mhe (amhe), evidently stands for an earlier form, asme, for the regular Sk. nom.

* Vid. § 190.
ORIGIN OF THE PRONOUNS. §§ 358-361.

plur., vayam, in which the theme, asma, of the Sk. obl. plur., asmān, asmābhīṣṭ, etc., was assumed also into the nom., and the plur. termination i, added after the analogy of all the other pronouns; so that asm (asma + i) corresponds precisely to the Sk. nominatives plur., te, iwe ye, etc. In the R. nom. plur., hamh, 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., mhaiy, as I conjecture, stands for the acc. plur., amhāy, 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. yāyam. The sing. theme, tu (teva), increased by the pronominal element, sma, 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., asma (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., yāyam yushmān, yushmābhīṣṭ, etc., a more regular plural, tushme, tushmān, etc., was also formed from the base of the sing.

359. In the Mār. 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 Anusvār, and then lost, and the labial has disappeared before the diphthong, as in the sing., tay for tvayā, etc. In the Mw. thaig, we have probably an acc. transferred to the nom., as in the 1st pers. mhaiy, so that thāi stands for the Pr. acc plur., tumhāi.

360. The acc. and dat. forms, hamey, tumhey, etc., of the personal pronouns, have arisen immediately from the Prakrit accusatives plur. amhāy, tumhāy. The hiatus points to the loss of an h, so that the forms in question really stand for amhāi, (hamhāi, ) and tumhāi,—Prakrit forms which occur frequently even in archaic Hindi. This hāi 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, smin, 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 hamon, tum or tumhon, etc. All these themes
in all their varieties were originally genitives plur. The longer forms refer us, perhaps, to the increased Prakrit themes, amaka, tumhaka; the shorter forms to the simple themes, asma, 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, āram, of the earlier Prakrit, has quite disappeared. The longer forms, hamog, hamani, tumhog, tumani, tuhani, are to be explained by reference to the Pr. gen. plurals, amhāram, tumhāram, which were formed on the model of the gen. plur. of the 1st decl. of Sk. masc. nouns. The terminations, og, 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. tumu, hamu, we have a still further reduction of o to u.‡

362. In the Mārwāri and Mewāri, the Pr. gen. plur. termination, āram, for Sk. ānām, has become og, as in the substantive declension, giving mhāg, thāg, for amhānam, tumhānam. The inserted y in the longer Mewāri forms, mhānyog, thānyog, distinctly points, as in substantive declension, to the elision of the Prakrit suffix, h, which, according to Lassen, was sometimes added to these pronominal bases; so that these longer forms represent Prakrit genitives, amhakāram, tumhakāram. The nasal before y must be regarded as inorganic and unessential. As to the origin of the still longer forms, mhānyog, thānyog, I am uncertain. Baghelkhandi presents a modern gen. form, tihāre, as nom.-plur.; apparently some such word as log is to be understood.

363. The genitives plur., hamārā, tumhārā, have arisen from the combination of the Pr. karakaḥ with the bases amha and tumha, giving amha karak, tumha karak,§ from both of which, h having been elided, the forms amhārāo, tumhārāo, must have arisen; whence, by sandhi, and the usual transposition of m and h in the 1st person, we have, first the Braj hamārau, tumhārau, then the K. hamāro, tumhāro, whence, finally, the H.H. forms, hamārā, tumhārā. In the case of the shorter forms, hamār, tumhār, analogy leads us to believe that the suffix was first added to the base, not in its increased form, karakaḥ, but without the added ka.

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* Vid., § 294, a.
† Vid., § 192.
‡ Vid., § 85.
§ Hoernle in the ‘Essays’ previously referred to, cites from the Mrichchhākāti, a passage containing the analogous form, amhakelake (for amhakerake).
a. If, in the Mārwāri and Mewāri forms, mhdnro, thinro, mhdnlo, thdnlo, 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 amhdētam karako, amhdētam 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 ḥ, 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. he. It appears to presuppose a nom. plur., ehe, from the stem esh. The loss of the final aspirate from eh and ih, has left the forms e, i. The remaining forms, yo, yd, yon, masc. o, fem. å, I would connect with the base im, which, although having a defective declension in Sanskrit, was fully declined in Prakrit. Yo and yd have apparently arisen from the Pr. nom. masc. sing., imo, which, by elision, yields io, whence yo, and ya. The final nasal of yon points to the Prakrit neut., imam, whence, iam, yon. The Mw. o, fem., å, must, similarly, be ascribed to imo, fem. imā.†

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 imah, (imo), all resting ultimately upon the pronominal base i; so there must have been in the ancient vulgar speech, analogous pronouns, eshaḥ, umah, resting on the pronominal base u, from which, precisely as above, we must derive the various nom. forms of the Remote Demonstrative, uah. 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 ka, are

* Vid. § 189. † But on the dem. forms, see Hoernle: Comp. Gramm. § 438.
§ 367. ORIGIN OF THE PRONOUNS.

derived immediately from the Sk. yah, sah and kah. 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, Prakrit bases, formed by the addition of this ka (§ 100). Now in the archaic Hindi spoken in Mewar and Marwar, 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 Marwari 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, jyá, tyá, and kyá, which are precisely analogous to the Mar. jyo, and may be held to presuppose as their originals, the bases, jía, jiká, tíá, tiká, and kíá, kiká.

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 euphonous insertion of y in the place of the lost k, giving, therefore, from the above themes, first, jayo, sayo, kayo, 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 Sanskrit bases, ja, ta, ká, 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, kl.

a. The archaic forms, ju and su, found in the Rámáyan and other Hindi poetry, I would derive immediately from the Sk. yah and sah

* 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 uṇa, for Sk. puṇaḥ, was, in Prakrit, pleonastically added, giving for ko, ko uṇa, whence by an evident process, kavan, kaun, kuṇ, kuṇ and kaṇ. 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 uṇa and to uṇa. The analogies already exhibited seem to justify us in assuming, as the original of the R. forms, jaunayon, taunayon, 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 jassa 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 usya (?).† 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. jassa, we derive the forms, īdhā, jīhā, whence, the Braj. obl. form, jī. Similarly, tā and kā may be derived from the Sk. tasya, kasya, through intermediate forms, tāha, kāha; while yā presupposes the forms, imasya, īdha, yā; and vi, umasya, udha, wāda.

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 ehi, jāhi, etc., we get the forms e, 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.
§§ 370–372.] ORIGIN OF THE PRONOUNS.

in Mārvārī and some eastern dialects, so that jyā and jyāhi stand for jikasya, and so on.

b. In the Braj genitives, jdsu and tdmu, we have the same termination as in the gen. of nouns in the Apabhraṃsī Prakrit, as e.g., in vachchhasu = bachche kā.

c. In the Bh. obl. sing., jikar, etc. the Pr. karakaḥ 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, yi, or y, present some difficulty. Possibly we may identify them with the Pr. instr. sing. of these same pronouns, which terminates in y, 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 tumh, yih, joi, so, kaun, 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. jakai, whence, by elision of k and sandhi of the vowels, we have jai. Similar are the other forms in question. The final e (or ai) 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 jenhе or jinhe, as the original of the R. nom. plur., jenh. The analogy is strengthened by the Bh. nom. plur., jihе. 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 anah or nāh, as in the Mār. unāh, ināh, jināh, etc.; (3) an increased theme in k, as in the Mār. jakāh, tikāh, etc.; (4) another strengthened form in nh, as in E.H. inh, unh, jinh; and (5) also forms still further increased to nhan, nhani, unhon, and nhakard, as in H.H. unhon, unhon, and E.H., jinhan, tinhan and tinakard. Of these, the first needs no explanation. In the second, we have an old acc. plur. in an

to which the gen. plur. termination \( \text{an} \) (for Sk. \( \text{ánām} \)) 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 \( \text{inhekārād}, \text{kinhekārā} \), etc., are strictly analogous in their origin to the H.H. forms \( \text{inhān} \), etc. As in the case of these last, a new obl. plur. base has been formed by adding the old gen. plur. termination \( \text{an} \) (for Sk. \( \text{ánām} \)), so in these eastern forms, the still more modern gen. sign, \( \text{kerā} \), 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 origina with the same terminations in the substantives and personal pronouns; i.e., the long forms are various modifications of the Sk. gen. plur. term., \( \text{dām} \) or \( \text{ánām} \); like the short forms, through the Pr. neut. obl. plur. in \( \text{āyam} \). The dat. and acc. forms, \( \text{jihnēg}, \text{tihnēg} \), come immediately from the archaic forms, \( \text{jinhāhin}, \text{tinhāhin} \), and therefore justify the hypothesis of corresponding forms in the other pronouns of the series. This \( \text{hīn} \), in the dat. and acc. plur., may possibly be identified with the termination \( \text{sig} \), of the Pr. gen. plur. forms, \( \text{jesig}, \text{tesig} \), etc., or else be connected with the Sk. dat. plur. term., \( \text{bhīyām} \).

374. The various modifications of the indefinite pronoun, \( \text{kol} \), have arisen from the combination of the interrogative in one or another of its various forms, with the Sk. affix, \( \text{api} \). Thus, \( \text{kol} \) or \( \text{koi} \) stands for the Sk. \( \text{ko'pi} \), Pr. \( \text{kobi} \). In \( \text{koh} \) and \( \text{kou} \), the \( i \) has disappeared, and the \( b \) has been softened to the cognate vowel. In \( \text{kauñau} \) and \( \text{kapa} \), the affix \( \text{api} \) has been originally added to the compound form; thus, \( \text{ko punar api} \), and \( \text{api} \) has been reduced to \( au \) or \( o \). The obl. sing. forms are to be similarly explicated. Thus, from the base \( ki \), for Sk. \( \text{ka} \), come \( \text{kisi} \) and \( \text{kisī} \), both for \( \text{kisyāpī} \), (\( \text{kisaśyāpī} \)) for the Sk. gen. sing., \( \text{kasyāpī} \); and by the change of \( s \) to \( h \), from the base \( \text{ka} \), we have \( \text{kahu} = \text{kasyāpī} \). The forms \( \text{kahi} \) and \( \text{kehu} \) probably stand for \( \text{kihi}, \text{kihu} \), or \( \text{kahi}, \text{kahu} \), still other corruptions of the genitive in question; and from these, or similar forms in \( h \), proceed the Av. \( \text{ke} \) and the G. \( \text{ka} \), K. \( \text{ka} \). 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, \( \text{kauñho} \), I have met but once, and suspect that we have here but an orthographic variation of \( \text{kauño} \).

375. In the Baiswārī interrogative, \( \text{khi} \), for \( \text{kasya} \), 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, kāhā, having proceeded from a theme kāhaka, derived from kāh by the addition of the Prakritic k, as, e.g., in the Hindi kachchhuk for kuchh. This k being elided, and the long ā shortened before the heavy termination, we have by sandhi the Braj kahā. The shorter form, kā, was evidently derived from kāha by the elision of h. The regular form, kyā, for kiā, presupposes a base kihā from the theme ki. Granting that kahā, stands for a secondary base, kāhaka, it is plain that in the obl. sing. kāhe, we have a secondary genitive from this base, after the analogy of Tadbhava nouns in ā, so that kāhe presupposes a Prāk. gen. kāhāka, whence, as in nouns, kāhaya, kāhe.

376. The Máṛ. and Mw. kālī, kālīg, etc., appear to be derived from an increased Prakritic neuter form, kakim, for the Sk. kim. The final Anusvār therefore represents the Sk. neut. term., m. The first Anusvār, of kāgī, is, I suspect, merely inorganic. The obl. sing., khā, is connected with the secondary themes, kāth, (kāhaka,) so common in other dialects. The aspirate has been transferred from the second to the first syllable; the final ā, instead of e, represents the Pr. gen. term., ādha, after the analogy of the obl. sing. of substantives in the same dialect.

377. Kuchh, kachh, kichh, are all corruptions of the corresponding of Form of 2nd Indef. Pronoun. Of the Pronominal series derived from the five pronoun elements (Tables XIII. and XIV.), those expressing quantity are all to be connected with the corresponding Sanskrit series, iyāt, kiyat, etc., or rather with their Prakrit equivalents, viz., ettād, ketād, 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. atek, jatek, G. etakā, tatakā, etc. From the above Prakrit pronominals have immediately proceeded the O.B. etā, jetā, and the H.H.

ORIGIN OF THE PRONOUNS. [§§ 379-381.

ittá, jittá, etc. The peculiar R. forms, jyálık, tyáttón, etc., have evidently been formed from the secondary bases jika, tika, etc., like the similar forms in the Riwáí and Márváí pronouns. The no (nu, nd, na, or n), which is added to these pronominals, 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 ra. Their use is well illustrated by the Sindhi 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 Márváí practice of adding this same ro to participles when used as adjectives.

a. The dialectic forms, jai, tai, kai, = jitád, etc., are derived from the Sanskrit series, yati, tati, kati.

379. The various forms of the pronominal series expressive of likeness, as, e.g., jaíd, jás, jaísan, are all to be connected through the Pr. series, júrviso, etc., with the Sk. series formed with the affix drisha, as, yádrišáh. The dialectic affixes, no, nu, nd, n, ro, ro, are evidently identical with those in the quantitative series. In the Rajputana and Garwháli 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. ceno = H.H. aisá, presupposes a form esáno, similar to R. aísan; and Mw. jairo, a form jaíso.

380. The Reflexive pronoun, áp, is derived from the Sk. átman, which is used in the same sense. The obl. forms, ápád, apne, point to a Prak. form, átmanaka, with an adjective sense. The derivation of the obl. plur. form, ápás, is uncertain. Beames with high probability regards it as pointing toward a Prakrit genitive ápása, which, however, is not preserved in literature.

381. The Honorific pronoun, áp, is also derived from átman, through the intermediate dialectic forms, ápun, ápú. The dialectic Honorific pronoun, raur, or raurau, etc., is to be regarded as a gen. formed from the noun, ráu, with the affix rá. This ráu is derived from rájáh, a form which the base rájan assumes in Sk. at the end of compounds; j being elided, and aḥ changed to o, ráo remains, whence rdu.§

* Comp. Gramm., vol. ii. pp. 116, 332. † Trumpp, Sindhi Gramm., p. 78. ‡ Vid. §§ 98, 120. § Vid. §§ 85, c, 89.
CHAPTER IX.

OF THE VERB (किया).

382. The Hindī verb is very simple. There is but one conjugation, and all verbs whatever, both in High Hindī, and in the local dialects, take the regular terminations belonging to the several tenses.

    a. Seven verbs only in High Hindī 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 Hindī 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, चित्र is everywhere the sign of the masc. singular; दी of the masc. plural; दी of the fem. singular; य, or, rarely, या, 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 Hindustānī 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 शा. It is under this form that the verb will always be found in the dictionary; as, e.g., जोधना, '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 शा throughout the obl. sing., and takes the usual postpositions after the manner of Tadbhava masc. nouns in शा. It is never used in the plural. Thus we have, e.g., लड़ना, 'to fight,' 'fighting;' Gen., लड़ने शा, 'of fighting;' Loc., लड़ने में, 'in fighting,' etc.

b. Besides this Verbal Noun in शा and its dialectic variants, High Hindi verbs all form a second Verbal Noun in शा; before which, शा is inserted after a vowel. Thus, from मरना, 'to die,' is formed a second verbal noun, मरें, '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 शा 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, खू़ना, and सो, the roots of the verbs जाना, खू़ना, and सोना, are open roots, and their verbs, pure verbs; but चल, मार, and पड़, the roots of चलना: मारना, पड़ना, 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>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>बोलना, ‘to speak.’</td>
<td>बोल.</td>
<td>बोलता, ‘speaking.’</td>
<td>बोला, ‘spoken.’</td>
</tr>
<tr>
<td>डरना, ‘to fear.’</td>
<td>डर.</td>
<td>डरता, ‘fearing.’</td>
<td>डरा, ‘feared.’</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) च is inserted after all roots ending in चा, दा, or बी;
(2) If the root end in the long ः, this vowel is shortened. Examples are:

<table>
<thead>
<tr>
<th>Verb</th>
<th>Root</th>
<th>Imperfect Part</th>
<th>Perfect Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>लाना, 'to bring.'</td>
<td>ला.</td>
<td>लाता, 'bringing.'</td>
<td>लाया, 'brought.'</td>
</tr>
<tr>
<td>पीना, 'to drink.'</td>
<td>पी.</td>
<td>पीता, 'drinking.'</td>
<td>पीया, 'drank.'</td>
</tr>
<tr>
<td>बोना, 'to sow.'</td>
<td>बो.</td>
<td>बोता, 'sowing.'</td>
<td>बोया, 'sown.'</td>
</tr>
</tbody>
</table>

390. The participal terminations, ता and छा, are inflected to ए (masc.) and रे (fem.) according to the rules for the inflection of Tadbhava adjectives (§ 199). The fem. plur. is sometimes inflected to रे, or, rarely, to र्या.

a. Verbs which insert ि before छा in the perfect participle, optionally insert ि before the inflection ए, and occasionally before ः. But if the root of the verb in the perfect participle terminate in ः or ः, the ः of the fem. termination sometimes combines with this radical vowel, by § 48. Thus we have, e.g., from पीना, 'to drink,' (perf. part. masc., पीया,) the perf. part. fem., पी, for पिरे. Examples of these inflected participles are as follows:

<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>From डाना, 'to throw.'  डाटा, डाटे, डाटी, डाटों.</td>
</tr>
<tr>
<td>तो, 'to sleep.'  तोता, तोते, तोती, तोतों.</td>
</tr>
<tr>
<td>तो, 'to give.'  तो, तो अर तों, तो, तो।</td>
</tr>
<tr>
<td>कर, 'to do.'  किया, किये, की, कों.</td>
</tr>
</tbody>
</table>

b. Observe, that in dissyllabic roots with a short vowel in the first syllable, and short ऑ in the second, this ऑ 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 *niklā*. Similarly, in the contingent future, the 3rd sing., समझो, and the 2nd plur., समझो, from समझना, *samajhā*, are respectively pronounced *samjhe* 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. | जग्रा, | Root. | ह. |
| सरना, ‘to die;’ | " | मुन्ना, | " | म. |
| करना, ‘to do;’ | " | जिया, | " | बौ. |
| देना, ‘to give;’ | " | दिया, | " | दौ. |
| लेना, ‘to take;’ | " | जिया, | " | बौ. |
| आना, ‘to go;’ | " | गया, | " | ग. |
| ठाना, ‘to determine;’ | " | उया, | " | ठ. |

a. Of the above, करना and सरना also form their perfect participles regularly from the root of the infinitive; thus, करा, मरा. But although करा occurs in the *Shakuntala* in a woman’s talk, these forms belong rather to Kanaujī 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., जग्रा, of the verb होना, ‘to be,’ inflected, if necessary, to agree with the participle and noun qualified, is very often added. The participle जग्रा, in this idiom, is strictly pleonastic and cannot be translated.

Examples are:—*बौया जग्रा नेल*, ‘sown wheat;’ *दौइते जग्रे घोड़े*, ‘running horses;’ गायीं जग्रे खड़की, ‘a singing girl.’

* But see § 14, c, d. 
† Vid. § 14, a. (4).
§§ 393–395. \( \) VERBS. \( \) 227

393. The *Conjunctive* 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>कर.</td>
<td>कर.</td>
<td>कर के, or कर कर, 'doing,' 'having done.'</td>
</tr>
<tr>
<td>हंस.</td>
<td>हंस.</td>
<td>हंस के, or हंस कर, 'laughing,' 'having laughed.'</td>
</tr>
<tr>
<td>जा.</td>
<td>जा, जा के, or जा कर, 'going,' 'having gone.'</td>
<td></td>
</tr>
<tr>
<td>बी.</td>
<td>बी, बी के, or बी कर, 'sewing,' 'having sewed.'</td>
<td></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 बर के or गा बर 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 वाजा or हारा. Thus, to illustrate:

<table>
<thead>
<tr>
<th>Infinitive</th>
<th>Noun of Agency</th>
</tr>
</thead>
<tbody>
<tr>
<td>गाना.</td>
<td>गानवाला or गानहारा, 'a singer.'</td>
</tr>
<tr>
<td>टौंडा.</td>
<td>टौंडवाला or टौंडहारा, 'a runner.'</td>
</tr>
<tr>
<td>बोना.</td>
<td>बोनवाला or बोनहारा, 'a sower.'</td>
</tr>
</tbody>
</table>

\( a. \) Of these two suffixes, वाजा is everywhere used; हारा is more common in the east than in the west. These nouns are declined in the masc., like घोड़ा (p. 106); and in the fem., like गो (p. 108). The final ठ 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.**


**Group III.**

**Tenses from the Perfect Participle.**


The above arrangement and nomenclature differs somewhat from any given in earlier Hindi or Hindustani 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 futurition as a reality; the *Contingent Future* and *Imperative* represent it as a possibility. The *Contingent Future* represents the futurition 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 *radical* tenses; the second and third the *periphrastic* or *participial* tenses.

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>1. ज़</th>
<th>2. पँ</th>
<th>3. पँ</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sing.</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Plur.</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Thus, from कहा, 'to say,' root, कह, we have कहें, 'I may say;' from लिखा, '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 कहा, '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 *Precautive* Imperative. These terminations are as follows:—

   2nd plur., रहो; 3rd plur., रहे, or, more rarely, रहेना. Of these, the form रहो is commonly used with the plur. of the 2nd Pers. pronoun, तूम; that in रहे or रहेना with the Honorific pronoun, चाप, or some equivalent word; thus तूम चलियो, 'please go;' चाप लिखिये or लिखियेना, 'your honour will please write.'

   b. Verbs of which the root ends in र् or ए insert र before the above affixes. In this case the radical ए is changed to र्.
Thus लेना, 'to take,' makes the resp. imper., लीजियो; लीजियो, 'have the goodness to take;' देना, 'to give,' resp. imper., दीजियो, दीजियो, 'please give,' 'be so good as to give;' झोला, 'to sew;' resp. imper., झीजियो, झीजियो; पीना, 'to drink;' resp. imper., पीजियो, पीजियो, or पीजियो, 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. जरा, 'to do,' मरा, 'to die,' and होना, 'to be,' of which the respectful forms of the imperative are, कीजियो, कीजियो; मूजियो, मूजियो; हजियो, हजियो. But बर्जियो and मरियो, common in the dialects, are also occasionally used in High Hindi.

d. Observe that र्यो and ये, after य in these respectful forms, are very often contracted to चो and ए; giving, instead of the above, दीजि; झीजि, पीजि, etc.

Rem. In Braj, Kanauji, and other local dialects, as intimated, the Respectful Imperative of जरा and मरा is regularly formed from the root. The regular form also occurs, even in the High Hindi of the Shakuntala; as where Mátai says to Dushyant, खप... खर्या में विभाध अर्ख़ि, '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, त्राशः, is occasionally met with in the formula, ट्राशः (ट्राश + चशः), '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., चि, masc. (fem. ची). The full terminations, therefore, as added to the root, are as follows:—

Terminations of the Absolute Future.

Sing. 1. जंगी, fem. जंगी. 2. गा, fem. गी. 3. देशा, fem. देशी.
Plur. 1. एंगे, fem. एंगी. 2. चोंगे, fem. चोंगी. 3. एं, fem. एंगी.
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 Anusvār 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 होें or होें, होएगा or होइगा; and the 1st and 3rd plur., होंगे or होंगे, होंगे or होंगे.

399. After roots ending in चा, चे, च or ची, य is optionally inserted before ए and य in the tenses of the Future. Thus, for बताए, पीए, होए, we very commonly hear बतायें, पीयें, होयें.

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., द, for देवी; 2nd plur., दी, for देवी. Similarly, from लेना, ‘to take,’ we have, in the Absolute Future, 1st sing., लूगा, 1st plur., लौगे, etc.

Rem. The addition of this या (for Sk. यत्, ‘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 Shakuntala we find such forms as चुंबनयाग, साहित्ययागी, etc. In one instance, where two verbs follow in immediate succession, the suffix is added only to the last of them, thus: जो यह मोर चलि फिरेगा 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 हूँ,</td>
<td>‘I am.’ ‘we are.’</td>
</tr>
<tr>
<td>तू है,</td>
<td>‘thou art.’ ‘you are.’</td>
</tr>
<tr>
<td>वह है,</td>
<td>‘he is.’ ‘they are.’</td>
</tr>
</tbody>
</table>

**PAST.**

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>मैं था,</td>
<td>‘I was.’ ‘we were.’</td>
</tr>
<tr>
<td>तू था,</td>
<td>‘thou wast.’ ‘you were.’</td>
</tr>
<tr>
<td>वह था,</td>
<td>‘he, she, or it was.’ ‘they were.’</td>
</tr>
<tr>
<td>Fem. मैं थी, etc.</td>
<td>Fem. हूँ, etc.</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 बनाई; while of these two tenses, the Present is derived from the root बन, and the Past from the root स्थान.
§§ 402, 403.] Verbs.

Contingent Future.

<table>
<thead>
<tr>
<th>SINGULAR.</th>
<th>PLURAL.</th>
</tr>
</thead>
<tbody>
<tr>
<td>भैं होजे or हो,</td>
<td>'I may be.' हैम होए, होवे, होष or हो, 'we may be.'</td>
</tr>
<tr>
<td>तू होए, होवे, होष or हो, 'thou mayst be.'</td>
<td>तुम होषी or हो, 'you may be.'</td>
</tr>
<tr>
<td>वह होए, होवे, होष or हो, 'he may be.'</td>
<td>वे होए, होवे, होष, or हो, 'they may be.'</td>
</tr>
</tbody>
</table>

Absolute Future.

<table>
<thead>
<tr>
<th>SINGULAR.</th>
<th>PLURAL.</th>
</tr>
</thead>
<tbody>
<tr>
<td>भैं होजंगा or हंगा, 'I shall be.' हैम होएगे, होवे, होषगे or होगे, 'we shall be.'</td>
<td></td>
</tr>
<tr>
<td>तू होएगा, होवे, होषगा or होगा, 'thou wilt be.'</td>
<td>तुम होषीगे or होगे, 'you will be.'</td>
</tr>
<tr>
<td>वह होएगा, होवे, होषगा or होगा, 'he will be.'</td>
<td>वे होएगे, होवे, होषगे or होगे, 'they will be.'</td>
</tr>
<tr>
<td><strong>Fem.</strong> भैं होजंगी, तू होएगी, etc.</td>
<td><strong>Fem.</strong> हैम होएगी, तुम होगी, etc.</td>
</tr>
</tbody>
</table>

Imperative.

2nd sing. तू हो. The rest like the Contingent Future.

Respectful Imperative, ह्रजिजी or ह्रजी, ह्रजिचि or ह्रजी, ह्रजिजंगा, '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 आता, 'I come,' 'I would come;' मे आया, '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 sachi 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 आता हूँ, 'I come,' or 'am coming;' मे आया हूँ, '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 आता था, 'I was coming;' मे आया था, 'I had come.'

* In an earlier form of the language this was an inflected tense. In this form it occurs in the Rámdáyan, 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., मैं आया होंगे, ‘I may be coming;’ मैं आया हों, ‘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 आया 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., यदि तुम चाहते होते, ‘had you been coming;’ कहाँचित किसी ने बताया 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.

The 'Adverbial Participle.'

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, जाते 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.

Six Participial Tenses of होना.

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, हो जाना, is to be preferred in the sense of 'becoming.'
Imperfect Participle, होता, 'becoming.'
Perfect Participle, हो, 'been.'
Conjunctive Participle, होन्दरक, होर्करके, 'having been' or 'having become.'
Noun of Agency, होनिवाचा or होनिहारा, 'that which is to be.'

**Indefinite Imperfect.**

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>मैं होता, 'I would be,' etc. हूँ होते, 'we would be,' etc.</td>
<td>तू होता, 'thou wouldst be,' etc. तुम होते, 'you would be,' etc.</td>
</tr>
<tr>
<td>वह होता, 'he would be.' वे होते, 'they would be,' etc.</td>
<td></td>
</tr>
</tbody>
</table>

**Present Imperfect.**

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>मैं होता हूँ, 'I am becoming.' हूँ होते हैं, 'we are becoming.'</td>
<td>तू होता है, 'thou art becoming.' तुम होते हैं, 'you are becoming.'</td>
</tr>
<tr>
<td>वह होता है, 'he is becoming.' वे होते हैं, 'they are becoming.'</td>
<td></td>
</tr>
</tbody>
</table>

**Past Imperfect.**

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>मैं होता था, 'I was becoming.' हूँ होते थे, 'we were becoming.'</td>
<td>तू होता था, 'thou wast becoming.' तुम होते थे, 'you were becoming.'</td>
</tr>
<tr>
<td>वह होता था, 'he was becoming.' वे होते थे, 'they were becoming.'</td>
<td></td>
</tr>
</tbody>
</table>

**Indefinite Perfect.**

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>मैं हूँ, 'I became.' हूँ हूँ, 'we became.'</td>
<td>तू हूँ, 'thou becamest.' तुम हूँ, 'you became.'</td>
</tr>
<tr>
<td>वह हूँ, 'he became.' वे हूँ, 'they became.'</td>
<td></td>
</tr>
</tbody>
</table>

**Present Perfect.**

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>मैं हूँ हूँ, 'I have been' or 'become.' हूँ हूँ हूँ, 'we have been' or 'become.'</td>
<td>तू हूँ हूँ, 'thou hast been' or 'become.' तुम हूँ हूँ, 'you have been' or 'become.'</td>
</tr>
<tr>
<td>वह हूँ हूँ, 'he has been' or 'become.' वे हूँ हूँ, 'they have been' or 'become.'</td>
<td></td>
</tr>
</tbody>
</table>

* This is only one of many possible renderings of this tense.
238

VERBS.

PAST PERFECT.

SINGULAR.

मे जा था, ‘I had been’ or हम जए थे, ‘become.’

तू जा था, ‘thou hadst been’ or तू हो जए थे, ‘become.’

वह जा था, ‘he had been’ or वे जए थे, ‘become.’

Plural.

‘we had been’ or ‘become.’
 ‘you had been’ or ‘become.’
 ‘they had been’ or ‘become.’

a. Observe, that by changing छा final to रें in the singular and ए final to रें in the plural, the above will be transformed into the feminine conjugation. In the compound forms of the verb, however, Anusvář in the plural is commonly added to the second member only. Thus we say, हम होती थी, not होती थी; similarly, जुरे हें, etc. These remarks apply to all verbs whatever.

b. जा is commonly Romanized, húá, but this is incorrect; in the Nágarí orthography, the first syllable is always short.

411. From what has been said, it will be evident that the conjugation of the Hindí verb, as respects terminations, is perfectly regular. In High Hindí 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 Naipáli. 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 देखा, ‘to see,’ we have, instead of the English construction, either, e.g., मैं ने वह गाड़ी देखी, ‘I saw that carriage;’ or, मैं ने उस बच्ची की देखा, ‘I saw that girl.’ In the former case the real nominative to the verb is गाड़ी, 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, वह ने चपेटे 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 चपेटे 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 bheda prayogas.

* Naipálli, like all Eastern Hindi, does not use the kartari and bheda 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 गृहकाशिको देख, 'he saw a young mouse,' becomes in Hindi, उस ने मृग का देखा.

414. The following common verbs, viz., बोलना, 'to talk idly,' बोलना, 'to speak,' भूलना, 'to forget,' and लाना, '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. बाज़ार, 'to fight,' takes the passive construction if the object is mentioned; otherwise it is construed as an intransitive verb.

b. With जानना, '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 जाने is the first member; as, वह देखा 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, चा, जा, चाच, चा, 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: करुंगा, करांगा; कहता, कहलाता: बाना,
बाना; etc. Many words identical in form, but different in
meaning, are thus distinguished only by the accent; thus,
पारहा, is 3rd sing., indef. perf., from पारहना, ‘(he) read;’ but
पारहा, with the accent on the second syllable, is 2nd sing.
imp. from पारहना, ‘cause thou (him) to read.’ Similarly,
सुना, is ‘heard;’ but सुना, ‘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 Conjugational
verbs. Table XV illustrates the conjugation of a regular
Tables.
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
करना, ‘to do.’ So slight are the differences in the conjuga-
tion 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,
जा and करना, in various combinations, are so very common
that it has seemed desirable to exhibit their conjugation in
full. Exactly like करना, perf. part., किया, are also conjugated
the transitive verbs, देना, ‘to give,’ perf. part., दिया, and देना,
‘to take,’ perf. part., दिया. All regular pure verbs, as, e.g.,
देखाना, ‘to shew,’ perf. part., देखाया, are conjugated exactly
as जा, except that the root of the infinitive is preserved
throughout.
### Table XV: Conjugation of an Intransitive Verb, (Close Root;) गिरना, ‘to fall.’

<table>
<thead>
<tr>
<th>Infinitive or Gerund,</th>
<th>गिरना, ‘to fall,’ ‘falling;’ Gen., गिरने का, ‘of falling,’ etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imperfect Participle,</td>
<td>गिरता, ‘falling;’ Adjective form, गिरता जन्ता.</td>
</tr>
<tr>
<td>Perfect Participle,</td>
<td>गिरा, ‘fallen;’ Adjective form, गिरा जन्ता.</td>
</tr>
<tr>
<td>Conjunctive Participle,</td>
<td>गिर, गिरते, गिरकर, गिरतारे, or गिरतारे, ‘having fallen.’</td>
</tr>
<tr>
<td>Noun of Agency,</td>
<td>गिरनेवाला or गिरनेवाला, ‘one who falls,’ ‘a falter.’</td>
</tr>
</tbody>
</table>

### Tenses of the Future. (From the Root.)

<table>
<thead>
<tr>
<th>Contingent Future,</th>
<th>Singular.</th>
<th>Plural.</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘I may fall,’ etc.</td>
<td>1. हम गिरें. 2. तुम गिरें. 3. वह गिरें.</td>
<td>1. हम गिरें. 2. तुम गिरें. 3. वे गिरें.</td>
</tr>
<tr>
<td>Absolute Future,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>‘I shall fall,’ etc.</td>
<td>1. हम गिरेंगा.* 2. तुम गिरेंगा. 3. वह गिरेंगा.</td>
<td>1. हम गिरेंगा. 2. तुम गिरेंगे. 3. वे गिरेंगे.</td>
</tr>
<tr>
<td>Imperative,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>‘let me fall,’ etc.</td>
<td>1. हम गिरें. 2. तुम गिरें. 3. वह गिरें.</td>
<td>1. हम गिरें. 2. तुम गिरें. 3. वे गिरें.</td>
</tr>
<tr>
<td>Do. Respectful Forms,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>‘be pleased to fall,’ etc.</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

* For the fem., inflect चा to दें in the sing., and ए to दें in the plural.
## TABLE XV, Continued: TENSES OF THE "IMPERFECT PARTICIPLE."

<table>
<thead>
<tr>
<th></th>
<th>SINGULAR.</th>
<th></th>
<th>PLURAL.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Indef. Imp.</strong></td>
<td>‘I would fall,’ 1. छ मिरता. 2. यू मिरता. 3. वष मिरता.</td>
<td></td>
<td>1. हम जिरते. 2. हम मिरते. 3. वे जिरते.</td>
</tr>
<tr>
<td>‘I fall,’ etc.</td>
<td></td>
<td>1. छ मिरते. 2. यू मिरते. 3. बे मिरते.</td>
<td></td>
</tr>
<tr>
<td><strong>Pres. Imp.</strong></td>
<td>‘I fall,’ 1. am falling,’ etc. 1. मिरता हे. 2. मिरता हे. 3. मिरता हे.</td>
<td></td>
<td>1. हम जिरते. 2. हम मिरते. 3. हम मिरते.</td>
</tr>
<tr>
<td>‘I was falling,’ etc. 1. मिरता था. 2. मिरता था. 3. मिरता था.</td>
<td></td>
<td>1. हम जिरते. 2. हम मिरते. 3. हम मिरते.</td>
<td></td>
</tr>
<tr>
<td><strong>Past Imp.</strong></td>
<td>‘I was falling,’ etc. 1. मिरता हो. 2. मिरता हो. 3. मिरता हो.</td>
<td></td>
<td>1. हम जिरते. 2. हम मिरते. 3. हम मिरते.</td>
</tr>
<tr>
<td>‘I may be falling,’ etc. 1. मिरता होगा. 2. मिरता होगा. 3. मिरता होगा.</td>
<td></td>
<td>1. हम जिरते हो. 2. हम मिरते हो. 3. हम मिरते हो.</td>
<td></td>
</tr>
<tr>
<td><strong>Presum. Imp.</strong></td>
<td>‘I must be falling,’ etc. 1. मिरता होगा. 2. मिरता होगा. 3. मिरता होगा.</td>
<td></td>
<td>1. हम जिरते हो. 2. हम मिरते हो. 3. हम मिरते हो.</td>
</tr>
<tr>
<td>‘Were I falling,’ etc. 1. मिरता होता. 2. मिरता होता. 3. मिरता होता.</td>
<td></td>
<td>1. हम जिरते होते. 2. हम मिरते होते. 3. हम मिरते होते.</td>
<td></td>
</tr>
</tbody>
</table>

* 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>INDEF. PERF.</th>
<th>SINGULAR</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>'I fall,' etc.</td>
<td>1. मे गिरा.</td>
<td>1. हम गिरे.</td>
</tr>
<tr>
<td>Pres. Perf., 'I have fallen,' etc.</td>
<td>1. मि गिरा है।</td>
<td>1. मि गिरे है।</td>
</tr>
<tr>
<td>Past Perf., 'I had fallen,' etc.</td>
<td>1. मि गिरा था।</td>
<td>1. मि गिरे थे।</td>
</tr>
<tr>
<td>Cont. Perf., 'I may have fallen,' etc.</td>
<td>1. मि गिरा होंगा।</td>
<td>1. मि गिरे होंगे।</td>
</tr>
<tr>
<td>Presum. Perf., 'I must have fallen,' etc.</td>
<td>1. मि गिरा होगा।</td>
<td>1. मि गिरे होंगे।</td>
</tr>
<tr>
<td>Past Cont. Perf., 'Had I fallen,' etc.</td>
<td>1. मि गिरा होता।</td>
<td>1. मि गिरे होते।</td>
</tr>
</tbody>
</table>

* For the fem., inflect final अ to अ in the sing., and ए to ए 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., जानि का, 'of going,' etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imperfect Participle,</td>
<td>जाता, 'going;' Adjective form, जाता ऊष्मा.</td>
</tr>
<tr>
<td>Perfect Participle,</td>
<td>गया, 'gone;' Adjective form, गया ऊष्मा.</td>
</tr>
<tr>
<td>Conjunctive Participle,</td>
<td>जा, जाकर, जावे, जायकर्षे or जायकर्षे, 'having gone.'</td>
</tr>
<tr>
<td>Noun of Agency,</td>
<td>जानिवाला or जानिवारा, 'one who goes,' 'a goer.'</td>
</tr>
</tbody>
</table>

**SINGULAR.**

<table>
<thead>
<tr>
<th>Cont. Fut.</th>
<th>'I may go,' etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abs. Fut.</td>
<td>'I shall go,' etc.</td>
</tr>
<tr>
<td>Imperative</td>
<td>'let me go,' etc.</td>
</tr>
<tr>
<td>Do. Resp. Forms</td>
<td>'be pleased to go,' etc.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Plural.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. हूँ (जाएँ, जावे) 2. हूँ (जायते, जायते) 3. हूँ (जाये, जाये).</td>
</tr>
</tbody>
</table>

**TENSES OF THE FUTURE.** (From the Root.)

* For the fem., inflect अ to है in the sing., and ए to है in the plur., throughout the absolute future.
### Table XVI, Continued: Tenses of the Imperfect Participle.*

<table>
<thead>
<tr>
<th></th>
<th>SINGULAR.</th>
<th>PLURAL.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Indef. Imp., 'I would go,'</strong></td>
<td>1. हम जाते. 2. तुम जाते. 3. वह जाता.</td>
<td>1. हम जाते. 2. तुम जाते. 3. वे जाते.</td>
</tr>
<tr>
<td>'I go,' etc.</td>
<td>1. मैं जाता. 2. तू जाता. 3. वह जाता.</td>
<td>1. मैं जाता है. 2. तू जाता है. 3. वह जाता है.</td>
</tr>
<tr>
<td><strong>Prés. Imp., 'I go,' 'am going,' etc.</strong></td>
<td>1. 'जाता है. 2. 'जाता है. 3. 'जाता है.</td>
<td>1. 'जाते हैं. 2. 'जाते हैं. 3. 'जाते हैं.</td>
</tr>
<tr>
<td><strong>Past Imp., 'I was going,' etc.</strong></td>
<td>1. 'जाता था. 2. 'जाता था. 3. 'जाता था.</td>
<td>1. 'जाते थे. 2. 'जाते थे. 3. 'जाते थे.</td>
</tr>
<tr>
<td><strong>Cont. Imp., 'I may be going,' etc.</strong></td>
<td>1. 'जाता होजाय. 2. 'जाता होजाय. 3. 'जाता होजाय.</td>
<td>1. 'जाते होजाय. 2. 'जाते होजाय. 3. 'जाते होजाय.</td>
</tr>
<tr>
<td><strong>Presum. Imp., 'I must be going,' etc.</strong></td>
<td>1. 'जाता होजाय. 2. 'जाता होजाय. 3. 'जाता होजाय.</td>
<td>1. 'जाते होजाय. 2. 'जाते होजाय. 3. 'जाते होजाय.</td>
</tr>
<tr>
<td><strong>Past Cont. Imp., 'Were I going,' etc.</strong></td>
<td>1. 'जाता होजाय. 2. 'जाता होजाय. 3. 'जाता होजाय.</td>
<td>1. 'जाते होजाय. 2. 'जाते होजाय. 3. 'जाते होजाय.</td>
</tr>
</tbody>
</table>

* Inflect जाता final to जा and जाता to जा for the feminine throughout these tenses.
**Table XVI, Completed: Tenses of the Perfect Participle;** *(गया for जया, Vid. § 391).*

<table>
<thead>
<tr>
<th>Indef. Perf.,</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘I went,’ etc.</td>
<td>१. सं गया.</td>
<td>१. हम गये.</td>
</tr>
<tr>
<td>Pres. Perf., ‘I have gone,’ etc.</td>
<td>१. गया है.</td>
<td>१. गये है.</td>
</tr>
<tr>
<td>Past Perf., ‘I had gone,’ etc.</td>
<td>१. गया था.</td>
<td>१. गये थे.</td>
</tr>
<tr>
<td>Cont. Perf., ‘I may have gone,’ etc.</td>
<td>१. गया होंगा.</td>
<td>१. गये होंगे.</td>
</tr>
<tr>
<td>Presum. Perf., ‘I must have gone,’ etc.</td>
<td>१. गया होंगाया.</td>
<td>१. गये होंगाये.</td>
</tr>
<tr>
<td>Past Cont. Perf., ‘Had I gone,’ etc.</td>
<td>१. गया होता.</td>
<td>१. गये होते.</td>
</tr>
</tbody>
</table>

*Inflect everywhere चा final to दे, and ए to दे, for the feminine. † Also गए, throughout these plurals.*
### Table XVII: Conjugation of the Transitive Verb, *(Close Root;)* करना, ‘to do.’

| **Infinitive or Gerund,** करना, ‘to do;’ Gen., करने खा, ‘of doing,’ etc. |
| **Imperfect Participle,** करता, ‘doing;’ Adjective form, करता ऊष्मा. |
| **Perfect Participle,** किया, ‘done;’ Adjective form, किया ऊष्मा. |
| **Conjunctive Participle,** कर या करिये, ‘having done.’ |
| **Noun of Agency,** करनेवाला or करनेहारा, ‘a doer.’ |

### Tenses of the Future. *(From the Root.)*

#### Contingent Future,

<table>
<thead>
<tr>
<th><strong>Singular.</strong></th>
<th><strong>Plural.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>‘I may do,’ etc. 1. मैं काहैं. 2. तू करिये. 3. वह करिये.</td>
<td>1. हम करिये. 2. तुम करिये. 3. वे करिये.</td>
</tr>
</tbody>
</table>

#### Absolute Future,

<table>
<thead>
<tr>
<th><strong>Singular.</strong></th>
<th><strong>Plural.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>‘I shall do,’ etc. 1. करिये. 2. करिये. 3. करिये.</td>
<td>1. करिये. 2. करिये. 3. करिये.</td>
</tr>
</tbody>
</table>

#### Imperative,

| **Singular.** | **Plural.** |
| ‘Let me do,’ etc. 1. करिये. 2. करिये. 3. करिये. | 1. करिये. 2. करिये. 3. करिये. |

#### Do. Respectful Forms,

<p>| ... | ... |
| ... | ... |</p>
<table>
<thead>
<tr>
<th>Verbs</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INDEF. IMP.</strong>, ‘I would do,’</td>
<td>‘I do,’ etc. 1. भि करता.-</td>
<td>1. हम करते. 2. तुम करते. 3. वे करते.</td>
</tr>
<tr>
<td>Pres. IMP., ‘I do,’ ‘am doing,’ etc. 1. ” करता है.</td>
<td>2. ” करता है. 3. ” करता है.</td>
<td></td>
</tr>
<tr>
<td><strong>PAST IMP.</strong>, ‘I was doing,’ etc. 1. ” करता था.</td>
<td>2. ” करता था. 3. ” करता था.</td>
<td></td>
</tr>
<tr>
<td>CONT. IMP., ‘I may be doing,’ etc. 1. ” करता होंगा.</td>
<td>2. ” करता होंगा. 3. ” करता होंगा.</td>
<td></td>
</tr>
<tr>
<td>PRESUM. IMP., ‘I must be doing,’ etc. 1. ” करता होंगै.</td>
<td>2. ” करता होंगै. 3. ” करता होंगै.</td>
<td></td>
</tr>
<tr>
<td><strong>PAST CONT. IMP.</strong>, ‘Were I doing,’ etc. 1. ” करता होता.</td>
<td>2. ” करता होता. 3. ” करता होता.</td>
<td></td>
</tr>
</tbody>
</table>

**TABLE XVII, Continued: TENSES OF THE IMPERFECT PARTICIPLE.**
Table XVII, Completed: Tenses of the Perfect Participle; किया (for करा).

<table>
<thead>
<tr>
<th>Indef. Perf.,</th>
<th>‘I did,’ etc.</th>
<th>भी ने, तू ने, or उस ने किया.*</th>
<th>Plural.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pres. Perf.,</td>
<td>‘I have done,’ etc.</td>
<td>&quot;</td>
<td>किया है.*</td>
</tr>
<tr>
<td>Past Perf.,</td>
<td>‘I had done,’ etc.</td>
<td>&quot;</td>
<td>किया था.*</td>
</tr>
<tr>
<td>Cont. Perf.,</td>
<td>‘I may have done,’</td>
<td>&quot;</td>
<td>किया हो.*</td>
</tr>
<tr>
<td>Presum. Perf.,</td>
<td>‘I must have done,’ etc.</td>
<td>&quot;</td>
<td>किया होगा.*</td>
</tr>
<tr>
<td>Past Cont. Perf.,</td>
<td>‘Had I done,’ etc.</td>
<td>&quot;</td>
<td>किया होता.*</td>
</tr>
</tbody>
</table>

* 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 Hindi 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 दे निः is, in reality, a passive construction. Still in certain cases, which will be duly noticed in the Chapter on Syntax, the Hindi verb admits of a Passive Voice.*

418. Any verb may be conjugated passively by adding to its Perfect participle the verb दाना, 'to go,' which verb is then conjugated after the manner exhibited in Table XVI. The participle is inflected to agree with the subject; दा final becoming प, for the masc. plur., and प, for the fem., sing. or plur.

Thus, from the verb मारिया, 'to strike,' we have the passive मारी जाना, 'to be struck;' from देना, 'to give,' pass., दिया जाना, 'to be given;' from देर्खाना, 'to show,' pass., देर्खाया जाना, 'to be shown.' Other examples are as follows: वह पत्र लिखा गया, 'that letter was written;' कोई खीरी मारी बाती घो, '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 बाना, 'to come,' pass., बाया बाना. But this idiom is scarcely transferable to English.

N.B. This use of बाना 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 जोड़। 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, खाया आना is 'to be eaten,' but खा आना 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>Syntax</th>
</tr>
</thead>
<tbody>
<tr>
<td>Infinitive</td>
<td>लिखना जाना, 'to be written.'</td>
</tr>
<tr>
<td>Conjunctive Participle</td>
<td>लिखा जायकर, 'having been written.'</td>
</tr>
<tr>
<td>Contingent Future, 3rd sing.</td>
<td>लिखा जाए, 'it may be written.'</td>
</tr>
<tr>
<td>Absolute Future</td>
<td>लिखा जाएगा, 'it will be written.'</td>
</tr>
<tr>
<td>Imperative</td>
<td>लिखा जाए, 'let it be written.'</td>
</tr>
<tr>
<td>Indefinite Imperfect</td>
<td>लिखा जाता, 'it is, or would be, written.'</td>
</tr>
<tr>
<td>Present Imperfect</td>
<td>लिखा जाता है, 'it is being written.'</td>
</tr>
<tr>
<td>Past Imperfect</td>
<td>लिखा गया, 'it was being written.'</td>
</tr>
<tr>
<td>Indefinite Perfect</td>
<td>लिखा गया है, 'it has been written.'</td>
</tr>
<tr>
<td>Present Perfect</td>
<td>लिखा गया है, '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 Hindi, 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, बनाना, 'to make,' and the Second Causal, बनवाना, 'to cause (another person) to make.'
§ 421. The rules for the formation of Causal verbs are as follows:

(1) Add to the root of the primitive, ए for the First Causal, and वा for the Second Causal. The usual infinitive termination, ता, added to the root of the primitive thus modified, will give the infinitive of the corresponding Causal. Thus, from जलना, 'to burn,' we have the root जल; whence we derive, as above, the root of the First Causal, जला, and of the Second Causal, जलवाना; from which again, we have the causal infinitives, जलाना, 'to set on fire,' and जलवाना, '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>उठना, 'to rise.'</td>
<td>उठाना, 'to raise.'</td>
<td>उठवाना, 'to cause to raise.'</td>
</tr>
<tr>
<td>हिपना, 'to be hidden.'</td>
<td>हिपाना, 'to hide.'</td>
<td>हिपवाना, 'to cause to hide.'</td>
</tr>
<tr>
<td>चकना, 'to be ripe.'</td>
<td>चकाना, 'to cook.'</td>
<td>चकवाना, 'to cause to cook.'</td>
</tr>
<tr>
<td>मिलना, 'to meet.'</td>
<td>मिलाना, 'to cause to mix.'</td>
<td>मिलवाना, 'to cause to mix.'</td>
</tr>
<tr>
<td>सुनना, 'to hear.'</td>
<td>सुनाना, 'to tell.'</td>
<td>सुनवाना, 'to cause to tell.'</td>
</tr>
</tbody>
</table>

a. 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 \( \alpha \) is fully pronounced. Examples are:

<table>
<thead>
<tr>
<th>Primitive</th>
<th>First Causal</th>
<th>Second Causal</th>
</tr>
</thead>
<tbody>
<tr>
<td>चमक्ना</td>
<td>चमकाना</td>
<td>चमक्वाना</td>
</tr>
<tr>
<td>पिघल्ना</td>
<td>पिघल्ना</td>
<td>पिघल्वाना</td>
</tr>
<tr>
<td>भटक्ना</td>
<td>भटकाना</td>
<td>भटक्वाना</td>
</tr>
<tr>
<td>विक्रृति</td>
<td>विक्रृति</td>
<td>विक्रृति</td>
</tr>
<tr>
<td>परख्ना</td>
<td>परखाना</td>
<td>परखवाना</td>
</tr>
</tbody>
</table>

Rem. But when the second consonant is \( \text{स} \), even this obscure sound often vanishes; as, from 'to understand,' 'to cause to understand,' 'to explain,' pronounced समझना or समझना.

6. Monosyllabic roots containing a long vowel, shorten that vowel before the causal and second causal affixes. Open roots then insert \( \text{व} \) between the shortened vowel and the causal affixes.

N.B. In the application of this rule, observe that \( \alpha \) is the short substitute for \( \text{च} \) for \( \text{च} \), \( \text{छ} \), \( \text{ट} \), \( \text{त्र} \), \( \text{त्र०} \) 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>घूमना</td>
<td>घूमना</td>
<td>घूमवाना</td>
</tr>
<tr>
<td>जागना</td>
<td>जागना</td>
<td>जागवाना</td>
</tr>
<tr>
<td>जीतना</td>
<td>जीतना</td>
<td>जीतवाना</td>
</tr>
</tbody>
</table>

The following are examples of open roots:

<table>
<thead>
<tr>
<th>Primitive</th>
<th>First Causal</th>
<th>Second Causal</th>
</tr>
</thead>
<tbody>
<tr>
<td>खाना</td>
<td>खिलाना</td>
<td>खिलवाना</td>
</tr>
<tr>
<td>पीना</td>
<td>पिलना</td>
<td>पिलवाना</td>
</tr>
<tr>
<td>सोना</td>
<td>सुलाना</td>
<td>सुलवाना</td>
</tr>
</tbody>
</table>
a. Verbs of this class with monosyllabic roots enclosing ड or ढ, commonly retain the long vowel, and form their Causals according to (1); as, e.g.,

पर्नाम, 'to swim.' पर्नामा, 'to cause to swim.' 2nd Causal, पर्नाम।
दौड़ाम, 'to run.' दौड़ामा, 'to cause to run.'

b. But बैठना, 'to sit,' makes the First Causal बैठना or बैठाना, 'to seat.' It also often follows the example of open roots, and admits an थ before the causal affix, making बैठाना. Similarly कहना, 'to say,' सीखना, 'to learn,' and देखना, 'to see,' make their Causals either कहाना, सीखाना and देखाना, or कहाना, सीखाना and देखाना. 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 जाना or जानाना.

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.:

कटना, 'to be cut.' काटना, 'to cut.' बटाना, 'to cause to cut.'
बंधना, 'to be fastened.' बंधना, 'to fasten.' बंधाना, 'to cause to fasten.'
लालना, 'to be loaded.' लादा, 'to load.' सड़वाना, 'to cause to load.'
खिचना, 'to be pulled.' खीचना, 'to pull.' बिंचवाना, 'to cause to pull.'

a. Sometimes in such words, instead of the cognate long vowel, the guṇ or vṛddhi of the primitive vowel is the substitute, as in the following:—
d. विरा, 'to come out,' make its First Causal, विरा, after the analogy of the above.

c. A few primitive roots ending in ट, change this ट to the cognate ड in the Causals. Some of these present other irregularities. The most common are the following:

करा, 'to be separated,' करा, 'to leave.' करा, 'to liberate.'
टरा, 'to break,' intr. टरा, 'to break,' tr. टरा, 'to cause to break.'
फरा, 'to tear,' फरा, 'to tear,' 'to cause to tear.'
हरा, 'to burst,' फरा, 'to burst,' फरा, 'to cause to burst.'

e. विसा, 'to be sold,' changes the final guttural of the root to the corresponding palatal, in the First Causal only, making विसा, 'to sell.' रहा, 'to remain,' changes ह to the hard guttural aspirate, ख, making रहा, 'to keep.'

f. विसा, 'to be ended,' makes the First Causal विसा or विसा, 'to finish.' The verb विसा, mentioned at (1) b., makes yet another form, विसा; and, similarly, विसा, 'to enter,' makes विसा. विना, 'to take,' makes विना.

* The c in these cases has arisen by a common phonetic process from the archaic form of the causal affix, देह, the original also of the common H.H. causal affix, देह.
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. दौखना, ‘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 फटना, ‘to fall,’ the causal of which, पापणा, is very rare in High Hindi, though under the form पारण it frequently occurs in the Rāmāyana.

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 नहन, ‘to be pressed,’ which makes one causal, नंतन, ‘to press down,’ and another, नर्मण, having the special meaning, ‘to shampoo.’ So also, from मिलन, ‘to meet,’ High Hindi makes the causal, मिलण, ‘to mix;’ but the Márvári, following the second rule, makes the causal, मेलो, ‘to send.’ बुझन, ‘to call,’ is commonly reckoned a causal from बोझन, ‘to speak;’ but बोझन is invariably used in the Rāmāyana instead of बुझन, 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 रिस, ‘anger,’ comes रिश्वल्लण, ‘to be angry;’ from तेवर, ‘vertigo,’ तेवरण, ‘to be giddy.’ Under this head also come a great number of onomatopoetic words; as, e.g., चनचन्ना, ‘to simmer,’ चनचन्न, ‘to chink,’ i.e., ‘to make the sound chhan-chhan;’ बिबिबिबाणा, ‘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:—

<table>
<thead>
<tr>
<th>Class I.</th>
<th>Class II.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formed with the Conjugative Participle.</td>
<td>Formed with Verbal Nouns in á.</td>
</tr>
<tr>
<td>1. Intensives.</td>
<td>1. Frequentatives.</td>
</tr>
<tr>
<td>2. Potentials.</td>
<td>2. Desideratives.</td>
</tr>
<tr>
<td>3. Completives.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Class III.</th>
<th>Class IV.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formed with the Infinitive.</td>
<td>Formed with the Imperfect and Perfect Participles.</td>
</tr>
<tr>
<td>1. Inceptives.</td>
<td>1. Continuatives.</td>
</tr>
<tr>
<td>2. Permissives.</td>
<td>2. Progressives.</td>
</tr>
<tr>
<td>3. Acquisitives.</td>
<td>3. Staticals.</td>
</tr>
<tr>
<td></td>
<td>4. Reiteratives.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Class V.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formed with Substantives and Adjectives.</td>
</tr>
<tr>
<td>Nominals.</td>
</tr>
</tbody>
</table>
Class I. Combinations formed with the Conjunctive Participle.

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 चन 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 पुका, etc. In many dialects, this becomes the rule for such verbs.

Rem. Because the conjunctive participle in these combinations, in Urdü 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, चाँट देनाँ, काहि सकतु, काहि नियां, etc., and in the Rámáyana, तज जाय, काहि सक, Maitli., चोलि सकब, 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:—

<table>
<thead>
<tr>
<th>Verb</th>
<th>Meaning</th>
<th>Verb</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>फेंकना</td>
<td>'to throw'</td>
<td>फेंकेंग देना</td>
<td>'to throw away'</td>
</tr>
<tr>
<td>तोड़ना</td>
<td>'to break'</td>
<td>तोड़ डालना</td>
<td>'to break to pieces'</td>
</tr>
<tr>
<td>काटना</td>
<td>'to cut'</td>
<td>काट डालना</td>
<td>'to cut off'</td>
</tr>
<tr>
<td>बनना</td>
<td>'to be made'</td>
<td>बन आना</td>
<td>'to be quite made, to succeed'</td>
</tr>
<tr>
<td>गिरना</td>
<td>'to fall'</td>
<td>गिर पड़ना</td>
<td>'to fall down'</td>
</tr>
<tr>
<td>गिराना, 'to cause to fall.'</td>
<td>गिराएँग देना</td>
<td>'to throw down'</td>
<td></td>
</tr>
<tr>
<td>जानना</td>
<td>'to know'</td>
<td>जान पड़ना</td>
<td>'to be found out,' 'appear.'</td>
</tr>
<tr>
<td>खाना</td>
<td>'to eat'</td>
<td>खा जाना</td>
<td>'to eat up'</td>
</tr>
<tr>
<td>होना</td>
<td>'to be'</td>
<td>हो जाना</td>
<td>'to become'</td>
</tr>
<tr>
<td>पीना</td>
<td>'to drink'</td>
<td>पी लेना</td>
<td>'to drink down'</td>
</tr>
<tr>
<td>रोना</td>
<td>'to weep'</td>
<td>रो बैठना</td>
<td>'to despair'</td>
</tr>
<tr>
<td>करना</td>
<td>'to do'</td>
<td>कर दिखाना</td>
<td>'to realize'</td>
</tr>
<tr>
<td>लेना</td>
<td>'to take'</td>
<td>लेना</td>
<td>'to take away'</td>
</tr>
<tr>
<td>बैठना</td>
<td>'to sit'</td>
<td>बैठ रहना</td>
<td>'to sit still'</td>
</tr>
<tr>
<td>देखना</td>
<td>'to see'</td>
<td>देख रहना</td>
<td>'to look on,' 'to gaze.'</td>
</tr>
<tr>
<td>बोलना</td>
<td>'to speak'</td>
<td>बोल उठना</td>
<td>'to speak up'</td>
</tr>
<tr>
<td>उठना</td>
<td>'to ascend.'</td>
<td>उठ उठना</td>
<td>'to attack.'</td>
</tr>
<tr>
<td>सीपना</td>
<td>'to deliver.'</td>
<td>सीप रखना</td>
<td>'to entrust.'</td>
</tr>
</tbody>
</table>

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.
- देखना, Intensity.
- आना, Reflexion.
- आना, Finality, completeness.
- उठना, Suddenness.
- बलना, Violence.
- पड़ना, Chance.
- लेना, Reflexion, appropriation.
- रहना, Continuance.
a. Of the above eight verbs, it may be further observed that देखा, (except in the compound, चढ़ देखा, 'to go away,' and दालना, can only be used with Transitive verbs; भाना and उठना, with Intransitives only; the remainder with either Transitives or Intransitives. Such combinations as वर भाना, देख भाना, etc., can hardly be reckoned proper Intensives; since each of the two words maintains its distinctive significance: as, देख भाना, भाय भाना, 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, वता देखा, 'to show;' समझा देखा, 'to explain;' विज्ञान देखा, 'to take out.' But with a few Causals it cannot be used; thus, from दुलाना, 'to call,' we never have दुल देखा, but always दुल देखा, 'to call here,' i.e., 'to one's self.'

c. भाना is the verb which is most commonly found combined with Intransitives: as, टूट भाना, 'to be broken;' निष भाना, 'to meet,' 'to unite;' पड़ूंच भाना, 'to arrive;' but it is also used with Transitives: as, खा भाना, 'to eat up;' खाइ भाना, 'to tell.'

d. Occasionally, भाना takes the place of भाना in Intensives, when the action of the verb is regarded as directed toward, instead of away from, the speaker: as, धुरे दुल भायिणहें, '(thy) shoulders have become stooping;' आज यह चौर नम ने यहर से वच भाना, 'to-day this thief has come back safe from the house of Yama (the God of death),'

e. Compounds with दहना 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, वेद रही, 'sit still;' दोनों बड़े खेलते थे, 'the two children were playing;' but, दोनों लड़के खेल रहे थे, 'the two children were engaged in play;' यह दुल नहीं है, 'he hears,' 'is hearing;' यह तुम 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 तत्कालिक वर्त्तमान, काल, 'the present tense of that time,' and तत्कालिक अपर्याप्त काल, 'the imperfect past tense of that time.'

f. लेखा 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, सुधारा, is 'to call,' in general; but सुधा लेखा, is 'to call one's self;' रखना, 'to place;' रख लेखा, 'to lay by;' i.e., for one's self. Thus in the Shakuntala, Dushyant says, उसकी जब नें अपने मन की कल्पना से पूरा वर लेखा है, 'when by my imaginative power I complete it for my- self.' लेखा, in compounds, thus stands in absolute contrast with त्रिंग, emphasising the action as terminating upon, or to the advantage of one's self; while त्रिंग represents it emphatically as terminating upon or to the advantage of another. Compare, e.g., समाज लेखा, 'to understand,' i.e., for one's self; and समाज त्रिंग, 'to cause another to understand.' अवध approaches to a reflexive sense, but is of much less extensive application than लेखा.

g. पड़ना, 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 पड़ा, 'it appeared,' we cannot say दिखा पड़ा.

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 लेखा, 'to eat down;' खा रहना, 'to be engaged in eating.' Similarly from मारना, 'to strike,' we have both मार त्रिंग, 'to beat,' and मार डालना, 'to strike down,' 'to kill.'
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 द्वन्द्व 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 समझाना, द्विखाना and द्विखाना, 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.

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 दिखाला है, 'nothing appears;' दूत तो गया, '(it) is indeed broken.' Sometimes several words are thus interposed, as in the following from the शकुंतला; ही ती एवं ही 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, चढ़ गया है भाग, 'he has fled away.' This inversion is never found in dignified prose, but like the previous idiom, is not unusual in poetry.*

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 आगेस, lit., 'having seen that village, come;' में मास के घर ही चला 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. के आना may be explained either on this principle, as 'having taken, come,' or as if a compound, 'to bring.' Similar are, चढ़ सुनाना, 'to announce,' आ 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 hostily;' चढ़ आना, 'to attack;' चढ़ बैठना, 'to attack' (where बैठना seems to give the idea of irresistible attack); चढ़ दौड़ना, 'to rush up hostily.' Thus, e.g., चढ़ सव कटक ले चढ़ धाना, 'he hastened up with all (his) army;' एक चौर सी कासी राजा चढ़ दौड़, 'one more also, the king of Kāshi, 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:—वोल सकना, 'to be able to speak;' चढ़ दौड़ सकता है, 'he can run;' वे जा सकेंगा, 'I shall be able to go;' वे जा सकें, '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; मैं नहीं जाने सकता हूँ, '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 चूकना, which may then be conjugated in all its parts. The imperfect participle, चूकता, 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 चुका, 'he has done eating.'

a. Very often the force of चुका will be expressed in English by the word 'already;' as, वह तो जा चुका है, 'he is indeed already gone.' When in the absolute future, this combination often nearly corresponds to the English future perfect; as, अब वह खा चुकेगा '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 खाया, the verb खराना, 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 ख, equivalent to the common Hindi gerund or infinitive in ख. 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 Bangâlî, where we have, as three equivalent and alternative forms, e.g., chalan = H.H., chalnâ; chalibâ = Braj, chalivau; and chalâ. This same gerund in its inflected form in ख is constantly used in E. Hindi in these compounds: as, e.g., E. H. chalai laga = H. H. chalnî laga; sunaî chaha = H. H. sunâ chahâ. There is no reason, therefore, to doubt that such forms as chalâ and chalai in these combinations are true gerunds or verbal nouns, exactly equivalent, respectively, to chalnâ and chalnî, which latter ख forms are indeed sometimes substituted in them for the more usual form in ख. 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 appropriate 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 लिखता है, 'he is in the habit of saying.'

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.'

Desiderative Compounds.

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, मैं ने तपस्ति की कथा खो 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 चाहना, 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 चाहिये, is idiomatically used to express obligation or duty: as, इस पुस्तक को पढ़ना चाहिये, '(one) ought to read this book;’ or, with a noun or pronoun expressed, तुम्हें वहाँ जाना चाहिये, ‘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 चा. Thus we may say, वहाँ जाना चाहिये, '(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 लगना, 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, वहाँ लगना, lit., ‘he began to say,’ in the narration of conversation. Examples of these combinations are abundant: as, मारने लगना, ‘to begin to beat;’ खाने लगना, ‘he began to eat;’ etc., etc. This use of लगना 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 दिया, ‘to give,’ and express permission to do the act denoted by the infinitive. Thus, फिर खाने दो, is ‘let me go;’ मुझे वोजनों दीजिये, ‘have the goodness to allow me to speak;’ उसे उस को खाने दिया, ‘he allowed him to eat.’
Acquisitive Compounds.

440. Acquisitives are the exact converse of the preceding, and are formed in the same way, substituting पाना for देना. Thus, तम बढ़ा जाने नहीं पाने, 'you will not obtain permission to go there;' मैं बढ़ाने नहीं पाना, 'I was not allowed to sit.' It is to be observed that in this idiom, with पाना, 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 लगना, देना and पाना, but other verbs may be combined with infinitives in a similar way: as, e.g., in such expressions as जाने मांगना, 'to ask leave to go,' देने चाहना, 'to wish to give;' मैं बढ़ाने 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 इसने रहते हो, 'why do you keep laughing?'; नदी की धार बढ़ती रहती है, 'the stream of the river keeps flowing on.'

Rem. 1. जाता रहना very commonly means 'to die;' thus, भेरा मिता 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;' बहुत जाता है, 'to flow on;' is engaged in reading;' बहुत जाना is, 'to flow on;' continually, as it were, before the speaker.'

443. Although combinations with जाना and रहना 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 जाने जाते हैं, 'those girls were going on reading;' पानी बहुत 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;' चल जाना, 'to go along;' चल 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, बीड़ा 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, कह जा, 'say on.' But the form is probably emphatic, contracted as above, e.g., from कहँ है 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 पड़ना, ‘to fall,’ and फिररा, ‘to move around,’ the compound, (from पड़ना, ‘to fall,’ and फिररा, ‘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 Statics 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 झए आता है, ‘he comes weeping;’ एक खौ गाति आती छो, ‘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., दिन समझाे बुझाए, ‘without having explained;’ सब छोड़ छाड़, ‘having left everything;’ इङ्क भाल बर,* ‘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 बुझ खा गए, ‘when they had eaten and drank everything up;’ मैं न पढ़ न लिख सकता हूँ, ‘I am able neither to read nor to write;’ वह आया आया बारता था, ‘he was in the habit of coming and going;' वे गा पढ़ चुके हैं, ‘they have done singing and reading;’

* भाल बर, so far as I know, is only used in this combination with इङ्क.
§ 448. COMPOUND VERBS.

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;' ख़री बेना, 'to buy,' etc., etc.

a. In many cases, a passive sense is given to these Nominal verbs by substituting for 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;' शोषण करना, for खाना, 'to eat;' गधन or गद्धन करना, 'to go,' for जाना; प्राप्त करना, or प्रक्षिप्त 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 की:

<table>
<thead>
<tr>
<th>करना</th>
<th>की</th>
</tr>
</thead>
<tbody>
<tr>
<td>गोरिया की, 'to agree to.'</td>
<td>पालन की, 'to protect.'</td>
</tr>
<tr>
<td>अवश्यन की, 'to cover.'</td>
<td>पौछि की, 'to cast behind.'</td>
</tr>
<tr>
<td>आलिण्ठन की, 'to embrace.'</td>
<td>मस्तान की, 'to do obeisance to.'</td>
</tr>
<tr>
<td>आन्तर की, 'to eat, consume.'</td>
<td>प्रस्तुध की, 'to instruct.'</td>
</tr>
<tr>
<td>व्यवहार की, 'to save.'</td>
<td>बस की, 'to be done with, stop.'</td>
</tr>
<tr>
<td>उपदेश की, 'to instruct.'</td>
<td>विद्वाय की, 'to dismiss.'</td>
</tr>
<tr>
<td>गौर की, 'to benefit.'</td>
<td>भंग की, 'to break,' 'to violate.'</td>
</tr>
<tr>
<td>गौरव की, 'to accept.'</td>
<td>भला की, 'to do good to.'</td>
</tr>
<tr>
<td>विचलन की, 'to contemplate.'</td>
<td>भरो की, 'to support.'</td>
</tr>
<tr>
<td>विचलन की, 'to cut.'</td>
<td>भोग की, 'to enjoy.'</td>
</tr>
<tr>
<td>तालाब की, 'to punish.'</td>
<td>भोजन की, 'to eat.'</td>
</tr>
<tr>
<td>लाखन की, 'to forsake.'</td>
<td>मर्दन की, 'to rub.'</td>
</tr>
</tbody>
</table>

* The words in this and the following lists have been furnished me by Pandit Lakshmi Narayan, 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 Pandit'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 Pandit.

‡ Preceded by an acc. with की 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 की may precede. Thus, *us ne tol se deh ko mardan kiyā, ‘he rubbed his body with oil;' or *us ne tol ká mardan kiyā, ‘he applied oil.*
\[\text{§ 451.} \]

**Compound Verbs.**

- दहन करो, 'to consume.'
- नष्ठ करो, 'to destroy.'
- निवारण करो, 'to prevent.'
- परिपालन करो, 'to protect.'
- परंद करो, 'to approve.'
- छोह करो, 'to infatuate.'
- वध करो, 'to kill.'
- वश करो, 'to subdue.'
- शासन करो, 'to chastise.'
- सहन करो, 'to tolerate.'

451. The following are commonly preceded by a noun in the genitive, in regimen with the substantive member of the compound:

- बड़ोत्तर करो, 'to be humble.'
- बधायन करो, 'to peruse.'
- अनादर करो, 'to show disrespect to.'
- अभुस्मति करो, 'to infer.'
- अपवादन करो, 'to observe.'
- अपीति करो, 'to defame.'
- अपरभाव करो, 'to treat with contempt.'
- अपेक्षा करो, 'to wait for.'
- अभाव करो, 'to study,' 'to practise.'
- अभिमान करो, 'to be proud, haughty.'
- अवर्जन करो, 'to rely upon.'
- आचरण करो, 'to behave.'
- आधुनिक करो, 'to favour.'
- आत्मिक करो, 'to show hospitality to.'
- आदर करो, 'to treat with respect.'
- आरंभ करो, 'to begin.'
- आश्वासन करो, 'to suspect.'
- आश्वय करो, 'to depend upon.'
- इर्का करो, 'to desire;' (neut.), 'to be ambitious.'
- उदार करो, 'to remove.'
- उपदेश करो, 'to aid.'
- उपासन करो, 'to acquire.'
- खद रो, 'to pain.'
- चिंता करो, 'to be anxious about.'
- चेतना करो, 'to strive after.'
- चौकसी करो, 'to watch,' 'guard.'
- तारण करो, 'to save' (sens. relig.).
- दार करो, 'to burn.'
- दोखरिया करो, 'to make complaint.'
- ध्यावार करो, 'to thank;' 'bless.'
- ध्यान करो, 'to give thought to.'
- नियाम करो, 'to restrain.'
- निंदा करो, 'to revile.'
- न्याय करो, 'to decide,' 'judge.'
- प्रीति करो, 'to test,' 'try.'
- पीरका करो, 'to pursue.'
- पूजन करो, 'to worship (the gods and idols only).' (sens, relig.)
- पुजा करो, 'to worship (idols).'
- प्रकाश करो, 'to reveal.'
274. **COMPOUND VERBS.**

- प्रतिपालन को, 'to cherish,' 'to provide for.'
- प्रतिवेदन को, 'to dedicate.'
- प्रतीचा को, 'to await.'
- प्रतीक्षा को, 'to confide in,' 'rely upon.'
- प्रद्विन्ध को,* 'to pass round (to the right).'
- प्रभाव को, 'to assent to.'
- प्रभावण को, 'to extol.'
- प्रार्थना को, 'to pray.'
- बख्त को, 'to describe.'
- बढ़ार्थ को, 'to magnify.'
- बाधा को, 'to distress.'
- विग्रहण को, 'to injure,' 'spoil.'
- विरोध को,† 'to supplicate,' 'entrust.'
- भक्ति को, 'to do good to.'
- रचना को, 'to take care of.'
- रक्षावानी को, 'to protect.'
- लाभ को, 'to caress.'
- लोभ को, 'to covet.'
- वध को, 'to kill.'
- विचार को, 'to consider,' 'reflect.'
- विवरण को, 'to describe.'

452. The following are preceded by a noun either with का (की) or को:

- विश्वास को, 'to trust,' 'believe in.'
- विवाह को, 'to develop.'
- व्योपार को, 'to trade in.'
- सिंहा को, 'to teach.'
- सिद्धांत को, 'to treat with honour.'
- शोक को, 'to grieve.'
- श्रीदर्शन को, 'to justify,' 'clear.'
- संग्रह को, 'to collect,' 'gather.'
- संपादन को, 'to acquire.'
- सज्जा को, 'to honour.'
- संयम को, 'to hold in restraint.'
- सत्कार को, 'to treat respectfully.'
- सज्जन को, 'to take counsel.'
- सासूना को, 'to oppose.'
- सुध को, 'to call to mind.'
- सेवन को, 'to serve,' 'worship.'
- सेवा को, 'to serve,' 'worship.'
- सुनित को, 'to praise.'
- स्वायत्त को, 'to establish.'
- स्तोत्र को, 'to confess.'
- हाहा को, 'to kill.'
- हानि को, 'to injure.'

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* Used of a certain religious ceremony.
† Requires gen. of person with की; as, माईं तेरी बिनी मरता हैं, 'I entreat thee;' that which is asked then follows in an objective clause.
§§ 453-457. 

COMPOUND VERBS.

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453. The following are preceded by a noun either with का (को) or से:

- भृत्रा का, 'to distinguish.'
- उददुंडा का, 'to deride.'

454. The following are preceded by a noun either with का (को) or पर:

- चलभा 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.'
- भृजारा का, 'to subsist on.'
- ग्रोह का, 'to be hostile to.'
- प्रश का, 'to inquire.'
- प्राप्ति का, 'to pray.'
- प्रीति का, 'to display affection.'
- संगम का, 'to join with.'

456. The following are preceded by a noun either with से or पर:

- बाद का, 'to discuss,' 'dispute.'
- सन्ति का, 'to do injustice to.'

457. The following are preceded by a noun with पर or जरा:

- सन्ति का, 'to show grace to.'
- सन्ति का, 'to deal niggardly with.'
- बाद का, 'to take effect on.'
- सन्ति का, 'to show favour to.'
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COMPOUND VERBS.

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§§ 458-461.

458. The following are preceded by a noun in the genitive with साध or संजः—

कप्रि को, 'to deal deceitfully with.'

प्रीति को, 'to make friends with.'

ढंगा को, 'to make sport of.'

भजाई को, 'to be beneficent to.'

गमन को, 'to have sexual intercourse with.'

समागम को, 'to associate with.'

459. The following are preceded by a noun with में—

प्रबृति को, 'to engage in.'

रति को, 'to be attached to.'

प्रवेश को, 'to enter.'

संदेह को, 'to doubt.'

460. The following are preceded by a noun in the genitive with चौर. Note that चौर, as feminine, requires the genitive in चौर.

धान को, 'to give thought to.'

घोठ को, 'to turn the back to.'

इद्दौ को, 'to look towards.'

मुख को, '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.

कोड़। खो, 'to be whipped.'

रक्षर। खो, 'to stumble.'

गम। खो, 'to be patient.'

दाह। खो, 'to be jealous.'

घाम। खो, 'to bask.'

घोखा। खो, 'to be deceived.'

घूस। खो, 'to take a bribe.'

* Masc.

† Lit., 'to eat (one's) sorrow.'

‡ Fem.
§§ 462-464.] COMPOUND VERBS.

462. These all take the passive construction, like the combinations with खाना.

चढ़ार दृ, 'to lend.' वैगर दृ, 'to trouble.'
किस दृ, 'to afflict.' दोहाये दृ, 'to make appeal.'
साधा दृ, § 'to devote one's self to.'

463. Many of the above can scarcely be called Compounds. The combinations with दृ, 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 चढ़ार दृ but चढ़ार दिया, 'he appeared;' वैगर दिया, 'it was heard,' etc.

कुइआर दृ, 'to be felt.' पकड़ार दृ, 'to be seized.'
दिखाई दृ, 'to appear.' बंधाई दृ, 'to be bound.'
'Seem.'

464. The verb in all these may take the passive construction, and is thus determined in form by the noun of the combination.

* Masc.
† Fem.
‡ Takes noun with *kl.* § Takes noun with *men.*
465. The following list includes a number of additional combinations of frequent occurrence, arranged according to the alphabetical order of the several verbs.

नियम आना, 'to seem certain.'
बाद आना, || 'to come to mind.'
हाथ आना, || 'to be found.'
बात $ चलाना, 'to start a subject.'
शुक्र $ चलाना, 'to beat with the fist.'
सूह + चलाना, * 'to bite at.'
हल + लोटना, 'to plough.'
बाट + लोटना, ** 'to look for,' 'expect.'
संह $ डालना, 'to conjure.'
धरण + दिखाना, †† 'to re­mind.'
राह $ देखना, ** 'to expect,' 'look for.'
कान + धरना, † † † 'to listen.'

अन + धरना, †† † 'to apply the mind to.'
हाथ + धोना, §§ 'to resign,' 'relinquish.'
बड़ी पकड़ना, 'to take root.'
दिखाई पड़ना, 'to appear.'
सुनाई पड़ना, 'to be heard.'
निश्चय पड़ना, 'to be ascertained.'
पता + पूछना, ** 'to make inquiry about one.'
द्वार $ विचारना, ** 'to take pity upon.'
पार $ विचारना, ** 'to feel love.'
अभ + विचारना, §§ 'to feel fear.'
खेद $ मानना, 'to grieve.'
दुरा मानना, 'to take (something) ill.'
§ 466. COMPOUND VERBS.

तिथ लगाना,* 'to take in good part.'
हुझ सोड़ा,† 'to turn away from.'
सोंध मरूना, 'to sigh.'
धान रखना,|| 'to think upon.'
प्रेम रखना,† 'to love.'
दुख रखना, 'to end,' 'result.'
दुख रखना,§ 'to remember,' 'look after.'
चिन्ह रहना, 'to be certain.'
हाथ लगाना,¶ 'to be found.'
बाढ़ा लगाना,|| 'to feel cold.'
गर्मः लगाना, 'to feel warm.'
ताज़ लगाना,|| 'to take aim.'

दूध लगाना,|| 'to bet.'
दूष लगाना,¶ 'to accuse,' 'blame.'
पता लगाना,** 'to make inquiry about any one.'
ढ़कर लड़ा, 'to butt.'
बाहर हेना,† 'to borrow.'
मोह लेना,†† 'to buy.'
दम लेना, 'to rest.'
सोंद लेना,‡ 'to breathe.'
नाम होना,** 'to be destroyed.'
मधास होना, 'to be made clear.'
चिड़ा 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, ड़ and घ, 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 छें. ‡ Fem.
|| Requires the loc. with घर or जगह. § Requires the gen. with की.
¶ Preceded by the dat. with को.
** Requires the gen. with का.
†† 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 Rajnīti and similar books. In the present they differ but slightly from the High Hindi forms, and in the 1st sing. and 2nd plur. only. Thus, हैं लक्ष्मी हैं, 'I am Lākṣmī;' तुम को हो, 'who are you?.' चाहिये is used as 2nd plur. in one passage in the Prem Sāgar, viz., तुम दोज जीरी बला जु चाहिये, 'you two who are parts of me.' But this properly belongs to E. Hindi. Of the Braj forms of the past, the following are examples of the use of हो (fem. हो): तंद्राष्ट्र नाम राजा हो, 'in that place was a king named Sudarśana;' ता की पार्वती नाम पल्ली हो, 'he had a wife named Pārvatī.' This form of this Braj past tense is the more common in books; but जो तो also occasionally occurs,* as in the following: जीरी मुख तैली जीरी तैसी हो देखिये, 'thou shalt see my face just as it was;' जो तो घर मझ राणी, 'in the house was the queen.' Closely connected are the Bagh. हो and K. होता.

Kanauj Conjugation.

468. The various Kanauj forms of the present of the subst. verb, in गा or गो, etc., are colloquial throughout the central Doáb, but the High Hindi forms are no less common. Panjābī has analogous forms also in the pres. 1st sing., होगा, 'I am,' and 2nd plur., होगें, '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 Mewā; and Mārwār; and east of Mewā, through Kotā, Bundā, Jaipūr, etc., the forms with है are used. But in literature and correspondence, it is said that हैं, हो, etc., are used much more extensively. Thus the forms in है constantly occur in the 'Plays,' as in the following examples: हैं हुं बाख्यो, 'I am a shopkeeper;' हैं हों किस्मा चावाष, (plur. for sing.) 'how am I ignorant?;' नाम हमारा लोटनो है, 'my name is Loṭno;' तू है राजकुमार, 'thou art a prince;' etc., etc.

* This word is erroneously explained in Prof. Eastwick's Prem Sāgar, p. 194, as a Braj form of the imperfect participle, होता.
a. It should be noted that the Mārvāri forms of these and other verbs are often disguised by the addition of various meaningless letters and syllables, such as ख, ज, स, सन, etc. Thus in the ‘Plays’ we find वोरे छोस, ‘you are that same,’ where छोस is for छो = H.H. हो। These letters are added, indeed, not only to verbs, but to all other parts of speech.*

470. The Garhwāli forms given in Table XVIII are those which prevail in and about Tīrī, 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 वोरे लो = H.H. हो; तुरु बोइता ला = H.H. तुम चारते हो, ‘are you coming?’, etc. The longer हौ forms given in the pres. plur. belong east of Tīrī.

471. In the archaic Baiswāri of the Rāmāyan, 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., महत, of the verb हो, ‘to be,’ is often thus used. But occasionally in the Rāmāyan, 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. चा। Thus we read in the Rāmāyan, दो बकु चायित रहा सो काव्हा, ‘(Brahmā) has done whatever was proper;’ सती नाम तब रह तुम्हारा, ‘then your name was Sāti?’

472. With the Avadhī and old Baiswāri forms of the present may be compared the almost identical Marāthī conjugation, viz., Sing. चाहें, चाहिए, चाहे; Plur. चाहें, चाहें। The common negative, नयी, has arisen from the combination of the negative न, with the 3rd sing., आहि; of the subst. verb.

473. Bhojpūri has two forms of the present and past tense of the Bhojpūri substantive verb, answering to H.H. है, है, etc.; derived respectively from the roots बाद and हो or हव। Fragments from the root बकु, also occur on the borders of the Maithili. The preterite auxiliary of this verb is taken from the root रहू, as in Avadhī and Riwāl. The indefinite

* See § 100, a. (Or is है here, possibly, an old inflectional ending?)
perfect from the root छ, भ, 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 छ, are used in all their tenses as auxiliaries; those from बाद only occur in the present.

a. Connected however with this root बाद, is an emphatic conjugation, formed by prefixing to the present throughout, an inflected verbal noun, बाद, from the same root; thus:

Sing. {1. m. बाद बाटो, 2. m. बाद बाटे, 3. m. बाद बाटस, 1. f. बाद बाटू, 2. f. बाद बाटस, 3. f. बाद बाटस, 1. m. बाद बाटो, 2. m. बाद बाटे, 3. m. बाद बाटस, 1. f. बाद बाटू, 2. f. बाद बाटस, 3. f. बाद बाटस.

Plur. {1. m. बाद बाटो, 2. m. बाद बाटे, 3. m. बाद बाटस, 1. f. बाद बाटू, 2. f. बाद बाटस, 3. f. बाद बाटस.

This tense may be used as a present, contig. future, or an imperative.

Rem. The root बाद often becomes बाट and बास.

b. Besides the auxiliary हो = H.H. होता, Bhojpūrī also uses a strengthened form from the same root, होखब. This is regularly conjugated throughout, and may be substituted for the other auxiliaries at pleasure.

c. In the region west of Bhojpūr, छ is used for हो, 'is.' बा 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, ज बाटत बा, 'he is coming,' तुम जो गोहरावत बा, 'whom are you calling?' According to Beames, the Bhojpūrī declinable forms, बारी, बारु and बारण, 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 भ or छ, 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 रहू instead of Sk. रहू, as in the H.H. रहा. There is no difference in meaning between the longer and the shorter forms of this tense given in the Table.
476. Māgadhi presents two auxiliary verbs, the one defective, the Māgadhi Auxiliaries.

(1) Of these, the former is derived from the root चङ्ग, Sk. चस्स. In the present, a few fragments also occur, from a root चङ्ग, formed from चङ्ग by the elision of the initial च. Unlike H.H., Māgadhi forms also its preterite from this same root, by the addition of the usual terminations of the inflected indefinite perfect, giving हँदू etc., = H.H. घा.

(2) The second auxiliary verb is हँएङ, = H.H. हँना, and is conjugated in all tenses. The only deviation from regularity is found in the inflected indefinite perfect, where, beside the regular form, हँचू, etc., an older form, मेँखू, etc., is also used. As in Bhojpūrī, this inflected perfect is never used as an auxiliary.

477. In the various Maithili dialects, five different roots are used for Maithili Auxiliaries.

(1) The first of these is चङ्ग, which appears only in a present and preterite, = H.H. घँ and घा; the initial च is lost, except in the 3rd sing. घँ, N.Mt. घँ, ‘he is.’ In the present only, appears a strengthened form of this root, घँकू, whence, घँकू, etc., conjugated regularly throughout.

(2) The root चङ्ग, for Sk. चस्स, in most parts of the Maithili area, appears only in certain fragments of the 3rd sing. masc. present, viz., घँर, हँ, घँर, घँर, घँर and हँर. But on the borders of Bangal, in Central and Western Puraniya, is heard also a future from this root, which is conjugated as follows:

Sing. 1. हँ, हँ, हँ, हँ; 2. हँ, हँ, हँ; 3. घँ, घँ, घँ.
Plur. 1. हँ, हँ; 2. हँ, हँ, हँ.
3. Not in use.

a. In the W. also occurs a form of this root strengthened by the addition of त, which is conjugated after the analogy of चङ्ग, Table XVIII, with the addition of some alternative forms with Maithili terminations: thus, sing. 1. घँ, घँ, घँ; 2. घँस, घँ, घँ; 3. घँ, घँ, घँ, etc.

(3) In N. Maithili is used also a present from the root चङ्ग, strengthened from चङ्ग, for Sk. स्थग. This is regularly conjugated, चङ्ग or चङ्ग, etc., as in Table XVIII.

* Anusvār optional.
(4) Besides a preterite auxiliary derived from the root चाह, Maithili very generally uses, like other eastern dialects, a form from the root रहू. This is conjugated both in the form of the present and the perfect tense, रहौ or रहियौ, etc.; but always has a preterite sense, = H.H. धा, ‘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 होँ = H.H. होता. As in other eastern dialects, the म of the original root, मू, is still preserved in one form of the inflected perfect, भेजियौ, etc., as also in the perfect participle, भेजा, and the conjunctive participle, भे जे. 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 आ and ए, the Braj characteristically exhibits आ and ए (§ 101). Thus, e.g., for आरी, we have आरी; for चँगा, चँगी; for कहा, कही, etc. आं, in the 1st sing., and ची in the 2nd plur. of the future tenses, are also vridhied to आ; as, e.g., in गरियौ, गरियौ, गही, for H. H. गियौ, माखंगा and गही. But for ची, we occasionally find ची; and after a vowel ची is sometimes retained. After roots ending in आ, ए, or ची, we commonly have च; not only, as in High Hindi, before ए, but also before ची, occasionally before आ, and regularly before all terminations beginning with a consonant. Thus, e.g., we have जावी, जाव्य, पावल, मोवी, सोवी, for H. H. जावी, जावी, पावल, मोवी, सोवी. Similarly, च is inserted after roots in च; as, e.g., कौन कुंवेयौ, ‘who will touch (it)?’

480. The Braj Infinitive or Gerund has two forms, the one in ची or ची, the other in ची or ची. Before the latter termination, च is often inserted. This latter form is especially common in the oblique singular. For the common inflection,
of the infinitive, the Braj, after न has not only र, but र, which, again, is often dropped, leaving न as the final letter. To illustrate, for H. H. करणा, Braj has करणी or करणी, करणी or करणी; inflected forms, करणि, करणि or करण, and करणि or करणि. The vowel of union, र, after शा is often hardened to श, as in श्याकारा; = H. H. श्याकारा. But still more commonly it combines with the preceding शा, forming श, whence such common Braj forms, as, e.g., देवी की, for आदि की, = H. H. देवी का, ‘of coming;’ देवी, for वतायवि or वतायवि, = H. H. वतायवि, ‘to show,’ देवि or देवी, for देवा, ‘to give,’ etc. etc. But before शी, after शा, श is more commonly found than र; as in चुरायवि, ‘to steal,’ for H. H. चुरायवि. Further examples are: सदा काङ्ग सी राहि बाधि, ‘there is no remaining always with any one;’ तुम से दे अथि बाहि पं दित करि बो गि हि, ‘you are competent to make my sons wise men;’ राजा बहुत जायि, ‘the king began to say;’ तुम शी कहन की बाहि हि, ‘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 ता and चा. Before ता, roots in चा sometimes take र or य instead of च, as, e.g., in बेहीरायत्व for बेहीरायत्व, ‘seating,’ पापत्व, ‘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, होता, चकत्व, मार्थी, बतायि, for H. H. होता, चकत्व, मार्थी, बतायि.

a. The final च of the imperfect participle is occasionally dropped even in the singular, and often in the plural. च is substituted for च in the feminine. Sometimes for the imperfect participle in ता or ति, longer forms in ति or ति, plur. ति, occur; as, e.g., होति, मारतो, for होता, मारता.

482 The Conjunctive participle is formed by the affixes श्या or श्या, कर or करि; but, much more commonly than in High Hindi, by the root alone, or by the affix र।. If the root end in a vowel, र is very commonly written instead of र, but the
DIALECTIC CONJUGATION. [§§ 483-485.

pronunciation is not perceptibly different. Even when कर or कि is added, this र or य is often retained after the root. Examples are, from मार्या,—मारि, मारि कि, मारि कि; from चाय, चाय कि, etc.

483. The Braj Noun of Agency agrees, in general, with the High Hindi form; except that for भा final, as usual, we find भू; and the suffix बाली or बारी 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, करनबाली, करनबाली, करनबारी, etc.

Braj Noun of Agency.

484. The usual Braj terminations of the Contingent Future are: Sing. (1) भी, भी, भी; (2) भी; (3) भी; Plur. (1) भी; (2) भी; (3) भी. Besides these we also have the older forms of these terminations, in the Sing. (2, 3) भी; Plur. (1, 3) भी, (2) भी. Both forms are common in the Prem Ságar. In the 1st sing., भी or भी is used after vowels. For भी, भी is also found in the 2nd plur., as in भाव, ‘you may go.’ भी and भी often appear, metri gratiā, as ही and ही.

Braj Conting. Future.

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 गी, for H.H. गा, duly inflected, to the several persons of the contingent future. Thus, e.g., we have from करना, Sing. (1) कराँगी; (2, 3) करागा; Plur. (1, 3) करागी, (2) करागी. This affix गी is also added to the longer terminations above noted, as, e.g., in the Plur. (1) देही, for H.H. देने; (2) यापी, for H.H. यापी; यापी=H.H. यापी. The short penultimate vowel is often lengthened, metri gratiā; as, e.g., in देही.

(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) ही; (2, 3) ही; Plur. (1, 3) ही; (2) ही. For ही, we occasionally have ही, ही or ही, and for ही: ही.

Braj Absolute Future.
a. Observe that, as in the infinitive, so in the future, after roots ending in ा, ध either becomes ध, or more commonly combines with ा to form ध। Thus arise, e.g., such forms as निवायही, बतायह, = H.H. निवायंग, बतायंग; and धही, ‘he will come,’ जैही, ‘you will go,’ for धरही, धरही, = H.H. धर्वहा, धार्दह।

b. More rarely this ध combines also with the short अ inherent in the final consonant of a close root; giving, e.g., such forms as अरिही (बर + ध + ही) for अरिही (H.H. अरिखा); सुनिही, मारिही for सुनिही, मारिही (H.H. सुमोहि, मारिमे)।

c. The following passages will illustrate these future forms.

ऐं सूंदरी ध्यायही, ‘so will I bring a beautiful woman;’ ठवज या को मारिही, ‘I will kill this (snake) immediately;’ इस सों को अरिही सरारह, ‘who will form an alliance with us?;’ वर्धा चाहे चीते घर बेही, ‘when the rains are over, you shall go home;’ इस सों सुविही मारिह, ‘we shall all starve to death;’ या सों तुम्ह कैसे बीर अरिही, ‘with this (snake) how will you be at enmity;’ चरंग निवायस अरिही, ‘they shall dwell in heaven.’

Rem. 1. In some Braj books, printed under English supervision, these terminations ही, ही, 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 हि, हि, 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 हि is frequently used in poetry and archaic prose, instead of the root; as, या में घर न करिुः, ‘labour thou not in this;’ बिना निति करिुः, ‘be thou not anxious.’
a. The Respectful Imperative commonly agrees in form with High Hindī, except that, as usual, ए and रो final become ए and रो. ए is occasionally doubled; thus, रोछे मारिये, 'afterwards kill (me).' Occasionally ए appears instead of ए in these forms, and ए before ए or ए is sometimes lengthened. Examples are: सोङु खाइये, 'abandon grief;' बा ची बंधु आयोजि, 'regard him as a brother;' ची की मारिखाईये, 'kill and eat this.'

Rem. These j forms are the original of the modern y forms. The lengthening of the i is in compensation for the loss of the first consonant in the original Prakrit termination, ijjasī.

487. The Participial Tenses are all formed as in High Hindī, by combining the participles with certain tenses of the substantive verb; i.e., in the tenses of the present, हौ, etc., in those of the past, हौ; in the presumptive, हौअंजी or हौेंजी, etc. Examples are: सर्व बाहितु हौ, 'the snake speaks;' तु बाहि तै रोकत हौ, 'why art thou crying?'; वह वा की गोद में बैठायँगू हौ, 'he is seating him in (his) lap;' काल निकट बाहितु हौ, 'death comes near;' हौ ठीर बाहि पायतु, 'I do not find a place;' रानी रोकतिहौ, 'the queen was crying;' हौ आयो हौ, 'I have come;' वह बाहियो हीय, 'he may have come;' कछु दूरि तै चबू हौ, '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 Hindī. But it should be noticed that while ए 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 दूध नगर बसायी, 'he settled a city;' काम सबदृ खौय, '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 Mārwalli inflected case of the agent, § 169, a.
substantive in this construction occurs, as, e.g., उरे कहि, 'the hare said,' where उरे is the inflected case of the agent, from उर, and कहि, perf. fem. sing., agreeing with बाॅ.

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, होने, 'to be,' in the 2nd form of the absolute future, in the infinitive in ति, and in the conjunctive participle, becomes टि. Thus, the absolute future becomes होने, होने, etc.; the infinitive, होने, and the conjunctive participle, होने, होने, etc. In the perfect participle and all its tenses, मवी, (masc. infl. मचि or मचि, fem. मचि, or मचि,) is the common substitute for ज्ञा.

Rem. The same form, with only the change of ति to ति, is universally employed in Kanauj, where it is even shortened to मचि or मचि.

a. In one place in a Braj work I have noted a perfect, हत, (Sk. श्रुत,) 'was,' for H.H. ज्ञा. ति also occurs, 2nd plur. fut., for होने.

(2) In the verbs देरी, 'to give,' and तेरी, 'to take,' the Sanskrit roots, दा and जा, are substituted for दे and से, in the 2nd form of the future, the infinitive in ति, and in the perfect participle. In the participle, the final जा is shortened to जा. In the future and infinitive, the radical जा, combining with the union vowel जा, gives जा. Thus, the Braj forms of the above tenses of these verbs are as follows: inf., देरी, तेरी, obl. form, देरी, तेरी; fut., देरी, तेरी, etc.; perf. part., देरी, तेरी, obl. forms, देरी or तेरी, तेरी or तेरी, etc. Thus, e.g., we read, ता तेरे ने कह तम को देरी, 'we will give some of that to you.' Similar forms occur in Kanauj. Sometimes the vowel of union is omitted in the future of these verbs, and the root of the tense becomes दे and से. Thus, e.g., तं सुख संपत बंहे, 'they will take all joy and wealth away.' Similarly, ठानी, 'to appoint,' makes the perfect participle, ठानी, fem. ठाने, as in the following: दिमाता ने यह ठाने, 'Vidhátá has appointed this.' In one place in the Prem Ságar (Ch. I.),
we find a fut. 1st sing., दूः, for देही, H.H., दूःगा, from देगा, 'to give;' thus, मैं उस लोगी दूःगा स्मार, 'I will curse him.'

a. In a Braj commentary on the Bhakt Mālā, I have found, in a compound form, an imperative 2nd plur., घो, from घोसी, for घें or घें, H.H. घो; thus, चह सुना तिन को विचारि थी, 'give this daughter in marriage to him.' The form has evidently arisen by sandhi from घेंडिरी, from the root घें, for घें.

(3) The verb करना, 'to do' or 'make,' in Braj often forms its perfect participle regularly as कर्यो, instead of कियो, which, however, also occurs. Similarly the Kanauji makes करो, for H.H. किया. In the future of this verb, besides the more common and regular forms, करिहो, करिहै, etc., the Braj also has बहेही, बहें, etc., (for बारही, etc.,) from the root ब, one of the Prakrit substitutes for ह. Thus, राज दूर को बहें, 'I will sway Indra's sceptre.'

(4) In the perfect tenses of the three verbs, देना, लेना, करना, we often find, besides the forms already mentioned, the forms दोगही, दिगही, कीघी, or often, with ह dropped, दोगी, दीघी, कीघी. Thus, पूर्व जन सुहान कों जो जो दोगी। सो विधि चाह दरसन पल दोगी.† '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, कीघी.

490. Besides the regular tenses corresponding with those of the High Hindi, the Braj, as also the Kanaujī, the old Baiswārī of the Rāmdāvan, 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

* Vararuchi, Prāk. Prak. VIII. 17.
† In Prof. Eastwick's edition of the Prem Sāgar, 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: जु पड़ित होर सो दुख सुख न मानि, ‘he who is wise regards neither sorrow nor joy;’ उह सव को संग बुझावहि, ‘he abandons the society of all;’ पड़ित तहाँ चढ़ उड़रें, ‘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, है, etc. Thus, e.g., the following forms are found in the Prem Ságar: में पड़ित है, ‘I recognize;’ दोबै है, ‘it appears;’ चाविं है, ‘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, स्त्रिब्रह बुजावि हैं, ‘the Sáhib is calling;’ हम चाविं हैं, ‘I am coming.’

Rem. Mistled 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, भयो, of the substantive verb, होगौँ। 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: पीछत मयी द्रृशि, ‘he began to drink the sour milk;’ तो वे यह वात में विचारत मयी, ‘so he
began to think on this matter." Further illustrations will be
given below, in treating of the dialect of the Rāmāyana.

492. The Braj commonly adds चाव to the root for the
First Causal, and, like High Hindi, वा (or वच) for the Second
Causal. But a long vowel in the root of the primitive is
sometimes retained where High Hindi shortens it.

\[ a. \] Many verbs which, in High Hindi, make the Causal
irregularly in चाब or चा, take the regular form in Braj. If
the root end in a vowel, व or च is inserted before the causal
affix, चाव. Thus, e.g., भूलोंन, 'to forget,' makes भूलोन्न and
भूलोन्न; बोलोन, 'to speak;' बोलोन and बूलोन्न; चाबोन,
' to eat;' चाबोन (or चाबोन्), and चिट्ठावनी (or चिट्ठावनी);
पीन, 'to drink,' चिट्ठावनी and चिट्ठावनी. चाब is very rarely
in poetry shortened to चाव; thus, in the Prem Sāgar we have
a causative form, पुजाव; को पुजाव बिह दोंस हमारी, 'who will
fill the desire of my heart?' where पुजाव is for पुजाव.

493. The Braj forms its passive with the verb जानी, 'to
go,' precisely after the manner of High Hindi.

\[ a. \] But while this is the common form, we also meet in
Braj with fragments of an inflected passive, formed by the
addition to the root of the active verb, of the suffix र or रा.
To the new root thus formed, the usual conjugational ter-
minations are then affixed. This chiefly occurs in the inflected
present, in which tense it frequently occurs, e.g., in the Rājñiti.
Thus we read, ची चिट्ठा कावलंक्ष्म में उसकादिये सी मूलात नाहैं,
' the knowledge which is taught in childhood is not forgotten,'
where उसकादिये is 3rd sing. present inflected passive of the
causal verb, उसकादि or उसकादि.

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 Mārwāri, Naipāli, and some other Hindi dialects, still retains a complete conjugation.*

494. Very closely allied to the Braj is the Kanauji conjugation. चोर and चै are preferred to the Braj चोर and चै; च �final is dropped from the termination of the imperfect participle; च is only inserted before the termination चो्र of the perfect tenses of pure verbs. करनो and मरनो form the perfect regularly from the root of the infinitive, making करो and मरो, 'did,' 'died,' for H.H. बिखा and मुधा. For H.H. ओखा, 'became,' K. has विखो or वधो like the Braj. The remaining details can be learned from the tables.

495. The dialect exhibited in the Baghelkhandi 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 चोर, and the noun of agency in चारो or चारो. The future tenses correspond exactly to the Braj, except that चोर and चै are preferred to चै and चै: as, e.g., in जैहो, = Br. जैहो, H.H. जाङहा, 'I will go;' जैहो, = Br. जैहो, H.H. प्राणा, etc. The imperfect participle ends in चै, as in Braj, and the perfect in चै, as in Kanauji. च is however preferred to चै before the termination of the perfect, as in E. Hindi. Thus we have, e.g., गोवी, दीवी, for H.H. गदा, 'gone,' and दिया, 'given.' भवी is regularly used for H.H. ओखा, 'became.' Quite peculiar is the termination वनारे, in the conjunctive participle, which is added to the root, like चोर in H.H. च, however, is inserted before the terminations when the root ends in a vowel; thus we find सुझुणारे, जायकारारे = H.H. सुनकर, जावर. This termination is evidently connected with the Mewāri termination, वन, of the same participle, to be noticed below.

* See § 511, and compare remarks on the H.H. chāṭīye in the Syntax, in which section will be found additional illustrations of the Braj inflected passive.

† Bapt. Mission Press, Serampore, 1821.
Conjugation in Rajputana Dialects: Infinitive.

496. As one general type of conjugation prevails throughout Rajputana, it will be convenient to treat Marwari and Mewari, etc., together, noting local differences as they occur.

Two general forms of the Infinitive prevail, the one in जा or खूँ, the other in जो. Between these there appears to be no difference in meaning, but only in usage. Both forms are heard everywhere, but among the Mairs जा and खूँ are much the more common. In W. Rajputana the final vowel of जा is usually dropped, giving, e.g., जोमर for जोमरो, etc. But डेयो and जेयो retain the final vowel. Both जा and जो are used in an inflected form. जो is regularly inflected to जा, but जा is changed to खूँ, never to खाँ, 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 जा is used. Thus, the Mairs would say, जा जो, करणे जा = H.H. करने का, 'of doing;' 'by doing;' but the Marwaris, करणे जो, करना झूँ. So also in the 'Plays' we read, जेयो झोरा चायो, = H.H. जेया होने चाया, 'I have come to be a disciple.' But the High Hindi inflection of the infinitive is also employed, in the Play of 'Dagar Singh,' जेमा (sic) नहीं रहस्य की आस, 'there is no hope of your remaining thus.'

a. The infinitive in खूँ is used by the Mairs, in the Frequentative form of the verb only, where High Hindi employs the verbal noun in जा. Thus for the Frequentative verbs, जा जाना, मारा जाना, 'to go often,' 'to beat often,' the Mairs say, जाएं जाने, मारणूं जाने. The Marwaris also use the infinitive in the frequentative verb, but in the other form, saying, e.g., जाओ जाने, मारने जाने. The infinitive in खूँ (खूँ) is employed in the Marwari 'Plays,' in the same manner as the other forms; thus, in the Play of 'Bharatri,' मांसु कहें स्तारी, 'believe my word,' lit., 'my saying.' The infinitive in जा is sometimes used adjectively like the Urdu infinitive, and may therefore be inflected to जा to agree with a feminine noun, thus: रोटी पकावशी 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 Mārvar the suffix ढो is added. Thus, from मारसी, 'to read,' the perf. part. adj. is मारसीढो; = H.H. पढ़ा ख्या; from शारसी, 'to beat,' शारसीढो, = H.H. मारा ख्या, etc., etc. Before this affix ढो, ए of the termination is sometimes dropped, as in चीघोढो, = H.H. किया ख्या. To the imperfect and perfect participles, when used adjectively, is also optionally added, either the perfect participle, ख्ययो, or ख्ययो, 'to be,' or ख्ययो, or ख्ययो; as, मैं होय ने भावो ढीभो, 'I saw the boys coming;' बांको मोला घोको बी बाप मर गियो, 'their father died in (their) childhood,' etc.

a. Before the termination चो of the perfect participle, र is often inserted in the 'Plays; ' चा is also often written for चो. Thus, सूरज उगोयो, 'the sun has risen;' राज ताखियो, '(1) have forsaken (my) kingdom;' वान्दे उं त खाखयियो, 'I have brought a paper (i.e., a letter).'

b. When the participles are used as verbal nouns, or absolutely, चो final becomes चां in the oblique form. Thus, सूरज दे खुदा पियसु, 'I will take (thee) about the country;' so also, भ्रारो मार भावता घडो न खरसी जेज, 'he will not make an hour's delay in sending for my property.' But otherwise the oblique form ends in चा, sing., चो, plur.

* De Tassy mentions an infin. in दो, as, e.g., दरदो, for करना. This looks like a Western form, and is therefore noted here; but I have no further information about it.

† ख्यो is evidently a perfect participle from the root ख्य, strengthened from घ (Sk. ग्यत्), which appears in the H.H. ख्य. With this may be compared the Guj. subst. verb, ग्यु, and the Mt. strengthened pres. forms, ग्यियो, etc. Vid. § 477, (3). ख्यो is used chiefly in Mewar and Mārvar.
CONJUGATION: RAJPUTANA DIALECTS. §§ 498, 499.

c. The various verbal forms are often disguised by meaningless enclitic additions. Thus we find फ्रावस for फ्राबा, = H.H. फाअा; फ्रोड्यासन for फ्रोड्या, = H.H. कोड्रा; कुर, for H.H. कुझ, etc., etc.

498. The Conjunctive Participle exhibits several forms.

(1) The root alone is used; or (2), व is added to the root; as, e.g., कर्ति, मारि, = H.H. करपि, मारपि. Both of these are used throughout Rajputana. The former often occurs in the 'Plays.' In Mewār, the conjunctive participle is formed (3) by adding अ to the root; as, e.g., in सुप, मारि, = H.H. सुचि, मारि; or (4) by adding क to the imperfect participle, as in बादरतुक, 'having cut,' = H.H. कारपि.* (5) Again, in E. Rajputana, this participle is formed by adding ऱ to the root. Thus we have मारि = H.H. मारपि; फ्राय, = H.H. फ्रोकर; फ्राय, = H.H. फ्राकर, etc., etc. This last form occurs in the 'Plays;' as, e.g., पूछि ढूटण पावणि, 'although thou wilt eat (it), sitting in a corner;' and in 'Randhir aur Prem Mohani,' फ्राय, = H.H. फ्राजि; thus, व तो बाट ताखेड़ो बार, '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 करियांशा or करियांशा, as, e.g., सुखकरियांशा, = H.H. सुकटर, '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 वालो, which is added to either form of the inflected infinitive. In this combination the infinitive in वि, inflected to वि, seems to be the more common, but the other form of the infinitive is also used, as in the following: स्थारो माल वूटबावाणि, 'the robber of my property.' (Play of Dūngar Singh.)

* Compare the Bagh. conj. part. termination, वाल, given above, § 495.
§§ 500-502. CONJUGATION: RAJPUTANA DIALECTS.

500. The Mārwārī tenses may be distributed in the same Mārwārī Tenses.
three groups as those of the High Hindī; though I doubt whether examples can be adduced of each of the twelve participial tenses. च is inserted before the terminations as in High Hindī, but much more freely. Thus, e.g., it is constantly inserted after a vowel in the contingent future, 1st sing. and 2nd plur.: as, लाचू गंगा जल, 'shall I bring Ganges water?;' चवरच लेवो चाय, 'go and get tidings (of him):' also before the termination of the imperfect participle, तो, as in होतो, हच्चो, = H.H. होता, हच्चा: also even after a short vowel in the perfect; as, मैं जिनी बकोरो, 'I had taken up the life of a mendicant.' But in the tenses of the perfect च is more common. Thus, although we find भा in the 'Plays,' = H.H. भा, भा is more frequent, as, e.g., in भा मुसांचु, 'he became a jogī.' The common colloquial form of this word is भीमो or भीमो.

501. The terminations of the Contingent Future in Mārwārī, Mewārī, etc., are, Sing. (1) उ or उ; (2, 3) ई; Plur. (1) चौ; (2) चो; (3) इ. A single example will suffice, in addition to those given above; मन चाचे देउ दुरंतर, '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 Rajputana.

(1) Two of these are formed directly from the root, by adding the following terminations, viz.:

Terminations of the 1st Future. | Terminations of the 2nd Future.
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Sing. 1. खूँ 2. सी 3. ली | 1. है 2. ही 3. हौ।
Plur. 1. खों 2. सों 3. ली | 1. हौ 2. हो 3. हौ।

N.B. खू and खो are sometimes corrupted to खूँ or खूँ, and खो.

(2) The 3rd form of the future is formed after the analogy of the future in High Hindī; i.e., by adding a syllable, viz.,
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Ko (instead of H.H. ma), to the several forms of the contingent future. Like ma, this ko is inflected for gender and number, and therefore becomes ka in the masc. plural; ko, in the fem. singular and plural. But ka is sometimes used for ko in the masc. singular. Thus the full terminations added to the root are as follows:

Terminations of the 3rd Future.

Sing. 1. ko. 2. ko. 3. ko. Plur. 1. ko. 2. ko. 3. ko.

Rem. These forms appear to be substantially identical in signification, except that the future in ko is said to express a slight degree of doubt. This future in ko is especially common about Jodhpur. Further east, in eastern Marwar and Mewar, the 2nd form in ko, etc., is chiefly used; while in Bundá, Kotah, along the river Chambal, and northward to Jaipur, the future in ko, 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, ko, 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, ko, etc.

b. The following illustrations of the literary future in ko are from the 'Plays.' ko pārān chāhī, 'afterward I will bring (him) to (your) feet;' ko chaitar chaasō, 'thou wilt eat (it) sitting in a corner;' ko pārā chāhī parāt hōosō, 'there shall be (to thee) a son like Gopi Chand;' sabā sīl chaasō, 'we all will go together;' ko ko hōosō pār, '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 ko to the root for the 2nd plural, as in High Hindi. When the root ends in a vowel, w is inserted before ko; thus, ko erā ko ko udātā, 'take up the tent;' ko ko ko, 'go, mother!' In a few words, final e in the root is often hardened to an before ko; thus, ko taravara hāe ko,
take swords in the hand;' रसता बता खोरे, 'point out the way.' Occasionally in the 'Plays,' the 2nd sing. terminates in ज; thus, खो इमारे मारू, 'mind my word.'

504. In the Respectful forms of the Imperative, the 'Plays' exhibit the terminations खो or खोरे, and जे or जे. These ख ज forms are added not only to a few verbs, as देना, लेना, etc., as in High Hindi, but to all verbs whatever, even when the root terminates in a consonant. The form in खो or खोरे, at least, is used even with the singular of the 2nd pers. pronoun. Examples of these forms occur in the following: कागज चालन आस्वरोः, 'immediately on reading the paper, come;' चे सुग्री वीरदारो, 'hear ye, chieftains;' तू मत जेब खागिये, 'make thou no delay;' पावा खावे मारे, 'bring (him) to my feet.'

a. In the colloquial, the respectful forms of the imperative are चै or चि, and चो or चियो. Thus from चीमियो, 'to eat,' the respectful forms are चीमिये or चीमोचे, and चीमो or चीमोची. In the 'Plays,' also, खे is sometimes inserted before the termination; thus, खे चीज करियो नाहि, 'make you no delay.'

505. In the tenses of imperfect action, the imperfect participle alone is used, as in High Hindi, for a past contingent tense, and not unfrequently in the 'Plays,' as a present tense; as, e.g., सिद्ध होच से नहो रहता, '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 क or the छ series, not to the imperfect participle, as in High Hindi, but to the contingent future forms. Illustrations are: जोगी चल गायचे हैं, 'a jogi is calling "Alakh"!'; तू कूं पैचे कृ लेर, 'why dost thou send (me) afterward?;' बनियां कूं
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कारो बो नाय, 'why do you lay hands upon the merchant?';
कुं बाबो बो नायर, '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; बीन बाबाँ नाद सुधावि पड़ो दे नें के बार, 'he is playing the lute, singing a song, standing without the palace.' Similar is the verb in the following; मुम के का फरमानो, '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. मुमता था, we have हूँ सुनी हो, 'I was hearing;' similarly, for तुम का करति थे, 'what were you doing?' थे वाहँ वर था or करी हात, 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.

Tenses of the Perfect in Rajputana.

508. The tenses of the Perfect are all formed with the perfect participle, in combination, when necessary, with the various tenses of देशी (होना); 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: मुमुनु बाबाँ रेंग अंग धारियो उड़ियो सीस, 'a dream came in the night,—I saw (thy) head flying.' The following are illustrations of the more common tenses: रूँ ब मेन बोहो शो, 'I had sent thee;' ज घड़ियो चड़ो हैलो, 'he must have mounted (his) horse;' कश उष बे मार्यो हीसो, 'some one must have struck him.'
§ 509. The irregular verbs mentioned at § 391, are irregular also in the Rajputana dialects. In W. Rajputana, कर्णो, 'to do,' makes the perfect, कीठो, कीठो, or कीठो; so लेखो, 'to take,' perf., लेखो and लेखो; देखो, 'to give,' perf., देखो and देखो. So also, खाद्य, 'to eat,' makes the perfect, खाद्य. मर्मो, 'to die,' makes the perfect, मर्मो or मर्मो. But in E. Rajputana, as in the 'Plays,' कर्णो, लेखो, and देखो, have the perfect in यू, नो, or ना, fem. नो, as in the following passages: भायो कीठो गापाली, 'my brothers have been careless (lit., done carelessness)'; कीठो पकारी, '(1) have taken up the life of a faqir,' दूर सुंदर दीर्घ राम जी, 'Rdm Ji hath given sorrow and joy;' भें अपना ट्वेवर ने पीूूाल माहे नहीं आयी दीर्घ जी, 'I have not let my children go to school;' जारिंदे नो, 'let it go.' भायो, 'to go,' makes the perfect भायो.

Rem. These perfect forms in यू and नो are well illustrated by such archaic Hindi perfects as दिधिष्य, 'given;' लिधिष्य, 'taken,' cited by Beames from Chand, who has also दिधिष्य, दिधिष्य, and दिधिष्य = दिधिष्य, ग्लिधिष्य and ग्लिधिष्य = ग्लिधिष्य. As he observes, कर्णो and देखो have here oddly borrowed a form properly belonging only to लेखो, which in Sk. makes the perfect passive participle लभ्य, Pr. लभ्यी. So also खाद्य, which he does not mention. A similar confusion has given rise to the न forms of the perfect participle of कर्णो and लेखो, in Mārvārī and other dialects, as also भिया 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 हू, often lose that letter before the various verbal terminations, and thus appear as irregular. Thus the perfects of the verbs कहो, 'to say;' रहो, 'to remain;' बहो, 'to flow,' become बहो, रहो, बहो, as in the following: कहो भरारी मान, 'regard what I have said;' वातिक मास रया ऋवुआ, 'in the month of Kāśik we remained without salt;' जीर बहो भोरा बोधिने, 'water has flowed in your eyes.' Sometimes the य of the termination is doubled, in compensation for the loss of हू; thus, जी तेरा कया लागी, 'if thou regard my word.' Sometimes, again, ह is inserted in the hiatus caused by the elision of हू, giving such forms as केद्रो = कहो; रजतो = रहता; etc., etc. Thus we have, e.g., कुसी रजो, 'remain in happiness;'

* Vid. Beames, Comp. Gramm. vol. iii. 144-147.
510. Causal verbs in Márvář and Rajputana generally, are formed as in Braj, by adding चाव to the root for the First, and चाव 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 चाव for the 1st causal. Thus देखो, ‘to give,’ makes its first causal, दिरावणो, and देखो, ‘to take,’ दिरावणो; as, e.g., भें जोग दिरावणु, ‘I will cause (him) to take up ḫog,’ i.e., ‘to become an ascetic.’ Alternative forms, द्वावणो and ज्वावणो, 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: चवा दियो पाखो, ‘the water caused (all) to flow away;’ रहें राजा कवावणो हूँ, ‘I am called a king;’ where चवा दियो, कवावणो हूँ, respectively = H.H. चवा दिया, कहानाता हूँ.

511. The colloquial Márváři west of the Aravalli hills is distinguished by a regular inflectional passive verb, the root of which is formed by adding the syllable देख 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, करणणो = H.H. किया जाना, ‘to be done;’ from खावणो, ‘to eat,’ the passive खवीजणो, ‘to be eaten;’ from देखो, ‘to take,’ and देखो, ‘to give,’ the passives, दिरावणो, ‘to be taken,’ and दिरावणो, ‘to be given.’ Even neuter verbs may take this passive form. Thus, we have from अवावणो, ‘to come,’ the passive अवीजणो. 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, रहें सूत्र खवीज़ नहीं = H. H. दुधें दे आत्या नहीं बाता, ‘it is not come by me,’
i.e., 'I cannot come;' नहीं मरीज़ो, 'I was beaten;' दे सूं नहीं खबरीज़ो, '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, 513. CONJUGATION : RAJPUTANA DIALECTS.

512. In the dialects of W. Rajputana the various forms of Intensive Compound verbs, explained §§ 427-432, are but rarely used. Instead of these forms, परी or वरी is prefixed to the verb. Thus, for मार डाअबना the मारवार्तिस say, परी मारणी; for चला जाना, ‘to go away,’ परी जानी; for उठ जाना, ‘to rise up,’ परी उठनी. But when the action is regarded as terminating with, upon, near, or for the agent, वरी is used instead of परी. Thus, वरी लेनी, ‘to take for one’s self’ = H.H. लेना, etc. These compounds with वरी therefore approximate in use to the Middle Voice in Greek. परी and वरी 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, यू वरी जा, or (fem.) यू वरी जा = H.H. तू चला जा or चली जा. But with a transitive verb, in any tense these must agree with the object. Thus, ज योगी वरी लेवे, ‘let him take the book (i.e., for himself);’ ज योगी परी देखी, ‘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, वरी चानी, परी चानी, परी झानी or वरी झानी would be a contradiction in terms.

a. In मारवार, when the Imperfect Participle of any verb is combined मारवार 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 रहनी, is not ‘to continue singing,’ but ‘to be kept from singing,’ ‘not to sing.’ So, again, जीवा जड़ दो के मनव माइं चाला रहे, 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., दिनालय, रहना = H.H. होता, रहता. (2) The Perfect termination, द्यो (द्यो), is transformed into व, द्व, or वृष, as, e.g., दिनालय, ‘gave,’ for H.H. द्वया; द्वृष, ‘wandered,’ for H.H. अभाया; बुझिव, ‘spoke,’ = H.H. बोझा, etc., etc.
(3) The final छा of छा is sometimes shortened, thus, छा; छा is used as a conjunctive participle. (4) For छो, 'given,' and को, 'done,' छो and को occur; and for छा, छा. (5) The Conjunctive participle is sometimes made to terminate in छ, छ or च, as, e.g., छो for H.H. करणे; सिचिय for H.H. सिचिय, छय = छर्ण, for H.H. लेखर.

514. The verb in the Himalayan dialects of Garhwal and Kumaon presents in many respects a suggestive resemblance to the Marwâri conjugation. Thus, the auxiliary substantive verb has छ for its radical consonant; छ (fem. छ), instead of छा, is in many places the termination of the future; छ in the infinitive, as elsewhere, is changed to छ. छ final in a root is very commonly rejected and the concurrent vowels combined; but the consequent sandhi is to छ and not छ; as in G. छो for H.H. रहना; so that छ, instead of छ, appears to be preferred as a vowel of union before the infinitive termination. But with these resemblances, there also are some variations from the Marwâri type. Most noticeable is the Imperfect Participle, which often ends in छ or छ, plur. छ or छ, instead of छ, छ, thus resembling the Panjâbi. The छ छ forms, however, are also used, also sometimes retaining the ancient छ before छ, as in बलिको, 'raining,' for H.H. बलिका. In the tenses of the Imperfect Participle of some verbs with a vowel final in the root, Kumaoni rejects the participial termination before the auxiliary, and shortens the final radical vowel, giving, e.g., छ for H.H. देता है, 'he gives.' The future termination, छ, in Garhwal 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 छ, thus: ए छूँ छूँ न छूँ = H.H. ऐसे बात नहीं होगी, 'such a thing will not be.' Of the two Garhwalí forms often given in the 'Tables,' the first belongs to Tiri, the second is used further east. The causal suffix छूँ is softened to छूँ; giving, e.g., from the intransitive verb, छूँ, 'to float,' the causal छूँ. I should expect that in these dialects there would be an inflected passive conjugation, as in the closely-related Marwâri, and the Naipâli dialect, contiguous on the east; but I have not been able to secure examples.

515. The Naipâli conjugation, so far as I have been able to procure material, is exhibited in the Tables. In the case of the verb छूँ, 'to be,' I have been obliged to supply a number of forms from the analogy of other
<table>
<thead>
<tr>
<th>Root</th>
<th>Present</th>
<th>Old Balasore</th>
<th>Short</th>
<th>Long</th>
<th>Baghpat</th>
<th>Rarulg.</th>
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Note: "Rarely read; place, form probably."
i.e., ‘I cannot come;’ अस्ति स्वरूपः, ‘I was beaten;’ तर मू मत्तवान्, ‘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 §§ 427-432, are but rarely used. Instead of these forms, घरो और वरो is prefixed to the verb. Thus, for मार बाजार the नार्वारिस say, परो मारणो; for चुला जाना, ‘to go away,’ परो जावणो; for उठ जाना, ‘to rise up,’ परो उठणो. But when the action is regarded as terminating with, upon, near, or for the agent, वरो is used instead of परो. Thus, वरो लेवी, ‘to take for one’s self’ = H.H. ले लेवा, etc. These compounds with वरो therefore approximate in use to the Middle Voice in Greek. परो and वरो are inflected to परा and वरा, obl. masc., and परो and वरो, fem., to agree with the subject of neuter verbs, or with the object of transitives. Examples are, तू वरो जा = H.H. तू चुला जा or चुली जा. But with a transitive verb, in any tense these must agree with the object. Thus, जोयो वरो लेवे, ‘let him take the book (i.e., for himself);’ जो यो वरो लेवे, ‘I take the book (for myself);’ जो यो वरो देवी, ‘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 बाचो, परो जाशो, परो बाशो or परो जाशो would be a contradiction in terms.

a. In मार्वारिस, when the Imperfect Participle of any verb is combined with रहन, as in Continuative Compounds in High Hindi, the combination has, not a continuative, but a negative sense. Thus, in the Rajputana colloquial, मारी रहणो, is not ‘to continue singing,’ but ‘to be kept from singing,’ ‘not to sing.’ So, again, कीवाह जड़ दो के मनक साह बाता रेख, 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., डवल, रहन = H.H. होता, रहता. (2) The Perfect termination, रधार (रधसी), is transformed into न, इव, or एव, as, e.g., दिसव, ‘gave,’ for H.H. दिया; अभे, ‘wandered,’ for H.H. अभाया; बुझिय, ‘spoke,’ = H.H. वोला, etc., etc.
CONJUGATION: HIMALAYAN DIALECTS. [§§ 514, 515.

(3) The final या of या is sometimes shortened, thus, य; य is used as a conjunctive participle. (4) For तो, ‘given’ and तो, ‘done,’ तेल and तेल occur; and for तेल, तेल.
(5) The Conjunctive participle is sometimes made to terminate in य or य, as, e.g., in य for H.H. य; य for H.H. य.

Garhwal and Kumant Conjugation.

514. The verb in the Himalayan dialects of Garhwal and Kumaon presents in many respects a suggestive resemblance to the Marwari conjugation. Thus, the auxiliary substantive verb has ह for its radical consonant; त (fem. त), instead of म, is in many places the termination of the future; य in the infinitive, as elsewhere, is changed to ह. ह final in a root is very commonly rejected and the concurrent vowels combined; but the consequent त to ह and not ह; as in G. त for H.H. त; so that ह, instead of य, appears to be preferred as a vowel of union before the infinitive termination. But with these resemblances, there also are some variations from the Marwari type. Most noticeable is the Imperfect Participle, which often ends in य or य, plur. य or य, instead of य, त, thus resembling the Panjabi. The य forms, however, are also used, also sometimes retaining the ancient य before य, as in य, ‘raining,’ for H.H. य. In the tenses of the Imperfect Participle of some verbs with a vowel final in the root, Kumaoni rejects the participial termination before the auxiliary, and shortens the final radical vowel, giving, e.g., य ह for H.H. य ह, ‘he gives.’ The future termination, त, in Garhwal 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 त, thus: अन हू त त त or त = H.H. ऐस त त ह म ह, ‘such a thing will not be.’ Of the two Garhwal forms often given in the Tables, the first belongs to Tíri, the second is used further east. The causal affix आ is softened to आ; giving, e.g., from the intransitive verb आ, ‘to float,’ the causal आ.

I should expect that in these dialects there would be an inflected passive conjugation, as in the closely-related Marwari, and the Naipal dialect, contiguous on the east; but I have not been able to secure examples.

Naipal Conjugation.

515. The Naipal conjugation, so far as I have been able to procure material, is exhibited in the Tables. In the case of the verb रज, ‘to be,’ I have been obliged to supply a number of forms from the analogy of other
verbs in the dialect. The following remarks are added in further expli­
cation of the peculiarities of Naipālī conjugation, which, as will appear,
are numerous and important. The usual termination of the infinitive is
which is inflected to चा; as, in पाउँ, obl., पाउँना, in चिषी न पाउँना ले, 'from not finding moisture.' But both the direct and oblique
forms also occur in नच; as in जानन, 'to know,' both dir. and obl.
This oblique form is preferred to that in चा, in those combinations called
Intensives, Permissives, etc., in which an infinitive enters as the first
member: as in भवन कागँ, 'to begin to say;' जानन दिन, 'to
permit to go.' But in cases where High Hindi has the inflected infinitive
with the postposition तब, Naipālī adds to the च of the infinitive the affix
आल, which is then followed by सम = H. H. तब; as in the following:
न पाँड़थालू सम खोंदै न फिक, 'doth she not seek until she finds (it)?'

516. The imperfect and perfect participles are formed by the addition NaipiK Im-
to the root, in the former case, of the suffix दो or दृ, in the latter, of Participles.
the suffix भी. Thus we have, from जागँ, 'to know,' the imperfect
participle, चाड़ो or चात्त, the perfect participle, चालो. Before the
र of the imperfect participle, after a vowel final in the preceding root,
Anusvar is commonly inserted; as in सत्त्र, 'going,' from ' to
gो;' 'coming,' from आधु, 'to
gो.'

a. In many verbs, however, तो or तत is added instead of दो 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 Thus, from चिषी, 'to seek,'
the imperfect participle is चिषी दृ or चिषी दृ; from पाउँ, 'to find,'
pाउँदृ or पाउँदृ; but from सक, 'to be able,' it is सकर्त or सकर्त; from देखु, 'to see,' देखती; etc.

517. Both participles inflect the strong termination भी, to आ, masc.,
and र, fem. But the weak form in दृ or तत is unchanged for gender
or number. Beside the above-named inflections, very frequent is also an
inflected locative of these participles, in र; as, from the verbs, खाँ, 'to
eat,' and पिन, 'to drink,' in the following: उ रोटी न खाई दाख रस
न पिये, 'he came neither eating bread nor drinking wine.' This
form is most common in such statical combinations as the above, and also
in the absolute construction combined with जाड़ि, 'being,' a locative form
of the imperfect participle of जन, 'to be,' in which the र of the locative
CONJUGATION: HIMALAYAN DIALECTS. [§§ 518–520.

is shortened to र्; as in जत्वा जारौ जंदिः, 'while they were going.' But the oblique form in जत्वा is also used in this construction, with no apparent difference of meaning; as in चिरोगुः ली जारौ जंदिः, 'as they were going toward Jerusalem.'

518. When the perfect participle is used adjectively, the suffix ओऽ is added to its obl. masc. form. Thus, in the attributive construction, च बॉटावा ओऽ वाणी च्या सार, 'bring (and) kill the fatted calf;' and, in the predicative construction, तेरो च चारौ मर्या को चिपिया, 'this thy brother was dead.' This ओऽ is inflected to ओऽ, when referring to a feminine noun; thus, उम चो सामु तूळा जरा ले दुःखा ओऽ च्या, '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 वाणसु मः स्वारी विषाड़ना ना भुला का बन, 'my children are asleep with me in bed.'

a. The participle thus combined with ओऽ, may again be used as a noun, and may then take the plural affix हुऽ, which is added to the inflected form, का. In this way the affix हुऽ is sometimes appended to whole clauses, which are thus treated as substantives. Examples are: नन चैः भीया काहिः कैः गर्न, 'to bind up the broken-hearted;' भूत नारी हुऽ दुःखाया काहिः आये, 'those (who were) afflicted (by) being possessed with devils came.'

519. The substantive verb, ड्यूऽ, '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, ड्रः; so that we have a perfect participle, ड्रया, and an inflected perfect tense:—1. sing., ड्रया, 'I became;' 2. sing., ड्रस्; etc. It is to be noted that Naipâli possesses also an imperfect participle, ड्रहंद्रे, 'being,' belonging to the root ड्र (ड्रः), which appears in the present of the substantive verb. It chiefly appears in the absolute construction, as in the following: अब्वय न छूऽ, 'in the absence of the multitude.'

520. In the Naipâli Gospel no instance occurs of the Noun of Agency in बाणी or द्वारा, 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 ना: as from चरस्तः, 'to sow,' चराः, 'a sower,' = H.H. थोऽवािः; from चउऽ, 'to rise,' चउऽ; etc. The plural is regularly

* With this idiom may be compared the exactly analogous use of the affix ब्रोऽ in Mârâhi. Vid. § 497.
§§ 521, 522.] CONJUGATION: HIMALAYAN DIALECTS.

formed by the suffix है; as in मृत्यु पाउनेव, ‘those finding salvation.’ This appears, however, to have a somewhat broader use than the High Hindi noun in वाल्य. Thus, we have, Luke xv. 12, मेरी ज्ञान बेह मसार है, ‘give me the portion that is to be mine;’ where, in High Hindi, होनेवाला would scarcely be used. Other illustrations are: तस को गृह ज्ञान चेला निज हिंदू आयो, ‘the time of its becoming desolate is at hand;’ मेरी घर प्रायमना गए 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 Naipáli is regularly formed by Naipáli Conj. Participle. adding to the root र or द to which the suffix घन, H.H. कर or खर, is very commonly added. Thus, from हिंदू, ‘to go,’ ‘to move,’ we have the conjunctive participle, हिंदू, or हिंदू घन; from वटोइ, ‘to gather,’ वटोइ, or वटोइ घन. In the case of a number of common verbs whose roots terminate in र, the root alone, or with घन added, forms the conjunctive participle; as from लिंग, ‘to talk,’ conj. part., लिं or लिं घन; दिन, ‘to give,’ conj. part., दि or दि घन; etc. In a few monosyllabic roots ending in र, the र of the conjunctive participle unites with its final inherent र, giving forms in र. The most important examples of this are found in the case of the verbs, जानु, ‘to go,’ and जु, ‘to be,’ in which, respectively, the roots जान and जु, which in other dialects are confined to the perfect participle, are substituted also in the conjunctive participle; giving the forms, नै or नै घन, ‘having gone,’ and नै or नै घन, ‘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 उन, and in the 3rd plur., the suffix उन, is added.* Thus, from भने, ‘to speak,’ we have the imper. 2nd sing. भन; 3rd sing., भनेर; 3rd plur., भनेर. The respectful or precative forms of the imperative, so common in other dialects, I have not found in Naipáli. 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 उन, ‘to be,’ as in the following: मेरा कोरा जाय हरनु हवस, ‘be pleased to look upon my son;’ तपालाज मेरा घर हिंदू हवस, ‘your excellency will be pleased to go to my house.’

* So Hoernle (Comp. Gramm. p. 333); but in the Naipáli Gospel, I have found both these forms also in the contingent future.
523. In the absolute future, Naipālī agrees with Kumāoni and Garh-wālī, in using the type in छ (छूँ, छूँ्छ or छूँत); 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, हूँ, etc.; as in गर्दने हूँ = H.H. कद्भगा.

524. Naipālī 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, हूँ, हूँस, 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 गर्दनूँ, 'to do, 'to make,' the 1st plur., 1st form, गर्दनूँ; 2nd form, गर्दनी; 3rd form, गर्दनूँ. The full paradigms are given in the Tables.

525. The past imperfect in Naipālī 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, हूँ, हूँस, 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, भननूँ, 'to speak,' is as follows:—Sing. (1) भननूँ, (2) भननीस, (3) भननया; Plur. (1) भननूँ, (2) भननी, (3) भननया. The 2nd form of the same is, Sing. (1) भननूँ चिचाया, (2) भननूँ चिचास, 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 हूँ. 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 छूँ, Hoernle gives छिूँ or छूँ. Comp. Gramm. p. 366.
### TABLE XIX. — DIALECTIC CONJUGATION OF होना, to be.

<table>
<thead>
<tr>
<th>लिंग.</th>
<th>हिंद.</th>
<th>कोशि.</th>
<th>बंग.</th>
<th>रे.</th>
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<th>नैप.</th>
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1. Also श्रृ, both here and in the Present, Table XX.
2. * Optional after ही throughout the Duo.
4. * Optionally added.
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1. The participle stem is also used for the imperfect past.
2. The use of the auxilliary is exceptional.
3. Optionally inserted in Siros.
4. Homoeous, as regards the subject.
|TABLE XIX. (Continued.)—DIALECTIC CONJUGATION OF होना. “1st. Decl.”|
|---|---|---|---|---|---|---|---|---|---|
|मृणालिका| अमृतपुरा| पूर्व| पूर्व| उत्तर| उत्तर| पूर्व| पूर्व| मृणालिका|
|रोड़े| रोड़े| दोड़े| दोड़े| दोड़े| दोड़े| दोड़े| दोड़े| दोड़े| दोड़े|
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1. These forms also occur for ग्राम in S. Bengal.
2. ग्राम also occurs throughout the East.
3. ग्राम also occurs throughout the East.
4. Answer optional.
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No instance of this tense

In this work,

This Conjugation with यहाँ, etc., in the W. and in Champion.
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, अंधा देखिन प्रेम, '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 जानु, जानू, 'I go;' from जिन्नु, जिन्नू, 'thou takest;' from जगु, जंगी, 'ye are;' from पाउनु, पाउँनू, 'they find,' etc. So in the past imperfect we have, from दिनु, दिनू, 'he was giving;' from आउनु, आउँनू, 'we were coming,' etc. Also, रहनु, 'to remain,' and दहनु, 'to burn,' sometimes takes Anusvār under similar conditions; as, e.g., in दहनन, 'they remain;' दहनू, 'I burn.'

526. In the tenses of the perfect, Naipālī chiefly uses an inflected 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) देखनां देखियो, (2) देखनस देखियो, (3) देखनो देखियो; Plur. (1) देखनी देखिय, (2) देखनी देखियो, (3) देखना देखिया, or देखे देखिये.

527. Naipālī forms First and Second Causals after the analogy of the Naipālī other Hindi dialects; adding for the First Causal the suffix आउ (Br. आउ, H.H. आ), 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 मरनु, 'to die;' मरनु, 'to kill;' मरावनु, 'to cause to be killed;' गरनु, 'to do,' 'make;' गरावनु, 'to cause to make.' But I have met one example of a Causal formed by adding या to the root, in फटायो, 'loosed.'

528. The only passive which is used in the Naipālī Gospel is an inflected passive, formed by the addition of रूथ 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 रूथ is reduced to र
before the terminations of the perfect participle, and before त in the
indefinite and the verbal noun in त्या. Thus, from the indefinite मारणु,
‘to beat’ or ‘to kill,’ is formed the passive infinitive, मारिनु, ‘to be killed,’
and the passive verbal noun, मारिन्या. Other examples are the follow-
ing: —जब तं विराजिलास, ‘when thou shalt be turned;’ कुदियेऱ्या,
‘he shall be beaten;’ गायियोला, ‘ye shall be destroyed;’ मो तिमे-
रो छोरी भिविष्य धोय्य छोलूर, ‘I am not worthy to be called thy son;’
खो धमो मारे गाडियो, ‘that rich man, having died, was buried;’
पाॅहा, ‘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 Naipáli with the
uninflected infinitive in its weak form; as in जन लामो, ‘it began to be,’
e tc. But in the formation of the Frequentative, गरणु (H.H. कराणा) is
combined, not with a verbal noun in त्या, as in High Hindi, but with the
inflected (loc.) form of the imperfect participle in त्या, as in the following:—
कुकुर खटिरा बांटते गर्यो, ‘the dogs were wont to lick his sores.’
This same form of the imperfect participle is used in the formation of
Continuatives; thus, जाॅट म चो = H.H. जाग रहा या, ‘he was
staying awake.’ In Continuatives formed from the verb भू, the root म
is substituted for this, as in ते भे रहे कस = H.H. तू हो रहा या.

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 मानिस्त, ‘they believe,’ but मानिन, ‘they believe not;’ जानिस,
‘thou knewest,’ but जानिन, ‘thou knewest not.’ So also I have
noted ट्यङ्कििस, ‘thou seest not;’ पायिन, ‘they were not found;’
सुपिन, ‘thou didst not deliver,’ etc., etc.

531. For the High Hindi forms, चाहिये, and चाहिये या, ‘ought,’
Naipáli has, for the former, चाहें हौ, चाहियो, and चाहें हौ; for
the latter, चाही यो, and चाहें हो.

Conjugation in the Eastern dialects.

532. In the old Baśwárí of the Rámâyana, 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 Hindú.
But on the other hand, we find a great variety of terminations, and some tenses which are unknown to High Hindí. We begin with the tenses corresponding in general to those of High Hindí.

533. The Infinitive or Gerund presents two forms, analogous to the two in Braj, viz., one in न, and another in ब. Examples are: जब तिहि कहा देन वैदेही, 'when (he) told him to give up Vaidehi;' विद्व सिय राम फिरव भज गाओ, 'it is not well to return without Rám and Sítá.' The inflected forms also occur; as, e.g., शस न होिे, 'it is not so to be.'= H.H. नहीं होिे का; भें तब दसन तीरिे वायब, 'I am able to break thy teeth.'

534. The Imperfect Participle is formed by adding त to the root; as from विद्वोक, 'to behold,' विद्वोकात, 'beholding.' This is often, though not invariably, inflected to ति for the feminine; as in समायत, from जमायत = H.H. जमाती. There is no other inflection. In the following we have the longer Braj participle in तो; चेन मन भाविे पय खबिहि, 'the cow drops milk satisfying to the heart.'

535. The Perfect Participle regularly consists of the root alone; inflected in the feminine only to य. Thus from कहि, सुिन, come the perfect participles, कहि, सुिि, fem., कहि, सुिि. But the longer H.H. forms in या and यि are frequently used where the metre may require them. In the case of verbs with roots in वा, the य which in High Hindí has only been retained in the tenses of the future, maintains its place before यि or यि in the perfect participle also; thus we have गायि, 'sung,' for H.H. गायि; आि or ाि, 'come,' for H.H. ािि. But the common forms in या also occur.

536. The Conjunctive Participle is regularly formed by adding र to the root; thus, तोिहि देविि नीतिि भर छाती, 'seeing thee, (my) breast has become cool.' As in the case of all short final vowels, this र may be lengthened metri gratía. This
CONJUGATION IN THE RAMAYAN. [§§ 537, 538.

is especially common at the end of a line; as, बैठें समा चति खबरि पारः, ‘receiving such news, the assembly sat down.’ Much less frequently we find the Braj form in र, after र as a union-vowel; as, सुप्रस्थाय य यार्कि, ‘receiving the great sage’s command.’ The root alone is occasionally used; and the final inherent a may be lengthened metri gratia, as in the following, where चोरहा is not the perfect, but the conjunctive participle; तुक्त ज्ञ वाजना मधू चोरहा, ‘recognizing the lord, he regarded his birth as having borne good fruit.’

537. For the Noun of Agency, the affix बार, (plur. बारे, fem. बारि,) is added to the root, as in the following; ते एहि नाथ चुपूर रखबारे, ‘these are the watchful guardians of this lake.’

538. The रामायण exhibits forms of the Contingent Future identical with the longer and archaic Braj forms; viz., Sing. (1) यो or यो; (2,3,) हृ; Plur. (1,3,) हृ; (2) हः. For the longer forms with ह, ह, ह, and ऐ, ऐ, are sometimes used. Examples are:—पावक जरीं, ‘I could burn in the fire;’ कहि समु जाहों, ‘by what road shall we go?’ को महि, ‘who can tell?’ ऐ is sometimes inserted after र final in a root; as, जोलौ जिया, ‘as long as I live.’

a. But instead of these final diphthongs, their elementary vowels often appear: as, e.g., जी मैं बरुं रसोई, ‘when I prepare food,’ कीर्ति मिलू, ‘it mingles with the mire.’ The final vowel of these forms, again, metri gratiā, is often lengthened; as, जो चपने चवणू सब कहौं, ‘if I should tell all my faults,’ अछ सो जो नो भोजन करें, ‘whoever may eat that food.’

b. Before हृ, in the 1st sing., हृ हृ is sometimes inserted; thus, तुहलि तुगाएं सोर, ‘that same I will make known to you.’

c. Or, again, the final diphthongs, हृ, हृ, are reduced to their cognate vowel, ह, as in चाहिः for चाहिः, and especially in the substantive verb; thus, जो चाहिः होइ, ‘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, चिथम सो नारि जो सेव न तेहिय, 'base (is) that woman, who will not serve her;' जो किम सोच, 'how could he sleep?' And this final आ, again, may be lengthened, metri gratia, giving a form identical with the H.H. perfect participle; as, मास दिवस सम हामा साना, 'if in a month's time thou obey not what is told (thee),' जाकर नाम सरत मुख आवा, 'whose name, (if it) come into the mouth of one dying.'

e. For र of the 2nd and 3rd sing., च appears sometimes in passive forms; as, सपरसुनिच न वेद पुरागा, 'not even in a dream is heard Ved (or) Purāna.' र is sometimes substituted for त्व in the 2nd and 3rd sing.; as, जोच होष, 'if it be so.'

f. Finally, for त्व, we often find the still older form, सिर; as, जों चहासि, 'if thou wish,' तेहि न भविष सन सिद्ध, 'wilt thou not worship him, O dull heart?' Sometimes श appears for सिर.

539. Besides the above forms, I have found in other archaic literary eastern Hindi, a conjugation of this tense with श as the characteristic letter, to which the regular terminations are then added; thus, Sing. (1) चाँ, (2, 3,) चि; Plur. (1, 3,) चि, (2) चि or चि. With these ः or ः forms, as well as those (to be hereafter noticed) of the absolute future, may be compared the Bangali future terminations, इभ, इठ or इब, इबन.

540. It may be observed, finally, that although, very often, the forms above noted indicate, in the Rāmōyaṇ, 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 निरन्तरे राम पद देषो, 'beholding the feet of Rām, all sorrow will cease;' भरति समेज विकावन देष, 'I will give Bharat instruction in war;' प्रभु भविष हारशिविपि, 'the lord will remove the terrible calamity;' विषब बोधि तेज शारि, 'thou shalt be distressed because of a monkey.' But illustration of this belongs rather to Syntax.
Absol. Fut. in the Ramayana.

541. The Absolute Future exhibits three varieties of conjugation, of which ग, ह, and व, 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, वै, etc., are added commonly to the longer forms of the contingent future; as, e.g., व भव करिष्ये तोऽव, ‘he will make thee free from fear;’ या को पन्न पावङ्गेव चाने, ‘of this thou shalt receive the fruit hereafter.’ But as these archaic Braj forms will be quite familiar to the student of the Ramayana, further illustration is not required.

(2) The 2nd form of the conjugation of the absolute future exhibits the following terminations: Sing. (1) ह्रः; (2, 3,) ह्रः; Plur. (1, 3,) ह्रः; (2) ह्रः. As in Braj, ह is sometimes used as a union-vowel before these terminations; whence after शा final in a root, we have, by sandhi, ह्रः. Illustrations of these future forms are:— झां भे करिष्ये तोऽव, ‘I will do thy work;’ रे जेहों तुम कहे, ‘I will carry you off;’ भावरब भाववान हरिष्ये, ‘they will believe the wonders;’ मोहि राज... ह्रः खण्ड अजदहि, ‘when you shall give me the kingdom;’ ह्रःश्वतुवि हमारी बजङ्गाँ, ‘you will laugh, hearing my foolishness.’

Of this general type of conjugation there are several variations:—

a. An original शि appears for ह्रः; as, पर्क्कनिघ्रसि चंत चंभानि, ‘O luckless (woman)! thou wilt repent it in the end.’ Analogous is ह्रः for ह्रः, as in the peculiar form, देवसु,= H.H. द्वाशा; thus, सितेन्द्र दिखात्र देवसु ते सीता, ‘to him thou shalt show Sita.’

b. The first ह of the future is sometimes rejected; thus, वमय न देविष्यः, ‘if one shall regard neither,’ lit., ‘not regard both;’ where देबिष्यः is for देबिष्यः.

c. ह having thus been rejected, व is sometimes inserted; as, वोतुक प्राप्त देखिक्रब मीरा, ‘in the morning you shall see my exploits.’
(3) The 3rd variety of the absolute future is formed by simply adding ब 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 Rāmāyan are:—‘चाची दिब्बव मे मिलब आई, ‘the fourth day I will come and meet (you);’ सूत सुख लहब राम वैदेही। ‘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 अ फinal in a root, उ or ए is sometimes, but not necessarily, inserted; thus, जाव जाइ पाउव तह, ‘where I shall obtain that same, there shall I go;’ तौ तुम दुख पाउव, ‘then you will find sorrow;’ पुलाव शाकु, ‘thou wilt puff out the cheek.’ So also, more rarely, after a consonant; as, पुरुष में भविष्य तुम्हारा, ‘I will fulfil thy desire.’

b. For ब, ब्र occasionally occurs; as, मैं मारवि बाधि हपाना, ‘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 ब and the ब形式, we find many of the same variations as have already been noticed in these tenses.

(1) Examples are, of the ब (ब) forms:—पावड मे लिङ बारी गति धोरा, ‘may I obtain their terrible fate;’ लिय मारवि व बार, ‘do not lose heart;’ करवि बारी बिंदा, ‘be thou not anxious.’ Before बि, ए (ए) may be substituted for ए; as, सी रवेशि तपात, ‘contrive that plan.’ एसु एसू, also occurs; as, परवेश बाहि एक पश्वारा, ‘try me for a fortnight.’ Or, eliding ब, in the 3rd sing., हे may be the termination; as, आचार बारी आन कोई, ‘let no one wonder.’ The most common termination in the 2nd sing. is द; thus, हेक ने बाइ, ‘go thou and see;’ lit., ‘having gone, see.’ The same termination is found in the 3rd sing.; as, राज क्षेत्रक हेतु,
"may (mine) be a reign of a hundred *kalpa*. 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 जान न कोर, 'let no one know me.' In the 2nd plur., ज़ is the common termination; as, प्रभु चरित सुनावँ मोहि, 'tell me the deeds of the lord;' तज़ङ लोष, 'cease (your) anxiety.' But प (े) is very often substituted for *a*, or inserted before ज़; as in पद पंकज गहँँज़, 'clasp (his) lotus feet;' मांसदिवस महँ बाबसङ्ग, 'come in a month’s time.' And ज़ is sometimes rejected; as in कादन सो बेंग जो तुमहँंह सोहां, ‘do quickly, what may seem good to you.’ The 1st and 3rd plur. regularly end in हिं (हौं); thus, तत्व चरण हम अभुरागन्धि, 'let me love thy feet,' where ह म is used for the sing., हं.

(2) The Imperative may also, like the absolute future, terminate in व throughout, द or द न being optionally inserted before this termination. Thus, जो जानव सतसंग प्रभाज़, 'know (that) it (is) from the virtue of good association;' मनोरथ पुराव मोही, 'fulfil my desire.' विद or र जी may be used for व; as, करवि पाप वेत वितव़, 'make entreaty, falling at his feet;' जानवी जानकी, 'bring Jánakí.' More rarely जी is used, in the 2nd plur. only; as, चपराव दीर्घन्वी, '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 र्य; as, विजय वारिय सागर सन जार, 'go and make entreaty of the ocean;' हम कहँ परिपालङ्गण, 'be pleased to take care of me.' From this form, the letter य is sometimes omitted; as, तुम मोहि उपास वारिय, 'devise a good plan.' Sometimes प or र न is added, as in Braj and High Hindi.

a. For the forms in य, the older forms in र्य are occasionally used, not only as in High Hindi, after roots ending in द or ए, but even after consonants, as in Braj and Mārwārī; thus, ते़ समच करों, 'make him free from fear;' विजय वेत जीवि, 'if he preserve thee alive, live.' To this termination in र्य,
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is sometimes added; as, रावन कर टोंबियं यह पाठो, ‘give this letter into the hand of Rāvan.’

544. The present imperfect, in the dialect of the Rāmāyana, 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;’ बंदी सब के पद बमन,‘I salute the lotus feet of all;’ त जानहि मोहि मुरारी, ‘dost thou not know me, the enemy of the gods?’ चूँह चाले न चेत, ‘the reed neither blossoms nor bears fruit.’ सि is especially common as the termination of both the 2nd and 3rd sing., and before this, a short ए may be inserted; thus, कर्सि पाव सोबसि दिन राती, ‘thou drinkest and sleepest day and night;’ जदिः संसर, ‘he declares (his) doubt.’ In the following the 3rd sing. termination is र (metri gratiā, रे): देव किंचि दिन सूकरि होइ, ‘day by day (his) body becomes thin.’ र commonly occurs as the termination of the 3rd sing. termination after a radical रा, and also in the following; मन सकुचन न, ‘in (her) heart (she) shrinks not.’ र may precede ए in the same form. ए also occurs in the 2nd and 3rd sing.; as, जो बि मांग देंड, ‘the gift thou askest, I bestow;’ चरम चाँगँ मोहि, ‘difficult it is
to me.' Finally, the root alone is found in the 2nd and 3rd sing.; thus, तेेँह विद्व लोह न भाग, 'without that, illusion flees not away.' The final a is lengthened in the following:—जीव गोह बहु लोह रोहा, 'the soul is immortal,—why weepes thou?' Of the plural the following are examples:—1st pers., विनय हम करहि, 'we make our supplication;' 2nd pers., करह जवन कारण तप मारी, 'why are you doing (this) heavy penance?' 3rd pers., जे 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; जे देखहि देखहि जिन्ह देखे, 'who see, shall see, who have seen.'

546. In the following passages, the imperfect participle alone is used as a present tense:—जी धर्मो वा लोह जोकहति, 'who beholds the lord of the world;' मनहु जरे पर लोह लक्षावति, '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:—धर्म में जानन बहुन, 'I understand religion;' निसिद्र देव जपत हुह जहहि, 'whom, O divine one, you worship night and day;' मोरि जरा हुह निश्चि, 'they deride me.'

547. Besides the common form of this participle, we also find the older form in ज used as a present tense; thus, सव संत सुखी विचरत समहि, 'all the holy walk happy on the earth.' The final vowel is sometimes lengthened; as, सापत ताड़त पुष्प कहता, 'cursing (and) upbraiding, men say.'

Rem. This is not peculiar to the Rámayán. It is also found in the writings of Kabir, as in the following from the Sákhí: जी जी जर निघरह फिरे जो जो वाल इसत, 'by so much as man goes about unconcerned, by so much Death laughs;' and also in the colloquial of interior Garhwal, where, for example, I have heard a villager say, यानी जयरे ते नाँहि बर्खोलित, lit., 'water rains not from above.' Vid. § 514.

548. The Rámayán 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., त्रि, and in the 2nd plur., त्रि; is added
to the imperfect participle. I have noted no special
terminations for the other persons. Before the above tense-
endings ई (ि) is commonly inserted; thus, विक्रम खाद स्वाते
五四 तोहृ, 'having eaten thy father, I could then eat thee.'
For ई, ई is employed for the fem., as in the following, where,
in the first stanza, ई is omitted before ई in the 2nd plur.;
कौ तुम भिन्न नित्र प्रथम गुन्यसा। युनितितु नित्र तुम्हारे दृष्टि सीता,
'had you met me first, great sage, I, bowing my head, would
have heard your advice.' ई, again, is sometimes hardened to
ि, and नि or नि substituted for ई in the 1st sing.; thus, नि
जिन्त्रि नित्र भरु मुझे भाग। तो अनृ जैसे दोहरिये ग हंसार, '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; नि तुम भवेंद्र दृष्टि त्रि नारी।
पद रजिम नित्र भरत गुरुसारे, '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 रामायण
by combining with the imperfect participle रहित, instead of
H.H. त्रि; thus, मन बुधवत रहित गुप्तनितारा, '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 रामायण than in
Braj prose. Examples are:—गांठ बैठ मध मन नही जांहे, 'they
began to bury (it) there in a field;' पूजन बने, '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.
Perf. Tenses in the Rāmāyan.

551. The Indefinite Perfect is commonly employed in the Rāmāyan 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 चुनि, मानि, for H.H. मुनि, मानि. But the final र is often lengthened for the sake of the metre. Further examples are:—गिरिचन्रुषुह गैठ सो जारें, ‘he went and entered a cave in a great mountain;’ कह सुयीव सुनज, ‘Sugrīv 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 भ, छ is commonly inserted; as, भे काह लसावा, ‘what have I destroyed;’ महि नारि झरवा, ‘he struck him to the earth.’

553. It will be observed that an exceeding ambiguity characterizes many verbal forms in the Rāmāyan. 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, काह 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., कछु काह न जारें, ‘it cannot at all be told.’ देखि,
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again, may be 1st, 2nd or 3rd fem. of the perf., or it may be the conj. part., टरिके, with the final vowel lengthened metri gratis. 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 ब द 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: जी प्रातृपु निधिनिफिरत तुम देखा, 'that lord whom you (sc. Pārvatī) saw wandering in the forest;’ अगति तै मांगो, 'thou hast asked piety;' जिन्ह गोड़ि मारा ते जे मारे, '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, वैष्णव द ... तो नि सहस संवत की खाई, 'for three thousand years she ate bel* leaves;'— where the reference is to Umā, afterward the wife of Shiv. Similar is the construction in the following: कौशल बध विपयर धरक, 'one said, take (them) alive;' धब वे जाधि, 'blessed they who bore them;' ते देखि दोह धाता, '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 चो and चो, (यो and यो,) also occur. Thus, कौष्ठ चरणलिङ परगै, 'the monkey fell at (his) feet;' अति दुहि

* The आग्ले मर्मेलोस, 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) त; (2, 3,) तः; and in the Plur., (1, 3,) तः or ति; (2) लः. 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 ए. This inflected perfect is used in the active construction only. Examples are:—तब दुरस निग्याप भरु, 'through the sight of thee, I (fem.) have become free from sin;' तुम जानन जेहिः जारन आहिं, 'you know for what reason I have come;' अब जागि राजूँ बिमा, 'until now I have remained a virgin;' भवानी सति सरीर राजिं, 'Bhuvāni remained in the body of Satī;' खमपति विरंचि रह्य गएक, 'the lord of birds went to Biranchi;' निम्न नाम सुनायेह, 'he declared his own name;' तासु पर डोरिन्धि गिरितवृक्ष, 'they cast upon him trees (and) mountains;' मारेखो ही वाड़ी हो आरें, 'you have slain me like a hunter;' मल मूलिङ्क, 'you (O Umā) have forgotten good.'

a. In the 2nd and 3rd sing., the termination तिः is often substituted for तः; thus, रिपु सम मोहि मारिंस, 'he has beaten me like an enemy.' And this sometimes becomes री, as in the future; thus, चब मोहि बाण बगविहि काह्या, 'now for what hast thou come and waked me?' In the following, लः is possibly the emphatic participle; कहि न कबाहि जम भवस्त्र विवाह, '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, हर लोक्ष्यि सर्वसंघ शारी, 'he has robbed me of property and wife;' कीर्ति सब काजा, 'you have accomplished all (your) work.'
the perfect in High Hindi. 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, दू भाई गये रहे देखन फुलवारी, 'the two brothers had gone to see the garden;' and, again, एक सबी सिंग सिंह दर रहे, 'one maiden companion, sporting with Sitā, had gone.'

559. The irregular forms of the perfect of certain verbs, Irregular Perfects in the Rāmāyān.
already noticed in Braj and High Hindi, occur also with dialectic variations, in the Rāmāyān. Thus, from होन, 'to be,' we have in the perfect, सिंह, मा, सबे or मध्य; Plur., भि, भि, etc.; from ठनन, 'to determine,' in the perfect ठनाव. जान, 'to go,' sometimes makes the perfect गठन, (H.H. गया), plur., जाने, etc.; and also, more rarely, जा, plur. भि. Besides these, note also, हृदे or हिए, 'killed,' perf. plur. from दुन; and चोंक, perf. (for H.H. चोंक), from चोंक. Examples are:—तब चोंक दुन मा, 'the sorrow which then was;' चोंक रोह सिंहोगी चोंक हृद, 'people were slain by diseases and bereavements.' The Rāmāyān, besides the common present and future forms from जाना, also exhibits a present formed on the base गत or गम, from the ultimate root, गत, of the perf. गया. Thus, देखिर संवालन गतहि सिघारी, 'seeing the bow, they went away.'

560. The verbs करना, देना, लेना, in the Rāmāyān, present not only such forms of the perfect as लिय, लिय, दिय, लिय, etc., but also, as in Braj, कोंद, 'did,' 'done;' दोष, 'given,' 'gave;' लोग, 'taken,' 'took;' very often apocopated; as, e.g., चिन्ता केंि न कोंद बोराह, 'whom has not greed made mad?'

a. As elsewhere remarked, the final ह of these forms is dropped by many old writers, whence कों, लोग, लोग, etc. Thus, in the Sabhā Bilās, चिन्ता कोंती कों, '(he) has made affliction a touch-stone.'
Similarly, in the Rámáyan, and other archaic poetry, the perfect of pure verbs in आ also often terminates in आ as, सुनि दृश्यं रित्सान, ‘hearing (this) the Ten-shouldered was enraged;’ शनाव इरित्सान, ‘all rejoiced.’ Or the termination may be न; thus, जगति सनाव फिरानो, ‘(he) went around the whole world.’

561. In one instance, again, in the Rámáyan, the perfect is made to terminate in श, as in the Bhojpúrí, Maithilí and Mágadhi dialects; thus, कोण गति पर धार्य, ‘angrily he rushed toward heaven;’ where धार्य is for H.H. धार्य, from धार्य, ‘to run,’ ‘to rush.’

562. In one passage, again, we have a perfect terminating in र (for the श just mentioned), as in the following;—गर्जेर बजार रीसी, ‘again roared the Ten-headed.’

563. Sometimes, for the modern forms of the perfect, Sanskrit or Prakrit forms are employed. Thus, for H.H. जिया, ‘done,’ and गिया, ‘gone,’ we often find the corresponding Sk. forms, जियत and गियत, as in the following;—जविय के सति देस पियत न मलीनी, ‘whose understanding have these not defiled?’ (lit., ‘made unclean’); रहि प्रकार गत बासर सोज, ‘in this way passed that day.’

564. Besides the participles, referred to in the last paragraph, various other Sanskrit conjugational forms occur in the Rámáyan. 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. नमसि or प्रनमसि, ‘I salute;’ पश्चाति, ‘I behold;’ जयमि (for जव्यामि), ‘I repeat;’ 3rd plur. पश्चाति, ‘they behold;’ वद्यलि, ‘they speak;’ नद्यलि, ‘they roar;’ चिरवद्यलि, ‘they behold.’ Thus, पश्चाति वं चोति जति चोति, ‘whom ascetics, having toiled, behold;’ प्रनमसि निर्तर चेरमं, ‘I salute without ceasing the glorious Rám.’ The 2nd sing. असि, of the Sk. subst. verb, occurs in the following, in con-
bination with the relative and correlative pronouns: चोलि लोििि* तव चरि नमामि, 'thou art that which thou art; thy feet we adore!'

(2) The following forms of the Pres. Atmane also occur: 1st plur., नमामि, 'we salute;' नामानि, 'we remember;' नामानि, 'we worship.' Examples are:—भवनाथ नामानि, 'that lord of existence we remember;' राेमि निख नामानि, 'Rām's lord we ever worship.'

(3) The following Sk. imperatives, 3rd sing. Parasmai, are also found, viz.: तन्तुि, 'let him extend;' वस्तुि, 'let him dwell;' चातुि, 'let him save.' More frequent is the 3rd sing. imper. of the subst. verb, usually in the formula of permission, एवमहुि, 'let it be so;' as, एवमहुि कानानिधि वोिि, 'Let it be so, said the Treasury of Compassion.'

(4) The 2nd sing. Imper. Parasmai of two or three words is not infrequent; as, पातिि, 'do thou protect;' चातिि, 'do thou save;' thus, भवभग्न्यत्र पातिि पातिि, 'Protect, protect (me) ! O thou deliverer from the dread of existence!'

565. The following Prakritic verbal forms also occur, Prak. Verbal Forms in the Rāmāyaṇ.

Viz.:—निषेधि, for Sk. निषिद्धि, 'composed;' as, रामायण जिन निषेधि, 'who composed the Rāmāyaṇ;' बदेधि, for H. बदेधि, Sk. कथिति, 3rd sing. pres., 'he tells;' तिदेधि, for Sk. तिदेधि, 3rd sing. pres. from root ख्रि, 'he stands;' बदेधि, 'I salute,' for Sk. बदेधि, 1st Sing. Atmane; as in बदेधि विधि खरह, 'again, I salute the wicked;' दीिि, for Sk. नमामि, 1st sing. pres., 'I adore;' as in नीिि निरंतर वो रंघोिि, 'I adore without ceasing the glorious Raghubīr;' and also नमामििि. Finally, in a single instance, we have a Prakrit reduplicated perfect, विधिि, for Sk. वृृिि, from वृृिि, 'to increase;' as in the following; विधिि विधिि विधिि विधिि, 'as sensual enjoyment grows (even) on one serving (the gods).'

* For the elision of खूँ 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 र्. Thus, कथा कौटि जनी खादिः न गावी, '(the deeds of राम) cannot be sung in ten million कल्पस'; कहि जात सो जाही, 'that is not told,' i.e., 'cannot be told.'

a. But besides the above, a Prakritic present passive often occurs, which is formed by adding to the root, after र as a union-vowel, the termination तत, unchanged for gender or number; thus, वेधात्य धूमित्य तेषु, 'even these are worshipped in virtue of their disguise;' मायापतितिक सन माया जोियत, 'with the servant of the lord of deception, deception is employed.'

567. Causal verbs are formed in the रामायन, by adding वा or जान to the root of the primitive, for the First, and वा 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 guniting the medial vowel of the root. Both Caussals occur in the following: जूपत्रु मैट-विहित ष्ट्रैवेष, 'he caused the body of the king to be washed according to the Ved, (and) made a most beautiful chariot.' देवा and जिना make their causals, जिनाना and जिवाना.

a. Observe, that many verbs, which in High Hindi form the Causal by the addition of a syllable, in the रामायन follow the other method. Thus, e.g., for H.H. जलाना, 'to burn,' and जुलाना, 'to call,' the रामायन often uses जार (for जायना) and जांजन: as, e.g., जे महिषुर पुर जारि, 'who have burnt villages of Brahmans;' सुचि वेवक बौले, 'he called his upright servants.'

b. Occasionally the root of the Causal is made to terminate in जान, instead of जान, as in the following, where पुरवक, 'fill,' is for पुरावक; पुरवक... सनोरच मोरि, 'fulfil my desire.'
§ 568. The various Compound verbs explained §§ 425-465, also occur in the Ramayán 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 रू) is retained. Examples will be found on almost every page. Thus, कई चन्द्रिका चन्द्र ताजिं आरे, 'how can the moonlight forsake the moon?'; नात पवित्र जन लेट बुजाई, 'calls, as it were, the passing traveller.' So also, सो सुधारि हरिजन जिनि बेहीं, 'as the servants of Hari rectify (all) these;' where बेहीं cannot be separately translated, but must be connected with सुधारि as a compound, = H.H. सुधार बेहीं हैं. In the following, again, the parts are inverted and the final र of the primary verb lengthened, metri gratia; सरिता सुभगता सब की कहीं, 'the loveliness of the river, who can tell?'; where सब की कहीं, is for की कहि सब, H.H. कीं वह सबता 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 अलेन is often appended to the root in participial combinations, where in High Hindi we should have आ or ए. Thus, देखि राम रिपुदल चालि आवा, lit., 'seeing Rām and Ripudal are coming along;' where High Hindi would have चालि बताते 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 Rāmāyan a variety of forms.

(1) The Desiderative is sometimes formed with the perfect participle, as in High Hindi; as, विवाह में चाहिए कीदा, 'I wish to marry.'

(2) All these are also often formed, as in High Hindi, with the infinitive in ए. Thus, मरन चाह चाहसी, 'dost (thou) now wish to die?'; मोहि जान दे, 'let me go;' सुयोवहि व खोजन खागा, 'he then began to seek for Sugriv.'

(3) But especially common in combination with the secondary verb is an inflected verbal noun in ए or ए. Thus, चाहिए सुनि राम गुण गुढा, 'you desire to hear the mysterious attributes of Rām;' चाहिए कारण करे न ट्रॉन्हा, 'for what reason didst thou not allow (me) to do (it);' रघुवारि व बरवे बागी, 'when the keepers began to forbid them.' For the final ए, चाहि is sometimes written; thus, लाग कहि, 'he began to tell.'

(4) This ए is sometimes further reduced to ऐ (metri gratia, ऐ); thus, वो चाहि चह हुहः सर भाईः, 'if thou wish to bathe in this lake, brother;' बापु चरित लखि काज़ न पावा, 'whose exploits no one was permitted to behold.' And ए also becomes ए; as, राम चंद्र गुन वरनय खागा, 'he began to rehearse the virtues of Rām Chandra.' All these forms may suffer separation or inversion like those above mentioned: as, लागें वृषि करी वर बागा, 'many arrows began to rain;'
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**Notes:**

1. Accent optional.
2. Optionally added.
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(Concluded)
### TABLE XXI. Inflected Present and Indefinite Perfect of माना

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1. Plan, usually, instead of day. By W. N. 2. In the Sanskrit. 3. Also, मादरा: मादरा, and in the W. मादरी. 4. As Sans. 5. In the W. 6. (or 122) long word in source largely omitted in modern works. 7. In most, used only. 8. 'О optionally added. 9. Assumed examples.
§§ 570, 571. CONJUGATION IN EASTERN COLLOQUIALS.

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570. The Avadhi, it will be observed, in the verb as in the pronouns, closely follows the Old Baiswári of the Rámáyan. The dialect of Riwá does not differ widely from that of Avadh. In both we may notice in some words, the extreme abrision of the leading verb before the auxiliaries, already noted in Kumaóní. This is well illustrated by such forms as Av. रहे, ग रहे, (fem. मे रही, मे रही), for H.H. जै चे, गई चे; R. रहे, भ ता, = H.H. जै चा हे, गई चा था. In the dialect of Riwá, थ final in a root is often changed to था before the terminations. Thus, धावस, धावा, धात, = H.H. धेञ्जा, धेंचे, धेंता. In both the dialects of Avadh and Riwá, the verbs धेञ्जा, धेंचा, and करणा, add the terminations of the perfect to the irregular forms, दीहां, दीर्घ, and दीरथ. In the dialect of Avadh, ध is often inserted instead of थ before the terminations of the perfect. Thus for H.H. जगा, ‘gone,’ Av. has जगा; for बनाया, ‘made,’ बनाया, etc., etc. In both Avadh and Riwá, we find a past contingent imperfect tense analogous to that mentioned at § 548, as occurring in the Rámáyan.† As previously remarked, neither in these nor in other Eastern colloquials does the Western Hindi construction with थ occur.

571. In the Bhojpúri, Mágadhí, and Mahálií dialects, we have a still Bhojpúri wider divergence from the High Hindi-type of conjugation, and an increasing approximation to the Bangáli conjugational system. Each of these dialects, like the Avadhí, Riwáí, and the Old Baiswári, 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 रहित is a corruption of रहित,—the थ marking the place of the elided थ. 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 देखतो, 'I see,' but देखि, 'I saw.' Besides the forms given in the Tables, the inflected present has honorific forms in देखि and देखि for the 2nd and 3rd persons. In Sárán, 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 रचन; as, हम राजा के देखि, 'I saw the king;' and, to express respect to an object in the 2nd person, it takes the termination रचम; as, हम राजा के देखि, 'I saw your honour.' The 2nd person, to express respect to an object in the 3rd person, takes the termination अजन; as, तू साहिब के देखि, 'you saw the gentleman.'

a. To form a non-honorific plural, सट may be affixed to the plural terminations in the verbal conjugation throughout; this सट is written in Grierson's Grammar as a separate word; thus, देखि सट, 'they saw.' Also, in Sárán, the 2nd person plural of the inflected perfect indefinite takes the termination चामस, when it is intended to show contempt to an object in the 3rd person; as, तू बर्बर के मारलाम, '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 चाम 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, देखि, has the 3rd masc. singular, देखि, 'he saw;' 3rd fem. singular, देखि, 'she saw;' and 3rd fem. plural, देखि, 'they (fem.) saw;,' the neuter verb, गिरि, 'to
fall,' more commonly has, for each of these respectively, निरल, निरलि, and निरलो.

574. The periphrastic present imperfect in आरूँ, 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 बार, according to § 89, and the common change of ट to र, and fusion of the auxiliary with the principal verb.

575. Bhojpuri makes the Noun of Agency by adding to the root either the suffix वैया or वीरा; thus, from देखब, 'to see,' we have देखवैया, 'one who sees,' or देखवीरा, also देखवीरारा. Three forms of the verbal noun occur. The first consists of the root alone; the second is formed by the addition of त; the third, by the addition of ज to the root. Of these the oblique forms terminate respectively in ज, झा, and (in the W. only) ज, 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 व, वे; giving as examples, सुंवि नन दिखन, 'they would not give a hearing,' हेबि कारि दिश, 'it will probably be.' But this idiom, it may be remarked, is not confined to Bhojpuri, as I have often heard in the Central Doáb such expressions as देख न स गरी, 'he will not drink'; देखाव स न करीहि, 'they will not mind.' According to Beames, for the conjunctive participle as given in the Tables, Bhojpuri commonly uses the oblique perfect participle with a postposition; thus, आरी दे, 'on knowing,' etc.

576. In the present imperfect, besides the periphrastic form with the Magadhī imperfect participle, common in other Hindi dialects, Magadhī also substitutes for the imperfect participle, an oblique form of the verbal noun, in combination with the auxiliary; giving such alternative forms as देखहट हि, 'I am seeing,' and देखहट हि or देखे हि, 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, हुल, etc.; as, देख हुल, देख हुला, etc., rendered by Grierson simply, 'I saw,' etc.

577. In the past contingent perfect, हुल 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,
CONJUGATION IN EASTERN COLLOQUIALS. [§§ 578-580.

besides the terminations used in the active verb,* neuter verbs also have जा and जें, as गिरस्ता or गिरस्ते, 'thou didst fall.' In the 3rd singular, instead of the terminations द्वस and लक्ष्य, of active verbs, neuter verbs have ज्व and ज्वछ; as, e.g., मारिस or मारिस्य, 'he struck,' but गिरेत or गिरेस्त, 'he fell.' In the 3rd plural, neuter verbs do not use the terminations ज्व and ज्वाँ. In the periphrastic tenses with the perfect participle, where active verbs take the oblique form of the participle, as in देखेहोते, 'had I seen,' and मारिस होव, 'I shall have struck,' neuter verbs use the direct form, as, गिरत होतू, 'had I fallen;' गिरत हेव, 'I shall have fallen.'

578. The Noun of Agency, in Māgadhi, is formed by the addition to the verbal noun in श or नि of the affix हार. The verbal nouns, except that in श, as in Bhojpūri, have an oblique form, in न और ना.

579. The Maithil 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, Maithil is remarkable among the dialects of North India, for its frequent use of that Prakritic श, 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 श, where once used, has disappeared, giving rise to new combinations of then concurrent vowels, in Maithil, as to a much more limited extent in Māgadhi, 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, देखा for देख; sometimes to the tense stem, as in देखेकि, 'he saw' (tense stem, देखत); मारिस्तिन्त्र, 'they struck;' and sometimes, again, to the personal terminations, especially those in श्व and श्वें; as, देखभाईक, 'you will see;' गिराईक, 'he fell;' and occasionally to others, as, सुनहक, 2nd plur. imperative, 'sleep ye;' चैंगीक, 'you will obtain.' Rarely सत is similarly added; as in the strong form of the present of the defective auxiliary substantive verb, हूँ, etc., for हूँ = H.H. हूँ.

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* See Table XXI.
§§ 581-584. \( \text{Conjugation in Eastern Colloquials.} \)

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., \( यितर \), ‘he became,’ Maithili has \( यितरैक \); so also the Imperfect participle of \( देखब \), ‘to see,’ with a light final syllable, is \( देखत \); but with the heavy termination in \( रीत, \) \( ए \) is shortened to \( उ \), giving \( देखित \).

\( a. \) In the Tables will be noticed many terminations containing an aspirated mute, as \( खी, \) \( मो \), etc. These have arisen from the union of \( त्र \) with a preceding smooth mute. Thus, \( दिखी, \) is for \( दिखाइ \); \( देखभाइ \), for \( देखबधाइ \); \( मारधाइ \), for \( मारतहिः \), 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:—\( दिरलो \) घट, or \( दिरल छो \), ‘I have fallen;’ \( मारलक घट, \) or \( मारलिछि \), ‘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 \( आ, \) \( इ, \) and \( हु। \)

In the 3rd masc. singular, transitive verbs take the terminations, \( चाक, \) \( चिय, \) \( चोढ़ \); neuters either take no termination, or else \( ए, \) \( ए, \) \( एक \), \( चो, \) or \( चोढ़ \).

In the 3rd masc. plural, transitives take the terminations, \( का, \) \( ए, \) \( चियह, \) \( चियह, \) \( चाँह \), and \( चाँत \); neuters, \( चाँश, \) \( चाँथि, \) \( चियह, \) \( चियह, \) \( चाँह, \) \( ए, \) \( आ, \) and \( चाँत \).

In the 3rd fem. plural, transitives take the terminations, \( की, \) \( इसह, \) \( इत, \) and neuters, \( ए, \) \( उसह, \) and \( इत \).

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 Māithili, 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 ऐप्ल्ल् (ऐप्ल्ल् or ऐन्) are commonly employed. In the 2nd plural, when an object in the 3rd plural is referred to with respect, the termination ऐप्ल्ल् is used.

(2) When the object, direct or indirect, is in the 1st or 3rd person and is regarded as inferior, the terminations in ह्, ह्, ह्, and ह् 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 ह् or ह् are preferred.

When it is referred to with respect, ऐप्ल्ल् 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 प्रेश्यं, or प्रेश्यं, 'I see;' प्रेश्यं, or प्रेश्यं, 'I was seeing;' बिरित रह्, or बिरित रह्, 'I was falling,' etc., etc.† In the west, this त is sometimes changed to त, giving such forms, e.g., as प्रेश्यं, प्रेश्यं, 'he sees.' But this change is not made in the 1st pers. singular.

586. In Māithili, the Noun of Agency is formed either by the affix वैष्ठा added to the root, or by the affixes ह्या or वाखा, 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., प्रेश्यतरा, etc., for प्रेश्यत वाद्य, etc, where, however, the initial letter of the auxiliary, instead of the त of the participle, suffers elision. Vid. supra., § 574.
§§ 587, 588. CONJUGATION IN EASTERN COLLOQUIALS.

verbal noun in च or जि. The Verbal Nouns are formed as in Bhojpuri, with variants, as in देखिं for देख, and देखता for देखता. The first form is inflected to अ, प, or प्, the second, to ता, and the third, to वा. Thus, from देखि, ‘to see,’ come the verbal nouns, देख or देखिं, obl., देखे or देखें; देखता, or देखता, obl., देखता; and देख, obl., देखा.

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 in High Hindi, § 391, are also irregular in the east. Also धरव, ‘to seize,’ follows the conjugation of धरव. These two in Bhojpuri, Magadh, and Mithili substitute कठ and घठ for कर and घर in the infinitive, and the conjunctive and perfect participles, with their derived tenses, giving such forms as the following: Bh. inf., कठ, perf. 3rd sing., घरव = H.H. करवा, घरा; Mt. conj. part., कठ कठ or कठ कठ = H.H. करवे; Mg. perf. 3rd sing., घरव = H.H. घरा. The substitution of मु for तर, in the root of मरव, = H.H. मरवा, ‘to die,’ often takes place in Bhojpuri also in the contingent future, the past conting. imperfect, and the infinitive. The same is true also in N. and W. Mithili; in central and eastern Mithili, 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 Mithili area, सत is the substitute for मर, giving, e.g., such forms as the perf. part., मरव or मरवा, ‘dead,’ = H.H. मृत्ता. Other instances of these irregularities are the following: Bh. past conting. imperf. 3rd sing., मुत, = H.H. मरता, ‘had he died;’ N. Mt. past conting. imperf. 1st sing., मरत, ‘had I died;’ imperf. part., मुत, ‘dying.’ चार or चार, ‘to go,’ has the root मर for मर in the perfect participle and the derived tenses, as in High Hindi. In all these dialects, the verbs देख or देख, ‘to give,’ लेख or लेख, ‘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 Mt. Causals. The mode of formation agrees with the Braj; viz., वाच is added for the First, and वाच for the Second Causal. The last व is often softened to व, and this, again, is combined with a preceding vowel, giving, e.g., from देखि, ‘to see,’ देखिंच, देखिंचांच, देखिंचा. Variations from this type occur in Magadh, which also optionally makes Causals by adding आच and वाच; and also in Mithili, which in some sub-dialects
389. 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, जाना, 'to go;' which is then conjugated throughout in combination with the participle. In addition to this, Bhojpuri 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 देखन, 'to see,' the passive infinitive देखायिं, 'to be seen,' as well as the inflected causal, देखावृत्त, '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 पैदी दृष्टि से पड़ी वहीं बाती, 'this book cannot be read by me;' where Bhojpuri, e.g., would have the inflected passive form, पद्धार, instead of पड़ी बाति.

590. In general, Intensive, Potential, and Completive Compound verbs are formed in Bhojpuri, 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 र is added to the root, as in the Rāmāyaṇa, and also, in S. Maithili, र. Also in S. Maithili, in Potentials, पार is sometimes used instead of सक. Completives are commonly formed from the root, with or without the added र or र; but Maithili sometimes uses instead of this, the verbal noun in उ, giving such alternative forms as खात चुक, and खागल चुक, 'he has done eating.'

591. Frequentatives are formed as in Western Hindi, by conjugating the verb कहन or करव, = H.H. करना, with the verbal noun which agrees in form with the perfect participle. Hence we have, for H.H. आया जारी, 'come often,' Bh. आयल करत; Mg. आल करत; Mt. अल्घ. कर. In some places Maithili uses in this combination the verbal noun in उ, instead of that in उ. Desideratives are formed, as in High Hindi, after the same analogy, only substituting the verb चाहूँ or चाहं for करव.

592. All these eastern dialects add the dialectic equivalents of H.H. लगना, देखन, and पाना, to the inflected form in उ 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
<table>
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<th>High Hindi</th>
<th>Anglik</th>
<th>Buniel</th>
<th>Old Bhojpal</th>
<th>Bhojpal</th>
<th>Megohik</th>
<th>Malhikil</th>
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<tr>
<td>माृतां; मारतों; मारते; मारिविह</td>
<td>माृतां; मारतों; मारते; मारिविह</td>
<td>माृतां; मारतों; मारते; मारिविह</td>
<td>(मारतों)</td>
<td>मारह्त 4</td>
<td>मारितीहि</td>
<td>माताः 5, मारितिहि, मारितीहि, माताः 6, मारितीहि</td>
</tr>
</tbody>
</table>

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 माृतां; also माृतां throughout.
3. Only the forms given occur in the हेमदास.
4. In the माृतां; also माृतां throughout.
5. Also the stem मारतों or मारितीहि throughout; and हेम optionally added to all forms.
6. Some other terminations added to the root in the coupling; but, may be added to this tense stem throughout the above paradigm.

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<table>
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<tr>
<th>SINGULAR</th>
<th>High Hindi. 1</th>
<th>Avadhī</th>
<th>Riśāli</th>
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<tbody>
<tr>
<td>मारता.</td>
<td>मारती.</td>
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<td>मारता.</td>
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<tr>
<td>PlURAL</td>
<td>मारते.</td>
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</table>

1 Only H.H forms are given, as all W. and N. dialects agree with it in the
2 In the W.
3 Also the stem मारत or मारित is
4 All other terminations added to the root in the contig. fut., may be adde
inflection फ्र in instead of फ्र. These forms, it will be observed, are essentially identical with those found in the Rāmāyana, noted § 568 (1). Thus, we have, e.g., Bh., कहे लाग, = H.H. कहने लगा, ‘he began to say;’ Mg., हमरा चोले दोहि, ‘please let me speak;’ Mt., वैसे पावल, ‘to be allowed to sit,’ etc., etc. This same form is also sometimes used in all these dialects with चाहूँ, instead of the verbal noun in ल, to form Desideratives; as in Bh., अ सुन चाहूँ, ‘he is about to die.’ But in Bhojpūrī, when not immediate futurition but desire is to be expressed, these oblique forms are followed by the postposition डे or ला.

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 बारी है, ‘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 Māgadhī. Its place is taken by the Intensive compound, चल आपब्र, or चल जापब्र.

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 Bhojpūrī, besides the verb होनं, as given in the Tables, has also a strengthened form of the same, होखब्र, 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, होलं, etc., given in Table XIX., Māgadhī has also, like many other dialects, a perfect from the root तं, मेलं, etc., regularly conjugated in both numbers.

* Naipālī seems to be the chief exception; in the Naipālī 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 n (n) and v (b). The n-terminations are nau, no, nu, ná, or ná, n; the v-terminations, nau or vaun, vo or bo, b. 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 n-forms, from the participle in anīya; the v (b)-forms, from the participle in tavya.* 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. karná as follows:—Sk. (neut.) karapñyam, Ap. Pr. karapñahag, archaic H. karapñayam, Br. karapñy, K. karpen or karpo, M. karpo, Me. karapñy, H.H. karná, E.H. karap. And the v-forms of the same arise thus:—Sk. kartavyam, Pr. karavam, karavam, Br. karavam or karavam, 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 davvam (for tavyam) of this same affix.‡

b. We should expect the penultimate vowel in the v-forms to be lengthened, as in the corresponding Marathi, karáve, 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 d must therefore be explained as a corrupted gen. sing.§ But the Brj 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, 598.] ORIGIN OF VERBAL FORMS. 339

597. The Imperfect Participle presents two general types; the one, ending in a consonant or short vowel, as, e.g., the archaic kahant, Br. kahatu, K. kahat; the other, ending in a long vowel, e.g., G. chalanto or chaldo, Br. chaltu, M. challo, H.H. chattá. All these forms have arisen from the Sk. pres. part. Par. in at; the n 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. chalaná, Br. chaltu or chalatu, E.H. chattu; ‡ and from an augmented Prakrit form, chalantako, G. chalanto and chaldo, Br. chaltu, M. challo, and, finally, H.H. chattá. The inflections are explained in § 190, a, b. The unique Kumáoni form in niy is connected by Beames with a form in anto. This last form I have heard in the adjacent state of Garhwal 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, d, 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 imperf. 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 chalitaka;

† Vid. § 100.
‡ Vid. § 85.
§ So also Beames: Comp. Gramm., vol. iii., p. 124.
while from a Prakrit participle, chalitakah, have come the longer forms, thus:—Pr. chalitakah, chalitao, chalitao. Br. chalyau, M. chāya, K. chalo, H.H. chalā.

a. In the peculiar adjective form of the Márwári participle, formed with the suffix ro, as chālīyā, etc., ro is identical with the same suffix in the pronominal adjectives, and is to be connected with the Sanskrit diminutive suffix 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 Marāthi, ī, all of which suffixes have the same origin.

b. The peculiar Garhwal participle in ē, may be explained by the substitution of a for i as a union-vowel, and the insertion of an euphonic y, instead of sandhi as in the other dialects; thus:—chālā, chalayō, chalaya, chale.*

(2) It has been common to regard the l of the perfect participle in the eastern Hindi dialects,—found also in Gujarātī, Marāthī, Bangālī, and Oriyā,—as having arisen from the t of the Sanskrit participle, through d, d, 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 d 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, nd, 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 suffix na. Thus, e.g., we have in Prakrit, dippa, for Sk. datta, whence H. dimā, etc., for diya.

599. The Conjunctive Participle, in most of its forms, at least, must, I think, be connected with the Sk. indecl. past act. participle in ya or tvā.

* 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.
ORIGIN OF VERBAL FORMS.

(1) The Sk. termination *ya* in Prakrit became *ia*, whence, e.g., from Sk. *chalya*, Pr. *ohalia*, Br. etc., *chali*, and *chal*. When the significant termination had thus almost or quite vanished, the corresponding participle of the ever convenient root *kri*, "to do," viz., *kari* or *kar*, (Sk. *kritya*, Pr. *karia,*) was pressed into service, and appended to the remainder of the old participle; whence, Br. *chalikari*, H.H. *chalkar*, 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 Garhwáli affix, *k*, for *ke*, as, e.g., in *márík*.

(2) a. In the *ā* which is added to the root in Mairwári, to form such conjunctive participles as *maráne*, *suyáne*, etc., we probably have the remainder of the other Prakrit affix of the past act. participle, viz., *tāpa* or *úpa*, for the ancient Vedic *tvānam†*. Thus, e.g., for the Sk. *uvítvá*, Prakrit had *maráta*, whence, by the operation of the regular phonetic laws, *maráin*, *marau*, and *mard*, as in Mair. *maráne*.

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 *únna*, as in the *n* of the similar Maráthi participle, it is clear that this would not account for the lengthened form in *ne*. The true analogue of this Mairwári participle is to be found, not in this participle in *únna*, but in the Gujeráti participle in *ne*, (*íne*), 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 *nep* which, in Gujeráti and some Hindi dialects, is the sign of the objective; a form derived from the Sk. participle, *lagya*, H.H. *lagi*, through the common change of an initial *l* to *n*, an elision of *g*, and *sandhi* of the then concurrent vowels.§ Both the Gujeráti and Mairwári forms thus rest upon *Remove.*

* This is still used in E. Hindi in some phrases, for H.H. *karke*. Thus, have heard a villager say, *kas ke jhā?* = H.H. *kainā karke jōge*, lit., "doing what, will you go?" i.e., "how will you go?" This succession of forms seems clearly to show that Tranpp, 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. 233.

§ 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 \( tv
d\)am\); the former yielding the termination \( i \), the other, \( a \). Then, where the other dialects added to this abraded
form, the conjunctive participle of \( k\)ari, Mairwar\(i\), with Gujar\(\)\(\), took
for the same purpose the same participle of \( l\)agn\(\)a.*

(3) With another form of this participle in \( iy\)ana (§ 498) may be
compared another Prakrit form in \( \dd\)ani; as, e.g., \( k\)ari\(\d\)ini, whence, if \( d \)
be elided, and \( y \) inserted, we shall have \( k\)ari\(\d\)ini, \( k\)ari\(\d\)nya. In the suffix
\( b\)er of the Kumaoni form of this participle, unexplained in the former
edition, I now recognize, with Beames, the Sk. \( b\)el\(\d\), B. \( b\)er, \( ' \)time;\) thus,
Ku. \( k\)ari \( b\)er, = H. H. \( k\)arke, is, lit., \( ' \)at the time of doing.\)

600. Of the affixes \( w\)ala and \( h\)ard, used with the inflected infinitive to
form the Noun of Agency, \( w\)ala is the Sk. \( p\)ala\(ka\), and \( h\)ard, Sk. \( k\)ara\(ka\).†
This etymology of \( w\)ala may be illustrated by H. \( g\)wala, for Sk. \( g\)opa\(la\)ka.
The \( h \) of \( h\)ard, 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., \( ch\)alani\(\d\)ard, \( ch\)alani\(\d\)ard, \( ch\)alani\(h\)ard. By a further elision
of \( r \) and hardening of \( t \), etc., \( ch\)alani\(\d\)ard readily yields the Naip\(\)ali form,
\( ch\)alany\(d\). 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. \( i \)t 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., \( am\)hi, = Sk. \( as\)mi,
and plur., \( am\)ha, \( amh\)a, = Sk. \( sma\)h. On the strength of this analogy, I
assume a Pr. 3rd sing. in \( at\)hi, = Sk. \( asi\). This will explain, as the
regular Pr. form in \( d\) does not, the Hindi 3rd pres. in \( ki\).‡ Similarly, I
would postulate for the termination of the 3rd plur., a Prakrit form, \( ah\)anti,
for \( as\)anti (Sk. \( s\)anti), 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 \( in\)e of the Guj. participle.
† So Trumpp, Sind\(\)hi Grammar, p. 75, and Beames, Comp. Gramm.,
voll. iii., p. 238. Others have suggested \( dh\)ara\(ka\), as in 1st ed.
‡ Beames supposes the \( h \) to be inserted to prevent hiatus after elision
of the Prakrit \( d \).
§ 602. ORIGIN OF VERBAL FORMS.

form in हिंदू. The following table, with the appended notes, will enable the student to work out most of the Hindi forms.

**PRESENT.**

<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td><strong>SINGULAR.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. chalāmi.</td>
<td>chalāmi.</td>
<td>chalāy, chalaug, chalug, etc.</td>
</tr>
<tr>
<td></td>
<td>chalamhi.</td>
<td></td>
</tr>
<tr>
<td>2. chalasi.</td>
<td>chalasi.</td>
<td>chalai, chalāi,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>chalai, chalāi,</td>
</tr>
<tr>
<td>3. chalati.</td>
<td>chaladi.</td>
<td>chaluk, chalūi,</td>
</tr>
<tr>
<td></td>
<td>chalāi.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(chalattha)?</td>
<td>chalai, chalāi,</td>
</tr>
<tr>
<td></td>
<td>(chalasati)?</td>
<td>chalai, chalāi,</td>
</tr>
<tr>
<td><strong>PLURAL.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. chalāmaḥ.</td>
<td>chalama.</td>
<td>chalāy, chalaug, chalūy,</td>
</tr>
<tr>
<td></td>
<td>chalamho, -ha.</td>
<td>chalai, chalāi,</td>
</tr>
<tr>
<td></td>
<td>chalāmu.</td>
<td></td>
</tr>
<tr>
<td>2. chalatha.</td>
<td>chaladham.</td>
<td>chalai, chalāi,</td>
</tr>
<tr>
<td></td>
<td>chalaha.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(chalakanti)?</td>
<td>(chalai, chalāi,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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<tr>
<td>3. chalanti.</td>
<td>chalenti.</td>
<td>chalai, chalāi,</td>
</tr>
<tr>
<td></td>
<td>chalajja.</td>
<td>(chalau, chalo.</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 ज्ञज्ञ and ज्ञेज्ञ for the proper affixes of the present and definite future. Hence have

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 s of the Sk. tense, had already become h in the Apabhramśic 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>Singular.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. chaliśyāmi.</td>
<td>[chalissāmi, -himi, chalissam.</td>
<td>[chálayán, chálusén, etc.</td>
</tr>
<tr>
<td>2. chaliśyasi.</td>
<td>[chalissasi, -hisi, chalihissasi.‡</td>
<td>[chálayá, chálihávy, chálaíhávy, etc.</td>
</tr>
<tr>
<td>3. chaliśyati.</td>
<td>([chalissatthi)</td>
<td>[chálayá, chálihá, chálaíhá.</td>
</tr>
<tr>
<td></td>
<td>[chalissāi.</td>
<td>[chálayá, chálihá, chálaíhái.</td>
</tr>
<tr>
<td>Plural.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. chaliśyāmah.</td>
<td>[chalissámo, etc. chalissámo, etc.</td>
<td>[chálayá, chálihá, chálaíhá.</td>
</tr>
<tr>
<td>2. chaliśyatha.</td>
<td>[chalihissámo, etc. chalissadhá.</td>
<td>[chálayá, chálaího.</td>
</tr>
<tr>
<td>3. chaliśyanti.</td>
<td>([chalissadhati)</td>
<td>[chálayá, chalihahu, chalihau.</td>
</tr>
<tr>
<td></td>
<td>[chalissánti. chalihissánti.</td>
<td>[chálayá, chálaí.</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, bhá.

† 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 Rámdyán.
after the analogy of the Latin future in *bo*. 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 *tavyam*, Pr. *tayvam*, combined in some of the dialects with fragments of the subst. verb, *as*. Against the derivation of this fut. *b* from *bhai*, it is urged (1) that the *bh* of *bhai* 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 Hindī, the inf. in *nā*, confessedly derived from the other Sk. fut. pass. participle in *antyog*, 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 Balsawai indeclinable future in *ba*, where, e.g., *māribh*, represents Pr. *māriubhā*, for Sk. *māritvandā*. In the Riwāī forms, Sing., (1) *māreyēuḥ*, (2) *māribe*; Plur. (1) *mārihāi*, (2) *māriha*, 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 *gd*, the other as *lo, lyo*. Of these, the former is the past pass. participle of the Sk. *gam*, 'to go,' *gatah*, Pr. *gao*. *Lo* may be connected with the Sk. pass. participle *lagna*, Pr. *laggo*, of the root *lag*.† Their inflections are derived as in Tadbhava 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 *gd* 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 *lagnd* is used in combination with other verbs in an inceptive sense. Vid. *Comp. Gramm.*, vol. iii. 160-163. The relation of *gd* to the tense stem is illustrated by the fact that it is even yet occasionally separated from it by the emphatic particle *ḥi*, as in *karāy Ḫi gd*. 

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§ 603.] ORIGIN OF VERBAL FORMS. 345
Rem. In illustration of this use of a verb of motion to form a future, compare with the gd 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 passive participle, in tavya. The 2nd sing. in su, si, appears to stand for the Sk. 2nd sing. imp. Átm. in sva, Pr. ssu. 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. Átm. in dhvam; so that the order of derivation would be, e.g., chaladhvam, chalahug, chalahu, chalan, chalo. Or it may be connected, like the 2nd plur. present, with the Prakrit termination dhám. 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 eū, 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></th>
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</thead>
<tbody>
<tr>
<td><strong>SINGULAR.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. chaláni.</td>
<td>chalámu.</td>
<td>chalawu, chale.</td>
</tr>
<tr>
<td>2. chala.</td>
<td>chalasú, chaláhi. (chalasu, chalasi, chalahi.</td>
<td>chalu, chala, chale, etc.</td>
</tr>
<tr>
<td>3. chalatu.</td>
<td>chaladu, chaláu.</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>chaley, etc.</td>
</tr>
<tr>
<td>2. chalota.</td>
<td>chalahu, chaladham.</td>
<td>chalu, chalau. (chalau.</td>
</tr>
<tr>
<td>3. chalantu.</td>
<td>chalantu.</td>
<td>chaluy, 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
§ 606. ORIGIN OF VERBAL FORMS.

terminations.* The following comparisons will illustrate the derivation:
Pr. 2nd plur. imp. (alternative form), chalijjedham (or chalijjedham),
O.H. chalijyahu, Mär. etc., chalijyo or chalijo, H.H. chaliyo. Or, again,
2nd plur. Pr. chalijjyaha, (chalijjyo), 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 Subst. Verb.
the origin of its various forms. These have arisen, in High Hindi, from
the roots, as, bhú, sthú; and, besides these, in other dialects, from
the radial, Sk. rah, vrit, lag, and Pr. achchh.

(1) To as must be referred the pres., héy, hai, etc., with its dialectic
variants. But, as Beames has truly said, it is impossible to derive these
from the Prak. amhi, (for Sk. asmi),† and they apparently compel us to
assimilate 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. asmi, Pr. (ahámi?) O.B.
ahaun, A. ahéguy, Br. haug, H.H. hég, R. ép. (2) Sk. assi, Pr. (haksi?)
O.B. akasi, ahi, áhi, akii, ahai; A. ahés, 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 Mär. past tense,
ho (for Sk. santo), = H.H. thé, is corroborated by the fact that this
tendency to substitute h for s, is characteristic of the Märwáqi. 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.

* On this topic, Lassen’s remark is worthy of note. He says:
“Conjicio . . . arctius limitatum fuisse regulam ab aliis, et relatum esse
incrementum potissimum ad formas, quae potentiali et praetativo Sanscr.
† 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 á, and the
retention of the t of bháta, 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., bhavāmi, Pr. (huvāmi ?); E. and W. Rajp., hvesāy; other dialects, hokāy, etc.: Sk. fut. Par., 1 sing., bhavishyāmi; Pr. (huvissāmi ?); E. Rajp. hvesyūn, hvesān; Br. hoihaun, hveihau, etc.: Sk. past pass. part., bhūta; Pr. (bhavio ?); Br. bhayau; A. bhavā; O.B., R. bhā, etc.: Sk. pres. part., bhavat; Pr. hvarat; archaic W. Hindi of Chand, huntu; Br. hutau, etc.*

(3) From the Sk. past part., sthita, root sthd, 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. Naipālī presents this participle, inflected with fragments from the root as, thus:—Sing. (1) thiyāy; (2) this; (3) thiyā. Plur. (1) thiyāy; (2) thiyau; (3) thiyād.† Beames instances as analogous changes, O.B. gā, for Sk. gata; the affixes kā, for Sk. krita, and lo or lá, for Sk. lagna.

With this same root, sthā, and not achchh,‡ I prefer to connect the Himalayan and Rajputana forms of the substantive verb with initial chh. For the Sindhi,§ contiguous to the Rajputana dialects on the west, forms the present of its subst. verb, thus, thīq, thien, etc.; and the connection of the Garhwālī 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 achchh, as the origin of the chh-forms as in Eastern Hindi.

§ And also Gujerāti. See Shāpur Edalji's Grammar, pp. 72-81.
**ORIGIN OF VERBAL FORMS.**

**PRESENT OF SUBST. VERB.**

<table>
<thead>
<tr>
<th></th>
<th>Sindhi</th>
<th>Mar.</th>
<th>Kumáoni</th>
<th>Garhwalí</th>
<th>Naipálí</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGULAR.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. thiény.</td>
<td>chhág.</td>
<td>chhái</td>
<td>chhaiwá.</td>
<td>chhaú.</td>
<td>chhán.</td>
</tr>
<tr>
<td>2. thién, thién</td>
<td>chhai.</td>
<td>chhai</td>
<td>chha.</td>
<td>chha.</td>
<td>chhá.</td>
</tr>
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<td>3. thée.</td>
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<td>chháiwá.</td>
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<td><strong>PLURAL.</strong></td>
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<td>1. thiény.</td>
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<td>2. thío.</td>
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<td>3. thiáni.</td>
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(4) The use of the root rah, instead of sthd, 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. báfé, bače, báí, appears the Sk. root vrit. These forms appear to be connected with the Sk. pres. A’tm., sing. (1) varte, (2) varťase, (3) varťate; rt passing into ā, and the terminal syllables being contracted into ā, etc., on the usual principles.

(6) The discussion of the future in lo, § 603 (3), gives the key to the Garhwalí present of the subst. verb, Sing., lo, Plur., báí, 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 Oriyá and Bangáli, which furnish for these the forms, O. achhi, achhu, achhi, etc., and Bang. óchhi, áchhi, óchhe, 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) achchámi; (2, 3,) achchhíi; Plur. (1) achchhámo; (2) achchhattha; (3) achchhanti.*

350  ORIGIN OF VERBAL FORMS.  §§ 607-609.

Origin of Mar. Present.  607. The formation of the Mārvāri 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, Mārvāri 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.

Origin of Inflected Perfect and Present.  608. (1) In the partially inflected perfect tense which is used in the Rāmāyāna, the terminations in the sing., (1) -eṇa, (2, 3) -asi, -esi, -ehi, masc., and -iēga, -iēhi, feun.; and in the plur., (2) chua, -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 Riwāl, as in mārēs hai, 'he has struck,' just as in Mārvāri it is added to the remainder of the old Sk. present, as in mārae chhai, 'he strikes.'

(2) Traces of the same inflectional additions to the present participle appear in Gāpwhāl, and in such O.B. forms as khāteu, 'I could eat;' janityau, 'had I known;' avatehu, 'had you come,' etc.; found in the Rāmāyāna, always in the sense of a past conditional.†

Origin of Causal Forms.  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 d 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 käre but karēe (for karāpe), whence, in succession, the causal bases, Br. karāva, G. karau, H.H. karō. The o, which occurs in two or three H.H. verbs, as, e.g., bhigond, is a contraction of āva.

a. The Sk. pā, 'to preserve,' inserted a euphonic l, instead of p, before the causal affix, making pālāya (whence H. pālūa). 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 ādisēto smi, 'I am commanded.' Vid. Monier-Williams: Sānks. Grammar, § 895.
† Vid. sup., § 557.
§ 610.

ORIGIN OF VERBAL FORMS.

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original of the l (in many dialects, r) which is found in many Hindi Causals, as, e.g., piláná, bíthláná, 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 gána of the vowel of the radical syllable. Thus, e.g., from the Sk. neuter base, sphaity, ‘to burst’ (represented in H. phátná), comes the causal base, sphátaya (Pr. phádo?), whence H. phátná.

610. The Prakrit commonly formed the stem of the passive by adding Origin of In-

ija to the root, instead of the Sk. pass. affix, ya.* From this Prakrit formation has arisen the modern Marwári passive in jáno, as, e.g., karíjáno, ‘to be done.’† Similarly are to be explained the Naipáli passive in inu, and also the pres. passive participles in yáta, found in the Rámdya (§ 566, a), and certain passive forms in iyé; as, saráhiye, ‘it is praised,’ for Sk. śhágyate, etc. In all these, īja has been softened to iyá.

a. Sometimes Prakrit assimilated the y of the Sk. pass. affix to the final consonant of the root, as, e.g. in dissáyí, for Sk. árishyate.‡ From this form of the passive are derived many Hindi verbs with a passive sense; as, e.g., síchááá, ‘to be watered,’ which is for síchááháá, and is properly a passive derived from the Sanskrit root sích (sích), of which the passive base is síchya, Pr. sícháa.


† So the neighbouring Sindhi regularly forms a passive by adding to the verbal root the termination ja or ija: as from karaáááu, pass. karijáááu.

‡ Vararuchi: Prákt. Prak., viii. 57, 58.
CHAPTER X.

OF DERIVATIVE AND COMPOUND WORDS.

I. Of Derivatives.

611. The general principles which govern the derivation of Hindi words have been already treated in Chapter III.: where also have been noted the forms under which pure Sanskrit words appear in Hindi. 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 आ (आउ, आज, or आश्न): as, विचार, 'salvation;' बनाव, 'adornment,' etc.

Rem. 1. In many such words the final व is identical with the व (Sk. व) which is the characteristic of the causal affix. Although this व has disappeared from the Causals in High Hindi, it is retained in almost all the dialects; so that the original Hindi form of the causal root, e.g., of बचाव, was not बचा, but बचाव. 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 थ) is added to verbal roots to form abstract nouns: as, चलन (vb. चलना), 'walk;' सरन (vb. सरना) '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.' ज, च, or भ, is sometimes written for the final थ.

a. आउ is sometimes added instead of आउ, giving the same sense; as, चढ़ाउ = चढ़ाउ.

Rem. All these formations are to be connected with the Sk. affix, थ or थन. Sindhi preserves the थ, hardening it however to थ.

(4) A large class of abstract nouns is formed with the affixes वत, वठ, हृत, and हृढ़. These are often added to causal roots: as, from वनाना, 'to make,' वनावत, 'a fabrication,' also वनावत; from चुलाना, 'to call,' चुलाइत, 'calling;' and also to adjectives: as, from बुझवा, बुझावहत, 'bitterness;' from चिकना, चिकनाहित, 'greasiness.'

a. Here also properly come a number of nouns in श्कती or or श्कटी (for आवती or आवटी): as, कश्कती or कश्किटी, 'a touchstone;' कुड़ीटी, 'deliverance;' which are connected, respectively, with कनाना, कुड़ाना.

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 घृ (Sk. घृ), forming abstract nouns from other nouns and adjectives. Thus, from उच्चा, 'high;' उच्चाई, 'height;' बुरा, 'bad;' बुराई, 'badness;' गोला, 'a ball;' गोलाई, 'roundness;' बुझा, 'a boy;' बुझाई, 'boyhood.'
DERIVATION: ABSTRACT NOUNS.

a. When added to causal roots, 
कार्य (for कार्य) forms nouns
denoting the price paid for the work denoted by the verb:
as, from गुलाम, 'to cause to wash,' गुलाम, 'the price paid
for washing;' चाराणा, 'to carry over,' चाराण, 'ferriage;
गुलाम, 'price of carriage,' etc.

(6) Other abstract nouns are formed by adding to
adjectives and verbal roots the affix आएँ: as, from चूर,
चूरारे, 'cleverness;' from तच्छा, तच्छारे, 'cheating.'

(7) Many Tatsama fem. abstract nouns are formed with
the affix न (sometimes ने): as, नति, 'the mind;' बुद्ध
(बुध + न्ति), 'intelligence;' व्याप्त, 'language.'

a. In Hindi Tadbhava nouns also, this suffix is added to
verbal roots; but र is either dropped or lengthened. Thus,
शायना, 'price' (vb. लगाना, the radical श being lengthened);
बढ़ा (for बढ़त्ता, बढ़त्ता? )), 'increase' (vb. बढ़ा); बढ़ा,
'rise (in price)' (vb. बढ़ा).

(8) Tatsama masc. abstracts are formed from nouns and
adjectives, by the affix र: as, from देव, 'God,' देवत, 'divinity;' गुरु, 'heavy,' वर, 'venerable,' गुरुल, 'dignity.'

a. This affix, through different Prakrit modifications, has
become in Tadbhava words, ध, ध, ध, or ध: as, from बुद्ध,
'old,' बुद्धा or बुद्धप, 'old age;' बुढ़ा, 'a child,' बुढ़प, or,
more rarely, लब्धप, 'childhood.' ध is very rare;
examples are: झाल, 'maturity;' बुढ़ा, 'senility.' ध also,
very rarely occurs; as, लुढ़प, 'wantonness.'

(9) A few abstracts are formed from adjectives with औः:
as, ठंडक, 'coolness.'

(10) Many Tatsama fem. abstracts are formed from
adjectives with the affix ता: as, from नच्छा, नच्छता, 'courtesy;
from पवित्र, पवित्रता, 'holiness.' Others are formed by affixing
to roots रा, and, rarely, ना: as, रच्छा, 'desire;' तुष्पा, 'thirst.

a. For ता, तारे is often substituted; as, बुद्धरारे, for
बुद्धरता, 'beauty.'
§ 613. DERIVATION: NOUNS OF AGENCY.

(11) Masc. abstract nouns are formed from Sanskrit roots or nominal bases, by adding र्तमा (Sk. र्तमा): as, लघुमा, 'lightness;' महिमा, 'greatness.'

a. In Hindi, this termination has become छाँ: as, e.g., in छंट, 'height;' छंवा, 'length.'

(12) Other Sanskrit abstracts (neut.) occur in Hindi, formed from nominal bases with the suffix य: as, e.g., राज्य, 'kingdom;' शास्त्र, 'lordship.' But Hindi very commonly drops this य: as, e.g., in राज.

613. The following terminations are used to form nouns denoting Agency or Occupation.

(1) वाणा (Sk. पाण्ड), as thus used with inflected infinitives, has already been noticed. It is also added to nouns to denote 'occupation:' as, दूधवाणा, 'a milkman;' and to verbal roots: as, रखवाणा, 'a guard.'

a. But some words terminating in वाणा, have come directly from old Sanskrit compounds: as, e.g., खाणा, 'a cowherd,' Sk. गोपालसक. Dialectic variations of this affix are चारी, चार, etc.

(2) From the Sk. कारख we have जारा or जार, 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 यहाणार, 'a water-carrier.' Variations of this affix are the following.

a. By elision of ह in the foregoing, we have also from the same Sk. affix, nouns in जारा, जार, or र, denoting 'occupation:' as, from सीता, सुनार (Sk. सुवर्षीकार), 'a goldsmith;' from बनर्ज, बनाराणा, 'a trader (in grain);' ञाण (Sk. ञप्पाकार), 'a cook.'

b. A few nouns of agency end in री or जारी (Sk. जारिन); as, पूजारी (Sk. पूजाकारिण), 'a worshipper.'

c. Other nouns of agency are formed with परी and रेख: as, प्रवेशी, for प्रवारी, 'a worshipper;' कुटेख, from लूट, 'a robber,' etc.
DERIVATION: NOUNS OF AGENCY.

Rem. The explanation of these variants is probably to be found in the Prakrit root चर, for Sk छ. चरी would then stand for Pr. कारी, and एक्ष for Pr. केक्ष.*

(3) Sanskrit nouns of agency were also formed from roots with the affix शक. These are common in Hindi: as, पूजक, 'a worshipper;' रक्षक, 'a protector.'

a. शक is often corrupted to रा, whence Hindi nouns of agency in रा; as, सुंज्रा (for सुज्रा), 'a parcher.'

b. In Prakrit, this शक often became रक, whence the Hindi affix रया, denoting 'agency:' as, from लखना, 'to behold,' लखिया, 'a beholder;' from गाडर, 'a sheep,' गडरिया, 'a shepherd.' This रया, again, became रै, whence many Hindi nouns in रै, denoting 'occupation:' as, e.g., हलवाई, 'a confectioner;' बदरै, 'a carpenter.'

c. शक also became शक, whence, again, nouns of agency in शक or दक; as, मक्रा, 'a fisherman.' And दक became दक, whence, finally, other nouns of agency in दक: as बैदू, 'a sitter;' खाक, 'a great eater,' 'a glutton.'

(4) वैया, (also वायया and वयया,) from the Sk. suffix तय,† also forms nouns of agency from verbal roots: as, रहवैया, 'a keeper;' मरवैया, 'one dying.' A long vowel is shortened before the affix; as, बियैया, 'a taker,' from बैया; मवैया, 'a singer,' from वाया.

(5) A few nouns of agency are formed with हा (for हा); as, चरवाहा, 'a shepherd,' from चरवाहा. 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. drish. Comp. Gramm., § 251.
† Vid. Hoernle: Comp. Gramm., § 314.
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**Rem.** This is probably derived from the Sk. suffix *tavya*, and is thus
cognate with the वैया, above mentioned.

(7) A few nouns of agency are formed with चाक (Sk. चाकु);
as, चरणक, 'a swimmer.'

(8) Very common in Hindi are Sanskrit nouns of agency
or relationship in ता: as, करो, 'a doer,' पाल, 'a giver,'
पिता, 'a father.' All these are Sk. noms. sing., from bases
in तृ.

(9) Many Sanskrit nouns of agency are formed with the
affix चन (चन). In Hindi, these are chiefly found in poetry,
as the last member of compounds: as, सागरचन, 'a sleeper
on the ocean;' दुखद्राम, 'a remover of sorrow.'

(10) Finally, Sanskrit formed nouns of agency with च, after
*gun* of the root. These are found in Hindi, but only as
the last member of compounds: as, from the root गृ, धर=
घरवाला, 'a supporter,' in धरसीघर, 'a mountain,' lit.,
'an earth-supporter.'

614. Nouns denoting the **Instrument** are formed from
**Derivation of**
verbal roots.

(1) With नी, ता, or न (from Sk. suffix नीच?): as, from
घौला, 'to blow;' घौलकी, 'a bellows;' वेलना, 'to roll out;
वेदन or वेलना, 'a rolling-pin.'

(2) Some nouns with an instrumental sense are formed
by the affix च (Sk. चक); as, चरन, 'a fence;' from चरना,
'to surround.'

615. (1) **Possessive** nouns are most commonly formed
from other nouns with the affixes वाला or हारा: as, e.g.,
दंतवाला, 'one having teeth;' बपिवाला, 'a draper.' वाला
may be thus added to a series of words, all of which must
then be inflected: as, घोड़े अंधे पट्टे वाले, 'horses having
collars and girths,' i.e., 'harnessed;' चपली की चाँदी वाली
दरियानों के संघ, 'with deer having eyes like her own.*

* For derivation of these suffixes see § 613, (1), (2).
(2) The termination छाल or छाला, (Sk. छाल, Pr. छालक,) is added to a few nouns to form possessives: as, लठ्ठ्याल, 'one having a stick'; जवाला, 'a mixture of other grain with barley (बी).'

Rem. But in a few words expressive of place, छाल stands for the Sk. छालच: as, ससुराल, 'father-in-law's house.' So also, perhaps, चड़्चाल, '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 داشتن, 'to have') as, जमीनदार, 'a landholder'; हवादार, 'ventilated,' lit. 'having air.'

616. Diminutives are formed in Sanskrit by adding the following terminations.

(1) Very common is the affix छ or छ. This same affix is similarly used in Hindi: thus, from धोल, धोलक, 'a small drum;' or का (fem.) is added; as in पप्पु, a small animal, from पप्पू; or रका, as in रकृतिका, 'a toy-cart,' from रकट; or की, as in टाकी, '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 डिर्या, 'a box,' डिचिया, 'a little box,' 'casket;' from फोड़ा, 'a boil,' फुडिया, 'a small sore,' 'pimple.' These diminutives often express 'affection;' as चेंटिया, 'a little daughter,' from बेटी.

b. रा, again, very often became र; whence a large number of diminutives ending in र: as, e.g., गांडी, 'carriage;' डोकरी, '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 छ: as, e.g., from पुर, पुरवा, 'a hamlet;' घोड़वा, 'a small horse,' often used by way of depreciation. छ is often softened to छ, whence diminutives in छा; as, बेटूचा, 'a little son.'

(2) Sanskrit also formed diminutives in र, whence have come (a) Hindi diminutives in री; as, तितिरी, 'a butterfly;
and (b) in छो: as, रिखड़ी, 'a wafer;' गरगड़ी, 'a small bedstead;' and, still more common, (c) others in ला and चो: as, तैलो, and रिखड़ी, for तिलो and रिखड़ी; खंटाली, 'a little bell,' from खटा. For ल (r) रा and उँ have been often substituted: as, e.g., in खटोला, 'a small bed;' मुरोला, 'a peachick,' etc.

(3) A very few diminutives are formed with छा: as, from मूत, 'a goblin,' मूता, 'a sprite;' from मटक, 'a large earthen jar,' मटला.

617. Nouns expressing Nativity or Relationship are formed from other nouns with the affix दृ (Sk. दृष्ट, दृष्ट). Examples are, माड़बाड़ी, 'a native of Márwár;' बाबूरी, 'a follower of Kabír.'

618. छा, and also रा, झा, and ला, (Sk. रा), with their fem. forms, की, री, झी, and ली, 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 छ or छ, which is combined with the final vowel of the primitive according to the rules of sandhi. Examples are: from मटक, 'earth,' मटका, 'an earthen jar;' dim. मटकी; from हाथ, 'hand,' come हाथिला, 'a pilferer;' हाथी, 'the palm of the hand,' हाथिला, 'a hammer;' dim. हाथीली, हाथीरी, 'a handle,' and हाथीली, 'a plough handle.'

a. छा and दृ (for छा, रा), are similarly added; as, again, from हाच, हाचा, 'a handle,' हाची, 'a horse-brush.'

619. Hindí Adjectives are derived as follows:

(1) Many adjectives were formed in Sanskrit with the affixes चक, रक, or उक. Before these affixes, medial a or a final radical vowel was vridhiated, and any other vowel changed to its gun. Examples are: सांसारिक, 'worldly,' from सांसार, 'the world;' ताप्क, 'inflammatory,' from तप, 'heat.'
**Derivation of Adjectives.**

§ 619.

a. In Prakrit, अ was dropped from these forms, whence, अ being inserted, Hindi adjectives in र्या; as, दूधिप्प, 'milky,' from दूध. But more commonly *sandhi* took place; whence, from अन्त्र came the Hindi adj. termination, ा: as, from बृज, 'dirt,' मैदा, 'dirty,' from मूढ़, for मूढ़, मोटा, 'fat,' etc. Similarly, from र्यृ has often come the termination र्यू; thus, from भार, 'a burden,' मार, 'heavy;' ज्ञ, 'wool,' जनि, 'woolly.' अन्त्र also became अ, as in a few modern adjectives, e.g., दासू, 'sloping.'

(2) Many Sanskrit adjectives were formed with the terminations अ, आल, इल, उल; अ, चर, इर, उर. All of these, perhaps, have been preserved in Hindi. Examples are: from दूध, इल, 'milky;' from द्रा, द्रा, or द्रालु, 'merciful;' from दात, दानि, or दानियल, 'toothed;' from बोझ, बोझिल, 'loaded;' from कलम, 'work;' कन्हेरा, 'industrious;' from चोक, चोकीला, 'pointed;' from रस, 'juice,' रसीला, 'juicy.' Adjectives in अ (ए) are the less common, but other examples occur: as, देसीर, 'cruel,' from न्ध, 'a bite;' दुघेर, 'milky,' from दूध. And through the change of अ to अ come a very few adjectives in अ; as, इदीड़, 'merry,' (इझ + उर,) from the root of इझना, 'to laugh.'

(3) A few adjectives or nouns occur, which are formed with the Sanskrit suffix इत: as, इगैत (इघ + इत), from इघ, 'seditions;' इदैत, lit., 'having a spear,' 'a spearman,' from बघी.

(4) The following suffixes are also occasionally used to form adjectives: viz., इ (added as initial); as, इमरई, 'turbulent;' इभ; as, त्रिभिम, 'corpulent;' and इह; as, कंभ, 'tremulous.'

(5) Many Tatsama adjectives denoting 'possession,' are formed with अ (Sk. अन्त्र): as, अनि, 'wealthy;' (Sk. अन्त्र, ) from अन, 'wealth;' and also with बउ or बउ (Sk. बउ्भ): as, from अन, अनवान; 'wealthy;' from बउ, बलवान, 'strong;' from अन्त्र, अनावन्त, 'merciful,' etc.
(6) Many Sanskrit participles, especially those in त and मात्र (मात्र), are used as adjectives in Hindi: as, e.g., श्रोतित, 'angry,' (from शुभ); शोभावशाल, 'beautiful,' (from श्रुत).  
(7) The Sanskrit affix मय, = Engl. 'ful;' is also often added in Hindi to Tatsama nouns: as, द्वायमय, 'merciful;' पावकमय, 'fiery.'  
(8) Very rarely Tatsama adjectives are found in Hindi, formed with the Sk. affix बत, expressing 'similitude;' as, बिपिंद, 'like the moon.'  
(9) A very few adjectives occur, formed with the Sk. desiderative affix, स + चाँ; the most common example is रिकाशा, 'thirsty,' Sk. पिपासित; perf. pass. desider. part., from the root या, 'to drink;' रोकाशा, 'inclined to weep' (from रोजा), 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;' झंझन, 'a jingling;' छटाछड़, 'a rattle;' विंकल, 'a tinkling girdle;' झंझ्हंगाल, '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, खटखटाना, 'to knock;' झंझ्हंगाला, 'to jingle,' etc.

II. Of Compound Words.

621. Hindī admits of the greatest freedom in the use of compound words, the length and complexity of which form a distinguishing feature of Hindī as compared with Urdū. Urdū, 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 Hindī.

Rem. Long and complex compounds are for the most part confined to poetry; but short compounds are freely admissible in prose and in
conversation. 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.

Dependent Compounds.

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: तिलचूटा (तिल + चूटा), lit., 'oil-licker,' 'a cockroach;' कड़फोड़ा (कड़ + फोड़ा), 'wood-borer,' 'a woodpecker;' बिड्डीमार, 'a fowler;' मक्खनचोर, 'butter-stealer' (an epithet of Krishna). Similar Tatsamas are: वमतार, 'world-saviour;' युष्मान, 'merit-discerner;' जोवनद्राता, 'life-giver;' पतितपावन, 'purifier of
the guilty;' वचिकार, 'cry for mercy;' समोहर, (समस + 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. प, 'to protect'), in मूष, lit., 'earth-protector,' 'a king;' or द्र (Sk. द्र, 'to give'), in अर्त, 'pleasure-giving;' or श, (Sk. शा, 'to know,') as in सर्वेच, '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 रामायण: सुरसिरिगत सलिन, 'water in the divine river;' करतलगत पुष्प, 'a flower lying in the hand.'

c. The accusative member is occasionally last in the compound; as, सद्वधमय, '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 शरशानत, 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 द्रत (perf. pass. part. of Sk. द्र, 'to do'), is the second member; these are chiefly used in the titles of books; as, तुजसौदासकत रामायण, 'the Rāmāyana by Tulsī Dās.'

(4) Ablatively Dependent Compounds are those in which the first word is related to the second as an ablative case. Examples are, of Tadbhavas: द्रमनिकाशा, 'banishment;' of Tatsamas: मोहजचित, 'born of ignorance;' रक्षनिग्नित, 'inlaid with jewels;' श्रद्धीद्रीण, 'void of wisdom;' पंचरिचित, '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 Tadbhavas, a long vowel or diphthong in the first member is commonly shortened, and the laws of sandhi are neglected. Examples are, of Tadbhava compounds: जच्चपति (जक्ष + पति), 'a millionaire,' lit., 'owner of a लाख;'; चच्चकी (चच्च + चक्त), 'a water-mill;' घुड़साल, 'a stable (for horses);' of Tatsainas: जगदीस, 'Lord of the world;' अलविहार, 'water-fowl;' दासारि, lit., 'a wood-woman,' i.e., 'a puppet;' रामकाशा, 'the story of राम.'

a. चर्च, in the second place in these compounds, may be often rendered, 'because of;' as, भचारिं, 'because of fear;' दहारि, 'because of affection.'

b. These compounds are especially common in titles of persons: as, दमोवतार, 'incarnation of virtue;' गीपोवाल, 'lord of the milkmaids;' and also in proper names: as, रामचरण, lit., 'feet of राम;' द्वीपदास, lit., 'servant of the goddess;' also in the titles of books: as, प्रेमसागर, 'Ocean of love;' प्राचिलास, 'sport of Braj.'

c. Under this head come many idiomatic combinations in which a numeral is the last member: as, कालकोटि, lit., 'a death-क्रोर,' a crore of deaths;' तापवच, 'the three penances;' दस्यन, 'a thousand men.' Similarly is चचेंक to be explained in the compound, कामचनेक छवि, 'the beauty of countless Kām Devis.'

d. राज or राज (राज) occurs as the last member in many such compounds, denoting eminence or superiority: as,
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e.g., शिवराज, 'the prince of sages;' तोराज्ञ, 'the chief of sacred places;' धराज्ञ, 'the prince of the seasons,' i.e., 'the Indian autumn.'

In these compounds, an adjective occasionally occupies the last place; especially, दीर्घ (दीर्घ), 'worthy;' रित, 'fit;' as, आहुराज्ञ, 'marriageable.'

The colloquial combinations of भाषा (for Sk. पाल्ल), with a preceding noun, are originally genitively dependent compounds: as, e.g., रज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज'
menting the other. These are the most common. Examples are: सबाप, ‘parents;’ भान्नज, ‘food and drink;’ lit., ‘grain,’ ‘water;’ रामायण, ‘Rám (and his) younger brother, i.e., Lakshman, lit., Rám-after-born.’

a. Words of opposite meaning are often thus coupled: as, कमती बहरी, ‘loss and gain;’ चराचर (चर + चर), ‘moveable-inmoveable,’ 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 इत्यादि, or ‘et cetera.’ Examples are: डेरे एन्थ, ‘tents, etc.,’ i.e. ‘tents with all their appurtenances;’ घोड़े घोड़े, ‘horses, etc.,’ as, e.g., ‘mules, donkeys, etc.;’ शुष्क जान, ‘kṣar, 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: खड़ी खड़ी, ‘altercation;’ जाटा जाटी, ‘mutual beating.’ Sometimes the two members of the compound differ in a radical letter only: as, अन्नोस पन्नोस, ‘neighbourhood;’ आस्तहने सास्तहने, ‘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: अला चंगा, ‘well (and) sound;’ टोप्ण टोप्ण, ‘groping;’ काना वानी, ‘whispering;’ खोज खान, ‘search;’ चाल चलन, ‘walk;’ ‘behaviour;’ पूछ पछ, ‘inquiry.’

626. Observe that not only the postpositions, but the substantive inflections, are added only to the last member of
a copulative compound: as, भाषी प्रेतो ब्रो, ‘to ghosts and goblins;’ करत पेड़वृक्ष चौर पशु परिवार ने भी … बदलि मानी है, ‘even the trees (and) plants, and beasts (and) birds have become dejected.’ लक्षभारामसीत्ति, ‘to Lakshman, Rām and Sītā.’ Similar is the relation of the first two nouns in the following phrase from the Prem Sūgar: सब ब्रह्म पशुकप जिन्द भिक्षाय भिक्षाय … उसे काणे, ‘all began, tying turbans and waistbands together, to pull at it;’ so also in the Rāmāyan; इव भावितेवाचर भावे, ‘he praises obstinacy and stupidity.’

a. In the same way, various suffixes, as वाला, मय, 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 मंडूर छो पण कृत कर वाला, ‘that three-headed, nine-footed, six-handed creature;’ प्रियारामसय सब जग जानी, ‘regarding the whole world as pervaded by Sītā and Rām;’ बड़े बहुतहृदय विश्व कीच रति, ‘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: भावमानुष (भाव + मानुष), ‘courteous;’ जनपद, ‘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: अज्ञवस, ‘(having) little strength;’ परमेश्वर (परम + ईश्वर), ‘the supreme God;’ मध्यस्थो, ‘the middle world;’ i.e., ‘the earth;’ बहुमूल्या, ‘of much value;’ ‘precious.’

a. Under this head fall compounds, common in poetry, in which वर or वर्द, ‘excellent,’ follows a substantive, as the second member of the compound; as, सुभिरच, ‘noble sage;’ सतीवर, ‘excellent woman.’ The qualifying member also takes the second place in समसलोच, ‘mind defiled,’ ‘unholy;’, and
regularly in compounds implying comparison; as, संरोवकहस्तम्, 'dark as the lotus flower.' Under this head may also be mentioned compounds in which अनुर, 'another,' is the last member; as, अवन्यान्य, 'another birth.'

b. Sometimes an inseparable prefix takes the place of the adjective; especially, कु (also क, का, कद्व, or केवल), 'bad;' as in कुसपति, 'a bad dream;' कापुत, 'a bad son;' also सु (Greek, ἀντί), 'well,' 'good;' as in सुरज्ञति, 'good society;' also दुर (दुष्ट, दुष्ट), (Greek, ὄντα), 'bad;' as, दुर्बैचन, 'abuse;' दुष्मन, 'crime;' दुर्क, lit., 'difficult to cross.' सु has sometimes an intensive force; as in सूदृष्टि, '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 रामायण, सुरस्वदन, 'the good master,' and even, सूर्यारम्भ, 'the noble four brothers.' I have also noted, in poetry, सुखोरिक्ष, (सु + खोरिक्ष, for खोलक्ष), 'well opening.'

c. A noun may supply the place of the adjective; as, राजफ़, lit., 'the king-goose,' 'the flamingo.' So explain such idioms as the following: समुद्राकाशक, वाक नाम राजः, 'a king of Mathurā named A'huks;' where वाक नाम is a descriptive compound, in which the proper name, वाक, takes the place of the adjective. These might be termed appositional compounds.

d. Similar is the use of व्रज as the second member of compounds: as in व्रजादि, lit., 'Brahma, the beginning;' i.e., 'Brahma and the other gods, beginning with Brahma;' सुधादि चसन, '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 बाँधन, 'the body.'

628. Numeral Compounds are those in which the first member is a numeral: as, द्विन, 'a Brahman,' lit., 'a twice-born;' चौर्य, 'the three worlds;' सहस्रमुख, 'thousand-
mouthed;' चतुष्पाश्, 'a place where four roads meet;' पञ्चप्राय, 'the five vital airs;' शत्यं, 'a century.'

629. **Adverbial Compounds** are those in which the first member is an inseparable adverb or preposition; as, e.g., compounds with चतुष्पाश्: as, चतुष्पाश्चिच्, 'according to rule;' यथोत्तर, (चतुष्पाश् + उत्तर), 'as spoken,' 'true;' compounds with सद्, abbreviated to स्; as, सत्यत्व, 'with commentary;' सत्याष्ट्र, 'with (his) younger brother;' and many others: as, प्रतिबन्ध, 'every day;' अभिनव, 'a superintendent.'

a. Here also may be noted compounds with the negative prefix, अन्, corresponding to the *alpha* privative in Greek. In pure Sanskrit words, अन् becomes अ before consonants, but in Hindi words of modern formation, अन् is used before both vowels and consonants. Examples of Tatsama words are:—अनन्त (अन् + न्त), 'without end;' अनैव (अन् + नैव), 'unlovable;' अनिन्य, lit., 'not-God,' i.e., 'created existence;' अन्तिर (अन् + नैर, Sks. fut. pass. part.), 'not to be given.' Modern Hindi Tadbhava compounds are:—अनाचार (अन् + आचार), 'unknown;' अनाकिल, 'uncounted;' अनान्य, 'ill-fortune;' अनादेह (अन् + आदेह), lit., 'not so,' 'other-like.' अन् is even compounded with a perf. part., as in अनाचार, in the following:—आचार नुप अनाचार विहान, 'the king awakened ere it was morning;' lit., 'morning not having been.'

b. Under this head also include तत्सार, 'mutual,' from पर, 'other,' reduplicated with a euphonic च.

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 रेत, is often added: as, मुग्निनो, 'gazelle-eyed;' पिन्चेरूनो, 'having a voice like the cuckoo.' But this रेत is often omitted, and the compound is used in its original form: as, चंद्रवर्ष, 'cloud-coloured;' नरह्न, '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 Rāmāyan.

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 Hindi, must be explained as a Dependent Compound noun, used adjectively. Thus, हेमकुट नाम पवेत, 'a mountain named Hemakut;' represents the Sanskrit form, हेमकुटनामा पवेत:

b. The word रूप, 'form,' at the end of compounds, often has the sense of 'of,' 'consisting of;' as, मोहिष्ठ्यी सागर, 'sea of error.' But sometimes it may be rendered literally; as, नरकूपाहर, 'Hari in the form of man.'

631. Anomalous compounds are formed with साव and यल्ल; as, च्याखमाल, 'mere bone;' देशाल, 'another country.' साव inflects आ final to ए in a preceding Tadbhava word; as, रूप के देखने साव से, 'from the mere seeing of these.' पूर्व or पूर्वक is added to nouns to form compounds denoting 'manner;' as, देह्यपूर्वक बचन, 'words of wisdom;' खिंगपूर्वक, 'loving;' 'kindly.'

632. Compound words are themselves often compounded with other words or with other compounds, thus forming Complex Compounds. Examples are:—पद्मभोजन, 'food of six flavours;' a descriptive, involving a numeral compound; नमदवाश्चायी, 'dwellers in air, on earth, and in water;' a locative compound, involving a copulative of three members; सादुक्कावारि, lit., 'sunbeams-water,' i.e., 'the mirage;' नामाद्वधाग (नामा + आद्वध + धाग), 'bearing various weapons;' an acc. dep. compound, used descriptively, in which the acc. member, नामाद्वध, is itself a descriptive compound. In the Prem Sāgar, we have the anomalous quasi compound, मोह चिन्ताध्यी, for मोहिष्ठाध्यी.
§§ 633–635.]

COMPOUND WORDS.

§ 633. a. In the Rámâyana and other poetry, we find complex compounds of great length; as, वनस्पतिः सुंदरमुद्रामलयानी, 'cleanser of the filth from the beautiful mirror of the human soul;' an accusatively dependent compound, involving four genitively dependents and a descriptive; चक्रवर्तिः सङ्गमाध्र-मानुष, '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, मर्मान, 'worshipper of the Lord;' जयाहरण की कथा, 'the story of the rape of Ushā;' जितिन्द्र, '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, हरिकोटिः, 'the will of Hari;' हिंदुस्थन, 'hailstones;' हिमोप, 'hailstones;' मयान, 'deprived of judgment.'

634. In poetry, the parts of compounds are often inverted: as, e.g., गृहां गृहिण, lit., 'joined with judgment,' i.e., 'discreet;' for Sk. विवेकिकुत्ता; हेमस्थिनि, 'deprived of the jewel,' for मनोहरिं; महेन्द्रबल्न, 'destroyer of Mayān;' for मयानमंद्र; दृढप्रति, 'every day;' for प्रतिद्वंद्रिः; विनातिपियत, '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) अंतिः, 'beyond;' as in अंत्यन्ति, lit., 'beyond limit,' 'infinite,'
(2) अभि, 'above,' 'over;' as in अभिपित्ति, 'a ruler.'
(3) आनु, 'after;' as in आनुिन, lit., 'after-born,' 'younger;' also with nouns, as in आयुः, 'daily.'
(4) बना, 'within;' as in अन:करण, 'the internal sense;' अन:सन, 'the heart.'

(5) दूर, 'away;'—usually implies detraction; as in अधपात, 'blame.'

(6) अभिम, 'to,' 'towards;' as in अभिमन, 'desired,' 'chosen.'

(7) अव, 'down;'—often implies disparagement; as, अववाह, 'bathing;' अवरुप (also चरुप), the opposite of गुण, 'vice,' 'demerit.'

(8) आ, 'to,' 'towards;' as in आदशंक, 'a mirror.' With the derivatives of गम, (and also या and र), 'to go,' आ reverses their meaning; as in ओगमन, 'coming,' contrasted with गमन, 'going;' so in the verb आना, 'to come;' from (आ + र, 'to go').

(9) उप, (उत, उच, etc.,) 'up;' as in उपर्य, 'born;' उचर, 'pronunciation;' so also उ in उठना (Sk. उ + ख), lit., 'to stand up,' 'to rise.'

(10) उत, 'near to,' 'down,' 'under;' as in उपक्रम, 'prepared,' lit., 'standing under.' It often gives a depreciative sense; as in उपहास, 'ridicule,' from हास, 'to laugh.'

(11) नि, 'down' (in contrast with ऊत), as in निगमन, 'the conclusion (in Logic);' निघड, 'subduing.'

(12) निर (निस, नि, etc.,) 'out,' commonly has the effect of a negative; as in निम्कश, 'without blame;' निद्रोष, '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 प्राप्त (प्र + घात), 'obtained.'

(15) प्रति, 'against,' 'towards,' 'back again;' as in प्रति:वादी, 'a respondent;' प्रतिफल, 'recompense.'

(16) चि, 'apart,' often denotes 'negation,' 'separation,' 'distinction,' etc.; as in चियोग, 'separation;' चिविक, 'discrimination;' चिव (चिव + चर्य), 'profitless;' 'vain.'

(17) संस, 'with,' (opposed to चि); 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 बे and शेर (चँच); as in शेकाम, 'without work;' शेर हाजिर, 'not present.'
CHAPTER X.

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, \textit{vētō} (H. \textit{ber}), 'time,' with one of the pronominal elements, as appears clearly from the Bhojpūri forms. The forms containing \textit{d} are connected with the Sanskrit series formed with the suffix \textit{dd}, as given in the table. \textit{Jān}, in the Bhojpūri series, is for Sanskrit \textit{yonī}, 'womb,' hence 'place' or 'time of birth,' with allusion to the doctrine of transmigration. \textit{Khānī}, in the Maithili series, is for Sanskrit \textit{kahap}, 'a moment.' The Māgadhī and Maithili time-series, \textit{āhiyā}, \textit{āhiyād}, \textit{jāhiyād}, etc., I am inclined to connect with the Sk. quantitative series of pronouns, \textit{iyat}, etc., which in Ap. Pr. became \textit{etīa}, etc.;* the \textit{h} in the M. forms being merely euphonic, having been inserted to avoid the hiatus occasioned by the disappearance of the \textit{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 \textit{itun mey}, also used adverbially, both in a locative and a temporal sense.

Rem. Hoernle derives the series, \textit{ab}, etc., from the Ap. Pr. loc. sing., \textit{emvahīg}, etc., of the quantitative pronouns, \textit{emva}, etc.; which were used as adverbs of time and place.† But in view of the modern use of the forms in \textit{berā}, as in Bh., I still incline to prefer the etymology suggested above.

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* Hoernle: \textit{Comp. Gramm. §§ 438 (7), 469.}
† \textit{Ib., § 469.}
### TABLE XXIII. PRONOMINAL ADVERBS.

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<tr>
<td><strong>Pron. Base.</strong></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>H.H.</td>
<td>अब, 'now.'</td>
<td>Wanting.† 'then.'</td>
<td>अब, 'when.'</td>
<td>तब, 'then.'</td>
<td>कब, 'when.'</td>
</tr>
<tr>
<td>B.</td>
<td>अबी, अबे.</td>
<td></td>
<td>अबी, अबी, अबी</td>
<td>तबी, तबी, तबी</td>
<td>कबी, कबी</td>
</tr>
<tr>
<td>M.</td>
<td></td>
<td></td>
<td></td>
<td>Relat. used.</td>
<td>कबू, कबू, कबू</td>
</tr>
<tr>
<td>Me.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>कबू, कबू</td>
</tr>
<tr>
<td>N.</td>
<td>ईस्तिमानी.</td>
<td></td>
<td>ईस्तिमानी</td>
<td>ईस्तिमानी</td>
<td>ईस्तिमानी</td>
</tr>
<tr>
<td>Bh.</td>
<td>पहरा, पहेज.</td>
<td>जोहरा, जोहून.</td>
<td>जोहरा, जोहेज.</td>
<td>जोहरा, जोहेज.</td>
<td>जोहरा, जोहेज.</td>
</tr>
<tr>
<td>Mg.</td>
<td>अखरोत्तथ.</td>
<td>Wanting.</td>
<td>अखरोत्तथ</td>
<td>अखरोत्तथ</td>
<td>अखरोत्तथ</td>
</tr>
<tr>
<td>Mt.</td>
<td>पहरा, पहेज.</td>
<td>जोहरा, जोहून.</td>
<td>जोहरा, जोहेज.</td>
<td>जोहरा, जोहेज.</td>
<td>जोहरा, जोहेज.</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 Sahāranpūr district, चीन.

† Where any form for the remote demonstrative is wanting, the corresponding relative is used instead.
TABLE XXIV. PRONOMINAL ADVERBS.

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td></td>
<td>च, ड, र, ट, ए, ए.</td>
<td>उ, ज, चो, चो</td>
<td>ज, जि (च.)</td>
<td>त, ति.</td>
<td>क, कि.</td>
<td></td>
</tr>
<tr>
<td>H.H.</td>
<td>यहां, 'here.'</td>
<td>वहां, 'there.'</td>
<td>जहां, 'where.'</td>
<td>तहां, 'there.'</td>
<td>कहां, 'where.'</td>
<td></td>
</tr>
<tr>
<td>B.</td>
<td>रू, रूँ, रूते, यां.</td>
<td>उत.</td>
<td>जित.</td>
<td>तित.</td>
<td>कित, कत.</td>
<td></td>
</tr>
<tr>
<td>M.</td>
<td>चदै, चदी, रूँ.</td>
<td>वडै, वडी, वडी.</td>
<td>जडै, जडी.</td>
<td>तडै, तडी.</td>
<td>कडै, कट.</td>
<td></td>
</tr>
<tr>
<td>Me.</td>
<td>चदै, चदी, याँ.</td>
<td>वडै, वडी, वडी.</td>
<td>जडै, जडी.</td>
<td>तडै, तडी.</td>
<td>कडै, कट.</td>
<td></td>
</tr>
<tr>
<td>Bûn.</td>
<td>रूं, या, याँ.</td>
<td>वृं, वा, वाँ.</td>
<td>जिती, ज्ञा, ज्ञाजी.</td>
<td>तिती, व्या, व्याजी.</td>
<td>किती, कां, काजी.</td>
<td></td>
</tr>
<tr>
<td>Ku.</td>
<td>चा.</td>
<td>वा.</td>
<td>जा.</td>
<td>ता.</td>
<td>का.</td>
<td></td>
</tr>
<tr>
<td>N.</td>
<td>जहां.</td>
<td>वाहां.</td>
<td>जहां.</td>
<td>तहां, बाहां.</td>
<td>कांहां.</td>
<td></td>
</tr>
<tr>
<td>O.B.</td>
<td>रहां, ईहां.</td>
<td>उहां, जहां.</td>
<td>जहां.</td>
<td>तहां.</td>
<td>कहां.</td>
<td></td>
</tr>
<tr>
<td>Av.</td>
<td>एतियां, एतियां.</td>
<td>बोतियां, बोतियां.</td>
<td>जेटियां, जेटियां.</td>
<td>तेटियां, तेटियां.</td>
<td>केटियां, केटियां.</td>
<td></td>
</tr>
<tr>
<td>R.</td>
<td>रहवां.</td>
<td>उहवां.</td>
<td>जहवां.</td>
<td>तहवां.</td>
<td>कहवां.</td>
<td></td>
</tr>
<tr>
<td>Bh.</td>
<td>ईवां, ईवेन.</td>
<td>बोंवियां, बोरियां.</td>
<td>जेटियां, जेटियां.</td>
<td>तेटियां, तेटियां.</td>
<td>केटियां, केटियां.</td>
<td></td>
</tr>
<tr>
<td>Mg.</td>
<td>ईवां, ईवियां.</td>
<td>बोरियां, बोरियां.</td>
<td>जेटियां, जेटियां.</td>
<td>तेटियां, तेटियां.</td>
<td>केटियां, केटियां.</td>
<td></td>
</tr>
<tr>
<td>Mt.</td>
<td>प्रोटियां, प्रोटियां.</td>
<td>वोटियां, वोटियां.</td>
<td>जरीयां, जरां.</td>
<td>तरीयां, तरां.</td>
<td>करीयां.</td>
<td></td>
</tr>
<tr>
<td>Sk.</td>
<td>धच, धच.</td>
<td>Wanting.</td>
<td>धच.</td>
<td>तच.</td>
<td>कच.</td>
<td></td>
</tr>
</tbody>
</table>

* I have also met with the following series assigned to Tirthut, though Grierson does not give it in his Maithili Grammars; viz., वर्धेंत्र, चोरेंत्र, जेटेंत्र, जेडेंत्र, चेतेंत्र.

† Is 'to what several places?'

To face page 374.]
### TABLE XXV. PRONOMINAL ADVERBS.

#### Direction.

<table>
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<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>र, दे, ए, घ.</td>
<td>उ, ज, छो, घो, व.</td>
<td>ज, जि (घ.)</td>
<td>त, ति.</td>
<td>क, कि.</td>
</tr>
<tr>
<td>H.H. घर, घर,*</td>
<td>घर, घर,</td>
<td>घर, घर,</td>
<td>घर, घर,</td>
<td>घर, घर,</td>
</tr>
<tr>
<td>Me. हither.</td>
<td>'hither.'</td>
<td>'hither.'</td>
<td>'hither.'</td>
<td>'hither.'</td>
</tr>
<tr>
<td>R. एेह गैटः</td>
<td>बोही गैट.</td>
<td>बोही गैट.</td>
<td>बोही गैट.</td>
<td>बोही गैट.</td>
</tr>
<tr>
<td>Bh. एने, एहर</td>
<td>बीने, बीहर.</td>
<td>बीने, बीहर.</td>
<td>बीने, बीहर.</td>
<td>बीने, बीहर.</td>
</tr>
<tr>
<td>Mg. प्रेन, प्रहर.</td>
<td>उने, उहर.</td>
<td>उने, उहर.</td>
<td>उने, उहर.</td>
<td>उने, उहर.</td>
</tr>
<tr>
<td>Mt. रैते, रैने, प्रेने, अने.</td>
<td>उरैते, उरैने, उरैने.</td>
<td>उरैते, उरैने, उरैने.</td>
<td>उरैते, उरैने, उरैने.</td>
<td>उरैते, उरैने, उरैने.</td>
</tr>
</tbody>
</table>

* घर is also heard.

† Fallon gives the following western variants of घर, viz., घे and घे मई; and of उहर, उहे or उहे. See Hindustâni-English Dictionary, sub. voc. cit.

‡ Also कैट and कैती; मंिह is also employed for कैत.

§ द optionally prefixed.

‖ Fallon gives also the following additional eastern variants of घर, viz.:—एटे, एहर, एहर, एहर, हेर; and analogous equivalents of उहर, उहे, उहर, बीहर, बीहर, बीहर. 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>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Pron. Elem.</strong></td>
<td>छ, इ, दे, ए, प्र, य.</td>
<td>त, ज, चो, बो, व.</td>
<td>त, फि (च).</td>
<td>त, ति.</td>
<td>त, फि.</td>
</tr>
<tr>
<td><strong>B.</strong></td>
<td>यौं, यों.</td>
<td>वीं, वों, बूं.</td>
<td>जैं, जों, जैं.</td>
<td>लौं, लों.</td>
<td>कों, कों.</td>
</tr>
<tr>
<td><strong>M.</strong></td>
<td>झुं, हृं.</td>
<td>बूं.</td>
<td>जित्य.</td>
<td>रेल्व तो.</td>
<td>कीर्त. कोर.</td>
</tr>
<tr>
<td><strong>Me.</strong></td>
<td>द्वेक, द्वेग.</td>
<td>बोक, बोग.</td>
<td>बोक, बोग.</td>
<td>&quot;</td>
<td>कोर, कोग.</td>
</tr>
<tr>
<td><strong>N.</strong></td>
<td>धोसीर.</td>
<td>धोसीर.</td>
<td>धोसीर.</td>
<td>तसोसीर.</td>
<td>कसोर.</td>
</tr>
<tr>
<td><strong>O.B.</strong></td>
<td>हृम.</td>
<td><em>Wanting.</em></td>
<td>बरम.</td>
<td>तिम.</td>
<td>किम. *</td>
</tr>
<tr>
<td><strong>Mt.</strong></td>
<td>प्रहुनाद, प्रहिनाद, प्रोहिनाद.</td>
<td>प्रह, एना.</td>
<td>प्रहुनाद, प्रहिनाद.</td>
<td>प्रह, एना.</td>
<td>प्रहुनाद, प्रहिनाद.</td>
</tr>
<tr>
<td><strong>Sk.</strong></td>
<td>हस्तम.</td>
<td><em>Wanting.</em></td>
<td>बथा.</td>
<td>तथा.</td>
<td>कथा.</td>
</tr>
</tbody>
</table>

* Chand has हस्त and कम.*

† Bhojpūrī and Māgudhī use instead of an analogous series, the pronominal adjectives of manner, thus: Bh. चर्से, चर्से, etc.; and Mg. चर्सन, चर्सन, etc.

‡ ख 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. sing., ettache, etc., of the quantitative pronouns, etto, etc., which were used as adverbs of place. This will account for the palatal diphthong in the longer forms, as my earlier explanation did not. On the other hand, however, I would still refer the series in hāy, or āy, to the union of the pronominal base with the locative sthāne, instead of referring the termination, with Hoernle, to the Pr. obl. suffix, hay.† So also I would still refer the Mār. series with th, othāi, etc., to the same origin, but not the Me. forms in ḍai, etc., which Beames has well illustrated by reference to the Oriyā expression, e āre, 'in this direction,' and the fuller Marāṭhī, ikade, = i + kaḍe, loc. sing. of kaḍ, for the Sk. kaṭ, 'hip.'‡ In such longer forms as the Av. ēṭhiyan, Bh. ḍhakāy, etc., I would assume as the second element a loc. sing., thikāne, analogous to sthāne, but derived from the strengthened Prakritic root thik, for Sk. sthā. Indeed the word thikānā 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 Bhojpūrī presents an alternative series, ēhijā, ōhijā, 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, edṛha (Sk. idṛisha), an old locative suffix, r, being added. Beames is inclined to connect them with the Marāṭhī, mhor, 'face,' dim. from Sk. mukha, whence, by contraction, the second element would become mhar, nhar, dhar, har, as in the Mt. temhar, tenhar, H.H. ēdhar, Bh. ēchar, 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, ema, ena, + r, of the Pr. quant. pronominal, ēva, for the Vedic Sk. ēvat. Vid. Comp. Gramm. p. 308.
demonstrated. The Bh., Mg., and Mt. forms, ene, enne, inne, etc., seem, however, to be clearly derived from the Ap. Pr. quantitative pronoun, emva, the loc. of which, envaḥiṇa, was used as a pronom. adverb of manner as well as time. Bangāl supplies the intermediate form, emanе, ‘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, yin, and their variants. These come most naturally from the Ap. Pr. loc. sing. emvai or emvaiṅ, whence, first, the series, imi, im, etc., then the Mār, yin, ēy, and H.H. yon, etc., etc. The Mt. forms, ēhanāi, 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. idrīṣhāḥ, Pr. āsā, or, with the pleonastic suffix nā (na) added, āśanā, whence, ēhanā, ēhan, end. The i of ēhanāi may possibly be the loc. case-ending, but more probably the emphatic particle, i or ā, so that ēhanāi is exactly H.H. aisāhī. Similarly are derived the remainder of the series. The Mewārī suffixes, kar and gā, are from the Sk. verbal roots, kri, ‘to do,’ and gam, ‘to go.’

641 The emphatic suffix, हृ or रें, may be added to any of the adverbs in the table. But रें is commonly substituted for the final थ of the series in ही।

Examples are:—भी (बवहीर), ‘immediately;’ तभी (तवही), ‘just then;’ कभी (कवहीर), ‘ever;’ यही (rarely, यही ही), ‘just here;’ कही, ‘anywhere,’ ‘somewhere;’ वही, ‘just as.’

a. The dialects similarly add ह, ज, or जः: as, e.g., Br. चवहः, = कभी; कहः, = कही; करहः, = कबही; कधी, and in the Rāmāyana, ब्रहः, = कभी and कतहः, = कही; Av. बीहः, = बवही, etc., etc. Mār. has for कभी, कढ़े. In Naipālī, ह disappearing, ही or हिं by sandhi appears as हें; as in बवहहें, ‘ever;’ नवहहें, ‘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 भ, 'from;' न भ, 'henceforth;' न भ, 'since;' क भ, 'since when?;' भ न भ, 'hence;' भ न भ, 'thence;' भ न भ, 'whence?;' with की; क न भ, 'to what place?;' with का; न का, 'of the present time;' भ न का, 'of what place?;' with तक or ततक, की, etc.; न तक, 'till now;' न तक, 'till when,' 'as long as;' न तक, 'so long;' न तक, 'how long?;' भ न तक, 'as far as this,' 'to this degree;' भ न तक, 'thus far;' भ न तक, 'how far?;' न तक, 'till now,' 'by this time,' Már. has हैं.

a. These postpositions may also be added to the intensive forms: as, भ भ, 'from this very time;' भ भ, 'of this very place;' भ भ, '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, न न, 'whenever,' followed by तत or तत in the correlative clause; भ न भ, 'wherever,' regularly followed by भ भ; भ भ, 'sometimes;' भ भ, 'in some few places.'

(2) The relative may be combined with the corresponding indefinite adverb to express indefiniteness: as, न भ, 'whenever;' भ भ, 'wherever.'

(3) Or the negative particle, न, may be interposed between two cognate adverbs to express a certain sort of indefiniteness: as, न न तत, 'now and then;' भ भ, 'at some time or other;' भ न भ, 'somewhere or other.'

(4) Or the correlative may be combined with the relative adverb followed by the genitive postposition: thus, भ भ की भ भ, 'in the same way as before.'

644. For the pronominal adverbs of manner, भूत, etc., the oblique forms of the pronominal series, ऐत्रा, etc., (Table XII.), are often employed.
a. The Sanskrit एवम्, = जू, ‘so,’ occurs in poetry in Sanskrit phrases, chiefly in the formula, एवमेन्, ‘let it be so.’

b. The 3rd sing. conting. fut., चाहे, of चाहना, ‘to wish,’ before pronominal adjectives is equivalent to an indefinite adverb; as, चाहे 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. आगे), Dial. आगारे, आगाह, आहू, आहु, आहे, न. आघि, ‘before.’
- आज (Sk. आज), Dial. आज, आजु, आझु, आझा, ‘to-day.’
- दिन (Sk. दिन), Dial. दिन, दिनि, दिनिच, दिनिश, ‘yesterday,’ ‘to-morrow.’
- तारा, ‘at dawn,’ ‘early.’
- तुर्जन, तुर्जन (Sk. pres. part. from तर्जन), ‘immediately.’
- पारसों (Sk. पार: + अस्), Dial. पारसौं, परांछ, परां, परां, ‘the day before yesterday,’ or ‘the day after to-morrow.’
- तारसों (Sk. तिन + अस्), Dial. तारसौं, तरसौं, तरां, तरां, ‘three days ago,’ or ‘three days hence.’
- नारसों (Sk. नाच + अस्), Dial. नारसौं, नरां, नरां, ‘four days ago,’ or ‘four days hence.’
- निराज (Sk. निन + द्रू), ‘at last.’
- निर, निक (Sk. निकल), ‘constantly.’
- पीछे (Sk. पीछे), Dial. पीछू, पिछाश, पिछारे, पिछाकी, पछि, पाछि, पाछें, पाछू, ‘after,’ ‘afterwards.’
- पिर or पिर, Dial. बहोरि, बहोरियः, बहोरियां; also पून, पूनि (Sk. पूनर्), ‘again.’

* This is really a conjunctive participle, from बहोरता or बहोरता, ‘to return.’
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a. The following are only dialectic; अतः, 'hitherto'; अधर्म, 'early,' अद्यतन, 'immediately,' and सिद्धि (contracted from सत्ताहि), '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 अ, as, एकद, 'once;' सदा, अद्यतन, 'always;' anda, with the suffixes वि and अधि, कदापि and कदापि, 'sometimes;' also 'perhaps:' तत्काल, तत्तत, 'instantly.'

(2) Adverbs of Place:—

अन्यत्र (Sk. अन्यत्र), 'elsewhere.'
निकट (Sk. नि + कट), and भरे, Dial. बरे and बेच, 'near.'
पार (Sk. पारे), 'over,' 'across.'
पास, Dial. पासी and पासि, 'near;' and, reduplicated, ब्रास पास, 'on both sides,' 'all around.'
परे (Sk. परे), 'on that side,' 'off.'
अधर्मे (Sk. अधर्मे), Dial. अधर्मे, 'on that side;' अधर्मपार, अधर्मपार, 'on both sides.'
बाहिर (Sk. बाहिर), 'without.'
भीतर (Sk. भीतर), 'within.'
आधि, 'before,' and पीछे, 'behind,' are also used as adverbs of place.

a. In the colloquial of the Upper Doāb, उत्तरी or उत्तरी, and पश्ची or पश्ची 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 अ, viz.; अध्यन, 'elsewhere;' अध्यन, 'in one place;' सबूत, 'everywhere.'
Adverbs of Manner.

(3) Adverbs of Manner:

अद्वयक and अद्वयमक, 'suddenly.'

आव (imp. 2nd plur. of आव), Br. आव, मान, in Rām.,

जतु, जतिनी, 'so to speak,' 'as it were.'

छ (Sk. छत), Dial. छ; also छ पट (from Sk. root,

अद्वय, reduplicated intensive form, अद्व ठाक (Sk. root, ठा),

'quickly.'

देही (Sk. देह, 'fate'), 'perchance.'

भोर (Sk. root भू), 'slowly.'

शिष्ट (Sk. शिष्ट, पट ?), 'very.'

पैल (Sk. पट), 'on foot.'

चम (Sk. चम), 'much,' 'very;' for dialectic forms, see

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वेग (Sk. वेग, 'fate'), 'quickly,' Dial. वेग.

मानी (imp. 2nd plur. of मान), Dial. मानी, मान, मानु,

'as,' 'so to speak.'

ब्राह्म (from Sk. root, ब्रम), 'incessantly;' also ब्राह्म.

स (Sk. स, वर्त, 'truly;' intensive form, वर्तम.

संत, Dial. संत, 'freely,' 'gratis;' intensive form, संतसंत.

हैर, Dial. हैर, 'gently.'

a. The following are only dialectic:—G. पढ़ or पाठो,

'quickly,' and मुरान, 'slowly;' मृद (Sk. मृद), 'very,'

'extremely;' and in the Rāmāyan, च (Sk. चर), 'rather.'

b. The conjunctive participle, कर, of करना, 'to do,' is

often used adverbially, for 'as;' thus, नेत्र जब सुफळ करे

करें, 'I will count my birth as having borne good fruit.'

Similar is the use of the Braj form, बै; thus, मानुष भवन देव

के मानो, 'they regard the man Krishna as a god.'

c. The following Sanskrit words are used as adverbs of

manner, viz.:—अद्वय (अ + द्वय, abl. sing. of द्वय), 'sud-

denly;' चतु, 'very;' चतुम, 'infinitely;' अधिक, 'more,'

अधो त (abl. sing.), 'id est;' आवस्थ (Sk. inst. sing., आवस्थ),
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'well,' 'happily,' वेल, 'only,' निरस्त, 'incessantly,' परखर, 'mutually;' यथा, 'as;' तथा, 'so;' वृथा, 'in vain;' शीघ्र, 'quickly;' सहस्र, lit., 'born with,' hence, 'naturally,' 'easily;' सत्य, 'truly.' Sanskrit adverbs formed with the suffix धा, denoting 'distribution,' 'kind,' occasionally occur; as, in the Rāmāyana, चतुर, 'of nine kinds.'

d. Here may be noted the Sanskrit particle, छूट, 'like,' which approximates the nature of an affix, and always follows the word to which it refers; as, छूट रच, 'like the servants of Hari.'

(4) Adverbs of Affirmation and Negation. The common affirmative adverb is हाँ, Bān. है and हैं; east of Bāndel-khand, often तौ, 'yes.' हाँ (Pers. سَّمِيث), 'truly,' is also very common in affirmation. The negative adverbs are न, नहीं, and मत, 'no,' 'not.' Of these, मत is regularly used with the imperative only; नहीं, never with the imperative; न, with any part of the verb.

a. जी is often combined with हाँ and नहीं in respectful address:* thus, जी हाँ or जी है; as, को सिंच, बिद्रुपक एच? जी हाँ बाबा, 'how friend, has Bidāshāk come? Yes, Sir; he has come.'

b. Dialectic variations are:—for नहीं, Br. नाहिं, नाहिं, नाहिं, नाहिं, मर. निं; in the Rām., निं, निं; modern eastern form, नाहिंत. Other variations are, सा, नहीं, ना, and नाऊँ.† For मत, Kanauji has मत और मती; यज्ञ or यज्ञ is also used. In Eastern Hindī, यज्ञ is always used for मत, and, like that, with the imperative only. Variants of यज्ञ are यज्ञ and यज्ञ.

c. ती,' indeed,' Dial. ती, तू or तू, is common. In the Rāmāyana धी is occasionally used with a similar force,

* There is a proverb, जी नहीं जी कहाँ जी, 'say Ji (yourself and) you will be called Ji.'
† For the derivation of these forms, vide § 472.
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646. Here may be also noted the occasional use of the particles चत्र, "now," and इति, "thus." In Hindi prose these are never used except at the beginning and the end of narratives. Thus, at the beginning of the Prem Shigar, we have चत्र कथा आरंभ, "Now, the beginning of the story;" and at the end of each chapter, we find the particle इति, which is scarcely capable of translation, but is similar in force to the marks of quotation in English. In Sanskrit, इति was always written at the end of a citation; and traces of this usage are found in Hindi poetry. Thus, in the Rāmīyān, महिमा निगम नेतिं बाहे गाहे; where नेतिं is, by sandhi, for न इति, and we may literally translate, 'Hindu Writ, saying No, has sung his greatness;' इति simply marks the negative as the word, not of the writer, but of 'Hindu Writ.'* So also, in prose, इति as the first member of the compound इति गाहे, refers to the noun or nouns immediately preceding; as, ब्रह्मण महेश द्वारा, 'Brahma, Mahesh, et al.'

647. The following Persian and Arabic words occur now and then as adverbs in modern Hindi.—(1) Pers.: जल्दी (جلدی), 'quickly;' बारह (بہار, 'time'), 'often;' शायद (شاید), vulg., साहद and साहद, 'perhaps;' हमेशा (همهس), vulg., हमेशा and हमेशा, always;' (2) Arab.: अच्छाह (البلط), vulg., अच्छाह, 'certainly,' 'indeed;' खास बर ( خاص کر), 'especially;' फर्ट (نفت), and about Meerut, काली (for Ar. خايمي), 'only;' विशेष (بالكل), 'altogether;' याने (یعنی), 'namely,' 'that is to say.'

648. Some adverbs and nouns, compounded, form useful adverbial phrases. Examples are:—बीर कहीं, 'elsewhere;' कभी नहीं, 'never;' धीरे धीरे, 'slowly,' 'easily;' नाहीं तो,
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649. Many adjectives, especially such as denote quantity or quality, are used in their uninflected form as adverbs: as, अच्छा and अच्छा; ('good'), अच्छा, 'a little'; बड़ा ('great'), 'very.' So also is used ऐसा; as, मन ऐसा तरसता है, 'how not?'

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 Shakuntala, where Madhavya says, '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 करणा, with nouns, adjectives, and numerals, forming adverbial phrases; as, परिष्कार करके, 'labouriously;' सुख करके, 'chiefly;' एक एक करके, 'singly;' नोच सुख करके, 'with face downwards.' Further illustrations will be found in the Syntax.

651. Finally, we may here notice the participle ही, 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 सो, ही becomes छे, 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:—मैं यह बड़ा ही था, 'I was in the very act of saying this;' दोही आए, 'just two came;' मेरा एक 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, Hindi 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, साक्षे, etc., actually occur in the nominative singular, पीछा, साक्षा, etc.; and when in the oblique singular, they not unfrequently are themselves followed by postpositions, as चौं, 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:

- तले (Sk. तला), Br. तल, तले, 'beneath.'
- पार, 'across.'
- पास, in Rām. पास, पास्त, पास्ट, 'near,' 'to.'
- पीछे, Mār. पीछे, N. पीछे, 'behind.'
- बीन or बीना (Sk. बीना), Br. बीन, बीना, 'without.'
- चीन (Sk. and W. Hindi, चीन), 'between,' 'among.'
- लाग़ (Sk. लाग़), Br., N. लाग, 'for the sake of.'
- संग (Sk. संग, 'with,' + गाम, 'to go'), 'with.'
- संगत, '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, गार्द्दिग्य सहित, 'with the carriages.'

b. पास is also used as a noun; e.g., in the Rāmāyan, संवारह चारिछ पास, 'adorn (her) on every side.'

654. The following commonly require the preceding noun to take the genitive postposition, के, viz.:

- भ्रम, 'before.' For dialectic variants, see § 645 (1).
- भ्रम पास, 'around,' 'on both sides.'
- उपर (Sk. उपरि), Mār. उपरि (§ 172), 'over,' 'above.'
- दिग (Sk. दिग्द), 'towards.'
- द्वार (Sk. द्वार, 'a door'), 'through,' 'by means of.'
- निकट, 'near.'
- नीच (Sk. नीचाण), Br. नीच, 'under.' The Garhwalī form, निचर, inflects the preceding substantive as a true postposition; as, दे दाल निच, 'under this tree.'
V. 'near.'

भावना or भावति, 'not.'

बाहर or बाह्य, भोज्य, भोजन, 'without.'

नीति, 'within.'

बारे (perf. part. of मारना), 'in consequence of,' 'because of.'

लिचि (perf. part. of लेना), 'for,' K. लिच, लिच, लाए, Bagh.

लाचि, लिचि, Mt. लिचि, लाचि.

साथ, 'with,' N. सितथ, सचथ.

साथने, Br. साथही, साथहा, साथहि, साथहे, साथहे, भार, हाय, भोज, also मुख्यांकि, 'in front of,' 'before.'

हो (Sk. खाँचि), 'at,' 'at the house of,' whence also तह or तहें, 'towards,' 'to,' = पास, and sometimes को.

a. नाई, 'like,' requires the preceding genitive to take the fem. form, की.

b. समान, 'equal to,' 'like,' commonly requires the genitive with के; but I have noted an instance in which it is made to agree in gender with the noun to which it refers; thus, सी माता की समान, 'a woman like a mother.'*

655. Only dialectic are the following:—K. etc., जचि (Sk. जचि), 'to,' 'near,' = H.H. पास; this often takes the preceding noun in the oblique form without a postposition; सुधा (Sk. सुधान), 'with;' in the Rām., सरिस (Sk. सरिस), 'like;' काजि, काजि, = कारण, 'for,' 'by reason of;' भाँचि, 'for,' 'in consideration of;' in eastern Hindī, वाँचि, = लिचि, 'for;' मार, हेदटि, 'below;' N. मृति, मृति, 'under;' वाँचि, 'to,' = H.H. पास; विरह, पचि, 'towards;' वाँचिक, 'except;' माँजि, 'in,' 'between;' हेदि, 'like;' माँजि, माँजि, 'above;' मचरि, जो, 'near.'

656. In Rajputana, these words which in High Hindi 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, ज म्हा पासो वेट्टो है, = H.H. वह मेरे बीच बिठा है, 'he is

* Compare the Mārwārī usage, § 656.
seated behind me;’ but वा या या पाड़ि 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;’ इत्यादि, ‘according to;’ परात्म, ‘after;’ कारण, ‘for,’ ‘because of;’ निमित्त, ‘on account of;’ विषय (oftener विषय), and विपरीत, ‘contrary to,’ ‘against;’ विषय or विष, also विष, ‘in respect to,’ ‘about;’ समीय, ‘near;’ हेतु, vulgar, हेत, ‘by reason of.’

658. The following Persian words are often used in modern Hindi as prepositions:—चन्दन (अंदर), ‘within;’ मलेक (दक), ‘about,’ ‘around;’ मजबूत (नजदीक), in the Doab, मोज; in the Himalayas, मजबूत or मजबूत, ‘near.’ मजबूत is even used in literature, as in the Shakuntala; या के मजबूत उस वेरा कही, ‘I will camp near the grove.’ बाहर (fem. takes की), ‘concerning.’

659. The following Arabic words are also much used as prepositions by Hindi-speaking people:—रबज़ (عوض), ‘instead of;’ बिलास (خلاف), ‘contrary to,’ ‘against;’ बंगर (بجر), ‘without;’ बलि (بعل), ‘in exchange for;’ बारस (باص), ‘by reason of;’ बाद (بعد), ‘after;’ बिहूज (بیدurring), ‘without;’ सुवारिय (مونفنت), vulgar, in the Doab, माफिक, ‘according to;’ वाशि (بسبب), ‘for,’ सबब (سبب), ‘for,’ ‘by reason of;’ सिवा (بصور), ‘except;’ ‘besides.’

   a. The following are feminine, and require की with the preceding noun:—खातिर (خاطر), ‘for,’ ‘for the sake of;’ तरफ (طرف), ‘towards;’ तरह (طراح), ‘like,’ ‘in the matter of;’ निरस्त (نسبت), ‘concerning.’

Conjunctions.

660. Copulative conjunctions are the following:—

मौर (Sk. योग), Br. की, क्र, क्र, की, N. क्रि, क्र, O.B. क्र, Bagh. की, ‘and;’ की, Már. की, N. क्रि, ‘also;’ फिर,
Adversative Conjunctions.

661. The most common Adversative conjunctions are परस्त्र (Sk. परस्त्र + त्र), in Naipalī, तरस्त्र, ‘but,’ पर, (Sk. पर), Br. वे, ‘yet;’ वरस्त्र (Sk. वरस्त्र), ‘but,’ नाय.’

a. But the common people in the N.W. Provinces very commonly use the Arabic $\text{लक्न}$, लेखन, for परस्त्र, ‘but;’ and the Arabic $\text{बक्न}$, बल्क (also, vulg., बल्कन and बल्क), for वरस्त्र, which latter is never used by the common people. Equally rare, and used only in poetry and scientific writing, is the Sanskrit दक्न, = परस्त्र, ‘but.’ The Persian ज, नशर, ‘but,’ ‘except,’ is often used by Urdu-speaking Hindoos.

Disjunctive Conjunctions.

662. The Disjunctive conjunctions are बा and चा, ‘or.’ The Arabic तु बा 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 Hindi 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 Naipalī, for नहीं तो, we have नतर, or the phrase होिता भरि.

a. वि is sometimes used as a disjunctive, especially in alternative questions; as, का तुम आचरो वि नहीं, ‘will you go or not?’ The Sanskrit विना (or विना), ‘or,’ is occasionally found in literature. वि is the regular disjunctive in Naipalī.

b. The 3rd sing. conting. fut., चाहें, of चाहें, ‘to wish,’ is often used disjunctively in two successive clauses for ‘whether . . . or;’ as, चाहें आचर चाहें न आचर, ‘whether he come or not.’ For the second चाहें, चा may be used.
§§ 663–665.

CONJUNCTIONS.

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c. The interrogative वा, similarly repeated with nouns, must also be rendered ‘whether’ . . . ‘or,’ as, का वा का पुष्प, ‘whether men or women.’ So in Naipáli is used की . . . की.

663. The Conditional conjunctions are यदि (Sk.) or इफ, and, much more commonly, जो, ‘if,’ Dial. त and तै.
The Persian जिक्र न अगर is often used for जो by Hindoos familiar with Urdú. In Naipáli अथे (अथा) = यदि; it always follows the clause it conditions.

664. The Concessive conjunctions are. तो, ‘then,’ ‘indeed,’ चन्दन, ‘although,’ and बधापि, ‘nevertheless;’ both बधापि and बथापि are Sanskrit. But, colloquially, जो . . . भो is used for बधापि, and तो or तोभो, for बथापि; as, जो आप मृत्य लाग भो कैं तो, etc., ‘even though you should forsake me, yet,’ etc.

a. Dialectic variations are, for तो, Br. ती, in Rám. तव and त; for चन्दन, Rám. चन्दपि, बधपि, Br. जीक्ष, N. भन्दे पनि (always final); for बथापि, बधपि, N. बधि; for तीभी, Br. तीह, Már. तीही and तो पण.

b. चाछि, sometimes followed by भो in the same clause, is often nearly equivalent to ‘although;’ पर, ‘yet,’ or परस्त, may then introduce the consequent clause. Thus, चाछि वह मृत्य भर भी बांधे, ‘even though he should kill me;’ चाछि माख सव वाता रहि, पर बांधे रहि, ‘though property all go, but virtue remain.’ चाछि may be thus used for चाछि.

c. फिर भो sometimes has a concessive force = Eng. ‘still.’

d. अगरचि (Pers. اگرچی), ‘although,’ is only heard from Urdú-speaking Hindoos.

कारि, कोंकि, and कानि, N. कारि and कानि भया, किनि हनि (final), ‘because.’ The Sanskrit noun, कारि, ‘reason,’ is also used as a causal conjunction, = ‘because.’
Illative Conjunctions.

666. The common *illative* conjunction is तो, N. तद्, '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, चह, viz., इस से, Br. चा तें, has the force of the illative 'therefore.'

Final Conjunctions.

667. The *final* conjunctions are तक, 'that,' and, more emphatic, the abl. singular of the relative pronoun, जिसके, 'in order that.' Naipáli uses the conj. part. अनवरेत, lit., 'saying,' after the final clause.

a. No negative final conjunction exists, except in the Naipáli, कीनि; its place is supplied by the 3rd sing. contig. future of the substantive verb, with a negative before तक; as, न हो तक or ऐसा न हो तक. The Persian अक्का तारख, = जिसके, belongs rather to Urdu than to Hindi.

Interjections and Enclitics.

668. Vocative interjections are the following:—

हे, ज्यो, जो or हो, होत, पहो, चब, चरे, रे, 'O.' Of these, हे is the most respectful, and must be used to superiors; ज्यो, हो, होत and ज्यो, also पहो, may be used in addressing equals or inferiors when no displeasure is intended. चब, 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. चो, 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!' धब्य expresses praise, 'bravo,'
§§ 670, 671.] Interjections.

'well done!'; हाँ हाँ, also हा हा and चहह, 'alas!'; दोहाँ
= 'twice a pity;' चाहि (also चाह), is 'mercy!', lit., 'save!';
अह and चोह, 'oh,' express pain or disgust; चाह अह, 'hurra!,'
lit., 'victory!' 'victory!'; चोही, 'fie,' expresses disgust.
Yet other interjections are, फनक, 'shame,' also विक्कार; दूर,
'begone!'; चुप, 'hush!'; फो, 'lo!'; फिथ, 'pshaw!'; खलित
(Sk. सु + चक्त), 'salutation!'. I have also found खलित used as an adjective with a noun; as, खलित वचन, 'a well-said word.'

670. The usual words of salutation among the Hindoos are, to equals or inferiors in caste, राम राम, Rām! Rām!;
to Brahmans, नमस्कार, 'Obeisance!'; to Europeans or Mu­
hammedans, शंकाम, lit., 'peace!'; or, still more respectfully,
बन्दूगी, lit., 'service!'.

671. The following interjections are also used in the col­
loquial of some parts of the country: शाबाश (Pers. شاد باش),
'well done!'; चू चू and चुड़ी, express disgust; चो calls at­
tention; चढ़ान कूट, इस हित, and इस तेरी, 'begone!'; हाँ ईया and
हाँ निया, 'Alas!' 'woe!'; lit., 'Alas! nurse,' or 'mother!'.
चाहि दरय occurs in the Rāmāyan; thus, the slave girl Kubari
says, चाहि दरय में बाह नसाया, 'Alas! what have I de­
stroyed!'. It occurs also in the Shakuntalā.
 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 नारी शौचालय, 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, तत्ताले हैं पति की बहनों की गारी,
lit., 'base-born women desert the husband;’ सूर जन सन्त की चर्चा आचार, 'to god, man, and sage, there was great joy.'

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: धोरे दिन में, 'in a few days;' ये दोनों बात चर्चब दिखाई देती हैं, 'these two things appear untrue;' चठारह पत्रांनी, 'eighteen queens.'

Sometimes the plural inflection is also omitted, where the indication of plurality is only in the predicate; as, सखी सेवा से खड़ी हैं, 'her companions are standing in her service;' i.e., 'are waiting upon her.'

Rem. 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 बेटियों बाह्र देनी, 'he gave his two daughters in marriage.'

(2) The plural is used for the singular to express respect; Plural of Respect.

as, तरी में in the following: हमारे दोनों के तरी खो दिता बांदा, 'the star of my eyes, Shri Krishn Chand.'

(3) A very few Hindi nouns are idiomatically used in the Idiomatic Plurals.

plural, where English would require the singular. Examples are found in phrases formed by भूसो, विवासो, and बन्धो with मना, 'to die of hunger, of thirst, of cold.'* So also द्रम, 'price,' भाग, in the sense of 'fortune,' 'lot,' दर्शन, 'vision,' and समाचार, 'news,' are very commonly construed as plurals; as, also, sometimes, कला, 'welfare,' and प्रा, 'life,' with allusion to the (supposed) five vital airs.'

* In such idioms the inflection दो clearly retains its original sense as a genitive termination = Sk. आन्त, and is to be explained as a genitive of cause, as in such phrases as बंध का हारा, 'exhausted because of the way.' Vid. infra, Syntax of the genitive.
SYNTAX OF THE ACCUSATIVE. §§ 675-677.

Of the Nominative.

675. The Nominative is used,

(1) As the grammatical subject of the verb; as, चित्रि के चचन सब होंगे, 'the words of the sage will become true.'

(2) It is found as the predicate after many intransitive verbs, as in the following examples:—

बुधापा मनुष्य की कैसी आपदा है, 'what an affliction to a man is old age!'; यही छड़ी .... मेरे चबने का सहारा बरी है, 'this staff .... is become the support of my walk'; गोपी नाथ बढ़विगा, 'he shall be called Gopi Nāth;' यह अपराधी ठहरा, 'he was counted a transgressor.'

(3) It is sometimes used for the vocative; thus, बाणासुर ने जलायके कहा ति बेरा, 'Bānāsur called and said, Son!'.

(4) It sometimes stands independent by anakolouthon; as, महाराज ने बेठे हैं, 'the great king—he is seated'; शास्त्रशास्त्राते धी मनोज उद्द पद की इन्द्रियारी 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, गुप्त दूर न ता शब्द, '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
§ 678. | SYNTAX OF THE ACCUSATIVE. 397

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 जो with Accusative.

when it is desired to emphasize the object as specific and individual, the accusative with जो 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 जो is more commonly preferred.

a. Under this head examples are: (a) of generic terms: वृक्षों की साथ लिया, 'he took (his) companions with (him)'; ऐसे काफूर को कोई मानो, 'why will you mind such a coward?'; (b) of relative terms: हरि मा की देखते ही कहने लगा, 'Hari, immediately on seeing his mother, began to say'; मंची हरिभक्तों की तूलंद तूलंद मारने लगी, 'the councillors, seeking around, began to kill the worshippers of Hari'; (c) of proper names: बसुदेव ने गर्म मुनि की वुजाया, 'Basudev called the sage Garg'; कंस ने वकासुर जी भेजा, 'Kans sent Bahíasur'; सब गीयो कहिया को लिए जसोंद्रा पास चढ़ी, 'all the milkmaids took Krishn and went to Jasodá.'

N.B. जुङ्गा, 'to call,' as implying a definite object, almost invariably requires the accusative with जो.

(2) Conversely, for nouns denoting (a) irrational जो, 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: चराने लगे, 'they began to pasture the cows;' चाहे चराने को हाथ दिखे, 'they drove off the calves to graze;' (b) of inanimate, material objects: श्री कृष्ण ने अपना शरीर बढाया, 'Shri Krishna enlarged his body;' वहाँ कांजे खाओ, 'let us eat (our) lunches here;' (c) of abstract terms: मेरा दोष जित ने न खोजे, 'do not take my fault to heart;' जिस पर मैं अनुयह करता हूँ उस का सच 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 Ságar, Kans says, जीतो छठको न दूंगा तुझे, 'a living girl I will not give thee;' where the omission of को, making the expression indefinite, adds to the emphasis. Similar is the phrase, छाप 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, दोनों तरबर के बीच चकल को उगल बाज, 'throwing the mortar, (i.e., the mortar previously mentioned) obliquely between those two trees.'
Again, we have, सीढ़ इस माया को जीतता है, ‘that one over­
comes 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 छू र बरी, ‘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 की is employed; but when it is rather to be
denoted distributively, as a plurality, the nominative form of
construction is preferred. Thus we read, सीढ़ दस सहस्र एक दी
चाँड लियों को साथ ले, ‘taking (his) 16108 wives with him,’
—where की denotes the object collectively; उस ने योगियों
को दुःखाया, ‘he called the astrologers,’—where की denotes them
as a class. But in the following, the nominative form of the
accusative denotes the objects as a plurality; आप ने क्या चिन्ह
देख, ‘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 pre­
ferred for the direct object, simply to avoid the disagreeable
repetition of को. Thus, मैं ने तुम्हारा पत्न रोहिणी को दिया है,
‘I have given your son to Rohini;’ मैं वातावरण को जगत्राजा को
मानी है विसे न दूँगा, ‘Chárumati, who is betrothed to Kritá-
bramá, 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 Hindí 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 Ságar, Adhy. lxxxvii.
§§ 679, 680.

Cognate Accusative.

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मेरा बुझ बुझाई, 'has any one seen anywhere my boy, Kan-hái?';—where कहाई is apparently preferred to कहाई को, in order to rhyme with मारे, which ends the previous clause. Every page of the Prem Ságár, with its artificial, rhyming style, will illustrate this remark.

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 बैसी चाव चलते है, lit., 'what kind of walk are you walking?'; कोकिल मनमाते मंलियां बोल रहै, 'cuckoos were uttering their pleasing notes;' वह बड़ा दोह वोलता है, lit., he talks a great talk,' i.e., 'he speaks boastfully;' फिराहँ ने वह को बड़ी 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 सब को बाणी पहिराय देगा, 'he will put vestments on all;' जैं सब को मिठाई खिलाजाँगा, 'I will
feed all with sweetmeats;' and under (2), इस को तुम का कहते हो, 'what do you call this?'; (तू ने) निक यह बनाया है, 'thou hast made this a pretext;' में इस को दुख जानता हूँ, '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 Hastinapur.'

682. It may also denote absolutely **the time at which**:
कार्तिक रात्रि की, 'on the 14th of the dark half of the month Kārtik'; चौथी रात की शहानि न पायें, '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, कौं, कहै, etc., is also used in accordance with the principles above indicated, in both early and modern poetry. But in archaic poetry the happily accusative in भि (भि) is often used for the analytic accusative with को, subject to the same general conditions. Examples of both forms are as follows: जै निक्षि स्वयं भान्य कों मानि, 'who regard the sun as their own friend'; राक्षु राम कहैं बेहिस तेहिस माती, 'keep Rām in whatever way (you may)'; कहैं कहिं रकहिः करीं नरसू, 'say! what pauper shall I make a king?'; सुनि रघुवराधि प्रसंस, 'the sage extolled Raghubhar.'

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 वासिष्ठ को and गुरु को: आदि पुरुष हम मानुष जाने, ‘we thought the First Man to be a mortal;’* तब नरसाइ वसिष्ठ जूलाये, ‘then the lord of men summoned Vasishṭ;’† and so in almost every stanza of the Rāmāyan.

§§ 685-686. 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 है alone, or, in the Rāmāyan and other Eastern Hindi, the inflected verbal noun in है, as in चले जाओ, ‘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 Kanaūji idiom, in such phrases as, वह खावै न खावै, ‘he will not eat;’ where the inflected gerund, खावै, as the object of खावै, 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: वल्लभ चो वच को आसा भरोसा देते हैं. ‘Balrām Ji was inspiring all with hope and confidence;’ श्री दशक चॅंड अपनी सामर ‘सरकार को, ‘Shri Kṛṣṇa Chand commanded his Illusive Power;’ यह मूसा मोही दुख देत है, ‘this mouse gives me trouble.’ So, sometimes, with verbs of ‘speaking,’ we have a dative of the person addressed; as, श्री दशक चंद ने बलदेव जी को सैन से बाह, ‘Shri Kṛṣṇa Chand said with a wink to Baldev Ji.’

Rem. 1. कहना, ‘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 बैठने को कहा, ‘he told me to sit;’ but, उस ने मुझ से यह बात कही, ‘he said this thing to me.’

* Prem Sēgar.  † Rāmāyan.
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; wah ghore ko ghás khildha 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: कल हमें यहाँ चलने के यहाँ जाना है, ‘tomorrow you and we have to go to the abode of Yamadagni;’ पयाम की पड़चा 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: अन की तन सव की भी सुध न थी, ‘they were not conscious even of soul and body;’ सव की चास सवों, ‘to all was terror.’

b. But often the copula is omitted: हमें यहाँ जाना कहाँ, ‘where have we so much wisdom?;’ तन वो बैसी सुख है, तैसी जंतुसत्ताओं को नाहीं, ‘such happiness as these have, the discontented have not.’

c. Or some other neuter verb may take the place of the copula; thus, तुम 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 मिलना, '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 पदार्थ निलने हैं, 'they obtain the four blessings;' मुझे कुछ नहीं मिला, 'I obtained nothing.' So also is explained a common idiom with लगना: as, मुझे जाड़ा लगा है, 'I feel cold,' lit., 'cold fastens to me;' यह वात तो मुझे बड़ी खारी बनी, 'this story has truly pleased me greatly.'

(4) This is found in construction with such adjectives as उचित, चीज, 'proper,' 'right,' अच्छा, 'good,' कठिन, 'difficult,' etc., with their opposites.

Examples: ऐसा साहस करना चारों को उचित नहीं है, 'it is not seemly for a woman to be so daring;' लाली विन ची हो मरना हीं भाव है, 'for a woman without a husband, it is well even to die;' मनुष्य का परमेश्वर का सत्यचार प्राप्त करना प्रायः जठिन है, 'for man to obtain the true knowledge of God, is extremely difficult.'

Rem. चीज 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 की चीजों को वीर रहेगा, 'who will remain for the watching of the city?'; इस चीज़ हें आत्मा के दर्शन की जाती है, '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 फूल फूल भेंट को ले जा, 'bring some flowers (and) fruits for an offering;' देखिये की तो दे आखिर ही, 'for seeing, indeed, were two eyes;' बड़ी रात्रि की ठीक बताइये, 'be pleased to show me somewhere a place to stay.' The postposition is often omitted from this gerundial dative; as, वह पढ़े आता है, 'he comes to read.'

Rem. For the dative of the final cause, modern Hindi often substitutes the genitive with लिये or वाहिसे, and in the east, also बरे or खातिर.
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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 भोर को लगा, 'the arrow struck the peacock;' दृश्यों को संबार सूनी जागत है, 'to a poor man the world seems lonely;' वही जाने देखिए जो बिसे मुहाद, 'whatever may be pleasing to any one, that very (thing) say;' अनिष्ठाद दिये को वाधि वाधि चार महीने उठे, 'four months passed over Aniruddh in bondage.' So we may have the dative of reference after an active verb; e.g., सी को कहा है कि केसा ही पात होच, '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 देखा, सुगाई देशा, etc., mentioned § 463. Thus, क्या तुम को चिख वही दिखाई 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 बड़कों 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, पियाहि पियारी, 'dear to (her) husband;' and also, some nouns, in expressions of praise or blame; as, धमान है नेरे साहस को, 'praise to thy courage!,' धिक्कार नेरे जीतव वी, 'a curse to my life!'

* Compare the English colloquial idiom, 'he was for going.'

687. The dative with the postposition को (को, कहें, etc.), is also used in poetry according to the same general principles, as will appear from the following examples: सच्चि को दुःख ह दिये, 'from having given even pain to a good man;' तुम कहें विपत्ति नाजुक विधि चढ़त, 'Brahmā has sown for you the seed of trouble.' But very often in the Rámáyan, the inflected dative in फ्र (फ्र) is preferred. Thus, मातुपिताहि पुत्रि यह स भाषा, 'this counsel, again, pleased her parents;' वड़ विधि चेरिष्ठ आदर दें, ‘in many a way she showed the boudmaid honour;' राजवहि तुम पर प्रीति विद्यापि, ‘the king has a special love for you.’

Rem. The postposition is often omitted; as, पर चरका बट सबस बड़े, ‘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 Hindī 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 Hindī 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, हृदि चरावत लेक्षर चैत्रना ग्राण दायि का वर्तमान च, lit., 'the saving of the life of (his) handmaid by God, having become incarnate as Hari.' Again, in the 2nd Adhyāya of the same; बहना प्रकटेऽति जी ने कथा गजेंद्र दो गाह की, ‘the narration by Shukdev Ji of the story of Gajendra and Grāh.’ Pinccott, in his Hindī Manual, gives the following additional illustration; जि रे उस पांच पाण्डवों ने मेरा का करने का है, ‘Go! fellow! what can those five Pāṇḍavas do
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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.

b. In Naipáli, as might be expected from its peculiar use of the case of the agent, its employment with other than the tenses of the perfect, is much more common than in High Hindi. Thus, we have, कोझि योहन जोझ्न तोझ्न इलियास चश्ले पुराणा भविष्यवत्ता मा एक वीर वबो भवि भवि भवि छन्, ‘one is saying, John, one, Elias, another, that one of the old prophets is risen again;’ where it is used with the present imperfect. In the following it is used with the future; उज्ञेच जे सह विरागनन्, ‘they will repent.’ On the other hand, झे is sometimes omitted, even with the tenses of the perfect; as, दूर उन जाल वल दंज्ञन द्रष्ट दियो, ‘an angel appeared, strengthening him;’ but I have noted this with द्रष्ट दियो only.

689. In both Braj prose and poetry, the postposition झे is often omitted. Thus, स्वाभिन्ननि मेरे विल ते सब घन कांढ़ि लियो, ‘the Sanyásis took out all the store from my hole;’ ब्राह्मण कह्रे, ‘the Brahman said;’ मोहि सो तुम प्रीति बढ़ाई, ‘you have increased (your) love for me.’

690. In the Rámaýan झे 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 alone denotes the case of the agent. Thus, सीताहि विद्य भरहो भुजु वाता, ‘looking toward Sítá, the lord spoke this word;’ हरिवरित सुहाचे भैंति चनेश सुरीसन गाव, ‘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.
The Local Ablative.

(1) The ablative is used commonly with verbs of motion, to denote the place from which the motion proceeds.

Thus, चल न दिख या, ‘they were coming from the jungle to the house;’ मथुरा से चल दिखे, ‘they set out from Mathurā;’ छिंड़ासन से उठे, ‘he rose from the throne.’ And sometimes the local ablative occurs with other verbs also; as, जूर से उस ने श्री कृष्ण चंद्र से जाह, ‘from afar he said to Shri Krishn Chand.’

The Temporal Ablative.

(2) It similarly denotes the time from which, as in the following:

आज से चौबे दिन, ‘on the fourth day from now;’ बुध दिन थे, ‘some time ago;’ तब से, ‘since then;’ बह रोज़ बरहे वे चाही आती थी, ‘this custom had come on down from the olden time.’

Ablative of Separation.

(3) The ablative is used with all adjectives, verbs, and other words expressing local or ideal separation.

Thus, after adjectives: वह हम से छोटी कृपा, ‘he became separated from me;’ मे उन को सब मच से निरंध 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, तू चाहता है चापड़ो मेंह, ‘he desires from me his death;’ तू चाहता है चापड़ो मेंह, ‘he desires from me his death;’ तू चाहता है चापड़ो मेंह, ‘he desires from me his death;’ तू चाहता है चापड़ो मेंह, ‘he desires from me his death;’ तू चाहता है चापड़ो मेंह, ‘he desires from me his death;’ तू चाहता है चापड़ो मेंह, ‘he desires from me his death;’ तू चाहता है चापड़ो मेंह, ‘he desires from me his death;’ तू चाहता है चापड़ो मेंह, ‘he desires from me his death;’ तू चाहता है चापड़ो मेंह, ‘he desires from me his death;’

Similarly, the verbal noun वें, ‘prohibition,’ may be followed by the ablative; का वेंट भगवदि दो दिख कसते चाहा, ‘what prohibition to the great sages from worshipping Hārī?’

Ablative of Source and Cause.

(4) The ablative is used to express the source, origin, or cause.
Examples are: इत्र से मानने से कुछ नहीं होता, ‘nothing comes from obeying Indra;’ उभ से चार घबराय, ‘greatly agitated with sorrow;’ तू किस पाप से चबंगर डबा था, ‘for what sin didst thou become a serpent?; खटो जो से रतनो बाल 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., वे अपना से डरता है, ‘I fear infamy.’ Much more rarely, however, डरा is preceded by the accusative; thus, उधर जाने को जो डरता 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 हाथ से चिरवा डालिये, ‘do thou tear them to pieces with an elephant;’ खुर सों खोरे गद्रे 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., सारोवर निःसृष्ट जल से भरे हैं, ‘the lakes are filled with pure water.’

(6) Hence, again, the ablative may denote the agent. वे नहीं बनेंगा, lit., ‘it will not be made by me,’ i.e., ‘I cannot make it;’ उन का बल सुज से नहीं संभाला 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, मुझ से बढ़ा, ‘greater than I;’ ऐसे पृथ डोले से वह अपृथ कोई न फूला, ‘why was he not sonless, rather than have such a son?;’ वह सब से पहिले जा सिकर, ‘she went and met him first of all;’ (b) with verbs: as, कोई मुझ से न जोति, ‘no one may conquer me;’
Ablative of Price.

(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 चाम्पे से कभी विकता है, ‘does it ever sell for two अनास?’

Ablative of Manner.

(9) The ablative is very commonly used to denote the manner of an action.

Examples: उन्होंने वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वैदिक वै�ि

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.

Ablative of Use.

(10) The ablative is used after nouns expressing need or use.

Examples: मैं चीरिकों के प्रयोजन है, ‘I have need of medicine;’ रस से क्या काम, ‘what is the use of this?’

Other Idioms with Ablative.

(11) Finally, the ablative with दे is used to express a variety of relations expressed in English by the prepositions ‘with,’ ‘by,’ or, more rarely, ‘in,’ ‘to,’ or ‘for.’

Examples: मुझे संघाम कर, ‘fight with me;’ किसी के कब्ज़ा न करवाओ, ‘do not stir up discord with any one;’ जिस
§ 692. The ablative is used in poetry in the same manner as in prose. Two or three examples will suffice: thus, यद्य मऊँ लें मू खोदत भरी, 'they began to dig the earth with their toe-

* For a fuller explanation and other illustrations, see § 686, Rem. 1.
nails;’ तो डूंगों कोलं जलधारा, ‘the stream of water which fell from their eyes;’ आसु डूंगा छु द्यालू, ‘by whose gracious compassion;’ प्राण ते बाधक राम नियं 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, लल रोचि, or लल प्रजार, ‘in this way;’ सब कुशल चेम है, ‘all are well;’ नौपी चारों चौर चिर आदि, ‘the milk-maids gathered around him from all four sides.’

a. But in poetry, as usual, the postposition is omitted much more freely; thus, पृथि बोगनह काह देहाह, ‘she asked the people, for what was the joy,’ etc., etc.

694. As has been remarked (§ 173, a), the conjunctive participle कर्ति, is sometimes used, instead of ये, as an ablative postposition, in the sense of ‘from’ only. Often, कर्ति can hardly be distinguished in meaning from ये; e.g., पपें रहित and पपें कर्ति रहित, both mean ‘free from sin.’ But sometimes, when a distinction is intended, ये denotes the source, and कर्ति, the means or instrument, as in the following: बिस ये चौर बिस कर्ति.... पुष ब्रमण चपना कर्म होता है, ‘from whom, and through whom,.... one’s fate, good or evil, comes.’

The Genitive.

695. The genitive in Hīndī 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;’ मे कंस की दासी हूँ, ‘I am the handmaid of Kans;’ यहां सब मेरे घोड़े हैं, ‘all these are my horses.’ So is to be explained the genitive in the following, depending on
§ 695.] SYNTAX OF THE GENITIVE.

क्या; रस का कथा चिंगड़ा; 'what of this (fellow's) would have been harmed?'.

(2) Also relationship: as, मेरा पिता, 'my father;' उन को माएँ, 'their mothers;' वे मनजे वंड के ठीक, 'these are the two nephews of Kans.'

(3) And material: as, बनन के मंदिर, 'temples of gold;' ग्रन्थि टूटने का शब्द, 'four gates of crystal;' मधुमालियों का झुंड, 'a swarm of bees.' Here also I would place the phrase हिन्द की रात हो गई, 'Angl., the day was turned into night;' and some reduplications with the genitive; as, द्रुप का द्रुप, lit., 'milk of milk;' i.e., pure milk.

(4) It often denotes origin or source: as, धूप की सुगंध, 'the fragrance of incense;' ग्रन्थि टूटने का शब्द, 'the noise of the breaking of the bow;' जब के भिक्षारी, 'beggar by birth.'

(5) Also cause or reason: as, पंथ का हारा यथा, 'weary and exhausted because of the way;' थपटो के मारने का कुछ दौरप नहीं, 'there is nothing wrong in killing a deceiver;' ताप का सताया शरीर, 'a body oppressed by heat.'

(6) And place: as, मथुरा की बारिया, 'the women of Mathurá;' देश देस के राजा, 'kings of various countries.'

(7) Also, the age: as, जब जया सात वर्ष की भरे, 'when U'šhá became seven years old.' In this case the genitive is used predicatively.

(8) And quality or kind: as, चन्द्र चन्द्र प्रकाश की बाति, 'a count- less variety of things;' बड़े बच्चे की बात है, 'it is a matter of great wonder;' दश पंसेरो का बोझ, 'a load of ten panseri (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, वे जाने का नहीं, 'I will not go;' ऐसी चात 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 की नज़र, 'this body is of no use.'

(10) Or the subject of the action denoted by the word it qualifies.

Examples: बानासुर के भागने के समाचार, 'the news of the flight of Bánásur;' उस के जाने का कारण, 'the reason of his going;' विद्राह का यसा चूहा, 'a mouse caught by a cat.'

(11) And the object of an action, direct or indirect.

Examples: वे तुम्हारे मरोचे पर रहा, 'I relied upon you;' मुझे उर जिस जा है, 'whom do I fear?' lit. 'fear of whom is to me?;' मेरे अबटन न मजना, 'do not rub abtan upon me;' उस का बेटा महादेव की की चांटि कठिन तपस्या करने लगा, 'his son began to perform a most difficult act of penance to Mahádev Ji;' चक्रुर ने प्रभु के चरण का आज घर कहा, 'Akrúr, fixing his contemplation on the feet of the lord, said;' रस चक्रूह बिहार उस सुनने की चाची चौन चबिखाया है, 'there is now more desire of hearing this extraordinary story;' परमेश्वर का पापो, '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 की बोली इतना कुछ न आई, 'they had no compassion upon me.'

(12) It is used of price: as, सुने दस चाणे का चाटा दो, 'give me ten ánás worth of flour;' यह रजियादा घोड़ा है, 'what is the value of this horse?'.

(13) And time: as, चाट 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: सृष्टि का आरंभ, 'the beginning of the creation;' जमोच की चौथाई, 'one fourth of the land.'

a. Here may be classified many reduplicated forms denoting intensity or totality: as, सह सच का सच है, 'this is very truth;' गीत का मोटा, 'very sweet,' lit., 'sweet of sweet;' समा की समा, 'the entire assembly;' बुझ के बुझ, '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 चौथा जमोच, 'two bighas of land;' तीन शेर दूध, 'three sers of milk;' एक कटोरा 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 मारें की जय, 'Victory to Mother Ganges;' in phrases denoting the contents of any thing: as, पानी का घुड़ा, 'a jar of water,' etc., etc. But the above specifications comprise the most important idioms.

(16) The genitive is used before some adjectives; as, धोखा (अंग), and लाख or लाख (Ar. ऐंग), 'worthy,' 'fit.'

Examples: सिखाने के धोखा, 'fit to teach;' पानी के बोध, 'it looks like rain;' चलने के लाख, 'fit to walk;' and, in the Rāmāyan, तोरिते लाख, 'able to break;' स्वभाव की संकीर्णी, 'shy of disposition' (fem.); (वह) शरीर की ती कौमब 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, 'मे तेरी न सुनूंगा, 'I will not hear thee,' lit., 'thy,' sc, 'words' (sc. बात, 'word'); गुम मेरा क्यों नहीं मानते हो, 'why do you not regard my word?' (sc. बात). So also in the following: क्या बाप के मन में कुछ कहने की है, 'is there in your honour's mind something to say?' (sc. बात); दूसरे को तो क्या चलाये, 'what (thought) has he directed to another?' (sc. सुना); 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: बाप भी कहने का कुछ दुरा न माने, 'may your honour take no word of mine amiss;' where बात is to be understood after कुछ.

a. In such elliptical expressions the genitive itself may be treated as a Tadbhava noun in आ, and inflected to भी for the oblique plural, as in the following: एक बार सब घर के में महाभारत को कथा सुनी भी, 'once all the house folk had listened to the story of the Mahābhārata.'

697. It is important to observe that के and the pronominal genitives in रें, are idiomatically used in many expressions denoting possession, where we might expect का or की, रा or री; चक ने भिन न ज्ञाने, 'he had no sister;' मेरे एक पुत्र ज्ञान, 'one son was born to me;' तर्क के भी 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 Hindi genitive in रें must be used, whatever may be the gender of the following noun; but when, in English, the possessive case must be employed, then Hindi 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, टूट ले जोव है, is ‘a pony has a soul;’ but, टूट वा जोव है, would mean, ‘it is the soul of a pony.’ Thus, in the Rāmāyān, नाय एक संसय बढ़ सौरे, ‘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 yahān, after this ke; but native grammarians deny that there is any ellipsis. Moreover it may be noted that in Mārwārī, which inflects the genitive postposition, ro or ko, to rá and ká (obl. masc.), and ri 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 changes 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: सी बुँड़ मांगा घन पाविसार, ‘he shall obtain the wealth his lips shall ask,’ lit., ‘the mouth’s asked wealth;’ हाय जगी बस्त, ‘the acquired article.’

b. In phrases expressing a date, the genitive postpositions are always omitted; as, जेठ सुदृढ़ पंचमी, ‘on the 5th of the light fortnight of Jeṭh.’ The order is regularly the reverse of the English.

699. The genitive postposition is occasionally added to a Genitive Post-verb or sentence, which is thus treated as a substantive. Thus, in the following, from Madan Manjarī Nātak, the
words preceding का are regarded as a substantive, and put in the genitive of apposition, with मारे मारे का मारे, ‘a sound of “Catch him! Catch him! Strike him! Strike him!”’

Gen. in Poetry. 700. The genitive postpositions, का, वो, वर, वेर, etc., as used in poetry, are subject to the same rules as in prose. Thus, देव देव सुरारी, ‘of the very gods, Murāri is the God;’ सूरपति युथा तजी, ‘(they) abandoned the worship of the ruler of the gods;’ तोन लोप कोष ले, ‘assuming the weight of the three worlds;’ चरण लकम बंदैः सब बरे, ‘I salute the lotus feet of all;’ मिठाई दोष दुःख भवाःण भी, ‘the sins and sorrows of the night of existence vanish;’ न आजू जनि चनमज वाजळ न कोल्ह, ‘nor has (he) to this day done harm to any one.’

a. In the following sentence from the Rāmāyaṇa we have a Mārwārī possessive genitive in ते; सिधरे बदन दूष गी, ‘the face of Sītā withered.’

The Locative Case.

701. The postpositions commonly assigned to the locative case, are (1) भे, (2) पर, (3) तक, तबाह, लग, बो, etc. As they differ radically in their meaning, we treat them separately.

Locative with भे: Place.

702. (1) The locative with भे denotes, primarily, existence in a place.

Examples: उस भे ग्रज भे जन श्रिया, ‘he became incarnate in Braj;’ उस संसार भे, ‘in this world.’

a. After a verb of motion, भे must be rendered by ‘into,’ or ‘to.’

Examples: चढ़ समा भे गये, ‘he went into the assembly;’ हस्तिनापुर में राजसु जव भे आये, ‘come to Hastināpur to the royal sacrifice.’
b. This locative may often be rendered by 'among.'

Examples: इत्यादि में रत्नो दस्य कहाँ पायें, 'among women where could so much beauty be found?'; हमों में कौन है, 'who is there among us?'.

c. And sometimes by 'at:' as, विधि में गिर पड़ा, 'he fell down at (her) feet;' आप के चरणों में प्रणाम करती हूँ, '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: इस में गाढ वाघो, 'tie a knot in this;' मंदे जलो गेज में बाज़े खेलने थे, 'with dirty wooden trinkets hung about the neck, they were playing.' Under this head fall certain idioms with लगना, 'to be attached,' etc.; as, न तौ प्रता के उपरार में पिंच लगता है, 'neither does he attend to helping (his) subjects.'

e. It is also used with verbs of filling.

Thus, इस समुद्र में चिलाँ बी मोहः बजर 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;' जितने एक दिनों में पड़े, 'in several days they arrived.'

(3) And it also expresses, tropically, various other relations, as follows:

a. Difference; as, इस तुम में कुछ भेड़ नहीं, 'there is no difference between you and me.' It may thus follow verbs of fighting: as, उन दोनों में युद्ध रहा, 'a battle was waged between them;' or words expressing union or reconciliation: as, उन में भेंट उठा, 'harmony was made between them.'

b. Sphere of action; as, इस में मेरा कुछ अब नहीं, 'I have not any power in this (matter),' हाथ पैर ती जान ने 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 जूती मे बेह कहँ ‘what shall I say in his praise?’; and also, occupation; as, वह अपनी पति की सेवा में रही, ‘she continued in the service of her husband.’

d. Condition; as, पति के छावन में लो गई, ‘she went to sleep thinking of her husband,’ lit., ‘in thought of her husband.’

e. Cause; as, बच्च हो चपरास में छोट बार, ‘becoming angry for a very small offence.’

f. Instrument; as, उस ने एक ही तौर में इस चमगार का काम लमास बिया, ‘he finished this serpent’s work with a single arrow.’

g. It is often used in comparison, instead of the ablative:

As, रतन तीनो टूफ़ताचौ में खूब बरदाता जीत है, ‘of these three gods, who (most) quickly grants a blessing?’

h. It is used after certain verbs to denote the price.

Examples: चार बाज़े में कितनी घास मिलेगी, ‘how much grass will one get for four अनास?’; यह गाय में जो सोत बचौ में मोज जी, ‘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 रतन बृक्षो में सहोदरा का सा स्वयं 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 kird, ‘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 men mild, ‘I got this for (lit., within) one rupee.’

k. The locative with ये is sometimes used partitively;

As, यह मह इ एकी जिम्म दे हुई, ‘he who has even one of the nine.’

703. The locative with पर, ‘on,’ denotes (1) external Loc. in पर; contact. Thus it expresses,

a. Position on or upon anything:

As, चह योटी पर बैठा घर चा, ‘he was seated on the house.’ Thus it regularly follows certain verbs; as, चोढ़ पर चढ़े, ‘mount the horse.’ After verbs it is often to be rendered by ‘at,’ or ‘to;’ as, चह दादर पर खेंड़ा है, ‘he is standing at the door;’ उसी चढ़ो नीए पर गए, ‘they went to that same blind well.’

b. Distance; as, काशी से कुछ दूर पर, ‘at some distance from Kāśi;’ एक कोस पर, ‘at (the distance of) one kos.’

c. Addition; as, दिन पर दिन तू हुवनी होती बाती है, ‘day by day you keep on growing thin.’

(2) It is used to denote the time at which:

As, यह 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 Misc. Uses of Loc. in पर.

a. The object toward which an action or feeling is directed.

Examples: हम पर द्या वीजि, ‘be pleased to have mercy upon me;’ इस बात पर मन लगाओ, ‘apply your mind to this;’ सिंही तुम पर दौड़ेगी, ‘the lioness will rush upon you.’

b. Hence it denotes the subject of discourse, as the object to which discussion is directed.
Examples: पद्मकृत्यां बे मत पर सहलो वर्षवासं डूंग हैं, तhere have been thousands of commentators on the doctrines of the six systems; इस पर यदि तुम कहो, 'as to this, if you say.'

c. It may express conformity to a rule or custom:

As, हम चयने धर्म पर रहेंगे, 'we will abide by our own religion.'

d. Also, superiority:

As, इंद्र का कुंभ तुम पर न बस आया, 'no power of Indra prevails over you.'

e. The reason of any action, as tropically its foundation:

As, मेरी इस बात पर बहु जल गया, 'at this word of mine he fell into a passion.'

f. When followed by मे, 'also,' 'even,' the locative must often be rendered by 'notwithstanding; lit., 'upon—even:'

Thus, इस दुर्लभता पर मे शरीर कैसा 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 रैज्निति, मी पु सको नहीं जाते, 'I am not able to walk.'

704. The locative forms with तब, तलक, लग, 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: नाक तक पानी आया, 'the water came up to (his) nose;' लड़के से ले बुड़े तक, 'from the child to the old man.'

a. Peculiar is the following phrase (poet.): हम जो तू निश पियछि सन्हारि, '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 पड़ि, 'falling at (his) feet;' पूरे दिनों लड़ि हुआ, 'the days being fulfilled, a boy was (born);' वह घर गया, 'he went to the house;' बोर मन इस के बस उठा, 'my heart has come into subjection to this (maiden);' उस का पिता घर नहीं है, 'her father is not at home;' गुरु जान यह हेद होगा, 'in my opinion this must be the reason;' गुरु जाने, '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;' आदि 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) उपजहि एक संग जान माई, 'they are produced in the use of Loc. in water together;' ते उबरे तेहि वाह मई, 'they remained safe in that time;' ती तुम तीन हेद मई कोइ, 'are you one of the Three gods?;' राम प्रताप ग्राह संहि माई, 'in this the glory of Rām is manifest;' समर यार में सुरत व हर में, 'the rosary in the hand, the thoughts not on Hari;' (2) जाँप बार पर, 'the monkeys on the branches;' भेंि भवारे वह हहि, 'the good lay hold of goodness;' तो तुमहि सुना पर नेहि, 'if you have affection for (your) daughter;' तहहि तहहि लागि नाम बहारे, '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: रंि बर नाम सुभारि
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: इस में से कौण है, 'who of us is there?', lit., 'from among us'; पुर में का एक मन्दिर, 'a man belonging to the town'; कोई राजसभा में ते मिलकरः, 'some one went out from the court'; दिखी की गद्दी पर से चढ़नद शाह को उठाया, 'he removed Ahmad Sháh from the throne of Delhi,' lit., 'from on the throne'; भ्रंसुदी सिक्का बाणि तक का बुझाना, 'the story as far as the finding (of) the ring'; घपने शिशुओं तक को न सिक्खाय, '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 दागी पर से बिछ्रा, 'he fell off that branch.'

a. In Márdwári, the accusative postposition, जे (¼ H.H. को), is also in like manner sometimes added to मांड़ (¼ H.H. में), when it becomes, literally, 'into.' Thus, in 'Dúngar Singh,' बूढ़ पढ़ौ बिघाव मांड़ीने, 'jump into the fort.'

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-
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struction, the postposition proper to them all is used only after the last. Thus, राजा भीमसेन की क्षण दुसरही का छप, 'the beauty of Damayantí, the daughter of Rájá Bhímasén'; फल पूल केंद्र सूल से गुबारा करने लगा, '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, मंद्र बसीदास से हम ने तुम ने यह बचन किया था, 'you and I each made this promise to Nánd and Jásodá.'

Of the Vocative.

709. The vocative is used in calling or address, either with or without an interjection.

Examples: हे बेटे, 'O son!'; सख्तिची सुनो, 'Companions! hear;' पुत्री ऐसी निकल मत हो, 'Daughter! be not so distressed;' सार्दी रस को हाती, 'Charlioteer! drive on the chariot.'

a. Certain words in अर्द्ध, often make the vocative in रुपा; as, e.g., from भाई, 'brother,' माई, 'mother,' vocative singular, भाई, माई. In Garhwal, भी is often similarly added to proper names; as, हे पंचमी, 'O Pancham!'; etc.

b. In poetry, the writer often addresses himself by name in the vocative. Thus, संगलबत्ती बलमबत्ती तुलसी बाधा रघुनाथ की, lit., 'joy-inspiring, Kali-yug-impurity-removing, O Túlsí, is the story of Rághunáth!'; तुलसी ऐसे पतित को बार बार धर्मभर, 'Túlsí! 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 शायी, 'a sweet voice;' बड़े घोड़े, 'large horses;' and of (2):
§ 711. Adjectives are often used as nouns, in which case they are inflected like nouns of the same terminations.

Thus, बड़े और समय से, ‘from the time of the ancients’ (lit., ‘of the great’); बड़ी ब्यापार ने कहा है, ‘some wise (man) has said;’ समरय बड़े और दोष गुसाइंह, ‘there is no blame to the powerful, Gusāṭi!’. So also are used as nouns the adjectives formed by the addition of वर्तिका to an inflected base (§ 202); as, उस वर्तिका 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 और बड़े 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 बड़त, ‘much,’ in the sense of ‘very’: as, यह बड़ा कठोर है, ‘this is very hard;’ यह तो बड़त सुंदर पद 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, बाला बाला, ‘very black,’ खोटे खोटे फल, ‘very sweet fruits.’
§§ 714, 715.]

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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;' उत्तम से उत्तम बलु, 'the very best thing;' बड़े से बड़े काम, 'the very best works.'

b. The common idiom found in the following sentence is to be noted: दोनों पापों में 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 बेहतर, 'the noblest of living creatures;' यह उत्तम से उत्तम है, 'this is superior to that.'

715. Certain adjectives require a noun in an oblique case. Thus, especially,

(1) Adjectives denoting advantage or fitness, or their contraries, govern a noun in the ablative.

Thus, खींच की देता है, 'it is proper for a woman;' हम की शोभा है, 'it is right for us.' (Vid. § 686 (4).) But योग sometimes takes the noun in the genitive; as, पाठी के योग 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 नरज के समान, 'like the thunder from the loud;' हम के तुल, 'equal to this.' So also, योग (Urdú گوری, often written شواین), in the sense of 'worthy,' takes the genitive; as, यह पंडित के योग 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 हेरे पुजा की चंडित करवे जोग ही, 'you are competent to make my sons wise men;' मैं तव इसन तोरिवे लायक, 'I am able to break your teeth.'

(3) A few verbal adjectives expressing desire or affection, take an objective genitive (§ 695, 11); as, रोघयों का जोभी, 'covetous of money;' वह धन का लाजची 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;' हाडी 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;' वेरे बोवन भर, 'all my life long;' and with the pronominal adjectives, रत्ना, उत्तना, etc., when it has an intensive force; as, जितना उस ने मुझे दिया उतना भर मैं उसे फिर देसंभाना, '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, उसे रात भर जागते बीता 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 भर is not inflected, भर may be more correctly regarded as the conjunctive participle of भरन्द, 'to fill.'
717. Adjective formations with the affixes ता and वरोधा 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 गम्भरेन का हेमकूट नाम पवेश है, 'this is the mountain of the Gandharvas called Hemakūṭa'; कल्याण्कटक नगर में मैरव नाम बाघी, 'in the city of Kalyāṇkaṭak (was) a hunter named Bhairav.' In this idiom the word नाम with the preceding word is really a Dependent Compound.*

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 पुष्प ने मुझे से बहा, 'a (certain) man said to me;' एक दिन को 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 बहों पछा दिया.

* Vid. supr., § 630, a.
he conveyed each one there;' एक एक से लड़ा, 'one fought with another;' एक एक से जुट 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 जाता या, '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 हृदय may follow in the next sentence; but even more frequently फिर or पुनि, 'again,' introduces the second particular in the enumeration; as, एक में सम्भवि . . . . पुनि प्रमु मोहि बिसारियः, 'one (thing is), I am of a dull mind; again, the lord forgot me.'

722. एक संग or एक साथ is rendered 'together.' Thus, अबसे एक संग सब भाई, 'all the brothers were born together;' सिंह गाथ 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;' में ने चार हाथी तक देखे, 'I saw as many as four elephants.'

725. The Aggregative form of the numerals in *चौं* (§ 223), is used when it is designed to indicate the noun as a collective whole.

Examples occur in the common phrases, चारों पहर, 'the eight watches;' चारों दिन, 'the four quarters (of the heavens);' तीनों बोक, 'the three worlds.' Similarly, सी छः बसुदेव को वाह दिये, 'he gave those six in marriage to Basudev.'
§§ 726-728.]

SYNTAX OF PRONOUNS.

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, जाँच, 'go;' sc. तुम; वोस, '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 भीमासुर ने चेर रखी थीं, 'princesses whom Bhavmásur had kept captive;' यह इमारी भल्ला का प्रमाण महत्त्व से बहुत, 'she (Shakuntalá) 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, तहां के राजा... दोनों ले जाते थे, 'the kings of that place would convey him along,' where दोनों refers to Balarán. And in the following, उन्हों refers to Kíshn; हम उन्हों का एय निये रहते थे, '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 Shakuntalá, 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 से, ‘from both of you.’ But exceptionally the plural form is used before दोनों in the genitive; as, तुम्हारी दोनों की परशार प्रीति, ‘the mutual love of you two.’

729. The use of the Honorific pronoun आप, 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. Shakuntalá, when Rájá Dushyant imputes deceit to her, suddenly leaves the आप with which she had been addressing him, and says, तू चपमा सा कुटिल हदय सब बा जानता है, ‘thou thinkest every one have a deceitful heart like thine own.’ But again, when in the Prem Ságar one girl says to another, सबी तू कुछ चिंता मत करे, ‘friend, do not thou be anxious,’ in this instance तू indicates affectionate familiarity. So the court jester, Mádhavya, with no intention of contempt, addresses Rájá Dushyant in the singular as on equality with him, आप मे निच तू यहीं 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 आप, thus; रानी तुम्हारे सुनाने की चचास कर रही है, ‘the queen is practising to make you hear.’ A man says to his brother, in the 2nd plural, तुम्हारे साथ पास खेल, ‘let us play dice with you;’ but a son to his father, आप रत्ना बतला दीजे, ‘please inform me so much as this;’ and Balrám and others to Krishn; आप की आज्ञा ले, ‘obtaining your honour’s permission.’

731. आप, 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 रचे or रचेगा, is invariably required. Exceptions are irregular, and are not to be imitated.
The following examples may be noted: आप कहीं चलते हैं, ‘where is your honour going?’; महाराज ऐसे आप ने कहा जितने रखे, ‘Great king! what such signs has your Excellency seen?’; आप तिघारिये, ‘be pleased to depart.’ Similarly, all other predicates of आप must be in the plural; as, कब इस के पिता ऐसे कहते हैं, ‘Kanva is in this way called the father of this (maiden).’

a. Rájá Lachhman Singh, however, in his translation of the Shakuntalá, frequently associates आप with a verb in the 2nd plural; as, आप चरणों को रोग 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 को are preferred for personal objects.

a. But if a dative and accusative both occur in the same simple sentence, the form with को is apparently preferred for the accusative, and that in प (plur. प्र), 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, रस से चर सुम तitere यहाँ आयो, ‘do you therefore come when you have bathed at a sacred place.’

734. When यह and यह occur in contrasted clauses, यह may often be rendered ‘the one,’ and यह, ‘the other.’ Thus,
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735. The demonstrative, relative, and interrogative may be used adjectively before not only single nouns, but also entire phrases.

Thus, यह इसे बढ़ा पाप सुगतता पड़ा, 'this expiating of a great sin has fallen to us;' ते ने यह क्या किया जो छोरी लोक भाज बांझ आपनी, 'what is this that you have done, to abandon your family, and shame, and modesty?' हे समुद्र तू जो छंदी सास लेता है सो क्या तुझे तिसी 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, किस में, and ablative, किस तें or किस 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, जी है प्राणपारी यदि तेरे मिलनें को तरसता है, lit., 'that same, O thou, dear as my life, this one is longing to meet thee;' कोठवाल जी ती 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 सामगता है, 'whatever any one goes and asks of this (one) that he obtains;' क्या जानिये वि
W.T. 'who knows what he may do at some time?'

In poetry, this attraction is often extended to a great length, as in the following: नौकर गति मूर्ति भवानी जन बेहिस जतन जहां बेहिस पाई, '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, परम्परा जो है सो सन्देशमा है, where in English idiom we would simply say, 'God is almighty.'

739. The distinction between the two interrogatives, जीन and क्या, and that between the two indefinite pronouns, कोई and कुछ, has been already explained (§§ 274, 275).

a. In the oblique singular, कोई takes the place of किस, when used adjectively before impersonal substantives; as, कोई राजवंश के सूरज है, 'of what royal family are you the ornament?'

b. The following idiom with कोई may be noted; हम छुटानिवाले कोई है, 'who am I, that I should deliver (you) ?'

740. The usage of की in the plural varies. The Urdu oblique plural form, किन, is used; as, किन लोगों का, 'of what people?' But the common people often use the uninflected singular in the oblique plural; as, कीन लोग से, 'from what people?'

741. क्या is used as both nominative and accusative; the oblique form in की 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?'. 
a. The ablative of क्या is used commonly for 'why,' in the sense of 'from what cause;' as, सब है काँटे से वह दर सेवाओं के निक लाराज 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 पुष्प सबचुक आय खड़ा ऊपर, 'what does she see (but) that a man has come and stands before her?'; घोंड देखें 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:

इस के मारणे से परशुर 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 नू है जब तक नहीं सुना, 'hast thou not yet heard?'. The dialectic क्या is also similarly employed (§ 298).

d. For the use of क्या as a conjunction, see § 662, c.

e. The postposition is sometimes omitted after काँटे; thus, तू काँटे रोचचाँ है, 'why art thou crying?'.

Use of Indefinite Pronouns.

§ 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 कुछ पुस्तकें गिरी हैं. Other examples are: कुछ दिन इस आयाम को रचा करी, 'for some days protect this hermitage;' कुछ स्वयं को सा बोल, 'a voice as of some women.'

b. When कोई is used substantively, the inflected form, किसी 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, कोई also retains the nominative form, as in the following: चापने रहने को कोई ठीर रखोये, ‘will you keep any place for your residence?’

c. कोई is used with numerals to denote a number approximately, like ‘some’ in English; as, कोई दस आदमी आए, ‘some ten men came.’

d. With proper names, कोई must be translated ‘a certain;’ as, कोई जधो 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 गाँवों में, ‘in some villages,’ etc.

f. कोई and कुछ in successive clauses must be translated ‘one’ . . . ‘another;’ thus, कोई कुछ बहता था कोई कुछ, ‘one was saying one thing, (and) another, another;’ thus, किसी की पानी वरसाय बहाया किसा को बाम वरसाय बहाया, ‘raining water, one he washed away; raining fire, another he burned (to death).’

g. कुछ is added to the relative pronominal, जैसा, ‘as (what-like),’ to impart indefiniteness; as, जैसा कुछ हो, ‘of whatsoever sort it may be.’

h. कुछ is sometimes used where English requires an adverbial phrase; as, प्रसन्न होने का कुछ यह भी कारण है, ‘this, at any rate, is in some measure a reason for being pleased.’

743. The Reflexive pronoun, चाप, 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, भी चापने को खिला सबहता है, ‘I am able to feed myself;’ यह चाप बहता है, ‘he himself says.’ The ablative, चाप से, is often to be translated ‘of one’s own accord;’ कुता चाप से चला गया, ‘the dog went away of his own accord;’ or ‘of himself;’
and so, likewise, the fuller expression, चाप से चाप; thus, तुम्हारे हृदय में चाप से चाप उत्पत्त उक्त है, 'in your heart it has spontaneously sprung up.'

a. In the following, the plural, चापस में, refers to the persons mentioned in the context; चापस में दुःख की चर्चा चली, in English idiom, 'they talked with each other of the sorrow.'

b. In the following, चपन is accusative singular; हेतु चपन पुन जानि, 'regarding himself, again, as the cause (of Rām's exile).'</n
c. The reflexive is repeated in the phrase, चपने चाप, 'of myself, himself, itself,' etc. (sc. से): as, का यह चपने चाप सूक्ष्म है, 'has this bent of itself?'; also in the idiomatic phrase, चपने चाप से होका, lit. 'to be in one's self,' i.e., 'in one's right mind;' as, जिस समय यह चाप औधा में चपने चाप में न लगी, 'when this curse fell, I must not have been in my right mind.'

d. चाप ही चाप is used for the English phrase 'to one's self;' as, तु का चाप ही चाप 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 चाप ही चाप से बाहर है.

744. The reflexive genitive, चपना, 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 चपनी बढ़ाई कहाँ हो, 'you desire your own greatness;' राजा चपनी देश की गये, 'the king went to his own country;' उस ने चपनी चाप ०, 'he gave his life.'

a. चपना may also be used when the reference is not to the grammatical subject, but to the subject of discourse. Thus, चपनी बढ़ाई सभी की माती है, 'to every one, one's own exaltation is pleasing;' रसे चपनी सो गुद्ध नहीं है, 'she has not a
thought even of herself;' जिस में अपनी कुश्त होय सो बोहे, ‘be pleased to do that wherein your safety lies.’

b. अपना is also sometimes employed, when the reference is to the speaker; as, अब अपना देश है, ‘Avadh is my country.’ So also when another is associated with the speaker; as, वह सब अपने दिनों का फेर 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. अपना is used absolutely in such a phrase as the following: अपना तुम हैं; अपना तुम हैं, where it is equivalent to हर एक बार, ‘every one has his own sorrow, every one has his own joy.’

d. अपना, as well as the other pronominal genitives, is idiomatically omitted when the reference is obvious; as, especially, before nouns expressing relationship. Thus, वह शी यत्त के निकट जाय बोली, ‘that woman, approaching (her) husband, said,’ मैं घर जाता हूं, ‘I am going to (my) house.’

e. अपना is used substantively in the plural, to denote one’s own kindred or connexions; as, कौ तु अपनो हो को मारिये, ‘if you will kill even your own (friends).’

745. The pronominal इतना is idiomatically used in Use of Pronominals, the locative case with में in expressions denoting ‘time,’ ‘place,’ ‘price,’ etc., as in the following:

इतने में का क्षण, ‘in the meantime what happened?’; इतने तुम अंतर, ‘I will come at this same hour;’ तुम्हें इतनो में मिलेगा, ‘you will get (it) for so much.’

a. इतना and इतने are idiomatically combined in the sense of ‘a trifle,’ ‘a little more or less;’ thus, इतने इतने 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 इतना, above. In the following the postposition is omitted: दूसरा चाद्मो न मिलेगा जितने, ‘for so long as I shall
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not find another man.' जितने में also sometimes has the sense 'inasmuch as.' जितना, preceded by चाहिे, is equivalent to the indefinite expression, 'however much' or 'many;' thus, मेरे रजवाल में चाहिे जितनी रानी हो, '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 कुछ चारों तदा में केवल बनी है जैसे समुद्र में बहुवाचल, 'some heat of the fire of Mahādev'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 जिंता के ऐसे दिखाये देता है, 'something like a fort appears;' जहा का तोप के ऐसे सुनाये देता है, 'what is that which sounds like a cannon?'.

749. ऐसे में (and sometimes ऐसे में), is used, after the analogy of रूपमें, above, to denote an accompanying circumstance; thus, ऐसे में कारण धूप ऐसे सहजी, 'in such a condition how wilt thou endure the severe heat?'.

750. ऐसा is sometimes repeated with an indefinite sense; thus, ऐसे ऐसों को में समझता का है, 'what do I understand of anything of this kind?'. ऐसा, combined with ऐसा or ऐसे, has a disparaging sense which may be variously rendered in English; as, ऐसे का ऐसा ऐसा हैं जो दुः, 'am I one of so little account that I should be crushed?'; ऐसे ऐस। बात हो जाएगी, '(if) anything go wrong;' तुम्हारे घर में सब ऐसे ऐसे हो जाए, 'may all of your house go to the bad!'; कोई ऐसा ऐसा दा आये, '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
752. कैसा is idiomatically used with the indefinite pronoun, कोई, to emphasize the indefiniteness; as, कोई कैसा ही देखि, ‘whatsoever sort of person may come.’ Sometimes in such expressions the interrogative pronominal adverb कौन and the negative are combined with कैसा, as in the following: वह कैसा कौन न हो, ‘whatever manner of person he may be;’ lit., ‘what-like (or) after what manner he may not be.’ Sometimes indefiniteness is also expressed with कैसा alone; as कैसी ही सुशीलता से रहि, ‘with however much virtue a woman may behave.’

SYNTAX OF THE VERB.

The Infinitive.

753. The uses of the Infinitive may be classified under three heads.

(1) It is most commonly used as a gerund or verbal noun. Under this head we may note the following particulars.

a. As a nominative, it often stands as the subject of a verb: as, e.g., हेमं चढ़ा रहणा भजा नहीं, ‘it is not well for us to remain here,’ lit. ‘for us to remain here is not well;’ भे जे तुम्हारा बहना मान जिया था, ‘I (on the former occasion) believed your word.’ It is also used idiomatically as a predicate, expressing certain futurition; as, रस चढ़े सगुन का का पर होना है, lit. ‘of this good omen what is to be the result?’

b. In accordance with the original use of the Sanskrit future passive participle, whence the Hindi infinitive is derived, it is often used as a subject with the copula, to express
necessity or obligation; as, सन्तुष्क को मरना है, 'man must die;' तपस्या है अथवा सन्तुष्क में निश्चय के 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, ऋषि रूप 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 futurition, as in a., above, where it is used as a predicate nominative: इस चुके समुह से क्या 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 छोड़ दो, 'cease to speak the name of Rám!'.

* In the Bhojpúri, Mágadhí, and Māithili dialects this form is only used in this sense. Grierson: Seven Grammars; Part i., p. 27.

Rem. But in Permissive, Acquisitive, and sometimes in Desiderative Compound verbs, the infinitive in its inflected form, without the postposition, 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 अन्त मे हैम जाने पाए है, 'I have come to ask something from you;' स्त्रिया माहन चारी, 'the women came to bathe.' So also the genitive postposition is often omitted from the infinitive before certain adjectives, as, लायक; चोखे, etc., especially in dialectic Hindi; as, e.g., राजा हिरंयगर्भ के गुण मीति बरिबे बोग है, 'the virtues of the Rájá Hiranyagarbha are worthy to be esteemed;' में तब दृष्ट तोरिबे तायब, '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, जब वह चलने के फूला घा, 'when
he was about to go;" वह गाहिने की भरे, "she was about to clasp (him)." In this idiom को must always be used, as also in phrases like the following; दुर्योधन ने दोपदि को जांच पर बैठने को बहाय, "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, जब पांच वर्ष बीतने पर चाए, 'when five years were drawing to a close;' वह चास 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, भें नहीं बढ़िये 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 लोटो चढ़िये जाने का, 'this woman certainly is not going.'

In the Rāmāyana the same idiom occurs, the postposition, however, being omitted; as, ने न भाई चढ़िये 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 or ज is added to the infinitive: राम सम कोउ .... हि नहि बयार होनिये माॅहीं, 'like these .... none are, nor even ever are to be;' भयं न है बोउ होनिये माॅहीं, '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 चरम बे बाहि योमा होमी, 'this (maiden) must be worthy to be wedded to a Kshatri.'

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, दी को पति की सेवा कर्नी योमा है, 'a woman is bound
to serve her husband;' सुखे चे दाम भ्रात्राणे को देने हे, 'I must give this Kusa grass to the Brahmans,' where दाम is plural, as referring to several bundles of grass; जो कुछ कहनी न कहनी 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 fulfilment of the order, but merely to say that a certain thing is to be done.

Thus, (P. S. Ch. XLVIII.,) J asodá says to U'liho about to go to Krishn, यह तो कृष्ण ची कुछ बखराम आरे को देना, 'this, then, you are to give to dear Shrí Krishn and Balrám.' It is therefore often used when it is intended to speak deferentially, as in Shakuntalá, by the hermit maidens to Rájá Dushyant; कभी पियर से दूर देना (sc. इमें), 'let us see you yet again some time;' or again, प्रथम समाप ते मूल 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 participles 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 pronouns, both in the attributive and the predicative construction. In this case the participle जड्डा or भया, of the substantive verb, duly inflected if necessary, is
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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: भाप को गरे प्रतीत सुध पर भारे, 'the lost confidence in me came (back) to your Majesty;' कोई दुष्ट सरा कुशा काशा भाग तबहारे पिता के बौं पर डाल गया है, 'some evil person has cast a dead black snake upon your father's neck;' तुम ने द्रान की ज़्राई गाए फिर द्रान बी, '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 के पोछे एक गुह्र मारता आता है, 'a Shúdra, beating them, follows;' वरासिंध भी यों कहता तुम्हें उन के पोछे दौड़ा, 'Jarásindh also, thus speaking (as he went), ran after them;' जो भी जीतो बारतीयों, 'if I escape alive;' कावित ने चर्च को दूर गया जाना, 'did you suppose Arjuna to be gone far away?' So may be explained गृह, 'swollen,' in the common idiom, गृह न समाया; as, गृहमध्ये तथ में गृह नहीं समाया है, 'I am not able to contain myself (for joy).'</c. Similarly, in the Rámáyan: यह मोक्ष मांचे देख, 'give me this which I have asked,' lit., 'give this to me having asked;' तो श्रृंग कोटिन्ह न परे कहाँ, 'that with ten million mouths could not be told,' lit., 'fall told;' चरण परत नृप राम निहारे, 'Rám beheld the king falling at (her) feet.'

c. Usually, when the noun qualified takes को in the singular or plural, a predicative participle remains uninflected, whatever be the gender or number of the noun; thus, उन दोनों को बढ़ता देख, 'seeing them both fighting.'

d. Under this head are properly explained the so-called Continuative Compound verbs (§ 442). Thus, e.g., in वह स्त्री गाती रही, 'that woman remained singing,' it is plain that the imperfect participle, गाती, is simply a predicative adjunct of the noun स्त्री after रही. The same remark applies to analogous combinations with the perfect participle; as, e.g.,
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Participles

Absolute.

4 4 6

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, 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: अभाय को सारबी विचि उदय उषा चाहता है, 'with the dawn as his charioteer, (the sun) is about to rise;' फिर फिर फिर देखता चौकड़ भरता है, 'with head bent, again and again looking at the chariot, he bounds along;' दर्शन पौछि ऊपर समीरण 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, तरी मा तबि जन्ति ही मरी थो, 'thy mother died immediately upon giving thee birth.' The perfect participle is, much more rarely, used in the same way; as, रूप देखि ही बन आबे, 'having actually seen (her) beauty (description) may succeed;' गरीब सबक न पावा, 'even having gone, he could not bathe.' Where another ही has just preceded, the ही may be omitted from the participle; as, विराह का गीत हो सुनते, 'on merely hearing a song of separation;' यह सुनि निगरे सत्ता है, lit., 'this (serpent) is going, having swallowed me,' i.e., 'he is devouring me;' छया साथ रहति हम का डरें, ‘Krishn remaining with (us), what should we fear?'

b. The perfect participle absolute, लिचि, of लेना, 'to take,' is often equivalent to the English preposition 'with;' as, कोई
§ 754. ] SYNTAX OF IMPERF. AND PERF. PARTICIPLES. 447

A Brahman with a book under his arm, is coming; or to some English phrase; as, 

stay in charge of my bow and arrow.

c. The perfect participle absolute is especially common in expressions which denote 'time elapsed;' as, पांच वर्ष जाए वह चला गया, 'five years ago, he went away;' कितने एक दिन बीत राजा फिर गये, 'several days having passed, the king went again.' Very idiomatic is the following: तुम को देख से आए कितने वर्ष जाए, 'how many years has it been since you came from (your) country?'

d. In these participles absolute, in eastern Hindi, संति इ is often used for दोि; as, यह अश्रय संति, 'this being impossible.' In the following, संति is redundant: इस देह को भाग बारत बने, 'in leaving this body;' विधवा भए संति पुत्रों के अधीन 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, िचि न करव सवतिलिहारे, 'while I live, I will not serve a rival wife;' तात सोस गुप पीतूक तर्पी, 'king Paunitrik, on his head being cut off, obtained salvation;' तातु वचन चुनिये सब उदों, 'on hearing her word, all feared;' तुम तो... घरें देह जनु रामनेह, 'you are, indeed, love to राम, as it were, incarnate.'

f. In archaic poetry, the perfect participle absolute is often used where modern Hindi would have the conjunctive participle. Thus, ग्वि भवन गुहि पितामाता, 'having gone home, they asked their parents;' यथा बवहि गुप विचा पाचि, 'as bow the wise, having received knowledge.' And so Chand, (as quoted by Mr. Beames); वसि चिचि भूमियां गूहि यग, 'having subdued the rulers of the land with fire and sword.'

* For the Sanskrit संति, pres. part. loc. absol. of जाश, '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 rota hukh chala jata th, 'he was going along weeping'; but, wah rote hue chala jata th, 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 Shakuntala. Thus, इस लता की क्यों होड़ी जाती है, 'why art thou leaving this vine?'; इस काँफ मे मरीसे पर भी कही देती हूँ, '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 ही and sandhi of concurrent vowels, from the combination of the emphatic particle ही with the uninflected participle; or, possibly, with the root of the Intensive form; so that, e.g., कही देता हो is either for कहा ही देता हो or कह ही देता हो.

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 सोती का पलंग उठाय, 'lifting the bedstead of the sleeper;’ मेरे गच्छ का सोग, 'grief at my departure;' मेरा कहा मानिये, 'obey my word;' सृज जुबते समय, 'at the time of sunset;' उस के छूटे तें का प्रयोजन, 'what is the use of
SYNTAX OF THE CONJUNCTIVE PARTICIPLE.

having asked him?'; (तु) अपनी विवाहिता को छोड़ते नहीं जाता, 'thou art not ashamed of forsaking thy married (wife);' (रति) सेव पर करवटे लेने कटती है, 'the nights are spent in tossing on the bed;' अपने व्याप्त होए पर भी, 'notwithstanding her abandonment.'

a. As substantives, these participles are often construed with a preposition: as, ऐसे पाक़नों को बिना सत्कार किये छोड़कर, 'leaving such a guest without having shown (him) hospitality;' तुम्हारे बिना सोचिे, 'without having watered you;' वारी के आए पीक्रा, 'after an enemy has come,' or 'after the advent of an enemy.'

b. The substantive use of these participles is also common in poetry. Thus: युधम वाय चस कहत तुम्हारे, 'may your merit perish, for your speaking thus;' रहत न प्रभु चित चूँक किये की, 'the defects of (our) work remain not in the mind of the Lord;' एक घरेके कर सह फल, 'this is the fruit of having assumed a body.' So is to be explained a common idiom of the imperfect participle with the verb बनना, 'to be made;' thus, भरतमुख बने न उच्चर टिंट, lit., 'from the mouth of Bharat no reply is made,' i.e., 'Bharat could frame no reply.'

Rem. In many cases it is impossible to distinguish this substantive use of the participle from the participle absolute. Thus, in the following, मुयाई may be explained in either way: मुयाई कराई का सुधिया टड़्धा, 'when dead' (or 'to a dead man') 'what avails a lake of nectar?'. In some instances also the true explanation may be that we have not a participle before us, but the verbal noun in अ, mentioned § 366, b.

The Conjunctive Participle.

755. The chief uses of the Conjunctive 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, पादशाला की 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 चीर 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:' वोर्ते भोजन चानाय जिमाणे, 'one would prepare food, and give him to eat:' वह राजपि यह पूरा करा कर इस्नापुर जी चिद्रा हुआ है, 'that royal sage, having effected the completion of the sacrifice, has departed to Hastinapura;' यह बह बर बनधीन 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 जाके देखो; but also, with a slightly different shade of meaning, देखो जाके, lit., 'having seen, come;' वह राजपि जो बुजाय 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 ई or ई, is commonly preferred to that with the affix कर or के.

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 पाकने बाहार झुता is 'having dressed he came out;' कप्रे पाकने बाहर झुता, is 'he came out dressed;' and कप्रे पाकने बाहर झुता, '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: बाणासुर चति भय खाय भग गया, 'Bánásur, greatly fearing, fled away;' नगर को जलता देख सब यहूदसी भय खाय पुकारे, 'seeing the city burning, all the family of Yadu 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 सनुय चति यापित्व हो नष्ठ हो जायगा, 'this man, being very unholy, will perish;' but if we wish to make the cause more prominent, we must say, यह सनुय जो झांति यापित्व है नष्ठ हो जायगा, 'since this man is very unholy, etc.;' or, again, यह सनुय नष्ठ हो जायगा कौंकि झांति यापित्व 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, रस पवित्र आसम के दर्शन करके इस यापित्व जब सुधह लिये, '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, तिष को देख सुन वढ़े वढ़े मनोय होकर उठे, 'hearing and seeing him, great and mighty sages though they were, they arose;' ऐसे भुर हो खो पर गहूँ करो, 'being such a brave, do you raise a weapon against a woman?'.

(5) It is constantly used to express various circumstantial circumstances accompanying the action of the leading verb.
a. 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!’, lit., ‘giving attention, hear!’; यह जोध कर बोल उठा, ‘he spoke up angrily;’ तुम ने महा चढ़मर्ग जाने किया किया, ‘you have knowingly committed a great wrong.’

b. Under this specification may be noted various idiomatic uses of करें, etc., conjunctive participle of करना, ‘to do’ or ‘make.’ Thus, वे दोनों ब्राह्मण भरे भरे कर झगड़े जाए, ‘those two Brahmans, crying Mine! Mine! began to quarrel;’ आत्मा वपने को उन के साथ एक करें समझता है, ‘the soul regards itself as one with these;’ तुम हेर बो पुत्र कर मत बलो, ‘do not regard Hari as a son.’ या or करें is thus often added to nouns so as to give them an adverbial force; as, झरा करें यह तै बलो, ‘now kindly tell me this.’ Similarly, it is added to some pronominals: as, रात भी बात सब कर सुनाटी है, ‘I am going to tell you in full the affair of the night;’ and to numerals, when repeated, as, एक एक कर विशिष्ट, ‘please count (them) one by one.’

c. The conjunctive participle of होना, ‘to be,’ is sometimes equivalent to ‘as,’ in such phrases as the following: मे ब्राह्मा हो बनाता है किव ढो पालता है शिव हो संहारता है, ‘as Brahma I create, as Vishnu, preserve, as Shiva, destroy.’ With a word denoting place, it is equivalent to vid, ‘by way of,’ ‘through;’ as, भरो जीवनसूत्य यहो हीरा 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 आँचे, as, यह गाँव इस से घोड़ा आँचे बढ़के है, ‘that village is a little beyond this;’ also, होके, होड़के, and many
other participles: as, वह पुरवा बड़ा ल कुछ हटता है, 'that hamlet is somewhat off the road'; इस को बोड़के और कोई नहीं है, 'there is no other besides this'; जिस जिस देश में हो प्रभु जाते थे, 'through whatever country the lord was passing; वह गाय रूपसे ले नहीं दी जाती है, 'that cow is not given for money'; उस ने पिस्सा भरके दिया, 'he gave him a cupful.'

a. The conjunctive participle, कर या करके, of करना, 'to make,' is especially common in this prepositional sense; as, वह जहाँ हो, 'deprived of strength;' जिस करके, 'through, or by means of which,' etc. Very idiomatic is the use of करके in the following: एक पत्त 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, संज्ञा, 'having met,' must sometimes be rendered 'with,' or 'together.' Thus, चाह धार पुजके बिसरायी, 'he caused them to forget both knowledge and contemplation;' दोनों पुजके गये, 'both went together.'

758. Ordinarily, as in most of the above examples, the Reference of 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, राजकी को लुक लोन समझके धीरज आया, 'the queen, somewhat reflecting and understanding, became composed.' This is especially frequent in poetry; as, वंदु निधन सुन उपवा बोधा, '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, मनुष्य त निकाला मिया, 'thou wast cast out by beating;' वह शौकके जौती 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 bājīh 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, wāh utk dhyā,
‘he arose and ran;’ Kāshī ho dhyā 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, वहाँ से उठ उठखेलने के पास
आय सब समाचार सुनाय उन से बिद्वा हो बाहर आय वरात की सव
सामा मंगलवाय मंगलाय रक्कड़ि रक्कड़ रक्कड़ रक्कड़ करवे रक्कड़ करवे,
‘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 बाला or
dhara, the object of the action is most frequently put
in the genitive, but occasionally it is made in the
accusative, with or without की.

Examples: ऐसे काम का कर्मचारा, ‘the doer of such
a deed;’ पापी कीयोण का तारस्तारा, ‘the Saviour of sinners;’
प्रेम कर्मचारा, ‘one who exercises love;’ प्रजा की दुख देखेवाला,
‘a troubler of the people;’ वह गीत गावीवाला है, ‘he is a singer
of hymns;’ सुख सी बोल रोक्षेवाला है, ‘who is there that will
hinder me?;’ वह ही बात मेरे मन को बढ़वावालो 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 samās, ‘union,’ of the noun and verb; so that
§§ 762-764.] Syntax of the Tenses. 455

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: जानि की चाचा देविवाली, 'Who are you, to be ordering me to go?'.

762. As the predicate of a sentence after the substantive verb, the Noun of Agency is often nearly equivalent to a future participle. Thus, वह यहाँ से चलेगा है, 'He is about to go from here.' So also in other constructions; as, पिता कन्व हसनापुर के जाते हैं, 'Father Kanva is giving orders to those who are to go to Hastinapur.'

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.
Conting. Fut. as Potential.

(1) It is used, in simple sentences, to express a possibility.

Thus, चौरे कहें, 'some one may say;' तुम सहित गिरें गिरें, 'with you I could drop from a mountain.'

(2) It may thus express liberty or permission.

Thus, आज बो लो तो हम घर जाय, 'if permission be given, then we may go home;' मार तो डालूं, 'I might, indeed, kill (her);' and in questions, as, मैं जाए, 'may I go?'; हम यहं 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 बहोऱे, 'if you once see her, then you will not again say such a (thing);' and, in both protasis and apodosis, ऐसे के समान चर मिनी रो 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, सन श्रम वचन बचट तरी 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), ऐसा बात की चची इम ने इस निषेध की है कि... उस का शंका दूर हो जायें, 'I have mentioned this thing that... his doubt may be removed;' and, under (b), इसे सिंदौहि
§ 761.] SYNTAX OF THE CONTINGENT FUTURE. 457

कोिि िि कोिि सुिि न जीि सिि, 'make me so powerful that no one may be able to overcome me;' ऐसे उपाय करे जिस के वह राजा दिि फिि सिि, '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: कोिि आि आि से न मिि तौ आि से जब मिि, 'if I be not united with you to-day, then I will burn myself to death;' को हम दिि तौ तुिि दिि दिि रिि, 'if I am beaten, then I will remain with you as a slave;' मेिि तुिि का मिि, '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 इि बिििि को ििि को दिि, 'to whom shall we give this girl?'; हम का बिििि, '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: अि इि आि आि से तिि तौिि पिि आि इिििि, 'whenever this banner shall fall of itself, then come to me;' बि हम पिििििि तौ उिि दिि, 'when we call, then answer (us);' बि बि मेिि बिििििि रिि, 'so long as I remain here.'

(9) It is used to express a wish.

Examples: किििि दिि मेिि आि आििि को न भूि जाजि, 'may I not some day forget my own self;' ािििि मेिि तििि काि गिि ििि, 'may I obtain their fearful fate;' मोिि सिििि ििि, 'may Sankar (i.e., Shiv) give me.'

(10) It is thus sometimes used, in the 2nd singular, as a mild imperative.

Examples: तू हिििििि िििििि मिििििि, 'do not thou touch our feet;' मिि सीिििि किििि जिि पििििििििि, 'do not deceive me, beloved!'.

Conting. Fut. of Uncertainty.

Conting. Fut. as Optative.

Conting. Fut.
(11) 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: बल्देव को का क्रोध छो बढ़ा जैसे पूर्व के समुद्र को तुरंत बढ़े, ‘the wrath of Baldev swelled, as will swell the tide of the sea at full moon;’ यो चोर डाढ़ा जैसे कोई द्वार चोर डाढ़ा, ‘he split him, as one might split a tooth-stick.’

(12) It may express a concession.

Examples: यही अपने पति के जितना कह पायी, ‘however much ill-treatment a woman may experience from her husband;’ वह मोह जोड़ न चुर बदायूं, ‘(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 तुम को यह भी दिखाओ, ‘again, it should show him this also;’ तुम ते को कब चीकर है तिन के स्वस्त, ‘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 जानना and चाहना; thus, तुम्हारे मन में जाने का सोच है, ‘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, अब 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 Rāmdyāna, 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., káth ko káth pahcháné, '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 tú chori na ká r ehorí na káregá, 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 जाबी, 'do not go;' मत दौड़ीयो, '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, सारथी 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 जांच (or जायि); but if it mean, 'permit us to go,' we must render the phrase, हम की जानि दो.
b. Further examples of the use of the imperative are as follows: शकुन्तला वे भी पूछ, ‘ask (thou) Shakuntalā also;’ तुम तो चादरों को मारो, ‘do you then destroy the Yādavas;’ हम भी \|, ‘let us too sit down,’ चन्द घोड़े से चोर बीम ले, ‘let us now pluck a few more;’ तैरे सम की दुख परिहरी, ‘let me remove the sorrow of thy heart.’ Poetic examples are: पावन मई करङ विवासु, ‘make your abode in the fire;’ सो जानव सतसंग प्रभाज, ‘know, (that it was) in virtue of good association;’ ताहि बोध तू पूल, ‘sow thou for him flowers.’

The Respectful Forms of the Imperative.

767. Of the two Respectful or Precative forms of the Imperative, in चे and छे, the latter is the more respectful. The form in चे is properly used only to equals and inferiors; that in छे, to equals and superiors, but never to inferiors. The less frequent form in छे does not differ from that in चे.

Thus, in the Prem. Sāgar, Satrajit says to his wife, न किञ्चे सोहों मत कहियो, ‘do not mention (it) before any one;’  and Krishna to his companions, तुम देह दिन तक यहाँ रहियो, ‘remain here for ten days;’ and the Sun-god to Satrajit, एस को मेरे समान जानियो, ‘regard this (person) as equal to me.’ But the cowherds say to Krishna, इस सहा मद्यावनी गुफा में आए नो ल जार्जी, ‘into this great (and) dreadful cave neither let your honor enter;’ again, to Krishna, सूबे द्वास समशब्द ढापा रखियेगा, ‘regarding me as your servant, be pleased to have mercy;’ करिये न संसार बस दर आनी, ‘(by) raising such questions in your heart, cherish no doubt.’ Yet, in the Shakuntalā, Shakuntalā uses the form in छे to her foster-father, Kanva; thus, पिता इस जलता जो मेरे ही समान 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 अच्छ कहाँ कर चाही, ‘let us’ (or ‘me’) ‘see the monkey, of what place he is.’
§§ 768-770. Syntax of the Respectful Imperative.

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 जाए तो संसार के दुःख से कृपित, ‘if one die, then he is released from the sorrow of the world;’ चायस पालिक्य चति चंद्ररामा, ‘(though) one bring up a crow with extreme affection;’ जाँच बिनु चोलिन न संदिझा, ‘though you should go even without having been called, there is no apprehension.’ In the following, the जेस form is used in the 1st singular of the contingent future; as, इस लिखिये मे आया जेस वि धारकाँ जी ले जाय माता की दोजे, ‘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 इन्हा is used for the absolute future; जदू आप कोपिएया तथो भाग जाहें, ‘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 जिस, 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 र्चे and र्चय must be interpreted as the remainder of the old Prakrit passive conjugation formed with the suffix जिसा (§ 610), now almost obsolete. Thus, in particular, I would interpret the common idiom with चाहिये, expressive of ‘duty’ or ‘obligation;’ as, हेम बहाँ आना चाहिये. Here आना (sometimes बाचा), is evidently the nominative to चाहिये, and we may render, lit., ‘with respect to us, to go there is’ (or ‘should be’) ‘desired;’ thus, तवोवनवालियों का अवसान न होना चाहिये, ‘one should

* Vid. §§ 602, 605.
not be disrespectful to those who dwell in the sacred grove.'

In the following examples also, these forms in च should be explained as passives: न जानिचि यह औङकार ग्रिया, lit., 'it is not known how this (man) lived;' मनुष्यजाति की जिस्मों में रत्नी
दमक बहुत पायेहै, 'among women of the human race, where could so much brilliancy (sc. of beauty) be found?'; जितने पूर्ण
पूजा के लिये चाहिचि उतने जीवं चुकियो, 'we have already plucked as many flowers as are desired for worship'; चबा सी तुलन
बहिय जो दीनहास, 'that is reaped which is sown, that is received which was given;' मुखा सराहिय अभमता गरज सराहिय
भीच, 'ambrosia is praised by Immortality, poison is praised by Death.'

a. चाहिचि is combined with the past tense of the substantive verb when referring to past time; thus, तेरे यह सुन्दर चन्द्र तो
ती चन्द्रवस्त्रभरण चाहिचि चे, '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 बर घर चीर कहीं न सिकिया, 'such a husband (and) house will not be found elsewhere;' में चल
आलंगा, 'I will come to-morrow;' चब उं या को मारियो, 'I will kill this (snake) immediately;' अही भावि पकलाब पिठाक, 'you,
(my) father, will thoroughly repent (of this);' अही करिरु पर
पुर जाई, 'you will cause a laugh, going to a strange city;' चब करी भीवही, 'now how shall we live?;' बही हम जाये तही
हम हं जायें, 'where you go, there I will go.' (2) जो हबा
को देनें तो जोम कहिये, 'if we shall give (her) to Krishna, then people will say—;' दे मात्र चब न पायिये तो ऋषकोति करिये, 'if
these bards shall now receive nothing, then they will give (us) a bad name.'
772. The future of the substantive verb is often very presumptive, idiomatically used, both alone and as an auxiliary, to denote what is presumed to be true.

Thus, पिता क्व  को वे तुम्हें भी चिंता पियारे होंगे, ‘to (our) father Kana, 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 चिंता का हृदय बड़ा 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, का यह नगर चकत पुराना 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 दा होगा; मेरा विच बिसो वड़े अम्मे होगा, ‘my memory must have been in a great bewilderment.’

773. Occasionally, in the Rāmāyan, the future in हो, हिं, etc., has an optative sense. Thus, होरहिं संतव चिंतानि पियारी, ‘may you ever be dear to (your) husband;’ भी वे नल पर बरहिं द्याया, ‘may (the prince of Raghu) be gracious to a wretch like me.’

Tenses of the Imperfect Participle.

774. 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.

775. 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: whenever they would find an opportunity, they would never let him go without having insulted him,' वो उस के राज मर में मूखा न लोता, '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:—

चर्चन की कं सम्राथ की को हमारी हत्या को ले जाता, '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, त्यही तुम्हारी गोद में आ बेठती, '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, भृष्ट जन्तु कुछ नहीं हो सकता, 'nothing can be (done) by me.' This usage is especially common in the Rāmāyan, where the auxiliary is rare; thus, चिन्ता सिंधु चरित विहार जानक, 'in many a way, Jānak laments.'

Re.n. 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 त with the archaic 3rd sing. present, त ति, of the substantive verb;* as, मुझे कुछ नहीं हो
§ 775. SYNTAX OF THE INDEFINITE IMPERFECT.

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: 'without the moon, the night has no beauty;' 'that which is to be is never hindered;' '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: 'had I known even his name and village, then I would have devised some plan;' 'else, not even one would have remained alive.'

a. It is also employed in simple sentences implying a condition; as, '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, '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 का 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. चूँकि भयं न तो करतें हूँ कछुक सहाय तुम्हारे, ‘I have become old, else I would render you some assistance;’ जों बनायों चन वंपु विष्णु पिता बचन मनन नाहि पोहे, ‘if I had known of this bereavement of my brother in the wilderness, I would not have obeyed that word of (my) father;’ माहि .... ले चातेर तीति हिंग चर्जेरे, ‘else, I would have taken away Sitá 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 तपस्ती ची कन्या को चाहते हो, ‘you desire the hermit’s daughter;’ तू कृष्ण दरता है, ‘why dost thou fear?’; मौरि करत हिंग निद्रा, ‘they mock me.’

a. Hence it also denotes habitual or repeated action continued up to the present time.

Examples: चे दोनों .... जहाँ चाति है, तहां ही चन्यात मचाई है, ‘where these two go, there they stir up mischief;’ नियम
§ 778.]

SYNTAX OF THE PRES. IMPERFECT.

καὶ τρώτης θυτεῖν κίον βιού ἡμέρας ἡμέρας, 'in what way the Veds extol the formless Brahm,' निगरितिक देव जयत हुक जेही, 'whom, O deity, you invoke night and day.'

b. It is used, like the indefinite imperfect, to express general truths, but commonly with special application to the present time.

Examples: जो मन तीरथ... करता है जो... परमपति पाता है, 'the man who performs a pilgrimage, obtains supreme felicity;' जो कर्म संिह है जोरें 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 सारी फल लैसे चाखाने से चीनि गिरते हैं धरती पर गिर पड़े, 'all those fruits fell on the ground, as falls the hail from heaven;' जैसे सूरज का तेज सेहं बरसाकर सुखारी 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: भी गुफा में जाता है, 'I am going into the cave;' में तुभि चम्म भारता है, 'I will kill thee immediately;' हम भी चपले कारबे की 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: माण बाबते हैं कड़वेित कड़िखा गाते हैं, 'the drums are beating, the bards are singing their war-songs.' This is especially the case with the idiomatic phrases, चा देखता हैं, etc.; as, जया का देखती हैं कि चक्क चोर बिलकी चमके जानी, 'what does Ushā 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 भैं दुख उठाती हूँ; ‘from the very day I asked (it), I have suffered pain;’ भैं 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 Ságar, Shatdhavaná’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 Shatdhavaná; का हम तेरी आवाज पाति पूछते हैं, ‘are we inquiring thy caste (and) rank?’

Use of Inflected Present.

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 आशं यह असमुख धूम विधाता जिस बड़मासी के हाथ लगायेगा; ‘I know not to what fortunate man Vídháta will consign this unsmelt flower;’ सबीं तोरि चारि चमराव मारी, ‘I can kill thy enemy, even (though he be) immortal;’ केशि आराधक का तुम चढ़ह, ‘whom are you worshipping? what do you wish?;’ (2) of the habitual present: आसू भजन विषु जरवि न बाह्रूँ, ‘without whose worship, passion departs not;’ संत तंत प्रसंसहि तेह्रूँ, ‘the good ever extol that man;’ ये सुरजी बजवि वे सीगो, ‘this one plays the flute, the other, the horn;’ (3) of the imminent present: वर्मार रघुवर विमल बस, ‘I will set forth the spotless fame of the chief of Raghú;’ (4) of the historical present: देखि शिवहि सुरज दुरुकाहि, ‘seeing Shív, the divine Triad smile;’ गचे
§§ 780, 781. \textit{Syntax of the Past Imperfect.}

\textbf{780.} Similar also is the use of the inflected present with \textit{\textmu}, etc., (§§ 490, \textit{a}, 506), which occurs not infrequently in the \textit{Prem Sāgar}. Thus, \textit{तू इसमें नहीं जानती \textit{\textmu} पहचानू \textit{\textmu}, 'you do not know me, (but) I recognize you;' \textit{एक दुख गुभी जब न तब साबित है}, 'one sorrow pierces me now and then;' \textit{तहाँ कुछ न कुछ उपद्रव मचावे \textit{\textmu}}, 'they excite some violent act or other.'

\section*{The Past Imperfect.}

\textbf{781.} This tense is commonly used, (1) to denote an action as in progress at a certain definite past time.

Examples: \textit{मैं \textit{\textnu} महादेव के पास पढ़ता था}, 'I was reading with \textit{Shri Mahádev};' \textit{ठीर ठीर दुंधभी बाढ़ते थे}, 'in every place drums were beating;' \textit{एक मारी रोचक थी}, 'a woman was crying.'

(2) This tense is also sometimes used to denote an action as \textit{repeatedly} occurring during a certain period of past time.

\* \textit{Rámóyan, Ay. K.}
Examples: बिस नगर में जाते थे तहां के राजा अपने शिष्याचार 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);' जिसने चार शस्त्र चलाते थे एक भी व जगता था, 'of all the weapons and missiles they were hurling, not even one would hit.'

The Contingent Imperfect.

782. This tense denotes the action of a verb as in progress, not actually, but possibly and contingently.

Thus, केदारचित कोई मन में कहता है, 'perchance some one may be saying in his mind;' जिस में हरियों के छुंद 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: तीनो ऐसे चले वह जैसे तीनों काब देह घरि जाते हैं, 'the three walked as though the three Times (i.e., Past, Present, Future) were walking incarnate;' ऐसा शब्द हो रहा या वह जैसे मिच गरजता है, 'there was a continuous sound as if it were thundering.'

The Presumptive Imperfect.

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 लिये गोसाइ चाहती होनी, ‘Gautami will be anxious for thee.’

**The Past Contingent Imperfect.**

784. This extremely rare tense represents an action use of past conting. 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 कार्य आपना 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 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: जासोदा ने बासुरी वजाए, ‘Nand and Jasodá had performed a heavy penance,’ lit., ‘by Nand. Jasodá heavy penance was performed;’ श्री ह्रिष्केश ने बासुरी वजाए, ‘Shri Krishn played the pipe;’ उस ने सहस्र ग्राम्य जिमाए, ‘he fed a thousand Brahmans;’ जासोदा ने रस्तियाँ बंगारें, ‘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 Sítá says,* चैंहि अपराध नाप हौँ खागी, ‘for what fault, (my) lord, am I deserted?’

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* Rámáyan, Sund. K.
The verb मारता, 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 मेरी तबचार मारी, 'he struck me with a sword;' उस ने उस का चपाड़ 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 जरासंध को कुड़वाय दिया, 'the lord caused Jarāsandh to be released;' कंस ने बसुदेव देवकी को एक बोठरी में मूंद दिया, 'Kaus shut up Basudev and Devaki in one room;' उस ने उस गाय को खाया, 'I saw that cow;' उस ने चापें बेटियों को खोया, 'he called his daughters.'

The pronominal accusative plurals in उ, 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 उसें रखा, 'he has kept these;' उस ने उसें पबंद बोंधा, 'he caught and bound them.'

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 देखि दबाल रघुराज, 'have you seen the gracious prince of Raghuv?'

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: भनेंक वाहि न मारसि मोहि, 'why didst thou not kill me at my birth?'; कहेंगं बारच उत्पात चारभ, 'they (i.e., the monkeys) said, Begin the destruction;' हरि आनेष लीता जमदंदिवा, 'you have carried off Sītā, the mother of the world.' So in the modern colloquial about
The Indefinite Perfect.

787. The Indefinite Perfect (1) simply indicates an Aoristic Indef. 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;' यदि किसी ने नहीं पाया, 'no one discovered this secret;' अभय भई, 'she became free from fear;' सदा सुमन फल बहित सव हुम नव लाना जाति, '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 बचा दिश जोते बचे, '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 विज्ञार गये, 'no one knew whither he had gone;' जब चारूरों की वजल सी सेना बंद गई, '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: इस यहाँ तुम से मांगने आए हैं, 'I have come to
ask just this of you;’ जब से हमें ने अपा बा नाम सुना है, ‘since I have heard your honour's name;’ तुम्हारे पिता ने ... मूंट रखा है, ‘(whom) your father has kept shut up.’

a. It is thus often used where English idiom would require the present.

Thus, तुम फिर चल कहैं बाहे हो; ‘why are you sitting unconcerned?’; बार बार में तौर बंदनवार बंधी हैं, ‘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 हरिचंद्र बड़ा 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:

मुझे बल राजा के चहाँ से गाए 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 Hindī tense simply indicates that the action occurred prior to an interval of past time, which is not, necessarily, defined. The Hindī 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: क्यों तुम्हें साबधान
The Contingent Perfect.

791. The Contingent Perfect represents a completed action as a mere hypothesis or assumption. Thus it may be used,

Cont. Perf. as Hypothetical. (1) In conditional clauses, denoting the condition not as a fact, but as a mere assumption.

Thus, जो नल ने कोई निर्देशता का जाम भी जिया हो, "if Nal have committed some deed even of unkindness."

As Dubitative. (2) It may express doubt.

As, हंसी से न कही हो, "may she not have spoken in jest?"

As Concessive. (3) Or a concession.

As, जो जो कुछ उस ने रोंगा होय, "whatever he may have cooked."

As Past Potential (4) It may describe a past possibility.

Thus, बदुकुश में ऐसी नहीं कोई तबने खेत जो मायी होय, "in the family of Yadu is no one who has abandoned a (battle) field and fled."

In Comparisons. (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, अचैं ... बरण बरण के घटा घिर आये होइय, "as if clouds of various hues had gathered round."

a. In the Rāmāyana, also, this tense occurs, but very rarely. Thus, जो परिहास कोई कहु होइय, "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 खा गति झूठी होती, '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, कह सुन ने का संदेहा में एक होगा, 'what message can the sage Kanva have (probably) sent?'.

The Past Contingent Perfect.

793. The Past Contingent Perfect is used only in the Past Conting. Perf. in Con- prolatasis and apodosis of conditional clauses. It always denotes an action or event as a past possibility which was not realized.

Examples: जो उठी भी होती तो खा करती, 'even if I had risen, then what could I have done?'; अपनो देबी की चपचाप हाथ से न मारी होती, 'had I not killed my daughter with my own hand.' I have noted a single example in the Rāmāyan: जी न होति शोता मुधि पार्ये, 'if I had not obtained intelligence of Sitā.'

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.

* Sitā 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 भेद कुछ जाना नहीं जाता, 'the secret of this is not known;' जन नारे जिंहू सच राजा, 'else all the kings will be killed.' Under (2): उन का बल बब गे 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 छया चिना आए न आए, '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 Nīti, the agent is put in the locative with वै यः वैः चच्ची चढ़ि आए, '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 co-ordinated sentences, is used in different tenses, the participle of the principal verb is properly used only with the first auxiliary. Thus, लोग मार हए की जाते हैं को जायें, '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 ये खित लिंच रहे हैं; so also, राजा विश्वाम को जाने से एक बायः, 'the king will be hindered from going to rest.'

Reim. 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, चल वेद बढ़ाये ... सब राजा खरेड़ हो चिन्ती कर रहे थे, 'with nails and hair allowed to grow, all the kings were standing and making supplication;' मारे मरिय निवाचि बीजे, '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;' मे ने उस को देखा, 'I saw it,' but वह देख पड़ा, 'it appeared;' चउ ने सुना, 'he heard,' but वह सुन रहा है, 'he is listening.'

a. In compounds in which रहना 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, देखा, or दिखा, occur as the second element; viz., चढ़ देखा, 'to go away,' हो देखा, '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.): सुनारु देना, 'to smell' (intr.); कुशारु देना, 'to be felt.' In like manner is employed, बंघारु 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 सेरे पीछे हो लिया, 'he followed after me;' कोई नहीं देख पाया, 'no one obtained a sight;' दो गांव दिखारु दिये, 'two villages appeared;' सुनि कुछ नहीं सुनारु दिया, 'nothing was heard by me;' कोई कुछ सुनारु दिया, 'some flower emitted a perfume;' वह का सुनि कुशारु दिया, 'what was that which I felt?'.

Construction of Frequentatives and Acquisitives.

Construction of Certain Nominals.
(3) The similarity in sense of combinations with लेना to the Greek middle voice, has already been noted. A single additional example will suffice: लटों में पंक्रियों ने घोंसले बना लिये हैं, 'in (his) locks the birds have made nests (for themselves).'</p>

(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 यहां ठहरने न देने, 'thou wilt not let me stop here.'

(6) In literature, the verbs संभना 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. संभना, indeed, occurs alone in the Rāmāyaṇ; as, e.g., संभक्ष को ... मेटक वाटिन कलिस, 'if you are able, then . . . remove this sore trouble.'

a. संभना 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 संभ नाहों, 'Rām 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, तुझ्हारे बाहने हो 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 चाहिच्छ, as denoting obligation or duty, has been already explained (§ 437).

803. The existence of the Statical combinations has been denied, but they occur in the Shakuntalā, as in the following:
SYNTAX OF ADVERBS. [§§ 804-806.

804. In the colloquial, compound verbs are often themselves compounded. Examples of such colloquial expressions are as follows: साहित्य लोग चम्पौ चलने लग रहे, 'the gentlemen are just now in the act of starting;’ नहीं सक जायगी, 'it will not be possible;' तब खाने लग गये, 'all have set to eating.'

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, चल वे वरस, 'in the present year;' चल का हमारा चरण चमा हो, 'may our present offence be pardoned;' तुम बहन ये हो, 'where do you live?'; lit., 'of where are you,' st. 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 भे न आझ, is 'until I come,' but, जब तक में रहें, 'as long as I remain;' जब तक मर्याद न आने धाव चीफध 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 में फिर आझ तव तक घोड़ों की घोड़ी ठंडी कर लो, 'against I come back, cool off the back of the horses.'

* Mr. Pincott would here translate jab tak, 'until,' as if it were jab tak maiz phir na dán; but I see no sufficient reason for disregarding the omission of the negative.
Shakuntala, seems to mean 'until:' तब तक इस के पुर का जब हो, 'until a son be born to her;' but, चौ चौ जियो तो चौ जानि कहूँ खासि बढ़ोरी, 'as long as I live, never say anything again.'

807. तब तक must be rendered 'hitherto' or 'thus far' in the following: चे दुःख तो चे ही तब तक, तब तक तुम ने आ घामा, 'these then were my troubles thus far; (now) one new hurt more has come.' In the following, where no तब तक precedes, तब तक is 'by that time:' तब तक तुम ने आ घामा, '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, जो ना का जो, 'in exactly the same way;' इहां ना इहां, 'exactly in the same place.'

809. इहां तक is idiomatically used of measure or extent in such phrases as, इहां तक तुम से हो सके, 'as far as you may be able.' इहां तक idiomatically denotes a measure as indefinitely large. Thus, जो द्रान्त दिया भे इहां तक कहूँ, 'how can I fully tell the alms he gave?'. This idiom cannot be literally translated.

810. इहां (इहां), 'where,' is idiomatically repeated in successive clauses to denote extreme disparity or incongruity.

Examples: इहां ये वातक खुपितिहान इहां ये सबसे मज़ा, 'what equality between these beautiful children and these powerful wrestlers?'; इहां भुंज़ इहां सिंधु ब्रह्मार, 'what was the Jarborn (Agastya, who drank the ocean!) in comparison with the boundless ocean?.'

811. The relative and correlative adverbs are conjoined to express universality.

Examples: इहां तह देखो दोष भारे, 'everywhere I see the
two brothers; ‘जिंदगी तिंदगी नगरनिवासी लोग मभु के चरित बखानि, ‘in every direction the inhabitants of the town are recounting the exploits of the lord.’

812. वहत,—though derived from the Sanskrit कृत (कृत), ‘where,’ is commonly to be rendered, ‘how,’ or ‘why,’ thus, कहत हम गायें, ‘Saviour of the world! how shall I sing;’ अकेकंय कहत जनमी जग मंदला, ‘why was Kekayi born into the world?’

813. The indefinite कहौं, ‘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: वह घर इस से कहौं जंगा है, ‘that house is ever so much higher than this;’ सबीन स्वात् की बात कहौं हंसी से ग कहौं है, ‘(whether her) companion may not possibly have spoken of marriage in jest.’ For कहौं, कहौं is used in the Rámáyan; as, कहौं तम कहौं, ‘nowhere is there darkness.’

814. उधर, उधर, ‘hither,’ ‘thither,’ as also the dialectic उत्तर and उत्तर, are often used in successive clauses to express a contrast.

Examples: उधर तो अनिरुद्ध जी महाशीम करते वे उधर राजस्वाय योग करने लगी, ‘here, then, Aniruddh Ji was greatly grieving, and there the princess was devoting herself to austerities;’ उत्तर हित सिम्भि छूड़े उताहि निचोके परस प्रलासा, ‘here he parts from friend and loved one, there he beholds supernal joy.’

815. For यूं, ‘thus,’ the original Sanskrit यूं occurs in the Rámáyan, with रूं, ‘this;’ as, रूंमितम कहि न जाए, lit., ‘this is (so)—(it) cannot be said;’ i.e., ‘it cannot be told just as it is.’

816. For कहौं with the negative, कहौं is often used in the
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Ramayana and in other poetry; as, कह लंके व बहिच्छ विच बाता, ‘said the lord of Lankā, Why dost thou not speak a word?’.

817. चै, ‘rather,’ ‘sooner,’ I have only met with in poetry; thus, त्यै सोन बह बांटि विद्वीना, ‘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 हट, ‘move off!’

819. The particle द्वि is elegantly used for an adverb द्वि of coincidence, denoting an action as coincident with another mentioned in the foregoing clause.

Examples: में सप्त में तुझे देख रहा था द्वि . . . कोई मुझे उठाय यहं ले आया, ‘in a dream I was gazing on thee, when some one, lifting me up, brought me here;’ वह गाय रही द्वि श्रव जी ने कहा, ‘she was singing away, when Shiv Ji said.’

820. The particles द्वम and द्वि have been already explained and illustrated (§ 646). But after a phrase or quotation, modern Hindi often uses एसा, where Sanskrit would have had द्वि. Thus, बिना प्रयोजन का यह दुःख एसा जानने की दल्ला न दरे, ‘what has taken place,—without a motive let him not desire to know this;’ सुभ मे हमारे वेश को पकड़ा है एसा समझ द्वस का आचरण करे, ‘considering that death has seized our hair, let him practice virtue.’ In both these sentences, एसा, like the Sanskrit द्वि, 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.

बक्रे का वस्त रस मोहिनी की गात को सोभा देता हो है, ‘a garment of bark does grace the body of this charming creature,’ where it is intended to emphasize the contradiction of an opposite expression just preceding. Other
examples are: हम ही तुम ही जानूं, 'only you and I know;' वह पथ का द्वारा थका तो घा ही, 'he was indeed wearied and exhausted by the journey;'; बालक वच रहा सकत ही गई गया, 'the child was saved, only the cart was broken;' दुख मुख ही जानूं, 'I will regard sorrow as very joy;' वे सिद्धान्त का ही अभिज्ञ हैं, 'how very wonderful are these doctrines!'; भें ने तुम ही जो बुझाया, 'I called you!'; वे, you, and no one else; जाप्र चिन बोलिक़्क, 'should you go even without having been called;' एक चारवाणी कदम तट पर घा सोई था, 'one imperishable kadom tree stood on the bank, (and) that only.'

N.B. The emphatic particle हि 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, हि, हूँ, or अु is the common form of the emphatic affix. (Vid. §§ 178, 651, b.)

**SYNTAX 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,' भीतर, '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 के बाहर, is, lit., 'on the outside;' but, रस के बाहर, 'outside of this;' नेथे आगे चलो, is, 'walk before me;' but, बढ़ मुख रे आगे दौड़ा, '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; धे भासन धारियसे समेता, 'he sat on the seat with the sage.'
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SYNTAX

CONJUNCTIONS.

...b. The genitive postposition is sometimes omitted before some prepositions without any difference in the sense; as, प्रिया के दृश्य बिना, 'without the sight of (my) beloved.' But in other cases, the presence or absence of the postposition changes the sense; thus, किस के लिखिे, is 'for whom?'; किस लिखिे, '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 कारण, हेतु, निमित्त, and many others. Thus, श्रेयं जाने के कारण, 'on account of my going,' but, इस कारण, 'for this reason.' So also, in the following phrase, लिखिे has a prepositional force: तुम किस के लिखिे बाए, 'for whom have you come?'. But in the following it must be regarded as a substantive, signifying 'object:' तुम किस लिखिे बाए, '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., साहब (स + अब्जुज), 'with his younger brother;' सम्राट, 'with love;' सपरिषार, 'with attendants.'

OF CONJUNCTIONS.

826. The copulative conjunction चौर 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 चौर नगर की देखा, but rather, उस के बाबर नगर की देखा.

a. It is also to be noted that Hindi idiom often
requires the omission of the copulative between pairs of words where it would be necessary in English.

Examples: ज्ञान गुण व दुःख ज्ञान, ‘knowledge of good (and) evil,’ आर्य सुन्दर व दुःख ज्ञान, ‘the giver of joy (and) sorrow,’ चलो देखो, ‘go! (and) see!’; कृष्ण बलदेव, ‘Krishna (and) Baldev;’ मेरे हाथ वांछ नष्ट ह 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, कृष्ण चंद्र भी बलराम जो भी द्वारिका में आए, ‘Shri Krishna Chand and also Balram Ji came to Dvārīkā;’ but, कृष्ण चंद्र भी जिसी को कुछ नहीं देते हैं, ‘even Shri Krishna Chand gives nothing to any one.’

a. Also, after words implying comparison, भी must be rendered ‘still,’ ‘yet,’ ‘even;’ as, आप भी है, ‘there is still more;’ यह वृक्ष उस घर से भी ज्यादा 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 कुछ को कहाँ 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 चाहिए, ‘they did not start in the least.’

b. Sometimes, again, भी can scarcely be rendered into English except by an emphasis; thus, यह कार्य तिना भी बड़ा कर्जू हो, ‘howsoever trivial this work may be.’

828. The Sanskrit भी, ‘also,’ ‘even,’ is never used in conversation, and only now and then in poetry; thus, गोस्वामि संज्ञन करहि प्रकाश, ‘even that which is most mysterious, the good make clear.’
829. The phrase तिसर पर भी, is often used as a copulative conjunction, equivalent to 'moreover;' as, तिसर पर भी चढ़जता है, 'moreover he says this.' रच पर भी may often be rendered, 'notwithstanding,' 'nevertheless;' as, रच पर भी तू युद्ध प्रारंभ लगता है, 'nevertheless thou art dear to me.'

830. Of the disjunctive conjunctions, ए or चचवा, वा are the most common; क and कैती are dialectic. वि also is often used as a disjunctive.

a. कि and कि are especially used in short disjunctive phrases; as, समर हो कि उदार, 'be it good or evil.' But sometimes it is repeated before successive sentences; as, कि हरि ने सेवा मृति को प्रतीति न करि कि वरासंध का खाना खुण्ड्र न चाहे, 'has not Hari had confidence in my affection? or hearing of the coming of Jarasandh, has the lord not come?'.

b. चिंता is rare, but we find it in the रामायण, as, अभिमान मोह चास चिंता, '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, संपति प्रभुतारि जात रहो यापि बिण्ण यापि, 'wealth and authority pass away, obtained (or) not obtained,' i.e., 'they are gone even before we obtain them.'

832. जो is commonly used as a conditional conjunction in the colloquial; यदि—usually pronounced, and often written यदि—is Sanskrit, and in conversation is somewhat pedantic.

a. जो ऐ is sometimes used dialectically as a conditional conjunction. Thus, जो ऐ जिय न होिर फुडलाई, 'if there is no treachery in his heart.'

833. The conjunction तो or ती may be variously rendered, according as it has the force of an illative or an emphatic particle.
SYNTAX OF CONJUNCTIONS.

[§ 834.

(1) As an illative conjunction it regularly introduces the apodosis of a conditional sentence.

Thus, जो मैं नहीं जाऊँ तो वह नहीं आवेगा, 'if I do not go, then he will not come.'

(2) As an emphatic particle, it is variously rendered into English.

Examples are: इमारी तो सुनो, 'just hear me!'; अपना बचाव निवारा ती का, 'do end your talk now!'; तैबो तो, 'pray look!'.

a. The illative तो is only apparently used for the temporal conjunction. Thus, वह समाचार सुनाय चारद जो तो चाहे अच, 'having told this news, Nárad 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., चिमुखचपति चमत का बतो तो भें जै, 'lord of the three worlds, and creator of the earth am I!'.* So also, as used in an enumeration of particulars; as, एक तो लंटे पांच भें द्वार तो बांठ बनो चिरंत बनो है। दूसरे कुरे की धार में बनाव चमड़ा 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 जय से कुछ मामला तो वे देते तो सही, 'if I had asked anything from him, then he would indeed assuredly have given it.'

834. The concessive conjunction is बद्विप (बद्वि + विप), 'although,' to which तद्विप, or तद्विप, 'yet,' answers in the principal clause. These are pure Sanskrit and are rarely used in the colloquial, except by pundits. The corrupted form बद्विप is employed in the Rámáyan. In

* In these cases, तो would be represented in German by 'doch' or 'nun.'
§§ 835, 836. SYNTAX OF CONJUNCTIONS.

the common colloquial, जो भी and तू भी are usually employed, as also चाहि . . . परित.

835. वहाँचित and वहाँपि, 'perhaps,' like many of the foregoing, are rarely heard in the colloquial, except from those conversant with Sanskrit. The Persian अय (सार्व and सार्व) is often heard instead. All these are regularly followed by the contingent future. The verbal forms, जानि, ज्ञा जानि, 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 दस कारण से मध्य कि देखि, etc., 'for this reason he went, that he might see;' here कि is merely explicative 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 वही सन्देह तथा कि वह पुष्प कब प्रस्तु र, '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 वात कि हम ने बढ़ि, 'that thing which you said;' विष्णु का दूसरा पंडु था कि कि हरि ने बढ़तारी वलि क्वाला 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 चावर 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 interjectional expressions require a noun in the dative; viz., धन्य, धिन्न, धिन्ना, or धिन्नार.

Thus, परमेश्वर की धन्य, ‘praise to God!’; धिन्ना नेरे जीता को, ‘a curse to my life!’.

838. देर or री changes final र to री after a feminine noun; री (री) follows the vocative, or if no noun or pronoun be expressed, then, the verb of the sentence.

Thus, झपास्तन कर दास में सुन गाँव री, ‘I am the servant of the Abode of Compassion; hear! O mother!’; सुनता है री, ‘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, पांति पांति; ‘in rows.’

a. An attributive genitive or adjective before such nouns is put in the plural; as, नेरे रोम रोम प्रकट हो सबे हैं, ‘my each individual hair is delighted.’

(2) Or the repetition may express variety.

Thus, देश देश के राजा, ‘kings of various countries.’
(3) The noun is also repeated to express intensity or emphasis. The emphatic है often intervenes between the repeated words.

Thus, सब तू सब में बहसे लगा, 'in his inmost soul he began to say;' बातों ही बातों में, 'in the very midst of the conversation;' रणकाल की स्त्रियों को शकुन्तला ही शकुन्तला बढ़कर, 'calling the ladies of his zanana just nothing but Shakuntala;' दोनों कार्य दूर दूर पर हैं, 'the two acts are very far apart.'

a. When the first noun is in the plural, है is not used; as, उन के हाथों हाथ, 'in their very hands;' मारो मार, 'blow on blow.'

b. Sometimes the first noun is put in the genitive; as, मूर्खों का मूर्ख, lit., 'a fool of fools,' i.e., 'a very fool;' भवनों के बुझे के बुझे, '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, चढ़ाव के किनारे किनारे चढ़ो, '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.

Thus,

(1) The adjectives may be taken distributively.

Thus, सब बड़े बड़े छतुर्वंशी, 'every one of the great Yaduvanshis.'

(2) Or sometimes the repetition expresses variety.

Examples: नखे नखे सुख, 'various new pleasures;' चबूटे चबूटे खेल खेलने लगे, 'they began to play various unheard-of games.'
(3) They are repeated to express intensity.

Thus, सोही सोही पवन चल रहो हैं, 'the soft, soft wind is blowing;' सुपरे सुपरे बल्ल, 'the cleanest clothes.' Sometimes the first adjective takes the genitive postposition; as, मूढ़ वा मूढ़ा, 'extremely hungry.'

843. Numerals are repeated in a distributive sense.

Thus, दन के दम दम पुछ भए, 'ten sons were (born) to each one.' To the repeated numeral, the conjunctive participle कर की is often added (§ 650), as follows: दी दो करके नित्य माहे, '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 छपिया चार चार आगा, 'one rupee and four ándás 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 वस्तु की रचना करै सो सो जा दौड़े, 'whatever different things each one may desire, that bring and give;' इस का का दुख पाते हैं, 'what various sorrows do we experience!'.

a. But कोई, repeated, is 'a few;' as, तुष्करहो क्षय पावें 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, जैसे को तैसे उस का द्रव्य रहे, '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: फेरके बह बह कर आते हैं, 'pieces of bark keep floating down;' सब गोपी पशु पशु हुम बलते से पूर्णी पूर्णी इडने
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(2) The repetition of certain verbs thus expresses intensity.

Thus, इद्रा पढ़तार रो रो बहने बगा, '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 पढ़ते, 'walking on and on they reached home;' इसी रीति से चले चले राज मंदिर में जा भिराजि, 'in this way having gone on, he came and displayed his glory in the palace;' यो अग्नि को वधे वधे पूर्व चरम को मुधि आरे, 'to Shri Krishn, as he remained bound, came the recollection of a former birth.'

a. होते होते, is rendered 'gradually,' 'by degrees.' Peculiar is the phrase, हस्य न पढ़ते न पढ़ते, 'my continued non-arrival.'

b. Often the first of the repeated participles is put in the masculine, and the second in the feminine; as, क्रिया क्रियो, 'secretly;' उन को टैक्का टैक्की सब . . . गोपी प्रधाम बर, '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, यह उपाधि बैठे बिठाए न कहां ने 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, सी क्रियो मांति मेटे न मिटेने,
they cannot in any way be possibly effaced.' Or the reverse order is found, the neuter participle preceding; thus, द्रुत महावच मरँ न मारे, 'the demons, mighty in strength, (even when) dead, were not killed;’ तनु तर्यो न टारयो, '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.

वच अव होर धम्म को हानी तब तब प्रभु भरि विविध शरीरा, 'whenever religion suffers injury, then from time to time the lord, assuming various bodies, etc.;' ज्यो ज्यो वहुः क्या बदरे वगि खो खो खे चति धार बर्चने 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; निम्नेष होति हि सूर्ति ज्यो की खो 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 (दब) घहरी घहरी ऐसी 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 बीच बीच चारन वस गति चे, 'all along through the midst, bards were singing (his) renown;' उनहीं चरणाचारों के पास पास, 'close along by those same footsteps;' मेरे पीढ़े पीढ़े चले चारों, 'follow along behind me;' हम तुम साथ ही साथ हाट को चले, 'let us two go together to the market.'

Onomatopeia.

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 Rámáyan. In the description of the fighting of the monkeys against Rávan we read: मक्कें विकट भट चुटत न लटत तनु जवार भरे, 'the terrible monkey warriors, fighting, their bodies torn to pieces, are not diminished;' and the fighting of the bears is thus similarly described; बंदुकालिक पर बटक्कर कटूड़हि खाहि धंहाहि घारार दप्पड़हि, '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 Hindi 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 Hindi, may be (1) a noun or 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, 'Tulsi Das has come;' (2) तपस्वी चौर गीतमो दूसरो चौर गये, 'the hermit and Gautami went in another direction' (or 'go'); (3) 'I and you will go;' (4) 'two are there,' कोई चाली नहीं कही गया, 'no wise (man) will say;' (5) उन्हें बार बार अनस चौर मरण कृपी इस संसार चक्र भी भगवान 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 कि stands as the subject of the verb, will be noticed in the Syntax of the Compound Sentence.

b. Colloquially, the locative with तक, लो, etc., is used as the subject of a sentence in such phrases as the following: एक मने तक नहीं आया, 'not so much as one man came;' दो सी तक रखो इए, '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 आता है ऐ हो आता है, 'is he coming? yes (he) is coming;' (2) यदि वह श्रान चाल निकालते हो, 'Son! what conduct is this you display?'; (2) ब्राह्मण ती, 'I am a Brāhman;' (3) कमाता तब खा, 'earn, then eat.'

a. In the phrase बरसता है, the word यात्री or मंड 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.

† मन्द्र is a common word in the Doab, 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 नौपी in the following: नौपी जो जब भरने को निकली थी तो रथ दूर से आते देख जाने 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 जाएगा, 'he will go;' (2) उस का नाम आज़क है, 'his name is A'nik;' यह राजा का है, 'this is the king's;' वह कोटी पर है, 'he is on the house;' कारण यह है, 'the reason is this;' यह पुस्तक किस की है, 'whose is this book?'; ऐसा सामाय किसी में नहीं है, 'in no one is such power;' जो पुत्र मेरे होगा, 'the son whom I shall have;' राजा सिसुपाल बड़ा बची थी पतापी है, 'the Rájá Sisupál is very mighty and renowned;' मेरे चरण सोलह थे, 'my feet were sixteen;' (5) राजा भीष्मक का पतापा है, 'I am the messenger (lit., the sent) of Rájá Bhishmak;' i.e., 'sent by him.'

855. The predicate verb is sometimes omitted when it can be easily supplied from the context.

Thus, दोनों वीरों ने प्रणाम किया एक ने गुरु 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 Hindí, where it would be essential in English or even in Urdu.

\[ a. \] Thus, in simple description, where the copula may be readily supplied, Hindí often characteristically omits it; as,
OF THE COPULA.  

§ 857. The omission of the copula is extremely common in poetry; indeed, in the Rāmāyan, its use is quite exceptional. Examples will be found in almost every line. Thus, सब विधि सब पुर बोग सुखारी, ‘in every way, all the people of the city (were) rejoiced;’ सतसंगति नद्यंगत्व, ‘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., बुरारथ पै चहलिं महिप, ‘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 रहनेवाला राजा भोजक छाप है, ‘Rájá Bhishmak of Hastinápur (lit., resident of), has come;’ कार्तिक महीना आया, ‘the month Kártil came.’

a. Here note the common idiom with the pronoun का, which occurs in the following phrase: एक चम्पूनियासी का स्त्री का पुष्प आया में गया बहुत चे, ‘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: युग्म दो कोट्स कपड़े मिले, ‘I got two suits (of) clothes.’

c. In the following from the Prem Súgar, बालक is a predicative adjunct of the personal pronoun, में: इस बालक का उसी तौरे, ‘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 ‘Ne is not attached to the subject
of an intransitive verb,' must be rendered, चक्रर्य क्षत्रू वें नार्मा ने यह नहीं लगता. So again, जहां कर्म ने को यह चिह्न 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, जहां उस का यहीं ठीक है, 'here us ká is correct.' But the appositive pronoun is sometimes omitted where no ambiguity will follow: as, जहां उस पर ठीक है, 'here us par is correct;' कर्मा इस के साथ कहीं जो और कहीं का रहता है, 'with (the word) karná is connected sometimes ká, and sometimes ko.'

e. In the following, यह is to be regarded as added in apposition with सो, for the sake of emphasis; सो है प्रायःवारी यह तेरे सिखने की तरकाताः 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 उदारवी सूरत कलि मुग 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, उस की माहं तो निम्नघ राज बढ़े, '(if) I kill this (child), then I may reign without fear.' In the following both constructions occur: उस वंच का चिह्न पुत्र महापराक्रमी बढ़ा तिलकी बानासुर था, 'the youngest son of that Bal, very powerful, and greatly renowned, was Bánásur.'

(3) The subject may also be defined by a pronoun used adjectively.

Thus, यह कहा है माजी तेरी, 'this girl is thy niece;' जो बात तुम ने कही, 'the thing which you said.'
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(4) By a numeral.

Thus, दो भाइ दोनों मारे आए, 'in the midst of this, the two brothers came;' दो सहस्र योजना दिखाई दिये, 'two thousand warriors appeared.'

(5) By a genitive.

Thus, सब सभा के बोग चुप हो रहे, 'all the people of the assembly held their peace;' अब मेरा मनोरंजन पूरा हआ, 'now my desire has been fulfilled.'

a. Sometimes the defining genitive is omitted, when it is indicated by the context. Thus, त्रित चिनना रहते थे कि तुम्हे बच्चा पति सिखे, 'there continued a great anxiety that you might find a good husband;' where इत सी, referring to the following substantive clause, is to be understood before चिनना.

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 a predicate in the following: हो साक्षक तो विम के बंस ने मार डाला, '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 साप बहीं पड़ा था, 'a dead snake lay there;' but, in the predicative construction, एक साप मरा जड़ा पड़ा था, 'a snake lay dead;' कंस दरता कांपता उठ खड़ा हुआ, 'Kays, fearing and trembling, rose and stood up.'

860. The predicate of a sentence may be extended, Extension of

(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 संदेशा कहो, 'declare the message;' राजा भीष्मक कुक न बोले, 'Rājā Bhīshmak said nothing.' The object may sometimes be a phrase or sentence; as in the following, after a conjunctive participle: विपिनः विघ्नस्त गठ मख देखिए, 'seeing the sacrifice destroyed by the
monkeys;’ बरात घर के निकट आरे सुन, ‘hearing that the marriage procession had come near the house;’ and, after an imperfect participle, चलिहि बरात 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, मेरा अपराध बमा कोजे, ‘pardon my transgression;’ दूरिहे बन सें प्रकेजे 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, ब्राह्मा 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, लघु को दो ही ने कुछ यह है एक ती आगे नरसिंह के नज़ों ने तीर अव आप के तीव्र वायों ने, ‘heaven only by two has been delivered; once before, by the nails of Narsinb, and now by your Majesty’s sharp arrows.’

c. Or by a dative; as, नंद जी ने सब ब्राह्मणों को धौता में दिया, ‘Nand Ji sent an invitation to all the Brähmans.’

d. Or, in short, by any case of any noun or pronoun, defining the predicate in respect of time, place, manner, etc.; as, इससे ने बैल में मोहन को आगे दिया, ‘they allowed Mohan to come into the house;’ उस के मन से पिछला सब शोक मथा, ‘all the former grief left his heart;’ आग परवैं की चोटी तब लड़की, ‘the fire swept to the top of the mountain.’

e. Or the defining noun may be a nominative in apposition with the predicate; as, पाथर्त्तर्यों के नाम ये हैं याच; वैशेषिक साऊँ योग मोन्मोह चैत्यन्त, ‘the names of the six systems are these, Nyáya, Vaisheshik, Sánkhya, Yogya, Mímáṃsá, Vedánt.’ In the following, the nominative defining the predicate is appositive to the subject: तिस का आठवा लड़का तेरा काल लगाया, ‘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 कोिँ, 'be pleased to purify our house;' वे राजा ने चार पुत्र हैं,'these are the king's four sons;' वह सरलत म्यारह चोजन जंग 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: चंद्र चंद्र उद्दास हो चंद्रि सबी विश्रे लनें, 'Nand Ji, being very sad, began to draw long sighs;' राज ने देहोरा दे बप्पा चाना बैठाया, 'having taken the kingdom, and issued a proclamation, he established his seat.'

(4) Or by an adjective participle absolute (§ 754 (2)).

Examples: वितने एक दिन मथुरा में रहते थे,'a number of days passed staying in Mathurā;' यह हृदय चंद्र एक सुंदरी 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 विन श्री हृदय चंद्र कोिँ घर न देखा, 'he saw no house without Shri Krishn Chand;' सब गोपी यसोदा के पास चलीं,'all the milkmaids went to Yasodā.'

(6) Or by an adverb.

Thus, वह चंद्र प्रसन्न उठा, 'he became greatly pleased;' शीघ्र आँध्री, '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 बहन और बच्चे, ‘his wife and children;’
पुज्यारी स्त्री और 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: पुज्यारा स्त्रीवृत्ति, ‘your wife, sons, etc.;’
पुज्याराम जी ने चपे माता की भाईयों की व्यक्ता, ‘Purusrām
Jī called his mother and brothers;’ 'chayne स्त्री 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 the, the adjective or
participle regularly takes the form of the uninflected
masculine singular, irrespective of the gender or case
of the noun.

Examples: मैं चिमुख में ऐसा पराक्रमी विद्वू हो नहीं देखता हूँ, ‘in the three worlds I see no one so powerful;’ नगर की
जलता देख, ‘seeing the city burning.’
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a. But occasionally the predicative adjective or participle takes the feminine termination even after the accusative with को. Thus, in Damayanti, सुयाँ कुंजी को तुम ने बंगल में चौँदा, '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 को.

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, तहङ्ग सुनि न्याय देवतार्कों को बँधे पाता था, 'where he would find seated, sages, philosophers, and gods.'

865. The same rule as to agreement applies to the pronominal accusatives in पर and पर as to those in को. Thus, इस किसी सचा जानिं, '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; वच में इस्लें चलिए तत्त्र छोड़ियों, 'do not leave this (child) alone in the jungle.' Here इस्लें, 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 को वास कों नहीं पूरो करती, 'why dost thou not fulfill the desire of (my) heart?'; गाँव टामतो हैं करतों फिरती हैं, 'the cows, panting and lowing, are wandering about;' अपनी गोद में फिरते हैं, 'they soil their laps.'

a. In the following phrase we must supply the 1st personal pronoun; तुम ने इस वच में तजो चलेंगो; '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, रत्न हैं को सब दूसरे हैं, 'all seek the jewel;' लिखिये की सामयी नहीं हैं, 'there is no material for writing;' शास्त्रावेश शास्त्रावेश ते दोष तथा पद से देबारी हैं, '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 ना, 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, बिहारी ना... पिछली प्रीति सब बिस्मारी, lit., 'or is the old love all forgotten (by Bihārī) ?' सो बाबू कामदेव को बाह दो, '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 गोपी ने कहा सुनो आलो, '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: ये विद्धाता हैं, 'this is Vi-

\[\text{dhātā}'; \] यही जगत के बाबू नहे, 'this is the Creator of the world;' आय जब तक लोट आयेंगे, 'by what time will your honour
When a pronominal nominative plural refers to both masculine and feminine objects, the predicate takes the form of the masculine gender; as, ' Sudāma’s wife said (to her husband), Now we are experiencing great trouble.'

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, ‘ this (creature) had three eyes and four arms;’ ‘ youth, wealth, authority, lack of judgment, these four are each occasions of failure;’ ‘ a dust-storm and shower came.’

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: ‘ neither man nor woman came.’

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.

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: ‘ you and I are not that imagined spirit of yours;’ ‘ to-day thou and I will go to the place where thou and he were seated;’ ‘ thou and he will not obtain leave to go there.’
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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, main aur tú chalegá, tú aur we chaleenge.

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: टूल चला जाता था, 'the army was going along.' So in the following, the subjects are regarded as collectives: चे है: कर्म ब्राह्मण के लिये खापन किया, 'these six duties were appointed for the Bráhman;' तीन 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 घर रहाई, 'all of them were troubled;' यह सब स्मित का टूल यह 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 Ságar, अपने वहन को नीतने 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 जे, (plur.) is construed first with a singular verb, and afterwards with a plural: जे यह कथा कपट तज गाया कहिं सुननहै, 'those who, abandoning deceit, sing this tale, hear (it and) tell (it).'</n
876. In Naipálí, 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 बाहर बाट को पिघड़ि हामिश भनन सकइन्ते हो, '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 Hindi, as in other languages, may be classified as Copulative, Disjunctive, Adversative, and Causal.

Copulative Sentences.

879. The conjunctions proper to copulative coordination are और and और. और, ‘and,’ joins two propositions when they are regarded as of equal importance, and as independent one of the other. और ... और, ‘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 और फिर नहीं आया, ‘he went away, and did not return;’ श्री कृष्ण की पढ़ाई और बलराम की भी उन के संग चले गये, ‘Shri Krishna departed, and Balram Ji also went off with him;’ यह पुष्प धम्मी है और यह बजात विभावन 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 धम्मी और बजात विभावन 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.
Disjunctive Sentences.

§ 880. Disjunctive co-ordinate sentences, when affirmative, are connected by the conjunctions या or चयवः, या, विलेख, के and ति, ‘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: या is preferred to चयवः to connect single words; चयवः 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 इन को ले लें कुत्ती को हांस करते हैं चयवः बूढ़ी बना सकते हैं, ‘we can take them and drive away a dog, or make stakes of them;’ हृदे पक्षाड़ मारो के मेरे आगे से टोलो, ‘throw him down, or drive him away from my presence;’ पूप लगी है या जैसा में समझा है, ‘has the heat affected (her) or (is it) as I have imagined? ; न वह ठाँच है न वह रूढ़ी महिला, ‘neither is there that place, nor that ruined cottage;’ धूप नहीं वापस 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 तो, ‘else,’ ‘otherwise;’ as, अब तू या कृ呥 ही जायगा नहीं तो कुछों बिहों का भत्ता चाहेगा, ‘now thou shalt either be released, or else be made food for dogs and vultures.’

b. या or नृति is often used as a copulative conjunction, with a resumptive force. Thus, उस ने जवा को पढ़ा लिया पिर चिन्नफ जो को भी बांध लिया, ‘he lifted up उख़्द; again, he also bound अनिरुध्द शि.’

c. The pronominal phrase, तिस पर भी, lit., ‘upon that also,’ is often used as a copulative conjunction, with an enhancing force; as, तिस पर भी मनुष्य चक्रम करें, ‘moreover, men will do unrighteousness.’
§ 881. Adversative Sentences.

b. Sometimes sentences are disjunctively co-ordinated by चाहें . . . चाहें: thus, चाहें आवे चाहें न आवे, ‘whether he come, or do not come.’

c. The first negative is sometimes omitted; as, रूंड़ी पाने का हृष्य न जाने का शोक, ‘this (man) has neither joy at finding, nor sorrow at losing.’ And sometimes the second, as in the common saying: सांच वरोंबर तप नहीं झट वरोंबर पाप, ‘neither penance equals truth, (nor does any) sin equal falsehood.’

Adversative Sentences.

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 contradictory or exclusive of the first; (2) it may be merely restrictive of the former statement; or (3) the contrast may be made by extending the former statement.

a. It is doubtful whether Hindi 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 परलु (very rarely, किस्तु), or the equivalent Arabic विकिन; while पर is commonly employed to introduce a sentence merely restrictive of the other. But an extensive adversative clause is regularly introduced by वदन, or the Arabic विक्न.

b. In the following examples, परलु, किस्तु and पर, are used strictly in accordance with the principle above suggested: (1) जीव का वनावनावाबा बोरे नहीं परलु वह आप से आप सदाकाल से बना है; ‘of the soul there is no creator, but it has existed of itself from eternity;’ दुराबा तो शास्त्र के पढ़ने से बुद्ध नहीं होता किस्तु इस विषय में स्थान ही बलवान है, ‘a man of bad
character gains nothing from reading the Shástra, but in this matter the nature prevails:’ (2) तू ने तो बड़े बड़े बड़े मारे हैं पर यह मेरे हाथ से जोता न बचिगा, ‘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 यहाँ पर मारे जाए कि 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 adversative conjunctions: Thus, in the following from the Prem-Ságar, परस्पर is used to express a mere restriction: भे तैरे खाचे कहता है; परस्पर तु किसू भे सोंही मत कहियो, ‘I am telling it before thee, but do not thou tell it before any one.’ And in the following from the Shañ Durshan, पर introduces a contradictory clause: वेद किसी का बनाया जा नहीं है पर आप से आप अनादिकाल से बना ज्ञान है, ‘the Ved is not the composition of any one, but has existed of itself from eternity.’

d. Examples (3) of extensive adversative clauses are as follows: वे इस के वहीं की कुछ ध्यान से न वाचे वरन इस की वीर वे संघ केरा, ‘they paid no attention to their speaking, but turned their faces away from them;’ रेखा के खापन करने के लिये नहीं वरन खोड़न 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, रस लिखे कि, किस लिखे कि, रस.
or their equivalents. The conjunction यस, 'therefore,' is confined to Urdu.

Examples: इस चुभें मुख देंगे क्योंकि विप्पिने हमारे लिये बड़ा दुख सहा है; 'I will give them happiness, because they have endured great affliction for me;' ऐसा काम न करना इंते के सान्हि संपराध उठरेगा इस लिये में इस बाणा का चलन करता हूँ, 'not to do such a deed, will stand as a sin before God; hence I cherish this hope.'

a. For रस लिये, etc., the pronominal ablatives, रस से, या सो, ता ने, etc., are often used to connect sentences in the causal relation, as, e.g., in the following: यह पाई दौरी नामिगी या को या के पास गये ही 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, मेरे माकी को भीर पड़ी है इस समय चलबर जब की चिका सेटा चाहिए, '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 Hindi 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, परमेश्वर एक है यह धर्म की मूल बात है, ‘that God is one, is a fundamental doctrine of religion,’ the phrase परमेश्वर एक है, is evidently equivalent to the substantive phrase, परमेश्वर का एकल, ‘the Divine unity.’ Again, in the sentence वह आवेगा is evidently equivalent to an accusative case after the verb जाहिर है.

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.
All subjective substantive clauses are regularly introduced by the particle ज़ि, ‘that.’

Examples of these are as follows: अहं ज्ञेयमा ज़ि भिन्न 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 जि मनुष्य को अपनी बुद्धि वे परस्पर का सब ज्ञान प्राप्त करना चाहन वित्त 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 जाती कि सब के आगे बढ़े बढ़े दूरी जी मतवाले द्वारियों की पातिं, ‘the splendour of that occasion is not to be described, how before all (were) rows of enormous tusked and furious elephants.’

a. Sometimes ज़ि is omitted, as in the following: ऐसा ध्यान बंधता है मानों शिव जी शूकर के 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, चचित है जि दी वहाँ शेज दौजे, ‘it is fitting that (you) send some one there;’ तुम जो चाहें जिस वहाँ जाय, ‘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.

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 ति.

Examples: नारद सुनि अविनिद्द जो को जाय समझाता दा ति
तुम किसी बात को चिह्ना मत करो, ‘Nārad the sage went
and comforted Aniruddh Ji (saying), Do not be anxious
about anything;’ राजकुमारी मन हो मन खूं कहती फिरती है ति
मे किसि बहँ, ‘the princess walks about, saying in her inmost
heart, Whom shall I marry?’ तुम देखि आत्रो ति छोन रावा
बढ़ आता है, ‘go and see what king is coming up against (us).’

a. Occasionally ति introduces the substantive clause,
instead of ति. Thus, यही बिचारी जो समुद्र चीर बुद्राव में
चलाह ही कहा है, ‘consider this, what difference at all is there
between Mathurā and Brindāban.’

b. Sometimes, especially before short clauses, ति may
be omitted as, चित्ररेखा वोली सही दूध आचर, ‘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 मुंग आया वह वराह गया उधर घाँडू जाता है यही बहँ,
in English idiom, ‘Here comes a deer, there went a boar,
yonder goes a tiger’—on saying this; चलो वन को चलो वन
को चह चित्ता चिन्ता कर जान पोङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ्कङ
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In the Naipāli Gospel, I have not found a substantive clause
introduced by ति. For ति, in such clauses, is regularly substituted मन,
conjunctive participle of मननु, ‘to say.’ This follows the substantive
clause, which is to be regarded as its object. English idiom will most
frequently require this मन to be rendered as ‘that,’ but in other cases it
cannot be transferred in translation. Examples are: दूध नाच को राज्य
बिज्ञे भि मन माजानु, ‘know that the kingdom of God is near;’ उन
कार तुष ताँ ले मारी भि मन मात गराया, ‘they took counsel in what
way they might kill him,’ lit., ‘saying, In what way may we kill him?’
§§ 890, 891. SUBSTANTIVE CLAUSES.

890. It is very important to observe that after verbs of 'saying,' 'thinking,' 'wishing,' etc., Hindî, 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 Hindî, to change both the tense and the person of the verb, as illustrated in the following examples: तू जाओ; हमारी चीरे के हुए दे कि रानी हम तेरी चितावनी को समझौँ; '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.; श्रीघ्रा कि वचनी को माहौँ; 'as he wished (i.e., was about to) kill Baldev,' lit., 'wished, May I kill Baldev.'

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 विन or the relative की used as a conjunction. The

* Bāl K.
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, तुम धुम वा माहात्मा से भेजा चाहिए फि तुम धुम का समाधान कर आपी, 'I wish to send you to Baddhan, that you may go and comfort them;' वेग चलो आ जिस से सब एकत्र चेतुम धुम से कुटी में पकड़, 'come along quickly, that all together we may reach the hut in safety;' शकुलवा सुभ बुझत मारी है बाहि एँ नि वह भेदी सहेली की बेटी है, 'Shakuntala is very dear to me, inasmuch as she is the daughter of my confidential friend;' तू साब वा सम्बन्धकर भांहे जो सुझे खाली के संग पड़त रहे, 'do thou coax father that he may send me with the cowherds;' इस से तेरा नाम प्रियवता झा है फि तू साब बुझत मारी कहती है, 'for this (reason) has thy name been Priyamvada, 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 फि, followed by the contingent future. Thus, वहां न जायो ऐसा न हो फि 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 दर निघरह 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) एक ऐसी सृजन रंगभूमि बचवाइं फि जिस की लोभा सुनती ही गंव गंव के जोग उठ घरे, '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) टुबे
ADJECTIVE CLAUSES.

Sections 894, 895.

Those are called adjective (or relative) clauses which are equivalent to an adjective qualifying some word or clause in the leading sentence.

For example, take the compound sentence, श्री कृष्ण ने उन लाखों को गिना जो उस ने खिंची थी, 'Shri Krishna counted those lines which he had drawn.' Here the phrase introduced by को qualifies the substantive लाखों को after the manner of an adjective, and is indeed equivalent to अपनी खिंची जिन लाखों को.

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: जेसी तैरी द्वारा हो रही है वेसा ही जोरे छल भी बना है, 'compose some such verse as shall just correspond to your condition;' जिस चित्त ने अपनो कला ऐसे में दी है उस का अयमान सत 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, राजाः राजा दूषण क्रिया शा क्रिया शा, "the army of demons which had come up around them,—that army cast a shadow as a cloud;" या घट प्रेम ना बसे ता घट जाते मराई, "in whose body love dwells not, regard his body as a burning-ground (of the dead)."

b. But, much more commonly, Hindi idiom, placing the relative clause with the noun first, omits the noun from the principal clause which follows. Thus, जिसने शक्ति हो रहे चारे लिखने शब्द हो बाद धारा, "the lord with perfect ease broke in pieces every weapon which was cast at Hari;" वार्ता चाकाल का नगर भृषो रो रूप ने फहरा था तैया हो रात भर ने 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 दुषण क्रिया शा सब तपोवन का रखवाला है, "Rajā 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 तेजे श्राम था उसे से चांद लगा, "thy eye fastened on him who was worthy of thee;" जिस ने वारं संयाश को सुना इस सब उची जे 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, भेरे मन का सूच जो खटौता है लक्षावी, "take out the thorn which is ranking in my heart;" जै भलिष्ठ र पर घेरे हित्यार अधवर कटे विषया की 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, भी लोका, or भी चाचा, there is an ellipsis of the entire principal clause (sc. ही सो मैं कहता).

f. The relative may be omitted from the subordinate clause. Thus, बचे सो भागे, 'those who escaped, fled;' सीढ़ी बोली ताही बीच परायो, 'who is unfriendly to him who speaks kindly?'; उत्तर शा तो चुब लिया, '(what) answer there was, that have I heard.' In the following, the relative is omitted in the successive clauses: शाकुन्तला के भर हैं सोई लता के नवीन पल्लू हैं, भुजा हैं सोई चेहरा हैं तार योधन हैं सोई विकसित पुष्प हैं, lit., 'those lips (which) are Shakuntala'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 तो रोगी सो चच्चा ही रोगी, 'what thou shalt do, thou wilt do right well.' It is also very frequent in poetry; as, गुरुपद्यरा नूरु मंजुल घंटन, गचन ग्रामिच द्वादशविवंजन || तेहि भौर विनंति विप्रेक विद्योच, '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, मता बिया कंभ को मारा, 'you have done well (in that you have) killed Kays.'

h. The interrogative pronoun may take the place of the correlative or demonstrative in the principal clause; as, कौन ऐसा है जो इन अश्विनिवाच्यों 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.
524 ADJECTIVE CLAUSES.

To the illustrations already given, may be added the following:

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'I', lit., 'so many as are the marks of beauty, Vidháté 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 रूपना or रूप, 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 जिसे, instead of जो. Examples are as follows: (1) यह ब्राह्मण की बेटी नहीं है जो मेरे आँखे वीम न हो, 'this is not a Brahman's daughter, whom it would not be fitting for me to marry;' माति तिहि राखि राजि. सोच भीर बेहि करहि ज काँडि, 'keep the king in such a way that he may never feel troubled about me.'

(2) बिस्म ब्राह्मण में परमेश्वर का गुड वर्ण हो, 'in that Scripture in which there may be a clear account of God;' जिसे बेहि आए हों सब को नेरोता दो, 'as many people as may have come, invite them all;' ऐसा अङ्गते उपजा फि दुख 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 फिर फलदायक हो, 'lay such a plan as may be effective.'

b. Under this head come sentences introduced by the words, कि मानो, or often मानो alone; such as, वह भी ऐसा दुर्बल और पीठा पड़ गया है मानो... उसे रात रात भर जागते बोता 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 मानोऽ.

c. Sometimes तैया is used for ऐसा in the principal clause, especially where surprise is expressed; as, तैया क्षत्रिय मरी है खि वरतो से उपर 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, चर्जेन की क्षा सामर्थ थी जो हमारी बहन की ने बाता, 'what was Arjuna's power that he should carry off our sister?'. But in the following the contingent future is employed; भहीं तो उन की क्षा सामर्थ थी जो कौरवों से बल्दे, '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 केहि आच नीक तेहि सोरें, 'whatever pleases any one, that seems good to him;' जिन के रहि मानवा तैसी प्रभु मूरति हैहि 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 तैसी, used adverbially, is elegantly substituted for the relative in final clauses, so that they assume the form of adverbial clauses. Thus, तैसी जाच मोझ भम भारी कर्जः सो जतन, 'make such an effort as that vain affection and gross error may depart.'

g. Similarly द्वारा may take the place of the noun and relative which should appear in the adjective clause; as, धय सो नगर जहां तें आधि, '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.

Temporal Adverbial Clauses.

899. *Temporal* adverbial clauses are regularly introduced by जब (जब or जब), 'when,' to which the correlative तब (तब or तब) regularly corresponds in the principal clause. As remarked in § 642, related adverbial ideas are expressed by the combination of the postpositions तेज, तब, etc., with the temporal adverb.

Examples are as follows: जब वहाँ न पाया तब आयस में घोड़ो, 'when (they) found (him) not there, then they said among themselves;' भोर जब उठता है तो सोधी वोरे वात सुख वे नहीं निकलती है, 'when at daybreak he rises, then no word comes aright from his mouth;' जब तब वांछा तब तब चाहा, '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., जब समय अनिरुध जो की बानासुर के गया उस काल चन्द्रवर जी बिचारते है, 'at the time Bánásur carried off Aniruddh, Aniruddh was reflecting.'

b. Occasionally a temporal clause is elegantly introduced by त्रेन, as, वह भूखा बैठा था त्रेन इस से विलासित ने वह रचना कहा, 'he was sitting hungry, when Visvámitra said this word.' When त्रेन is used with जब, the clause, although temporal in form, is causal in sense. Thus, जब त्रेन तु लुक्स भोगने बातो है रोगा उठिया नहीं है, 'since thou art going to enjoy pleasure, it is not right to weep.'
§§ 900, 901. ADVERBIAL CLAUSES.

900. *Local* adverbial clauses are regularly introduced by the relative adverbs तहाँ, or विधर, or their equivalents, combined, when necessary, with various postpositions. The proper correlative or the demonstrative regularly follows in the principal clause.

Thus, जहाँ श्रीकृष्ण चक्रवीर थे तहाँ सिरिस्ते एक जलगी खेलने ज्ञाते या निकले, 'several children, playing, came out where the sage Lomas was;' जहाँ गया है सहारे तहां तुम्हें भी भेज़ूगा, 'where Kuns has gone, to that very place will I send you too.'

a. When the principal clause precedes the subordinate, जहाँ is commonly preferred to the correlative तहाँ; as, रानियाँ जहां गर्वें जहां ... दोनों चोर मृतक लिखे बंटे थे, 'the queens went where the two heroes were seated with the corpse;' जहाँ गया जहां बुद्धिन 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, चरण यह दोर जहाँ आकर मभु 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 श्रृं, or its equivalents, followed by भूत, etc., in the principal clause.

Thus, यहूँ रथ निकट आया श्री श्रीकृष्ण जहाँ गयी लगों, 'as the chariot drew near, the milkmaids began to say.' Or, rarely, the adverbial clause may be introduced by इत, indicating it as the explication of यहूँ in the leading sentence. Thus, यहूँ बहु
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ADVERBIAL CLAUSES.

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 बढ़.

a. Still more common than the above, is the adverbial use of बन्द्दर्शन or its equivalents to introduce a modal clause. This idiom is used almost invariably in introducing a comparison. Thus, बन्द्दर्शन आप ने कथा को मार भक्तों को सुख दिया तबी ही मधुपरी का राज बर प्रभा पालन कोई, ‘as Your Majesty, having destroyed कायस, gave joy to your worshippers, even so, reigning over Madhupur, be pleased to take care of the people;’ बन्द्दर्शन बन बन्द्दर्शन हो ले आते 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 माना जि बन्द्दर्शन तपी तप कर सपने तप का फल प्राप्त बर सुख मानि, ‘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, बन्द्दर्शन खाल बुद्दरह ने सांस लेत बिन्दु मृण, ‘like the bellows of the blacksmith, it breathes without life.’

d. For बन्द्दर्शन after ऐसे, मानी is often idiomatically substituted; as, ऐसे दौसिएमान हे मानो साँच का चढ़ा बीरा, ‘(the king) is as radiant as a polished diamond,’ lit., ‘as a diamond (which has been) applied to a grindstone.’

e. For बन्द्दर्शन and ऐसे, जितर्म and तिभि are often substituted in the Rāmāyān. The correlative, however, is often omitted. Thus, जितर्म यह लक्ष्य मुनाछह मोहरि तिभि जन हरिरहिष्ठु मुनाछह कवः, ‘never tell this story to Hari, as you have told it to
me.' 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, बिनक बिन भा चाम वहब, '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 आवे मुझे खबर दीजा, 'when he comes,' (then) let me know;' जहां भी भी उसे यहां एकड़ 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 तूते जवे हाथीयों वे दूर पर सिंह तूटे, '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, ब्रह्म वल्लराम ऐसे सोभयस्यान लगते वे वैसी सघन घन में द्रासियो मुहावरो लगती है, 'Shri Krishn (and) Balrám 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 गुरुहित समुन सो देश वर देखियो, '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 जो, used as a conjunction (§ 666), in the sense of 'since,' or 'whereas.' The principal clause is then introduced by सो or तो.

Examples: जो ऐसे दुःख में हैं हस्ने कोई, कुष्ठिमिवाजा चाहिए, 'since we are in such trouble, we ought to have some deliverer;' जो इस जीव को दुःख ही बढ़ा है तो कुछ वस 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 फ्रानी गुड़ मर्ये के अष्टकार पाषाण के 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 जो or यदि, or the Persian चगर, 'if;' and the apodosis, by the illative सो, and sometimes ती मो.

904. In Nālpāli, instead of जो, यदि, and चगर, a conditional clause is indicated by the word मया, the inflected perfect participle of मनु, 'to say.' This मया is regularly placed at the end of the conditional clause. Thus, कोई मन वाचि ओव च मया, 'if any one comes to me;' ते लार धारि ले विड़ा मा डाको मया, 'if any one calls thee to a feast.' This मया is also idiomatically used at the end of clauses which state something, not as a fact, but as a supposition; as, 'युन क जर्न गधारां खाड़िम मा पर्या मया, 'who is there whose ass may have fallen into a pit?'. It is
also employed instead of अन्तर्भुक्ति 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: उद्देश्य से देखते न देखिति मना, 'whereas
they seeing, see not.'

Rem. The participle मना, in these constructions, is to be regarded as
in construction with the preceding words after the manner of a case abso-
lute. 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 con-
clusion is presented (b) as merely a possible issue, one
of the contingent tenses must be employed.

Thus, a. कल जो जुरासिंद्र पहुँच भावे ते प्रजा दुख पायिनी, ‘if
Jurásindh should attack us to-morrow, then the people will
have trouble;' यह तुम्हारि ही घर रहि ती मना है, ‘(if) this
(maiden) may abide in your house, then it is a good (thing),'
sc. शात ते मना; जो तेहि ब्राहु बध बिनु भावि। ती
रघुविनिषेवक न बहाविनं, ‘if I come to-day without having slain
this (demon) then let me not be called the servant of the
lord of Raghur.' b. जो रसी की मारः ते निभृय राज कहि,
‘if I but kill this woman, then I may reign without fear;'
or, with the respectful form for the contingent future; जो आप इसे बोला चाहिए तो मैं एक उपचार वता जूँ, '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 मति चम्हार कभ जीविन बैठें चौपट होंद, 'if he should eat every day, the world might soon be a waste.'

For the contingent future in the protasis, the imperative may be substituted; as, जो झपा जर बढ़ो 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., ja ihi barai amara so hoi, 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 मैं सहारा दूंगी तो भेर दे फल में से चापा बुंगी, 'if I help you, then I will take half of the fruit for the present;' जो मैं चच लोध करता हूँ तो बाज विगड़ेगा, 'if I now get angry, the business will be spoiled;' जो तू ने नहीं दिया तो चीर बौंग 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:  
\begin{itemize}
  \item 'had I asked anything from him, he would have given (it),'  
  \item 'had this story been going on, then I too should have heard (it).'
\end{itemize}

In the following conditional clause, which is idiomatically omitted from the protasis before \textit{had}, 'if perchance no one had told (us), yet I would have perceived,' etc.

\begin{itemize}
  \item Sometimes the past imperfect is used in the apodosis; thus, 'he was able to bring it, if he had wished.' The past tense, \textit{ka}, of the copula, is sometimes found alone in the apodosis; thus, 'it had been well, if you had heard what I had to say,' 'if a rumour of this thing had not reached my ear, then what had been the use of this \textit{panchāyat} decision?'.
  \item Sometimes the past contingent perfect is the tense of the apodosis. Thus, 'if thou hadst even once cried out from the heart, then that cry of thine had reached beyond the stars.'
\end{itemize}

\textbf{906.} The conditional conjunction is often omitted in all varieties of the conditional sentence. Thus, \textit{if} a husband be found (who is) her equal, then he may give (her). In the following, \textit{tī} introduces the
apodosis: 'मे रब्रों के घर चढ़ा डाकू तू भी भूलें 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 ती; as, e.g., यह कारण हो तू 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, ‘दूसर समय उतार चाहिए नहीं तो का जानिचे पीछे का हुई 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 Rámáyan; सोह रघुनाथ हुमहि करणीया जति, . . . . भें न जिज्ञासा, ‘that, O lord of Rághu, is to be done by you, else I shall not live;’ सुमुख हो न जीवन हानी, ‘be cheerful, else there is peril of your life.’ सहें वधूर वचन बख तौरे नाहिं है जाते उंग सीताहि वर्णोरे, ‘I endure thy hard words, wretch, else I would carry off Sítá 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 पढ़े अपना बल दिखाते हैं, ‘if occasion arise, then they show their strength.’ This omission is specially common in poetry; as, एक बार बैलिके सुधि जाणी वालहि जीति सिमिय मम भावी, ‘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 आए तो मे वह, ‘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 ती alone in the apodosis, marks the conditional character of the protasis. Thus, ‘उस का ध्यान छूटा तो उसको ने ध्यान कर भावा, ‘(when) his meditation was broken, then, reflecting,
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he knew;’ एक दिन रात्रा परीश्रम चालित को गये तो बहां देखा, ‘one day, (when) राजा परिष्कित 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 अन्य अथवा अन्य, जो भी, or even जो alone; to which नतीजा, तदर्थ, or, colloquially, ती भी, यहाँ, or पर, answer in the principal clause.

Examples: यहाँ वे पृथ्वी ज्ञान समर्पित सागर के लिए जाता है तथापि उस को नानक प्रस्तुत की है, ‘although they regard man as intelligent, yet his intelligence is only a mere name;’ यहाँ तपस्यों से बचना बक्कत होती है परन्तु जब उन का कौट्ठ आता है, ‘although ascetics are very patient, yet when their anger rises;’ चाहे चाहे असलंभत्व भारी तदर्थ चाहे रंग मुहारिर, ‘although there is great uncertainty, yet hear a word of mine;’ जो अनेक बार भावुक और अहंकार की नीतियें तीनों विषय का प्रदर्शन 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;’ जो है इस देश की पोषण पर भी बमी अपनी न होयी, ‘although one cherish this body, yet it will never become his own.’

a. Sometimes in concessive clauses, चाहे, used as a conjunction, introduces the protasis, followed by परस्तु, or some similar word, in the apodosis; thus, चाहे अपनी सात्तरियों की चार ही देखा ही परस्तु में ने यहाँ 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 ज्ञान की चाहे बुधाई में हारी, ‘what though we have been worsted in this present battle?; यहाँ इस के फूलों के दिन चमंची नहीं चाहे हैं बैलों बालियों से बदल 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, क्वा (poet. कि [की] or चिं), 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: अब इस गोकुल में रहना कैसे करे, ‘now how can one manage to remain in Gokul?’; ये लोग कब कुछ बता कहते हैं, ‘are such people called anything good?’; यह चयनान कैसे सहा जायगा, ‘how shall this dishonour be endured?’—where the question is equivalent to a strong negative statement; में तुझे का मार्फ़ू, ‘why should I kill thee?’; रामजनमि हठ बरव व्य वास, ‘will the mother of Rám ever show obstinacy?’; की तुम्ही हरिद्रास्वट्ट मझ कोई, ‘are you one of the servants of Hari?’.

910. The Hindi 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 तू यह न कहती कब आधा फल न मिलता, ‘if you had not said this, would you not have had half of the fruit?’; जो यह सेह हो न रहा तो अब सुध दिलारे का होता है, ‘if that love has not remained, then if one now recall (it) to (his) mind, what comes (of it)?’; उभय मध मिय
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, कह राजपुत तो कुशल से हैं न, 'tell (me), the prince is certainly well, (is he) not?' चब तो मज़बूत जहै न, 'now thou art surely satisfied, (art) thou not?'.

912. In Naipáli, while क्या is sometimes used, as in High Hindi, to 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 न न, 'not.' Examples are: तु मसीह होस कि, 'art thou the Messiah?'; यो गालिस्को मानिस होस कि, 'is this a man of Galilee?'; तिक्केह चरा मुझा बिहिया होस कि, 'are ye not of more value than the sparrows?'; श्रवण को लेखा गर्देन न कि, 'doth he not take account of the expense?'. In the Gospel, in these cases, as in most negative clauses, न is written as a part of the verb which it qualifies.

913. The normal order of the parts of a simple sentence in Hindi, is (1) subject, (2) predicate, (3) copula, as, मनुष्य यापी हे, 'man is a sinner,' राम दास बुद्धिमान हे, 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 रस्सियां मनाईं, '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, तत्त्वी देवता पति को चक्रवर्ती गारी, 'base-born women desert their husbands.' This is the rule with such predicates as धन्य, धीर्धित्रा, etc.; as, धन्य है यह दिन, 'auspicious is this day;' धीर्धित्रा है मुझे, 'a curse to me!'.

The predicate is also emphasized by placing it after the copula, last in the sentence; as, सुन्दरा पुकार है वज्र चौर पाप है धर्म, 'abundant is your merit, and your sin little;' तद्धा यददृश रथैं श्रेष्ठ, 'this is the lord of Brahmā, Rudra, and Indra.' Or the predicate, if emphatic, may take the first place in the sentence; as, सामर्थ्यें वे जो ना वाप की सेवा करते हैं, 'those are powerful, who obey their parents;' यहाँ सामर्थ्याश्च मनुष्य तौ च की 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; आपे ती मुग के पीछे थे, 'you had come indeed after deer.'

915. The copula receives the greatest emphasis when placed in the beginning of a sentence; as, है तो चाहिए, 'it is indeed good.' This is especially common, to heighten the effect of a following adversative clause; as, है तो गरीब पर विकसात, 'he is indeed poor, but wise;' है तो कुशल ज्ञेआ वे ए... निपट भावित हो रहे हैं, 'they are indeed well but... are in much anxiety.'

916. The object of a transitive verb regularly immediately precedes it; as, वह इम को मारता है, 'he is beating me;' but is emphasized when first in the sentence; thus, इम अग्रित को भी कैसे जीतूँगा, 'this unconquerable one, how shall I
conquer?’ A less emphatic position is the last; as, तो वाहेंगा रखे तो वाहेंगा सुखे, ‘he who marries her, will kill me.’ The verb itself, whether transitive or intransitive, is emphatic in the first place; thus, मारिंग कही तोहि हम, ‘shall I kill thee?’ and also in the following; सो देते की नहीं, ‘why do you not give it?’

a. If a verb have an indirect object, this regularly immediately precedes the direct object; as, मैं तुम को यह 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, यह हम की बचाने आया, ‘he came to save us.’ But for emphasis it may follow the verb. Thus, यह चाहूँगा 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 उस 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; भजि हैं परमेश्वर की, ‘praise unto God.’ But the copula may sometimes be omitted, and the order inverted; thus, तुमने ऐसे पतित की बारबार घरबार, ‘Tulsí! 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, तै ने यह क्षा क्षिया पापिनी, ‘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 क्षा पला, ‘what fruit have you and I obtained!’ गुरु की ने हमें तुम्हें इंधन लेने मेजा, ‘the guru’s wife had sent us and you to get firewood.’
Position of Attributives.

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, वह बड़ी बस्ती है, ‘that is a large town;’ यह मेरी पुस्तक है, ‘this is my book;’ अब मेरे बड़े मरे एक विंघ बे टेक्स्ट, ‘I saw a dead lion there.’ But reversing the order, these all become predicative adjuncts. Thus, वह बड़ी बस्ती है, ‘that town is large;’ यह पुस्तक मेरी है, ‘this book is mine;’ अब मेरे बड़े एक विंघ मरा झा टेक्स्ट, ‘I saw a lion dead there.’ Thus in the following, the position of the genitive indicates it as predicative; हमारा परिचाय नगर से चले जाए वा 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 बा पुत्र राम, ‘Rām the son of Dasarath;’ भवानी बुधार, ‘the goldsmith Bhavānī.’

Position and Emphasis.

923. All adjuncts, whether attributive or predicative, are rendered emphatic by separation from the noun which they qualify.

Thus, विधाय ता भी व्रह सुम पर बस न चलेगा, ‘even Brahma will not have any power over you;’ कल युग में राजा चढ़ि है चमत्कारण, ‘in the Kali Yug, kings have arisen (who are) proud;’ हाथ में धनुष बांध ती है परनु सिर पर वन के पूलों की माला घरी है, ‘in (his) hand indeed is bow and arrow, but on (his) head is placed a garland of forest flowers.’

Position of Adverbial Adjectives.

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, शोभा चहा, 'come quickly!'; तब बाशी में रहता था, 'he was living in काशी'; तब हम से हर दिन बहता, 'he would every day say to me;' तुम चमकर देखी, 'go and see.' But with more or less emphasis, हर दिन वह हम से कहता, 'every day he would say to me;' तुम आयोग जब, 'when will you come?'; उस का स्मावं बोल बढ़त है, 'her nature is sensitive, very;' इस गंगा की कुंठा मत, 'don't touch that charm.' चह जो कि तुम ने मुझे रोका क्यों 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, Randhir aur Prem-Mohan; thus, पीर चाहत निश्चि न हो जब तब, 'as long as any matter be not certain.'

a. The emphatic particle, ही, is occasionally inserted in the absolute future, before the terminations गा, गी, 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 Shakuntala; thus, इस से बताते ही बज्जोगा, 'I will talk with her;' राजा की आदा ती मापीहोगी, '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, भी तो सम्बाह संही लाता था, 'supporting it, indeed, I was bringing it.'

925. When the negative is used with compound verbs, Position of Ne-

The emphasis of the negation properly falls upon that part of the compound to which it is immediately prefixed; as, e.g., मैं नहीं लिख सकता हूँ, 'I am not able to write;' but, मैं लिख नहीं सकता हूँ, 'I am not able to write.' The force of illustrations is indeed lessened when dissevered from the context,
but the following may be of some value: श्री कृष्ण चंद्र से तो कुछ न बोल सका, पर चाहिए उबलवाय ... उठ रहे, 'श्री कृष्ण चंद्र 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: मेरे चरण बीस विले भी वह बाल चुग में चार विचि रहे इस लिये कल 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 अपनी बहन को . . . निकलने न दो, 'do not allow your sister to come out;' but with a different emphasis, जब की मंदिर में उठाय लाया बीर फिर न जाने 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 की सीमा कुछ बरनी नहीं जाती, 'to describe the beauty of that time is impossible;' मैं पे चढ़की बाहिर जाता, '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 हूँ, '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, मेरा भी एक बेटा पढ़ता था, 'one son of mine was also reading;' i.e., of mine, as well as of some other person; but, मेरा एक पुत्र भी पढ़ता था, 'one son, also, of mine, was reading;' or with yet a different sense, मेरा 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;
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 वि, 'that,' and causal sentences introduced by कोंकि, 'because,' can never stand first, as sometimes in English. Thus, ति इस लिये आप से मेंं होच, 'I have come that I may have an interview with you;' मुळ्स से इस युग में रहा नहीं जाता काँकिर शुद्र राजा हो बलिक अधमे मेरे पर करेगे, 'it is impossible for me to remain in this age, because Shūdras, 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, तूम ऐसा चलाय बरी जिसे जब सुफळ 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 गुरु जाग का है
Arrangement in Poetry.

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 Hindi will then be obscure. The conditional clause in Hindi 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 था जब थी दुखा चंद्र ने ... ब्रज की रात्र करी, ‘we indeed knew this, at that very time when Shri Krishn Chand protected Brj;’ यारे मुझ्नों को पांडवाने वहाँ तक जाना चाहिए वहाँ तक वलाश्य 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 मर्दीनधत्त ना मयनसंर्ष्टि́, ‘destroyer of Mayan,’ to rhyme with मयन in the previous line. Words denoting plurality (§ 164) may precede the noun they modify; as, देखिे गुण गारी, ‘they utter abusive words.’ Even the postpositions may precede
the noun; as, त्रियंत्रि त्रियंत्रि for त्रियंत्रि में, 'in the Triple junction.' And an attributive may follow its noun, even at a long distance; as, रेनु अवसागर जिन ब्रह्म यह, '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, चोटिसंतुक तव सायज चद्री, '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 Hindi 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 Hindi. Indeed, prose Hindi 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 Hindi 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 Hindi verse. His enunciation, if in public, is sure to be chiefly a matter of amusement to the natives who may hear him.

931. Hindi 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 Hindi verse is regulated, like that of classic Greek and Latin, by a regard to the quantity of the syllables, as long or short. In Hindi 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., बात, although in prose a monosyllable (bāt), in poetry is reckoned a disyllable; bāta.*

933. Quantity is either long (मुच or दीघ) or short (बछ or पृथ्व). A long syllable is denoted in Hindi prosodial notation by the mark अ, and a short syllable by the mark ए, which signs are thus respectively equivalent to the English marks — and —. Quantity is determined by the following rules.

934. Rule I. The vowels ओ, र, र and श, are short, and the remaining vowels, चा, ढ, छ, वे, वि and व्र, 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, ए, 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 चेता, or in a gunated causal base, like फिर in फिरा, from फिरा; or has resulted from the combination of two formerly concurrent letters, as in केर for कर, from करि, or चष्ट for चष्टि; in such cases ए is invariably long. But in words where ए represents a primitive short vowel, a or i, as, e.g., in जेबि for जिजि, रघुंद्र for रघु; it is usually, though not invariably, counted prosodically short. A good illustration is found in the following half दोहा from the Rāmāyana; बैंड सातिहर ते उरे तेहि काख मह. This line can only be scanned in accordance with the above principle, by counting ए in जेबि, रघुंद्र and तेहि, as short, and the remaining ए’s as long. Otherwise we shall have 27 instants, instead of 24, as required for each line of a दोहा. But in the following अर्धाचाँपार, ए is short in बैंड, and long in तेहि: समब भौति विभावति बैंड तेहि. This Prakritic short, or ‘common,’ ए appears chiefly in the oblique forms of the various pronouns, and as a unio- vowel before verbal terminations; as, तेहि, चैबि, करि, etc., etc.†

935. Rule II. A short vowel before two consonants in the same word becomes long by position. Thus, ए in दुििििि, and a in the first and second syllables of मकङि, 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 र् or निः, and sometimes before र् and द्व, as in मुनिन्द्र, नुस्थ, and अस्म, remains short.

Exc. 2. A short vowel before a conjunct consonant of which the second element is र, as, e.g., a in स्रङ्गम, 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 Anusvár or Visarga followed by a consonant, is long by position. Thus the short vowels in दुःख, संम, लिंग, are all long by position. So also Anusvár in the end of a line lengthens a preceding short vowel; as in चयं, नमामयं.

Exc. But when Anusvár stands, as is very often the case, for Anunásik,* a preceding short vowel remains short. Thus, e.g., in भंगर, कराशी, मुह, Anusvár stands for Anunásik; and therefore the vowels च, र, and व, retain their natural short quantity.

937. The unit of metrical quantity is called मात्र, 'an instant.' A mātra denotes the length of time occupied in the utterance of a short vowel, as च, र, or ध. All long vowels and diphthongs are regarded as consisting of two mātras. This must be carefully borne in mind, in order to understand the prosodial measurement of verse.

Thus the words तप, ताप, तपस्वी, contain, respectively, 2, 3, and 5 mātras, as follows; तप, ताप, तपस्वी, 2; ताप, 3; तपस्वी, 5. Similarly the line काम व्रोध मद्द लोक भ्रो, contains 13 mātras.

* § 17.
Rem. For मात्र, सत्ता also occurs in some native works. चौर 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 prosodial 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 हृदरुपमाय for हृदरुपमाय (to rhyme with जाना); देवी (to rhyme with प्रेमान्त); and (to fill out quantities) अश्वत्तांसुग्ह for अश्वत्तां, दूत for दूत; दोष for दोष, etc., etc.

b. But medial and initial radical vowels also are sometimes shortened, even in the middle of a line; as, e.g., in ठुक्रे for ठाकुर, पञ्चम for परंवत, अनागद for आनागद, सुख गी for सुख गी, जनानि for जानानि, बामनाइ for बामनाइ, etc., etc.

(2) Anusvār is inserted or omitted for the sake of rhyme; as in बराबर, सुपयोग, to rhyme with बर्दमान and सीव; and द्राज (for द्रान), to rhyme with काज.

(3) Diphthongs, medial and final, are resolved into their component vowels; as, भयचातुर for भयातुर; करर, मलाल, करर, for करे, मले, and करे; प्रतिदिन for प्रतिदिन, etc., etc. The latter vowel is then very often prolonged; as, e.g., in करे, परे, for करे and परे; and sometimes the former vowel is lengthened; as in the following, where उड़ाउँ is written for उड़ौँ, to rhyme with खाऊँ; खाकाई के जैसे फिर ताज़े तथा संज उड़ाउँ. More rarely both are lengthened; as in सकाई for सके, to rhyme with उपाई; thus, धिम चल विज राज न सकाई.
§§ 939, 940.] PROSODY.

(4) Occasionally a vowel of one organ is exchanged for one of another; as in देयो for देय, in the following:
काफ़ि देवि केहि देवपदेवो.

(5) A syllable, most commonly र, is often added to fill out a line and make a rhyme; as in वरेर जरताङ्ग, for बरे और करता.

(6) A consonant is sometimes doubled, to lengthen a preceding vowel; as in दमक्षर, चमक्षर, चुक्षर, दपक्षर, for दमक्षर, etc.

(7) For the same reason Anusvār is often inserted, as in the following line from Chand, given by Beames: प्रथमं भुजंगि सुधारि चहं, 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 versa, to meet the exigencies of the rhyme. Thus, we have किचि for खिचि, गायि for गाई, पारि for पाषि, etc., etc.*

939. Pause (बिराम) 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, |, half-pause, and ||, full-pause. The harmonic pause or caesura 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, disyllabic, and trisyllabic.

* Vid. § 875.
Occasionally, compound polysyllabic feet are also employed. Each class of feet contains several varieties, as indicated below.*

<table>
<thead>
<tr>
<th>Name</th>
<th>Abbrev.</th>
<th>Symbol</th>
<th>In English</th>
</tr>
</thead>
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<tr>
<td>1. गुरु</td>
<td>ग</td>
<td>☀️</td>
<td>Long, —</td>
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<tr>
<td>2. लघु</td>
<td>ल</td>
<td>☮️</td>
<td>Short, —</td>
</tr>
<tr>
<td>3. अर्धम</td>
<td>अर्धम</td>
<td>⚪️</td>
<td>Spondee, —</td>
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<td>4. तालम</td>
<td>तालम</td>
<td>⚤️</td>
<td>Trochee, —</td>
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<td>5. त्रिपती</td>
<td>त्रिपती</td>
<td>⚭️</td>
<td>Iambus, —</td>
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<tr>
<td>6. तीर्थ्रीत</td>
<td>तीर्थ्रीत</td>
<td>☯️</td>
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<td>7. मलास</td>
<td>मलास</td>
<td>☐️</td>
<td>Molusss, —</td>
</tr>
<tr>
<td>8. त्रिपट</td>
<td>त्रिपट</td>
<td>⚪️</td>
<td>Tribrach, —</td>
</tr>
</tbody>
</table>

**Notation of Feet.**

*a.* The *longus* is in Hindi named *guru,* 'heavy,' (also called *hāru,*) and the *brevis, laghu,* 'light,' (also called *meru,*)

*b.* The eight varieties of trisyllabic feet are often collectively termed *ग्राम gun, 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 अग्र would denote the three feet, अग्र, स्मार्त, तम्म; सरस = स्मार्त + तम्म + मम, 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.

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* 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 (हङ्क) is of two classes; viz., वृत्त वर्ति चन्दन, and जाति वर्ति जाति चन्दन.

944. I. That is called वृत्त चन्दन which is regulated by the number of syllables (चरण) in each charan or metrical line. It is therefore also called वर्ति वर्ति चन्दन Varan Chhand.

II. That is called जाति चन्दन which is measured by the number of मात्रास or metrical instants in each line.

I. Of वृत्त चन्दन.

945. In वृत्त चन्दन each verse consists of four वृत्त वर्ति चन्दन of metrical lines (charan or pād). वृत्त चन्दन is further distinguished as of three Orders, viz., (1) सम sama, 'even;' (2) अर्धसमार्धदशमा arddhasama, 'half-even;' (3) विशाम vishama, 'uneven.' These are distinguished as follows:

(1) In सम Vṛtt each charan has an equal number of syllables.

(2) In अर्धसमार्ध Vṛtt the first and third charans have an equal number of syllables, and also the second and fourth.

(3) In विशाम Vṛtt each charan has a different number of syllables.

Rem.—Although Vṛtt Chhand is measured by the number of syllables in each charan, 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 वृत्त वर्ति of the First Class into twenty-six Genera, according to the number of syllables in each of the four charans. 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 संधा Madhya; one of fifteen syllables, to the 15th Genus, named चति श्वरी Atisharkari, 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 prastār (udisht), or, the place in the prastār being given, to determine the metre of any required species (naM). 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 दुष्पदक Dandak, 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.
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Class I. चंद्र Chhand, or वरण Chhand.

Order I. सांत Sama Vritt.

Genus I. चक्षु Chhand.

Species. Feet in each charan. Examples.

श्री चंद्र || श्री || क्षी

Genus II. प्रत्युण.

काम चंद्र || ज्ञाता || ज्ञाता || कोई || कोई

मधु चंद्र || निध || जय || भुध || मधु

मही चंद्र || रमभ || समा || नही || मही

साश चंद्र || पेज || नेज || चाह || साह

Genus III. मधा.

ताम्री (नारी) म हे हामी || हृं कामी || तृ द्राता || हे चाता

कमल क चरण || वरण || ब्रमल || कमल

मंदर म धावत || खावत || चंदर || मंदर

श्वरी ख भवानी || सुधानी || सुनि बो || कही सी

गतिरें ज सम्हास || सवास || परिषं || गतिरें

मुग्री or प्रत्या र हे बरो || पत्तरो || सो हिया || री प्रिया

रमण स धरभी || बरो || रमभ || रमी || रमणी

पंचाल त गावना || गावना || दैताज || पंचाल

Genus IV. प्रतित्र.

कन्या or तौली मग हे कर्त्तरा || मेरे भरा || तृषी दासी || मोही पाली

समुही or कला भग भासिन को || कामिन सी || हानि करे || प्रण हरे

मुहा चंद्र भज राम || सरे काम || न कापार्द्ध || न मुद्राहि
Species. Feet in each charan. Examples.

कुमारिका बग कारी ढपा || द्यामया || न छोड़ितः || न मारित।
राम सब जग माही || सुख नाहीं || तजी कामी || महि रामी।
बुद्धि || बल भक्ति तजी || प्रभू महि || उर्दू दुख || सिखि सुख।
धारी || वार रस नाम तोर || मुखि मोर || मोर भार || तू उतर।
वीर सब हुस थोर || बल भीर || वर्षीर || रुप्योर।

Genus V. सुप्रतिष्ठा。

समीक्षा मग गाधा की वाली || राधा जू मानी || मानी तो मानो।
मेरी का हानी।

वमक नजल सूरत काहिं || हरिजनाहिं || कुमत गहिं।
वमक वहिं।
हंसी or पंक्ति भगव तारं दैसा || दैत बसीसा || भारत द्रोही।
पाज्जत मोही।

विषुखु मजल खास गजत || टूट गजत || बाहु तवविं।
वीरू मेजनह।

विलास जगम ढपा चयानी || मुहिं दिखाने। कुचाल महारौ।
तुडी सुधारौ।

भिप्पा सबं करइ ढुपा || कलंबामयह || मनरस्सिव।
दुखभेजना।
हरित तमग ती मानु भारी || ठाणे पिपारी || सीती सुखारी ||
होती इमारी।

Genus VI. गायत्री。

शिष्वाल्ल मम || कौं रे जानिं दी तो || राधा माही होतो।
सोमकुख मस || कौं रे माग्य है || बाली जानत है।
श्रीभुता नम || कहत राधा नू || सुंदर काँधा नू।
§ 950.]

PROSODY.

Species. | Feet in each charan. | Examples.
---|---|---
श्योवदना | नय | शरण तिहारी | चरण निहारी
कामशतात | भय | भावत न तोरी | वात सुनि गोरी
मालती | जन | बरो मत मान | तजो चढ़ वान
विमोहा | रर | बाँधी आन वे | खाम हे मान वे
तिलक | सस | प्रभु के चरणा | वेब के प्ररणा
तुजुमम्बा | तम | देखो क्वित भारी | सीहि चाति सारी
बुमतृत | तस | आई शुभ घरी | बचि प्रभु हरी

Genus VII. चिन्तक.

| सुभग | मभग | माणी माणी विच से | जाणी जाणी विच वे |
| मधुमति | ननग | बाग बाग वियो | नाथ बाग वियो |
| श्रीरूप | मभग | मारग है भमाण | कों न भजो चरणा |
| कुमारलिता | वसं | कहाँ बाणि तिहारी | करी प्रभु विचारी |
| भमाणिका | रुग | खास आज आँठ हो | माख बाज आँथ हो |
| समाणिका | रकम | भक्ति सुम्भि बुधि | बाण देख याददा |
| हसमाणा | सरम | चाण की खालिल ही | तब की मई सही |
| चुडामणि | तमण | जाणा इमें अव है | लेखा जहाँ सब है |

Genus VIII. अधुण्ड.

| इंगमत | मभग | देखो आवत विहारी | केतो देखत निहारी |
| खंजा | मभग | जाणी जाणी बुटराईँ | देखी देखी बुटराईँ |
| तुंगा | मभग | चरण शरण तेरी | रहत न मन मेरे |
| बिंदुलाश | मभग | वालत देखो ती घारी | बाहत माणा ती सारी |
| चिंपद्रा | मभग | माणत कों न कंढाईँ | आवत है विचाराईँ |
| नारच | मरलम | कहूँ प्रभु कौतुक तुहे | कहूँ रिष भावतो तुहे |
| माणव | मरलम | प्रीत करो तू सब वे | भक्ति करो तो बच वे |
| प्रमाणिका | चरलम | परेश तोह्स माणिके | नमो सुमित टाकिके |
| मक्कीका | रजगल | जान देख भोहिच आज | लाय देखो वियाज |
Genus IX. वृहती.

Species. Foot in each charan. Examples.

Genus X. पंक्ति.

Genus XI. चिदुप.
§ 950.]

Prosody.

Species. | Feet in each charan. | Examples.
---|---|---
चुप्पला | सभसम | आली राधी बरत विहारी रारी
दोन्हरक | सवसव | बुजहरु प्रचंड प्रताप बर्बर
सभसम | नागरर | भजन करुँ आज साधो ततो
प्रभा | नमरर | रहइँ मण साध वारी सजो
गिरिवंदा | नामरर | तिब सरीजनवनी प्रयंवहरा
भजन प्रयात | बय | चली आज इखो भज काध आयो
मोलक | भभ | इखज़ आज रमापति आवत
भजन प्रयात | तत् | यारी तजो मान आवो कारी गार
जनपथी | हत | आही धरो धान पावी बड़ी द्राज

Genus XII. ब्रह्मती.

Genus XIII. भविष्यती.
<table>
<thead>
<tr>
<th>Species.</th>
<th>Feet in each charan.</th>
<th>Examples.</th>
</tr>
</thead>
<tbody>
<tr>
<td>प्रभावती</td>
<td>तमसशब्र</td>
<td>कैसी सुहात सबन को विसारनी।</td>
</tr>
<tr>
<td></td>
<td></td>
<td>देखो न भावत नर की विचारनी।</td>
</tr>
<tr>
<td>मंजुभाविनी</td>
<td>सबसंब्र</td>
<td>तब को तुमें मुरलिया दूर दूर।</td>
</tr>
<tr>
<td></td>
<td></td>
<td>चब हो कहा करक़ों जरूर लगइ।</td>
</tr>
<tr>
<td>माया</td>
<td>मतयसग</td>
<td>देखो २ जात कंधार हुब मेरे।</td>
</tr>
<tr>
<td></td>
<td></td>
<td>कोड़े कोड़े तो चुराई मग मेरे।</td>
</tr>
</tbody>
</table>

**Genus XIV.** शक्तीक।

चपरावती नरसंब्र चरण शरण कैसे कारण लाभिये।
वज जगत सौंभ मारण भाविये।
हेनुवदन भवसंब्र भक्ति बिनु युक्त नर नाभक पधारी।
शक्ति नहीं भक्ति बिनु युक्त नहीं भारी।
बसंततितिक तमसशब्र मानी सबह कहत खाम चबो चबो री।
देखो चबो चबच मान गलो गलो री।

**Genus XV.** अतिशक्तीक।

चंद्रदेखा मरमधव देखो देखो हमारी वानी सबह ने न मानी।
बाढ़ी बाढ़ी कुमारी राथा करी बेदमानी।
भमरावली सससंब्र रघुनाथ रमापति, देख हुमें शरखा।
जव काढ़ि नहीं मघुसङ्ग के चरण।
माजती नवमधव वरक़ चाव विहारी नाच मेरी विचारी।
सुनक़ मन मुरारी पाप सारी विसारी।

**Genus XVI.** चंद।

चंचला रजररतच छोड़ देख मोहि कांध बार बार मैं पुकारि।
वाले कठों बयन लंग राज से विचारि।
Species. | Feet in each charaś.

नाराज | बरजरबग | गलो गली कियो फिरी जला जली मांहो भिजो।
रढ़ी रढ़ी रढ़ी लगी जहां गधी भली जली।
वाणिजी | बनभन्नम | चलत निघारि माधव निघारि बात मानी।
समुझ गई सवे चहत आशा नाहि जानी।

Genus XVII. रुद्रदिन।

प्रथमी | अमगस्यलन | चली सकल गोपिका लखन आंज आदि चली।
वरी वन काम छोड़ि सब साध आंची चली।
मेंद्राक्षात महत्तम्य | प्रभा धारि चरण दिन राति कहां वा विचारी।
धारि वा के पट कबल पोगी यानी की पुराई।
मोहन महरस्यलन | पुकारी टरिकी सबरी खायि गड़ि वाधै।
विचारी काम की वन सों मारचे अंब जात है।
हरिश्चन्द्र | नमस्यलन | बर्जच चव खामी द्वीनानाथ नाराज शोधिये।
तजुङ चव मो की नाहि प्राणानाथ सुहरिये।

Genus XVIII. पृथ्वी।

चंदैरी | रसवस्मर | प्राम बिलत आश माधव वाय में वव साध ने।
गोपिका सब रंग क्रोणुतं कुकुमा गुद हाथ ने।
नाराज नणणर | कर्जु कवन में बिहारी मुरारी कुराई कही।
कहाँ तुम सड़न भरी सहा लो भवाई चहो।
संभोर आममस्यल | सीहै कैकी राधा माधव भा आयत टरी टरी।
अगि बंगानी कान्ठा बुमत पीछे राजकुमारी मेरी।

Genus XIX. भृत।

शादूसविधरित मसजस्तम | राजो शी चमुद्रा पुकारत चरी राधा
कहां तू गई।
राधा हीरत तुंबें में मुरु बलो कान्त न
वा की लखी।
Genus XX. छूटि।

गीत सजबभरसलग जग देवस कारण महजपालन साधु बूढ़ सदा रस।
प्रभु देवधरी चबा कैसा मारग भक्ति मुखित सुधी है।

Genus XXI. प्रकृति।

छम्हरा मरभजनचब सेरो सेरो सबी वाचत चब चमरारी फ़र्द।
विगारी॥

बाचि च तू न मानि चब कहन हमारी भैं दू।
बुजारी॥

Genus XXII. आकृति।

महिरा महभभमभर दूमज भूमि दुमावत कंकण भूमि धुमावत आज भली॥

बीजा तलावत टैरि पुकारत माय बुरावत ताज भली॥

इंसी समतलनसंस जा के जी में जोई भावि करत चबर ताज आति
चकुचार॥

भावि जी में बाहि वा को करत नर सुष्टि
सन बिसराई॥

Genus XXIII. विकृति।

कालिका रजनजनरजन देवधरे किपत कुंज में लक्षत राधिका न पय
में जभिर रही॥
§ 950.]

PROSODY.

Species. Feet in each charan.

Examples.

दैनिक मध्य साधू को पुढ़ा में खड़ी रहते चूल्के गाड़ी।

माषती भम + गम

नाहक रारी करे ग्रज सीहन नाहक गार्गर

तू व्रज तोड़ो।

नाहक मारस रोकत चंचल नाहक तू दुर्भि

भाजन फोड़ी।

लकित नझभजभजभज करख रुपा सदा मथु सहाय आप चब ही

अपान जन के।

तजख नहीं चलाय जन को सहाय चारिचे

युकार मन के।

Genus XXIV. सत्कारति or संक्राति.

हुरलिसा प्य जबख यह बात न माँगत री संधि मैं उपकारक

आज मरे।

समुदायवत हीं चब मानु चली लखि हाल मरी

विसराय दरे।

Genus XXV. अतिकारति or अभिकारति.

चाप प्य + ग खुजन से चब माधव जावत बाजन को सब खेल

दिखावत री।

मारस में सब घूमि हुमावत ताज सूदंग कवाय

नचावत रो।

सुनदरी प्य + ग बिलु पंकज सीह तहाद नहीं बिलू चंद्र निशा

जिमि भाजन नाहिं।

बिलू पंडित चंद्र प्रकाश नहीं तिमि ज्ञान नहीं सब

धूरि मिलाही।
Species. Feet in each charan.

Examples.

Genus XXVI. उत्क्रष्.

विशीर्यम् मस + लभ समुद्रावज्ज प्रभ चकल्र यहुः यही द्वार सारकम नहि कि साभ वाचन।

च्य बेर बुलाय कहीत्र ग्रामाभायति तोहि वताय द्रैः हम साधन।

विशास मभ + लभ साधक्ष प्राय हमार महाप्रभु मांगत हैं कर जोरी सदा गति सत।

मानक सोर कहावत तारक दैें हमें सब भानि सुधि विषयत।

Genus XXVII. दृष्टक.

महोघर म(बर) + लभ कहा कहरी चली गरे भली भरे नहिं नरे चली गरे कहा भरे करी चली।

मना जियो भरी तबे रही बढ़ी खूली हंसी सुना दिशो जवे भरै बुली चली।

श्रंख नम + १४ र चरण धरण हीं सदा तादि के जो त्रयारिष्ट गीताचित्र द्रामोदरो विश्व जू माधवो खाम जू ची सभू सबैद्रा सर्व है द्रस को।

सदृश ह्रदय हैं हमें पालिहे भापो भालिहे सोह विषेविः विषेय भरी विश्व जू राधीयो राम जू ची प्रभू दुःख हा हर्ष है चासको।

951. The following, among other metres of this Genus, are classified in the Pingalādarśa as कवित भंद्र.
has 31 syllables, but the feet are left optional. The pause falls upon the 8th, 16th, and 24th syllables. The last two or three syllables of each line must rhyme.

The poem has 32 syllables, with pause at the 8th, 16th, and 24th syllables. The feet are optional.

Class I. Order II. Arddhasama Vritt.

952. No division of this Order into genera and species Arddhasama Vritt 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.
566  

**Prosody.**

566

प्रोसॉडी

प्रोसॉडी

Scheme.

{ 1st and 3rd charans, मंत्रमंग.
2nd and 4th    , नाममंग.

बीतुक आँख खिची वनस्पति। जल विच बृद्ध पड़ो सुनियो आसी।

बेगवती छंद।

Scheme.

{ 1st and 3rd charans, सससंग.
2nd and 4th    , नम्भग.

सिगरो तन सद सन है। तो धर आवत बेगवती है।

हरिशचन्द्र छंद।

Scheme.

{ 1st and 3rd charans, सससंग.
2nd and 4th    , नम्भग.

चूष की चमिता चिथ पाएँ। रुकहि की रुकदेस जगाएँ।

हीरा छंद।

Scheme.

{ 1st and 3rd charans, नम्भग.
2nd and 4th    , नम्भग.

सुनाम जहाँ हमार राधिका तो। चबाइ जहाँ वह आज बेहु बाजी।

**Class I.: Order III. विषम वृता Vishama Vritt.**

Vishama Vritt Examples.

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.

समृत्थारा छंद।

1st ch. ॐ + य रुषपति चर्यान विच चारिण।
2nd   , ॐ + सं चब तचक्क संकल विपयन तुम भारी।
3rd   , इं + सं वजह बनाम कुक सुकल करत नदी चध जीजौ।
4th   , ॐ + सं बनाम नहुक लीजौ।
954. Jāti Chhand is divided by native writers into गण छन्द् गण छन्द् and मात्राछन्द् Mátrá Chhand.

955. In Gaṇa 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 Mátrá Chhand the order of feet is for the most part left to the option of the composer.

a. This distinction between Gaṇa Chhand and Mátrá Chhand, as laid down by native prosodians, cannot, however, be rigidly maintained. In
many metres classified as \textit{Mátrá Chhand}, certain requisitions and restrictions are made as to the nature of the feet employed, and, on the other hand, in some \textit{Gána Chhand} metres, many of the feet are left to the option of the writer.

\textit{Gána Chhand.} 956. Native writers have divided \textit{Gána 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.

\textit{Gána Chhand.} Species 1. 957. The 1st and most popular species of \textit{Gána Chhand}, is termed आर्या गाथा, गाथा Gáthá, or गाहा चट्ट Gáhá Chhand. In all Aryan metres each verse consists of two lines (dal), the 1st of which contains 30, and the 2nd, 27 mátrás. Each line must contain 7$\frac{1}{2}$ feet, each of which, again, must contain 4 instants, except the 6th of the 2nd line, which has only one. A \textit{jagan} (– or a polysyllabic foot, is required in the 6th place in the 1st line; but \textit{jagans} are prohibited in the odd feet of the 2nd line. The cesural pause falls after the 3rd foot or 12th instant of each line.

958. The following is an example of that variety of \textit{Aryyádi} metres which is known, par excellence, as आर्यादि or गाहा.

\begin{align*}
1 & 2 & 3 & 4 & 5 & 6 & 7 & \frac{1}{2} \\
\text{म + गग + स} & \text{गग + गग + ज + भ + म} = 30 \text{ instants.} \\
\text{गग + भ + म} & \text{गग + स + ज + गग + म} = 27 \text{ instants.} \\
\text{छाज चक्षु सब मघरा} & \text{रहत नहीं दीनवंधु आप कहो} \| \\
\text{साधों की वंथवाण} & \text{चाहो चाहती धर्म नहीं कही} \|
\end{align*}
§§ 959–961. ]

PROSODY.

959. चपला छंद must have a *jagun* in the 2nd and 4th places each line.

\[ \text{स + ज + स + ज + स + ज जग + ज = 30.} \]
\[ \text{भ + ज + स + ज + कल + स + ज + म = 27.} \]

\[ \text{कह} \text{कहानिधान जगनाथ जान चढ़ भोजि गरण तेरी है।} \]
\[ \text{दीखज कथा नवन से निघारि घरत सबन घरी है।} \]

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 *jagun*, as in the 1st line of *Aryyā Chhand*. The other general laws of the verse are the same as in *Aryyā Chhand*. * Examples follow.

\[ \text{ग + ग + ग + ग + र + र + र + र = 30 instants.} \]
\[ \text{ग + स + र + र + र + र = 30 instants.} \]

\[ \text{राधो माधो बेनी बात सुनग साह बागि मति जाओ!} \]
\[ \text{मानो हमरो सबहि डर नहिं यह बानि वृद्धि तू आओ!} \]

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*.

\[ \text{ग + ज + स + र + र + र + र + र = 27 instants.} \]
\[ \text{ज + ज + स + र + र + र + र + र = 27 instants.} \]

\[ \text{चारो चार चारक हुजन सं सबरो चढ़ो चारो!} \]
\[ \text{चलन फिरत बूढ़त है सिंच बिच में सोढ बनाचो!} \]

* Vid. § 937.
962. उदरगीति छंद is the exact reverse of *A'ryya 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'ryya* metres.

\[
\begin{align*}
\text{गग + भ + ल + गग + गग + ज + भ + ग} & = 27 \text{ instants.} \\
\text{गग + गग + स + भ + स + ज + भ + ग} & = 30 \text{ instants.}
\end{align*}
\]

963. अर्यागीति छंद differs from *A'ryya 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.*

\[
\begin{align*}
\text{गग + गग + स} & = 32 \text{ instants.} \\
\text{लल + लल + लल} & = 29 \text{ instants.}
\end{align*}
\]

964. The various species of *Ga'na Chhand* classified by some as *वैतालीयादि Baitālīyādī*, *शिखाड़ Shikhādī*, *वाक्त्रादि Vaktrādī*, and *अचलाध्रित्यादि Achalādhṛityādī*, differ widely from the above *A'ryya* metres. A few examples are given under each head.

965. The *Baitālīyādī* 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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* § 957.
§§ 966-970.  

966. सैतालीय झंड. Two lines of 30 instants each, as follows: $6 + r + s + 8 + r + s$. The combination of long and short syllables in the polysyllabic feet (the 1st and 4th), is optional. Pause at the 14th instant.

\begin{verbatim}
मधु सुदान को बढ़ो छावी तुम देखो कैसे छिपो गली
बरब माधव राधिका छावी सबरी जैह है छो चलो भली
\end{verbatim}

967. चार्हासिनी झंड 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.

\begin{verbatim}
चलो चलो बाज साज री भली भली साज माध री
बढ़ो बढ़ो जांघ कांघ री बढ़ो बढ़ो सांघ वांघ री
\end{verbatim}

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. ज्ञानगढ़ीड़ा झंड 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.

\begin{verbatim}
आयो आयो जी आयो ही नै दरे दरे राधा माधी
निमुद दिन लक्ष न कहत चवर कुछ शरण चरण तवि भजत चवर कुछ
\end{verbatim}

970. ज्ञातिस्विचरा झंड Scheme, $27 + r = 29$ instants in each line. Pause at the 8th, 16th, and 24th syllables.

\begin{verbatim}
भजत मन चरण रहइ हरि शरण तबजत सब चित्त रमना
चलज पथ सुगम करइ तुम जनम सुपल नियर चबिहि मरना
\end{verbatim}
971. *Vakrādi* 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* (\(\overline{\overline{\cdots}}\)) or *sagan* (\(\overline{\cdots}\)). The following are the most common varieties.

972. चपलावक्राली छंद requires, in addition to the above conditions, that the fifth syllable begin a *nagan* (\(\overline{\overline{\cdots}}\)).

\[
\text{चुम देखो मगन में कैसी सोहत री भाव} \\
\text{काँपा भाव मधुर में देखे री सबरी साव}
\]

973. युग्मविपुला छंद requires, in addition to the general conditions of *Vakrādi* metres, that the fifth syllable of the even *charans* begin a *jagan* (\(\overline{\cdots}\)).

\[
\text{कहना मानु मेरी री बाली चलङ भाव हो} \\
\text{मान बे बड़री राधि देखो कस न माज हो}
\]

974. The *Achaladhrityādi* 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* (\(\overline{\cdots}\)) or *nagan* (\(\overline{\cdots}\)). The final syllable must be long.

\[
\text{माधी करो सहाय लोक की} \\
\text{साधो सदा सुभेत चोथ की}
\]

976. *चिच्चा* छंद requires a short syllable at the 5th, 8th, and 9th instants, and a long syllable as final.

\[
\text{आज चलङ पगन विहारी यू} \\
\text{देखन जन्म घचक तिहारी यू}
\]
§§ 977-979.]

**Prosody.**

977. उपचिन्नाछ छंद requires that the 9th and 10th instant fall on one long syllable, which must be followed by two short.

Class II. जाति छंद Jāti Chhand.

Order II. माचा 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 वग्ल ओं-ों-ों), or a molossus (मस्स ओं-ों) 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 Chaupáí, although containing the 16 instants required by rule, is faulty in the composition of its feet; भिन्न कुम्भार माठी ताता. 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 Mātrā 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 Deipād by some prosodians, and Chatushpād 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 Mātrā 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 mātrás in each line (dal), 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 (2)
§§ 983–985. PROSODY.

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.

चाब्र निता चुंबन गया चवा न मन का फेर।
कर का मनका त्रित्राःक्षि मन का मनका फेर।

Rem. This is at present the most popular and common of all metres. It is much used by Tulsī Dās, Kābhīr, and all the most esteemed poets.

983. नीरठा. This is simply an inverted Dohā; i.e., the 2nd and 4th charans of the Dohā, are made to stand as 1st and 3rd, and vice versa. The same rules and restrictions as to feet hold as in the Dohā; 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, Tulsī Dās has exceptionally rhymed also the longer charans.

कूकदृढ़सम देह मद्यामन कहवातरयन्त।
जाष्टि दीन पर नेह करो क्राय मद्धवमन्यन।

984. उज्जाल छंद contains in each line of two charans, 28 instants; the 1st and 3rd charans each have four feet, (14 × 3) + 3 = 15; and the 2nd and 4th, three feet, 6 + 4 + 3 = 13 instants.

को प्रभु बहि गुण भोमित तोर दुहि गृहित प्रेम चरार।
जव दिवधाम तजि चवतरियों गोग्ह तवहि गर निरार।

985. ललित or हरिपद छंद contains in each line 16, + 12 = 28 instants. The last two syllables of each line must be long.

कहा मानु चब बात हमारी चरी सदी तू चारू।
सुनो हाल हम आज तुमारी प्रिया सिखारी काजू।
986. **Mahiparî or Harigîtitâ Chhand** 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.

\[\begin{align*}
\text{बिनु द्राम आवत काम की नित} & \quad \text{ताहि छहीं मेरे नरा}.
\text{अंद्रीश एकाहि काहि सेवत} & \quad \text{त्रैगण संगय मंतरा}.
\end{align*}\]

987. **Chudipalâ Chhand** differs from the *Dohâ* only in that a third *charan* of 5 instants is added to each line. Thus the scheme for each line is, \(6 + 4 + 3, 6 + 4 + 1, + 3 + 2 = 29\).

\[\begin{align*}
\text{में चब मिलन चहहूं सखी} & \quad \text{अजुमति मुत चई हीय वाता बढ़।}
\text{पापट पापट सब दीरीक्रि} & \quad \text{चुजुदा चंदन की ललबरा बढ़।}
\end{align*}\]

988. **Chhipâdi Chhand** has in each line, \(10, + 8, + 12, = 30\) instants; the last syllable must be long. Pause at the 10th and 18th instants.

\[\begin{align*}
\text{चति कूर आकार रूप न चमि} & \quad \text{परमुपत कुर यद पाये।}
\text{सब देखि वगत में आप भजी है} & \quad \text{बाहर सुमति वतावे।}
\end{align*}\]

989. **Chibâlâ Chhand** has in each line 30 instants. Pause at the 16th instant. Thus, \((4 \times 4), + (4 \times 3) + 2 = 30\) instants.

\[\begin{align*}
\text{चमर हित बिचारि घरी तेजु जो} & \quad \text{भूपति चलि सी कपट करी।}
\end{align*}\]

*Rem. In the Chhandodipak, the line is divided thus, \((4 \times 3) + 3 \equiv 15, (4 \times 3) + 3 = 15\). I have followed the Pingalâdarsh.*

990. **Ghanta or Ghâsanândâ Chhand** has two lines, each of 31 instants; each line has nine feet, with pauses at the 10th and 18th instants, thus, \((4 \times 2) + 2, 4 + 4, (4 \times 3) + 1\).

\[\begin{align*}
\text{मोहन मुख आगे} & \quad \text{चति चन्द्रराघि} \quad \text{बें बुरही मसिकबि निद्रि।}
\text{दुख देख सु आजी} & \quad \text{बिनु बन माजी} \quad \text{घंटा लाहि चूज सम चार।}
\end{align*}\]
II. Verse of Four lines (चतुःश्चादं)

991. Of the various metres enumerated below, a number, as, e.g., Tribhangi, Durmila, Danikala, Lilâtâta, Padmâvatî, Madanhar, are reckoned by a few prosodians as verses of two lines (द्विपद्द). 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 Dwipâd stanzas. On this account, while following common usage in reckoning these as Chatushpâd, 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.

993. दीपक छंद has in each line 10 short instants.

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. गजर छंद, 7, + 7, = 14. Last foot must be a trochee.

2. चम्पक छंद, 8, + 6, = 14. Last foot must be a spondee.
(3) चंद, $6 + 8 = 14$. First foot, $\sim \sim \sim$; last foot, $\sim$.  

रहस्य सदृश रघुवंश साध। करक द्या चब आज साध।  

जतन करक चब दोनवास। धरक बैठे सम कांध हाँ।  

995. चोपाई छंद, $8 + 7 = 15$. Final syllable must be short.  

करक द्वानिधि धुम सिवकाश। नैरे हिम से झाँ झकाश।  

रहस्य सदृश प्रभु चित से आय। कलिमल राघव पल मे जाय।  

996. The following two contain each 16 instants to the line, but differ in the feet and pauses.  

(1) अडिझ or अलीला छंद, $8 + 8 = 16$. No jagans ($\sim \sim$) allowed; the last foot must be a bhagan ($\sim \sim$). All four lines must rhyme.  

चब वह आवत चेषु बावत। यश वाञ्ज को नाच नवावत।  

चशु आत राजत चव वह चावत। इमक इमक सव खेल खिबावत।  

(2) चोपाई (also called पांढकुलक and कुपाई) $6 + 4 + 4 + 2 = 16$. The last foot is commonly, though not invariably, a spondee.  

उधरहिंग विमल विलोचन ही के। मिरहिंग दोष दुष भरवजनी के।  

सूयहिंग रामचरित मन्नमानिक। गुप्र प्रमो जो गांह खानिक।  

Rem. This metre ranks with the Dohā in popularity. A large part of the Rāmāyaṇa 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.  

महोद्रा खाने राति काँहे करी। कहांगी खाज़ में जाय बाछी टरी।  

सुनीयों यशोदा वताविग तेरो। होठ तो मथी है देखियो तु मेरो।
§§ 998-1003.

PROSODY.

998. रासा छंद, 12, + 9, = 21 instants.

करए छया ज्वल सही नै राज साध हो ||
राजस्व वदा बामवा० नै० राज साध हो ||

999. लीला छंद, 11, + 11, = 22. Last syllable must be long.

ध्वनि भावी मैं आज हर के बाज चाही ||
लखो सबी सब साज कम हर छप भायी ||

1000. रोता छंद (also called रसाबली), 6, + (4 x 4) + 2, = 24. Last syllable must be long; pause at the 11th instant.

रावि छवि देखत धुसत पूरा जग तहि भागहि ||
चारबाबु लखि स्थिर द्विय रावि को अनुरागहि ||

1001. काब्य छंद, 6, + (4 x 3) + 6, = 24; pause at the 11th instant.

माधव भाज निहारि जात वालन संग अंजन ||
देवी देखिके आप चलत मानक दृश्यंजन ||
आये च्वि को भाज ध्व निहि री कंद्रंजन ||
करत बड़ो चनरीत चलत जिसि सिद्धिरविजंजन ||

1002. दुर्विया छंद contains 16, + 12, = 28 instants.

आयो भाज यहं यदुनन्दन बीनि कर पत सारी ||
देखु देखू सिहि सोहूत कैसी मानो चनरहर बारी ||

1003. चौपिया छंद, 10, + 8, + 12 = 30 instants. Last foot a spondee. Subordinate rhymes fall at the 10th and 18th instant.

तब चित्र रसात्वगमन सुनि यज्ञ साहि ||
पुर ग्राम सुवि में बागन जल भें बाहि रहित कर नाहि ||
पिय मिति स्राविन तावि सिया बामहि नाहि बचाह कर नाहि ||
सुरपति सुत कांची सव जग नांची वान चौपिया बागी ||
1004. सवाया छंदः 16, + 15, = 31 instants. Last foot a trochee.

ऐसी राम नाम को सीदा तोहिन न भावत मूढ़ चयान।
स्वस्त दिन जात मोह बस दौरान करत सवे ब्राह्म नम बिरान।

1005. The four following metres have each 32 instants to the line, and differ only in the cäsural pause, and the feet which are permitted,

(1) चिंभगी छंदः 10, + 8, + 8, + 6, = 32. No jogans (−−−) allowed. Subordinate rhymes at each pause.

समुद्रिच जगु जन में को फलू मनु में हृद सुभिरन में दिन भरिते।
खिर्ड़ो बक्त्वारो घें घरीरो भेरो तीदो पारहरिते।
मोहन वनवारी गिरवर घारी कुंज विहारी पगु पारिते।
गोपिन को सङ्घी प्रभू बक्त्वारी जाज चिंभगी उर घरिते।

(2) पदमावती छंदः 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.

वाखिज़ी सो बेनी लष्कि क्रुि सेनी तब तन भासा मोरी बु।
संसि सो मुह सोस्थित लष्कि छौ लोभित भावत रूवी चकोरी बु।
निकस्त मुह सांसि पार मुवारि संगं चुड़ि मोरी बु।
वाखिर भावत जब पदमावति तब मोर जुड़िं चाड़ बोरौ बु।

(3) दुर्मिला छंदः 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.
§ § 1006-1008. ] PROSODY.

1006. हिंदीटल छंद. Scheme, 10, + 10, + 10, + 10, = 40. The last foot must be an iambus; subordinate rhymes may occur at each pause.

1007. मदनहर छंद 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.

1008. कुमादित्या छंद. This is a compound metre of ix lines, consisting of a Dohá, followed by two Kávyas. The last charan of the Dohá must be

III. Verse of More than Four Lines (बहुपाद).

The differs from this only in requiring an iambus instead of the final spondee.

(4) लोलावती छंद. Scheme, 18, + 14, = 32. This differs from all the preceding in admitting only one caesural pause.

1006. हिंदीटल छंद. Scheme, 10, + 10, + 10, + 10, = 40. The last foot must be an iambus; subordinate rhymes may occur at each pause.

1007. मदनहर छंद 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.

I. Verse of More than Four Lines (बहुपाद).

1008. कुमादित्या छंद. This is a compound metre of ix lines, consisting of a Dohá, followed by two Kávyas. The last charan of the Dohá must be
repeated in the beginning of the Kávyá, and the last two syllables of the Kávyá 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.

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बीती ताड़ि विसार दैँ आँग की सुध लेय।
जो बनि चावि सहजं भें ताळ्हों में चित दैँ
ताळ्हों में चित दैँ बात जोड़ी बनि आँग।
दरजन हंसें न बोड़ चितृ में बेठ न पावः
वहे शिरघर काविराय वहे कर सन परती।
आँग की सुध दैँ दैँ सुमुझ बीती सो बीती।
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Rem. Sometimes for the Kávyá, a Rola Chhand may be substituted. This differs from the Kávyá, however, only in the division of its feet.

1009. छप्पै क्षण consists of a Kávyá and an Ullál Chhand (§ 984).

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भाल बैँ सुभ चादर चिरुक तियं तुम विसोधि चति।
निम्में चाल माल प्रसत्र चाल सुभ वृत्ति चकी मति।
उपमा बहु प्रििि पंज कंज बिचियाल गुलाब वर।
खंड चाँ तिथि मात्र पक्ष प्रकुलित सुगोम घर।
सादर विशद सुभ गंध सुङ गन्ध हृद वृद्ध वाल बगित।
चूँक विश्व रामीत युग सरस हित द्वार बगित षट पद सहित।
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1010. रसिक छंद consists of 6 lines, each of 11 instants. The final syllable must be short.

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ईंसत चढ़त दृधि सुभित। बुलत भनत सुभ बर्त।
चित तियि मिजि रहत। रिसियुत विरतिधि गहत।
सुभि संसिधिनां च चाहे संसिधिनां। सिंघु तवच वरस रसिक।
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Of Metres used in Songs (Bhajans).

1011. Many of the metres enumerated above, in both Varan Chhand and Mátrá 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 साबिया. Scheme, \(= S + G \). Pause at 4th foot.

\[ \text{मेट्रिक स्केम} \]

1013. धुपद गीत has in each verse 32 short syllables, with pause and rhyme at 8th, 16th, and 24th.

\[ \begin{align*}
\text{बहु चरण बचन} & \quad \text{गह गरग सड़न} \\
\text{दल अध घर बन} & \quad \text{बहु घरस बचन}
\end{align*} \]

1014. पूर्वी गीत has two lines, of \(6 + 6, 6 + 4 = 22\) stanzas, with pause at the 12th; the last two syllables must be long.

\[ \begin{align*}
\text{काम लहर चढ़त सूद} & \quad \text{कोध पन्न जोरे} \\
\text{लोभ भौर पूर्वत ठीर} & \quad \text{मोह सरन घोरे}
\end{align*} \]

1015. छलिता गीत. In each line \(6 + 6 + 2, + 6 + 4 = 24\) instants, with pause at the 14th.

\[ \begin{align*}
\text{भव भव भंजन जमरजन} & \quad \text{जंजन समाह हरच} \\
\text{विषत निवारक सुखदायक} & \quad \text{सायक पड़न घरच}
\end{align*} \]
1016. भैरव गीत. The scheme commonly used to the \textit{R\text{\text{"a}}g}, 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 सन बाई भाई भजन करो सन बाई
प्रेम सुधा रस चाहो निरसम रसगा रस चपाई

1017. दुमरी गीत. To this is sung a verse of two lines as follows: $6 + 4 + 4 + 2 + 4 + 4 + 4 = 23$ instants; $6 + 4 + 4 + 2 + 6 + 4 + 4 + 2 = 32$ instants. Pause, in either at the 16th instant.

(1) अमरित भोजन कालिझ विसुध्दे कर नित गरल बहारी।
कांठहि उतरत तन मग यासी कीव न करे पुकारी।

(2) जोति घट गई दो नैमन काँहः सुले चत्र कोई जागा।
सूधि खेके नहीं फुजन बासा रखगा सुले रस बाँध जागा।