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TRIVENĪ

A Reader



# Trivenī

Texts of Three Literary Traditions  
in Early Modern Languages of North India

A Reader

HIROKO NAGASAKI   JAROSLAV STRNAD   ALEKSANDRA TUREK

Kotoba Books  
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## Preface

मिळियै तट ऊपटि बिथुरी मिळिया  
धण धर धाराधर धणी।  
केस जमण गंग कुसुम करंबित  
वेणी किरि त्रिवेणी वणी ॥

*Rivers overflowing their banks merge into single stream,  
like Rukmiṇī, the earth, uniting with her rain-cloud Kṛṣṇa.  
Her Yamunā-black hair is dotted with Gaṅgā-white flowers  
and red blossoms of Sarasvatī: a triple-braided plait of trivenī,  
the holy confluence.*<sup>1</sup>

In early modern North India, poets in various regions composed works in vernacular languages; some were of an ornate style inherited from the rich tradition of Sanskrit, Prākṛt and Apabhraṃśa literature, while others were rooted in particular cultural contexts and were locally oriented. Scholars such as George A. Grierson introduced the collective term ‘Hindī area’ that covered a swathe of North and Central India. However, the linguistic diversity and differences between these languages were too large to lump them under the single term of Hindī. In such multilingual environment the use of supraregional forms, for both communication and literary purposes, is necessary. Avadhī, the so-called *sadhukkarī bhāṣā*, Ḍiṅgaḷ style of Mārvārī, and Braj Bhāṣā are good examples of attempts to establish supraregional forms. Braj Bhāṣā and Avadhī became literary languages adopted by many poets in early modern North India. The literary form of Braj Bhāṣā differs from Braj, the form of the language spoken in the Braj region (Braj bhūmi / Braj maṇḍal) although it originated there. The great popularity of *Rāmcaritmānas* is panregional while Avadhī was mostly adopted by poets of the region of Avadh. Hymns, treatises on aesthetics, *rīti* poetry, bhakti poems, *nirguṇī* saints’ songs, Sufi poetry, hagiographies, compositions known as *bārahamāsā*, etc., were among prevailing subjects and literary genres in North India. While Hindū and Muslim courts served as salons where poets enjoyed patronage for their literary activities, literature in vernaculars also won the hearts of local people mainly

<sup>1</sup> Rāmsiṃh and Pārik 1931: 225; translated by Aleksandra Turek.



through devotional poems of the diverse and wide-reaching bhakti movement. The culture and religion as well as literature in local languages in the Mughal period drew the attention of scholars, and many new research books have been published, especially in recent times.

The study of devotional literature and its multilayered cultural contexts is incomplete without access to primary sources, which are challenging to be fully understood. Those sources cannot be comprehended with an expertise in Modern Standard Hindī alone – proper knowledge of preceding Sanskrit, Prākṛt, and Apabhraṃśa literary styles and traditions, influences of Muslim culture and literature (mainly Persian), local context, and the use of a composite vocabulary (Sanskrit *tatsama* and *tadbhava*, local words of unknown etymology, and Indo-Muslim vocabulary reinforced by Perso-Arabic loans) is here a necessary precondition for understanding and appreciating this type of literature. Since a respectively great part of early modern Hindī literature was written in Braj Bhāṣā, a lot of progress has been made in recent decades to understand literature in this particular literary idiom. The search of manuscripts undertaken by Nāgarī Pracāriṇī Sabhā gave birth to critical editions of many of them. Outside India, the textbook, *The Hindī Classical Tradition: A Braj Bhāṣā Reader* by Rupert Snell (1991) is an excellent introduction to Braj Bhāṣā literature for students. *The Dictionary of Bhakti* by Winand Callewaert and Swapna Sharma (2009) is a definitive dictionary in English that provides substantial information about a wide range of lexical forms in literary use in North India. Imre Bangha is among the leading scholars whose research brings to light important literary works in various linguistic idioms, such as Maru Gujar, Braj Bhāṣā, Avadhī, and Rekḥtā.

Although such studies in and outside India explore bhakti and court literature in Braj Bhāṣā, we still know comparatively little about other literatures and languages. This textbook seeks to introduce three literary styles and languages of early modern North India, which are parallel to, albeit distinct and separate from, Braj Bhāṣā. Texts selected as representative are specimens of Jāyasī's *Padmāvat* composed in Avadhī, the eastern dialect of Hindī; Kabīr's *pads* in *sadhukkarī bhāṣā* found in the Dādūpanthī corpus of texts from Rājasthān; and Pṛthvīrāj Rāṭhaur's *Krisana Rukamaṇī rī veli* (henceforth *Veli*) in Rājasthānī – more precisely in Dīngal style of Mārvārī. All of them have their own specific

linguistic and stylistic features. The idea of this book has been inspired by the phenomenon of *Triveṇī* (a triple-braid confluence localized by Indian tradition in Prayāga) in which three rivers – white Gaṅgā, black Yamunā, and the legendary red Sarasvatī – merge into variously coloured unity; each one adding its own unique hue to create this great mosaic of inseparable parts. Each of them represents a stream of its own waters pouring into the *Triveṇī* and on the way fertilizing the literary landscape of North India.

The authors of this *Triveṇī* paid significant attention to presenting a textbook with grammatical explanations that should make the texts accessible to advanced students of Modern Standard Hindī. The book contains chapters on Avadhī by Hiroko Nagasaki (Osaka University), on Kabīr's *pad*s written by Jaroslav Strnad (Czech Academy of Sciences, Prague)<sup>2</sup>, and on Rājasthānī (Mārvāṇī) prepared by Aleksandra Turek (University of Warsaw). Grammars have been given in concise, skeleton format; however, an attempt was made to provide as many examples as possible, selected not only from the specimens presented in this book, but from their source texts in their entirety. The three individual grammatical sections are prefaced by General Notes on Grammar which summarizes grammatical features common to all three languages under study.

The idea of the *Triveṇī* textbook was born from discussions with our colleagues held during Braj and Early Hindī Camps, held in summers in various places in Europe and also online.<sup>3</sup>

This work was supported by JSPS KAKENHI Grant Number JP19K00519.

We dedicate this book to our friends and to present as well as future students.

October 27, 2023  
Hiroko Nagasaki

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<sup>2</sup> For a comprehensive grammar of Kabīr's poems, see Strnad 2013.

<sup>3</sup> See <https://earlyhindibrajbhashaworkshop.wordpress.com/about/>.

# Abbreviations for grammatical description

<i>Ø</i>	zero affix
<i>√</i>	verbal root
<i>1</i>	first person
<i>2</i>	second person
<i>3</i>	third person
<i>abl</i>	ablative case
<i>abs</i>	absolutive
<i>acc</i>	accusative case
<i>adj</i>	adjective
<i>adj ppn</i>	adjective postposition; adjectiviser
<i>adv</i>	adverb(ial)
<i>adv rel</i>	adverb relative
<i>ag</i>	agentive; agent-like argument of transitive verb
<i>aggr</i>	aggregative form of numerals
<i>aux</i>	auxiliary
<i>caus</i>	causative
<i>conj</i>	conjunctive
<i>dat</i>	dative case
<i>dir</i>	direct case
<i>emph</i>	emphatic
<i>erg</i>	ergative
<i>f</i>	feminine
<i>fut</i>	future
<i>gen</i>	genitive
<i>ger</i>	gerund
<i>hon</i>	honorific
<i>imp</i>	imperative
<i>inf</i>	infinitive
<i>instr</i>	instrumental case
<i>loc</i>	locative case
<i>m</i>	masculine
<i>neg</i>	negative
<i>nom</i>	nominative case
<i>num</i>	numeral
<i>num ord</i>	ordinal numeral
<i>obl</i>	oblique
<i>p</i>	participle
<i>p prs</i>	present participle
<i>part</i>	particle

<i>pass</i>	passive
<i>pl</i>	plural
<i>ppn</i>	postposition(al)
<i>pp</i>	past participle
<i>prep</i>	preposition
<i>pret</i>	preterite
<i>prf</i>	perfect
<i>prs</i>	present
<i>pron</i>	pronoun; pronominal
<i>pron dem</i>	demonstrative pronoun
<i>pron indf</i>	indefinite pronoun
<i>pron interr</i>	interrogative pronoun
<i>pron pers</i>	personal pronoun
<i>pron poss</i>	possessive pronoun
<i>pron refl</i>	reflexive pronoun
<i>pron rel</i>	relative pronoun
<i>sg</i>	singular
<i>sub</i>	subjunctive
<i>v</i>	verb
<i>voc hon</i>	vocative honorific

## Common abbreviations

<i>A</i>	Arabic
<i>AG</i>	<i>Ādigraṇth</i> , <i>Gurū Granth Sāhib</i>
<i>A.H.</i>	<i>Anno Hegirae</i> : the years of Hijri Calendar
<i>Ap</i>	Apabhraṃśa
<i>cf.</i>	<i>confer</i> : compare
<i>e.g.</i>	<i>exempli gratia</i> : for example
<i>fig.</i>	figuratively
<i>fl.</i>	the time when someone flourished: has been active
<i>HŚS</i>	Śyāmasundaradāsa (gen. ed.), <i>Hindī Śabdasāgara</i>
<i>J</i>	Jayasī, <i>Padmāvat</i>
<i>K</i>	<i>pads</i> of Kabīr
<i>KG</i>	<i>Kabīra Granthāvalī</i>
<i>KK</i>	Caturvedī & Mahendra, <i>Kabīra Kośa</i>
<i>KKK</i>	Singha, <i>Kabīra Kāvya Kośa</i>
<i>lit.</i>	literally
<i>MIA</i>	Middle Indo-Aryan
<i>MSH</i>	Modern Standard Hindī

<i>MSS</i>	manuscripts
<i>NIA</i>	New Indo-Aryan
<i>OIA</i>	Old Indo-Aryan
<i>P</i>	Persian
<i>r.</i>	ruling period of a person
<i>R</i>	Rājasthānī
<i>S</i>	Sanskrit
<i>SL</i>	Sītārām Lāḷas, <i>Rājasthānī Sabada Kosa</i>
<i>V</i>	Pr̥thvīrāj Rāṭhaur, <i>Veli</i>
<i>V.S.</i>	Vikrama saṃvat

## Note on Transliteration

The system for the translation of texts in Avadhī, *sadhukkarī bhāṣā*, and Rājasthānī in this book is generally identical with the use of romanization for Modern Standard Hindī. So, anunāsika is transliterated by a tilde sign (˜) for nasalized vowels and anusvāra as *m* for the nasal sound before consonants with the following exceptions:

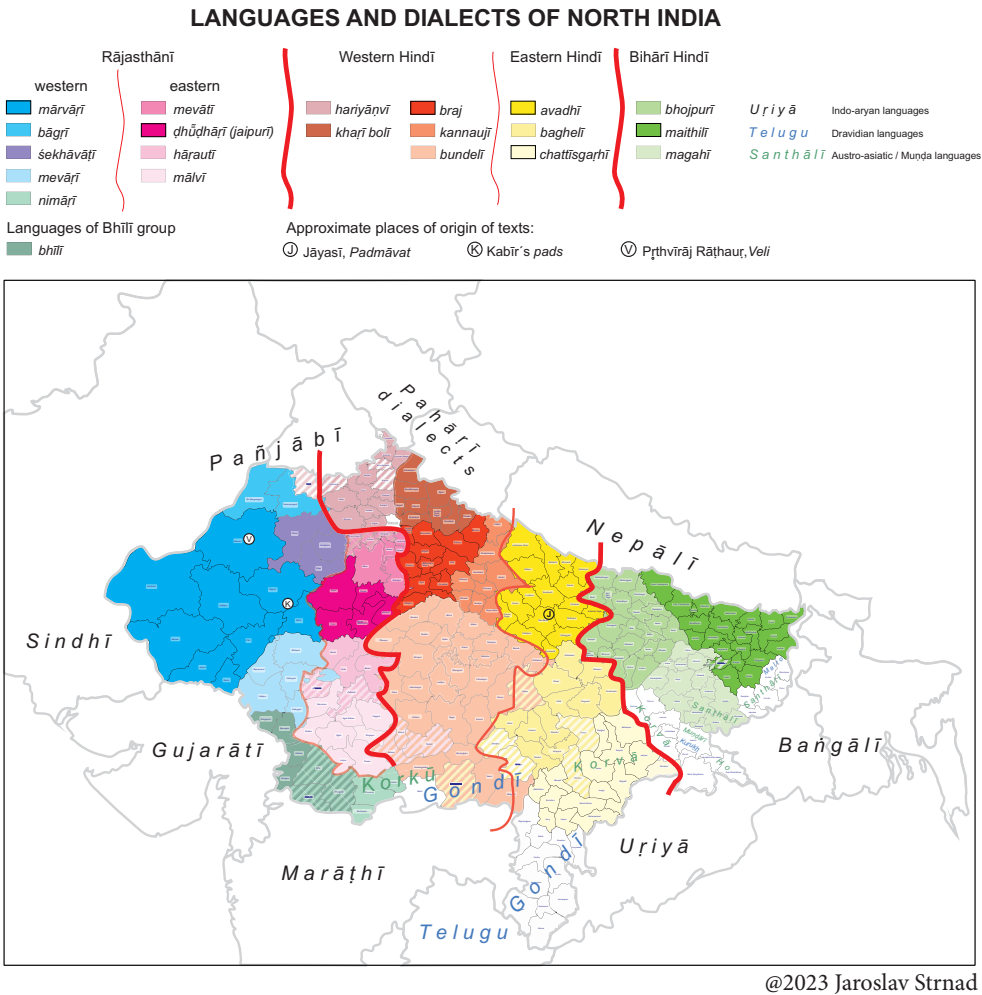
- ñ* before gutturals,
- ṇ* before palatals,
- ṇ* before cerebrals,
- n* before dentals,
- m* before labials.

An extra sign *l̥* for a cerebral ‘l’ (ल) is added which is not found in MSH, but a typical of Rājasthānī. The symbol ऋ as an orthographic equivalent of ॠ is transliterated as *kha* unless it is indicated that it should be pronounced as *ṣa*, for example in Sanskrit words (Viṣṇu, Kṛṣṇa).

The inherent ‘a’ and final ‘a’ are retained because of metrical reasons. The final ‘a’ (schwa) of Indic words are omitted for the general names and places following general convention (hence *Padmāvat*, not *Padmāvata*, *pad*, not *pada*, etc.). In the section of Kabīr’s *pad*s Rām is transliterated without the final inherent *a*, in order to distinguish him from Rāma, the hero of *Rāmāyaṇa*.

We do adopt the use of diacritics for names, titles, places, and languages, as well as technical terms, except for those which are in common use (for example: Delhi, Sanskrit, Mathura, raja, etc).

# Map



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## General Notes on Grammar

One of the purposes of this textbook is to provide a general introduction to the grammar of the three languages for those who may have knowledge of Modern Standard Hindī (MSH) but are not familiar with the diversity of the early modern languages of North India and for those who want to acquaint themselves with the historical development of Indo-Aryan languages in North India.

The book contains grammars of the three texts in separate sections, but to avoid unnecessary repetition some common aspects are described here. The New Indo-Aryan (NIA) period to which all three texts represented in this *Trivenī Reader* belong dates from approximately 1000 CE to the present. In this period, various vernacular languages and dialects developed and many literary works were produced, including those in MSH. In the following discussion, we use Old Hindī as a collective term that includes the Braj Bhāṣā, Avadhī, and *sadhukkaṛī bhāṣā* dialects.<sup>1</sup> Avadhī is an eastern dialect of Hindī and Braj Bhāṣā is western. Jāyasī's *Padmāvat* (J) was composed in Avadhī, Kabīr's *pad*s (K) in *sadhukkaṛī bhāṣā*. The language of *Krisana Rukamaṇī rī veli* (V) is Rājasthānī, a language closely related to, but in significant ways different from, Old Hindī.

One of the major problems the authors faced in writing the grammar for the present *Reader* was how much attention should be paid to grammatical forms and variants that may be important, but do not occur in the selected texts. We tried to be honest rather than pretend to present a perfect grammar by giving unattested forms. However, forms not found in our texts, but attested as existing in other works on the grammar, are given in square brackets if necessary. The grammatical notations in the three grammars are standardized as much as possible.

### 1. NOUNS AND ADJECTIVES

In the nominal inflection, the rich system of case endings found in Sanskrit and early Prākṛts was gradually simplified by the

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<sup>1</sup> The linguistic classification of Rājasthānī is detailed in the following chapter on Rājasthānī, see pp. 139–143.



phonological reduction of endings accompanied by extensive case syncretism when several different case functions were combined in a single inflected form. The final result of these processes, as seen for example in MSH, was a reduction of the original system of eight cases into just two – the direct and the oblique case which encompasses functions of the other cases.

To compensate for the loss of distinct case markers, early modern North Indian languages, including Old Hindī and Rājasthānī, gradually developed postpositions as morphologically independent function words which specified syntactic relations between the parts of a clause or between noun phrases. The new declensional system based exclusively on the use of a broader set of postpositions, also found in MSH, was however still in early stage of its development at the time when the three texts of this book were composed. Modern readers of these texts might feel that the postpositions are used rather sparingly, or missing in places where they would help us disambiguate the meaning.

On the other hand, the process of the reduction of the case system to just two cases, direct and oblique, was not yet complete: in our texts we still frequently encounter, albeit in the singular number only, endings of the instrumental-locative case which also serve as markers of the ergative construction in some contexts. However, the use of this specific ending is not a regular feature of the language – when it is missing and the simple oblique case is used instead, a postposition specifying the case function (locative or instrumental) may be used. But as the specific postposition of the ergative case (*-ne* of the MSH which marks the semantic subject) had not yet found its way in the language, the ergativity of the construction carries no specific marking and may be, to an untrained eye, sometimes difficult to identify. In Jāyasī's Avadhī, the ergative is represented by the oblique case, and the object of verbal action takes the nominative case when used with a transitive verb. The same process occurs in Rājasthānī (Old and Middle Mārvārī) in which the cases of instrumental-locative are also used in the ergative function; however, instrumental plural suffixes are to be found more frequently than in Old Hindī (*-e* is the most universal, added to all types of nominal forms).

For the modern reader, the situation is further complicated by the extensive homonymy of the extant endings as well as the allomorphy, where nasalization (nasal pronunciation especially of long vowels which are either preceded or followed by a nasal

consonant) may produce a number of ambiguous forms and meanings. Often the nasalization is spontaneous, which is a typical feature of the western dialects of the Hindī area and of Rājasthānī. Because of the extensive homonymy of endings, it is necessary to see the broader context for the correct identification of the nominal forms. As far as Rājasthānī is concerned, the most challenging may seem to be the ending *-e*, which can be employed to create various cases, for example: the masculine plural of the direct case; the instrumental-locative-ergative and genitive in both singular and plural (it can also be the suffix of verbal forms such as an absolutive and masculine plural of perfective participles).

### PRONOUNS

The pronominal system represented in the three texts conforms to the general pattern prevalent in other dialects of early modern North India: demonstratives also serve as personal pronouns of the 3rd person; different stems are used for direct and oblique cases – suppletivism is most marked in the demonstratives and correlatives where *s-* in the direct case stands against *t-* in the oblique. The genitive forms of the 1st and 2nd persons of the personal pronouns have adjectival forms that serve as possessive pronouns – in the singular number both western (K *mer-*, *ter-*; V *māhar-*, *tāhar-*) and eastern, Avadhī (J *mor-*, *tor-*) forms are used interchangeably. Special forms for the ergative are attested for the 1st (J, K, V *maĩ*) and 2nd person singular (J, K, V *taĩ*) and for the 3rd person of the demonstrative, correlative, relative and interrogative pronouns (J, K *tini*, *jini*, *kini* respectively, and V *iṇi*, *tiṇi*, *jṇi*, *kṇi*). Only Rājasthānī distinguishes masculine and feminine gender in the near demonstrative and 3rd person singular of personal pronoun.

### POSTPOSITIONS

Postpositions developed during the early phase of the formation of the New Indo-Aryan languages from postpositively used words, which supplanted the gradually disappearing case endings of nouns and pronouns, in determining their syntactic relations within a clause or a noun phrase. These relations specified the sense of location, direction, closeness or belonging, purpose, etc. Some of these postpositively used words lost their original form as nouns, adverbs, participles or absolutives and by way of transposition and phonological reduction took a form of basic case markers: this was the origin of the following postpositions in *sadhukkarī bhāṣā* and

Braj Bhāṣā: the adjectivizing or genitive postposition *-kā/-ke/-kī*; marker of the dative and accusative cases K, J *-kū* and V *-ne, -nāi, -nai*; locative postpositions K, J *-paī, -mē/-maī, -laga*; V *-pari, -mai, -lagi, -lagī, -lagaī*.

Rājasthānī, similarly to other early modern languages of North India, has never been confined to strict limits of systematic grammatical rules and also has the tendency to absorb differing forms, including non-standard ones and from local, distinct dialects prevailing in the region of north-western India. The case of a rich variety of adjectival/genitive postpositions in Rājasthānī well exemplifies this feature. As a result, the forms of Old Rājasthānī (until the 15th century) and Modern Rājasthānī (after the 15th century), and regardless of their region of origin, are used all at once, such as: *-taṇau/-taṇā/-taṇī*; *-rau/-rā/-rī*; *-kau/-kā/-kī*; *-cau/-cā/-cī* and also *-nau/-nā/-nī*.

Other postpositions could be, depending on context, used either as postpositions, or retain their force of independent adverbs, such as for example: K, J *(-)upari* ‘(up)on’, ‘above’; *(-)bhītari* ‘in’, ‘inside’; and *(-)pāsa* ‘by’, ‘near’; V *(-)māthai* ‘(up)on’; *(-)naiṛo*, *(-)kanhai* ‘by’, ‘near’. In this type of syntactic constructions, nouns and pronouns governed by postpositions are generally in the oblique (genitive) case. Old Hindī and Rājasthānī had not yet developed postpositions for marking the ergative construction (MSH *-ne*).

## VERBS

The verbal system of the languages represented by the type of texts chosen for the present selection consists of a large number of verbal forms, finite as well as infinite, with more or less specified functions and meanings. For a modern interpreter, the situation is complicated by the existence of a number of homonymous endings, each represented often by several allomorphs. Synthetic verbal forms inherited from OIA and MIA stages (simple present tense, sometimes with modal meanings, imperative, synthetic passive, again with contextually inferred modality, future tense and causatives) are supplemented by new analytical formations (habitual present tense, analytical passive and the so-called modified verbal expressions). Similarly to the nominal flexion, particular forms and their use were never systematized by any prescriptive or normative grammatical tradition – hence the richness of forms, but also of their functional ambiguity, where the exact meaning can be often inferred only from the actual context.

### ***Future tense***

Coexistence of three different types of future tense provides a graphic example of the dialectal variability represented by the texts selected for the present *Reader*. In the *g*-future (used in *sadhukkarī bhāṣā*, *Kharī bolī* and MSH) the present tense is augmented by the morph *-g-* followed by a vocal which marks gender and number, so that each form has two types of endings: the verbal ending of the person and number inherited from the present tense, and the nominal one marking the future tense, gender and number. The second type is represented by the *s*-future, a direct descendant of the OIA and MIA sigmatic future, in the NIA period prevalent in Rājasthānī (Old and Middle Mārvārī), up to and south of Jaipur, and also attested in the texts in the Rājasthānī Dādūpanthī corpus. The third type, the *h*-future is of the same origin as the *s*-future, where the sigmatic marker of future tense changed into *h*; this type is prevalent in the area of Braj, Rājasthān, and also in the region of Avadhī where it coexists with the verbal noun ending in *-aba*.

### ***Passive***

Passive verbal forms used in Old Hindī texts are generally of two main types: synthetic descending from the OIA *ya*-passive, and analytic which is a new formation emerging only in the NIA period. Analytic (periphrastic) passive is formed from perfective participle, or (in Avadhī) the absolutive, and the verb *jānā* ‘to go’ in the appropriate tense, which construction is also used in Rājasthānī. In Avadhī, *sadhukkarī bhāṣā* and Rājasthānī, more often, the synthetic passive voice is formed by adding *-iyai/-īyai*, *-ijai/-ījai/-jai* to the root of a verb. The passive created in this way has the force of third person and can also have a modal aspect and the function of imperative to express any action or a state that could/would/should be done or performed.

### ***Participles***

As nonfinite verbal forms, participles can perform functions as parts of predicative constructions joined to finite forms, most often the auxiliary verb *ho-* is added, as well as attributes and adverbial complements. Like MSH, Old Hindī and Rājasthānī have two functionally distinct participles, imperfective and perfective.

#### ***a) imperfective / present participle***

The participle marked by the affix *-t-* denotes an action as being

either in progress or understood as being of a habitual or durative character. To the predicative construction it imparts an active voice and habitual aspect. As an adjective it expresses activity attributed to the governing noun. Adjectival and adverbial forms are often formally identical, and exact understanding often depends on context. In adverbial uses it may either refer to the subject of the clause, or to another sentence constituent (the so-called unrelated participle).

*b) perfective / past participle*

As the more detailed treatment in the special grammatical sections shows, several different affixes, as well as a zero affix ( $\emptyset$ ), can be employed in forming this participle, which denotes either an activity as past, often completed, or a state occasioned by its previous completion. With participles of transitive verbs used predicatively, the focus is often on the state of the object affected by the action, rather than on the acting subject, which may or may not be explicitly expressed.

With the perfective/past participles of transitive verbs ergative constructions are used although the ergative postposition does not yet exist. If no grammatical object is given in a sentence, the semantic subject is in the oblique case (which in the absence of ergative postposition may be formally identical with the direct case) and the participle in the predicate is masculine singular. If the semantic object is expressed, the participle agrees with it in gender and number. Structure of such sentence thus resembles passive construction where grammatical subject, which governs the predicate, is different from a logical/semantic subject.

***Preterite (Past tense)***

Avadhī and other eastern dialects of Hindī have a unique past tense Preterite, which is a combination of the perfective participle and a personal ending.

***Absolutives***

A non-finite verbal form, absolute was widely used from the oldest OIA phase when it still retained its original form and function of a verbal noun in the instrumental case, neutral as far as verbal voice was concerned. Absence of the verbal voice continued to mark the absolute in later times until the development of the MSH

form. These syntactic properties make absolutes independent of, or unrelated to, the subject of the clause. Absolutes can express an action that either precedes or accompanies that of the predicate verb; by transposition they can be used as adverbs, and also as postpositions. The absolutes in all these functions, including their role as conjunctive participles, are used in the texts under study in the present book. One peculiarity of Rājasthānī is worthy of mention: to absolute forms the pleonastically pospositions *-nai* or *-kari* may be added; and also an absolute can be used instead of a perfective participle.

### ***Modified verbal expressions***

The term applies to combinations of the absolute which carries the basic, general intended semantic meaning, with a finite verb which is either partly or fully grammaticalized. Grammaticalization is understood as replacement of original semantic content of a lexical unit by a particular grammatical function. The replacement can be either complete, or partial: in the latter case, the finite verb – the so-called vector verb – retains some of its original distinctive semantic features, which may play a role in its ability (or lack of it) to combine with a carrier of a particular semantic field expressed by the absolute. The phenomenon of modified verbal expressions, fully developed in MSH (and often denoted by the imprecise term ‘compound verbs’), can already be observed in Old Hindī texts as well as in Rājasthānī. As in MSH, the grammatical function concerned is perfectivity – the finite verb imparts a perfective aspect to the action expressed by the verb in the absolute and, depending on the presence of its own residual semantic features, modifies, specifies or narrows the semantic field of the absolute. In addition to perfectivity, the specification added by the vector verb may imply a sense of suddenness, violence, or simply direction of the action toward or away from its object or subject.

More details on particular forms used in Avadhī, *sadhukkarī bhāṣā* and Rājasthānī texts with examples of use will be given in the respective grammatical sections.



# Prosody

The metres of the verses of the three texts in this *Reader* are defined by the weight or number of the mora (*mātrā*) and syllable (*varṇa*). The three texts have a distinctive feature of prosody. The following is an outline of the rules regulating their metres.

## SYLLABLE AND MORA

Please note that the short vowel ‘a’ is pronounced and has a mora value in early modern texts. *Varṇa* is a syllable that contains one vowel. Within a syllable, consonant(s) (C) can precede and follow the vowel (V): V, CV, CVC,  $\bar{V}$ ,  $\bar{C}\bar{V}$ . Since *varṇa* almost always coincides with a Devanagarī character (*akṣara*), the number of syllables coincides with that of *akṣaras*. In the syllabic metre (*vārṇik chand*) derived from Sanskrit, the syllables are counted, regardless of the vowel length. Additionally, the poetic form is defined by the arrangement of morae. The syllabic metre is not so common in texts in vernacular languages of early modern North India.

The moraic metre (*mātrik chand*) derived from Prākṛt and Aṣṭadhyāyī is more common and favoured by poets of early modern period in India. *Mātrā* is a mora or a beat. The mora metre is based on the two moraic values of a syllable, that is, a syllable has either one mora or two morae. A light (*laghu*) syllable has one mora and a heavy (*guru*) syllable has two. The books of Hindī prosody mark light as ‘l’ and heavy as ‘S’, while they are  $\sim$  and  $\_$  in the Western notation, respectively. An open syllable with a short vowel has one mora, while a syllable with a long vowel has a value of two morae.

- A short vowel अ, इ, उ, ऋ has one mora.
- A long vowel or a diphthong आ, ई, ऊ, ए, ऐ, ओ, औ has two morae.

(C)V is light (one mora) and (C) $\bar{V}$  is heavy (two morae). The *mātrā* (mora) value remains unchanged whether a consonant precedes it or not; for example, अ (*a*) and न (*na*) are light  $\sim$  syllables with one mora, and आ (*ā*) and ता (*tā*) are heavy  $\_$  syllables with two morae.

A syllable with one mora followed by a consonant cluster is counted as having two morae: अन्तरजामी  $\_ \sim \_ \_ \_$ .

Exceptions: *-nh-*, *-mh-*, and *-ry-* of the perfective participle, sometimes including sequences where the second consonant is *-r-* (सुद्र \_\_ or \_\_), are not treated as consonant clusters.

कन्ह \_\_, तुम्ह \_\_

करयौ \_\_ < करना (MSH किया)

The syllable in the following cases can be counted as having one mora, as required by the rhyme:

1. The diphthongs ‘e’ and ‘o’

2. The nasalized vowel and nasal consonant

Some texts distinguish nasalization of vowels from nasal consonants, which is indicated by *candrabinu*:

अंजन \_\_ / अँजन \_\_

## SCANSION OF JĀYASĪ

### *caupāī*

The following is an example of *caupāī* composed by Jāyasī.

कीन्हेसि तिन्ह कँह बहुत बेरासू । कीन्हेसि कोइ ठाकुर कोइ दासू ॥

\_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ | \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ ॥ 16, 16 morae

कीन्हेसि दरब गरब जेहिं होई । कीन्हेसि लोभ अघाइ न कोई ॥

\_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ | \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ ॥ 16, 16

The regular *caupāī* is a verse that has four *pādas* of 16 morae. *Pāda* is literally a quarter of a strophe, but there are verses composed of more than four *pādas*. In addition, confusion about *pāda* in usage is observed because it sometimes indicates a line. In this *caupāī* ‘|’ shows the end of the odd *pādas*, and ‘||’ shows the end of the even *pādas*.

The *caupāī* consists of four *pādas* which are organized into AB, CD: *pādas* A and B, and *pādas* C and D rhyme, respectively.

<p>A <i>pāda</i> 16 moras कीन्हेसि तिन्ह कँह बहुत बेरासू ।</p>	<p>B <i>pāda</i> 16 moras कीन्हेसि कोइ ठाकुर कोइ दासू ॥</p>
<p>C <i>pāda</i> 16 moras कीन्हेसि दरब गरब जेहिं होई ।</p>	<p>D <i>pāda</i> 16 moras कीन्हेसि लोभ अघाइ न कोई ॥</p>

Two *pādas* rhyme at the end in two long syllables: रासू-दासू in AB and होई-कोई in CD. Although this *caupāī* consists of four *pādas*, the unit of four does not play a major role in Jāyasī’s text. The rhyming



unit of two *pādas*, AB and CD, is called *ardhālī* (a half of *caupāī*), and Jāyasī usually composed a stanza of seven *ardhālīs* followed by one *dohā* (couplet).

Please note the irregular scansion: ‘e’ of कीन्हेसि, बेरासू and जेहिं and ‘o’ of कोई are light, ‘nh’ of तिन्ह is counted not as consonant cluster, but as a single consonant.

### **dohā**

The following is the *dohā* of Jāyasī.

कीन्हेसि कोई निभरोसी कीन्हेसि कोई बरिआर।  
छार हुते सब कीन्हेसि पुनि कीन्हेसि सब छार॥

*Dohā* is a couplet, where each line has 13 plus 11 morae. Each line is further divided into two *pādas*.

A <i>pāda</i> 13 moras कीन्हेसि कोई निभरोसी	B <i>pāda</i> 11 moras कीन्हेसि कोई बरिआर।
C <i>pāda</i> 13 moras छार हुते सब कीन्हेसि	D <i>pāda</i> 11 moras पुनि कीन्हेसि सब छार॥

The *dohā* rhymes in the final two syllables of the two lines. In this case, ‘āra’ of बरिआर and छार in BD rhyme. Comparing the structure of *caupāī*, in which all *pādas* have the same number of morae, the *dohā* has a different format, for example, two lines have the same number of morae, but each *pāda* has different morae. The all-equal type (like *caupāī* 16, 16. 16, 16.) is called *sama* (equal), and the half-equal type (for instance *dohā* 13+11. 13+11.) is *ardhasama* (half equal). Some of the prosody books give additional rules for *dohā*: AC *pāda* should not begin with ◡\_◡ and should end with \_◡, but these rules are not always followed.

The following is an example of another variant of *dohā*. Please note that this *dohā* has irregular scansion:

कीन्हेसि कोई निभरोसी कीन्हेसि कोई बरिआर ।  
\_◡\_◡ ◡◡ ◡◡ ◡\_◡\_’ \_◡◡ ◡◡ ◡◡ ◡\_◡\_ । 13+11 morae  
छार हुते सब कीन्हेसि पुनि कीन्हेसि सब छार ॥  
\_◡\_◡◡◡ \_◡\_◡’ ◡◡ \_◡◡ ◡◡ \_◡\_ ॥ 13+11

There are four कीन्हेसि and the scansion of the first and third कीन्हेसि is \_◡\_◡, in which ‘e’ has the value of two morae. On the other hand, the

## SCANSION OF THE VELI

The following is a couplet of the *Veli* based on mora metre.

— ∨ ∨ ∨ ∨ ∨ — ∨ — — ∨ ∨ ∨ ∨

[illegible]

         <      <                        <                    < < <         

∇              ∇    ∇ ∇         ∇    ∇ ∇

<p><i>A carana</i> कुन्दणपुर हुंता वसां कुन्दणपुरि</p>	<p><i>B carana</i> कागळ दीधो अंम कहि।</p>
<p><i>C carana</i> राज लगैं मेल्हियौ रुषमणी</p>	<p><i>D carana</i> समाचार इणि माहि सहि ॥</p>

A line is divided into two parts by an inner pause. Narottamdās Svāmī calls each part a *carāṇa*, which corresponds with *pāda* (a quarter) mentioned above. According to him, the metre of *Velī* is an unequal type; that is, the first *carāṇa* is composed of 18 morae, the third *carāṇa* of 16 morae, and the second and fourth *carāṇas* of 15 (end rhyme  $\_ \sim$ ), 14 ( $\sim \_$ ) or 13 morae ( $\sim \sim \sim$  or  $\_ \sim$ ). We can call ABCD *carāṇa* following the *pāda* mentioned above. BD *carāṇas* usually have 13 morae, but also 14 morae, and 15 morae in some cases. In the aforementioned couplet, there are 18+13 morae and 16+13. The end rhyme is a tribrach, but only two syllables actually

correspond: कहि of B and सहि of D *carāṇas*.<sup>2</sup> It is remarkable that क alliterates in the first line in कुन्दणपुर, कुन्दणपुरि, कागळ and कहि.

The poem of Pṛthvīrāj Rāṭhaur has been composed in the metre that is used preferably for the *veli* genre, and hence often named *veliyo* or *choṭā sāṇor*, which itself has four types. All types have been employed, but one of them, *khuraḍ sāṇor*, dominates in the *Veli* as the third fourth of the text has been composed in this very metre: 1 but more often 2 + 16 morae in the first line; 13 in the second, 16 in the third, and 13 in the fourth. The first line usually has two extra morae, which is typical of all metres in Ḍiṅgaḷ. Most probably, the additional sounds in the opening line were necessary to mark the beginning in oral renditions as special techniques based on the breath control developed in Rājasthān for the recitation of poetry in Ḍiṅgaḷ. Accordingly, the rule that uneven lines (the first and the third) have to be identical (16 morae) has not been broken in the entire poem; however, when it comes to even lines, the poet could have had more freedom, so there are verses (the second and the fourth) consisting not only of 13 morae, but also of 14 and 15. The example of *khuraḍ sāṇor* (one of the types of *choṭā sāṇor*):

पणिहारि पटळ दळ वरण चंपक दळ	
~ ~ - ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	2+16 morae
कळस सीस करि कर कमळ।	
~ ~ ~ - ~ ~ ~ ~ ~ ~ ~ ~	13
तीरथि तीरथि जंगम तीरथ	
- ~ ~ - ~ ~ - ~ ~ - ~ ~	16
विमळ ब्राह्मण जळ विमळ॥	
~ ~ ~ - ~ ~ ~ ~ ~ ~ ~ ~	13

## SCANSION OF KABĪR

The poems of Kabīr are composed in *pada* stanza for the song. It is called *pad* of Kabīr in modern pronunciation, so hereafter noted as such.

In the *pad*, any metre such as *dohā*, *caupāī*, etc. can be used and their combination is also available. Since the *pad* is for singing, the

<sup>2</sup> Narottamdās Svāmī says this metre should be called ‘small *sāṇor*’. For more details see Svāmī 1971: 40–42.

अवधू ग्यांन लहरि करि मांडी । सबद अतीत अनाहदि राता ॥	
~ ~ ~ ~ ~   ~ ~ ~ ~ ~ ॥	16+16 morae
इहि बिधि त्रिस्त्रां षांडी ॥ टेक ॥	
~ ~ ~ ~ ~ ॥	12
बन कै सुसै संमदि घर कीया । मछा बसै पहाड़ी ॥	
~ ~ ~ ~ ~   ~ ~ ~ ~ ~ ॥	16+11
सुद्र पीवै बांभण मतिवाला । फल लागा बिन बाड़ी ॥ १ ॥	
~ ~ ~ ~ ~   ~ ~ ~ ~ ~ ॥	16+12
षाड बुणै कोली मै बैठी । भौइ षूटै मै गाडी ॥	
~ ~ ~ ~ ~   ~ ~ ~ ~ ~ ॥	16+13
ताणै बाणै पड़ी अनवासी । सूत कहै बुणी गाढी ॥ २ ॥	
~ ~ ~ ~ ~   ~ ~ ~ ~ ~ ॥	17+13
कहै कबीर सुनहु रे संतौ । अगंम ग्यांन पद मांही ॥	
~ ~ ~ ~ ~   ~ ~ ~ ~ ~ ॥	16+13
गुर प्रसादि सुई कै नाकै । हस्ती आंवांहि जांहीं ॥ ३ ॥	
~ ~ ~ ~ ~   ~ ~ ~ ~ ~ ॥	15+13

The difficulty is that the mora is not fixed in BD *pādas*. It is difficult to determine whether the hypermetric *pādas* are textual

On the other hand, the following *pad* of Kabīr features the simple rhythm of prosody:

This is *caupāi* composed of 16 morae. The end rhyme is in the two long final syllables of AB and CD *pādas*. In this *pad* pronouns are unstressed, so they should be counted as light, as हंमहि ˘˘˘, सो ˘, तुम्हहीं ˘˘˘, मोहि ˘˘.

There is a rich oral tradition in Kabīr's poems, and each transmitted text gives different readings. Singers perform self-arranged versions of Kabīr's poems to make them rhythmical and easier to sing, and those modified poems are then adopted in text and disseminated.<sup>3</sup> It is important to note that the poetic license in the prosody of Kabīr's poems also contributed to such phenomenon. The converse is also true, for example, if Kabīr's poems strictly follow the rules of prosody, that might be a result of emendation by later editors.

Hiroko Nagasaki

<sup>3</sup> On the oral tradition of Kabīr's poems, see Hess 2015.

# Jāyasī's *Padmāvat*

Hiroko Nagasaki

## Introduction: About the text of the *Padmāvat*

The *Padmāvat*, composed by Malik Muhammad ‘Jāyasī’ in the 16th century<sup>1</sup>, is regarded as the finest Sufi romance (*premākhyān*) in Avadhī, an eastern dialect of Hindī. According to McGregor (1984: 67), the date of its composition is considered to be 1540/41 (A.H. 947).

This love story between Padmāvatī, a princess of Siṃhala (Siṃghala) Island, and Ratansen (Ratna Siṃha/Ratnasen), king of Citor, is one of the most popular romances in Hindī. Hīrāmaṇi, Padmāvatī’s parrot, was almost killed by her father but narrowly escaped. Then it was sold to a Brāhmaṇa of Citor. This parrot, which understands human language, told Ratansen about the beauty of Padmāvatī. Disguised as a yogī, Ratansen crossed the sea and reached Siṃhala. Following the advice of Hīrāmaṇi, he tried to meet her at the temple, but to no avail. Then his party attacked the fort, and Ratansen was captured. Lord Śiva saved him when he was about to be impaled. The father of Padmāvatī accepted him as the husband of his daughter. The couple were then united in matrimony.

On the other hand, Nāgmatī, queen of Ratansen, lamented her husband’s absence, which is described in the literary form of the *bārahmāsa* (description of lovers in separation against the backdrop of twelve months).<sup>2</sup> After Ratansen and Padmāvatī returned to Citor, she became jealous of her co-wife. Meanwhile, Sultan Alāuddīn Khiljī in Delhi heard about the beauty of Padmāvatī and demanded her. Ratansen refused, and the vast army of Alāuddīn besieged Citor. Ratansen was captured and taken to Delhi. Warriors of Citor, Gorā, and Bādal tried to release him,

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<sup>1</sup> Jāyasī is derived from the place Jais, a Sufi center in Raebareli district, where he was probably born and lived most of his life. The year of his birth and death is controversial. Although the 1477–1542 is popularly accepted, McGregor (1984: 67fn) gave 1494/5 as the date of birth.

<sup>2</sup> About the poetic genre *bārahmāsa* and famous poems in Hindī, see Vaudeville 1986.

but Ratansen was killed in battle against the king who wanted to capture Padmāvatī. Padmāvatī and Nāgmatī sacrificed themselves in a *jauhar*<sup>3</sup> ceremony on their husband's funeral pyre.

Although the battle during which Alāuddīn captured Citor is identified in history, it is safe to regard the *Padmāvat* as a love fiction rather than as a true story, and there are debates about whether Padmāvatī was a historical figure. The fame of the *Padmāvat* is due to the literary skill of Jāyasī. The poet stated himself that his poetry moved people: "Those who saw my face laughed, but those who heard [the poems] shed tears".<sup>4</sup> All elements such as allegory, metaphor, storytelling, adventure, heroism, romance, tragedy, etc. are harmonized to impress readers. The attempt to win God's love, which is a motif of Sufism, is allegorically described as a romance (*premākhyān*). The fort of Siṃhala is a metaphor of the body which must be conquered.<sup>5</sup>

The text is a quite long poem, composed of nearly 653 stanzas – each stanza consists of seven *ardhālīs* and one *dohā*. As explained in pp. 9-11, the *caupāī* has four quarters, and its line (i.e., two quarters) is called *ardhālī*. Each quarter of a *caupāī* is comprised of 16 morae ending in two long rhyming vowels. The *dohā* is a couplet, each line of which has 13 plus 11 morae.

The following is a sample of metrical scansion. The second *pāda* of the third *ardhālī* is hypometric. The hypermetric lines can be resolved by reading as follows, 4<sup>th</sup> *ardhālī*: *khāḍa* √ √, 7<sup>th</sup> *ardhālī*: *ehi* √ √, *merāvā* √ - -, 1st line of *dohā*: *tumha* √ √.<sup>6</sup>

तहाँ देखु पदुमावति रामा। भँवर न जाइ न पंखी नामा।1।

√ - - √ √ √ - - √ - - √ √ √ - - √ - - - - |

अब सिधि एक देउँ तोहि जोगू। पहिलें दरस होइ तब भोगू।2।

√ √ √ √ - - - √ √ √ - - √ √ - √ √ √ - √ √ √ - - |

<sup>3</sup> *Jauhar* was committed by many women (queens and princesses) collectively and after a confrontation with Muslims (here: the Sultan of Delhi). *Jauhar* was a Rajput custom of self-immolation of women in order not to fall in the hands of a Muslim enemy.

<sup>4</sup> जेई मुख देखा तेई हँसा सुना तो आएँ आँसु (J23).

<sup>5</sup> As for the relation between Sufi symbolism and Nāth Śaiva, see McGregor 1984: 70.

<sup>6</sup> About the metrical scansion, see pp. 9–11.



[illegible][illegible][illegible]

✓ ✓ ✓ ✓ ✓ - - ✓ ✓ ✓ - - | - ✓ ✓ - ✓ ✓ ✓ ✓ - - - |

$\downarrow$   $\downarrow$  -  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$  - - - - | -  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$  -  $\downarrow$   $\downarrow$  - - |

✓ ✓ ✓ ✓ ✓ ✓ - ✓ ✓ - ✓, - ✓ ✓ - ✓ ✓ - ✓

$$- - - \vee \vee - \vee - , - - \vee \vee - - - \parallel$$

<sup>8</sup> As for the similarity between the stanza of the *Rāmcaritmānas* and the *Paumacariu* of Svayambhū, see Nagasaki 2012: 115–116.

J318-319 (*Padmāvatī Ratnasena bheṇṭa khaṇḍa*), the union of the couple, Ratansen and Padmāvatī;

J341 (*Nāgamatī viyoga khaṇḍa*) Queen Nāgmatī suffering from separation.

My English translation of Jāyasī's *Padmāvat* is intended to be as literal and as close as possible to the Old Avadhī original. I consulted the English translations in Grierson and Dvivedi 1896, and Shirreff 1944. In particular, detailed Hindī commentaries given in Agravāl 1943 and Gupta 1963 were of great help in translating the text. Examples taken from the poem are identified by numbers referring to Agravāl's edition; those that are not included in the section of texts selected for this *Reader* are given in italics.

# Grammar

Avadhī is an Indo-Aryan language primarily spoken in Avadh (Oudh), covering most of the eastern part of what is now Uttar Pradesh, the eastern part of North India. G. A. Grierson classifies it, along with Baghelī and Chattīsgarhī, as one of three main dialects of eastern Hindī. Avadhī is etymologically related to the Avadh region – Ayodhya, the birthplace of god Rāma. In the map in the *Linguistic Survey of India*, Grierson (1904) mentioned “Audhī, spoken by many Musalmāns”. Sufi poets such as Jāyasī, and Maulānā Dā’ūd composed verses in this language, as did the saint poet of Rāma devotion, Tulsīdās, in his *Rāmcaritmānas*. Compared to the language of Tulsīdās, Jāyasī used many irregular grammatical forms.

Note: Square brackets indicate forms attested in other Avadhī texts but not found in the text of *Padmāvat* composed by Jāyasī.

## 1. NOUNS

In Avadhī, nouns in the *dir sg* can have the following endings: *-a*, *-ā*, *-i*, *-ī*, *-u*, *-ū*. The long final vowel may be shortened, and the short ending may be lengthened according to the needs of the verse scheme.

Nouns are of singular or plural number, and masculine or feminine gender. Those ending in *-i* and *-ī* tend to be feminine (exception: सेठि *m* and agent nouns such as माली *m* घोबी *m* and some others).

The nouns ending in *-u* and *-ā* are masculine (exception: लता *f*). The nouns which end in *-iā* are feminine. Words which end in a short *-a* can be either masculine or feminine.

There are two cases, direct and oblique. The direct case is used to indicate the subject and the direct object not followed by a postposition. This form is used with non-animate (less often animate) nouns. The oblique case occurs either with or without postpositions.

### Inflectional patterns

- *dir sg*: in *-a* stems, the ending *-a* can change to *-u*. Jāyasī changes it to the long vowel; *-ū* at the end of a line. For stems ending in another vowel, there is no change.

- *dir pl*: masculine *-ā* stems either retain the form of the stem, or change the final *-ā* to *-e* (तारा-तारे, सपना-सपने etc.).

In feminine, the ending *-a* is followed by *-ĩ* (असीस-असीसई).

- *obl sg*: most nouns retain the form of the stem. In the case of *-ā*, the final vowel may change to *-e*, *-ai*, and *-aĩ*, while *-a* takes the endings *-ahi*, *-ahĩ*, *-ai* and *-aĩ*.

- *obl pl*: is formed by the endings *-nha* and *-nhi* (हस्तिन्ह की चालि, धरमन्हि महीं).

The oblique case is also used for indicating the semantic subject in the ergative construction (in MSH marked by the postposition *-ने*).

Types	dir sg	obl sg	dir pl	obl pl
<i>-a</i>	<i>-Ø (-u)</i>	<i>-Ø, -ahi, -ahĩ, -ai, -aĩ</i>	<i>-Ø</i>	<i>-Ø, -nha, -nhi</i>
<i>-ā</i>	<i>-Ø</i>	<i>-Ø, -e, -ai, -aĩ, -ā</i>	<i>-e</i>	
others	<i>-Ø</i>	<i>-hi, -hĩ, -i, -ĩ</i>	<i>-Ø</i>	
<i>f</i>	<i>-Ø</i>	<i>-hi, -hĩ, -i, -ĩ</i>	<i>-ĩ</i>	

### Examples, *sg*:

*direct case: nominative, accusative*

पुरुषहि चाहिअ ऊँच हिआऊ high courage is needed to man (J163.4)

कीन्हिसि सुख औ कोड अनंदू he created happiness and curiosity, joy (J3.6)

*oblique case: instrumental*

हाजी सेख सभागैं भरा Hājī Sekh is filled with good fortune (J19.1)

गढी सो सोने सोढैं she was made of fragrant gold (J84.8)

*oblique case: locative*

निसि दिन रहहि महाउत काँधे day and night, the drivers sit on the shoulder [of elephants] (J45.7)

कंत न फिरे बिदेसहि भूले (my) lover did not return. He is lost in the foreign country (J347.7)

*oblique case with postposition*

भा निसि माँह दिन क परगासू in the night the light of day arose (J51.3)

*oblique case: ergative*

राजैं सुना सँजोग सयानी the king heard that she was full grown and ready to be married (J54.1)

### Examples, *pl*:

*direct case: nominative, accusative*

सखी सहस दुइ सेवाँ आई two thousand ladies came to the service (J288.2)

कीन्ह माँसुन्ह के खंडा they made lumps of meat (J545.7)

*oblique case: locative*

चहूँ खंड लागै अँधियारा there is a darkness in all four quarters (J348.4)

*oblique case: with postposition*

नैनन्ह माँह तौ उहै समाना in [my] eyes, he is present (J325.3)

*oblique case: ergative*

सरिन्ह कहा भोरी कोकिला friends said, “oh simple Kokilā” [lit.: by the friends was said...] (J64.6)

## 2. ADJECTIVES

In Jāyasī, adjectives ending in *-ā* show gender concord with the controlling noun (आगिल काजू – आगिलि बात).

Adjectives ending in *-ā* change in the following way:

Masculine	sg	pl
dir	<i>-ā</i>	<i>-e</i>
obl	<i>-e (-ē)</i>	<i>-e</i>

Feminine	sg	pl
dir	<i>-ī (-ĩ)</i>	<i>-ī (-ĩ)</i>
obl	<i>-ī (-ĩ)</i>	<i>-ī (-ĩ)</i>

Jāyasī used masculine and feminine nouns as adjectives without a derivational suffix (चंदनि रात). The adjectival endings *-ā* and *-ī* are almost always shortened to *-a* and *-i*.

Frequently adjectives do not undergo any change in inflection.

### Examples:

*masculine sg*

बिचला बिरह जीव लै नंसा the mutual [anguish of] separation fled (J318.3)

पिता क आपसु माँथे मोरे my father's command is upon my head (J56.3)

मोरें हस्ति गुरु बड़ साथी with me, the elephant, the great companion, is the Guru (J221.4)

*masculine pl*

सोरह लाख कुँवरि हहिं मोरे sixteen lakhs of young men are mine (J535.5)

सब संसार पाव तर मोरे the whole world is beneath my feet (J367.6)

*feminine*

रतनसेनि गौ अपनी सभा Ratansen went to his own assembly (J330.1)

खिरनी पाकि खाँड असि मीठी having ripened, the khiranī (Mimusops kauki) is sweet as molasses (J28.3)

औ चोवा चंदन सब गीलीं all are *wet* with perfumes and sandal paste (J184.7)  
Adjectives ending in *-a* sometimes change to *-i* (*-ī*) in *f*.:

नागारि नारि काहुँ बस परा he fell under the control of a *cunning* woman (J341.2)

Other adjectives do not inflect, for example, लघु कुच small breasts (J467.3) नाभी लघु navel is small (J467.4).

### 3. PRONOUNS

The pronominal system in Jāyasi's text represents the general pattern prevalent in other dialects of the Hindī language area: demonstratives also serve as personal pronouns of the 3rd person. Genitives of the 1st and 2nd persons of personal pronouns have adjectival forms that serve as possessive pronouns.

The plural can be used to indicate the singular.

#### *Personal pronouns, first person*

	sg	pl
dir	मैं, हौं, [हउँ]	हम, <i>emph</i> हमहु, हमहुँ
obl	मो (+ <i>ppn</i> ), मोहिं, मोहि	हम (+ <i>ppn</i> ), हमहिं
instr/erg	मैं	हम
gen/possessive	मोर, मोरा, मोरे, मोरें, <i>f</i> मोरी	हमार, हमारा, [हमारे], <i>f</i> हमारी

#### **Examples, sg:**

##### *direct case*

घर कैसें पैठब मैं छूँछे how am I to enter the house empty(-handed)? (J75.7)

हौं जो कहति कस रावन राऊ when I used to talk about how the husband makes love (J324.1)

##### *oblique case*

मो कहँ देव कतहुँ बर नाहीं oh Lord, for me there is no bridegroom anywhere (J191.6)

तिन्ह मोहिं पंथ दीन्ह उजियारा he lighted the way for me (J18.1)

मोहि यह लोभ सुनाउ न माया do not expose me, oh mother, to such temptation (J130.1)

##### *ergative*

मैं दरसन कारन अस कीन्हा I did this for meeting [*lit.*: by me this was done...] (J331.1)

*genitive / possessive*

खार समुद्र पाप मोर मेला *my sin casts [me] into the salt ocean (J18.4)*

पै सो मरमु न जानै मोरा *but he does not know my secret (J231.2)*

है कोई एहि जगत महुँ मोरें रूप समान *is there any on this earth equal to my beauty? (J83.9)*

पिता के आपसु माँथे मोरे [my] father's command is upon *my head (J56.5)*

सो नग देखि इच्छ भैं मोरी *having seen the jewel, my wish arose (J177.6)*

**Examples, pl:***direct case: nominative*

तब हम कहब पुरुष भल सोई *then we will call him a good man (J136.3)*

भूले हमहु गरब तेहि माहाँ *I too was deceived by that pride (J71.7)*

हमहुँ सौहँ होइ चक्र चलावहिँ *we too will advance forward and hurl our cakras (J242.7)*

*oblique case*

अब को हमहिँ करिहि भोगिनी *now who will make me a happy woman? (J131.2)*

*oblique case with postposition*

तस हम कहँ होइहि रखवारी *such guard will be kept on us (J186.7)*

*ergative*

यह मूरति यह मुंद्रा हम न देखा औधूत *I have never seen an ascetic with this form and posture [lit.: seen by me...] (J193.8)*

हम तौ बुद्धि गँवाई *we lost [our] wisdom [lit.: lost by us...] (J70.8)*

*possessive / genitive*

जिअन हमार मुअहिँ एक पासा [this is] *our life: we shall die together (J33.6)*

सुनहु गजपती उतरु हमारा *oh, Gajapati, listen to my answer [lit.: our answer] (J140.5)*

का पूँछहु अब जाति हमारी *why do you now ask about our jāti? (J261.1)*

**Personal pronouns, second person**

	sg	pl
dir	तू, तूँ, तूं, तुई, तुहँ	तुम्ह, तुम
obl	तुहिँ, तो (+ <i>ppn</i> ), तोहि (with or without <i>ppn</i> ), तोहिँ	तुम्ह, तुम, तुम्हहिँ (with or without <i>ppn</i> )
instr/erg	[तूँ], तैं, तुइ, तुई, तुहँ	तुम्ह
possessive/gen	तोर, तोरे, <i>f</i> तोरी	तुम्ह, तुम्हार, तुम्हारा, तुम्हारे, <i>f</i> तुम्हारी

**Examples, sg:***direct case: nominative, accusative*

तू राजा का पहिरसि कांथा *you* are a king; why do *you* clothe yourself in rags? (J124.5)

हीरामनि तूँ प्रान परेवा oh Hīrāmaṇi, *you* are the parrot of [my] soul (J58.2)

जोगी पानि आगि तुई राजा oh king, the Jogī is water and *you* are fire (J263.7)

बाउर तुहुँ जो भखै कहँ आने *you* are a fool who came to be eaten (J395.4)

*oblique case: dative and accusative*

भुगुति देइ कहँ मैं तुहिं डीठा in order to give bliss, I looked *at you* (J314.6)

हौं रानी पिउ राजा तो कहँ जोगी नाथ I am a Queen and [my] husband is a King. *For you*, he is a Yogī Nāth (Shaiva ascetic) (J439.9)

हत्या केर न तोहि डरु आवा aren't *you* afraid of killing? [*lit.*: the fear of killing did not occur *to you*?] (J78.2)

जहँ तोहि सँवर दीन्ह तुई चारा where [someone] remembers *you*, there *you* gave food (J66.7)

*ergative*

गै पदुमिनि तैं आछरि पाई a Padminī woman has departed and *you* acquired a fairy (J209.6)

मनहुँ सिंघ तुइ डीठ as if *you* had seen a lion (J169.9)

जहँ तोहि सँवर दीन्ह तुई चारा where [someone] remembers *you*, *you* gave food (J66.7)

को बाउर तुहुँ बौरे देखा *you* fool have (yourself) seen who is foolish (J395.2)

*possessive / genitive*

सिंघल दीप तोर कस लोना what kind of beauty is in *your* island of Simhala? (J83.6)

दसौं दाँउ तोरे हिय माहाँ [in the game of caupar] in *your* mind there is a throw of ten (J312.6)

कौन दिस्टि तोरी रुपमनी who is beautiful in *your* eyes? (J83.7)

**Examples, pl:***direct case: nominative*

अब तुम सिंघल दीप गोसाईं now *you* are a master of Simhala island (J287.3)

*direct case: nominative, genitive*

पातसाह तुम्ह जग के जग तुम्हार मुहताज *you* are the emperor of the world. The world is *your* beggar (J13.9)

तुम्ह तिरिआ मति हीन तुम्हारी *you* are a woman and *your* thought is deficient (J132.1)



*oblique case: accusative*

आव काल तुम्हहि तहँ देखै... death comes and sees *you* there... (J258.9)

*oblique case with postposition*

तुम बिनु फाट सरोवर हिया *without you*, [my] heart is [like] a drained lake (J582.1)

*ergative*

अबहीं तौ तुम्ह देखे नाहीं *you* have not yet seen [him] [*lit.: seen by you...*] (J148.3)

*possessive/genitive*

मैं तुम्ह राज बहुत सुख देखा I saw great happiness in *your* rule (J57.6)

रंग तुम्हारे रातेउँ I am smitten by *your* charm (J307.8)

### **Near demonstrative**

There is no gender distinction.

	sg	pl
dir	यह, एह, यह <i>emph</i> इहै/इहइ	ये, एइ
obl	एहि, एहिं, एह, एहु, ऐइँ	इन्ह, एन्ह

### **Examples, sg:**

*direct case: nominative, accusative*

यह किलकिला समुंद गँभीरू *this* Kilakilā ocean is deep (J156.4)

अब एह जीवन बादि जो मरना *this* life is useless now if I have to die [like this] (J588.6)

यहु मन कठिन मरै नहि मारा *this* heart is too hard to die even when struck (J70.7)

ताकर इहइ सो खाना पिआना his food and drink is *just this* (J5.6)

*oblique case*

रतनसेनि एहि कुल औतरा Ratansen was born in *this* clan (J73.4)

है कोई एहिं राख बिधाता is there any who protects *this*, oh Lord? (J205.7)

भर जोबन एहु नारँग साखा youth filled the branch(es) of *this* orange tree (J353.7)

कित हम कित एह सरवर पाली where will we be and where the bank of *this* lake (J60.5)

*oblique case with postposition*

होइहि एहि मिसु दिस्टि मेरावा *under this pretext*, a meeting will take place (J162.7)

*oblique case: ergative*

का ऐइँ सँवरा दाउ what a penalty did *she* devise [for me] [*lit.: devised by her*] (J412.8)

**Examples, pl:***direct case*

ये सब ही भरिहैं पुनि साखी *these* all will bear witness [against me] then (J130.4)

बारह अभरन एइ बखाने *these* are called twelve ornaments (J296.7)

*oblique case with postposition*

इन्ह महुँ कौनु सो जोगी अहा which one was that yogī *among these?* (J278.2)

तस चाही पुनि एन्ह कहँ मारहु सूरी बेधि therefore, it is desired to kill *them* by impaling on the stakes (J239.9)

**Far demonstrative and third person**

The demonstrative pronoun is also used as a 3rd person pronoun and correlative.

	sg	pl
dir	वह, सो, सोइ, <i>emph</i> सोई, उहै	सो, <i>emph</i> सोई, सोउ; तेइ
obl	ओहि, ता, तेहि, ताहि, ओही, ओहीँ, ओहूँ, तेइ	(ओहि,) ओहीँ, तेन्ह, ओन्ह
		उन्ह, तिन्ह
instr/erg	वह	
possessive/ genitive	तासु, तासू	तिन्ह, तेन्ह

**Examples, sg:***direct case: nominative, accusative*

सूरज करा घाटि वह बाढी the rays of sun decreased, as *she* increased (J51.2)

वह फर पावै तपि कै कोई somebody undergoing austerities obtains *that* fruit (J43.7)

सँवरै राजा सोइ अकेला king has in his mind only *her* (J134.5)

तब हम कहब पुरुष भल सोई then we will tell that *he* is a good man (J136.3)

उहै धनुक उन्ह भौहन्ह चढा *that* bow of those [Padmāvatī's] eyebrows is drawn (J102.2)

*oblique case: dative, accusative, locative*

ना ओहि पूत न पिता न माता *for him*, there is no son nor father nor mother (J7.3)

ता दिन ब्याध भएउ जिउ लेवा *on that* day, a hunter appeared who would take our lives (J72.4)

दोस ताहि जेहि सूझ न आगू the blame [comes] *to him*, who does not foresee the future (J86.3)

कँवल भँवर ओही बन पावै *in that* forest, the lotus attracts bee (J169.3)  
 बँचै लाग हाट लै ओहीँ he brought [him] (= the parrot Hīrāmaṇi) to the  
 market and proceeded to sell *him* (J76.2)

दैय मनाव होउ अब ओहू pray to God that [it] may happen *to her* now  
 (J295.5)

*oblique case: genitive*

जग बेधा तेइ अंग सुबासा the fragrance from *her* limbs pervaded the  
 universe (J55.2)

*oblique case with postposition*

अब तेहि बिन जग भा अँधकूपा now *without her*, the world became a dark  
 well (J199.6)

*ergative*

जबहिं घरी पूजी वह मारा when the bowl was filled, *he* hit [the gong] [*lit.*:  
 hit by *him*] (J42.3)

*possessive / genitive*

जोगी जोग जो इमि करहि सिद्धि समापति तासु for the ascetic who does yoga  
 like this, in the end success [will be] *his* (J182.9)

पानि मोति अस निरमर तासू *its* water is clear like spotless pearls (J31.2)

**Examples, pl:**

*direct case: nominative, accusative*

सतुरुन्ह कहँ सो होहिं उठि खरी *they* rise up and stand among [their] ene-  
 mies (J506.5)

राँध जो मंत्री बोले सोई [there were] ministers who [stood] nearby, *they*  
 said (J240.1)

सोउ मिलहिं मन सँवरि बिछोऊ *they* will be joined, remembering [past]  
 separation in mind (J428.3)

मुहमद जिअतहि जे मरहिं तेइ पुरुष कहु साधु Muhammad [says], *those* men who  
 had died while still living, [you should] call them sādhu (J146.9)

*oblique case*

नग अमोल तेन्ह तालन्ह दिनहिं बरहिं जनु दीप the priceless jewels in *those*  
 lakes shine during the day like lamps (J33.8)

*oblique case: accusative*

मारहिं धनुक फिरि सर ओहीँ they turn the bow about and shoot *those* ar-  
 rows (J560.5)

*oblique case with postposition*

तेहि तें अधिक दीन्ह बिधि जोती God gave [Padmāvati's body and bones]  
 more radiance *than to those* [pearls and camphor] (J468.7)

कीन्हेसि तिन्ह कैह बहुत बेरासू he made many pleasurable things *for them*  
 (J3.3)

*ergative*

पहिलै भेद बात उन्ह जानी *he* [*lit.*: they] [was the] first [who] knew the secret of words (J22.2)

तिन्ह झाँपी रोमावलि कारी *they* covered black line of hair (J299.3)

*possessive / genitive*

कीन्हेसि हस्ति घोर तिन्ह साजू *he* made elephants and horses for *their* [the kings'] adornment (J3.2)

सूझइ वार पार तेन्ह नाहीं *their* limits cannot be seen (J33.1)

**Relative pronoun “who”, “which”**

	sg	pl
dir	जो, जौ	जो, जे
obl	जा + <i>ppn</i> , जासु <sup>1</sup> , जिसु जेहि, जेहिं, जो, जौ	जिन्ह, जिन्हहि <sup>2</sup> , जिन्हें, जौनिहिं
instr/erg	जेइ, जेई, जेहि	जिन्ह
possessive/ genitive	जाकर	

**Examples, sg:***direct case: nominative, accusative*

दोसर नाहिं जो सरबरि पावा there is no one else *who* equals him (J6.3)

खेलि लेहु जौ खेलहु आजू *play what* you want to play today (J60.4)

*oblique case*

भागउ बिरह रही जिसु डाढी the anguish of separation *by which* [she was] burnt fled (J423.7)

ते हि दिन आगि करौ यह बाहर होइ जेहि दिन भेंट on that day I shall remove the fire [from his heart], *on which* day [his] meeting [with you] takes place (J180.9)

औ जेहिं चहइ राज तेहिं दई *whom* [he] wants, [he] gives the royalty to him (J6.2)

*oblique case with postposition*

जा कहँ मया करहु भलि सोई she is good *on whom* you show mercy (J91.7)

जौ लहि अहै पिता कर राजू *as far as* there is the kingdom of [your] father (J60.4)

जासु<sup>1</sup> *always without postposition, to express the genitive*

सालहिं तेहि न जासु हिउँ ठाढे [those] arrows do not hurt him *whose* heart they cover (J628.7)

*instrumental / ergative*

नेबू रस नहि जेइ होइ छारा [Gandharvsen] is not [like] the juice of lemon,  
by which [Ratansen] becomes ashes (J259.3)

जेइँ जिउ दीन्ह कीन्ह संसार who gave life and made the world (J1.1)

सोई पुरुष दरब जेहि सैंती he is the [real] man, who collected [wealth]  
(J388.2)

*possessive / genitive*

ताकर सब जाकर जिउ काया all things are his, whose are the spirit and  
the body (J134.7)

**Examples, pl:***direct case*

निकसि जो भागे भए करमुँहाँ those who ran away, [got their] faces black-  
ened (J206.6)

रक्त पियासे जे हहि का जानहिं पर पीर [those] who are thirsty for blood, how  
can they know another's suffering? (J309.9)

काह कहौं मैं ओहि कहँ जेइ दुख कीन्ह अमेंट what shall I say about him who  
inflicted [on himself such] profound suffering? (J180.8)

*oblique case*

जिन्ह के गोठ जाहिं उपराहीं whose cannon-balls go up [to the rampart]  
(J525.4)

तिन्ह सीतल को राखे जिन्हें आगि महुँ मीच who can make cool for whom there  
is a death in the fire (J502.9)

जौनिहिं भाँति जाइ का सूझा [the mad man] by which(ever) way he might  
go, what did he understand? (J144.4)

जिन्हहि<sup>2</sup> always without postposition, to express dative and accusative  
गए जो बाजन बाजते जिन्हहि मारन रन माँह, फिरि बाजन तै बाजे मंगलचार ओनाहुँ the  
drums, which [drummers] had beaten in the battle for [the busi-  
ness of] killing, sounded for that celebration (J274.8-9)

*instrumental / ergative*

एक बार जिन्ह पिउ मन बूझा she who once understood the mind of [her]  
beloved (J445.4)

*examples of adverbial use*

जौं नग होइ पाव तब सोभा if there is precious stone [associated with  
gold], then it [gold] acquires [its true] radiance (J179.5)

### **Interrogative pronoun “who?” “which?” “how?” “what?”**

There are no separate forms for the masculine and feminine gender. Note the homonymy of interrogative *obl sg* का (= MSH किस) and interrogative inanimate *dir sg* का (= MSH क्या).

interrogative	dir	को, कवन, कौन	[के?] केहि
	obl	का, केहि, काह, काहि, काहू, कासुँ, कवन	
	instr/erg	केइ, केई, केई, कौन	
interrogative inanimate	dir	का, काह	

#### **Examples:**

*direct case: nominative, accusative*

अमर बेलि को पाव को चाख *who* obtains the vine of immorality and *who* tastes it? (J43.5)

अब यह कवन पवन में पिया now *which* breath did I take? (J237.6)

कौन उत्तर देबेउँ तिन्ह पूछे *what* answer shall I give if he asks [me]? (J75.7)

*oblique case*

जेन्हिकी ये पनिहारी सो रानी केहि रूप whose water-carrying maids [look like apsaras], of *what* beauty [will be] those queens? (J32.9)

कहहु सो पीर काह बिनु खाँगा tell [the cause of] the pain. *What* is it that you stand in need of? (*lit.*: deprived of *what* [you feel] the loss?) (J120.7)

ओन्ह बैचन्ह कै काहि न आसा to *whom* [would] hope not [glimmer] from those words? (J478.7)

कै मन गरब न छाजा काहू fostering pride in mind is *nobody's* adornment (J84.4)

कासुँ पुकारौ का पहुँ जाऊँ *whom* shall I call and *whom* shall I go to? (J406.1)

कवन भाँति अस जाइ बिसेखा in *what* manner can he be recognized? (J8.5)

*oblique case with postposition*

को सरि मोसों पावै का सौँ करौ बरोक who is my equal? *With whom* shall I engage? (J53.9)

*instrumental / ergative*

केइ हतियार काल अस गढा *who* made this weapon of death? (J102.1)

केइँ ये सुरँग खिरौरा बाँधे *who* kneaded these colorful tablets? (J109.2)  
 कौन पंख बाँधा बुधि ओछे *who* fixed wings with feeble wisdom? (J72.1)

### ***Interrogative inanimate “what?” (MSH क्या)***

#### **Examples:**

का सो प्रीति तन माहँ बिदाई *what* [kind of] love it is, [when/if] it gives  
 farewell to the body [*lit.*: when it gives farewell inside the body]?  
 (J58.5)  
 न जानौँ काह होइ कबिलासाँ I don’t know, *what* will happen in heaven?  
 (J210.4)

### ***Indefinite pronoun “some”, “someone”***

		sg	pl
animate (MSH कोई)	dir	कोइ/कोई, कोउ/कोऊ	कोइ/कोई
	obl	काऊ, काहु/काहू, काहुँ, केहु	Ø
inanimate (MSH कुछ)		कछु, किछु	Ø

#### **Examples, sg:**

##### *direct case*

कीन्हेसि कोइ ठाकुर कोइ दासू he made *some* [people] masters and *some*  
 [of them] slaves (J3.3)  
 है कोई एहि राख बिधाता is there *anyone* who would protect him, oh  
 Lord? (J205.7)  
 तस काँपे जस काँपे न कोऊ they trembled as *nobody* has ever trembled  
 (J607.3)

##### *oblique case*

अदिन आइ जौँ पहुँचै काऊ when *somebody’s* bad day (weather) comes  
 (J389.3)  
 कछु न बसाइ काहु के कहें there is no power in *somebody’s* [mere] telling  
 (J580.7)  
 कोउ केहु पास आस कै गौना some men go to *someone* in the hope [of ob-  
 taining a favor] (J81.3)

##### *ergative*

तब हुत कहा सँदेस न काहू since that time *nobody* has told the message  
 (J360.6)  
 काहुँ गही केरा की घौरी *some* seized bunches of plantains (J187.7)

*inanimate*

देखि हाट किछु सूझ न ओरा having looked at the market, *no* end was in sight (J74.5)

**Examples, *pl*:**

कोइ लोटा कोंपर लै आई *some* brought pots and some ewers (J562.2)

कोई भात परोसहिं पूरी *some* serve rice and cakes (J562.4)

**Reflexive pronoun “(one)self”, “one’s own”**

dir	आप, आपु
obl	आपु
adj dir	<i>m</i> आपन, आपुन, <i>f</i> आपनि
adj obl	<i>m</i> अपने/अपनै <i>f</i> अपनी, आपनि

**Examples:**

*direct case*

नैवछावरि गइ आप हौं तन मन जोबन जीउ I *myself* have become the offering, [my] body, heart, youth and soul (J315.9)

सबहि खियावइ आपु न खाई [he] feeds all [but] *himself* does not eat (J5.5)

*oblique case*

आपु आपु कहँ रोदन करहीं they lament each [one] *for themselves* (J70.2)

*adjective: direct case*

कहु आपन गुन सोइ tell that quality of *your own* (J76.7)

आपनि आपनि लीन्हि सो जोरी they formed pairs *of their own*, each one with another (J63.4)

आपुन रस आपुहि पै लेई he takes his *own* nectar himself (J325.4)

*adjective: oblique case*

अपने पिय कै जानै पूजा she knows how to worship her *own* beloved (J465.4)

अपनी बारी माँह in [her] *own* garden (J432.8)

आपुहि/आपुहिं *is used as emphatic*:

जेई पावा तेई आपुहि चीन्हे those who got it, are those who had known *themselves* (J215.2)

Note: Jāyasī does not use आप as an honorific 2<sup>nd</sup> person pronoun.



## 4. POSTPOSITIONS

The indirect case without *ppn* is used more widely than in MSH.

**Postpositions of accusative and dative:** *obl*+ -हि, -हिं without *ppn*, or with *ppn* -कंहं, -सौ or -कहँ/-कह (तिन्ह कहँ), -कहुँ/-कहु, -काहु (सब काहु), -कउँ (तुम कउँ), -को.

**Example:**

कीन्हेसि तिन्ह कँह बहुत बेरासू he made many things *for them* to enjoy (J3.3)

**Postpositions of genitive:** apart from the bare oblique case ending, *ppns* are sometimes used to mark the genitive. There are two types of the genitive/adjectivizing postposition -का and -कर, equivalent to MSH -का/-के/-की.

	sg				pl			
	m		f		m		f	
dir	कर/केर/केरा	क/का	केरि/केरी	की/कि/कै	[केरे]	के/कें	केरि/केरी	की/कि/कै
obl	[केरे]	के/कें	केरि/केरी	की/कि	[केरे]	के/कें	केरि/केरी	की/कि

**Examples:**

हीरामनि हौं तेहि क परेवा I am Hīrāmaṇi, *her* bird (J93.6)

सँवरि रूप पदुमावति केरा remembering the beauty *of* Padmāvati (J84.1)

ना कोई है ओहि के रूपा no one has a form *of his* [*lit.*: there is nobody *of His* form] (J8.6)

पदुमावति राजा कै बारी Padmāvati is the daughter *of* the king (J93.3)

सुगँध सुरूप सो ओहि की छाहाँ by [their] fragrance and beauty, they [*padminīs*] are *her* shadows (J93.5)

**Postpositions of instrumental and ablative:** -सों, -सुँ, -सउँ, -भइ, -तें, -सेँति, -हुत, -हुति, -हुते, -हतें, -चाहि

**Example:**

छार हुते सब कीन्हेसि He created everything *from* the dust (J3.9)

**Postpositions of locative:** -महँ, -माहाँ, -माँझ, -माँह (MSH -में); -पर (MSH -ऊपर), -तर (MSH -नीचे), -पहँ, -पाहीं (MSH -पास), etc. However, the bare oblique case, which may or may not be followed by *ppn*, is often used to indicate the locative.

**Examples:**

नरक महँ in hell (J11.7)

सिंघल माहाँ in Simhala (J93.5)

जमुना माँझ सरसुती देखी *in the middle of Yamunā*, [a stream of]  
 Sarasvatī was seen (J100.4)  
 सहि न सकहु हिरदै पर हारू you cannot endure a necklace *upon* your  
 bosom (J323.3)  
 कोइ अजान बीरौ तर भूली some were lost *under* an unknown tree  
 (J188.7)  
 पदुमावति पहुँ आइ भँडारी housekeeper came *to* Padmāvatī (J67.1)  
 सौहँ न निरखि जाइ ओहि पाहीं [standing] *close* to him, one is unable to  
 look straight at him (J568.5)

**Other postpositions:** -संग/-सँग (MSH-साथ), -सउँ (MSH -से), -लागि,  
 -लगि (MSH -तक), -लहि, -सरि, नाई, -कारन, बिनु, मिस, etc.

**Example:**

फूल सँग काँटा flower *with* thorn (J24.7)  
 तुम्हरे दरसन लागि बियोगी he [became] yogī *in order to* attain the sight  
 of you (J227.6)  
 तब लागि रंग न राचै जब लागि होइ न चून the color is not produced *until*  
 they are crushed (J308.9)  
 गाँग जउँन जौ लहि जल तौ लहि अम्मर माथ may [his] forehead [remain]  
 immortal *as long as* there is water in the Gaṅgā and the  
 Yamunā (J15.9)  
 एकौ दीप न ओहि सरि जोगू not one island deserves to be *compared to* it  
 (J25. 4)  
 बीजु की नाई like lightning (J32.5)  
 तेहि कारन for that reason (J194.9)  
 बिनु सेवा without doing service (J57.7)

## 5. VERBS

### Verb root

Root of verb is its basic form that carries its main lexical meaning (e.g. *kar-*, *cal-*). Finite and infinite verbal forms are constructed by affixes and endings added to verbal roots. For example, absolutive is formed by the affix *-i*: *kar-i*, *cal-i*. Causative stem is derived from the root by adding the affix *-ā-*: *kar-ā-*, *cal-ā-*. If the verbal root ends in a long *-ā*, connective *-i* (*-ya*) is sometimes inserted before the affix, e.g., that of जाना is जा- and जाइ- (जाय-). If the root ends in long vowel, a suffix initial short *-a-* is deleted. The inflection based on the verbal root is shown below.

### ***Infinitive***

The infinitive which is used as heading for verbs in MSH dictionaries is not found in the text of Jāyasī. While there are verbal nouns in *-ana* and *-aba*, the grammars of Old Avadhī do not mention the infinitive. Even when the infinitive is not found in the text, for convenience, the entry is given in this volume with the infinitive suffix *-anā* (*-nā* after a vowel-final root) in the vocabulary as in MSH.

### ***Verbal nouns***

There are two verbal nouns, one with the suffix *-ana* and the other with the suffix *-aba*. The latter has a function to signal the future tense. The direct case sometimes ends in *-anau* or *-abau* (*-nau* or *-bau* after a vowel-final root), and the indirect case in *-ane*, *-abe*, and sometimes *-ai* (*-ne*, *-be*, and *-i* after a vowel-final root).

### **Examples:**

- अधर अधर सों चाखन कीजै *taste* my lips with your lips. [*lit.*: let the *tasting* of lips by lips be made.] (J319.7)  
 तोहि सेवा बिछुरन नहि आखौं I do not ask you to *leave* [my] service (J58.3)  
 कित मिलिकै खेलब एक साथ where shall we meet and *sport*? [*lit.*: having met, where will the *sporting* together [take place]?] (J60.6)  
 दीन्हेसि स्रवन सुनइ कहँ बैना he gave ears *for listening* to the words (J9.4)

### ***Participles***

#### *a) imperfective participle*

The imperfective participle is composed of verb root ending in a consonant followed by *m* *-ata*, *f* *-ati* : *m* कहत, *f* कहति. The verb root ending in a long vowel takes the allomorphs: *m* *-ta*, *f* *-ti* : *m* होत, *f* होति. At the end of line, *-ta* and *-ti* are sometimes lengthened. The imperfective participle is used in both present and past tenses.

### **Examples:**

राखत बारि न पिता निछोहा the cruel father did not *protect* [his] girl (J378.7)  
*adverbial usage*

उठी आगि बाजत सिर खाँडा [when] the edge [of spear] *hit*, fire arose (J636.4)  
*conditional usage*

जौ न होति चारा कै आसा । कत चिरिहार दुकत लै लासा if there *were* no desire for food, why *would* the bird catcher *enter* with a bird-lime? (J70.4)

Participles which end in *-ita*, *-iata* have passive meaning:

भोग जोरि पाइत वह भोगू । तजि सो भोग कोइ करत न जोगू ॥ if that achievement [i.e. *Simhala*] *is reached* by coupling enjoyments, then by discarding them nobody would master yoga (J123.6)

*b) perfective participle*

Used as an adjective, the perfective participle expresses the resultant state of a past, usually finished action; in the predicate position it signals the past tense. As in MSH, if the verb root is transitive, the participle agrees with the gender and number of the object; and if the root is intransitive, it generally agrees with the gender and number of the subject.

	sg	pl
m	-ā (-au)	-e
f	-ī	-ī̃, -ī

As in MSH, some verbs have irregular perfective tense forms √ठान-: ठयउ, √जा-: गयौ, √हन-: हयउ, √कर-: कियौ/किन्हौ, √ले-: लियौ/लीन्हौ, √दे-: दियौ/दीन्हौ.

**Examples:**

- हम न देखा औधूत we have never *seen* an ascetic [like him] (J193.8)  
 सब संसार परथमैं आए सातौं दीप in all the world, first of all, seven islands *appeared* (J25.8)  
 छुटी मंग भंग भे केसा the vermilion *faded*, and hair disheveled (J318.4)  
 बाँह कँगन कलाई फूटीं the bracelets and bangles on her arms *cracked* (J318.6)  
 पदुमावती नाऊँ जिसु दिया because of that [she was] *given* the name Padmāvatī (J52.4)  
 लीन्ह लंक कंचन गढ़ टूटा Lanka (her waist) [was] *taken*, and the golden fort [was] *breached* (J318.2)  
 मरगज कीन्हें कंत the lover *crushed* [them] [*lit.*: by the lover *made* crushed] (J318.9)

THE VERB “TO BE”, “TO BECOME” (MSH होना)

Auxiliary verbs are rarely found in Old Avadhī; the participles usually function as predicates. Although Jāyasī used them rather infrequently, the following is the list with equivalents in MSH.

*Simple present tense*

	sg	MSH	pl	MSH
1 person	अहौं, हौं	मैं हूँ	अहहिं, अहइ, हहिं	हम हैं
2 person	आहि, अहइ, अहै, होइ	तू है	अहहु, हहु, हौ	तुम हो
3 person	आहि, अहहि, अहै, होइ, अहा	वह है	अहहिं, हिं, आहिं, हहिं	वे हैं

**Examples, sg:**

हौं पुनि अहौं ऐसि तोहि राती । आधी भेंट प्रीतम के पाँती ॥ I *am* also enamoured of you so much that a letter from the beloved is [for me like] half of a meeting (J234.1)

हौं सब कबिन्ह केर पछिलगा I *am* [holding myself] back behind all [great] poets (J23.3)

तुम्ह पतिंग को आहि भिखारी who *are* you, beggarly insect? (J218.7)

लखिमी आहि सत्त की चेरी Lakṣmī *is* a servant of truth (J92.3)

सन नौ सै सैतालिस अहे it *is* the year 947 (J24.1)

दुख बिसरै सुख होइ बिसरामू [he] forgets troubles and *becomes* happy [having found] rest (J27.6)

सेंदुर तिलक जो आँकुस अहा the vermilion ornament which *is/was* a goad (J641.4)

**Examples, pl:**

हम सेवक आहहिं सेवकाई we *are* [your] servants and are at your service (J287.3)

मिलतहि महाँ जनु अहहु निनारे even in meeting, you *are* [as if] far away (J91.5)

रक्त के बूँद क्या जत अहहीं । पदुमावति पदुमावति कहहीं ॥ as many drops of blood *are* in [my] body, they say “Padmāvatī, Padmāvatī” (J262.4)

हहिं गजमोतिं भरीं सब सीपी there *are* pearl oysters, all filled with elephant pearls (J79.3)

सब रानिन्ह के आहिं अवासौं all *are* mansions of queens (J160.7)

सोरह लाख कुँवर हहिं मोरे sixteen lakhs of youths *are* mine (J535.5)

**Past Tense**

Past tense of auxiliary verbs: *m sg* अहा, *m pl* अहे, *f* अही, *f pl* अहीं

**Examples:**

उहै धनुक किरसुन पहाँ अहा the same bow *was* [owned by] Kṛṣṇa (J102.3)

जाँवत पंखि अहे सब डहे all the birds, as many as there *were*, returned (J432.2)

चांद जैस धनि उजिअर अही a lady *was* as bright as moon (J89.1)

अहीं जो सखीं कैवल सँग कोई the maidens who *were* like water lilies with the lotus (J399.3)

**Preterite**

Preterite, which is equivalent to the present perfective tense in MSH, represents action as complete and action as finished at the present time. The form was created from the perfective participle, to which the personal endings were sometimes attached.

	sg	MSH	pl	MSH
1 person	भएउं, भा f भइउं	मैं हुआ हूँ f मैं हुई हूँ	भए, भे Ø	हम हुए हैं f हम हुई हैं
2 person	भया, भएउ, भा f भइ, f भइसि	तू हुआ है f तू हुई है	भए f भइउ, f भई	तुम हुए हो f तुम हुई हो
3 person	भएउं, भएउ/भइउ, भा, भौ, अहा f भए, f भइ, f भई	वह हुआ है f वह हुई है	भए, भे f भई	वे हुए हैं f वे हुई हैं

**Examples, sg:**

राज छाँडि कै भएउं भिखारी having abandoned the kingdom, *I have become* a beggar (J305.1)

भइउं मीन तन तलफै लगा *I became* a fish, [and my] body began to flail (J643.5)

अब तूँ सिद्ध भया सिद्धि पाई now you *became* perfect and attained perfection (J214.4)

नैन पुहुप तूँ अलि भा सोभी [my] eyes [were] the flower. You *became* a bee and adorned [it] (J314.7)

कोइलि भइसि न छाँडसि कागा you *became* a cuckoo [but still] did not abandon [the blackness of] a crow (J440.4)

बंदि भा सुआ करत सुख केली playing merrily, the parrot *became* a prisoner (J70.1)

भएउ नरायन बावन करा [the parrot] *became* [like] Nārāyaṇa in the guise of a dwarf (J341.4)

**Examples, pl:**

एहि दिवस कहँ हम भए चेला for the sake of this day, we *became* [your] disciples (J242.3)

भइउ चतुर सम कस भा जीऊ you *have become* like the blended perfume. What has happened to your sprit? (J323.7)

भे निनार दुख सुख तजि दोऊ they *became* separate leaving both happiness and unhappiness (J134.4)

भइँ अलोप नहिं परगट भई they *were* hidden and *were* not visible (J484.4)

**Future tense**

The same endings for masculine and feminine are used in Old Avadhī, while MSH distinguishes masculine and feminine endings. The nasalization in the endings indicates plurality. Jāyasī used only होइहि 3 sg.

pers.	sg	MSH	pl	MSH
1	[होइहौं]	मैं हूँगा/हूँगी	[होइहहिं], [होवहिं]	हम होंगे/होंगी
2	[होइहहि], [होइहसि], [होवहि]	तू होगा/होगी	[होइहहु]	तुम होंगे/होगी
3	[होइहहि], [होवहि], होइहि	वह होगा/होगी	[होइहहिं], [होवहिं]	वे होंगे/होंगी

**Example:**

तन होइहि नासू the body *will* die (J78.5)

**Subjunctive**

Jāyasī used the subjunctive to indicate the future and present tense as well.

	sg	MSH	pl	MSH
1 person	होऊँ	मैं होऊँ	[होहिं?]	हम हों
2 person	होइ, होहि, होउ, होसि,	तू हो	होहु	तुम हो
3 person	होइ, होहि, होउ	वह हो	होहिं	वे हों

**Examples, sg:**

भसम होऊँ पै तजौं न नाऊँ *I may turn* to ashes, but I will not abandon [her] name (J219.5)

तस मर होहि मँदु अब आँखी in the same way, *you are* [almost] dead and will close your eyes now (J413.7)

ठाढ़ि होसि जेहि ठाई मसि लागै तेहि ठाउँ in whatever place *you are* standing, inky blackness sticks in that place (J440.8)

दैय मनाव होउ अब ओहू pray to God that such *may happen* [to her] (J295.5)

**Examples, pl:**

दोसरि बार होहु बिसँभारा try it a second time, and *you will become* unconscious (J319.5)

जग बेधहिं जौं होहिं न बाँधे they would pierce the world *if they were* not fastened (J113.5)

**OTHER VERBS****Simple present tense**

The verb root is followed by personal ending. There is no difference between the masculine and the feminine. If the root ends in a long vowel, the initial short *-a-* of the suffix is deleted.



	sg		pl	
1 person	-aũ, -õ	देखउँ, देखों	-ahĩ,	देखहिं, [देखैं]
2 person	-asi, -ahi, -ai	देखसि, देखहि, देखइ	-au, -ahu	देखउ, देखहु
3 person	-ai, -ahi, -asi, -a (-u)	देखै, देखहि, देखसि, देख (देखु)	-ahĩ, -aĩ	देखहिं, देखैं

Along with these forms, there is also an alternative in the form of the participle *-ata* (see above) to indicate the present tense. If these forms are accompanied by a word with the meaning ‘if’, ‘when’, (जो, जउ, जउँ) etc., then they function as the subjunctive. The present tense can also express the past, the future, and often carries a modal meaning.

#### Examples, sg:

ओहूँ जगत लै जाऊँ *I will take* them with me even to the next world (J93.9)

का बरनों धनि देस दियारा *how shall I describe* the blessed country [glowing like] a lamp? (J177.2)

तू रिसि भरी न देखसि आगू *you are full of anger and do not see* what is ahead [of you] (J90.3)

गरबन्ह दिस्टि न करहि तराहीं *she does not look down* in her pride (J557.1)

#### Examples, pl:

राजा कर भल मानहिं भाई *oh brothers, we will pray* for our king (J330.3)

छाँडहु नहिं बिनु मारे जीवाँ *you do not leave* him without ending his life (J91.4)

कीन्हसि राजा भूँजहिं राजू *he made kings, [who] enjoy* sovereignty (J3.2)

कठिन बिछोड जिअै<sup>9</sup> किमि गोपी *in the painful separation, how could* gopīs *live?* (J341.7)

#### Preterite

The verb root with the affix *-e*, derived from the perfective participle, is followed by a personal ending for a masculine subject. The affix *-i* is used for a feminine subject.

Note: The perfective participle is used in the 1<sup>st</sup> and 3<sup>rd</sup> plural female forms.

Irregular stems are used for √कर-: किन्ह-, √ले-: लीन्ह-, √दे-: दीन्ह-

<sup>9</sup> As for जिअै, Agravāl (1943) has जिअहिं, which seems to be correct and unproblematic form.



	sg		pl	
1 person	<i>m -eũ</i> <i>f -iũ</i>	देखेउँ, देखिउँ	<i>m -enhi</i> <i>f -ĩ</i>	[देखेन्हि] देखी*
2 person	<i>m -esi, -ehi, -ehu,</i> <i>-eu,</i> <i>f -iu</i>	देखेसि, देखेहि, देखेहु, देखेउ देखिउ	<i>m -enhi</i> <i>f -ihu</i>	देखेन्हि देखिहु
3 person	<i>m -esi, -ehi, -eu, -eu</i> <i>f -iu</i>	देखेसि, देखेहि, देखेउ, देखिउ	<i>m -enhi</i> <i>f -ĩ</i>	देखेन्हि देखी*

**Examples, sg:**

आएउँ मरै मीचु हुति लिखी *I came to die, for death was written [in my fate] (J75.3)*

खत खेलै आइउँ एहि साथौँ *why did I come to play with these? (J64.3)*

कीन्हेसि मानुस दिहिस<sup>10</sup> बडाई [Creator] *created* man and gave [him] greatness (J3.1)

दिस्टि बान तस मारेहु *you shot* such an arrow of glance (J227.8)

बारि बएस गौ<sup>11</sup> *young age passed (J300.5)*

फाटेउ हिया दरकि *having been torn, the heart broke (J107.9)*

करन बान लीन्हेउ करि छंदू *by deceit, Karṇa took* the arrow (J341.5)

**Examples, pl:**

पूजि मनाइहु बहुत बिनाती *you performed worship and prayed* with great humility (J198.2)

जगरनाथ जौ देखेन्हि आई *they reached Jagannāth and saw (J420.1)*

**Future Tense**

There are two types of the future tense: one is formed with the affix *-ih* followed by a personal ending, the other with verbal noun affix *-aba*.

	sg		pl	
1 person	<i>-ihaũ,</i> <i>-aba</i>	देखिहौं देखब	<i>[-ihaĩ ]</i> <i>-aba</i>	[देखिहैं], देखब
2 person	<i>-ihai</i> <i>-aba</i>	[देखिहै], [देखिहसि] देखब	<i>[-ihahu]</i> <i>-aba</i>	[देखिहहु], [देखिहउ] देखब
3 person	<i>-ihai, -ihi, -ĩ</i> <i>-aba</i>	देखिहै, देखिहि, देखी देखब	<i>-ihai</i> <i>-aba</i>	देखिहहिं, देखिहैं, देखिहिं देखब

<sup>10</sup> Irregular form दीन्हेसि > दिहिस.

<sup>11</sup> For √जा-, irregular form गौ is used.

**Examples, sg:**

करिहौँ सेव परखरिहौँ पाया *I will do your service and wash your feet* (J131.5)

जबहिं आइ जुरिहै वह ठटा *when the group will come and attack* (J613.5)

पुनि सो रहिहि रहिहि नहिं कोई *then he alone will remain and no one else will* (J7.6)

उघरिहि महादेव कर बारू *the door [of the temple] of Mahādeva will open* (J162.6)

**Examples, pl:**

देव बार सब जैहहिं बारी *all the maidens will go to the door of god* (J173.7)

ये सब ही भरिहैं पुनि साखी *these all will also bear witness* (J130.4)

सोत सोत बोलिहिं तन दोखू *all pores will tell the guilt(s) of [their own] body* (J130.5)

**Subjunctive**

See the Present and the Imperative.

**Imperative**

There are two kinds of imperatives, the imperative and the imperative future. Compared with the imperative future, the imperative refers to an action that is to take place soon. The 2nd person expresses command. Note that the present tense has identical form as the imperative in 1 sg, 2 sg, 2 pl and 3 pl.

	sg		pl	
1 person	-aũ, -õ	देखउँ, देखों	Ø	
2 person	-asi, -ahi	देखसि, देखहि	-ahu, -o	देखहु/देखहुँ, देखो
	-u(-ũ), -a, -i,	देखु, देख, देखि		
3 person			-ahĩ	देखहिं

If the root ends in long vowel, the initial short -a- of the suffix is deleted. √जा-: 3 sg जाऊ.

**Examples:**

देखु *Look!* (J162.1)

जो तुम्ह चाहहु सो करहु नहिं जानहुँ *do whatever you wish, do not think of good or evil* (J319.8)

The 1st and 3rd person can be used as the Subjunctive.

**Example:**

जिउ जाऊ *let [my] life depart = even if I were to lose my life* (J93.1)

### ***Imperative future***

The imperative future refers to an action that is to take place in the distant future. According to B. Saksena (1938), in Western Hindī this form corresponds to the imperative use of the infinitive.

Only two forms are found: 2 *sg* -*esu* (देखेसु) and 2 *pl* -*ehu* (देखेहु). Note that -*ehu* is also used as the 2 *sg* ending of the preterite.

#### **Examples:**

कहेसु परेवा oh, parrot, say! (J224.1)

पिय सौं कहेहु सँदेसरा ऐ भँवरा ऐ काग convey the message to the beloved,  
o bees, o crows! (J349.9)

### ***Past conditional***

In the 3 *sg*, the imperfective participle -*ta* / -*ti* is more often used in the function of the past conditional.

The form was created from the imperfective participle, to which the personal endings used in the past tense are attached.

	sg		pl
1	[-ateũ]	[देखतेउँ]	Ø
2	Ø		Ø
3	- <i>teu</i>	देखतेउ	Ø

#### **Example:**

धाइ सिंग बरु खातेउ मारी । कै तसि रहति अही जसि बारी ॥ O nurse, better if a lion had killed and devoured me, or if I had remained as a child (J170.1)

### ***Imperfective present tense***

It is formed from the imperfective participle of -*ta* / -*ti* and the present tense of the auxiliary verb √हो- ('to be') or √रह- 'to remain'. It occurs much less frequently than the imperfective present without auxiliaries.

#### **Examples:**

हौं जानति I know (J231.3)

जियत हौं I am alive (J595.9)

### ***Imperfective past tense***

Formed from the participle in -*ta* / -*ti* and the past tense of the auxiliary verb √हो- ('to be') or √रह- 'to remain'. It is much less frequent than the imperfective past without an auxiliary.

**Example:**

सोवत अहा I slept (J121.5)

**Present perfective tense**

Formed from the perfective participle and the present tense of the auxiliary verb √हो ('to be').

**Example:**

ओई हौं लीन्ह he took me [lit.: by him I have been taken/brought] (J177.5)

**Past perfective tense**

Formed from the perfective participle and the past tense of the auxiliary verb √हो ('to be') or √रह ('to remain'). It is very rare.

**Example:**

हातिम करन दिया जौं सिखा । दिया अहा धरमन्हि महँ लिखा ॥ Hātim and Karna learnt how to give; [their] largesse had been recorded in books on dharma (J145.7)

**Absolutives**

The absolutive is formed with the suffix *-i* attached to the verb root.

**Example:**

चाखि having tasted (J319.3)

Occasionally, a postpositive formative *-कइ/-कर/-करि/-कै* is added.

**Example:**

जोरि जोरि कै हाथ having folded their hands (J15.8)

**Causative**

It is formed usually by extending the verb root with the suffix *-ā-* or *-āva-*.

**Examples:**

समुझावहिं सखी friends explain (J68.1)

तन नहीं जो डोलाव सो डोला he has no bodily form, [yet] that which he shakes/sets in motion, is shaken/moves (J8.3)

**Passive**

Some verbs have lexical passive meaning as is the case in MSH.

The perfective participles of the transitive verbs are used to signal the passive voice.

An impersonal passive occurs in the 3 *sg* and *pl* with the endings *-ia*, *-iahi*, *(-iai)*, *-ie*, *-ījai*, *-ījiai*, *-īje*, which has imperative and other modal meanings as in MSH.

**Example:**

अधर अधर सों चाखन कीजै *please taste my lips with your lips [lit.: let the tasting of my lips be made]* (J319.7)

The passive with the verb √जा-: the passives are formed from the absolutive, and sometimes from the perfective participle (if the latter is feminine, it cannot be distinguished in form from the absolutive in -i / -ī) followed by the verb √जा-.

लिखि न जाइ गति समुँद अपारू The motion of shoreless ocean *cannot be described* (J10.5)

**Modified verbal expressions (so called compound verbs)**

Although the use of compound verbal expressions is not frequent in Jāyasī, the combination of finite forms with participles, verbal nouns and absolutives, are found in the text. The final -i of the absolutive can be lengthened for metrical reasons.

**Examples:**

तिलक गा मेंटी the mark *was effaced* (MSH मिट गया) (J318.7)

ओहूँ जगत लै जाऊँ I *will take* them with me even to the next world (J93.9)

टूटि पालि सरवर बहि लागे the dyke of the pond broke and the waters *started to flow* (J67.5)

कोइलि भई पुकारत रही having become a cuckoo, I *continued to cry* (J358.6)

पद्मिनि चाह जहाँ सुन पावौँ wherever I *could hear* [news] about Padmāvatī (J405.2)

**Texts**

## J3

कीन्हेसि मानुस दिहिस बडाई । कीन्हेसि अन्न भुगुति तेहि पाई ॥ १ ॥  
 कीन्हेसि राजा भूँजहिं राजू । कीन्हेसि हस्ति घोर तिन्ह साजू ॥ २ ॥  
 कीन्हेसि तिन्ह कँह बहुत बेरासू । कीन्हेसि कोइ ठाकुर कोइ दासू ॥ ३ ॥  
 कीन्हेसि दरब गरब जेहिं होई । कीन्हेसि लोभ अघाइ न कोई ॥ ४ ॥  
 कीन्हेसि जिअन सदा सब चहा । कीन्हेसि मीचु न कोई रहा ॥ ५ ॥  
 कीन्हेसि सुख औ कोड अनंदू । कीन्हेसि दुख चिंता औ दंदू ॥ ६ ॥  
 कीन्हेसि कोइ भिखारि कोइ धनी । कीन्हेसि सँपति बिपति पुन घनी ॥ ७ ॥  
 कीन्हेसि कोइ निभरोसी कीन्हेसि कोइ बरिआर ।  
 छार हुते सब कीन्हेसि पुनि कीन्हेसि सब छार ॥

He (the Creator) created man and gave [him] greatness.  
He created grain [by which] he (the man) obtained food. ॥1॥

He made kings, who enjoy sovereignty.  
He made elephants and horses for their power.<sup>12</sup> ॥2॥

He made many pleasurable things for them (= the kings).  
He made some [people] masters and made some [of them] slaves. ॥3॥

He made wealth, by which pride arises.  
He created desire, [by which] nobody is satisfied. ॥4॥

He created life, [which] everyone always wants.  
He created death, [so that] nobody stays [forever]. ॥5॥

He created happiness, curiosity, and joy.  
He created sorrow, anxiety, and strife (confusion). ॥6॥

He created some [people] as beggars, some as wealthy men.  
He created prosperity, and he also created many calamities. ॥7॥

He made some [people] weak and he made some [people] strong.

He created everything from the ash  
and also made everything return to the ash.

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<sup>12</sup> Elephants and horses are symbol of kings. Agravāl (1943): उसने हाथी-घोड़े बनाए जो उन राजाओं का वैभव है. Another interpretation is that तिन्ह साजू refers to the equipment of elephants and horses.



## J93

सत्त कहत राजा जिउ जाऊ<sup>13</sup> । पै मुख असत न भाखौं काऊ ॥ १ ॥

हौं सत लै निसरा एहि पतें । सिंघल दीप राज घर हतें ॥ २ ॥

पदुमावति राजा कै बारी । पदुम गंध ससि बिधि औतारी ॥ ३ ॥

ससि मुख अंग मलैगिरि<sup>14</sup> रानी । कनक सुगंध<sup>15</sup> दुआदस बानी<sup>16</sup> ॥ ४ ॥

हँहि जो पदुमिनि<sup>17</sup> सिंघल माहाँ । सुगंध सुरूप सो ओहि की छाहाँ ॥ ५ ॥

हीरामनि हौं तेहि क परेवा । कंठा फूट<sup>18</sup> करत तेहि सेवा ॥ ६ ॥

औ पाएँ मानुस कै भाखा । नाहिं त कहाँ मूँठि भरि पाँखा ॥ ७ ॥

जौ लहि जिऔं रात दिन सुमिरौं मरौं तो ओहि लै नाउँ ।

मुख राता तन हरिअर कीन्हे ओहूँ जगत लै जाऊँ ॥

<sup>13</sup> जाऊ = *imp 3 sg*: 'let [my] life depart'. Agravāl (1943), Gupta (1963) and Grierson (1944) translate with *sub 1 sg*: 'if I were to lose my life'.

<sup>14</sup> The fragrant sandalwood trees grow in abundance on Malayagiri (the southernmost part of the Western Ghats in Kerala).

<sup>15</sup> It is unclear why there is सुगंध here. Agravāl (1943) and Gupta (1963) interpreted it as the purest gold with fragrance. गंध was used three times to refer to Padmāvatī in this stanza, and a *punarokti doṣa* is also possible.

<sup>16</sup> दुआदस बानी < द्वादस बानी means twelve degree. द्वादस बानी कनक is the best quality of gold. See details in the translation of *Ain-i-Akbari* (Blochmann 1873: 18).

<sup>17</sup> *Padminī* is one of four types of women with the other three being *citriṇī*, *śaṅkhinī* and *hastinī*; see Callewaert *et al.* 2009: 1150: पदुम.

<sup>18</sup> Grierson (1944): कंठा फूट सुग्ग जब जवान होते हैं तब उनके गले में लाल काली एक धारी जिसे कंठा कहते हैं निकलती है. The mark on the throat is a sign of being full-grown. Gupta (1963): सुओं के कंठ में कंठा तब फूटता है जब वे तरुण होते हैं. In English, this is 'ring-necked parakeet / rose-ringed parakeet'.

Oh king! Let [my] life depart [for] telling the truth,  
but I [will] never tell a lie [by my] mouth. || 1 ||

Convinced of this as the truth I departed from the royal house of  
Siṃhala. [Otherwise], I would have stayed in the king's house. || 2 ||

Padmāvatī is the king's daughter. The Creator gave birth [to her as a  
woman] beautiful, fragrant and [of a complexion as fair as] the moon.

The princess's face is like the moon, and her limbs are [fragrant]  
like [the scent of] Malaya Mountains.

She is [like] the purest gold with fragrance. || 4 ||

*Padmini* women who are in Siṃhala,  
by [their] fragrance and beauty are her shadows. || 5 ||

I, Hīrāmaṇi, am her bird.  
I have a mark on my throat while serving her. || 6 ||

And I acquired [the gift of] human speech.  
Otherwise, what? [Just] a handful of feathers?<sup>19</sup> || 7 ||

I will remember her as long as I live. And when I die, I will call  
her name.

Being made of a red beak and a green body, I will take them with  
me even to the next world.

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<sup>19</sup> *Lit.*: Otherwise, what? [Just] a fistful of feathers.

## J162

तहाँ देखु पदुमावति रामा । भँवर<sup>20</sup> न जाइ न पंखी नामा<sup>21</sup> ॥ १ ॥

अब सिधि एक देउँ तोहि जोगू । पहिलें दरस होइ तब भोगू ॥ २ ॥

कंचन मेरु देखावसि जहाँ । महादेव कर मंडप तहाँ ॥ ३ ॥

ओहिक खंड जस परबत मेरू<sup>22</sup> । मेरुहि लागि होइ अति फेरू ॥ ४ ॥

माघ मास पाछिल पख लागें । सिरी पंचमी होइहि आगे ॥ ५ ॥

उघरिहि महादेव कर बारू । पूजिहि जाइ सकल संसारू ॥ ६ ॥

पदुमावति पुनि पूजै आवा । होइहि एहि मिसु दिस्टि मेरावा ॥ ७ ॥

तुम्ह गवनहु मंडप ओहि हौं पदुमावति पास।

पूजै आइ बसंत जौं पूजै मन कै आस ॥

<sup>20</sup> भौरा = प्रेम लुब्ध व्यक्ति । The black bee is a metaphor of a man drowned in love. (Agravāl 1943).

<sup>21</sup> पक्षी नाम का = परेवा, दूत या संदेशहर (Agravāl 1943). A name of the bird refers to bird, or messenger. वहाँ भ्रमर की गति नहीं है और उसके यहाँ उसके पिता गंधर्व-सेन की अज्ञा से कोई भी पक्षी भी नहीं रहने पाता । मैं केवल था सो आप ही के पास चला आया । (Grierson 1944).

<sup>22</sup> सुमेरू छत के ऐसा है, उसके चारो ओर पूर्वादि दिशा के क्रम से मन्दर, सुगन्ध, विपुल, और सुपार्श्व खंभे के ऐसे आधार पर्वत हैं । (Grierson 1944).

[Hirāmaṇi says]

Look, where the beautiful Padmāvatī [is],  
not even a black bee or a bird with a name comes close. ||1||

Now I [will] give you the means to reach [her].  
First, there will be a meeting, then enjoyment. ||2||

Where the golden mountain is seen [ahead],  
there is a pavilion of Mahādeva (Śiva). ||3||

Its parts are like Mount Meru. There are even more turns  
(circumambulation) than when reaching the Mount Meru. ||4||

When the light half of the month of Māgha starts,  
then the spring festival will be held on the fifth day. ||5||

The door of the pavilion of Mahādeva will open,  
and all people will go to worship. ||6||

Padmāvatī will also come to worship.  
On this occasion, there will be seeing and meeting. ||7||

You, go to that pavilion, and I will go near Padmāvatī.

When she comes to worship the *Vasant-Pañcamī*, the wish in  
[your] mind will be fulfilled.

## J318

कहाँ जूझि जस रावन रामा । सेज बिधंसि बिरह संग्रामा<sup>23</sup> ॥ १ ॥

लीन्ह लंक कंचन गढ़ टूटा । कीन्ह सिंगार अहा सब लूटा ॥ २ ॥

औ जोबन मैमंत बिधंसा<sup>24</sup> । बिचला बिरह जीव लै नंसा<sup>25</sup> ॥ ३ ॥

लूटे अंग अंग सब भेसा । छूटी मंग भंग भे केसा ॥ ४ ॥

कंचुकि चूर चूर भै ताने<sup>26</sup> । टूटे हार मोंति छहराने ॥ ५ ॥

बारी टाड सलोनी टूटीं । बाँहू कँगन कलाई फूटीं ॥ ६ ॥

चंदन अंग छूट तस भेंटी । बेसरि टूटि तिलक गा मेंटी ॥ ७ ॥

पुहुप सिंगार सँवारि जौ जोबन नवल बसंत ।<sup>27</sup>

अरगज<sup>28</sup> जेउँ हिय लाइ कै मरगज<sup>29</sup> कीन्हें कंत ॥

<sup>23</sup> Gupta (1963): उस विरह-संग्राम में सेज विध्वस्त हो गयी. Agravāl (1943): विरह का विध्वंस करने वाला कोई अपूर्व संग्राम शय्या पर हुआ.

<sup>24</sup> औ can also denote 'this'. It is also possible that जौबन refers metaphorically to 'breast'; 'this youth (her breast) was crushed'.

<sup>25</sup> Agravāl (1943) interpreted जीव लै नंसा as प्राण लेकर भागा 'to make a quick way, to take to its heels'.

<sup>26</sup> Agravāl (1943) interpreted ताने as ribbons of the bodice but the grammatical relations of the sentence are problematic. भै is *pp f* congruent with कंचुकि, but not with ताने *m pl*. Triguṇāyat (1969) solves the problem by reading तानी *f* which in MSH is 'string', 'cord', 'tape', and translates कंचुकी चूर-चूर हो गई, तनी टूट गई. Gupta (1963) has तनाव पाने से उसकी कंचुकी (चोली) चूर-चूर हो गयी, seeing in ताने *obl sg* of ताना *m*, a noun 'tension'.

<sup>27</sup> Metaphorically it could mean 'the flower garland (पुहुप सिंगार) arranged / put on (सँवारि) her breasts (जोबन) which (जौ) grew recently (नवल बसंत new spring of youth)'. Padmāvatī is a typical heroine *mugdha* who is a teenager, so she has just reached puberty and her breasts grew.

<sup>28</sup> Mixed scent made of sandalwood, flour, camphor, rose water, etc. which is applied to the skin in summer. एक प्रकार की सुगंधित विशेष जो ग्रीष्मऋतु में त्वचा को शीतल रखने के लिए लगाई जाती थी । (Agravāl 1943).

<sup>29</sup> मरगजा: मसला हुआ, रतिमृदित (Agravāl 1943).

I tell of the battle like [that between] Rāvaṇa and Rāma. The bed was broken in the fight [caused by the anguish] of separation. ॥ 1 ॥

Lanka<sup>30</sup> was taken, and the golden fort breached.  
All the adornments which she put were looted. ॥ 2 ॥

The intoxicated youth was also ruined.  
The mutual [anguish of] separation took to its heels. ॥ 3 ॥

All the garments were looted from [her] every limb. The vermilion [on the parting of her hair] faded, and [her] hair crumbled. ॥ 4 ॥

[Her] bodice became tattered by pulling.  
[Her] necklaces were broken, and [her] pearls were scattered. ॥ 5 ॥

[Her] beautiful earrings and bracelets [on her upper arms] were broken. The bracelets and bangles on her wrists cracked. ॥ 6 ॥

The sandalwood paste disappeared [from her] limbs by such an embrace. Her nose ring was broken, and the mark [on her forehead] effaced. ॥ 7 ॥

The adornment of flowers which [Padmāvatī] arranged in the new spring of youth<sup>31</sup>, the husband (Ratansen) brought it to [his] heart like the mixed scents and rubbed (crushed) [as an ointment of attraction] them.

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<sup>30</sup> लंक is a pun that means both 'Lanka' and 'waist'; here Padmāvatī's waist.

<sup>31</sup> Recently reached puberty.

## J319

बिनति करै पदुमावति बाला । सो धनि सुराही पीउ पियाला ॥ १ ॥

पिउ आएसु माँथे पर लेऊँ<sup>32</sup> । जौं मागै नै नै सिर देऊँ ॥ २ ॥

पै पिय बचन एक सुनु मोरा । चाखि पियहु मधु थोरइ थोरा ॥ ३ ॥

पेम सुरा सोई पै पिया । लखै न कोइ कि काहूँ दिया ॥ ४ ॥<sup>33</sup>

चुवा दाख मधु सो एक बारा । दोसरि बार होहु बिसँभारा ॥ ५ ॥

एक बार जो पी कै रहा । सुख जेवन<sup>34</sup> सुख भोजन कहा ॥ ६ ॥

पान फूल रस रंग करीजै ।<sup>35</sup> अधर अधर सों चाखन कीजै ॥ ७ ॥

जो तुम्ह चाहहु सो करहु नहिं जानहुँ भल मंद ।

जो भावै सो होई मोहि तुम्हहि पै चहौँ अनंद ॥<sup>36</sup>

<sup>32</sup> माँथे पर लेना 'to receive/obey respectfully'.

<sup>33</sup> प्रेम की सुरा वही पीता है जो इस ढंग से पीता है कि कोई दूसरा जान नहीं पाता कि किसने दी (Agravāl 1943). प्रेम-सुरा का पान (सच पृष्ठिण) वह करता है जो इस संबंध में सतर्क रहता है कि कोई जान न ले कि किसने उसे दिया है (Gupta 1963).

<sup>34</sup> Agravāl (1943): जो एक बार पीकर अपने को रोक लेता है, उसी का सुखजेवन और सुख भोजन कहा जाता है. Gupta (1963) has a different interpretation: जिसने एक बार उसे पी लिया, उसे सुखमयी ज्यौनार (= feast) और सुखपूर्ण भोजन [का ध्यान] कहाँ? Some interpret जीवन instead of जेवन because the words जेवन - भोजन have similar meanings: 'delight in life and delight in feasting' (Agravāl 1943).

<sup>35</sup> Eating betel, adorning themselves and making up refer to enjoyment in life for lovers (especially women) because they are in love. Contrary to this, *virahinī* does not do make-up, does not chew betel, does not wear jewellery, etc.

<sup>36</sup> Agravāl (1943): मुझे जो चाहे हो पर तुम्हारे लिये आनन्द चाहती हूँ. Gupta (1963): मुझे चाहे जो हो, किन्तु तुम्हें, हो न हो, आनन्द प्राप्त हो, यही (इतना ही) मैं चाहती हूँ. Another translation is also possible: 'whatever is pleasing [to you], let it happen to me, but I wish you joy'.

A lady, Padmāvatī, requests that a wife be a pitcher,  
so drink [from] it with a husband-cup. || 1 ||

I [will] obey the commands of [my] husband respectfully.  
If he asks, having bowed [my] head I will sacrifice [it for him]. || 2 ||

But, oh dear, listen to my one request.  
Please taste the wine and drink it a little (in small sips). || 3 ||

The wine of love that one drinks who [is careful that]  
nobody realizes who has given it. || 4 ||

The wine dropped from a grape is [to drink] only one time.  
Try it a second time, and you will become unconscious. || 5 ||

It is said that for he who has drunk it once,  
what is [for him] happy feasting and pleasure-giving food? || 6 ||

Let the tender love-play be enjoyed.  
Taste my lips with your lips. || 7 ||

Do whatever you wish. Do not think of good or evil.

Whatever happens to me, for you I wish joy.



## J341

नागमती चितउर पँथ हेरा । पिउ जो गए फिरि कीन्ह न फेरा ॥ १ ॥

नागरि नारि काहुँ बस परा । तेइँ बिमोहि मोसौँ चितु हरा ॥ २ ॥

सुवा काल होइ लै गा पीऊ । पिउ नहिं लेत लेत बरु जीऊ ॥ ३ ॥

भएउ नरायन बावन करा । राज करत बलि राजा छरा ॥ ४ ॥

करन बान लीन्हेउ करि छंदू । भारथ भएउ छल<sup>37</sup> मिला इन्दू<sup>38</sup> ॥ ५ ॥

मानत भोग गोपीचँद भोगी । लै अपसवा जलंधर जोगी ॥ ६ ॥

लै कान्हहि भा अकरुर अलोपी । कठिन बिछोउ जिअै<sup>39</sup> किमि गोपी ॥ ७ ॥

सारस जोरी किमि हरी मारि गएउ किन खगिग ।

झुरि झुरि पाँजर<sup>40</sup> धनि भई बिरह कै लागी अगिग ॥

<sup>37</sup> Agravāl (1943): झिल.

<sup>38</sup> Agravāl (1943): भारत भएउ झुलमिल आनंदू, Gupta (1963): भारत भएउ छल मिला इंदू. Agravāl interpreted भारथ Arjun: उसने मानो छल करके कर्ण की परीक्षा (बान) ली, जिससे अर्जुन को उसके कवच से आनंद हुआ. This refers to the deceit that the parrot took her husband from Nāgmatī. As a result, Padmāvatī was delighted that Bharata (Arjuna) got joy from armor. Gupta (1963) interpreted भारथ as the war of Mahābhārata: कर्ण ने [परशुराम से] बाण (ब्रह्मास्त्र) [ब्रह्मण होने का] छद्म करके लिया, किंतु महाभारत के युद्ध में उसी के साथ छल हुआ जब इंद्र [जैसा छलिया] उसको मिला [और भिक्षुक बनकर उसने अर्जुन के लिए उससे उसके कवच और कुंडल माँग लिए].

<sup>39</sup> Agravāl (1943): जिअहिं.

<sup>40</sup> Agravāl (1943): पाँजरि.

Nāgmatī waited for him in Cittaur.

[She thought, 'My] dear who went away, did not come back. || 1 ||

He came to be under the control of a cunning woman.

Being enchanted by her<sup>41</sup>, [his] mind was stolen from me. || 2 ||

Having become death, the parrot (Hīrāmaṇi) brought my dear away.

[I wish] he would take my life rather than take my beloved away.

He (Hīrāmaṇi) became Nārāyaṇa in the shape of a dwarf.

He deceived King Bali, who performed royal duties. || 4 ||

By deceit, Karṇa took the arrow [from Paraśurāma], but he was

deceived in the war of Mahabharata [when] he met Indra. || 5 ||

The pleasure-loving [King] Gopīcand pursued [his own] enjoyment.

But Yogī Jalandhar took him away. || 6 ||

Taking Kṛṣṇa [with him], Akarūr disappeared.<sup>42</sup> In the painful separation, how could *gopīs* (consorts of Kṛṣṇa) live? || 7 ||

Why did he (Hīrāmaṇi) take away a male crane from a pair?

Why did he not kill the female of the crane couple?

The fire of separation lit up. I wasted away and became a skeleton.'

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<sup>41</sup> *Lit.*: 'having been bewitched by her'.

<sup>42</sup> Akarūr went to Mathura.



# Kabīr's *Paḍs*

Jaroslav Strnad

## Introduction: Kabīr in the Rājasthānī Tradition

Couplets (*sākhīs*), songs (*pad*s) and compositions of a mainly didactic character (*ramainīs*) attributed to the poet, mystic and *sant* Kabīr (1398–1448, or by traditional date, 1398–1518) have been circulating in the wide area of North India, from Bengal to Punjab, for a half millenium, and to the present date contribute to the vibrant spiritual life of its population. The transmission of words and ideas attributed to Kabīr has had both oral and written forms that coexisted and for a long time influenced each other. Although it is today impossible to say exactly which words are authentically his and which were inspired by his message, what they have in common is a special spirit of frank and straightforward honesty often peppered with critical and ironic attacks against hypocrisy, arrogance, religious formalism and spiritual laziness.

Purportedly the most ancient and original version of Kabīr's sayings and verses is included in the *Bījak*, a collection compiled by members of *Kabīrpanth*, a sect which claims Kabīr as its founder and is based in Banāras, the city where Kabīr was born and spent major part of his life. The text of *Bījak* exists in several versions which have some archaic features, but the earliest extant manuscript is not older than the beginning of 19th century. Among its *sākhīs*, *pad*s and *ramainīs* relatively few are identical with their counterparts included in the larger collections compiled by members of two other *panths*, the Sikhs and *Dādūpanthīs* which had emerged further west in Punjab and Rājasthān by the latter part of 16th century.

The oldest written evidence of sayings and songs circulating under Kabīr's name is dated more or less exactly to that time: fifty songs attributed to him are included in the so-called Goindwal *pothīs* (c. 1570–1572), precursors to the Gurū Granth Sāhib, the central religious scripture of Sikhism in which they form a part of *Bhagat bānī*, an anthology of voices of non-Sikh *bhaktas*. Only slightly later are fifteen poems with Kabīr's name extant in the so-called Fatehpur manuscript dated to the year 1582. But the most

extensive collections of Kabīr's or Kabīrian texts of this early period can be found in huge anthologies of devotional literature produced by diligent collectors, compilers and scribes of a Rājasthānī devotional sect founded by spiritual leader Dādū Dayāl (c. 1543–1603) that was named after him: the *Dādūpath*. Of central importance among these collections was an anthology called *pañc-vāṇī* or "Five voices" which included *sākhīs*, poems and songs of five *sants* most revered by members of the *Dādūpanthī* community: Dādū, Kabīr, Nāmdev, Raidās and Haridās. The fact that in these collections *Kabīr vāṇī*, the part devoted to Kabīr, is the second largest (only to Dādū's), testifies to the high esteem in which Kabīr was held in the *panth*. Among its members and supporters who included a wide range of spiritually disposed individuals, Kabīr's voice, together with that of Dādū himself, was generally accepted as carrying great, if not the ultimate authority. He was equally respected by *yogīs* inspired by teachings of the *nāthyogī* guru Gorakhnāth (estimates of the date range from 11th to 14th century), as well as by theistically oriented practitioners who invoked Rām as the vanishing point of their devotion. In the *Dādūpanthī* corpus of sayings attributed to Kabīr we can perceive a co-existence and intermingling of several spiritual currents, often in a mutual dialogue or a gentle tension. The present selection attempts to show, albeit on a very small sample, the diversity of approaches to the central question of relationship between man and the ultimate reality as reflected in Kabīr's message communicated by the Rājasthānī *Dādūpanth*.

### THE PADS

In the poetry of North Indian *sants* and *bhaktas*, *pad* is a short lyric meant to be sung to a particular musical mode (*rāg*), often during performances in which members of the community take part as active public responding to the verses sung by professional singers, rather than just passive listeners. Their responses have the form of a refrain which is repeated either in full, or in part after each verse. In the *Dādūpanthī* manuscripts, the refrain is always prefixed to the poem and marked by the word *ṭek*. In the present selection, *ṭek* is always printed in italics. In the *Dādūpanthī* manuscripts metrically the most popular form of Kabīr's *pads* is *caupāī* and *sār*, often with irregularities which may be due to incorrect transmission, or to the fact that singing to a particular *rāg* and *tāl* demanded a different metrical solution. The last line of a poem

attributed to Kabīr almost always includes a kind of signature called *bhaṇitā* or *chāp* “Kabīr says” (*kahai kabīra*), followed by a short resumé emphasising or recapitulating the message of the whole poem.

The present selection attempts, in the limited space available, to acquaint the reader with some of the more important and interesting themes occurring in the internally diverse corpus of the *Kabīr vāṇī*. **K2** belongs to a small group of three *pad*s regularly found at the beginning of all *Dādūpanthī* collections of *Kabīr vāṇī* and called *maṅgalacār*, a wedding song sung by passionate bride-soul expecting the coming of her beloved lord-God. Twice in the song we hear that the bride did not earn in any way the merit of the union: it is solely thanks to His grace that her love has been reciprocated. The image of a loving, but ultimately helpless devotee looking up to the Lord gradually changes in the following two *pad*s (**K4** and **K5**, not included) where the love for the Vaiṣṇava representation of god as Viṭṭhal (cowherd Kṛṣṇa) is joined with the idea of yogic power hidden in the name of Rām.

Compared to **K2**, **K6** transports us to a very different world of yogic lore: the ultimate reality represented by the name of Hari and Rām and identified as the ultimate emptiness (*sūṇi*) opens spontaneously (*sahajāī*) to the experience which is described with the help of terms specific to the world of yoga. Essential is the inward turn of the mind and reversed flow of vital processes from the downward to the upward direction, and also of time from the effect to the cause: fruit reverts back to the seed (in another song, an old man reverts to a child).

In **K8** inversions and reversals are represented by images borrowed from the outside world which is turned upside-down – an idea popular in the folklore worldwide is set in a specific yogic context. Here not only entities swap their natural place (rabbit in the sea, fish on a mountain), but also words and terms, and even subjects and objects of a sentence: the weaver does not sit in the pit, but the pit sits in the weaver, the posts of the loom are not sunk in the earth, but earth is sunk in the posts and so on. In the state of ultimate emptiness, specific entities lose their place and meaning and with them causality also disappears. When the established order of things vanishes, the order of words is gone as well. In the attempts to describe of the ultimate state of beyond words necessarily fail.

**K12** brings the image of an arrow (of *prāṇ*, here identical with the female power elsewhere called *kuṇḍalinī śakti*) that flies through the central channel (*suṣumnā*) to the top of the skull and releases the flow of nectar (*ras*). Negative energies (*kāṁ* and *krodh*) are not suppressed or destroyed, but their energy is transformed and used as a fuel powering the process of mystical distillation.

**K17** closes the group of “drinking songs” with a vivid description of the state of total intoxication with the strong essence that turns out to be nothing else than Rām.

In **K30** attention shifts to the state an adept reaches when the process of transformation is completed: in the presence of the Markless One, the *Nirañjan*, all questions concerning the origin and end of things are seen as ultimately meaningless.

**K43** unfolds the statement found in the closing line of K30 that points to the falsity of all traditional scriptures (*āgam* and *nigam* are the Vedas and their commentaries). Rām and Allāh are two names of one and the same ultimate entity, ever-present and all-pervading. Established practices and rituals of different creeds debar people, Hindūs as well as Turks (Muslims) from seeing and experiencing this ultimate unity. This is one of the poems found in the old manuscripts and sung unchanged by singers even today.

**K46** in a poetic metaphor presents the tendency of individual soul to close itself into its own subjectivity and then vainly long for the union with the beloved one who is close, everywhere around.

**K59** is a rare example of the Islamic, Sufi image of God as a world-ordering, life-giving power, and at the same time an intimate friend and lover of his own creation. In contrast to the majority of songs in the *Kabīr vāṇī*, this short composition is replete with words borrowed from Arabic and Persian (*karīm*, *hikamati*, *sūrati*, *nūr*, and almost the whole of verse 2).

**K72** introduces the topic of the extent of power inherent in words. Abuse of speech results in building barriers to real understanding and is to be avoided; on the other hand, without any explanation, without the word of a true guru, one cannot find the right path. The *pad* sounds like a warning (*cetāvanī*): avoid the traps of false wisdom and those who spread it.

The topic of relationship between the true experience of the ultimate state which is beyond words on the one hand, and webs of words spun round it on the other is brought to the fore in **K153**. We are faced with a series of questions about the meaning of



creation and destruction of living beings. The reply is simple and straightforward: one should give up *āsā pāsa*, the false hope, false expectation that something we miss now will come in the future. Thinking in terms of now and later ties us to the temporal world like a noose. A lot of speaking, explaining and advising creates the false trust in the power of words and speculative thinking. The key sentence of the *pad* is *kahyā na upajai upajyā hi jānāi* it does not arise by speaking, but when it has arisen, then one really knows.

How it is, how it feels when it has arisen, is described in **K173**: the insight is sudden and takes the form of a storm in which the wretched hut of ego is completely shattered and the soul is exposed to a violent downpour of divine love.

**K176** attempts to bring out the experience of the *param pad*, “the state beyond”. There still seems to be a subject experiencing the paradoxical state on the threshold of the *Nirañjan*, the Markless One, understood here more in theistic terms (*kabīr kā svāmī*). The state opened spontaneously (*sahaji*), but not without the help of the guru. We are not told whether the guru is a human being, or perhaps the *Nirañjan* himself.

**K264** is an example of a relatively numerous group of *pads* scattered through the *Kabīr vāñī* corpus that criticise, often in sharp words, the religious bigotry, hypocrisy and meaninglessness of ritualistic behaviour. Characteristic for the perspective of *sants* is contrasting the outward and inward piety as two opposite poles of human behaviour, seen as almost a kind of natural law.

**K305** is an ironic song representing heaven in terms close to the understanding of the type of people criticised in K264, as a place presided by an entity attended by myriads of servants and crammed with all sorts of extravagant holy existences. Kabīr humbly begs to be allowed somewhere near (*najīki*) to heaven probably not exactly right in the middle of that holy pandemonium.

All fifteen *pads* chosen for the present *Triveṇī Reader* are included in at least two old *Dādūpanthī* manuscripts containing the *Kabīr vāñī* and, with a single exception, also in one or both *Sarvāṅgīs*, monumental anthologies of Old Hindī devotional literature compiled by two *Dādūpanthī* scholars Gopāldās and Rajab. The texts were selected from the oldest extant *Dādūpanthī* manuscript housed in the private collection of *Sañjay Śarmā Saṅgrahālay evaṃ Śodh Saṁsthān* in Jaipur, Rājasthān, and dated to the

years of 1614–1621. This *Dādūpanthī Kabīr vāṇī* was for the first time made accessible in *The Millenium Kabīr Vāṇī: A Collection of Pad-s*, edited by Winand M. Callewaert, Swapna Sharma and Dieter Taillieu, and published by Manohar in New Delhi in 2000. The manuscript is very closely related to the *Kabīr Granthāvalī*, an edition of Kabīr's *sākhīs*, *pads* and *ramainīs* published by Śyāmsundardās in 1928, and also to an edition published under the same name, but based on a different manuscript, by Mātāprasād Gupta in 1969.

English translations of Kabīr's *pads* included in the present anthology arose from close collaboration of Linda Hess and the present author, who in several instances chose more literal variants to render the translation as close as possible to the Old Hindī original.

# Grammar

## 1. NOUNS AND ADJECTIVES

The group of dialects that form the basis of *sadhukkarī bhāṣā*, a kind of sociolect used by poets and mystics of the so-called *sant dhārā*, inherited in simplified form the basic features of preceding developmental stages of Indo-Aryan languages.

Based on the distribution of endings, the nouns of the present dialect can be divided, in both the masculine and feminine genders, into three declensional types.

Note: All quotations from the Kabīrian corpus exemplifying a particular grammatical form have been taken from the edition *The Millenium Kabīr Vānī (MKV)*. *Pads* that occur in the present selection are marked by the letter K. Examples taken from *pads* of the same edition but not included in the present selection are marked by the letter *K* and their respective numbers in the *MKV* edition in italics.

### MASCULINES

#### *Type 1*

Bare nominal stem that ends in vowels other than *-a* is used in both numbers and all cases.

#### **Examples, sg:**

*direct case: nominative, accusative, vocative*

त्रिकुटी संगम स्वामी *master* of the fort where three streams meet (K6)

तौ तूं कहा बिरोलै पानी then why do you churn *water* (K264)

अवधू गगन मंडल घर कीजै रे *avadhūta*, let the home be made in the dome of the sky (K12)

*oblique case: locative, ergative, genitive*

जे रिदै सूध मन ग्यानी if you are pure *in heart*, wise in mind (K264)

अवधू ग्यान लहरि करि मांडी *avadhūta* (ergative) stirred up the wave of wisdom (K8)

बिन अनभै क्यूं छूटै without *experience* how does it [the mind] free itself? (K153)

**Examples, pl:***direct case: nominative*

गुर प्रसादि सुई कै नाकै । हस्ती आंवंहि जांहीं ॥ By the guru's grace, through a needle's eye [even] *elephants* stroll back and forth (K8)

*oblique case: genitive*

पै बिन निरति dance without *feet* (K140)

**Type II**

This type covers by far the greatest number of nouns and also adjectives occurring in the texts of the Rājasthānī *Kabīr vāṇī*. In the written form these words end in direct case in consonantal characters whose inherent vowels may or may not be heard in pronunciation.

sg		pl	
dir	-a / -ā -u	dir	-a / -ā, -jana
obl (all cases)	-a / -ā -u -ā / -ā̃ -aha / -āha -ahi / -ahī	obl	-a -ana, -ani
loc/instr/erg	-a, -i, -e		
instr of p prs	-a		
vocative	-e	vocative	-a, -au, -jana

**Examples, sg:***direct case: nominative, accusative in -a, -ā, -u*

बहुतै मोलि महग गुर पावा for a high price expensive *molasses* [was] procured (K17)

सर्व पाप प्यौ करणं *auspicious moment* for removal of all sins (K197)

मांगि मागि रस पीवै बिचारा the poor fool drinks the *nectar* and keeps calling for more (K17)

सबै जगु बिनस्या the whole *world* perished (K336)

*general oblique case with postposition*

जीव जनम तैं छूटै living being is free from [another] *birth* (K153)

त्रिश्रां छांनि परी घर उपरि the thatch of craving collapsed on the house (K173)

अभिमानं रहित है is free of *pride* (K156)

*oblique case: genitive, instrumental in -ā / -ā̃*

गोबिंदा गुन गाइये let the praises of *Govinda* be sung (K102)

सो मूरति भगवांनं that [is] the likeness of God (K156)

भरचा होइ तौ मुषां न बोलै when he becomes full, he doesn't talk by [his] mouth (K72)

का तप बनषदि बासा what [is gained] by ascetism, by living in the forest? (K73)

बोलणां का कहिये रे भाई friend, what can be said about/by talking? (K72)

*oblique case in -aha, -ahi*

बंनह बसे का कीजिये what is done/achieved by dwelling in forest? (K290)

ज्युं प्रतिबिंब प्रतिबिंबहि समांनं like an image [which] merged with/into [its own] reflection (K153)

नां जाणौं का पिवहि पियारी I do not know which one [will be] dear to/of the beloved (K99)

राम बड़ा कि रामहि जानै is Rām great, or [he who] knows Rām? (K25)

*oblique case: ergative, instrumental, locative in -a, -i*

उलटे पवन चक्र षट बेधे by reversed wind the six cakras pierced (K6)

दास कबीर यहु कीन्ह बिचारा devout Kabīr conceived this idea (lit.: by devout Kabīr was conceived this idea) (K77)

गुर प्रसादि सुई कै नाकै । हस्ती आंवंहि जांहीं ॥ By the grace of the guru, through a needle's eye [even] elephants stroll back and forth (K8)

अंकूर बीज समांणां sprout entered [back] into seed (K6)

जन मारगि लावो put the devotees on the [right] path (K153)

बन कै सुसै संमदि घर कीया rabbit of the forest made its home in the sea (K12)

प्रेमि हरीजन भीनां devotees were drenched in love (or ergative: love drenched the devotees – lit.: devotees were drenched by love) (K173)

*oblique case: locative in -e*

आकासे फल फलिया in the sky a fruit has ripened (K141)

*oblique case: imperfective participle in construction with subject (here unexpressed) different from the subject of the sentence*

बोलत बोलत बदै बिकारा by much talking distortions [of truth] grow (K72)

### **Examples, pl:**

*direct case: nominative, accusative, vocative in -a, -ā, -au; plural markers -jana, -loī*

उलटे पवन चक्र षट बेधे reversed wind pierced the six cakras (lit.: by the reversed wind six cakras pierced) (K6)

सुणौ संत सुमिरौ भगता जन listen, ye *virtuous*, remember, ye *bhaktas* (K73)

सुनहु रे संतौ listen, o ye *virtuous* (K8)

सो कछु बिचारहु पंडित लोई think a little bit about that, *paṇḍits* (K30)

*general oblique case in -a*

साध संगति अरु गुर की क्रिपा तैं with [the help of the] company of *saints* and by the grace of the guru (K321)

*general oblique case in -ana, -ani with a postposition*

ता का मैं चरनन की धूरि I am dust at the feet of him (K52)

अैसे लोगनि स्युं का कहिये what to say to such people? (K120)

### Type III

Type III is represented by nouns, but most typically adjectives, pronominal adjectives and participles ending in the direct case of singular number in *-ā*.

sg		pl	
dir	<i>-ā / -ā̃</i> <i>-o; -au / -aũ</i>	dir	<i>-ā / -ā̃, -jana</i> <i>-e / -ē</i>
obl (all cases)	<i>-e; -ai / -aĩ</i>	obl	<i>-ā̃</i> <i>-e</i>
loc/instr/erg	<i>-e; -ai / -aĩ</i>		
instr of pp	<i>-ā̃; -e / -ē, -ai / -aĩ</i>		
instr of p prs	<i>-ā̃</i>		
vocative	<i>-ā; -e (in adj)</i>	vocative	<i>-au, -jana</i>

### Examples, sg:

*direct case: nominative, accusative, vocative*

मछा बसै पहाडी a fish dwells on a mountain (K8)

मन सूनि समाणा mind entered emptiness (K6)

कहै कबीर मैं कछु न कीन्हां Kabīr says, I did nothing (*lit.*: by me nothing done) (K2)

हरि च्यंतत मेरौ मदलौ भीनौँ thinking of Hari, my drum has got drenched (K242)

ले सूती अपनां पीव पियारा I take my own dear darling and sleep [with him] (K2)

पहरि चोलणां गादह नाचै having put on a smock, donkey dances (K9)

जीवरा तू जाइगौ मैं जानां [o my] soul, thou wilt depart, I know (K73)

मन का मैल छाड़ि दे बोरै throw away the filth of the mind, o fool! (K320)  
*general oblique case in -e, -ai/-aĩ*

चौथै पद कूं जो जन चीन्हैं – devotees who recognize the *fourth* (impersonal) state [of the soul] (K156)

आपणैं रूप कूं आप हीं जाणैं only he knows his *own* form (K136)  
*oblique case: ergative, instrumental, locative in -e; -ai/-aĩ*

गूंगे गुड षाया the dumb ate jaggery (*lit.*: by the dumb jaggery [was] eaten) (K110)

बन कै सुसै संमदि घर कीया a rabbit of the forest made its home in the sea (*lit.*: by a rabbit ... home was made...) (K8)

सुई कै नाकै हस्ती आंवहि जाहीं through an eye of a needle [even] elephants stroll back and forth (K8)

कलमैं भिस्ति न होई by [reciting] *kalima* paradise is not [attained] (K224)

अंधियारे दीपक चाहिये in the darkness lamp is wanted (K237)

मनवां जाइ दरीबै बैठा the mind went to take a seat in a liquor shop (K12)

तुरक मसीति देहुरै हींदू। दुहुं ठां राम षुदाई ॥ Turk in a mosque, Hindū in a temple; *Khudā-Rām* is in both! (K43)

*oblique case: imperfective participles in -ā*

मेरी मेरी करतां जनम गयौ by doing “mine”, “mine” the life went by (K213)

*oblique case: perfective participles in -ā used as verbal nouns*

बिन बोल्यां क्यूं होइ बिचारा without speaking/speech, how can arise an idea? (K72)

*oblique case: perfective participles in -e/-ē, -ai/-aĩ used as verbal nouns*

बंनह बसे का कीजिये what is done/achieved by dwelling in forest? (K290)

कहैं सुनें कैसे पतियाइये by [mere] speaking and listening how can one believe? (K88)

भाण कै प्रगटैं उदित भया तम घीना with/by the appearance of the sun the darkness that had arisen dwindled away (K173)

### Examples, *pl*:

*direct case: nominative, accusative, vocative in -ā/-ā; plural marker -jana*

बाजे अनहद तूरा trumpets of boundless/unstruck sound resounded (K6)

बोलत बोलत बढ़ै बिकारा distortions [of truth] grow by much talking (K72)

चौरासी लष फिरैं दिवांनां eighty-four hundred thousand divine madmen strolling around (K305)



तजि बाँवें दांहिणैं बिकारा give up the *aberrations* of the left and right (K110)

सुमिरौ भगता जन listen, ye *virtuous*! (K73)

*direct case: nominative, accusative, vocative in -e/-ē*

सबै जीव साई के प्यारे all living beings [are] *dear* to the Lord (K58)

चकवा बैसि अंगारे निगलैं sitting, the *cakvā* birds swallow the *burning embers* (K9)

*oblique case in -e*

ऐसे लोगनि स्यूं का कहिये what to say to *such* people (K120)

*oblique case in -ā*

ते बीधे बहु फंदा they are ensnared in many *traps* (K110)

## FEMININES

### Type I

Feminines ending in *-ā, -ā̃, -i, -ī, -ī̃, -ū, -ai* do not inflect in the singular and plural numbers.

### Examples, sg:

*direct case: nominative, accusative*

उन कै पूरब दिसा देव दिज पूजा the others have the *East*, gods, Brāhmaṇas, *pūjā* (K43)

इहि बिधि त्रिस्त्रां षांडी in this way the *thirst* [for the world was] *destroyed* (K8)

जल मै उतपति जल मै बास in water [is your] *birth*, in water [your] abode (K46)

तहां जोगनी जागी there, the *yoginī* woke up (K12)

बिष बिषया की बासनां तजौ I (should) give up the *craving* for poison of sense objects (K353)

माल मनीं करि फीकी make [for yourself] garlands and *jewels* uninteresting (K224)

*general oblique case: instrumental, locative, ablative, genitive*

बंकनालि रस पीजै let us drink the nectar from the *curved channel* [= the *susumnā*] (K12)

इहि बिधि जीव का भ्रम न जाई in this way the delusion of the soul does not disappear (K58)

रांम रसाइन रसनां चाषौ with [my] *tongue* I taste Rām's elixir (K2)

ऐसा माया जाल such is the snare of *māyā* / *illusion* (K69)



फल लागा बिन बाडी fruit appeared *without* [there being any] garden (K8)  
 बिन अनभै क्यूं छूटे *without* [this] experience how can it free itself  
 (K153)

### Examples, *pl*:

*direct case: nominative, vocative*

तन में होती कोटि उपाधि *myriads of disturbances* were present in the  
 body (K18)

भरंम की टाटी सबै उडांणीं all bamboo *wall-mats* of delusion were blown  
 away (K173)

हित चित की द्वै थूणीं गिरांणी the two *pillars* of passion and ego-mind  
 were knocked down (K173)

दुलहंनी गावहु मंगलचार sing, *o brides*, auspicious marriage songs (K1)

*general oblique case: instrumental, locative*

बहु बिधि कद्यो पुकारि पुकारि I have told [you] *in* many ways, shouting  
 repeatedly / urgently (K313)

दसौं दिसा गगन रहाई the space has been established *in* all ten directions  
 (K252)

### Type II

Corresponds closely to masculine nouns of the same class. A number of nouns were converted to this class from earlier *i*- and *u*-stems (*vastu* > *basta*, *auṣadhi* > *voṣada*) and from *ā*-stems, originally *tatsamas*. In several cases the conversion was incomplete and our texts yield doublets like *sevā* and *seva*, *reṣā* and *reṣa*, etc.

	sg	pl
dir	-a	-a
obl (all cases)	-a	-ani
loc/instr/erg	-i	—

### Examples, *sg*:

*direct case: nominative, accusative*

सो झल बिरलै देवी such *flame* was hardly seen by anybody (K7)

क्या जल देह न्हावैयें what [is the point] of bathing the *body* in the  
 water? (K223)

*general oblique case: instrumental, locative, genitive without and  
 with postposition*

पीर षंड घित पिंड सवारा the body built up with milk, *sugar* [and] *ghī*  
 (K77)

यह संसा मोहि निस दिन ब्यापै this doubt engulfs/torments me day and night (K28)

उलटी गंग नीर बहि आया water of the reversed Gaṅgā has flown in (K16)

बांझ का पूत बाप बिन जाया son of a barren woman, born without a father (K136)

### Examples, *pl*:

*direct case: nominative, accusative*

जेती औरत मरदां सिरजे, ए सब रूप तुम्हारा as many women [and] men were created, these [are] all to your likeness (K223)

जौ तुम्ह पंडित ... तंत मंत सब वोषद जानौं even if you [as a] *paṇḍit* may know tantras, mantras, all the medicinal herbs (K219)

*oblique case: locative in -ani*

जौजन एक प्रमिति न जानै, बातनि हीं बैकुंठ बषाणै they do not know the measure of single yojana, but in [their] *talks* they explain the paradise (K88)

### Type III

-i and -ī/-ĩ suffixes are regularly used for forming feminine nouns from nominal, adjectival, pronominal and participial stems. Apart from denoting natural gender in male-female pairs, as in *bakarā* : *bakarī* (he-goat : she-goat), the feminine ending may be used to form a diminutive of a noun which may be itself either masculine or feminine, as in *ūdara* : *ūdarī* (mouse : little mouse). Similarly to nouns of the type II above, here too we can see variant forms of endings depending on context or dialect: thus, scribes write both *mālani* and *mālanī* (gardener), *rāti* and *rātī* (night) etc.<sup>1</sup>

	sg	pl
dir	-i; -ī/-ĩ	-i; -ī/-ĩ
obl (all cases)	-ī	-ī

### Examples, *sg*:

*direct case: nominative, accusative, vocative*

गुजरी बौरांनी the *Gūjarī* woman has gone mad (K319)

वोषद मूली कहां लगाउं where should I put the healing herb, the medicinal root? (K99)

भोली मालनी हे गोविंदौ जागतौ जग देव ah, you foolish flower-seller, Gobind, the waking one, is the Lord of the world! (K164)

<sup>1</sup> For a more detailed treatment of reasons for setting up a separate Type III declension, see Strnad 2013: 225–230.

*general oblique case without and with postpositions: instrumental, locative, genitive*

कहणी रहणी निज तत जानै *in/through speaking, in/through practice*, he comes to know his own true essence (K138)

काल पासि मुग्ध बांध्यौ the fool was tied *by the noose* of Kāl (= Death) (K207)

या देही कूं लोचै देवा, या देही करि हरि की सेवा *gods pine for this body, with/ in this body* do the worship of Hari (K313)

मेरी पाटी मंझि लिषि स्त्री गोपाल write “śrī Gopāl” *on my writing slate* (K347)

मकरी घरि माषी छछिहारी *in the house of spider* the fly strains buttermilk (K60)

### Examples, *pl*:

*direct case: nominative, accusative*

हित चित की थूणीं गिराणी the pillars of passion and ego-consciousness have been *knocked down* (K173)

जा मुरति कूं पाती तोड़ै सो मुरति त्रिजीव the idol for which you pluck the leaves, is soulless (K164)

## 2. PRONOUNS

### *Personal pronouns, first and second person sg*

	direct	ergative	oblique
1 person	मैं/मै; हूँ	मैं/मै	मो-, मोहि
2 person	तू	तैं/तै	तो-, तोहि

Forms *mo-* and *to-* in the 1st and 2nd person singular oblique are used with postpositions, or if a noun stands in apposition with the pronoun.

### Examples, 1st person:

*direct case:*

जग मैं देखू जग न देखि मोहि *I see the world, the world does not see me* (K56)

*ergative case:*

मैं कछु न कीन्हां *I did nothing (lit.: nothing done by me)* (K2)

*oblique case: dative, accusative*

सखी सुहाग रांमि मोहि दीन्हां *oh friend, Rām gave me the marital happiness* (K2)

जग न देखि मोहि the world does not see *me* (K56)

**Examples, 2nd person:***direct case:*

तू कहा बिरोलै पांनी why do you churn water (K264)

*ergative case:*तैं सब राजा भूपति मांगे you asked [for alms] all kings and potentates  
(lit.: by you ... were asked) (K197)*oblique case: accusative*

चलि बैकुंठ तोहि ले तारू going to heaven, I shall take you along (K24)

*oblique case with postposition: dative, accusative*

गुर प्रसादि अकलि भई तो कूं by the grace of Guru reason was [given] to you (K7)

महावत तो कूं मारू साटी mahāvat (elephant driver), I shall beat you with a club (K337)

**Personal pronouns, first and second person pl**

	direct	ergative	oblique
1 person	हंम/हम		हंम, हंमहि
2 person	तुम्ह	तुम्ह, तुम्हहि/तुम्हहि	

Forms हंम and तुम्ह in the 1st and 2nd person plural oblique can be used with postpositions, or without them, if a noun stands in apposition with the pronoun. 1st and 2nd persons plural can be used for both *sg* and *pl* subjects. If used for plural, the 1st person usually denotes solely the speaking subject.

**Examples, 1st person:***direct case: nominative*

पूरब जनम हंम बांभन होते in previous birth I was a Brāhmaṇa (K197)

*ergative case:*

अब हंम सहजि निरंजन चीन्हा now we have spontaneously recognized the markless one, Nirañjan (lit.: now by us/me ... Nirañjan recognized) (K176)

*oblique case:*

हंमहि कहा सो तुम्हहीं बडाई what [to say] of me, all that praise [belongs] to you (K2)

हमहि बुलावो कि तुम्ह चलि आवो [either] summon me/us, or come yourself (K327)

*oblique case with postposition:*

हंम स्यूं प्रीति न करि री बौरी do not fall in love with me, you foolish one (K357)

**Examples, 2nd person:***direct case: nominative*तुम्ह साहिब मैं कहा भिष्यारी *you are the master, what am I? A beggar (K305)**ergative case:*जैसैं मंदला तुम्हहिं बजावा, तैसैं नाचत मैं दुष पावा *as you beat the drum, I suffered, dancing (lit.: as drum by you beaten, so dancing, by me suffering received) (K92)**oblique case:*यूं तुम्ह कांरनि केसवा जन तालाबेलि कबीर *so, Keśava, because of you poor Kabīr is distressed (K97)**oblique case with postposition*नैन हमारे तुम्ह कूं चाहै *my eyes want you (K277)*तुम्ह बिन राम कवन सू कहिये *to whom except of you, Rām, can one tell (K271)*मीयां तुम्ह स्यूं बोल्यां बनि नहीं आवै *master, it is impossible to talk with you (K224)***Possessive pronouns, first and second person**

person	sg				pl			
	m			f	m			f
	dir	obl	loc	dir and obl	dir	obl	loc	dir and obl
1 sg	मेरा/मोरा	मेरे/मोरे	मेरे/मेरै	मेरी/मोरी	हमारा	हमारे	हमारे/हमारै	हमारी
1 pl	मेरे/मोरे		—		हमारे		—	
2 sg	तेरा/तोरा	तेरे/तोरे	तेरे/तैरै	तेरी/तोरी	तुम्हारा	तुम्हारे	तुम्हारे/तुम्हारै	तुम्हारी
2 pl	[तेरे/तोरे]		—		तुम्हारे		—	

Possessives have the force of adjectives and are formed by adding the possessive affix *-er-/-or-* to the pronominal base in the singular, and *-ār-* in the plural number. The possessive affix is followed by nominal endings of gender, number and case, and the pronoun is used in the same way as other adjectives.

If this form of pronoun occurs in the oblique case in *-e* or *-ai* (an old locative ending) and is followed either by a noun in direct case, or by a word which is not a noun, it is to be understood as a locative

of the personal pronoun indicating a possessor ('with me/you, etc. is...' = 'I/you, etc. have...', or 'mine/yours, etc. is...'). (Cf. the MSH expressions like *mere ek bahin hai* : *I have one sister*, etc.)

The form in *-e*, identical with the oblique case, is also used in the vocative, as for example: *चेति चेति मेरेमन चंचल* (K228) *be always on your guard, oh my restless mind!*

### Examples:

*direct: nominative, accusative*

सो मेरे राम कबैं घरि आवैं *my Rām (pl)*, when does he come [to my] home? (K201)

या रब या रब यार हमारा *oh Lord! oh Lord! Our dear friend!* (K59)

नैन हमारे तुम्ह कूं चाहैं *my (pl) eyes want you* (K277)

कबीरा देखि हमारे सिंगारे *Kabīr, look at my (pl) adornments* (K254)

कहैं कबीर दास तुम्हारा *says Kabīr, your servant* (K366)

तुम्हारे चरण कवल दिखलावो *show / let [me] see your lotus feet* (K92)

किसि बिधि करू तुम्हारी सेवा *how should I serve you (lit.: how should I do your service?)* (K306)

*ergative:*

ऐसा अदबुद मेरे गुरि कथ्या *my guru told such strange story (lit.: such strange story was told by my guru)* (K148)

*oblique with postposition:*

इक डाइनि मेरे मन मैं बसै *a demoness dwells in my mind* (K235)

तुम्हारी क्रिपा बिन बिपति न भागै *without your compassion affliction does not disappear* (K205)

*locative:*

बेध्यौ जीव बिरह कै भालैं, राति दिवंस मेरे उरि सालैं *the soul was pierced by the spear of separation; day and night it inflicts pain in my heart* (K271)

मेरै आंगणि दाष दरीवल *in my courtyard [are] grapes and pomegranates* (K152)

बिष लागैं तुम्हारे नैनां *there's poison in your eyes* (K254)

*locative of personal pronoun denoting a possessor:*

मुसलमान कहैं मेरे एक षुदाई *the Muslim says: I have One God (or: mine is One God)* (K302)

परंम तत अधारी मेरै *I have as a support the supreme essence* (K147)

तेरै रूप नांही रेष नांही *you have no form, no shape* (K194)

हमारै राम रहीम करीमा केसौ *we have Rām, Rahīm, Karīm, Keśava* (K43)

वोढन हमारै एक पछेवरा *to wrap [myself] I have [just] one shawl* (K56)

### ***Near demonstrative***

The direct case singular distinguishes the masculine (*yahu*) and feminine (*yā*) gender. In plural and oblique cases both genders use the same form. The oblique singular *yā* and *ihī* are the forms used in Braj and *isa* is identical with the corresponding form in *Kharī Bolī*. Added to the oblique form *isa*, the suffix *-hi* narrows its function to expressing the dative and accusative cases.

	dir	obl
sg	यहु, f या, ए	या, इहि, इस, इसहि
pl	ए	इन

### **Examples:**

*dir sg: nominative and accusative without postposition*

यहु सब अकथ कहाणी *this* is unspeakable story (K138)

कहै कबीर यहु हेत बिचारा । या ख या ख यार हमारा ॥ Kabīr says, reflecting on *this* love: O Lord! O Lord! Our friend! (*dir* with unmarked accusative; here *yā* is not pronominal form, but an exclamation) (K59)

यहु तेरौ औसर या तेरी बार *this* is your opportunity, *this* is your time (K313)

ए जीव आइ र कहां गयौ *this* living being, having come [to this world], where has it gone? (K252)

*obl sg: yā*

ताहि गुर करौ जो या पदहि बिचारै make [your] guru him, who understands *this* poem (*obl* with accusative marked by the ending *-ahi*) (K148)

या मै झूठ नाही there is no lie *in this* (K293)

*obl sg: ihī*

दास कबीर इहि रसि माता bhakta Kabīr is drunk *with this* liquor (K16)

इहि बिधि त्रिस्त्रां षांडी *in this* way, thirst [for the world] was destroyed (K8)

गुर बिन इहि जुगि कौन भरोसा without guru, what reliance/trust *in this* world (K163)

अवधू सो जोगी गुर मेरा जो इहि पद का करै नबेरा hermit, that yogī is my guru, who makes sense of *this* song (K140)

*obl sg: isa(hi)*

अब हम इस का पाया भेव now we have got *her* [māyā's] secret (K341)

इसहि मरांड I will get *him* killed (K337)



*dir pl:*

जेती औरत मरदां सिरजे ए सब रूप तुम्हारा as many women [and] men were created, *these* [are] all to your likeness (K223)

*obl pl in ergative construction:*

ए ले जारे वै ले गाडे, इन दुषियन दोउं घर छाडे these were taken out and cremated, those were taken out and buried; both *these* wretches left [their] homes (lit.: by both *these*... (K84)

*obl pl: locative of personal pronoun denoting a possessor*

इन कै काजी मुलां पीर पैकंबर, पछिम अलह निवासा *these* [Muslims] have qāzīs, pīrs, prophets, abode of Allāh in the west (K43)

### ***Far demonstrative and third person***

Pronominal base *v-* with its plural and oblique forms serves as the 3rd person pronoun. It can also be used as demonstrative (alternative to forms derived from pronominal bases *s-/t-*), and in the function of a correlative. *Obl sg* has two variants: *vā* derived from the base *v-*, and *u-*. The oblique singular *usa* appears to be an import from *Kharī Bolī*. The oblique singular *vā* is always found with postpositions, while the *usa* and *una* forms are without them. Gender is explicitly marked only if the pronominal form is followed by the adjectival postposition *kā/kau*, *ke* or *kī*.

	dir	obl
3 person sg	वो	वा, उस
3 person pl	वै	उन

### **Examples:**

*dir sg:*

संत भजै वो पाछी परै saints worship, *she* [māyā] lingers around (K341)  
साषत सुनहां दून्यूं भाई । वो नीदैं वो भौकत जाई ॥ śāktas and dogs, both are brothers: *the one* slanders, *the other* goes on barking (correl.) (K198)

*obl sg:*

अपरंपार पार परसोतम । वा मूरति की बलिहारी ॥ the highest being beyond boundaries and beyond beyond: [as] an offering of/to *this* icon [I present myself] (K140)  
अंम्रित ले ले नीब सिचाई । कहै कबीर वा की बांनि न जाई ॥ [even if] the neem tree is constantly watered with nectar, Kabīr says, *its* nature does not disappear (K198)



षसम मरै यह नारि न रोवै । उस रषवाला औरै होवै ॥ when [her] husband dies, this woman never weeps, somebody else becomes *her* protector (K341)

*obl sg: locative*

वा कै हिदै बसै भगवानं in his heart resides God (K337)

*obl sg: locative denoting a possessor*

भूष त्रीषा गुन वा कै नाहीं । घट घट अंतर सोई ॥ he has no hunger, thirst, [or] qualities, he [resides] in every body (K193)

*dir pl:*

कहां वै लोग कहां पुर पटण । बहुरि न देषिसि आइ ॥ where are *those* people, quarter, city? You will not come back and see them again (K286)

*obl pl:*

उन गुर क्रीपा तैं तिनि सब भ्रम पछेला by the grace of *that* (honorific *pl*) guru, he left all delusion behind (K289)

*obl pl: locative denoting a possessor*

उन कै पूरब दिसा देव दिज पूजा । ग्यांरसि गंग दिवाजा ॥ they [Hindūs] have eastern direction [to pray], gods, twice-born, pūjā, ekādaśī, Gaṅgā, offerings of light (K43)

### ***Far demonstrative/correlative, relative, interrogative and indefinite***

sg	dir	obl	loc	erg
demonstrative	स/सु/सो, ते	तां/ता(हि); तस/तास, तिस	तिहि	तिनि
relative	जु/जे/जो/जौ	जां/जा(हि)	जिहि	जिनि
interrogative	कवनं/कवन/कौन/कूण/कून; को	कवन/कौन, ²का	कौनि	किनि/क्यनं
interrogative inanimate	कहा/काहा, ¹का	काहे		
indefinite	को, कोई, कोउ	काहू, किस		
indefinite inanimate	कछु/कछू, कुछ			
pl				
demonstrative	ते	तिन/तिन्ह		
relative	जु, जे	ज्यांह		
interrogative	[के?]	[किन्ह?]		
indefinite				

The sets of pronouns summarized above have no separate forms for the masculine and feminine gender. The pronominal roots *s-* (demonstrative/correlative), *j-* (relative), and *k-* (interrogative) appear to form their *dir* as well as *obl* cases by analogical formation using the same endings. Only indefinite pronouns go beyond the scope of this symmetry. Note the homonymy of interrogative *obl sg* का (MSH किस) and interrogative inanimate *dir sg* का (= MSH क्या). In the table only forms attested in the *Kabīr vāṇī* corpus are given.

### Examples:

सो – *he, she, that*; जो – (*he, she*) *who*:

सो कत गया जु कहता रांमां why did *he* depart, *who* chanted [the name of] Rām? (K30)

हंमहि कहा सो तुम्हहीं बडाई what [to say] of me, *that* praise belongs to you (K2)

सो कछु बिचारहु पंडित लोई । जा कै रूप न रेष बरंण नहीं कोई ॥ think a little bit, paṇḍits, about *that which* has no form or shape or colour (*locative denoting a possessor*) (K30)

ता – *his, her, its*:

हीदू तुरक का ऐक ही करता । ता गति लषै न कोई ॥ Hindū and Turk have one and the same Creator. *His* way of action no one can see (K43)

जे ... ते – [*those*] *who ... those*:

कहै कबीर जे उदिक समांन । ते नहीं मुऐ हमारे जांण ॥ Kabīr says: to my knowledge, *those who* were like water did not die (K46)

जु जिनि – [*he, she, those*] *who*:

सेष जु कहियें सहंस अठ्यासी of the so-called spiritual guides, [there are] eighty-eight thousand (*lit.*: spiritual guides, *who* are so-called, ...) (K305)

नरहरि सहजै जिनि जानां । गत फल फूल तत तर पलव । अंकूर बीज समांणां ॥ [*He*] *who* has known Hari in mystical union, [for him] fruit reverted to flower, then tree to leaf, sprout entered [back] into seed (*ergative construction: by whom* has been known...) (K6)

को – *who?*:

तहां मुझ गरीब की को गुदरावै । मजलसि दूर महल को पावै ॥ *who* will plead for a poor person like me? The assembly is far, *who* can reach the palace? (K305)

कौन – *who? what?*:

काया मंजिसि कौन गुनां । जे घट भीतरि है मलनां ॥ you perform ablutions of [your] body – *what* a virtue, when the body is dirty inside? (K264)

<sup>1</sup>का – *what?*:

बोलणां का कहिये रे भाई friend, *what* can be said about talking? (K72)

<sup>2</sup>का – *whose, whom?*

जहां मसीति देहुरा नाहीं । तहां का की ठकुराई ॥ where there is no mosque or temple, *whose* realm is there? (K43)

तोर हित कहि का सनि लग say, *with whom* have you fallen in love? (K46)

कछु *something*:

कहै कबीर मैं कछु न कीन्हां Kabīr says, I did *nothing* (*lit.*: by me *nothing* [was] done) (K2)

### 3. POSTPOSITIONS

#### **Adjectivizing / genitive postposition**

Basic forms used in manuscripts are -का/-कौ/-कौ for *dir sg m*; -के for *obl sg m* and *dir* and *obl pl m*; -की for both cases and numbers of the feminine gender. Occasionally more archaic forms occur: -कर (indeclinable) for *dir sg m*, and -केरा and -केरी for *dir sg m* and *f* respectively. Taking the same endings as masculine and feminine nouns of type III described above, this postposition behaves like true adjective and agrees in gender, number and case with the following noun or pronoun. As the examples below show, the postposition can express a wide range of relations: relationship, material or content, possession, explanation, belonging.

#### **Examples:**

हीदू तुरक का ऐक ही करता of Hindū and Turk [there is] only one Creator (= Hindūs and Turks have...) (K43)

तहां कबीर का स्वामी there [resides] the Lord of Kabīr (K176)

कुबधि का भांडा फूटा the jar [full] of wickedness burst (K173)

जहां मसीति देहुरा नाहीं । तहां का की ठकुराई ॥ where there is no mosque or temple, *whose* reign is there? (K43)

संतौ आई ग्यान की आंधी saints, the storm of [true] knowledge has arrived (K173)

जौर पुदाई मसती बस्तू है । तौ और मुलक किसकेरा ॥ if God resides in the mosque, then *whose* is the rest of the realm? (K223)

मै जल कर मीना I am fish *belonging in* the water (K96)

As a true adjective, this postposition can appear in oblique cases; apart from general oblique it can take a specific form of locative/instrumental/ergative case marked by the ending *-ai*. In these constructions the word governed by it (noun or participle) is also in the locative case.

*adjectival postposition -का in the ergative case -कै:*

बनकै सुसै समदि घर कीया rabbit of forest made his home in the sea (K8)

*-कै as instrumental / locative case:*

गुर प्रसादि सुई कै नाकै । हस्ती आंवहि जाहीं ॥ by the guru's grace elephants stroll back and forth *through* a needle's eye (K8)

*-कै in absolute construction:*

भाणकै प्रगटैं । उदित भया तम घीणां ॥ *after* the sun *appeared*, the darkness that had come [with the storm] dwindled away (*lit.*: with the risen sun the darkness...) (K173)

The locative of the adjectival postposition -का has to be distinguished from the true locative postposition -कै which happens to have the same form but has different origin and function. Regularly it expresses possession where the possessor is in the general oblique case and the thing possessed, always an abstract noun, in the nominative.

*locative -कै denoting a possessor:*

जा कै रूप न रेष बरण नहीं कोई he who *has* no form, no contour, no colour (K30)

सतरि सहस सिलार है जा कै । असी लाख पैकंबर ता कै ॥ he who *has* seventy thousand commanders, *has* [also] eight million prophets (K305)

### ***Other adjectivizing postpositive words***

Several other postpositive words behave like adjectives: apart from words denoting comparison -सा, -जैसा and -समाना, this group also includes -रहित 'free from', 'devoid of', and -हीण 'without', 'lacking'.

### **Example:**

कहै कबीर जे उदिक समान । ते नहीं मुऐ हमारे जाण ॥ Kabīr says: to my knowledge those who were *like* water, did not die (K46)

### ***Postposition of dative and accusative -कू***

In the function of dative, this postposition marks an indirect object and occurs with verbs expressing the act of giving, moving of an object, concrete or abstract, in the direction of a recipient—apart from transitives like देना, also intransitives like सूझना 'to appear', 'to be understood', लगना 'to be applied to', 'to be attached to' can be used, when -कू marks dative subject.

In the function of accusative -कू marks direct object, if this is an animate being, or inanimate object that is qualified by an adjective or pronoun.

**Examples:***dative:*

गुर प्रसादि अकलि भई तो कूं by the grace of the guru wisdom was (bestowed) *upon you* (K7)

राम रसांइन जिनि पीया । ता कूं बहुरि न लागै पियास ॥ who drank the elixir of Rām, he will not feel the thirst again (*lit.: to him* thirst does not stick again) (K102)

*accusative:*

आपण कूं मोटा गिणैरे । औरन कूं लघमात ॥ you consider *yourself* important, *others* insignificant (K297)

हरि कूं भजै सु हरि होइ [who] worships *Hari*, [himself] becomes *Hari* (K332)

कहै कबीर या पद कूं बूझै । ता कूं तीन्यू त्रीभुवन सूझै ॥ Kabīr says, [who] solves *this pad* (accusative), *to him* (dative) all three worlds become visible/understandable. (K11)

**Postpositions of locative**

Apart from the postposition -मैं/-मै, -मांहि (and its numerous variants) which came to be understood as one of the basic case postpositions, the location of an object or action can be expressed by a number of other postpositions, often postpositively used adverbs, which specify the exact location or direction: -उपरि/-ऊपरि 'over', 'above', '(up) on'; -भीतरि 'inside', 'within'; -पैं 'toward', 'in the presence of'; -लग/-लगी, -लौ 'up to' (spatially as well as temporally); -पाछी/-पीछैं 'after' (spatially and temporally). In contrast to MSH these adverbs, if used in the function of postpositions, are not connected to the noun they govern by postposition -के.

**Examples:**

तन पांण मैं कीन्ह पसारा it [the liquor] spread *within/through* the city of the body (K17)

जल मैं उतपति जल मैं बास । जल मैं नलनी तोर निवास ॥ *in* water [was your] birth, *in* water [is your] abode, *in* water, o lotus, [is] your home (K46)

मंगलचार मांहि मन राषौ *in* [my] heart I keep a marriage song (मांहि here may be used prepositionally) (K2)

अगंम ग्यांन पद मांहि *in* the place of unreachable knowledge (K8)

काया मंजिसि कौन गुनां । जे घट भीतरि है मलनां ॥ टेक ॥ you perform ablutions of [your] body—what a virtue, when the body is dirty *inside*?

(भीतरि is adverb, if मलनां is understood as adjective ‘dirty’; but if it is a noun, ‘dirt’, -भीतरि is postposition to घट—‘dirt is *within / inside* the body’) (K264)

त्रिश्रां छांनि परी घर उपरि the thatch of craving collapsed *on* the house (-उपरि is postposition) (K173)

ना तलि तपति न उपरि आगि [there are] neither flames *below* nor fire *above* (here तलि and उपरि are adverbs) (K46)

### ***Postpositions of instrumental***

-संगा/-संगि, -सनि, -सहेत, -सेती, -सौं/-सो/-स्यू — these postpositions express the general idea of association and, as the examples below show, are also used (like in MSH) with verbs of speaking (कहना, बोलना). The instrumental sense proper applies to situations where the object is affected by an outward actor (e.g. माया स्यूं लपटानां ‘engulfed / absorbed *by* māyā’).

#### **Example:**

साधू स्यूं बोल्या हितकारी । मूरिष स्यूं बोल्यां झषमारी ॥ having a talk *with* a wise man [is] beneficial, having a talk *with* a fool [is] a waste of time (K72)

तोर हित कहि का सनि लाग say, *with* whom have you fallen in love? (K46)

### ***Postpositions of ablative***

-तैं/-तै/-थी/-थे/-थैं

This postposition expresses the notion of the ablative case in the wide sense: separation, spatial as well as temporal distance, origin, cause and also comparison.

#### **Examples:**

जीव जनम तैं छूटै living being gets free *from* [the rounds of new] births (K153)

जीवन कहां तैं पाई where was life obtained *from*? (K153)

बहुत दिनन तैं मै प्रीतम पाए *after* many days I found my beloved (K2)

### ***Other postpositions***

-बिन/-बिना

All occurrences in the present selection of *pads* show that this postposition is often used prepositionally. But in Old Hindī texts its use as postposition is also well attested. Ambiguities of meaning

may arise when *बिना* stands between two nouns, as for example in an “upside-down” poem where the expression रूप *बिन* नारि may mean either ‘woman *without* [visible] form’, or ‘[female] form/beauty *without* woman’. Perfective participles used as verbal nouns stand in instrumental case when governed by it.

### Examples:

फल लगा *बिन* बाड़ी fruit appeared *without* [there being] a garden (K8)

*बिन* बोल्यां क्यूं होइ बिचारा *without* talk(ing), how can the true insight arise? (K72)

*बिन* अनभै क्यूं छूटै *without* experience, how can [the mind] free itself? (K153)

### Postpositive use of the absolute -करि

The absolute करि can be transposed into a postpositive word and appended to a noun, adjective or a whole syntactic unit particularly in sentences with जान- or ध्या- as finite verbs. The whole expression then carries the meaning ‘to know/think/believe *x* as/to be *y*’.

तब आंगम निगम झूठ करि जानां then he knew the commentaries and scriptures *to be* false (K30)

## 4. VERBS

### THE VERB “TO BE”, “TO BECOME”

For expression of the static aspect “to be there”, “to exist” our texts use forms of the verbal root *h-*, a descendant of the OIA verb √अस्-, अस्ति. In this sense it often occurs as a predicate with adjectives, pronouns, and also with participles as auxiliary verb. The verb is defective, and in the past tense the verbal base *th-*, originally a past participle, is used: था/थौं for *sg*, थे for *pl*. In Kabīr’s *pads* no feminine form is found. Imperfective participles होत for *sg m*, होते for *pl m* and होती for *sg f* usually express duration in the more distant past.

Attested forms in the present tense are as follows:

1 person sg	हूँ	1 person pl	—
2 person sg	है	2 person pl	हौ/हौ
3 person sg	है	3 person pl	हैं



Forms built from another verbal root *ho-*, derived from the OIA verb √भू-, भवति, apart from an occasional ‘to be’, more often carry the meaning ‘to become’, sometimes understood modally, expressing condition or assumption in the present or contingent future. Attested forms:

1 person sg	होउं	1 person pl	–
2 person sg	होइ	2 person pl	होहु
3 person sg	होइ/है	3 person pl	हंहि

Texts show parallel use of two sets of future tense, the *g*-future (as in Kharī Bolī), and *h*-future (as in Braj Bhāṣā). Thus, we have होइगा/हैगा/होइगो for *sg m* and होइगी for *f*, as well as attested forms हैहो for *1 sg* and होइहै for *3 sg*, with the same temporal meaning. The perfective participle has the form भया, भये and भई (corresponding to MSH हुआ, हुए, हुई); the absolutive is होइ/है—both variants are homonymous with *prs 3 sg*.

### Examples:

घट भीतरि है मलनां the body *is* dirty inside (K264)

बिन बोल्यां क्यूं होइ बिचारा without talk, how *does/can/would* the true insight *arise?* (K72)

गुर प्रसादि अकलि भई तो कूं । नहीं तर था बेगांनां ॥ by the grace of guru reason *emerged* (*lit.: happened*) to you, otherwise you *were* an alien [here] (K7)

मंदिर माहि भया उजियारा within the temple [of my heart] the inner glow *emerged / lit up* (K2)

*absolutive with finite verb in modified verbal expression:*

आपण तौ मुनिजन है बैठे you yourself *have become* [self-appointed] sage (हो बैठना in a pejorative sense) (K116)

हूणा था सो होइ रखा *lit.: what was (destined) to be, that having happened came to stay* (K102)

## OTHER VERBS

### Simple present tense

The simple present tense expresses a current or general present action, but apart from the expected indicative is also frequently used in the force of subjunctive mood denoting deliberation, obligation, real condition as well as intention. In the latter case it overlaps with the future tense. Attested endings can be summarised as follows:



1 sg	-ũ / -ĩ / -aũ	1 pl	-aĩ / -ai
2 sg	-ahĩ / -ahi ; -isi (rare) -ai / -i / -ī / -e	2 pl	-ahu / -hu / -aũ / -au / -o
3 sg	-ai / -aĩ / -i / -ī / -e / -a	3 pl	-ahĩ / -ahi / -hĩ / -hi / -hĩ̃ / -hĩ / -ī

**Examples:**

सतगुर चरण लागि युं बिनवौं falling at the true guru's feet, thus *I plead* (K153)

काया मंजिसि कौन गुनां । जे घट भीतरि है मलनां ॥ *You perform ablutions of [your] body—what a virtue, when the body is dirty inside?* (K264)  
तूं कहा बिरोलै पांनी why do you churn water? (K264)

पद आनंद काल तैं छूटै in the place of bliss, *one is / you are free* from death (K6)

तूबी अठसठि तीरथ न्हाई । करवापण तउ न जाई ॥ [even if] a bitter gourd *takes a bath* in sixty eight holy places, still the bitter taste *does not go away* (K264)

क्यूं न कहौ समझाई why *don't you explain?* (2 pl formally identical with the imperative) (K153)

हस्ती आंवांहि जांहीं elephants *come and go* (K8)

इंद्री कहां करहि विस्वामां in which heaven do the [departed] sense faculties *reside* (lit.: *make/take rest?*) (K30)

**Imperative**

From the full set of imperative forms of the OIA and MIA period, our texts preserve only 2 and 3 sg and 2 pl. The second person of plural is formally identical with 2 pl indicative and the imperative meaning has to be inferred from the context—this is easier in the negative where the prohibitive particle जिनि clarifies the meaning.

2 sg	-i / -ī / -hi / -u / -a / -Ø	2 pl	-ahũ / -ahu / -hu / -aũ / -au / -o
3 sg	-au	3 pl	—

**Examples:**

अपनी रह चलि भाई *follow* your own path, brother (K43)

तोर हित कहि का सनि लाग *say*, with whom have you fallen in love? (K46)

कहै कबीर सुनहु रे संतौ Kabīr says, *listen*, o virtuous (K8)

सो कछु बिचारहु पंडित लोई *think* a little bit, paṇḍits, about that (K30)

बाबा करहु कृपा जन मारगि लावो Father! *Show* (lit.: *do*) mercy, *put* the devotees on the [right] path (K153)

### **Future tense**

The coexistence of three different types of future tense provide a graphic example of the dialectal variability of texts included in the Rājasthānī *Dādūpanthī* corpus. Sometimes two types of future tense (*s*- and *g*-future) occur in one and the same song, or even line.

#### **Examples:**

अब नहीं भजिसि भजिसि कब भाई । आवैगा अंत भज्यौ नहीं जाई ॥ [if] *you will not worship* now, when *will you worship*? [When] the end *will come*, it is impossible to worship (K313)

हरि मरिहै तौ हम हूं मरिहैं [if] *Hari will die*, then we *will die* too (K33)

राम मोहि तारि कहां लै जैहौ Rām, having ferried me across, where *you will take* [me]? (K39)

### **Causatives**

As in MSH, Old Hindī texts show two types of causative formations: the approximate meaning ‘to bring about the action denoted by the verbal root’ can be generated either by adding the morph *-ā/-ā-* between the root and endings, or by a modification of the root vowel. These two ways are not mutually interchangeable; particular verbs belong either in the one, or the other category. Into the latter fall verbs derived from intransitive roots and their semantic force is often simply transitive rather than genuinely causative.

#### **Examples:**

दौ कसाव रस राम चुवावा after addition of pungent powder Rām’s nectar *was allowed to drip* (K17)

तहां मुझ गरीब की को गुदरावै who *pleads* there for a poor person like me? (K305)

जे पांचौं मारै । आपन तिरै और कूं तारै ॥ who *beats/kills* the five [senses], crosses himself and *gets across* the others [too] (K318)

### **Passive**

Verses of the *Kabīr vāṇī* yield numerous examples of both synthetic and analytic forms of the passive voice. Synthetic passive can be divided in two subtypes differing in the form of the passive affix, either *-i/-ī-*, or *-ij-*. It can be formed from causatives (डराई), simple transitive (कहिये), intransitive (डरिये) and even objectless (जाइये, रहिये, रोइये) verbs. The vast majority of quotable examples are *prs 3 sg*, sometimes with indicative, but more often modal meanings: deontic, cohortative and abilitative. Stems ending in a long *-ā* (apart from

monosyllabic roots, also causatives and denominatives) add only a long *-ī* instead of the standard *-iye* or *-ījai* (like पाई instead of also quotable पाइये, or डराई ‘is/can/should be frightened’, instead of the unattested डराइये). The possible modal function and its specific nuance can often be inferred only from context.

Analytic (periphrastic) passive is formed from perfective participle and *prs 3 sg* of the verb जाना ‘to go’. In Kabīr’s *pads* it occurs in 3 *sg*, mainly in the negative, and carries abilitative meaning (‘sth cannot be done’ or ‘sth is impossible to do’).

### Examples:

संत मिलै कछु कहिये कहिये if one meets a virtuous man, something *should, should be said* (K72)

अवधू गगन मंडल घर कीजै रे avadhūta, *let [your] home be made* in the dome of the sky (K12)

जीवन कहाँ तैं पाई where *can be / is* life *obtained* from? (K153)

आवैगा अंत भज्यौ नहीं जाई [when] the end *will come*, it *will be* (*lit.: is*) *impossible to worship* (K313)

नरक न बाँच्या जाई hell *cannot be escaped / it is impossible to be saved* from hell (K312)

### Participles

#### a) imperfective / present participle

In adverbial uses it may either refer to the subject of the clause or may be different from it (as unrelated participle: see the second example of K17 and K72 below).

सो कत गया जु कहता रामां why did he depart, who *used to chant* [the name of] Rām? (K30)

छाकि परचौ आतम मतिवाला । पीवत राम रस करत बिचारा ॥ a maddened soul got totally drunk, *drinking* Rām’s juice and *working* its way to true insight (K17)

पीवत राम रस लागी धुमारी *drinking* Rām’s juice, ecstasy took hold [of me] (K17)

बोलत बोलत तत नसाई by *much talking* the essence is destroyed (K72)

बोलत बोलत बढै बिकारा by *much talking* distortions [of truth] grow (K72)

#### b) perfective / past participle

If the acting subject is expressed and stands in the oblique case, the sentence is to be interpreted as an ergative construction (as below in K2 and K6). The nonexistence of an ergative postposition

may in some cases (when the semantic subject and object are both of masculine gender unmarked for case and number) mask the presence of this type of construction (as in K2). If the acting subject is not expressed, the construction can be understood as passive or simply denoting a state of the object.

As far as overt markers are concerned, the perfective participle can be marked by several affixes, their variety having a partly functional, partly dialectal basis.

– Participles formed by the affix *-n-/-ṇ-* occur almost exclusively with verbal roots already augmented by the affix *-ā-*, which is either a marker of causatives (as in उडांणी and गिरांणी in K173), denominatives (as in बौरांनी ‘she has gone mad’), or is an integral part of the root itself (as in समांनां in K12 and कुमिलांणी in K46 below).

– Participles with the affix *-nh-* occur with several verbs of high frequency as करना, देना, लेना with forms कीन्हा, दीन्हा and लीन्हा respectively.

– Participles formed by *-Ø-* (zero affix) followed by the semivowel *-y-* (sound inserted before the ending) constitute the most common type occurring in the texts under study. Apart from taking the role of predicate, attribute and adverbial adjunct, they can be turned into a verbal noun (in instrumental case, as in K72 and K153 below).

### Examples:

भरंम की टाटी सबै उडांणीं the whole bamboo wall of delusion *was blown away* (K173)

हित चित की द्वे थूणीं गिरांणी the two pillars of passion and ego-mind *were knocked down* (K173)

सर गगन समांनां an arrow *merged* into the sky (K12)

काहे री नलनी तूं कुमिलांणी why, o lotus, *have you withered?* (K46)

तन पांटण मै कीन्हा पसारा it [the nectar] *spread* through the city of the body (*lit.: made spread*) (K17)

कहै कबीर मैं कछुन कीन्हा Kabīr says, I *did nothing* (ergative construction, *lit.: nothing done* by me) (K2)

सषी सुहाग रामि मोहि दीन्हा oh friend, Rām *gave* me the marital happiness (*lit.: by Rām marital happiness given* to me (note the ergative marked by the ending *-i* on the semantic subject)) (K2)

उलटे पवन चक्र षट बेधे *reversed* wind *pierced* the six cakras (adjectival and predicative participles, the latter in ergative construction: *lit.: by the reversed* wind six cakras *pierced*) (K6)

मै र निरासी जब निधि पाई I was already desperate, when I *found* the treasure (*lit.*: treasure *found*) (from मै in the main clause can be implied ergative construction) (K2)

*participles used as verbal nouns in the instrumental case:*

मुवां जीव जाइ कहां समावै after death (/ on having died), where does the departed soul merge? (K30)

भागि बडे घरि बैठि आये good fortune came while [I] was sitting (*lit.*: on [my] being seated) at home (K2)

बिन बोल्यां क्यूं होइ बिचारा without speaking/speech how can an idea arise? (K72)

कह्यां न उपजै उपज्यां हीं जानै it doesn't come about by speaking, only when it happens (*lit.*: on happening) [one] knows (K153)

### **Absolutives**

By transposition some absolutives can be used as adverbs (समझाई in K153 can be understood adverbially as 'intelligibly'; other examples include भूलि 'mistakenly', or जानि 'prudently', 'with deliberation', etc.), and also as postpositions (लागि 'because of'). Absolutives are formed by the affix *-i/-ī/-ai* added directly to the verbal root. Lengthening of the vowel is often found at the end of a verse—in these instances the form is homonymous with the feminine perfective participle as well as with the *prs 3 sg* of passive causative.

### **Examples:**

ले सूती अपनां पीव पियारा I take my own dear darling [and] sleep [with him] (*lit.*: taking / having taken...) (K2)

क्यूं न कहौ समझाई why don't you explain? (*lit.*: say explaining) (K153)

गंगन गरजि मनसूनि समांणा when the sky roared, mind entered emptiness (*lit.*: sky roaring, mind entered ...) (in MSH periphrastically गगन गरजने पर मन शून्य में समा गया) (K6)

### **Verbal nouns**

Verbal noun proper can express either the activity itself (like in K72), an abstract term (उबरणा 'salvation', पेष्णा 'performance'), or a result of an action (as बीलोवनौ as 'butter', properly a 'product of churning'). It is of two types, formed either by the affix *-n/-n-* joined to the root by the nominal thematic vowel *-a-*, or by the affix *-b-* joined to the root by the connecting vowel *-i-*. Both forms can be used as verbal substantives and adjectives in direct and oblique cases;

used adjectivally, the *b*-forms may have the force of gerundives or of genuine future tense, probably an eastern influence.

बोलणां का कहिये रे भाई friend, what can be said *about talking* (or: expressed *by talking*)? (K72)

छपन कोटि षेलिबे षासी *for* [his] *amusement*, [there are] five hundred sixty million personal attendants (K305)

### ***Modified verbal expressions***

#### **Examples:**

छाकि परचौ आतम मतिवाला a maddened soul *was totally drunk* (छाकना 'to be intoxicated' + परना/पडना perfectivity with the added sense of suddenness, 'falling down') (K17)

छूटि गई संसारी worldliness *disappeared* (suddenly, once for all) (K15)

डगमग छाडि देहु मन बौरा *stop* wavering, you foolish mind (K100)

आपण तौ मुनिजन हैं बैठे now, you [yourself] *have become* a (self-appointed) sage (हो बैठना 'to be/become in an inappropriate way') (K116)

Note: for more detailed information on future tense, passive voice, participles, absolutives, and modified verbal expressions, see the respective sections in the introductory chapter General Notes on Grammar.



**Texts**



## कबीर, राग गौड़ी २ = K2

बहुत दिनन तैं मै प्रीतम पाए । भागि बडे घरि बैठां<sup>2</sup> आए ॥ टेक ॥

मंगलचार मांहि<sup>3</sup> मन राषैं । रांम रसांइन रसनां चाषैं ॥ १ ॥

मंदिर माहि भया उजियारा । ले सूती अपनां पीव पियारा ॥ २ ॥

मै र निरासी<sup>4</sup> जब निधि पाई । हंमहि कहा सो तुम्हहीं बडाई ॥ ३ ॥

कहै कबीर मैं कछु न कीन्हां । सषी सुहाग रांमि मोहि दीन्हां ॥ ४ ॥

<sup>2</sup> The adverbial participle बैठां/बैठैं relates to the bride, but exact interpretations differ: मेरे बिना किसी प्रकार का उद्योग किए (Gupta 1969), मुझे अपना घर छोड़कर कहीं जाना नहीं पड़ा (Śarmā 2002); Yugeśvara (1966) is ambiguous: प्रियतम परमात्मा को घर बैठे पाया.

<sup>3</sup> मांहि can be understood either as a postposition: मैं मंगलाचार में मन को रख रही हूं (Gupta 1969), or as the adverb 'inside', 'within (me)': मेरे भीतर मन में मंगलाचार का गुंजन हो रहा है । (Simha and Simha 1981).

<sup>4</sup> KK (1987: 341), explains the form मैर as मैं + रे, मैं तो, with the present verse as an example.

*After many days I found my beloved;*  
*good fortune came while I was sitting at home. || refrain ||*  
In my heart I keep a marriage song.  
With my tongue I taste Rām's elixir. || 1 ||  
Within the temple [of my heart] the inner glow lit up.  
I take my own dear darling and sleep [with him]. || 2 ||  
I was already desperate when I found the treasure.  
What [to say] of me, that praise belongs to you. || 3 ||  
Kabīr says, I did nothing.  
Oh friend, Rām gave me the marital happiness. || 4 ||

## कबीर, राग गौड़ी ६ = K6

नरहरि सहजैं जिनि जानां । गत फल फूल तत<sup>5</sup> तर पलव ।

अंकूर बीज समांणां ॥ टेक ॥

प्रगटि<sup>6</sup> प्रकास ग्यांन गुर गंमि तैं । ब्रह्म अग्नि प्रजारी ॥

ससिहर सूर दूर दूरंतर । लागी जोग जुग ताली रे ॥ १ ॥

उलटे पवन चक्र षट बेधे । मेरडंड सर पूरा ॥

गंगन गरजि मन सूनि समांणा । बाजे अनहद तूरा ॥ २ ॥

सुमति सरीर कबीर बिचारी । त्रिकुटी संगम स्वांमी ॥

पद आनंद काल तैं छूटै । सुष मैं सुरति समांणी ॥ ३ ॥

<sup>5</sup> Simha, *KKK* (1987: 123) उसके (*loc. cit.*); *HSS IV* (1968: 2000) तत५ – सर्व० [सं० तत] उस । Similarly, if तत is understood as equivalent to S ततस् ‘from there’, ‘thence’: in this sense, तत can be related to each successive stage of the inverse evolution: ‘flower merged into its tree, [this] into its sprout, [this] into its bud, [this] into germ.’

<sup>6</sup> If प्रकास is here taken as a noun, the form प्रगटि can be understood as unrelated absolutive. If प्रकास is understood as a verb (*prs 3 sg* ending in -a), the result will be: ‘having arisen, the knowledge glows’.

*Who has known Hari in mystical union,  
 [for him] fruit reverted to flower, then tree to leaf,  
 sprout entered [back] into seed. || refrain ||*

The light of knowledge arose by reaching the [true] guru,  
 [who] kindled the brahma-fire.  
 Moon and sun are so far apart,  
 now, hey, the two are joined in yoga by the lock of *samādhī*. || 1 ||  
 Reversed wind pierced the six *cakras*,  
 [the *suṣumnā nāḍī* of the] spinal column filled with sound,  
 the sky roared, mind entered emptiness,  
 trumpets resounded with boundless, unstruck sound. || 2 ||  
 In a body [made of] wisdom, contemplative Kabīr  
 [became] master of the fort where three streams meet.  
 In the place of bliss, he is free from death:  
 awareness dissolved into joy. || 3 ||

कबीर, राग गौड़ी ८ = K8

अवधू ग्यांन लहरि करि मांडी । सबद अतीत अनाहदि राता ।

इहि बिधि त्रिस्त्रां षांडी ॥ टेक ॥

बन कै सुसै संमदि घर कीया । मछा बसै पहाड़ी ॥

सुद्र पीवै बांभण मतिवाला । फल लागा बिन बाड़ी ॥ १ ॥

षाड बुणै कोली मै बैठी । भौइ षूटै में गाडी ॥

ताणैं बाणैं पड़ी अनवासी । सूत कहै बुणी गाढी ॥ २ ॥

कहै कबीर सुनहु रे संतौ । अगंम ग्यांन पद मांही ॥

गुर प्रसादि सुई कै नाकै । हस्ती आंवंहि जांहीं ॥ ३ ॥

*Avadhūta, a wandering yogī, stirred up the wave of wisdom.  
 Delighting in the boundless sound of the beyond  
 in this way, thirst [for the world] was destroyed. || refrain ||*

A forest rabbit made its home in the sea  
 [while] a fish dwells on a mountain.  
 [When] Śūdra drinks, the Brāhmaṇa gets drunk.  
 Fruit appeared where there's no garden. || 1 ||  
 The pit sits in the weaver and weaves.  
 Earth is sunk in the posts,  
 the roller is rolled up on warp and weft.  
 Threads cry, it's woven tight! || 2 ||  
 Kabīr says, listen, o virtuous,  
 in the place of unreachable knowledge,  
 by the guru's grace, through a needle's eye  
 [even] elephants stroll back and forth. || 3 ||

## कबीर, राग गौड़ी १२ = K12

अवधू गगन मंडल घर कीजै रे । अंग्रित झरै सदा सुष उपजै ।

बंकनालि रस पीजै ॥ टेक ॥

मूल<sup>7</sup> साधि सर गगन समांनां । सुष्मन पोतन<sup>8</sup> लागी ॥

कांम क्रोध दोउ कीया बलीता । तहां जोगनी जागी ॥ १ ॥

मनवां जाइ दरीबै बैठा । मंगन भया रसि लागा ॥

कहै कबीर जिय संसा नांही । सबद अनाहद बागा ॥ २ ॥

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<sup>7</sup> मूल is here मूलाधार चक्र, the 'root' from which sprout *iḍā*, *piṅgalā* and *suṣumnā*, the three main *nāḍīs* of human body.

<sup>8</sup> This obscure line suggests a moment in the distillation of liquor—a process that frequently symbolizes the *yogī*'s production of *amṛta rasa*. *Potana* is associated with cooling or dampness, and with the yogic distillation of *rasa* in the *suṣumnā*, as cooling turns the vapor to liquid.

*Avadhūta, wandering yogī, make your home in the dome of the sky.*

*Nectar trickles, endless joy arises:*

*let us drink the nectar from the curved channel. || refrain ||*

Aimed straight from the root, an arrow merged with the sky.

*Suṣumnā* began to cool down,

lust and rage were both made a fuse,

there, the *yoginī* woke up. || 1 ||

The mind went to take a seat in a liquor shop,

became engrossed, caught by the juice.

Kabīr says: there was no doubt in the heart,

[when] the boundless voice resounded. || 2 ||



### कबीर, राग गौरी १७ = K17

छाकि परचौ आतम मतिवाला । पीवत रांम रस करत बिचारा ॥ टेक ॥

बहुतै मोलि महग गुर<sup>9</sup> पावा । दै कसाव रस रांम चुवावा ॥ १ ॥

तन पांटण मै कीन्ह पसारा । मांगि मागि रस पीवै बिचारा<sup>10</sup> ॥ २ ॥

कहै कबीर फाबी मतिवारी । पीवत रांम रस लागी घुमारी ॥ ३ ॥

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<sup>9</sup> गुर here has double meaning: गुर<sup>2</sup> ‘molasses’ in the metaphor of alcohol distillation, गुर<sup>1</sup> ‘guru’ when the poem is understood as a description of spiritual awakening.

<sup>10</sup> Again double meaning: बिचारा<sup>2</sup> ‘poor, wretched fool’ in the context of alcohol drinking, बिचारा<sup>1</sup> „‘true insight’ which gets stronger as it drinks the transcendental, liberating nectar of Rām.

*A maddened soul was totally drunk  
 drinking Rām's juice and working its way to true insight. || refrain ||*  
 For a high price, expensive molasses is procured,  
 pungent powder is added and Rām's nectar is allowed to drip. || 1 ||  
 It spread through the city of the body<sup>11</sup>,  
 [as] the poor fool drinks the nectar while calling for more. || 2 ||  
 Kabīr says: intoxication feels good,  
 drinking Rām's juice, ecstasy took hold [of me]. || 3 ||

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<sup>11</sup> Or 'in the top of the body', i.e. head. The drink is 'heady' in more than one sense.

### कबीर, राग गौड़ी ३० = K30

सो कछु बिचारहु पंडित लोई । जा कै रूप न रेष बरंण नहीं कोई ॥ टेक ॥

उपजें पिंड प्राण कहां थैं आवै । मुवां जीव जाइ कहां समावै ॥ १ ॥

इंद्री कहां करहि विस्त्रामां<sup>12</sup> । सो कत गया जु कहता रांमां ॥ २ ॥

पंच तत जहां सबद न स्वादं । अलेष निरंजन तहां बिद्या न बादं ॥ ३ ॥

कहै कबीर मन मनहि समांनां । तब आंगम निगंम झूठ करि जानां ॥ ४ ॥

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<sup>12</sup> *Lit.*: Variant reading: करहि अंसमांनां 'Where do the senses make [their] heaven?' Probable meaning: 'in which heaven do the senses reside?'

*Think a little bit, paṇḍits*

*about that which has no form or shape or colour. || refrain ||*

Being born, body and breath come from where?

After death, where does the departed soul merge? || 1 ||

In which heaven do the [departed] sense faculties reside?

Why did he depart, who chanted [the name of] Rām? || 2 ||

Where there are no five elements, no sound, no taste,

there is the invisible Markless Nirañjan, [wherein] neither  
learning nor argumentation [reach/reside]. || 3 ||

Kabīr says, mind entered Mind.

Then he knew the commentaries and scriptures to be false. || 4 ||

कबीर, राग गौरी ४३ = K43

हमारै रांम रहींम करींमा केसौ । अलह रांम सति सोई ॥  
 बिसमल मेटि बिसंभर ऐकै । और न दूजा कोई ॥ टेक ॥  
 इन कै काजी मुलां पीर पैकंबर । पछिम अलह निवासा ॥  
 उन कै पूरब दिसा देव दिज पूजा । ग्यांरसि गंग दिवाजा ॥ १ ॥  
 तुरक मसीति देहुरै हींदू । दुहुं ठांइ रांम षुदाई ॥  
 जहां मसीति देहुरा नांहीं । तहां का की ठकुराई ॥ २ ॥  
 हींदू तुरक दोउ रह टूटी । फूटी अर कनराई ॥  
 अरघ उरघ दसौ दिस जित तित । पूरि रह्या राम राई ॥ ३ ॥  
 कहै कबीरा दास फकीरा । अपनी रह चलि भाई ॥  
 हींदू तुरक का ऐक ही करता । ता गति लषै न कोई ॥ ४ ॥

*For us Rām, Rahīm, Karīm, Keśava.*

*Allāh, Rām is the ultimate truth.*

*Bismillāh or<sup>13</sup> Viśvambhar –*

*these [both] are the only One! ||refrain||*

Some have Qāzīs, Mullāhs, Pīrs, Prophets;  
the West is the abode of Allāh.

The others have gods in the East: Brāhmaṇas, pūjās,  
Ekādaśīs, Gaṅgā, offering of lights. || 1 ||

Turk in a mosque, Hindū in a temple,  
[but] Rām-Khudā is in both!

Where there is no mosque or temple,  
whose realm is there? || 2 ||

The roads of both Hindūs and Turks are broken,  
fractured and mutually separated.

Down and up, in all ten directions, everywhere  
King Rām is fully present. || 3 ||

Kabīr [who is both] dās and faqīr, says:<sup>14</sup>  
follow your own path, brother.

Hindū and Turk have one and the same Creator,  
His way of action no one can see. || 4 ||

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<sup>13</sup> *Lit.*: ‘having rejected *bisamala* [taking instead] *Bisambhara* [is] one and the same’ = there is no difference whether you prefer Hindū Viśvambhara to the Islamic Bismillāh, as ultimately both mean one and the same thing.

<sup>14</sup> *Dās* and *faqīr* are parallel words, from Hindū and Muslim contexts, for a true devotee or mystic renunciant. Alternatively, दास फकीर can be understood as vocatives, with the meaning ‘Kabīr says, [listen, oh] *dāsa(s)* [and] *faqīr(s)*’.

कबीर, राग गौरी ४६ = K46

काहे री नलनी तूं कुमिलांणी । तेरै हीं नालि<sup>15</sup> सरोवर पांणी ॥ टेक ॥

जल में उतपति जल मै बास । जल मै नलनी तोर निवास ॥ १ ॥

ना तलि तपति न उपरि आगि । तोर हित कहि का सनि लाग<sup>16</sup> ॥ २ ॥

कहै कबीर जे उदिक समांन । ते नहीं मुऐ हमारे जाण ॥ ३ ॥

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<sup>15</sup> तेरै हीं नालि are locatives 'just within or around your stalk सरोवर पांणी there is water of the lake'.

<sup>16</sup> लाग here stands as a variant form of *pp* लगा. The variant reading लागि (*ppn* rhyming with आगि) gives the meaning 'because of love with whom'.

*Why, o lotus, have you withered?*

*In / around your stalk [is] the lake's water. || refrain ||*

In water [was your] birth, water [your] abode,

water, o lotus, your home. || 1 ||

Neither flames below nor fire above:

say, with whom have you fallen in love? || 2 ||

Kabīr says: who [were] like water,

those, to my knowledge, did not die. || 3 ||



### कबीर, राग गौड़ी ५९ = K59

यां करीम<sup>17</sup> बलि हिकमति तेरी । षाक एक सूरति बहुतेरी ॥ टेक ॥  
 अरध गंगन मैं नीर जमाया । बहुत भांति करि नूर निपाया ॥ १ ॥  
 अवलि आदम पीर मुलांनां । तेरी सिफति करि भये दिवांनां ॥ २ ॥  
 कहै कबीर यहु हेत बिचारा । या रब या रब यार<sup>18</sup> हमारा ॥ ३ ॥

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<sup>17</sup> The present *pad* is one of few poems in the Rājasthānī *Dādūpanthī* corpus inspired by Islamic, Sufi mysticism. Note the prevalence of words and terms borrowed from Arabic (करीम, हिकमति, सूरति, नूर, अवलि, आदम, मुलांनां, सिफति, रब) or Persian (षाक, पीर, दिवांनां, यार).

<sup>18</sup> For a Sufi, Allāh (रब, Lord, indicating majesty and power) is also an intimate friend (यार).

*Ah generous Karīm, I offer myself to your wisdom and skill!*

*[From] one [and the same] dust [arise] countless forms. ||refrain||*

[You] gathered waters beneath the sky,

created light of different kinds. || 1 ||

First Adam, [then] saints and great scholars

singing your praises reached ecstasy. || 2 ||

Reflecting on this love, Kabīr says:

oh Lord! oh Lord! Our dear friend! || 3 ||

कबीर, राग गौड़ी ७२ = K72

बोलणां का कहिये रे भाई । बोलत बोलत तत नसाई ॥ टेक ॥  
 बोलत बोलत बढै बिकारा । बिन बोल्यां क्यूं होइ बिचारा ॥ १ ॥  
 साधू स्यूं बोल्या<sup>19</sup> हितकारी । मूरिष स्यूं बोल्यां झषमारी ॥ २ ॥  
 संत मिलै कछु कहिये कहिये । मिलै असंत मुष्टि करि रहिये ॥ ३ ॥  
 कहै कबीर आधा घट डोलै । भरया होइ तौ मुषां न बोलै ॥ ४ ॥

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<sup>19</sup> बोल्यां, *instr. sg* of verbal noun in *-ā*, 'by talking', 'by talk'.

*Friend, what can be said about talking?*<sup>20</sup>

*Talking, talking, the essence is destroyed.* || refrain ||  
Talking, talking, distortions grow.

[But] without talk, how can the true insight arise? || 1 ||  
Having a talk with a wise man [is] beneficial,

Having a talk with a fool [is] a waste of time. || 2 ||  
If one meets a virtuous man, something should be said.

If one meets an unholy man, one should stay silent. || 3 ||  
Kabīr says, a pot[-like person] that is half[-made] is unstable.

When he becomes full, he doesn't talk with his mouth. || 4 ||

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<sup>20</sup> Or: What can be expressed by talking?

कबीर, राग रामग्री २३ = K153

बाबा करहु कृपा जन मारगि लावो । ज्यूं भव बंधन षूटै ॥  
 जुरा मरण दुष फेरि करण सुष । जीव जनम तैं छूटै ॥ टेक ॥  
 सतगुर चरण लागि युं बिनवौं । जीवन कहां तैं पाई ॥  
 जा कारंणि हम उपजैं बिनसै<sup>21</sup> । क्यूं न कहौ समझाई ॥ १ ॥  
 आसा पास षंड<sup>22</sup> नहीं पाडै । यूं मन सूनि न लूकै ॥  
 आपा पर आनंद नहीं बूझै । बिन अनभै क्यूं छूटै ॥ २ ॥  
 कहां न उपजै उपज्यां हीं जानैं । भाव अभाव बिहूणां ॥  
 उदै अस्त जहां मति बुधि नाहीं । सहजि रांम ल्यौ लीनां ॥ ३ ॥  
 ज्यूं प्रतिबिंब प्रतिबिंबहि समांनां । उदिक कुंभ बिगरांनां ॥  
 कहै कबीर जानि भ्रंम भागा । सीवहि जीव समांनां ॥ ४ ॥

<sup>21</sup> The form उपजैं can be interpreted either as *1 pl pres*, or as adverbial perfective participle, i.e. equivalent to the unambiguous form उपज्यां in the third verse.

<sup>22</sup> षंड पाडै is to be understood as modified verbal expression 'to tear asunder'.

*Father, show mercy, put the devotees on the [right] path,  
 so that worldly bonds come to an end,  
 warding off the pain of old age and death to bestow happiness,  
 [so that] living beings are free from births and deaths. || refrain ||*  
 Falling at the true guru's feet, thus I plead:  
 Where does one obtain life from?  
 For what reason are we created and destroyed?  
 Why don't you explain? || 1 ||  
 The mind doesn't tear apart the noose of false hope,  
 and so can't dissolve in emptiness,  
 doesn't know the bliss of [the identity of] Self [and] parabrahman.  
 Without [this] experience, how can it free itself? || 2 ||<sup>23</sup>  
 It doesn't come about by speaking, only when it happens, one knows  
 [what is] beyond existence and nonexistence,  
 where there is no rising or setting, no thinking, no intellect,  
 [one is] spontaneously absorbed in Rām. || 3 ||  
 Like an image [which] merged with a reflection,<sup>24</sup>  
 a clay pot dissolved in water,  
 Kabīr says: when I understood, delusion fled.  
 The soul flowed into Śiva. || 4 ||

<sup>23</sup> The *pad* has form of a dialogue. Verses 2 to 4 answer the question asked by a disciple in verse 1.

<sup>24</sup> For a brief and clear elucidation of the reflection analogies (बिम्बप्रतिबिम्बवाद) used by Vedantic philosophers to explain the relation between the Highest Self and human selves, see Potter 1981: 84–86. All Rājasthānī MSS repeat in small variants the word प्रतिबिम्ब / प्रतिबिम्ब with minor variations, the second one with the *obl sg* suffix -हि. Only AG475;1 reproduces the original intended meaning correctly with its जिउ प्रीतबिंबु बिंब कउ मिली है.

कबीर, राग रामग्री ४३ = K173

संतौ आई ग्यांन की आंधी । भरंम की टाटी सबै उडांणीं ।

माया रहै न बांधी ॥ टेक ॥

हित चित की द्वै थूणीं गिरांणी । मोह बलीडा टूटा ॥

त्रिश्रां छांनि परी घर उपरि । कुबधि का भांडा फूटा ॥ १ ॥

आंधीं पीछें जो जल बरस्या । प्रेमि हरीजन भीनां ॥

कहै कबीर भाण कै प्रगटै<sup>25</sup> । उदित भया तम षीणां ॥ २ ॥

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<sup>25</sup> प्रगटै is here adverbial past participle used as a noun of action in instrumental case: *lit.*: 'with the appearance of the sun'.

*Sants, the storm of wisdom arrived!*

*The whole bamboo wall of delusion was blown away,  
it does not stay fixed by [the straps] of delusion. || refrain ||*

The two pillars of passion and ego-mind were knocked down,  
the beam of enchantment cracked,  
the thatch of craving collapsed on the house,  
the pot of ill will shattered. || 1 ||

After the storm, when the rain fell,  
God's devotees were drenched with love.

Kabīr says, when the sun arose  
the darkness that had arisen [with the storm] disappeared. || 2 ||



कबीर, राग रामग्री १७ = K176

अब हंम सहजि निरंजन चीन्हं । गुर गमि ग्यांन बिचारि परम पद ।

मगंन महारस भीनां ॥ टेक ॥

बिगसत कमल अनंत धुनि गरजत । तहां मन भया अनंदा ॥

जोति सरूप सकल मै देष्या । ज्यूं पांणी मै चंदा ॥ १ ॥

प्रगट प्रकास परंम पद सुंदर । तहां कबीर का स्वांमी ॥

बिन कर बेन मधुर धुनि बाजत । सुंनी अनूपम बांनी ॥ २ ॥

*Now I've spontaneously recognized the markless one, Nirañjan.*

*With the help of the guru, contemplating the ultimate state,  
absorbed, drenched in the [flow of the] great elixir. || refrain ||*

[Where] the lotus blooms, the endless sound thunders,  
there the mind finds joy.

I saw the essence of light in everything,  
like the moon in water. || 1 ||

(In) the surge of light, (in) the beauty of the place beyond,  
there is Kabīr's Lord.

(As) the sweet voice of a flute, untouched by hand, resounded,  
(he) listened to a speech beyond compare. || 2 ||

कबीर, राग सोरठा २८ = K264

काया मंजिसि<sup>26</sup> कौन गुनां । जे घट भीतरि है मलनां ॥ टेक ॥

तूबी अठसठि तीरथ न्हाई । करवापण तउ न जाई ॥ १ ॥

जे रिदै सूध मन ग्यानी । तौ तू कहा बिरोलै पांनी ॥ २ ॥

कहै कबीर बिचारी<sup>27</sup> । भौ सागर तारि मुरारी ॥ ३ ॥ २८ ॥

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<sup>26</sup> Irregular, either archaic Rājasthānī form of 2 *sg prs*, or 2 *sg* of Avadhī past tense (preterite).

<sup>27</sup> The form is absolutive of बिचारना 'having thought / pondered' used adverbially. Cf. adverbial use of absolutives in MSH, e.g. बनाकर 'properly', भूलकर (भी नहीं) '(not even) by chance' etc.

*You scrub your body – what a virtue,  
when the body is dirty inside? || refrain ||*  
[Even if] a bitter gourd takes a bath in sixty-eight holy places,  
still the bitter taste does not go away. || 1 ||  
If you are pure in heart, wise in mind,  
then why do you churn water? || 2 ||  
Kabīr says, thoughtfully:  
take [me] across the sea of the world, o Murārī. || 3 ||

कबीर, राग भैरू ८ = K305

तहां मुझ गरीब की को गुदरावै<sup>28</sup> । मजलसि दूरि महल को पावै ॥ टेक ॥  
 सतरि सहंस सिलार है जा कै । असी लाष पैकंबर ता कै ॥ १ ॥  
 सेष जु कहियें सहंस अठ्यासी । छपन कोटि षेलिबे षासी ॥ २ ॥  
 कोटि तेतीस्यूं और षिलषांनां । चौरासी लष फिरें दिवांनां ॥ ३ ॥  
 बाबा आदम मैं नजरि दिलाई । नव्री भिस्ति घणेरी पाई ॥ ४ ॥  
 तुम्ह साहिब मैं कहां<sup>29</sup> भिष्यारी । देत जबाब होत बजगारी ॥ ५ ॥  
 जन कबीर तेरी पनह समांनां । भिस्ति निजीकि राषि रहिमानां ॥ ६ ॥

<sup>28</sup> मुझ गरीब की को गुदरावै – after की supply बात as the missing word: ‘who will present my matter / plea there’.

<sup>29</sup> Other variants of this pad offer कहा, ‘what?’, fitting better in the present context. The adverb of place कहाँ can be seen as relating to तहां at the beginning of the pad.

*Who will plead for a poor person like me?*

*The assembly is far, who can reach the palace? || refrain ||*

He who has seventy thousand commanders,

has [also] eight million prophets. || 1 ||

Of the so-called spiritual guides, [there are] eighty-eight thousand.

For [his] amusement, [there are] five hundred sixty million  
personal attendants. || 2 ||

[There are] thirty-three million hermitages [and]

eighty-four lakhs divine madmen are strolling around. || 3 ||

You granted a look on Father Adam:

crowded heaven obtained [this] prophet! || 4 ||

You are the master, where am I? A beggar.

[Even] to give an answer would be insolence. || 5 ||

The devotee Kabīr slips into your refuge.

Merciful Rahmān, hold him somewhere near to [this] heaven.

|| 6 ||



# Pr̥thvīrāj Rāṭhaur's *Veli*

Aleksandra Turek



## Introduction: About *Krisana Rukamaṇī Rī Veli*

The literature in the Rājasthānī<sup>1</sup> language is vast, rich, and diverse; however, this heritage still needs to be explored and popularised among the non-Rājasthānī public. A fragment of the text given in this book comes from a literary composition acknowledged as a masterpiece of Rājasthānī literature: *Krisana Rukamaṇī rī veli* (Poem about Kṛṣṇa and Rukmiṇī in the genre of *veli*), most probably composed in 1580, or 1581<sup>2</sup> by Pṛthvīrāj Rāṭhaur (1549–1600). The language of the poem serves as one of the best examples of what could be termed pure Ḍiṅgaḷ – a literary style of Mārvārī, and it also proves that in the 16th century, Mārvārī already had a fully developed and established literary language suitable for any kind of poetry. A high recognition of the poem resulted in a great number of commentaries (*ṭīkā*; R *ṭabā*, *ṭabbā*) in vernaculars as well as in Sanskrit; it would be difficult to find any other literary composition in Rājasthān with a richer commentary tradition.<sup>3</sup>

One of the most refined works in Ḍiṅgaḷ was composed not by a Cāraṇ poet (literature in Ḍiṅgaḷ was usually their domain), but

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<sup>1</sup>The term Rājasthānī is used in this book but it denotes Mārvārī first of all. For more information on this subject, see pp. 139–143 of this book.

<sup>2</sup>V.S. 1637, or 1638. The date of the poem's creation is absent in the first five available manuscripts from the 17th century. The oldest extant manuscript of the *Veli* is dated 1607 (V.S. 1664; other manuscripts: V.S.1667, two from V.S.1669, and V.S.1673 respectively). The date appears for the first time in the copy from 1626 (V.S.1683) of Sanskrit commentary composed a few years earlier, that is in 1621 (V.S.1678). (Svāmī 1971: 34).

<sup>3</sup>The oldest commentary was composed in Ḍhūḍārī. It was written down in 1616 (V.S.1673), but most probably it was created earlier, during the lifetime of the poet. The second commentary was written down in colloquial Mārvārī in 1619 (V.S.1676), however, it is estimated that it could also have been composed before the death of Pṛthvīrāj Rāṭhaur. The third oldest is the aforementioned *ṭīkā* in Sanskrit from 1621. (Rāmsiṃh and Pārīk 1931: 51). All together there are at least fifteen commentaries including: in Mevārī; two translations into Braj Bhāṣā in which the metre of the poem, typical of Ḍiṅgaḷ, has also been changed into *dohā* metre; and commentaries from the first half of the 20th century in Hindi: Rāmsiṃh and Pārīk (1931) and in English: Tessitori (1919).

by a Royal Rajpūt. Pr̥thvīrāj Rāṭhaur was a younger brother of the Maharaja of Bīkāner, Rāy Singh (r. 1574–1612). The Rāṭhaur of Bīkāner were among the first Rajpūt rulers who formed an alliance with the Mughal Empire. Since Pr̥thvīrāj was a general in the Mughal army, he was also a known figure at the court of Akbar (r. 1556–1605). He received the fief (*jāgīr*) of Gāgraun<sup>4</sup> in recognition of his service to the emperor Akbar. Rāmsimh and Pārīk compared him with Shakespeare because he held a multitude of roles concurrently as a courtier, soldier, and a poet, while Tessitori proclaims him Horace of Dīngal.<sup>5</sup> Pr̥thvīrāj Rāṭhaur was a contemporary of two other eminent poets of northern India at that period: Tulsīdās (1532–1623) and Keśavdās (1555–1617). Given that it was the time when Tulsīdās prominently elevated the Avadhī language in literature, and Keśavdās did the same for Braj Bhāṣā,<sup>6</sup> one can add that for Rājasthānī it was Pr̥thvīrāj Rāṭhaur who deftly demonstrated how productive and potent as a literary medium this language is. Pr̥thvīrāj Rāṭhaur has also been remembered as a saint, the disciple of Viṭṭhalnāth. He was believed to have possessed supernatural power and performed miracles. He, for example, predicted his own death: he spent the last part of his life outside Rājasthān, in Mathura, the holy place for Krishnaites, and there he passed away on Viśrām Ghāṭ.<sup>7</sup> It is in such a role, as a saint poet, that he is mentioned in two seminal texts for the bhakti devotees, in the Braj language: in *Do sau bāvana vaiṣṇava kī vārtā* and in *Bhaktamāla* of Nābhādās. In the latter, Pr̥thvīrāj Rāṭhaur is depicted as a talented poet who praised the glory of Hari both in Piṅgal<sup>8</sup> and Dīngal, in various

<sup>4</sup> This place has also been very significant on the historical and literary map of Rājasthān. Gāgraun was a small estate in eastern Rājasthān ruled by Acaldās Khīcī (the offshoot of the Cauhān dynasty) who has been commemorated in *Acaldās Khīcī rī vacanikā* of Gādan Śivdās. This small narrative piece in rhyming prose and verse (119 in total), probably composed in the years 1430–1435, is considered to be one of the most valuable and significant works of the early period of Rājasthānī literature, and a milestone in the development of the Cāraṇ style. Interestingly, the language of the poem is already developed Mārvarī in Dīngal, free from Apabhramśa impact. (Maheshwari 1980: 45).

<sup>5</sup> Rāmsimh and Pārīk 1931: 15; Tessitori 1919: xii.

<sup>6</sup> For more about Keśavdās, see Busch 2011a.

<sup>7</sup> For more about the life of Pr̥thvīrāj Rāṭhaur, see Sākariyā 1975: 1–43.

<sup>8</sup> Piṅgal – the name used in Rājasthān for Braj Bhāṣā. This linguistic form has been *de facto* under influence of Rājasthānī. For more, see Menāriyā 2006.

metrical forms (such as *savaiyyā*, *śloka*, *dohā*, *ḍiṅgaḷ gīt*, and *veli*), and is an expert in the vernaculars and Sanskrit.<sup>9</sup> He has also been mentioned as a Hindī poet in the history of Hindī literature of Miśra brothers (1909), albeit as a verse-maker of average skill (*sādhāraṇ śreṇī*).<sup>10</sup> This statement may refer to his works in other vernaculars; nevertheless, it was in Ḍiṅgaḷ where the poet demonstrated his genuine genius, and at the beginning of the 20th century, the poem *Veli* was not widely known in the literary world of Hindī. Interestingly, the Miśras formed or contributed to the popularisation of yet another image of Prṭhvīrāj Rāṭhaur that fit into the Hindū nationalist discourse of the twentieth century. Although he is mentioned as the author of the *Veli*, the fact has been emphasised that even though Prṭhvīrāj Rāṭhaur resided in the court of Akbar, he was such a great patriot to have personally encouraged Mahārāṇā Pratāp Singh of Mevār (r. 1572–1597) to refuse to accept Akbar's suzerainty.<sup>11</sup> The latter construct of the figure of Prṭhvīrāj Rāṭhaur has been reproduced in Rājasthān until today, and his message poem to the enemy of the Mughals has been popularised, also taught at schools, which can be summarised in the following words: 'O Mahārāṇā! If you will utter the name of "Badshah" to Akbar from your mouth, the sun will start rising from the West instead of the East. I keep my moustaches up on account of you, and if you surrender, I will have to lower down my moustaches and I would like to cut my head instead.'<sup>12</sup> Apart from *Mahārāṇā Pratāp rā dūhā* and the *Veli*, a number of other compositions have been attributed to Prṭhvīrāj Rāṭhaur,<sup>13</sup> although the *Veli*, his most accomplished work, remains known only among narrow circles of Rājasthānī literati.

The *Veli* is based on the story of Kṛṣṇa and Rukmiṇī from *Bhāgavata Purāṇa* (10th *skandha*); however, it is neither an accurate retelling, nor a direct borrowing,<sup>14</sup> but rather this

<sup>9</sup> Sākariyā 1975: 26, 351.

<sup>10</sup> Miśrabandhu 1926: 307.

<sup>11</sup> Miśrabandhu 1926: 307.

<sup>12</sup> In Bhargava 2003: 127; for the text in the form of fourteen *dohās*, see also Sākariyā 1975: 297–299; Rāmsiṃh and Pārik 1931: 29.

<sup>13</sup> Such as the following works: *Ṭhākura jī rā dūhā* or *Rāma stuti* and *Kṛṣṇa stuti*; *Gaṅgā jī rā dūhā* or *Gaṅgā stuti*; *Viṭṭhala rā dūhā*; *Nakha sikha*; and other miscellaneous *padas*, *dohās* and *ḍiṅgaḷ gīt*.

<sup>14</sup> Tessitori found only four cases in which the *Veli* coincides with the *Bhāga-*

वह्नी तसु बीज भागवत वायौ The seed of this vine / *Veli Bhāgavata* [*Purāṇa*] planted  
महि थाणौ प्रिथु दास मुख। in a trench in the ground-mouth of *bhakta* Pr̥thvīrāj.  
मूल ताल<sup>15</sup> जड अरथ मंडहे The text and rhythm [of its recitation are] the roots,  
[it] sprawled on the meaning-solid pergola  
सुथिर करणि चट्टि छांह सुख॥ to provide the bliss of shade.<sup>16</sup>

The choice of a literary genre to narrate the story, and of the language too (the mother tongue of the poet), draws our attention to the aspect of the poem's locality. This turn toward locality is also discernible in the topic of the poem. Prṭhvīrāj Rāṭhaur lived in the times of dominant bhakti trends in literature in which the heroine, Rādhā, was given prominence and became one of the central characters praised by the poets. The story of the love of Kṛṣṇa and Rādhā is generally and manifestly a more popular theme in Indian literature than the love of Kṛṣṇa and Rukmiṇī. It does not mean that the motif of Kṛṣṇa and Rukmiṇī was never

<sup>16</sup> Verse 291 in Tessitori 1919: 79; Rāmsiṃh and Pārīk 1931: 265. If we take the word करणि not as a verb, but as a noun (*loc* of करण *m* ‘ears’), then one gets an alternative translation: ‘[it] grew on a solid pergola-the ears [of listeners to provide] pleasant shade.’ Svāmī follows this reading. (1971: 151).

explored in Indian literature. It can also be found in the regional literatures and in Rājasthān a good number of works revolve around this theme. Among the most notable compositions from the region are: *Rukamaṇī maṅgaḷa* of Padam Bhagat;<sup>17</sup> *Rukamaṇī haraṇa* of the Cāraṇ Sāyā Jhūlā (1575–1646), which never gained widespread popularity as it was overshadowed by the poem of Prṥhvīrāj Rāṭhaur; a very short poem by Karasamī Ruṇecā *Krisana jī rī vela* from 1634,<sup>18</sup> and Viṭhal Dās's *Rukamaṇī haraṇa* created between 1643 and 1670.<sup>19</sup> Therefore, the theme of the *Veli* is also a deliberate decision that highlights the locality which enables the poet to focus on a subject that was less standardised. This allows the poet to enjoy more freedom to introduce local elements into his work, including the Rajpūt projection of the world, the passages illustrating battles reflect heroic Rājasthānī literature characteristic of the Cāraṇ style; even conventional descriptions of the seasons of the year with a great emphasis on greenery and the nature turning green in spring and in the rainy season can be perceived as typical of the Rājasthānī perspective, for greenery is something much appreciated in this desert region.<sup>20</sup>

There are more elements that contribute to the uniqueness of Prṥhvīrāj Rāṭhaur's poem as well as to its significance in Rājasthānī literature. In popular opinion, Ḍiṅgaḷ is the most suitable style for martial descriptions, in contrast to, for example, Braj Bhāṣā perceived as a sweet language. *Veli* disproves this stereotype by being a religious piece first and foremost, with a dominant theme of love (S *śṛṅgāra rasa*) in the vein of bhakti contemplation.

<sup>17</sup> Its earliest, extant manuscript was written down in 1612 (V.S.1669), but it is estimated that the poem was composed between 1493–1500. The poem has been created in the genre known as *maṅgaḷa kāvya*, which was popular especially in Vishnuite literature (see, for example Nandadās's *Rukmiṇī maṅgaḷa* in Old Braj, analysed by Heidi Pauwels). Most probably the genre was copied from Bengal. However, considering its linguistic aspect, *Rukamaṇī maṅgaḷa* occupies a significant place in the literature of Rājasthān: it represents a rare example of a work that was composed not in a highly artistic, literary language, but in colloquial, spoken Rājasthānī, and it was intended for singing at night vigils (*jāgrāṇ*) (Svāmī 1977: 19–21; see also Pauwels 2007: 407–441).

<sup>18</sup> Svāmī 1971: 21.

<sup>19</sup> Maheshwari 1980: 83, 86; Menāriyā 1999: 108.

<sup>20</sup> I owe this information to Anna Trynkowska who drew my attention to the fact that the motif of the world turning green hardly ever appears in the descriptions of seasons in the classical Sanskrit *kāvya*.



Although the *Veli* text is composed in highly artistic Ḍiṅgaḷ, it is also Sanskritized to a considerable extent, which is a deliberate choice made by the author to refer to the *kāvya* convention of classical Sanskrit,<sup>21</sup> and for the sake of the theme of the story. However, the style is natural and genuine. An homage to the classical tradition can also be discerned in the fact that the union of Kṛṣṇa and Rukmiṇī and their act of love-making are mainly against the backdrop of six seasons (*ṣaḍ ṛtu*) and to a lesser extent in the convention of twelve months (*bārahmāsa*) so popular in vernacular literature. The composition is Sanskritized not only in the domain of the language that also uses many *tatsama* words,<sup>22</sup> but also because of its form and floridity of style. *Veli* shares more similarities with the Sanskrit *kāvya*, particularly with the poetry of Kālidāsa (*fl.* 4th–5th century CE; such his poems as: *Ṛtusaṃhāra*, *Raghuvamśa*, and *Kumārasambhava*) than with *Bhāgavata Purāṇa*. Indeed, *Veli* is a very elaborate, ornamental, and refined poem – learned and aesthetically-pleasing court version<sup>23</sup> – which can be included in those first works heralding new trends in the early modern literature of North India: the upcoming period of *rīti kāl*, courtly poetry that fulfils the rules of the Sanskrit *alaṃkāra śāstra*, that is, *kāvya*s in vernaculars.<sup>24</sup> It is important to note that despite turning toward Sanskrit traditions, the poem is still rich in original, unique, and extraordinary imagery, metaphors, and similes. It resembles compositions described as *rīti granth*: each verse of the whole poem contains at least three rhetorical figures (*alaṃkāra*), and in addition to this, every line of the entire composition has been created according to the rules of alliteration – *vayaṇ sagāi* (‘affinity of words’). This is a special poetic figure invented exclusively for poetry in Ḍiṅgaḷ and, according to this, the initial sound / letter (*akṣara*) of the first and the last words in

<sup>21</sup> For more about *kāvya*, see Lienhard 1984.

<sup>22</sup> See verses 13 of the text and footnote 60, pp. 184–185 in this book. This is an extraordinary fragment of the poem, the only one that has been wholly composed in Sanskrit.

<sup>23</sup> Pauwels 2007: 414.

<sup>24</sup> It is interesting to note that *Veli* was composed approximately ten years before the most remarkable and elaborated works in Braj Bhāṣā of Keśavdās: *Rasik-priyā* (1591) and twenty years before *Rāmacandrikā* (1600) and *Kavipriyā* (1601). Therefore, the existence of such works in similar style in different literary cultures points towards a more general trend in literature of northern India at that time.

a verse must be identical.<sup>25</sup> Thus, this Classicist work uses both local and classical poetical resources, and as a result, an impression is created as if the poem constituted a window through which one can see Rājasthān. However, one cannot look at Rājasthān directly, but through a heavily embroidered curtain made from the poetical rules of *kāvya* and the *alaṃkāras* which are, of course, its embroidery. Furthermore, the *Veli* embodies one of the most representative styles in Indian literature (including: the aforementioned heroic, martial style; secular love poetry; religious literature), and its bhakti spirit also overlaps with the *rīti* manners; ‘the great merit of the poem is in the combination of a delightful genuineness and naturalness of expression with the most rigorous elaborateness of style’ – concludes Tessitori.<sup>26</sup>

A brief summary of Prthvīrāj Rāṭhaur’s poem is as follows. After the introduction that includes the invocation and presentation of the main characters (1–9)<sup>27</sup>, the author begins with the depiction of Rukmiṇī, the princess of the Vidarbha kingdom with its capital in Kundanpur: her childhood and adolescence (10–27). The way she has been presented is consistent with the classical poetic description of the types of heroines (*S nāyikā bheda*). Rukmiṇī falls in love with Kṛṣṇa the moment she learns of him, and it is the moment when her family decides to find the most suitable groom for her. However, her brother, Rukma / Rukmī, does not approve of her match with Kṛṣṇa because he is of the opinion that a noble like Rukmiṇī would dishonour the family by marrying a shepherd, and therefore, a marriage offer is sent to Śiśupāla, the ruler of Canderī. The candidate departs for Kundanpur and arrives there with his marriage procession (*barāt*) (28–42). Rukmiṇī, unwilling to marry Śiśupāla, defies the arranged marriage and decides to take matters into her own hands: to make Kṛṣṇa come to Kundanpur and marry her (43–66).<sup>28</sup> It is this passage of 16 stanzas that relates how Rukmiṇī’s message of

<sup>25</sup> For more about *vayan sagāī*, see Rāmsiṃh and Pārīk 1931: 121–130; Sārasvat 1986: 21–22; cf. Turek 2024 forthcoming.

<sup>26</sup> Tessitori 1919: xii.

<sup>27</sup> In published editions of the poem, such as Tessitori (1919) and Rāmsiṃh and Pārīk (1931). The numbers of verses given in this book in the brackets and in italics without the letter ‘V’ refer to those publications.

<sup>28</sup> An interesting analysis of Rukmiṇī’s agency, the lovers’ elopement, while in fact this is Kṛṣṇa who abducts the bride (*Rukmiṇī haraṇa*), has been done by Heidi Pauwels (2007).

despair reaches Kṛṣṇa, also including the description of Dvārakā, that has been given in this book as a text sample. A more narrative fragment has been chosen because of its considerably simpler language for beginners in reading texts in Ḍiṅgaḷ; however, there are more complex, beautiful, and poetic passages in the poem. The story continues and Kṛṣṇa with his brother, Balarāma, and army, arrive in the kingdom of Vidarbha. After the fragment depicting the heroine adorning herself for the meeting with beloved Kṛṣṇa, her leaving palace under the pretext of going to the temple of Devī for *pūjā*, the hero abducts Rukmiṇī by pulling her into his chariot. In such a situation, with no option other than an armed conflict left, Śiśupāla has to change his wedding attire for armour (67–116). This is the appropriate moment for an insert of martial poetry with dominating heroic taste (*S vīra rasa*), which is exactly what Ḍiṅgaḷ is traditionally meant for. It should be noted that the battle theme between Kṛṣṇa and Śiśupāla is even less popular in literature than that of Kṛṣṇa and Rukmiṇī.<sup>29</sup> The fragment of the war (*S yuddha varṇana*), which at the same time is the depiction of nature and the changing seasons of the agricultural calendar, is a real mastery of Prthvīrāj Rāṭhaur's poetic skills encapsulated in a mere couple of verses (117–129). Thereafter, the victorious Kṛṣṇa with Rukmiṇī return to Dvārakā and perform the remaining rites necessary to legitimise their marriage (130–158). The introduction to the part of the poem acknowledged as the most beautiful that depicts Kṛṣṇa and Rukmiṇī making love against the backdrop of the passing seasons of the year, begins with the description of the nightfall and then the break of the day, which is a traditional approach according to the rules of the classical *kāvya*; and preparations for the meeting of the couple for their wedding night (159–186). Subsequently, comes the description of six seasons (*S ṛtu varṇana*), and each season reflects a different moment of the act of love. Tessitori describes this admiring passage in an equally poetic way: 'It is like a succession of magic-lantern pictures on

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<sup>29</sup> One of the most famous poems based on this episode is the Sanskrit poem of Māgha (7th century), *Śiśupālavadha*. Due to the fact that this episode has been rarely used in literature, most probably Prthvīrāj Rāṭhaur was acquainted with Māgha's work. Especially, that Māgha was a poet at the court of Jālor, so in the region of north-western India. For more information about his work, see Trynkowska 2004.



a wall, each stanza is a quadretto in itself worked to perfection.<sup>30</sup> Traditionally, it begins with summer (S *grīṣma*), which symbolises the foreplay. This is the time for love games that preheat the bodies (187–192). Then there is the advent of the rainy season (S *varṣā*) connoting sexual intercourse *per se*. Heavy rain, of course, symbolises the act of conception, impregnation (193–205). Autumn (S *śaradā*) is the time to rest after a very busy and exhausting monsoon period. Descriptions of a waxing moon and clusters of lotuses growing in lakes can be understood as the formation of new life in Rukmiṇī's womb (206–216). Then winter (S *hemanta*) arrives, which is an opportunity to make love again, but this time the love is more advanced, mature, and shameless in contrast to the summer intimacy when the heroine (then *mugdhā*) was still unexperienced, shy, and hesitant (217–225). The early spring (S *śīśira*) as a harbinger of spring is the premise of the advent of spring, that is, of childbirth (226–228). The spring (S *vasanta*) reflects the delivery of a child-spring: Pradyumna, the son of Kṛṣṇa and Rukmiṇī (229–268). The longest passage dedicated to spring is undoubtedly the most original of the entire poem. The growing of Pradyumna represents the process of flourishing nature and blossoming. It is important to note that the fragment of *ṣad ṛtu* should be understood in the bhakti context with the message that the God's love is all-encompassing and all-pervading; that the divine couple is also present in nature in the form of male and female elements: like sky, water, and rainy cloud denote Kṛṣṇa who unites with Rukmiṇī-the earth, the soil.<sup>31</sup> As if the convention of *ṣad ṛtu* was the curtain, it rises, and the audience of the poem is allowed to have a glimpse of the fruit of the love of Kṛṣṇa and Rukmiṇī: Pradyumna (269–270).<sup>32</sup> After mentioning Pradyumna's offspring, the final part of the poem presents the conclusions and eulogy of the composition itself, that the reading of *Veli* is more valuable than ablutions in Ganges, holy pilgrimages, or penance. That *Krisana Rukamaṇī rī veli* is the means of receiving salvation (271–305).

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<sup>30</sup> Tessitori 1919: xi.

<sup>31</sup> The passage of love against the backdrop of the six months was analysed by Zuzanna Górska in her unpublished M.A. thesis, supervised by A. Turek; see Górska 2020.

<sup>32</sup> Cf. Tessitori 1919: xi.

## Grammar

Rājasthānī is a general collective term for a variety of linguistic forms used in northwestern India that nowadays have been limited to the region of present-day Rājasthān; however, likewise with the names of other regional languages of North India, this term was introduced quite late – at the turn of the twentieth century. The name Rājasthānī was invented and promulgated by G.A. Grierson (1851–1941) to distinguish it from Western Hindī and Gujarātī, in his project to classify the languages of India, carried out in the years 1898–1928.<sup>33</sup> However, it should be remembered that the typology in general is, or rather must be, quite conventional; Grierson’s classification of Rājasthānī and its regional variants is still replicated and used *de facto* to this day.<sup>34</sup> As a result, Rājasthānī has been included in dialects that belong to the Hindī language, but classified as a group distinct from proper Hindī.<sup>35</sup> This popular association of Rājasthānī being very close to Hindī is reinforced by the fact that after 1947 it was Hindī that was designated the official language in Rājasthān, although Rājasthānīs have a strong sense of linguistic distinctiveness and cultural exclusivity. It was also Grierson’s project to divide the Rājasthānī group into four subgroups, respectively:

Western Rājasthānī	Eastern Rājasthānī	Northern Rājasthānī	Southern Rājasthānī
<b>Eastern Mārvāṇī:</b>	Jaypurī (including	Mevātī, Ahīrvātī	Mālvi, Nīmāṇī
Ḍhūḍhārī, Goṛāvātī,	Torāvātī, Kāṭhairā,		
Mevāṇī	Caurāsī, Nāgar Cāl,		
	Rājāvātī), Kīśangarhī,		
	Ajmerī, Hāṛautī,		
	Sīparī		

<sup>33</sup> Grierson 1968: 1.

<sup>34</sup> See, for example: Magier 1983: 5–6; Zograph 1984: 64; Masica 1991: 12–13.

<sup>35</sup> Only the so-called Western group (consisting of Khaṛī Bolī, Braj, Bundelī, Kannaujī and Hariyānī) and Eastern group (Avadhī, Baghelī, Chattīsgarhī) form the core of proper Hindī. The remaining groups (Rājasthānī, Bihārī and Pahārī) are labelled as dialects within the scope of the Hindī belt, hence considered as minor and not identical to Hindī despite the fact that, for example, Rājasthānī or Maithilī developed much earlier and have older literary traditions than Hindī.

**Western Rājasthānī   Eastern Rājasthānī   Northern Rājasthānī   Southern Rājasthānī**

**Southern Mārvārī:**

Goṛvārī, Sirohī,

Devṛāvāṭī

**Western Mārvārī:**

Thaḷī, Dhaṭhkī

**Northern Mārvārī:**

Bāgrī, Śekhāvāṭī,

Bikānerī

Mārvārī, known in the past as Maru Bhāṣā – the language of the desert region of Mārvār, the heartland of Rājasthān – is the most significant of all. Mārvārī has the richest and most developed linguistic form and the largest number of its speakers and literature, which formed its own well-established literary tradition.

It is important to trace and better understand the origins of the Rājasthānī language and its complex relation to Hindī.<sup>36</sup> Rājasthānī and Hindī have a common, although not identical origin. Both languages originated from Śaurasenī Prākṛt and subsequently from Śaurasenī Apabhraṃśa, which, because it spread over a vast area of North India, was not a homogeneous linguistic form itself. Rājasthānī, together with Gujarātī, developed directly from the western form of Śaurasenī Apabhraṃśa that was used in northwestern India and, referred by the linguists as Gurjar or Gurjarī Apabhraṃśa while Hindī (Western Hindī more precisely) developed from the western form known as Madhya Deśīya. The peculiarity of Gurjar Apabhraṃśa lies in the incorporation of many local words (*deśī*) used in the desert region of northwestern India. Linguists agree that the western form is older than the eastern one and, therefore, a literary language first appeared in Gurjar Apabhraṃśa, also known as Nāgara Apabhraṃśa.<sup>37</sup> This probably happened due to the presence of the Jain community in the region, who are famous for their dedication to study and literature, and also traditionally their preference for non-Sanskrit linguistic media for spreading their message. These are the reasons why the history of the language(s) and literature(s) from this part of India has been better preserved than in other regions.

<sup>36</sup> See for example: Busch 2011b: 203-225; Bangha 2018: 3–39.

<sup>37</sup> For more information about the development of literary idioms in the Western and Eastern (Śaurasenī) Apabhraṃśa, see Bangha 2018: 3–39.

The existence of the Rājasthānī language (Maru Bhāṣā) is traceable, and the first mention of this language, as distinguished from Apabhraṃśa, is found in *Kuvalayamālā*, a piece dated to 778 CE (V.S. 835), composed in Nāgara Apabhraṃśa by Udyotam Sūrī. From the 10th century certain local words and wider passages in the vernacular are included in an increasing number of works no longer of the MIA period but classified by specialists as Old Rājasthānī / Old Gujarātī in the NIA form. One of the instances is the work on the grammar of Prākṛt and Apabhraṃśa – *Siddhahemaśabdānuśāsana* – composed in 1135 by the Jain scholar Hemacandra (1088-1172). Literature in Apabhraṃśa continued in northwestern India until the first half of the 13th century and even longer<sup>38</sup>; however, according to Menāriyā, old Rājasthānī separated from Apabhraṃśa in the second half of the 11th century.<sup>39</sup> Rājasthānī was probably introduced to literature by the aforementioned Jains. The emergence of the new ruling class of Rajpūts between the 8th and 12th centuries seems to have contributed greatly to this process as many Jain poets enjoyed patronage at their courts. Rājasthānī bears the title of the first vernacular of the NIA period in which literature was created.

It is worth explaining that this New Indo-Aryan linguistic form is given different names by scholars. L.P. Tessitori, for example, calls it Old Western Rājasthānī (OWR)<sup>40</sup>, while G.A. Grierson and I. Bangha prefer Old Gujarātī<sup>41</sup>, but we also find other terms because until the 15th century Rājasthānī and Gujarātī were one language, it is referred to as Maru-Gurjar as well. However, it should be remembered that this was one linguistic form which split into two separate languages only after the 15th century, when Rājasthānī received its modern form, which is still used today, and

<sup>38</sup> Maheshwari 1980: 5.

<sup>39</sup> Menāriyā 1999: 3. Not all scholars agree with this statement. For example Tessitori is of the opinion that Old Rājasthānī became independent from Apabhraṃśa in the 13th century (1914: 24).

<sup>40</sup> Tessitori 1914.

<sup>41</sup> Grierson 1968: 369; Bangha 2018: 4–7. According to I. Bangha only Old Gujarātī existed not Rājasthānī, however, it is worthy a note that despite the fact that merely Jain works from the region of Gujarāt are extant, it can be assumed that literature composed by local non-Jain bards was developing concurrently with the literary activity of the Jains because some Jain poets mention the names of the bards and, moreover, they imitate their heroic style (for example, Hemacandra mentions two Cāraṇ bards – Āṇand and Karmāṇand – and cites their compositions).

Gujarātī developed independently. After the 15th century, two types of Rājasthānī – Western (Mārvārī) and Eastern – also started to develop with their own characteristic features. In Western Rājasthānī, that is, in Mārvārī, the genitive postposition रौ / रो<sup>42</sup> is used (instead of the older forms of Maru-Gurjar तणउ / तणौ / तणो), while in Eastern Rājasthānī this is कौ / को. The Old Eastern Rājasthānī could be considered as an intermediate linguistic form between Mārvārī and, for example, Braj of the Western Hindī.<sup>43</sup>

Some scholars also introduce the term Middle Mārvārī for the form of the language used in the literature of Rājasthān after the 15th century until the 19th century in order to differentiate it from Old Rājasthānī, or Maru-Gurjar.<sup>44</sup> Ḍiṅgaḷ is a literary form of Mārvārī mostly used in metrical compositions and has been accepted as the successor of Nāgara Apabhraṃśa. The grammar is the same as in Mārvārī, but the peculiarity of Ḍiṅgaḷ lies in its tendency to preserve archaic forms, both lexical and metrical<sup>45</sup>; an extra sound (*a*, *i*, *ya*, *ra*, *r*, *va*, and *ha*; for example: राइठौड़/रायठौड़ > राठौड़; चंदेवरी > चंदेरी; अंबहर > अंबर; जंबुअहदीप > जंबूद्वीप; भ्रख > भख; सरजल > सजल; धगधगगी > धगधगी) can be added to a word, usually in the middle – this is used for metrical purposes. It is also typical of Ḍiṅgaḷ to establish new meanings for words that might stand for something else in colloquial speech.<sup>46</sup> One should keep in mind that the richness of the Ḍiṅgaḷ lexicon is dependent on the skill of the poet. The meaning of a certain word once established by an influential poet might be repeated by others. Due to the use of the aforementioned poetic figure of *vayaṇ sagāī* in the entire poem *Krisana Rukamaṇī rī veli*, alliteration and synonymy are extensively used, and also highly developed. This is the reason, for example, why instead of the name of Kṛṣṇa, a variety of other words that stand for this figure

<sup>42</sup> रौ / रु is in fact a curtailment of the form केरु (Tessitori 1914: 251).

<sup>43</sup> Tessitori 1914: 23.

<sup>44</sup> The term proposed by Smith (1975:433-464; see also Saran and Ziegler 2001: 24–26).

<sup>45</sup> One such feature is, for example, adding extra nasalisation (कनंक > कनक), or consonantal germination (कनक > कनक) in order to transform a short sound into long. This method is continued in Ḍiṅgaḷ poetry from Apabhraṃśa. (Prabhakar 1976: 53; cf. Rajpurohit 2018: 288).

<sup>46</sup> The *Ḍiṅgaḷ kos* of Murārīdān, for example, lists fifty synonyms for the word ‘sword’, seventy for ‘horse’, and fifty-five for ‘elephant’; (Svāmī 1971: 9). For those three entries, see also Bhāṭī 1978: 174–175.

appear in a relatively short passage from the text sample given in this book: अन्तरजामी, गोविन्द, जगतपति, जादवां इंद्र, हरि, करुणाकरि and देवाधिदेव. A rich diversity of genres (such as *vacanikā*, *ḍiṅgaḷ gīt*, *veli*) with their own prosody and rhetoric also developed in Ḍiṅgaḷ over time – all of them unique – so it is justified to acknowledge it as a distinct literary culture of North India. It should be noted that although Rājasthānī generally comprises of groups of various dialects / regional idioms, which are used in everyday communication, a supraregional form developed purely as a literary style, that is, in the Ḍiṅgaḷ form. It was the Cāraṇs – the bards who attached themselves exclusively to the Rajpūts – who made the greatest contribution in inventing and propagating the style of Ḍiṅgaḷ, and in the course of time, it was their style that came to be copied by poets from other communities or castes.

It is also worth noting that a typical feature of Rājasthānī is a strong preference for retroflex sounds, including the sound *ḷa* (ळ), which is not interchangeable with the dental *la* (ल), so it determines the meaning of a word. Persistent nasalisation, especially in metrical compositions, is a distinctive feature as well. Āsopā, the first modern, native author of Rājasthānī grammar (1896), was also the first one to point out that there is a distinctive pitch (high, low, and neutral) in the language for the articulation of vowels.<sup>47</sup> With regard to the way of spelling, although the scribes used only *anusvāra*, it denotes both a nasalized vowel and a nasal sound before a consonant. A consonant cluster with *ra* is spelt in the following way: व्रन (MSH वर्ण); ग्रब (MSH गर्व), and for the vowels *e* and the diphthong *ai* preferable are ऐ and औ, respectively. There is also a special sign (an apostrophe) to spell the voiceless *ha* in the middle of a word: का'णी (*kāhaṇī*), पी'र (*pīhar*), मो'र (*mohar*), सा'ब (*sāhab*).

The language of the *Veli* is pure Ḍiṅgaḷ in its fully developed form. However, although it was created during the middle period and the way of spelling is typical of that period, the linguistic frame of the poem is heavily based on Old Rājasthānī.

<sup>47</sup> Āsopā 1975[1896]: 27; Bahl 1972: 4; cf. Masica 1991: 119–120.



## 1. NOUNS

The noun has: two numbers – singular and plural; two cases – direct and oblique (the oblique case can be used with a postposition or without the postposition, which is then elliptic; broadly speaking, the cases of instrumental and locative are identical with the oblique form); and two genders: masculine and feminine. The remnants of the neuter gender can also be found in some cases in *Veli* (घणू instead of masculine घणौ; किसू-किसौ; तणू-तणौ), but generally, they are treated as masculine nouns. Endings with a long vowel can be shortened and endings of nouns with short vowels prolonged for the sake of metre (भुवण-भुवणी; पुर-पुरा; कोइ-कोई, पणिहारि-पणिहारी, भति-भांत, भांति; वटाउ-वटाऊ).

### MASCULINES

#### **Type I. Nouns ending in -au/ -o**<sup>48</sup>

	sg	pl
dir	-au	-ā
obl	-ā	-ā̃
loc/instr/ erg	-ai / -e	[instr -ā̃] *

\* The forms given in square brackets are not attested in the poem and, therefore, these are only suggested, possible forms, or sets of forms, but attested as existing in other works on the grammar. One should keep in mind that Rājasthānī is lacking in homogeneity, so certain forms that come from different periods and regions, can be used all at once in one single text.

#### **Examples, sg:**

*direct case: nominative, accusative*

तितरै हेक दीठ पवित्र गळित्रागौ then [she] saw one holy *Brāhmaṇa* (V8)  
 आयौ (...) तरुणापौ रितुराउ तिणि *the youth-spring* came to her [body] (19)<sup>49</sup>  
 किहि करगि कुमकुमौ कुंकुम किहि करि [here is] *rose water* in someone's  
 hand [and there is] red powder in someone's hand (102)

*oblique case: ergative*

मारकुअे फेरिया मुंह the defence troops turned their faces [*lit.*: faces  
 were turned by the defence troops; मारकुौ → मारकुअे] (116)

<sup>48</sup> Both endings -au and -o are scribal variants. The ending -au is given in this book to keep consistency with the dictionary of Rājasthānī of Sītārām Lālas which follows the standard form established for Rājasthānī (which is, in fact, Jodhpurī).

<sup>49</sup> Numeration of stanzas written in italics as given in Tessitori (1919) and Rāmsiṃh and Pārik (1931).

**Examples, pl:***oblique case: genitive*

वयण डेडरां किसो वस what is the power/ competence of the speech of frogs like [read in the following order डेडरां वयण] (5)

ग्याति किसी राजवियां ग्वाळां what is the relationship between nobles and cowherds like? [*lit.*: what is the relationship of nobles and of cowherds like?] (31)

**Type II. Nouns ending in consonant or vowel other than -au/-o**

	sg	pl
dir	-Ø	-Ø/ -e
obl	-Ø/ -e/ -ai/ -i	-ã/ -vã/ -hã/ -ãha
loc/instr/ erg	-e/ -ai/ -i	-e

Masculine nouns ending in *dir sg* in:

-u, -ũ in *obl pl* get the following endings: -ã or -vã

-ũ, -ũ in *obl pl* get the endings -uã / -uvã / -avã; for example

बधाऊ > बधाउआं; वटाऊ > वटाउवां

-i in *obl pl* get the ending -yã

-ī in *obl pl* get the endings -iyã or -yã; for example राजवी > राजवियां; मोती > मोतियां

**Example, sg:***direct case: nominative, accusative*

(...) आयौ (...) तरुणापौ रितुराड तिणि the youth-spring came to her [body] (19)

कन्त गुणे वसि थायै कन्ता husband [Kṛṣṇa] is in the power of [his] wife's [Rukmiṇī's] qualities (266)

*general oblique case without postposition: genitive*

कन्ता गुण वसि थायै कन्त the wife is in control of the qualities of [her] husband (266)

*oblique case: genitive in -e*

कन्त गुणे वसि थायै कन्ता husband [Kṛṣṇa] is in the power of [his] wife's Rukmiṇī's qualities (266)

संन्यासिए जोगिए तपसि तापसिए in the ascetic practice of a saṃnyāsin, jogī [and] ascetic (288)

*oblique case: instrumental case -ai*

वयणै वाखाणै विदुख learned poets describe with [their] words / by [their speech] (26)



कुमकुमै मंजण करि having bathed *in / with rose water* (81)  
*oblique case without postposition: locative case -i*  
 (...) मगि (...) पंथी जोवै। भुवणि सुतन (...) [she] sees a traveller *on the road*. [Her] attractive body [stayed] *in the palace* (...) (V1)  
 कुन्दणपुरि सूतौ, जागियौ जगति [he] fell asleep *in Kundanpur*, woke up *in Dvārakā* (V5)  
 गृहि गृहि जगन जागवै sacrificial fires burning *in every house* (V8)  
 कागळ करि दीधौ [he] gave the letter *in the hand* (V15)  
 कन्त गुणे वसि थायै कन्ता husband [Kṛṣṇa] is *in the power* of [his] wife's [Rukmiṇī's] qualities  
 कन्ता गुण वसि थायै कन्त the wife is *in control* of the qualities of [her] husband (266)

A more archaic ending *-e* (or *-ai* as a scribal variant) for the locative:  
 ग्रहे थई गहमह [lamps] lighted up *at home* (V4)  
 जागियौ परभाते [he] woke up *at dawn* (V5)  
 वेदे कहियौ तेणि विसेखि in a more unusual [way] than prescribed *in the Vedas* (V12)  
 अरथ मण्डहे *on* the meaning-solid *pergola*  
 सुथिर करणि चढि छांह सुख [it] sprawled to provide the bliss of shade (291)

*oblique case without postposition: instrumental case -i*  
 ताहरै मुखि *through* your mouth (V3)  
 सुणि स्रवणि वयण having heard [this] speech *with* [his own] ears (V10)

### Examples, *pl*:

*direct case: nominative, accusative*

पंच पुत्र ताइ छठी सुपुत्री [he had] five sons and the sixth [was] a beautiful daughter (11)

*direct case: nominative, accusative -e*

पकवाने पाने फळे सुपुहपे *vegetables, leaves, fruits* [and] *beautiful flowers* (230)

खेतिए ऊजम भरिया खाद्र [when] holes filled [with water] *farmers* took up [agriculture] (193)

*oblique case: genitive*

ग्याति किसी राजवियां ग्वाळां what is the relationship between *nobles* and cowherds like? [*lit.*: what is the relationship of *nobles* and of cowherds like?] (31)

कळ मोतियां सुसरि a beautiful necklace of nice *pearls* (91)

वरहासां नासां वाजति nostrils of *horses* wheeze (115)

*oblique case: instrumental, ergative case -e*

मोतिअे वरिखा [it] rained *with pearls* (144)

वागां ढेरवियां वाहरुअे soldiers pursuers stopped their horses [*lit.*: the reins (were) pulled by soldiers pursuers; *nom sg* वाहरु] (116)

वसुदेव देवकी सू ब्राह्मणे, कही परसपर अेम कहि *Brāhmaṇas* said to Vasuveda and Devakī in this way, having consulted among themselves [*lit.*: it was said by *Brāhmaṇas*] (152)

फूले छंडी वास प्रफूले, ग्रहणे सीतळता इ ग्रही *blooming flowers* lost [their] fragrance [*lit.*: the fragrance was lost by *blooming flowers*], *jewellery* turned cold [*lit.*: cold was caught by *jewellery*] [note additional sound *r* in the word ग्रहणे: MSH गहना] (183)

A more archaic ending of Old Rājasthānī -āha for *obl pl* can also be found in the poem, for example:

वाहतां हळांह while attacking with *the weapons* / while ploughing with *ploughs* (124)

## FEMININES

### Type I. Nouns ending in: -i or -ī

	sg	pl
dir	-i, -ī	-yā̃ / -iyā̃
obl	-i, -ī	-yā̃ / -iyā̃
loc/instr/erg	-i, -ī	-e [instr -iyā̃]

### Example, sg:

*direct case: nominative, accusative*

पंच पुत्र ताइ छठी सुपुत्री [he had] five sons and the sixth [was] a beautiful daughter (11)

कळ मोतियां सुसरि a beautiful necklace of nice pearls (91)

वनसपती प्रसवती वसंति nature gives birth to spring (229)

वणि वणि माळिणी केसरि बीणति a woman gardener picking the pistils of the crocus flower in forests (257)

लवळी दहन कि लू लहर the blasts of the Lū wind burnt plants (191)

*general oblique case with postposition*

चकडोळ लगै इणि भांति सू चाली she moved towards a litter in such a way (103)

**Example, pl:***direct case: nominative, accusative*

अति प्रेरित रूप आंखियां अत्रिपत the eyes [of Kṛṣṇa] deeply stimulated by]  
the beauty [of Rukmiṇī] are unsatisfied (170)

*oblique case without postposition: instrumental case -e*

विचित्रे सखिअे समावृत surrounded by various female companions (161)  
ऊभी सह सखिअे प्रसंसिता अति that one so much praised by all female  
companions [i.e. Rukmiṇī] stood up (165)

**Type II. Nouns ending in consonant or vowel other than -i, -ī**

	sg	pl
dir	-Ø	-ā̃ / -yā̃ / -vā̃ / -hā̃
obl	-Ø	-ā̃ / -yā̃ / -vā̃ / -hā̃
loc/instr/ erg	-Ø	[instr -ā̃]

Feminine nouns ending in -u, -ū in *dir sg* get the endings -uā̃ /  
-uvā̃ / -avā̃ in plural, both *dir* and *obl*

**Example, sg:***direct case: nominative, accusative*

कन्ता गुण वसि थायै कन्त the wife is in control of the qualities of [her]  
husband (266)

*oblique case: genitive*

कन्त गुणे वसि थायै कन्ता husband [Kṛṣṇa] is in the power of [his] wife's  
[Rukmiṇī's] qualities (266)

लवळी दहन कि लू लहर the blasts of the Lū wind burnt plants (191)

*general oblique case with postposition*

चकडोळ लगै इणि भांति सू चाली she moved towards a litter in such a way  
(103)

क्रीडा चौ आरंभ the beginning of love play (173)

*oblique case: ergative (without marking ergativity)*

लवळी दहन कि लू लहर the blasts of the Lū wind burnt plants (191)

**Example, pl:***direct case: nominative, accusative*

वरहासां नासां वाजंति nostrils of horses wheeze (115)

बाहां तिकरि पसारी बेउ [as if Dvārakā] spread [its] both arms (143)

*oblique case in -ā̃*

वागां ढेरवियां वाहरुअे soldiers pursuers stopped their horses [lit.: the  
reins (were) pulled by soldiers pursuers] (116)

## 2. ADJECTIVES

All adjectives ending in *-au* / *-o* in masculine are declinable (they agree with the noun in gender, number, and case) in the following pattern:

	sg	pl
m dir	घणौ, भलौ, मतवाळौ, सारिखौ, सूतौ	घणा, भला, मतवाळा, सारिखा, सूता
m obl	घणै, भलै, मतवाळै, सारिखै, सूतै	<i>the same as direct case; -e</i>
f dir and obl	घणी, भली, मतवाळी, सारिखी, सूती	घणी, भली, मतवाळी, सारिखी, सूती

### Example, sg:

*masculine; direct case:*

घणौ अंतर थियौ there was a *great* difference (94)

हेक वडौ हित हुवै पुरोहित oh Priest! It would be a *great* advantage (35)

भूँडो ताइ माहरौ भ्रम *bad* [is] that ignorance of mine (303)

*masculine and feminine; oblique case:*

घणै भाव हित प्रीति घणी [with] lots of [bhakti] emotions, love and *much* enjoyment (108)

### Example, pl:

*masculine; direct case:*

सुकदेव व्यास जैदेव सारिखा सुकवि good poets *similar* to Śukdeva, Vyāsa and Jayadeva (8)

तरु ताड़ पत्र ऊँचा तड़ि तरळा long leaves of the palm tree [are] *unsteady* (242)

*masculine; oblique case:*

सरळा पसरंता सरगि on *straight* branches stretching out as far as the sky (242)

Other adjectives (ending in a consonant or a vowel different from *-au* / *-o* in masculine) do not inflect, for example:

पवित्र गळित्रागौ *holy* Brāhmaṇa (V2)

सरीख सद *similar* sound (V6)

जंगम तीरथ *wandering / itinerant* ascetics (V7)

विमळ ब्राह्मण जळ विमळ *holy* Brāhmaṇas [and] *holy* water (V7)

वेदे तेणि विसेखि in a more *unusual* [way] than in the Vedas (V12)

Noninflectional adjectives can also get the ending *-e* denoting *pl obl*, for example, in the case of the adjectives: सह / सहू ‘all’ (MSH सभी) and विचित्र ‘clever, intelligent’; ‘beautiful, attractive’:

सहुअे सृहव उर सरग [for] *all* [husbands] heaven [was in their] wives’ breasts / *all* [husbands went to] heaven [of their] wives’ breasts (217)

विचित्रे सखिअे समावृत surrounded by *clever* female companions (161)

### 3. PRONOUNS

#### *Personal pronouns, first person*

	sg	pl
dir	हूँ, हउं	अम्ह
obl	मूं, मैँ, मइँ	अम्ह
dat / acc	मूं, मूझ, हूँ	अम्हां
erg	मैं	—
pron poss	माहरौ, मूं, मूझ, मो	अम्हीणौ, अम्हीणा

#### **Examples:**

*dir sg: nominative, accusative*

हुऔ कृतारथ पहिलौ हूँ first *I* have accomplished a purpose (V11)  
महण मथे मूं लीध महमहण having churned [the milk] ocean, you Viṣṇu, took *me* out (62)

*dir sg: pron possessive*

करौ करणि तौ मूझ कथ so listen to *my* story [with your own] ears (298)  
मो पंडिता बीनती मोख o Paṇḍits! *My* request [is] to set [me] free (301)  
भूडो ताइ माहरौ भ्रम bad [is] that ignorance of *mine* (303)

*dir sg: adjectival form served as possessive pronoun*

मति तै बाखाणण न मूं *I* have not [enough] wisdom to describe it [*lit.*: *my* wisdom is not enough to narrate the story of this] (103)

*obl sg: pron possessive*

माहरै मुख हुंतां ताहरै मुखि by *my* mouth through your lips (V3)

*dir pl: nominative, accusative*

अम्हीणा तम्हीणै आया *my* [words] reached your [ears] (301)

*obl pl with postposition*

अम्ह कजि तुम्ह छंडि अवर वर आणै [if] for *me* apart from *you* another groom was brought (60)

*dir pl: pron possessive*

आयौ कहि कहि नाम अम्हीणौ [go and] having said *my* name, tell [that] I arrived (69)

### ***Personal pronouns, second person***

	sg	pl
dir	तू	तुम्ह
obl	तुम्ह	तुम्हां
dat / acc	तुम्ह, ताहरै	तुम्ह, तुम्हां
erg	[तैं]	—
pron poss	तूझ, ताहरौ, तूं तणा, <i>f</i> तूं तणी	तुम्हीणौ, तम्हीणै

*dir sg: nominative*

ताइ तूं सोझै *you* search for him/her (4)

*obl sg: instrumental*

माहरै मुख हुंतां ताहरै मुखि by my mouth through *your* lips (V3)

*obl pl with postposition*

सीख दीध किण तुम्हां सूं who taught *you* (61)

*general obl pl without postposition*

तुम्हां किणै सीखव्या तई then who taught *you* (62)

*obl pl: accusative*

अम्ह कजि तुम्ह छंडि अवर वर आणै [if] for *me* apart from *you* another groom was brought (60)

तुम्हां किणै सीखव्या तई then who taught *you* (62)

*obl pl: pron possessive*

अम्हीणा तम्हीणै आया my [words] reached *your* [ears] (301)

*obl pl with postposition: pron possessive*

तूं तणा अनै तूं तणी तणा त्री, केसव कहि कुण सकै क्रम *yours* and *your* wife's deeds, o Keśava, who could narrate? [MSH आपके और आपकी स्त्री के कर्म...] (303)

### ***Third person***

It should be noted that a rare distinction in North Indian languages between the masculine and feminine gender in the personal and demonstrative pronouns of the third person (he, she) is found in Rājasthānī. The pronoun आ of the third person in *dir sg* is used only with the forms of the feminine gender;<sup>50</sup> other forms in singular and plural, and in the oblique case, are the same for both masculine and feminine. Personal pronouns of the third person can also serve as demonstrative pronouns.

### ***Near demonstrative*** (MSH यह)

	sg	pl
dir	f आ, अे, अेह, औ, <i>emph</i> ई, अेहिज / अेही	अे
obl	इण, इणि, अे, अेण, अेणि, अेह, अेहु, <i>emph</i> अेही	[इण, इणां, इणि, इयां, इहां, अेण, अेणि, अेह]
dat / acc	इअे	[इण, इणि, अेण, अेणि, अेह]
erg	[इणि, अेणि]	—
pron poss	[इणरौ, अेणरौ]	[आंरा, इणांरा, इयांरा]

### **Examples**

#### ***dir sg:***

औ पुर हरि बोलिया इम Hari said in this way: *this* city (69)

[To understand the following fragment properly, first the translation of the second line is given]:

सरसती कंठि स्त्री ग्रिहि मुखि सोभा (...), जपै वेलि त्यां अे जुगति [thanks to] *this* practice (अे जुगति) [those devotees who] recite *Veli* (जपै वेलि) Sarasvatī [resides] in their (त्यां) throat(s), Lakṣmī at home, [and] splendour in [their] mouth (...) (279)

पहिलौ ई पूछै प्रसन first, [they] ask *this* very question (149)

#### ***dir sg: feminine***

देव सु आ दुआरामती oh Brāhmaṇa! That is *this* beautiful Dvārakā (V9)  
बूटै वाहवियै आ वेळा after having rained *this* is [the best] time to attack/  
to plough (123)

<sup>50</sup> This fact is also attested in: Lāḷas 1997: 60; Smith 1975: 441; Svāmī 1960: 34; Rāmsiṃh *et al.* 1934: 147–148.

*obl sg:*

समाचार इणि माहि सहि the whole message [is] *in this* (V14)

***Far demonstrative, correlative and third person*** (MSH वह, सो )

	sg	pl
dir	ताइ, ते, सा, सु, सो, <i>emph:</i> सुजि, सोजि	ते
obl	तसु, तासु, तिणि, तेणि	त्यां
erg	तिणि	—
dat / acc	तसु, तासु, तै, ताइ, तिणि, तिहि	[तेह, त्यां]
pron poss	तसु, तासु, ताइ, तै, <i>f</i> तिणि तणी	तसु, त्यां

Note: the word राज is used in the sense of आप:

राज लगै मेल्हियौ रुक्मणी Rukmiṇī sent [it] to *you*, [my] Lord (V14)

### Examples:

*dir sg: far demonstrative*

सु जु दुज *that* one who is twice-born (V4)

देव सु आ दुआरामती oh Brāhmaṇa! *That* is this beautiful Dvārakā (V9)

सुख ते जाणणहार सुजि *that* happiness only they [Kṛṣṇa and Rukmiṇī] know (173)

भूंडो ताइ माहरौ भ्रम bad [is] *that* ignorance of mine (303)

*dir sg: pron possessive*

तसु रंग वास तसु वास रंग तण the hue [and] the scent of *her* body [तसु वास रंग तण] [were the same as] *its* [i.e. saffron's] colour [and] fragrance [तसु रंग वास] (257)

*obl sg: pron pers: accusative and genitive*

मन तसु भिळित the soul united with *Him* (V1)

क्रमियौ तासु प्रणाम करि after greeting *him* respectfully, [he] moved [forward] (V10)

*adjectival form served as possessive pronoun*

पंच पुत्र ताइ छठी सुपुत्री [he had] five sons and the sixth [was] a beautiful daughter [*lit.: his* were five sons...] (11)

*dir pl: pron pers*

सुकवि अनेक ते ऐक संथ many notable poets, *they* are of one [opinion] (8)

सुख ते जाणणहार सुजि *that* happiness only *they* [Kṛṣṇa and Rukmiṇī] know (173)



*obl pl: pron possessive*

सरसती कंठि स्त्री ग्रिहि मुखि सोभा (...), जपै वेलि *त्यां* अे जुगति [thanks to] this practice [those devotees who] recite *Veli*, Sarasvatī [resides] *in* their throat(s), Lakṣmī at home, [and] splendour in [their] mouth (...) (279)

**Relative pronouns “who, which”**

	sg	pl
dir	अजु, जु, [जिकौ], जेणि, जेहि, जो, <i>emph</i> जोइ	जु, जो, जिका
obl	जिणि, जेणि	[जांह, जाइ, जिक्यां, जिण, जिणि, जेणि, ज्यां]
erg	जिणि	—
dat / acc	जइ, जाइ, जिणि, जेहि, जेणि, जो	[जिणनूं, ज्यां]
pron poss	जसु, जासु	[जांह, जिका, जिन्हां, ज्यां]

**Examples:**

सु जु दुज that one *who* is twice-born (V4)

जाइ पूछियौ तिणि इमि जम्पियौ *whom*[ever] he asked that one replied in this way (V9)

ऊपनी *जिका* हर *whose* ardent desires grew (29)

*जिणि* सेस सहस फण *whose* Śeṣanāga's hundred hoods (5)

सुर नर नाग करै *जसु* सेव *whose* worship perform gods, humans and snakes (33)

**Interrogative pronoun “who?”**

MSH कौन	sg	pl
dir	कवण, किणै, कुण, को	कवण, किणि, किणै, कुण, को
obl	कवण, किण, किणि, किणै	[ <i>the same as singular</i> , केइ, केवि, केह]
erg	किणि, किणै	—
dat / acc	[कवण, किण, किणि, केण, किस, केह]	[ <i>the same as singular</i> ; किहीं, कुणे, के, केहे]
pron poss	[कवण, किण, किणि, केण, किस]	[किणि, केह]

**Examples:***dir sg: nominative*ग्रहि कृण मूकै *who* returns having grasped (295)*obl sg: ergative*सीख दीध किण तुम्हां सूं *who* taught you (61)तुम्हां किणै सीखव्या तई *then who* taught you (62)**Pronominal adjectives and adverbs<sup>51</sup>**

near	far	relative	interrogative
इम, इमि, अेम (MSH ऐसे)	तिम, तेम (MSH वैसे, तैसै)	जिम, जेम (MSH जैसे)	किम, केम (MSH कैसे?)
इसउ (MSH ऐसा)  अेरिसौ अेहिवौ	तिसउ (MSH वैसा, तैसा)  तेहवौ	जिसउ (MSH जैसा)  जेहवौ, जेहौ	किसउ, किसौ, किसूं (MSH कैसा?); किसी (MSH कैसी?) केहवौ (MSH कौनसा?)
इहां (MSH यहां) अत्र	तिहां, तां (MSH वहां) तत्र	-, जां (MSH जहां) जत्र	कुत्र (MSH कहाँ?)
- -	तई (MSH तब) तदि	जई (MSH जब) यदि	कइ, कई (MSH कब?) कदि
इवड़ौ (MSH ऐसा, इतना)	-	जिवड़ौ (MSH जैसा, जितना)	-
इतौ (MSH इतना) इतरौ अेतळौ	- तितरौ -	- - -	- केतळौ (MSH कितना?)
इतरै (MSH इतने में)	तितरै (MSH उतने में)	-	-
			कांइ, किं, कि, किसूं (MSH क्या?)

<sup>51</sup> Such pronouns have been named by John D. Smith as pronominals: a class of adjectives and adverbs which potentially may display all the following forms: hither, tither, interrogative, relative, and correlative (1975: 442).

### ***Indefinite pronoun “some, someone”***

*dir* को, कोई someone, anyone (MSH कोई)

*obl* किहि

किहि करगि कुमकुमौ कुंकुम/किहि करि [here is] rose water in *someone's* hand [and there is] red powder in *someone's* hand

किहि करि कुसुम कपूर करि [here,] flowers in *someone's* hand [and] camphor in the hand [of the other] (102)

केवी several, a few (MSH कई)

### ***Reflexive pronouns “(one)self”, “one's own”***

	sg	pl
<i>dir</i>	आप, आपणौ	आप, आपाणा
<i>obl</i>	आप, आपौ, आपणै	[आप, आपाणां]
<i>adj dir</i>	आपणौ, [f आपणी]	आपाणा
<i>adj obl</i>	आपणै, आपौ	[आपाणां]

### **Examples:**

*dir sg and adj obl:*

सोळह कळा समाइ गायौ ससि ऊजासहि आप आपणै the full moon disappeared *himself* [आप] in *his own* [आपणै] gleam (211)

*obl sg:*

संप्रति कियौ आप मुखि स्यामा now Śyāmā [Rukmiṇī] applied [a crescent] on her *own* face (87)

*dir pl:*

अंग अनंग गया आपाणा *his own* missing limbs [of] the bodyless [Kāma] जुडिया जिणि वसिया जठरि as if were regained [when the god of love] settled in [Rukmiṇī's] womb (269)

Note the idiomatic expression आपौ आप सू in the given example:

आलोचै आपौ आप सू [the Brāhmaṇa] reflects in the heart / with oneself / on his own (V11)

#### 4. POSTPOSITIONS

For alliteration (especially because of *vayaṇ sagāi*) and metrical reasons, postpositions can be placed as prepositions, for example: संदेस लगी दुवारिका ‘a message to Dvārakā’ (V2); सुदरसन तणौ हरि ‘an audience of Hari’ (V10); see also other examples below.

**Postpositions of dative and accusative:** -काज, -काजि, -कित, -रेसि (MSH लिए); -ने, -नइ, -नै, -प्रति (MSH को)

**Examples:**

अम्ह कजि तुम्ह छंडि अवर वर आणै [if] *for* me apart from you another groom was brought (60)

कमळ तणा मकरंद कजि *for* the pollen of lotus (97)

**Postpositions of instrumental and ablative:** -सुं, -सूं, -हुंतां, -हुंती, -हुंवां, -हुंत, -हुंतां, -हुंती, -हुंतो, -हुं, -करि, -प्रति (MSH से)

**Examples:**

माहरै मुख हुंतां *from* my mouth (V3)

कुन्दणपुर हुंता *from* Kundanpur (V14)

आलोचै आपौ आप सूं [the Brāhmaṇa] reflects *with oneself* (V11)

सुंदर सूर सीळ कुल करि सुध [the groom] handsome, brave, virtuous in nature, [and] pure *by / for* [his] family (30)

वसुदेव देवकी सूं ब्राह्मणे Brāhmaṇas [said] *to* Vasuveda and Devakī (152)

**Genitive postpositions:**

a) *dir sg m* -कौ; *obl sg m* -कै; *dir pl m* -का; *obl pl m* -कां; *f* for both cases and numbers of the feminine gender -की. Those postpositions are not standard Mārṇārī, but they are identical to Eastern Rājasthānī;

b) *dir sg m* -चौ; *obl sg m* -चै; *dir pl m* -चा; *f* -ची; not standard Mārṇārī, but under the influence of Marāṭhī;

c) *dir sg m* -तणौ, -तणु; *obl sg m* -तणै; *dir and obl pl m* -तणा; *f* तणी. They are postpositions typical of Old Rājasthānī;

d) *dir sg m* -रौ; *obl sg m* -रै; *dir pl m* -रा; *f* -री. They are postpositions used in Middle and Modern Rājasthānī.

**Examples:**

*dir sg m*:

हंस चौ बाळक a baby *of* a goose (12)

क्रीडा चौ आरंभ the beginning *of* love play (173)

तणु लोहार वाम कर निय तणु the left hand of the blacksmith [in his] own body (132)

*obl sg m:*

करि (...) ब्राह्मण तणै in the hands of the Brāhmaṇa (V15)

देवाधिदेव चै लाधै दूवै having received the order of Kṛṣṇa (V16)

राम किसन आया राजा रै [the guests] came to the king Kṛṣṇa and Balarāma (MSH बलराम और कृष्ण राजा के [यहाँ]) (78)

*obl pl m:*

हळधर कां वाहतां हळां while attacking with the weapons of Balarāma/ while ploughing with the ploughs of the farmer (124)

*dir pl m:*

देस देस चा देसपति kings of many countries (37)

पत्र (...) जोगणी तणा the skulls of Joginīs (122)

*obl pl m:*

कमळ तणा मकरंद कजि for the pollen of lotus (97)

कहि रुषमिणि प्रदुमन अनिरुध का, सह सहचरिअे नाम संखेप [concomitantly] with female companions, I say in brief the names of Rukmiṇī, Pradyumna, [and] Aniruddha (272)

*f for both cases and numbers of the feminine gender:*

किरि साखा स्त्रीखंड की as if branches of the sandal tree (92)

सगपण ची सनस shame of [blood] ties (133)

कमळापति तणी कहेवा कीरति telling [about] the glory of Kṛṣṇa [lit.: the husband of Lakṣmī] (3)

**Postpositions of locative:** -मधि, -महि, -महे, -माहि, -मै (MSH में); -परि, -वरि, -सिरि (MSH पर); -लגי, -लगी, -लगै (MSH तक, की ओर, की तरफ)

सखी समूह मांहि इम स्यामा Syāmā [Rukmiṇī was] such in the group of maids (103)

चकडोळ लगै इणि भांति सू चाली she moved towards a litter in such a way (103)

**Other postpositions:** -आगै, -आगळि in front, ahead; -आडा in between, in the middle; -आमुहो-सामुहै in front, facing (MSH आमने-सामने); -आरात / -नैडो / -कन्है near, close (MSH पास, निकट, समीप); -पाछै behind the back (of), after; -माथै on top, above; -साम्हा in front, facing; -हेतु for the sake (of), because.

**Examples:**

जण जण आगै जणौ जणौ in front of every guest every man (78)

आगळि पित मात रमंती अंगणि [Rukmiṇī] playing in the courtyard in front of [her] parents (18)

कठठी बे घटा (...) समुहे आमुहो सामुहै two armies (...) appeared *face to face* (117)

पुनरपि पधरावी कन्है प्राणपति [she was] again sent to Kṛṣṇa [*lit.*: the Lord of her Life] (178)

## 5. CONJUNCTIONS AND PARTICLES

**Copulative conjunction (“and”):** अउर, अनै, नै, अरु

रुकमबाहु अनै रुकमाळी Rukambāhu and Rukamālī (11)

परिवार पूत पौत्रे पडपौत्रे, अरु साहण भंडार इम [in] a family sons, grandsons, grand grandsons and the equipment [of horses, elephants, etc., and goods in] storages in such a way [will multiply] (282)

**Adversative conjunction (“or, either”):** कि, किनौ, किना

संप्रति ऐ किना किना ऐ सुहिणौ आयौ कि हूं अमरावती is this real or a dream or did I come to the town of Gods? (V9)

**Consecutive conjunction (“because of”):** तिणि

दिणि दिणि तिणि लघुता प्रामै दिन because of this, day by day the days are getting shorter

राति राति तिणि गौरव राति because of this, night by night the nights are getting longer (212)

**Other conjunctions (“as if”):** किरि, जाण, जाणि, जाणे

वेणी किरि त्रिवेणी वणी [a triple braided] plait [was scattered] as if the confluence of three rivers was made (200)

मरुत चक्र किरि लियत मरू whirlwind as if musical scale has been played/beaten (246)

जाणे वाद मांडियौ जीपण, वागीण वागेसरी as if a deaf-mute would start making bets with the Goddess of speech [Sarasvatī] in order to defeat [her] (3)

**Negative particles:** न, नह, नहु; prohibitive म used with imperatives

वाचत (...) न वणै unable / not able to read (V15)

निसा पडी चालियौ नह night came, [so he] did not make a move (V4)

मम करिसि ढील do not delay (V3)

**Emphatic particles:** ई, जि, ही, the ending -ज, तो, तौ

सखी सुजि this very one female companion (79)

आज कहौ तो आप जाइ आवूं [if] you agree, then today I would go (79)

## 6. VERBS

### *Infinitive*

An infinitive can be created by adding to the stem one of two possible suffixes: -णौ or -बौ (scribal variants -णो and -बो): कहणौ (कहबौ) ‘to say, to speak, to tell’; करणौ (करबौ) ‘to do, to make, to perform’; क्रमणौ (क्रमबौ) ‘to go’; जाणौ (जाबौ) ‘to go, to travel’, etc. Both suffixes are given here to maintain consistency with *Rājasthānī sabad kos*, the dictionary of Sītārām Lālas (1962-1978); however, examples for an infinitive ending in -बौ are not found in the *Veli*.

The suffix -ण (sometimes -णौ) marks the oblique case, for example: करि प्रणपति लागी कहण ‘having greeted [she] began to speak’ (V2) (कहण लागी cf. MSH कहने लगी); वाचण लागौ ब्राह्मण ‘Brāhmaṇa started to read’ (V16) (वाचण लागौ cf. MSH पढ़ने लगा); छिपाइण काज ‘in order to hide / for hiding’ (18).

### THE VERB “TO BE”, “TO BECOME”

#### *Simple present tense*

	sg		pl	
	Veli	MSH	Veli	MSH
1 person	[छूँ, हउं, हूँ]	मैं हूँ	[छाँ, हवाँ]	हम हैं
2 person	हुइ	तू है	[छो, हुवउ]	तुम हो
3 person	छै, थाइ, थायै, भवति, हुई, हुवइ, हुवि, हुवै, होवइ, सति	यह / वह है	भवति, संथ, हुवइ, हुवै	ये / वे हैं

#### **Examples:**

निधि सम्पति थाइ कुसळ नित the treasure *is / remains* [full] of wealth [and one] *is / remains* fortunate forever (286)

कन्त गुणे वसि थायै कन्ता husband [Kṛṣṇa] *is* in the power of [his] wife’s [Rukmiṇī’s] qualities (266)

काया कजि उपचार करन्तां, हुवै सुवेलि जपन्ति हुवि while doing medical treatment for the body [as] there *are* (हुवै) [many healings, this] *happens* (हुवि) [only] while reciting this Veli (284)

मांखण चोरी न हुवै माहव O Mādhava! This *is* not the theft of butter

महियारी न हुवै महर O cowherd! This *is* not a milkmaid! (114)

सुकवि अनेक ते अेक संथ many notable poets, they *are* of one [opinion] (8)

कोइ छै वर [if there] *is* any groom (112)

**Future tense**

sg			pl	
	Veli	MSH	Veli	MSH
1 person	[हुइसूं, हुइसि, हुइस्यउं, हुअेस, हुअेसि, हुअेस्यउं]	हूँगा / हूँगी	[हुइस्यां, हुअेस, हुअेस्यां, हुस्यां]	होंगे/ होंगी
2 person	[हुइस, हुइसी, हुअेसि, होइसि, होसि]	होगा / होगी	[हुस्यउ, हुइस्यउ]	होगे/ होगी
3 person	हुइस्यै, होइसइ / होइसै	होगा / होगी	हुवइ [and the same as singular]	होंगे/ होंगी

**Example:**

हिव रुकमणी कृतारथ हुइस्यै now Rukmiṇī will achieve [her] goals' [lit.: *will be successful*] (V11)

हिव पळ पळ चढतौ जि होइसै now [the youth] *will be* developing at every moment (15)

सेस संसकार हुवइ सहि remaining marriage rituals *will* surely happen (152)

**Imperfect**

sg			pl	
	Veli	MSH	Veli	MSH
m	हा, हूतौ	था	हा, हुंता, हूंता	थे
f	[ही]	थी	[ही]	थीं

**Example:**

राजान जान संगि हुंता जु राजा kings who *were* with the marriage procession of the king [Śiśupāla] (41)

*As a predicative verb in the past perfect tense:*

[one should note the order of the words हा लिया instead of लिया हा (MSH लिए थे) changed because of alliteration (*vayaṇ sagāī*). To understand this fragment properly, first the translation of the second line is given]:



हा लिया जाइ लगाया हूँता, हरि साळै सिरि थापे हत्त on the head of [his] brother-in-law Hari placed [his own] hands by which [Rukmī's hair] had been pulled out [before and] were [now] put back [*lit.*: MSH जिन (हाथों ने बाल) लिए थे (उन्हीं हाथों ने बाल फिर) लगाए थे / लगाए दिए] (137)

***Perfective participles used as past tense***

sg			pl	
	Veli	MSH	Veli	MSH
m	थयौ, थिउ, थिय, थियौ, थ्यौ, हुइ, हुऔ, हुवौ, हुह, हूऔ	हुआ	थया, थायै, थिया, थ्या, हुआ, हुए, हुवा, हूवा	हुए
f	थई, थी, भई, हुई	हुई	थायै	हुई

Apart from the aforementioned forms in the text, one finds one occurrence of the subjunctive in the third person: हुवै (MSH हो / हों):

हेक वडौ हित हुवै पुरोहित o Priest! *It would be* a great advantage (35)

**Some other examples:**

सुणि स्रवणि वयण मन माहि थियौ सुख having heard [this] speech with [his own] ears, [he] *rejoiced* in [his] heart (V10)

सांभळि अनुराग थयौ मनि स्यामा having understood [it], love *was born* in Śyāmā's [Rukmī's] heart (29)

पुंडरीकाख थिया प्रसन Kṛṣṇa [*lit.*: that one who has lotus eyes] *was pleased* (136)

गई रवि किरण ग्रहे थई गहमह sun rays faded away [and lamps] *lit up* at homes (V4)

हुऔ कृतारथ पहिलौ हूँ [but] before [this] *I have accomplished a purpose* (V11)

हियै ध्रगध्रगी खेद हुह palpitation [and] anguish *appeared* in the heart (176)

कुण जाणै संगि हुआ केतला who knows how many [there] *were* in / *joined* the company (37)

## OTHER VERBS

***Simple present tense: indicative and subjunctive mood***

	sg		pl	
1 person	-aũ, -ũ	आवूं	-ã	वसां
2 person	-ai, -i -asi	कहि, वंछइ, कळपसि	-au	कहौ, वंछउ
3 person	-ai, -i, -iyai  -ati, -at  -anti, -ant	आखै, कहै, कहइ, जाइ, जोवै, जागवै, आलोचै, पूछै, मूकै, वणै पिअति, सुणति, राजति, वाचत कहंति, बोलंति, भजंति, रमंति, रहंति	<i>the same as singular</i>	

Note: the forms of the present tense can also be used as imperfect and the future tense as well as they can have a modal aspect, and that of continuous tenses.

**Examples:**

In this complete stanza verbs are used as follows: आखै *prs 3 sg*; पूछै *the present continuous tense 3 sg*; कहौ *sub 2 sg*; आवूं *sub 1 sg*:

सीखावि सखी राखी आखै सुजि [which] female companion [Rukmiṇī] has instructed, that one says:

राणी पूछै रुषमणी । oh Queen! Rukmiṇī is asking:

आज कहौ तो आप जाइ आवूं, अम्ब जात्र अम्बिका तणी ॥ “[if] you agree, then today I would go myself, oh Mother, for a [local] pilgrimage [to the temple] of [the goddess] Ambikā.” (79)

***singular second person:***

कांइ रे मन कळपसि क्पिणा o you poor mind! Why do you cause distress? (289)

प्राणी वंछइ त वेलि पढ़ि o living creature! [If] you wish, read Veli (278)

***singular third person:***

जाळी मगि चढी चढी पंथी जोवै having climbed a lattice window, [she] sees a traveller on the road (V1)

कुण जाणै संगि हुआ केतला who knows how many [there] were in/ joined the company (37)

हरि हरिणाखी जाइ हरि Hari, having abducted Rukmiṇī [lit.: this one who has the eyes of an antelope] goes /is going (112)

राजति अक भीखमक राजा the king, Bhiṣmaka, rules (10)

*plural first person:*

वसां कुन्दणपुरि *I / we live in Kundanpur (V14)*

*plural second person:*

विवरण जो वेलि रसिक रस वंछउ o connoisseurs [bhaktas]! If *you wish* for various tastes of Veli (298)

*plural third person:*

वयणै वाखाणै विदुख learned poets *describe* with [their] words/by [their speech] (26)

गृहि गृहि जगन जागवै sacrificial fires *burn* in every house (V8)

आंगणि जळ तिरप उरउ अलि पिअति bees, dancing [in a delicate manner]/ beating [their feet in time to music], *drink/are drinking* water from the ground (246)

किसन पधार्या लोक कहंति people *say* [that] Kṛṣṇa has arrived (72)

वरहासां नासां वाजंति horses' nostrils *wheeze* (115)

भजंति सुग्रिह हेमंति सीत भै (...) because of the fear of cold in winter people *remain* in [their] beautiful homes (...)

कोई कोमळ वसत्रे कोइ कंबळि someone with delicate clothes, another with [woollen] blanket

जण भारियौ रहंति जगि [they all] *live* loaded [with warm raiment] in the world (219)

### **Imperative**

Note: forms in the passive voice can be used in the sense of imperative, for example: बीजिजै 'is sown' as *imp* 'you sow!', 'should be sown':

जस-बीज बीजिजइ 'seeds of glory *should be sown* / *sow* seeds of glory!' (124)

	sg	pl
1 person	—	—
2 person	<i>stem</i> रह <i>-i</i> कहि, छंडि, जाइ, देइ, देहि, पढि <i>-isi</i> करिसि	-au कहउ, करौ, दियौ, वेसासौ
3 person	—	—

### **Examples:**

देहि संदेस लगी दुवारिका *convey* [this] message to Dvārakā (V2)

म म करिसि ढील *do not delay*

जाइ जादवां इंद्र जत्र *go* where Kṛṣṇa [resides]

पग वंदण करि देइ पत्र *deliver* the letter after paying homage at [His] feet (V3)

रह रह कोइ वह रहे रह the wayfarer [saying to himself] “*let me have a stop*”, while travelling halted on the way (V4)

आयौ कहि कहि नाम अम्हीणौ [go and] having said my name, *tell* [that] I arrived (69)

मुखि कहि किसन रुषमिणि मंगल [you] *recite* [this] poem about the wedding of Kṛṣṇa and Rukmiṇī (289)

प्राणी वंछइ त वेलि पढि o living creature! [If] you wish, *read* Veli (278)

विवरण जो वेलि रसिक रस वंछउ, करौ करणि तौ मूझ कथ । o connoisseurs [bhaktas]! If you wish for various tastes of Veli, so *listen* to my story [with your own] ears (298)

### Future tense

Note: the present tense can also be used in the sense of the future tense

	sg	pl
1 person	-isi, -isu आविसि, कहिसु -isaũ, -isyaũ, [कहिसौ, कहिस्यौ]	-isyā, -esyā, -syā पहुचेस्यां -isai [कहिसै]
2 person	-iai [कहिइ] -isī [कहिसी] -isai, -isyai [कहिसै, कहिस्यै]	-isyau / -isyo प्रामिस्यौ
3 person	the same as the 2 person जीपिस्यै, वाहिस्यइ	the same as singular

### Examples:

*singular first person:*

पूजा मिसि आविसि पूरखोतम o Kṛṣṇa [*lit.*: the best man]! *I will come* under pretext of [performing] pūjā (66)

किं कहिसु तासु जसु अहि थाकौ कहि what *will I say* [if even] Śeṣanāga got tired while praising his glory (272)

*singular third person:*

हल जीपिस्यइ जु वाहिस्यइ हाथ now who *will use the weapon* [with his] hand that *will achieve victory* / now who *will use a plough* [with his] hand that *will reap the harvest* (123)

*plural first person:*

भौ पहुचेस्यां किसी भति I am afraid by which means *I will reach* [the destination] (V5)

*plural second person:*

पूरे इते ग्रामिंस्यौ पूरौ [after listening to] as much as the whole [text],  
you will acquire a complete [meaning] (298)

### **Participles**

Participles can function attributively or as predicates.

*a) Imperfective participles*

#### **I. Adjectival**

	sg	pl
m	-ata / -anta पूछत, संभळत, जपंत -atau / -antau आवतौ, ऊतरतौ, चढतौ, देतौ, वणतौ	-atā तुलता, वांछता -antā पसरंता, गुडंता
f	-atī लाजती, रहती, वहती -ati बीणति -antī रमंती, त्रूटंती, करंती -iti वंछिति	<i>the same as singular</i>

#### **Examples:**

पूछत पूछत ग्यौ अन्तहपुरि *asking repeatedly* he entered the inner rooms  
[of the palace] (V10)

दूरन्तरी आवतौ देखि *having seen from afar* [the Brāhmaṇa] *approach-*  
*ing* (V12)

आगळि पित मात रमंती अंगणि [Rukmiṇī] *playing* in the courtyard in  
front of [her] parents (18)

लाज करंती आवै लाज *making* [others] *ashamed* [she is herself]  
ashamed (18)

आयु रयणि त्रूटंती इम *passing* in such a way the night [and] life (181)

अवलंबि सखी कर पणि पणि ऊभी *having caught the hand of* [her] female  
companion [she] *stopped* at every step

रहती मद् वहती रमणि a young woman, *spreading* the smell of rut [please  
note the durative aspect of the compound verb ऊभी रहती] (167)

रति वंछिति रुषमणी रमणि *desiring* love, young woman, Rukmiṇī (162)

वणि वणि माळिणी केसरि बीणति a woman gardener *picking* the pistils of  
the crocus flower in forests (257)

भूप कणय तुलता भू भाति kings *being weighed* with gold shine on earth  
(212)

सरळा पसरंता सरणि straight [branches] *stretching out* as far as the  
sky (242)

## II. Adverbial

-atai	वरसतै, वहतै, वीछुडतै, वेडतै
-antai / -anti	जपन्ति, पहरंतै, वाजन्ति
-atā / -atā / -antā	करन्तां, क्रीडतां, देखतां, वाहतां

### Examples:

हुवै सु वेलि जपन्ति हुवि [as] there are [many healings, this] happens [only] *while reciting* this Veli (286)

हलधर कां वाहतां हळांह *while attacking* with the weapons of Balarāma / *while ploughing* with the ploughs of the farmer (MSH हलधर के चलाए हुए हलों [के प्रहार] से) (124)

काया कजि उपचार करन्तां *while doing medical treatment* for the body देखतां पथिक उतामळा दीठा *while watching* [the road people] saw travellers quickly [approaching] (140)

### b) Perfective participles

#### I. Adjectival

Notes to the following table: 1. The ending *-i* can be used to create perfective participles regardless of gender and number, so the participles created in this way can be translated according to the context of a certain phrase, for example: करि, चढ़ि, धरि, समारि.

2. The endings *-yo/-yau* and *-yā* are added to the stem and create a consonant cluster with a consonant that precedes them, as in the example चढ्यौ given in the table.

	sg	pl
m	<p>-o / -au लागो, पहिरायौ, वायौ</p> <p>-iyo / -iyau कहियौ, चालियौ, पूछियौ, जम्पियौ, मेल्हियौ, जागियौ, मांडियौ</p> <p>-yo / -yau चढ्यौ, टाळ्यौ, पैसर्यौ, प्रवर्त्त्यौ</p> <p>-āṇau [नीळाणौ]</p>	<p>-ā लागा, ऊभा, क्रमिया</p> <p>-iyā कहिया, रहिया, ऊठिया, भंजिया, मिळिया</p> <p>-yā खाड्या, पधार्या</p> <p>-e कहे, रहे, राखे, बंधे, मंजे, लगाअे</p> <p>-āṇā नीळाणा, मंडाणा</p>
f	<p>-ī आणी, रही, राखी, लागी, पड़ी, ऊभी, ऊपनी</p> <p>-āṇī नीळाणी, पीळाणी, बंधाणी</p>	<p>-iyā देरवियां</p> <p><i>the same as singular</i></p>

*Irregular forms of perfective participles attested in the poem:*

	sg	pl
m	आयौ, आइयौ (MSH आया) लियौ, लीध, [लीन्हौ] (MSH लिया) ग्यौ (MSH गया) करेउ, किउ, किध, कियौ, कीध, कीधो (MSH किया) दीध, दीधो (MSH दिया) दीठ, दीठौ (MSH देखा, दिखाई दिया)	आया (MSH आए) गया (MSH गए) कीधां (MSH किए) दीधा, दीन्हा (MSH दिए) दीठा (MSH देखे)
f	कि (MSH की) गई (MSH गई) दई, दीध (MSH दी) दीठी (MSH देखी)	<i>the same as singular</i>

### Examples:

With intransitive verbs in subjective construction when the subject agrees with the predicate:

*sg 3 m ending in -o / -au*

वाचण लागौ ब्राह्मण Brāhmaṇa *started* to read (V16)

*sg 3 m ending in -iyo / -iyau*

निसा पडी चालियौ नह night came, [so he] *did not move* (V4)

जागियौ परभाते जगति at dawn he *woke up* in Dvārakā (V5)

क्रमियौ तासु प्रणाम करि after greeting him respectfully, [he] *moved* [forward] (V10)

विधि पूबक कहे वीनवियौ having recited [the words from the letter] according to rule, [he] *made a humble request* (V16)

*sg 3 m ending in -yo / -yau*

मकरध्वज वाहणि चढ्यौ अहिमकर the sun *entered* the sign of Capricorn / the god Sūrya *got in* the Makara chariot of Kāmadeva (222)

*sg 3 m: irregular forms of verbs*

पूछत पूछत ग्यौ अन्तहपुरि asking repeatedly he *entered* the inner rooms (V10)

*pl 3 m ending in -ā*

दिन (...) क्रमि क्रमि लागा संकुडण [in winter] days gradually *began* to shorten (220)

*pl 3 m ending in -iyā*

मारगि मारगि अम्ब मौरिया on every road the mango trees *blossomed* (V8)

ऊठिया जगतपति अन्तरजामी the Lord of the world, [who] dwells in the heart, *rose up* (V12)

*pl 3 m ending in -yā*

किसन पधर्या लोक कहंति people say [that] Kṛṣṇa arrived (72)

*pl 3 m ending in -e*

रह रह कोइ वह रहे रह the wayfarer [saying to himself] “let me have a stop”, while travelling halted on the way (V4)

*pl 3 m ending in -āṇā*

देखतां पथिक उतामळा दीठा while watching [the road people] saw travellers quickly [approaching]

झांखाणा उरि उठी झळ [so they] withered [i.e. irritated and] the fire [of worry] was kindled in [their] hearts,

नीळ डाळ करि नीळाणा [but seeing] in the hands [of the travellers] green twigs [i.e. the signs of congratulations], they turned green [i.e. they rejoiced]

कुससथळी वासी कमळ [like] lotuses, the inhabitants of Dvārakā (140)

*pl m: irregular forms of verbs*

जण जण आगै जणौ जणौ in front of every guest every man

राम किसन आया राजा रै [they] came to the king Kṛṣṇa and Balarāma (78)

*Feminines*

करि प्रणपति लागी कहण having greeted [him, she] began to speak (V2)

गई रवि किरण (...) sun rays faded away (...)

निसा पडी चालियौ नह night came, [so he] did not move (V4)

अवलंबि सखी कर पगि पगि ऊभी, रहती मद वहती रमणि having caught the hand of [her] female companion [she] stopped at every step, spreading the smell of rut, a young woman,

लाज लोह लंगरे लगाअे, गय जिम आणी गयगमणि with heavy chains of shame put on [her legs], Rukmiṇī [lit.: that one who walks like an elephant] was brought as if [she was] an elephant [in rut] (167)

*Neutral construction, m sg*

जाइ पूछियौ तिणि इमि जम्पियौ whom[ever] he asked that one replied in the following way (V9)

राज लगै मेल्हियौ रुषमणी Rukmiṇī sent [it] to you, [my] Lord (V14)

*Objective construction*

The oblique form of the semantic subject might be unmarked, or signalled as in the example of stanzas 116 and 183:

*object is in sg m:*

तितरै हेक दीठ पवित्र गळित्रागौ then [she] saw one holy Brāhmaṇa [lit.: one holy Brāhmaṇa seen (by her)] (V8)



कागळ दीधो अेम कहि having said in this way, [he] *gave* the letter [*lit.*: the letter *given* (by him)] (V14)

करि वन्दण आतिथ धम कीधो after paying homage [Kṛṣṇa] *performed* a honourable treatment of the guest [*lit.*: a honourable treatment *performed* (by Kṛṣṇa)] (V12)

वह्ली तसु बीज भागवत वायौ the seed of this vine / Veli Bhāgavata [Purāṇa] *planted* [*lit.*: the seed/ Veli *planted* (by Bhāgavata)] (291)

*object is in pl m:*

कहै सु दीध ललाटि कर [they] *put* [their] hands to the forehead [and they] say [*lit.*: hands *put*...(by them)] (41)

हरि साळै सिरि थापे हत्थ Hari *put* [his] hands on the head of [his] brother-in-law [*lit.*: hands *put*...(by) Hari] (137)

देखतां पथिक उतामळा दीठा while watching [the road, people] *saw* travellers quickly [approaching] [*lit.*: travellers seen...(by people)] (140)

लाज लोह लंगरे लगाअे [she] *put on* [the legs] heavy chains of shame [*lit.*: heavy chains of shame *put on* (by her)] (167)

मारकुअे फेरिया मुंह the defence troops *turned* [their] faces [*lit.*: faces *turned* by the defence troops] (116)

*object is of the feminine gender, both numbers:*

वागां ढेरवियां वाहरुअे soldiers pursuers *stopped* their horses [*lit.*: the reins (were) *pulled* by soldiers pursuers] (116)

फूले छंडी वास प्रफूले blooming flowers *lost* [their] fragrance [*lit.*: the fragrance was lost by blooming flowers]

ग्रहणे सीतळता ग्रही jewellery *turned cold* [*lit.*: cold was caught by jewellery] [note an additional sound *r* in the word ग्रहणे: MSH गहना] (183)

लवळी दहन कि लू लहर blasts of the Lū wind *burnt* plants [*lit.*: plants *burnt* by blasts of the Lū] (191)

## II. Adverbial

-ai / -e अकीधे / अकीधै (MSH बिना किए हुए), आयै, वूठइ / वूठै

-iyai मंजियै, जाणियै

-ā आयां, कीधां

## Examples:

जिम सिणगार अकीधै सोहती, प्री आगमि जाणियै प्रिया like a wife looks beautiful without having adorned / beautified [herself], having known [that her] beloved is coming (228)

आयै क्रिसन मांग मग आयौ after Kṛṣṇa having arrived [the head ornament again] appeared on the line of a centre parting [of Rukmini's hair] (88)

बूठै वाहवियै आ वेळा *after having rained* this is [best] time to attack / to plough (123)

(...) भीरि कजि आयां, धनंजय अनै सुयोधन (...) *after having arrived* to help Arjuna and Duryodhana (216)

स्रम कीधां विणु केम सरै how to proceed *without having laboured* [note an idiomatic expression 'without doing something', like in MSH बिना किए; in this case: बिना परिश्रम किए] (7)

### **Absolutives**

Depending on context, an absolute can be translated as active or passive (for the latter see example 79 below). Usually, the action expressed in the absolute forms a background to the action expressed by the main verb, that is, the predicate. It is also noteworthy that a grammatical subject of a predicate and of a verb in the absolute form may not be the same as it is in example V14.

The following forms and suffixes added to the stem can be found in the poem:

- i करि, कहि, चढ़ि, देखि, लिखि, सुणि, सोचि, हरि, हुइ  
 करि प्रणपति लागी कहण *having greeted* [him, she] began to speak (V2)  
 पग वंदण करि देइ पत्र deliver the letter *after paying homage* at [His] feet (V3)  
 (...) सीस करि (...) (...) *having placed on the head* (...) (V7)  
 कागळ दीधो अम कहि *having said* in this way, [he] gave the letter [*lit.: having said* in this way the letter was given] (V14)  
 आयौ कहि कहि नाम अम्हीणौ [go and] *having said* my name, tell [that] I arrived (69)  
 दूरन्तरी आवतौ देखि *having seen* from afar [the Brāhmaṇa] approaching (V12)  
 सुणि स्रवणि वयण *having heard* [this] speech with [his own] ears (V10)  
 सांझ सोचि (...) *thinking* [about this] in the evening (...) (V5)  
 हरि हरिणाखी जाइ हरि Hari, *having abducted* Rukmiṇī goes / is going (112)  
 दूलह हुइ आगै पाछै दुलहणी the groom *being* in the front [and] the bride behind [him] (158)
- ī चढ़ी  
 जाळी मगि चढ़ी चढ़ी पंथी जोवै *having climbed* a lattice window, [she] sees a traveller on the road (V1)
- ai / -iai चडियै, वीखियै, लाधै, मिळियै  
 वदनारविन्द गोविन्द वीखियै *having seen* the lotus face of Kṛṣṇa (V11)

देवाधिदेव चै लाधै दूवै *having received* Kṛṣṇa's order (V16)

मिळियै तट ऊपटि (...) [rivers] *having been overflowed [and] banks having merged [into one] (...)* (200)

-e / -eu करे, करेउ, कहे, जाणे, देखे, नीसरे, वाअे

सु जु दुज पुरा नीसरे सूतौ that one who [is] a Brāhmaṇa *having left* the town [fell] asleep (V4)

विधि पूरबक कहे वीनवियौ *having recited* [the words from the letter] according to rule, [he] made a humble request (V16)

(...) आवतौ जाणे, जोवण जावणहार जण *knowing* [that] the adolescence is coming [and] knowing [that childhood] is passing [note that both forms: जाणे and जण derive from the same verb जाणणौ (जाणबौ) 'to know'; the latter one has a shortened vowel for the metrical purpose] (17)

-āvi सीखावि

सीखावि सखी राखी आखै सुजि [which] female companion *having been instructed* [by Rukmiṇī], that one says (79)

The stem जण-, दे-, वह-

(...) जावणहार जण (...) *knowing* [that childhood] is passing (17)

(...) मुखि देजीहा (...) *having given the tongue* in the mouth (7)

रह रह कोइ वह रहे रह the wayfarer [saying to himself] 'let me have a stop', *while travelling* halted on the way (V4)

It should be also noted that the absolutive form can also be created by adding the suffix -नइ / -नै, but this method is not found in the poem.

### Passive

The endings that denote the passive voice in the present tense for both singular and plural. Such forms can also have modal functions as in the examples 66 and 124:

-iyai / -īyai पूजियै, मंडियै

पूजियै कसटि भंगि वनसपती *having put an end to labour pains* [i.e. the delivery of spring/ Pradyumna; various offerings] *are sacrificed* [to Holī] by nature [wet-nurse] (230)

मंडियै जिणि आणंद मई [the month of Kārttik] in which joyful [festivals] *are inaugurated* (214)

-ijai / -ījai / -jai कहीजै, कीजै, छाड़जै, पूछीजै, बाझै, मंडिजै

घणूं किसूं कहीजै आ घात what more [could] *be said* [about] this plot (66)

कीजै तप जाप religious observances *are performed* (V8)

जस-बीज बीजिजइ seeds of glory *should be sown* (124)

ग्रहगति (...) पूछीजै चिंता पड़ी anxiety appeared [and] the position of planets (...) *is enquired* (139)  
 आगमि सिसुपाळ मंडिजै ऊछव (...) festivals *are celebrated* [on the occasion of] the reception of Śiśupāla (...),  
 पटमंडप छाड़ै कुंदणपुरि pavilions made from fabrics *are being erected* in Kundanpur,  
 कुंदणमै बाझै कळस [and on them] golden, round pinnacles are being attached [note: बाझै is not a passive form, but *prs 3 pl* of बाझणौ *nom* 'to be tied, fastened, attached'] (38)

### Verbal nouns

There are several types of verbal forms that are treated as a noun. The first ending *-aṇa* creates a gerund which is identical in form in *dir* and *obl*; when *-aṇa* in *obl* is combined with the verb लागणौ (लागबौ), the expression 'to begin / to start something' is created (कहण लागौ; MSH कहने लगा). The forms ending in *-aṇa* can also be used to create agent nouns (see examples below). The suffixes *-aṇa*, *-ivā* / *-ibā* and *-evā* are also used to express purpose, like for example in MSH कहने को, गाने को, जीतने को or with the postposition के लिए. Interestingly, in only one case in the poem the stem of a verb (कर; MSH करने को; here a compound verb प्रसन कर) is used in this function.

### Examples:

हालियौ मळयाचळ हूंत हिमाचल, कामदूत हर प्रसन कर [first the translation of the second line is given]: *in order to satisfy* Śiva, [a spring breeze, that] messenger of Kāmdeva, blew from the Malaya mountains to Himācala (258)

*-aṇa* जीपण, समरण, समझण, चात्रण, बोलण

जाणे वाद मांडियौ जीपण as if [a deaf-mute] would make bets *in order to defeat* (3)

हरि समरण रस समझण हरिनाखी, चात्रण खळ खगि खेत्र चढ़ि, बैसे सभा पारकी बोलण [the wish of] *meditation* upon Hari, *understanding* the love of Rukmiṇī [lit.: this one who has the eyes of an antelope], *destroying* enemies with sword in a battlefield, *speaking* while sitting at foreign courts (278)

*-ivā* / *-ibā* अणमारिबा (MSH न मारना), पाळिवा, मिळिवा, राखिवा

अणमारिबा तणै आळोजि with the idea of *not killing* (133)

मंदिरंतरि किया खिणंतरि मिळिवा [maids] accommodated [the newlyweds] in separate palaces *for [their] meeting* after some time (161)

प्रथम अग्रज आदेस पाळिवा first, *for obeying* an older brother's command,

मिरिखी राखिवा मन [secondly,] *for carrying out* the wish of Rukmiṇī  
[*lit.*: this one who has the eyes of an antelope] (136)

-evā कहेवा

कमळापति तणी कहेवा कीरति *for telling* the glory of Kṛṣṇa [*lit.*: the husband of Lakṣmī] (3)

-ṇau / -ṇo कहणौ (e.g. कहणौ आवै; like in MSH this is an idiomatic expression: MSH कहने में आए)

अदिठ अश्रुत किम कहणौ आवै how one could *find a description* [for this what so far has been] not seen nor heard (173)

### **Agent nouns:**

-aṇa + hār जाणणहार (MSH जाननेवाला); जावणहार (MSH जानेवाला)

प्रोहित जाणणहार पथ [with] the priest [and] *the one who knows* the way (67)

अदिठ अश्रुत किम कहणौ आवै, सुख ते जाणणहार सुजि how one could find a description [for this what so far has been] not seen nor heard, that happiness only *they* [Kṛṣṇa and Rukmiṇī] *know* (173)

(...) आवतौ जाणे knowing [that] the adolescence is coming

जोवण जावणहार जण [and] knowing [that childhood] is *passing* (17)

-ṇī for the feminine forms: वाहणी (MSH बहनेवाली)

अेक देस वाहणी न आणां [you Gaṅgā!] *flow* through one region [and] not in other [parts of country] (290)

**Texts**

क्रिसन रुकमणी री वेलि  
राठौड पृथ्वीराज री कही<sup>52</sup>

जाळी मगि चढी चढी पंथी जोवै  
भुवणि सुतन मन तसु भिळित।  
लिखि राखे कागळ नख लेखणि  
मसि काजळ आंसू मिळित॥ /1/  
तितरै हेक दीठ पवित्र गळित्रागौ  
करि प्रणपति लागी कहण।  
देहि संदेस लगी दुवारिका  
वीर वटाऊ ब्राह्मण॥ /2/  
म म करिसि ढील हिव हुए हेक मन  
जाइ जादवां इंद्र जत्र।  
माहरै मुख हुंतां ताहरै मुखि  
पग वंदण करि देइ पत्र॥ /3/

<sup>52</sup> The following fragment can also be found as verses 43–58 in: Rāmsimh and Pārik 1931: 151–158; Tessitori 1919: 12–16; Svāmī 1971: 23–30.

Having climbed a lattice window, [she] sees a traveller on the road

[Her] attractive body [stayed] in the palace,  
[but her] soul united with Him.

[She] wrote<sup>53</sup> messages [with] nail-pens

[Using] ink [made from] lampblack mixed with tears. / 1/

Then [she] saw one holy Brāhmaṇa

Having greeted [him, she] began to speak.

“Convey [this] message to Dvārakā.

Oh brother! O Traveller! Oh Brāhmaṇa! /2/

Now do not cause [any] delay [and] being single-minded

Go where Kṛṣṇa [resides].

[Expressed] by my words through your lips

Deliver the letter after paying homage at [His] feet.” /3/

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<sup>53</sup> The compound verb लिखि राखे is used to intensify the meaning. The auxiliary verb adds here durability and stable result to the heroine’s unstable action of writing messages by using fingers wet from quickly disappearing substances.



गई रवि किरण ग्रहे थई गहमह

रह रह कोइ वह रहे रह।

सु जु दुज पुरा नीसरे सूतौ

निसा पड़ी चालियौ नह ॥ /4/

दिन लगन सु नैडो दूरि द्वारिका

भौ पहुचेस्यां किसी भति।

सांझ सोचि कुन्दणपुरि सूतौ

जागियौ परभाते जगति ॥ /5/

Sun rays faded away [and lamps] lighted up at homes<sup>54</sup>

The wayfarer [saying to himself] “let me have a stop”,  
while travelling, halted on the way.<sup>55</sup>

That one who [is] a Brāhmaṇa having left the town [fell] asleep

Night came, [so he] did not make a move. /4/

“The day of the wedding is just approaching,  
[but] Dvārakā [is still] far away

I am afraid by which means I will reach [the destination].”

Thinking [about this] in the evening,  
[he] fell asleep in [the vicinity of] Kundanpur

[But] at dawn he woke up in Dvārakā.<sup>56</sup> /5/

<sup>54</sup> Or: people gathered at homes (ग्रहे थई गहमह).

<sup>55</sup> This line is noteworthy. To fulfil the requirements of the rules of *vayaṇ sagāī*, the initial and the final words are the same, although their meanings differ. This verse should be translated in the following way: the first two words (रह रह) – uttered by the Brāhmaṇa to himself in the form of a quoted speech – are in the imperative case. कोइ (*lit.*: someone) stands for the Brāhmaṇa who while moving (वह *abs of* वहणौ / वहवौ), stopped (रहे) on the way (रह is a metrical variant of राह).

<sup>56</sup> The use of जगति provides a good example that illustrates creativity and the basic rules of *Ḍiṅgaḷ*. There is no space for accidentality, so the word is chosen deliberately for a perfect match of sound, meter and meaning, as well as for the purpose of the alliteration according to the rules of *vayaṇ sagāī*. This instance also shows that well-known words obtain another special meaning in the literary style of *Ḍiṅgaḷ*, which therefore becomes a subject for connoisseurs. The term जगति (*m nom*) stands for ‘the world’, ‘the universe’. Because the God is all-pervasive, present in all created things, his abode is the world (the epithet of the God as जगन्निवास). In the context of the verse under discussion, the reader has to associate the word जगति with the fact that Kṛṣṇa also dwells in Dvārakā, and thus the word becomes a synonym for the town and, moreover, changes to the feminine gender. The meaning of the noun जगति in this particular sense has not been attested elsewhere (Rāmsiṃh and Pārik 1931: 380; cf. Lāḷas 1962-1978: 1069), therefore it is the result of only the creativity and originality of Pṛthvīrāj Rāṭhaur. One should also remember that *Velī* is a religious bhakti text. The present fragment is also allegorical: the Brāhmaṇa as someone – note the use of *pron indf* कोइ in strophe 4 – who in search of the Supreme Being wakes up in the world (जगति), can hear the voice of the God, the imagery depicted in strophe 6.

धुनि वेद सुणति कहुं सुणति संख धुनि

नद झल्लरि नीसाण नद।

हेका कह हेका हीलोहल

सायर नयर सरीख सद॥ /6/

पणिहारि पटळ दळ वरण चंपक दळ

कळस सीस करि कर कमळ।

तीरथि तीरथि जंगम तीरथ

विमळ ब्राह्मण जळ विमळ॥ /7/

जोवै जां गृहि गृहि जगन जागवै

जगनि जगनि कीजै तप जाप।

मारगि मारगि अम्ब मौरिया

अम्बि अम्बि कोकिल आलाप॥ /8/

[In some place] the words of [the recitation of] Vedas are heard  
[and] somewhere the sound of conch shells is caught

[Here] the resonance of cymbals  
[and there] the beat of kettledrums.

[Because from] one [side people's] uproar [is heard and from] other  
[side] the sound of waves

The sea and the town [resound with] identical noise. /6/

A dense crowd<sup>57</sup> of water-carriers  
[whose complexion has] the colour of the petals of *campā* [flowers]

[With] water-pots placed on [their] heads  
with [their] lotus hands.

On each *ghāṭ* itinerant ascetics

Holy Brāhmaṇas [and] holy water.<sup>58</sup> /7/

Wherever [the Brāhmaṇa] looks  
[he can see] sacrificial fires burning in every house

During each offering, religious observances are performed.

On every road the mango trees blossomed

On each mango tree cuckoos are singing. /8/

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<sup>57</sup> Both nouns पटल and दल are synonymous, so the meaning as 'a dense crowd / a large gathering' is intensified (cf. MSH वृंद के वृंद). Another translation of the line is also possible if the second meaning of the word पटल ('a veil, covering, curtain') is taken into consideration and the fact that in Rājasthān women cover their faces: groups of water-carriers [covered with] veils [look as beautiful as having] the colour [of] a cluster of *campā* [flowers] (Rāmsiṃh and Pārīk 1931:382).

<sup>58</sup> Rāmsiṃh and Sūryakaraṇ Pārīk suggest another possible interpretation of the last two lines: in every bathing place [with] holy water (विमल जल तीरथ तीरथि) itinerant, holy Brāhmaṇas [themselves are] pilgrimage sites (विमल ब्राह्मण जंगम तीरथ). According to the Hindū tradition there are three types of pilgrimage sites: 1. जंगम तीरथ mobile ones: ascetics, Brāhmaṇas, *saṃnyāsī*, etc.; 2. मानस तीरथ virtues such as the truth, forgiveness, compassion, etc. (सत्य, क्षमा, दया); 3) स्थावर तीरथ immovable, fixed places, for example Kāśī, Prayāga, etc. (Rāmsiṃh and Pārīk 1931: 382).

संप्रति अे किना किना अे सुहिणौ

आयौ कि हूं अमरावती।

जाइ पूछियौ तिणि इमि जम्पियौ

देव सु आ दुआरामती ॥ /9/

सुणि स्रवणि वयण मन माहि थियौ सुख

क्रमियौ तासु प्रणाम करि।

पूछत पूछत ग्यौ अन्तहपुरि

हुअौ सुदरसण तणौ हरि ॥ /10/

वदनारविन्द गोविन्द वीखियै

आलोचै आपौ आप सूं।

हिव रुकमणी कृतारथ हुइस्यै

हुअौ कृतारथ पहिलौ हूं ॥ /11/

ऊठिया जगतपति अन्तरजामी

दूरन्तरी आवतौ देखि।

करि वन्दण आतिथ ध्रम कीधो

वेदे कहियौ तेणि विसेखि ॥ /12/

“Is this real or a dream

Or did I come to the town of Gods?”

Whom[ever] he asked that one replied in the following way

“Oh Brāhmaṇa! This is that beautiful Dvārakā.” / 9/

Having heard [this] speech with [his own] ears,  
[he] was happy in [his] heart

After greeting the person respectfully, [he] moved [forward].

Asking repeatedly [he] entered the inner rooms [of the palace]

[And then] there was a beautiful sight of Hari.<sup>59</sup> /10/

Having seen the lotus face of Kṛṣṇa

[The Brāhmaṇa] reflects in the heart.

“Rukmiṇī will now achieve [her] goals

[But] before [this] I have accomplished a purpose.” /11/

The Lord of the world, [who] dwells in the heart, rose up

Having seen from afar [the Brāhmaṇa] approaching.

After paying homage [Kṛṣṇa] performed  
a honourable treatment of the guest

In a more unusual [way] than prescribed in the Vedas. /12/

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<sup>59</sup> This verse can be understood in two ways: 1. The Brāhmaṇa enters the palace and has an audience of Kṛṣṇa and, thus, he completes his mission of delivering Rukmiṇī's message to Kṛṣṇa; 2. The religious, bhakti meaning: the Brāhmaṇa enters the palace as it was a temple and is blessed with the *darśana* of Kṛṣṇa, that is seeing of the deity of Kṛṣṇa in order to worship the idol.

कस्मात् कस्मिन् किल मित्र किमर्थं

केन कार्यं परियासि कुत्र।

ब्रूहि जनेन येन भो ब्राह्मण

पुरतो मे प्रेषितम् पत्र ॥ /13/

कुन्दणपुर हुंता वसां कुन्दणपुरि

कागळ दीधो ऐम कहि।

राज लगैं मेल्हियौ रुषमणी

समाचार इणि माहि सहि ॥ /14/

“[Dear] friend! [Say] simply. From where [have you come]?  
Where [do you live]? What for [have you come]?”

With whom have you got business, where are you heading?

Oh! Brāhmaṇa! Tell [me] by which person

a letter was sent, [say it] in front of me.”<sup>60</sup> /13/

“[I came] from Kundanpur, [I] live in Kundanpur”

Having said in this way, [he] gave the letter.

“Rukmiṇī sent [it] to you, [my] Lord

The whole message [is] in this.” /14/

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<sup>60</sup> This is a deliberate strategy to use the Sanskrit language in this passage in order to emphasize the divine nature of Kṛṣṇa and thus the fact that in Indian tradition and literature the Sanskrit language was exclusively reserved for the upper classes of the society and for the gods as well. It is the use of Sanskrit in this cultural sense rather than in the philological one that should be taken into consideration here, because the language is grammatically corrupted. According to commentators, it is impossible that such a well-versed poet would have overlooked such a basic grammatical mistake that both Sanskrit nouns कार्य and पत्र should take the neuter gender: कार्यम् and पत्रम् respectively. Most probably, the poet’s negligence is conscient for the sake of the proper number of morae in verses and for the right rhyming of the words कुत्र and पत्र (Rāmsiṃh and Pārik 1931: 385).



आणन्द लखण रोमाञ्चित आंसू

वाचत गदगद कंठ न वणै।

कागळ करि दीधौ करुणाकरि

तिणि तिणि हीज ब्राह्मण तणै ॥ /15/

देवाधिदेव चै लाधै दूवै

वाचण लागौ ब्राह्मण।

विधि पूरबक कहे वीनवियौ

सरण तूझ असरण सरण ॥ /16/

[When Kṛṣṇa took the letter in his hands]  
the symptoms of happiness [such as] thrill [and] tears [appeared]

[His] choked throat was unable to read [it].<sup>61</sup>

[Then] Kṛṣṇa gave that letter in the hand

of that particular Brāhmaṇa.<sup>62</sup> /15/

Having received Kṛṣṇa's order

Brāhmaṇa started to read

having recited [the words from the letter] according to rule,  
[he] made a humble request

“Oh you shelter for those without protection!  
[I am] under the protection of yours. /16/

---

<sup>61</sup> Four signs are mentioned here out of eight manifestations of happiness: natural, genuine, physical feelings (सात्त्विकभाव) – traditionally listed by Indian poetics: sweat (स्वेद); numbness, paralysis (स्तम्भ); thrill (रोमांच); stammer, speechlessness (स्वरभंग); tears (अश्रु); quivering, tremor, trembling (वेपथु); change of colour (वैवर्ण्य); fainting, loss of sense or consciousness, sleepiness (प्रलय). With regard to the grammar, please note the structure वाचत न वणै, identical to MSH बोलते नहीं बनता: in negation with the adverbial present participle = to be unable to do something.

<sup>62</sup> In the last two lines the word order should be interpreted in the following way: करुणाकरि तिणि कागळ तिणि ब्राह्मण हीज तणै करि दीधौ.



# Vocabulary



## अ

- अंकूर *m* sprout (K6)  
 अंग *m* limb (J93, J318)  
 अम्रित *m* amṛta, nectar (K12)  
 अंसमानां *m* heaven (K30)  
 अकरूर *m* Akūrā (Kṛṣṇa's maternal uncle) (J341)  
 अगम *adj* inaccessible, beyond reach (K8)  
 अग्नि *f* fire (J341)  
 अग्नि *f* fire (K6)  
 अधाना *nom* to be satisfied (J3, J162)  
 अठसठि *num* sixty eight (K264)  
 अठ्यासी *num* eighty eight (K305)  
 अतीत *adj* beyond, transcendental (K8)  
 अधर *m* lower lip, lips (J319)  
 अनंत *adj* endless (K176)  
 अनंद/अनंदा; अनंदू *m* joy, bliss, ecstasy (J319, J3, K176)  
 अनभै *m* experience (K153)  
 अनवासी *f* roller, roll (of a loom) (K8)  
 अनहद/अनाहद *adj* boundless; unstruck (of *nād* or *śabda*) (K6, K8, K12)  
 अनूपम *adj* incomparable, unparalleled, matchless (K176)  
 अन्तरजामी *m* one who knows, controls from within; one who dwells in the heart; the Supreme being, Kṛṣṇa (V12)  
 अन्तहपुर *m* inner rooms (of a palace); women's quarters (of a palace) (V10)  
 अन्न *m* grain, food (J3)  
 अपनां/अपना *pron refl* own, one's own (K2, K43)  
 अब *pron adv dem* now (K176)  
 अभाव *m* nonexistence (K153)  
 अमरावती *f* Amarāvati, the town of Gods, heaven, the heaven of Indra (V9)  
 अम्ब *m* the mango tree and its fruit (V8)  
 अर *conj* and (K43)  
 अरगज *m* mixed scent, perfume (J318)  
 अरघ *adv* down, below (K43, K59)

- अलह *m* Allāh (K43)  
 अलेष *adj* markless, indescribable (K30)  
 अलोपी *adj* invisible, disappeared (J341)  
 अवतारना *ag* to give birth (J93)  
 अवधू *m* avadhūta, ascetic yogī associated with Nāths (K8, K12)  
 अवलि *adj* first; *m* the first or foremost one, the saint (K59)  
 असंत *adj* / *m* unholy, wicked (K72)  
 असत *m* untruth (J93)  
 असरण *adj* without support, shelter, or protection (V16)  
 असी *num* eighty (K305)  
 अस्त *m* disappearance (K153)  
 अह्ता *aux pret m 3 sg of होना nom* "was" (J318)

## आ

- आंगम *m* āgama, commentaries on the Veda (K30)  
 आंधी/आंधी *f* storm (K173)  
 आनंद *m* joy, happiness, bliss (K6, K153)  
 आना *see* आणौ  
 आंसू *m* tear (V1, V15)  
 आ *pron pers f* she; *pron dem f* this (V9)  
 आणसू *f* command, permission (J319)  
 आग्नि *f* fire (K46)  
 आगे *adv* later (J162)  
 आणन्द *m* happiness (V15)  
 आणौ (आबौ) *see* आना  
 आतम *m* soul, self (K17)  
 आतिथ-धर्म *m* the obligations of hospitality (V12)  
 आदम *m* man; Adam (K59, K305)  
 आधा *adj* half, half-made (K72)  
 आनंदू *m* joy, delight (J341)  
 आना; आणौ (आबौ) *nom* to come, to arrive, to enter, to reach, to approach (J162, K2, K8, K17, K30, K173; V9, V12)  
 आप *pron refl* self (K153)  
 आपौ आप सू *adv* (MSH आपसे आप) on one's own, in the heart, to oneself (V11)

आलाप *m* talk, conversation, discussion,  
dialogue (V8)

आलोचणौ (आलोचबौ) *ag* to think, to reflect,  
to deliberate, to meditate (V11)

आवा < आवै *prs 3 sg of आना nom* “comes”  
(J162)

आस *f* hope (J162)

आसा *f* (false) hope, longing (K153)

## इ

इंद्र *m* leader, chief, lord, Kṛṣṇa

Yādavendra (V3)

इंद्री *f pl* sense organs (K30)

इणि *pron dem sg obl (nom आ, इण, ऐ, ओह;*  
MSH इस) “(of/by) this” (V14)

इमि *adv* in this way (V9)

इहि *pron dem sg obl (MSH इस)* “(of/by)  
this” (K8)

## उ

उघरना *nom* to open (J162)

उजियारा *m* (inner) light, glow (K2)

उडांणी *pp f pl of उडाणा ag* “blown away”  
(K173)

उडाणा/उडांणा *ag* to blow away (K173)

उतपति *f* origin, birth (K46)

उदिक *m* water (K46, K153)

उदित *adj* arisen, emerged (K173)

उदै *m* rise, emergence (K153)

उपजना *nom* to be born, to arise, to come  
about (K12, K153)

उपजै *pp sg instr of उपजना nom* “after being  
born”, “with / by birth” (K30)

उपरि *adv* up above, overhead (K46)

-उपरि *ppn* on, upon (K173)

उपसवना *nom* to go away (J341)

उरध *adv* up (K43)

उलटना *nom* to turn, to be reversed (K6)

## ऊ

ऊठणौ (ऊठबौ) *nom* to rise, to rise up, to  
get up, to stand up (V12)

## ए

ऐ *pron pers (MSH यह)* he, she, it; *pron*  
*dem* this (V9)

एक *num* one (J319, K59)

एकै *num emph (only)* one (K43)

ऐस *adv* in this way (V14)

एहि *pron dem sg obl (MSH इस)* “(on / at)  
this” (J93, J162)

## ओ

ओहि *pron dem sg obl (MSH उस)* “(in / of)  
that”; “his”, “her”, “its” (J93, J162)

ओहिक *pron dem sg ओहि + ppn adj -क*  
(MSH उसका) “his”, “her”, “its” (J162)

ओहूँ *pron dem sg obl* “(to) that” (J93)

## औ

औ *conj (MSH और)* and (J3, J93, J318)  
औतारी *pp f sg of अवतारना ag* “given birth”  
(J93)

और<sup>1</sup> *adj* other, another (K43)

और<sup>2</sup> *conj* and (K305)

## क

-क *adj ppn m (MSH का)* of (J93)

कँगन *m* bracelet of precious metal (J318)

-कँह *ppn acc (MSH को)* for (J3)

कंचन *adj* gold (J318)

कंचुकि *m* bodice (J318)

कंठ; कंठा *m* throat, neck (V15; J93)

कंत *m* husband (J318)

कछु *pron indf* something; a little bit (K2,  
K30, K72)

कठिन *adj* hard, difficult (J341)

कत *pron adv interr* why? (K30)

कनक *m* gold (J93)

कनराना *nom* to be separated (K43)

कबीर *m* Kabīr (K2, K6, K8, K12, K17,  
K30, K43, K46, K59, K72, K153,  
K173, K176, K264, K305)

कमल; कमळ *m* lotus (K176; V7)

कर<sup>1</sup> *m* hand (K176, V7, V15)

-कर<sup>2</sup> *adj ppn m* (MSH का) of (J162)

करणौ (करबौ) *see* करना

करता *m* Creator (K43)

करन *m* Karṇa (son of Kuntī and half-brother of the five Pāṇḍavas) (J341)

करना ; करणौ (करबौ) *ag* to make, to do, to create (J3, J318, J93, J319, J341, K8, K17, K12, K30, K153 ; V2, V3, V7, V10, V12)

करवापण *m* bitter taste (K264)

करहु *imp 2 pl* of करना *ag* “do!” (J319)

करा *f* form (J341)

करि<sup>1</sup> *abs* of करना ; करणौ (करबौ) *ag* “having done”, “doing”; *used in nomino-verbal compounds* प्रणपति ~, प्रणाम ~ “having greeted”, “having saluted”, “greeting”, “saluting”, etc. (J341 ; V2, V3, V7, V10, V12)

करि<sup>2</sup> *abs* of करना *ag* used as *ppn* formative “as”, “as if” (K30)

करि<sup>3</sup> *abs* of करना *ag* used as *ppn* formative *adverbizer* “by”, “by the way of”; मुष्टि करि silently, in silence (K59, K72)

करिसि *imp 2 sg* of करणौ (करबौ) *ag* “do!”; म ढील ~ “do not delay” (V3)

करीम/करीमा *adj* generous, gracious, forgoing (K43, K59)

करीजै *pass 3 sg* of करना *ag* “is done” or “let be done” (J319)

कलाई *f* wrist (J318)

कळस *m* water-pot (V7)

कसाव *m* astringent seasoning or admixture (K17)

कह *m* uproar, noise, shouting (V6)

कहण *inf obl* of कहणौ (कहबौ) *ag* “(of) saying, speaking, telling” (V2)

कहणौ (कहबौ) *see* कहना

कहत *p prs* of कहना *ag* “saying” (J93)

कहना ; कहणौ (कहबौ) *ag* to say, to speak, to tell, to recite, to prescribe, to utter, to call (J93, J318, J319, J341, K2, K8,

K12, K17, K30, K46, K59, K72, K153, K173, K264, K305 ; V12, V14, V16)

कहाँ<sup>1</sup> *pron adv interr* where? (K30, K305)

कहाँ<sup>2</sup> ; कहा<sup>1</sup> *pron interr* what? (J93, J319 ; K2)

कहाँ<sup>2</sup> *pron interr* > *pron adv* why? (K264)

कहु *pron adv indf* somewhere, anywhere (V6)

कहे *abs* of कहणौ (कहबौ) *ag* “having recited”, “reciting”, “having said”, “saying” (V16)

का<sup>1</sup> *pron interr sg obl* (MSH किस) “(of) whom? of which?” (K43)

का<sup>2</sup> *pron interr* (MSH क्या) what? (K72)

-का<sup>3</sup> *adj ppn m* of (K173, K176)

काम *m* lust, passion (K12)

काऊ *adv* (MSH कभी) ever (J93)

कागळ *m* letter, message (V1, V14, V15)

काजळ *m* lampblack, soot (V1)

काजी *m* qāzī, Muslim judge (K43)

कान्ह *m* Kānha, Kṛṣṇa (J341)

काया *f* body (K264)

कारण *m* cause (K153)

काल *m* death (J341, K6)

काहु *pron indf sg obl* (MSH किसी) “of some” (J341)

काहूँ *pron interr sg obl* “by whom?” (J319)

काहे *pron interr sg obl* > *pron adv* how? why? (K46)

कि *conj* that (J319); or (V9)

किन *adv* why not (J341)

किना *conj* or (V9)

किमि *pron adv* how? why? (J341)

किरण *f* ray, sunbeam (V4)

किसी *pron interr sg obl* (MSH किस or कौनसी) “of which? ”, “of what? ” (V5)

-की *adj ppn f* of (J93, K173, K305)

कीजै *pass 3 sg* of करना ; करणौ (करबौ) *ag* “is / are performed / made / done”, “let be done” (J319, K12 ; V8)

कीधो *pp m sg* of करणौ (करबौ) *ag* “performed”, “made”, “done” (V12)



कीन्ह; कीन्हा *pp m sg of करना ag* “done”,  
 “arranged”, “made-up” (J318, J341 ;  
 K2, K17)  
 कीन्हे/ कीन्हें *pp m pl of करना ag* “done” (J93,  
 J318)  
 कीन्हेसि *pret 3 sg of करना ag* “he created” (J3)  
 कीया *pp m sg of करना ag* “done” (K8, K12)  
 कुंभ *m* pitcher, water-pot (K153)  
 कुन्दणपुर *m* Kundanpur: the capital of  
 Vidarbha kingdom; the hometown of  
 Rukmīnī (V5, V14)  
 कुबधि *f* wickedness, ill will (K173)  
 कुमिलांना *nom* to wither (K46)  
 कृतारथ *m* one who has accomplished a  
 purpose (V11)  
 कृपा *f* favour, mercy, pity (K153)  
 केसा *m* hair (J318)  
 केसौ *m* Keśava, Kṛṣṇa (K43)  
 -कै<sup>1</sup> *loc / instr / erg of adj ppn* -का “of” (K8,  
 K173)  
 -कै<sup>2</sup> *adj ppn f* (MSH की) of (J93, J162,  
 J341)  
 -कै<sup>3</sup>/ -कैं *ppn loc* with (a possessor) (K30,  
 K43, K305)  
 को *pron interr* who? (K305)  
 कोई; कोई *pron indf* someone, anyone,  
 any; in V4 the figure of Brāhmaṇa  
 (J3, J319, K30, K43 ; V4)  
 कोकिल *m* black cuckoo (V8)  
 कोटि *num* ten million (K305)  
 कोड *m* (S कौतुक) curiosity or interest (J3)  
 कोली *m* weaver (K8)  
 कौन *pron interr* which? what? (K264)  
 क्यूं *pron adv interr* how? (K72)  
 क्रमणौ (क्रमवौ) *nom* (S क्रम) to go (V10)  
 क्रोध *m* anger (K12)

## ख

खंड *m* part, section (J162)  
 खगि *f* bird; the female of a crane  
 couple (J341)  
 खेलना/ खेलना *ag* to play (K305)

## ग

गंग *f* river Gaṅgā (K43)  
 गंगन/गगन *m* sky, vault of the sky;  
 space, void; *fig.* cranial vault,  
 brahmarandhra (K6, K12, K59)  
 गंध *f* smell, fragrance (J93)  
 गंम/गम *m* path, access, reach; गुर गंम/  
 गमि with the help or grace of the  
 guru, by the access to a guru (K6,  
 K176)  
 गई *pp f sg of जानौ (जावौ) nom* “passed  
 away, faded, vanished, went” (V4)  
 गए *pp m pl of जाना nom* “gone away”  
 (J341)  
 गएउ *pret 2 and 3 sg of जाना nom* “went”  
 (J341)  
 गढ़ *m* fortress; metaphor of vagina  
 (J318)  
 गत *adj* gone, reverted (K6)  
 गति *f* condition, nature (K43)  
 गदगद *adj* inarticulate from emotion,  
 speechless (V15)  
 गरज *f* thunder (K6)  
 गरजना *nom* to roar, to thunder (K176)  
 गरब *m* (S गर्व) pride (J3)  
 गरीब *adj* poor (K305)  
 गलित्रागौ *m* Brāhmaṇa (V2)  
 गवनहु *imp 2 pl of गवना nom* “go!” (J162)  
 गवना *nom* to go (J162)  
 गहमह *f* flash, glitter, crowd, festivity, a  
 gathering (V4)  
 गा *pp m sg of जाना nom* “went”, “gone”;  
 verbal operator: perfectivity (J318,  
 J341)  
 गाडना *ag* to drive into, to hammer in  
 (K8)  
 गाढ *adj* thick, dense (K8)  
 गिरांणी *pp f pl of गिराणा ag* “knocked  
 down”, “felled” (K173)  
 गिराना/गिराणा *ag* to knock down, to fell  
 (K173)

गुणं *m* one of the three *guṇas*; quality; virtue (K264)  
 गुदराना *ag* to present, to convey (a request), to plead for sb (K305)  
 गुरु<sup>1</sup> *m* *guru*, spiritual teacher, master (K6, K8, K176)  
 गुरु<sup>2</sup> *m* jaggery, raw sugar (K17)  
 गृह *m* home, house (V8)  
 गोपी *f* wife of a cowherd, cow-girl (J341)  
 गोपीचंद *m* Gopīcand (king of Bengal who is said to have become a *yogī*) (J341)  
 गोविन्द *m* Govinda, the name of Kṛṣṇa (V11)  
 ग्यानं *m* knowledge, wisdom (K6, K8, K173, K176)  
 ग्यानी *adj* knowing, wise; *m* wise person (K264)  
 ग्यारसि *fekādaśī*, eleventh day of a lunar fortnight, day of fasting (K43)  
 ग्यौ *pp m sg of* जाणौ (जाबौ) *nom* “went”, “gone” (V10)  
 ग्रह *m* home, house (V4)

## घ

घट *m* pot, vessel; *fig.* body, person (K72, K264)  
 घणेरा *adj* intense, overwhelming, crowded (K305)  
 घना/घनी *adj* many, copious, numerous (J3)  
 घर *m* house, home, palace (J93, K2, K8, K12, K173)  
 घोरा *m* a horse (J3)

## च

चंदन *m* sandalwood paste (J318)  
 चंद्रा *m* moon (K176)  
 चंपक *m* *Campā* tree (*Michelia campaca*) and its yellowish-white flowers (V7)  
 चक्र *m* *cakra*, energy centre within the body (K6)  
 चढ़णौ (चढ़बौ) *nom* to climb (V1)

चरणं *m* foot, leg (K153)  
 चलना *nom* to walk, to go (K43)  
 चहना/चाहना *ag* to want, to desire, to wish (J3, J319)  
 चाखना ; चाषना *ag* to taste (J319 ; K2)  
 चाखि *abs of* चाखना *ag* “having tasted”, “tasting” (J319)  
 चालणौ (चालबौ) *nom* to move, to go, to make a move, to take a step (V4)  
 चाषना *see* चाखना  
 चाहना *see* चहना  
 चिंता *f* anxiety, worry (J3)  
 चित ; चितु *m* mind (J341); ego-consciousness, ego-mind (K173)  
 चितौर *m* the Cittaur fort (also चित्त-उर “mind and heart”) (J341)  
 चीन्हना *ag* to recognize, to understand (K176)  
 चुवा *pp sg m of* चूना *nom* “dripped down”, “distilled” (J319)  
 चुवाना *ag, caus of* चूना *nom* to cause to trickle, to let drip (K17)  
 चूना *nom* to drip down, to be distilled (J319)  
 चूर *adj* crushed (J318)  
 -चै *adj ppn obl* (MSH के) “of” (V16)  
 चौरासी *num* eighty four (K305)

## छ

छद्म *m* deceit (J341)  
 छपन *num* fifty six (K305)  
 छरना *ag* to deceive (J341)  
 छहराना *ag caus* to scatter (J318)  
 छहराने *pp m pl of caus* छरना *ag* “(made) scattered” (J318)  
 छानि *f* thatch, thatched roof (K173)  
 छाकना *nom* to be satiated, to be intoxicated (K17)  
 छार *m* ash, dust (J3)  
 छाहँ *f* (MSH छाँह) shadow (J93)  
 छूट *pp m sg (shortened form) of* छूटना *nom* “released” (J318)

छूटना *nom* to fade, to disappear (J318);  
to free oneself, to be released, to be  
liberated (K6, K153)

## ज

जंगम *adj* wandering, itinerant,  
vagabond (V7)  
जंपणौ (जंपबौ) *ag* to say, to tell, to utter,  
to declare (V9)  
जगत<sup>1</sup> *m* world (J93)  
जगत<sup>2</sup> *f* the city of Dvārakā (V5)  
जगतपति *m lit.* the Lord of the world; the  
epithet of Kṛṣṇa (V12)  
जगन *m* (S यज्ञाग्नि) sacrificial fire (V8)  
जत्र *pron adv rel* where (V3)  
जन *m* devotee, bhakta (K153, K305)  
जन्म *m* (re)birth (K153)  
जब *pron adv rel* when (K2)  
जबाब *m* answer; refusal, rejection  
(K305)  
जमाना *ag* to gather, to put in place, to  
fix (K59)  
जल ; जळ *m* water; rainwater (K46,  
K173 ; V7)  
जलंधर *m* the master of yoga, guru  
Jalandharnāth (J341)  
जस *pron adj rel* of such a sort as, which,  
like (J162, J318)  
जहाँ *pron adv rel* where (K30, K43, K153)  
जां *pron adv rel* where (V8)  
जाण/जान *m* knowledge (K46, K153)  
जानना *see* जानना  
जानां *pp m of* जानना *ag* “known”,  
“understood” (K30)  
जा *pron rel sg obl* “of / by which”,  
“whose” (K30, K153, K305)  
जाइ<sup>1</sup> *abs of* जाना *nom* “having  
gone”, “going” (J162)  
जाइ<sup>2</sup> *imp 2 sg of* जाणौ (जाबौ) *nom* “go!”,  
“travel!” (V3)  
जाइ<sup>3</sup> *pron rel* (MSH जिनको) “whom” (V9)  
जाऊ *imp 3 sg of* जाना *nom* “let go” (J93)

जागणौ<sup>1</sup> (जागबौ)<sup>1</sup> ; जागना *nom* to wake up  
(V5 ; K12)  
जागणौ<sup>2</sup> (जागबौ)<sup>2</sup> *nom* to burn, to be on  
fire (V8)  
जाणौ (जाबौ) *see* जाना  
जादव *m* Yādavas; जादवां इंद्र Kṛṣṇa, the  
Lord of Yādavas (V3)  
जानना *ag* to know, to understand (J93,  
J319, K6, K30, K153)  
जानहुँ *imp 2 pl of* जानना *ag* “know!”,  
“consider!” (J319)  
जाना; जाणौ (जाबौ) *nom* to go (away), to  
depart; to disappear (J93, J162,  
J318, J341, K8, K12, K30, K264 ;  
V4)  
जाप *m* a muttered prayer which is  
a repetition, or an incantation of  
names of a deity (V8)  
जाप-तप *m* performance of religious  
observances; meditation and  
worship (V8)  
जाळी *f* ornamental latticed window (V1)  
जिअन *m* (MSH जीवन) life (J3)  
जिउ *m* (MSH जीव) life (J93)  
जित *pron adv rel* where, wherever (K43)  
जिनि *pron rel sg erg* “who” (K6)  
जिय *m* mind, soul (K12)  
जीऊ *m* soul, life (J341)  
जीना *nom* to live (J93, J341)  
जीव *m* soul; जीव ले नंसा the soul [of the  
anguish of separation] fled; soul  
(J318, K30, K153)  
जीवन *m* life (K153)  
जु *pron rel* who (K30, K305, V4)  
जुग *m* couple, pair (K6)  
जुरा *f* old age (K153)  
जूझि *m* battle (J318)  
जे<sup>1</sup> *pron rel pl* “(those) who” (K46)  
जे<sup>2</sup> *conj* when, if (K264)  
जैवन *m* feast, festive dining (J319)  
जेउँ *pron rel* in the way in which, like  
(J318)

जोहिं *pron rel sg instr* “by which” (J3)  
 जो<sup>1</sup> *pron rel* who, which (J93, J318, J341)  
 जो<sup>2</sup> *conj* when, if (K173)  
 जोग *m* yoga (K6)  
 जोगनी *f* *yoginī*, fig. *kuṇḍalinī* (K12)  
 जोगी *m* *yogī* (J341)  
 जोगू *adj* suitable; *m* method, means, trick (J162)  
 जोति *f* light, radiance (K176)  
 जोवन *m* youth; female breast (J318)  
 जोरी *f* a pair (J341)  
 जोवणौ (जोवबौ) *ag* (MSH जोहना) to see, to look at, to look on, to watch (V1, V8)  
 जौ/जौं *conj* when, if (J93, J162, J319)  
 ज्यू *pron adv rel* just as; in order to, so that (purpose) (K153, K176)

## झ

झरना *nom* to drip, to trickle (K12)  
 झल्लरि *f* cymbals (V6)  
 झषमारी *f* waste of time (K72)  
 झिलमिल *adj* flickering (J341)  
 झरना *nom* to grieve, waste away (J341)  
 झुरि *abs of झरना* *nom* “grieving”, “wasting away (in separation)” (J341)  
 झुरि झुरि *adv* “wasting away (in separation)” (J341)  
 झरू *m* lie (K30)

## ट

टाटी *f* bamboo screen (forming walls of a hut) (K173)  
 टाड *f* an ornament worn on the upper arm (J318)  
 टूटना *nom* to break, to be broken (J318, K43, K173)  
 टूटि *pp f sg of टूटना* *nom* “broken” (J318)

## ठ

ठकुराई *f* realm, domain (K43)  
 ठाँइ *f* place (K43)  
 ठाकुर *m* lord, master (J3)

## ड

डोलना *nom* to swing to and fro, to wobble, to be unstable (K72)

## ढ

ढील *f* delay, slowness (V3)

## त

त/तो *conj* then (J93)  
 तउ *conj* (त + part *emph* उ) even then (K264)  
 -तणै *adj ppn obl* (MSH के) “of” (V15)  
 -तणौ *adj ppn m* (MSH का) of (V10)  
 तत<sup>1</sup> *m* substance, essence; element (K30, K72)  
 तत<sup>2</sup> *adv* from there, thence (K6)  
 तन *m* body (J93, K17)  
 तप *m* religious austerity, penance (V8)  
 तपति *f* heat (K46)  
 तब *pron adv dem* then (K30)  
 तम *m* darkness (K173)  
 तर *m* tree (K6)  
 तल *m* bottom (K46)  
 तस *adj* of that sort, such (J318)  
 तसु / तासु *pron dem sg obl / pron poss (nom ति, सो; MSH उस)* “(of / with) him, her, it” (V1, V10)  
 तहां/तहाँ *pron adv* there (J162, K12, K30, K43, K176, K305)  
 ता *pron dem sg obl* (MSH उस का) “his”, “her”, “its” (K43, K305)  
 तान *m* warp (K8)  
 ताने *m sg obl* tension, tightness (J318)  
 तारना *ag* to get sb. to the other shore, to help cross over (K264)  
 ताली *f* lock; *samādhi* (K6)  
 तासु *see* तसु  
 ताहरै *pron poss 2sg obl* “your”, “yours” (V3)  
 तिणि *pron dem obl* (MSH उस) “that” (V9, V15)  
 तित *pron adv dem* there (K43)

तितरै *adv* then, meanwhile, meantime (V2)

तिन्ह *pron poss 3 pl* their (J3)

तिलक *m* ornamental mark made on the forehead (J318)

तीरथ *m* steps to water (MSH घाट) (V7); holy place of pilgrimage, a bathing place (K264)

तुम्ह *pron pers 2 pl* you (J162, J319, K2, K305)

तुम्हहि *pron pers 2 pl obl* “for you”, “to you” (J319)

तुरक *m* Turk, Muslim (K43)

तूं *pron pers 2 sg* you, thou (K46, K264)

तूबी *f* bitter bottle gourd *Lagenaria siceraria* (K264)

तूझ *pron poss 2 sg* your, yours (V16)

तूरा *m* clarion, trumpet (K6)

ते *pron dem pl* “they” (K46)

तेई *pron pers 3 sg obl* “by her indeed” (J341)

तेणि *pron dem sg obl* (MSH उस, उससे) “(of / from) him, her, it” (V12)

तेतीस्यूं *num aggr* all thirty three (K305)

तेरा *pron poss 2 sg m* your, thy, thine (K59, K305)

तेहि *pron pers 3 sg obl* “by / of him, her” (J3, J93)

-तैं *ppn abl and instr* from; because of, by (K2, K6, K153)

तेर *pron poss 2 sg m* your (K46)

तौ *conj* then, in that case (K72, K264)

त्रिकुटी *f* place between eyebrows where three *nāḍīs* meet, *ājñā cakra* (K6)

त्रिशां/त्रिसनां *f* thirst; desire, craving (K8, K173)

## थ

थई *pp f sg of* होणौ (होबौ) *nom* (MSH हुई) “become”, “was”, “occurred”, “happened” (V4)

थियौ *pp m sg of* होणौ (होबौ) *nom* (MSH

हुआ) “become”, “was”, “occurred”, “happened” (V10)

थूणीं *f* post, pole (K173)

-थैं *ppn* from (K30)

थोरा *adj* little; थोरइ थोरा little by little (J319)

## द

दंदू *m* strife, confusion (J3)

दरब *m* (S द्रव्य) money, wealth (J3)

दरीबा *m* liquor shop (K12)

दळ<sup>1</sup> *m* group, band, mass (of people) (V7)

दळ<sup>2</sup> *m* petal, leaf (V7)

दसौ *num aggr* all ten (K43)

दाख *f* grape (J319)

दास *m* dās, servant (of God), devotee, *bhakta* (K43)

दासू *m* a servant, slave (J3)

दिज *m* dvija, twice-born, Brāhmaṇa (K43)

दिन *m* day (J93, K2, V5)

दिलाना *ag, caus of* देना *ag* to cause to be given (K305)

दिवांनो *adj* possessed, ecstatic, mad (with divine love) (K59, K305)

दिवाजा *m* dīpārcana, āratī, offering of lights (K43)

दिस/दिसा *f* direction, point of the compass (K43)

दिस्टि *f* view, sight (J162)

दिहिस <दिहेसि *pret 3 sg of* देना *ag* “gave” (J3)

दीठ *pp m / f of* देखणौ (देखबौ) *ag* and दीखणौ (दीखबौ) *nom* “seen”; “became visible” (V2)

दीधो/ दीधौ *pp m sg of* देंणौ (दैबौ) *ag* “given” (V14, V15)

दीन्हा *pp m sg of* देना *ag* “given” (K2)

दीप *m* island (J93)

दुआदस *num* twelve; ~ बानी (of gold) purest (J93)

दुआरामती *f* Dvārka, the city of Kṛṣṇa (V9)

दुःख ; दुःष *m* pain, sorrow (J3 ; K153)

दुज *m* twice-born; Brāhmaṇa (V4)

दुवारिका/द्वारिका *f* Dvārakā, the city of  
Kṛṣṇa (V2, V5)

दुष *see* दुख

दुहुँ *num aggr obl* “(in / of) both” (K43)

दूजा *num ord* second (K43)

दूर *adj* remote; *adv* far (K6)

दूरतर *adj* remote; *adv* far (K6)

दूरन्तरी *adv* from afar (V12)

दूरि *adv* far, far off, far away (K305, V5)

दूवै *m* (A दुआ) order, command (V16)

देइ *see* देहि

देखणौ (देखबौ) *see* देखना

देखना ; देखणौ (देखबौ) *ag* to see, to look at  
(J162, K176 ; V12)

देखाना *ag* to show (J162)

देखावसि *prs 3 sg of* देखाना *ag* “shows  
(itself)” (is visible) (J162)

देखु *imp 2 sg of* देखना *ag* “see!”, “look!” (J162)

देना *ag* to give (J3, J319, K2, K17,  
K305)

देव *m* god (K43); *hon* address for a  
Brāhmaṇa (V9)

देवाधिदेव *m lit.* Lord of gods; epithet of  
Kṛṣṇa (V16)

देषना *see* देखना

देहि/ देइ *imp 2 sg of* दैणौ (दैबौ) *ag* “give!”,  
“convey!”, “deliver!” (V2 / V3)

देहुरा *m* (Hindū) temple (K43)

दै *abs of* देना *ag* “having given”, “giving”  
(K17)

दोउ *num aggr* both (K43)

दोसरि *num ord f* second, next (J319)

द्वारिका *see* दुवारिका

द्वै *num* two (K173)

## ध

धनि *f* wife, lady (J319, J341)

धनी *m* rich man (J3)

धुनि *f* (transcendental) sound (K176);  
sound, noise, echo, tone, words (V6)

धर्म *m* (S धर्म) the prescriptions of  
religion, moral law, dharma; see also  
आतिथ-धर्म (V12)

## न

न *part neg* not (J3, J93, J319, J341, K2,  
K30, K43, K46, K72, K153, (K173,  
K264, V15)

नंसा *pp m sg of* नसना *nom* “vanished”,  
“fled” (J318)

नख *m* nail of the finger (V1)

नजरि *f* sight, view; ~ दिलाणा *ag* to grant a  
look (K305)

नद *m* sound, noise, roar, resonance,  
beat (V6)

नयना *nom* to bow (J319)

नयर *m* town, city (V6)

नरहरि *m* Narahari, Viṣṇu (K6)

नरायन *m* Nārāyaṇa, a title of Viṣṇu  
(J341)

नलनी *f* lotus (K46)

नवल *adj* new (J318)

नवी *m* prophet (K305)

नसना *nom* to vanish (J318)

नसाई *pass 3 sg of* caus नसाना *ag* “is (being)  
destroyed” (K72)

नसाना *ag* to destroy (K72)

नह *part neg* no; not (V4)

नहिं/नहीं *part neg* no; not (J319, J341,  
K30, K46, K153)

ना *part neg* no, not (K46)

नाहीं/नांही/नाहिं/नाहीं *part neg* no; not (J93,  
K12, K43, K153)

नाउँ *m* name (J93)

नाक *m* eye (of a needle) (K8)

नागमती *f* Nāgmatī, name of Ratansen’s  
wife (J341)

नागरि *adj f* cunning, clever (J341)

नारि *f* women (J341)

नालि *f* stalk (of a lotus) (K46)

नाहिं/नाहीं *see* नाहीं

निगम *m* nigama, Vedic texts (K30)



निजीकि *adv* (P *nazdik*) close (K305)  
 निधि *f* treasure (K2)  
 निपाना *ag* to produce, to create (K59)  
 निभरोसी *m* one who has no support,  
 powerless (J3)  
 निरंजन *m* *Nirañjan*, the markless /  
 stainless one, the Supreme self  
 beyond any quality (K30, K176)  
 निरास *adj* desperate (K2)  
 निवास/निवासा *m* residence, home, abode,  
 dwelling (K43, K46)  
 निसरना ; नीसरणौ (नीसरबौ) *nom* to come out,  
 to go out, to go away, to go ahead  
 (J93 ; V14)  
 निसा *f* night (V4)  
 नीर *m* water; *fig.* nectar, *amṛta* (K59)  
 नीसरणौ (नीसरबौ) *see* निसरना  
 नीसाण *m* kettledrum (V6)  
 नूर *m* light (K59)  
 नै *abs of* नयना *nom* “having bowed”,  
 “bowing” (J319)  
 नैडो *adv* near, close (V5)  
 न्हाई *3 sg prs of* न्हाना *nom* “takes a bath”,  
 “bathes” (K264)  
 न्हाना *nom* to take a bath, to bathe (K264)

## प

पँथ *m* road; ~ हेरना to await eagerly, to  
 watch for (J341)  
 पंखी *m* bird (J162)  
 पंच *num* five (K30)  
 पंडित *m* scholar, paṇḍit (K30)  
 पंथी *m* traveller, wayfarer (V1)  
 पग *m* foot (V3)  
 पछिम *adj* western; *m* west (K43)  
 पटळ<sup>1</sup> *m* group, band, a crowd, a  
 gathering (V7)  
 पटळ<sup>2</sup> *m* covering, veil, curtain (V7)  
 पणिहारि *f* a woman water-carrier (V7)  
 पडणौ (पडबौ) *see* पडना  
 पडना ; पडणौ (पडबौ) *nom* to fall, to become,  
 to be, to occur, to take place (K8; V4)

पतें *m* (S प्रत्यय) belief, trust (J93)  
 पत्र *m* letter (V3, V13)  
 पद *m* state, grade, level, place, point,  
 position (K6, K8, K176)  
 पदुम *m* lotus (J93)  
 पदुमावति *f* Padmāvatī (J93)  
 पदुमिनि *f* padminī, one of four types of  
 women (J93)  
 पनह *f* refuge, shelter (K305)  
 पर<sup>1</sup> *m* paramātman, brahma (K153)  
 -पर<sup>2</sup> *ppn* on, to (J319)  
 परंम/परम *adj* ultimate, supreme,  
 highest (K176)  
 परजारना *see* प्रजारना  
 परना *nom* to fall, to collapse (J341,  
 K173); *verbal operator: perfectization*  
 (K17)  
 परभाते *adv* at dawn (V5)  
 परेवा *m* bird (J93)  
 पलव *m* shoot, new foliage, bud (K6)  
 पवन *m* vital breath, *prāṇa* (K6)  
 पवित्र *adj* holy, sacred (V2)  
 पसारा *m* entry, arrival (K17)  
 पहाडी *f* mountain (K8)  
 पहिलौ *adv* before that; at first (V11)  
 पहुचणौ (पहुचबौ) *nom* to reach, to arrive  
 (V5)  
 पौखा *m* wing (J93)  
 पौजर *m* skeleton (J341)  
 पांढण *f* roof; upper storey (K17)  
 पांणी/पांनी *m* water (K46, K176, K264)  
 पाई *pp f sg of* पाना *ag* “obtained” (J3)  
 पाएउँ *pret 1 sg of* पाना *ag* “I got” (J93)  
 पाछिल *adj* second half of a lunar  
 fortnight (J162)  
 पाडना *ag* to rip, to tear (K153)  
 पान *m* betel leaf; gift (J319)  
 पाना *ag* to get, to obtain; to reach, to  
 make (one’s) way, to find (J3, J93,  
 J319, K2, K17, K153, K305)  
 पास<sup>1</sup> *m* noose (K153)  
 पास<sup>2</sup> *adv* near (J162)

पिंड *m* lump. clod; *fig.* body (K30)  
 पिउ/पीऊ *m* (S, MSH प्रिय) lover, beloved, dear (J319, J341)  
 पियहु *imp* 2 *pl* of पीना *ag* “drink!” (J319)  
 पिया *pp* *m* of पीना *ag* “drunk” (J319)  
 पियारा *adj* dear, beloved (K2)  
 पियाला *m* cup, drinking vessel (J319)  
 पी कै *abs* of पीना *ag* “having drunk”, “drinking” (J319)  
 पीउ *see* पिउ  
 -पीछै *ppn* after (K173)  
 पीजै *pass* 3 *sg* of पीना *ag* (of a liquor) “is (being) drunk”, “let be drunk” (K12)  
 पीना *ag* to drink (J319, K8, K12, K17)  
 पीर *m* pīr, Muslim spiritual guide, Muslim saint (K43, K59)  
 पीव *adj* dear; *m* husband (K2)  
 पुन/पुनि *adv* also (J3, J162)  
 पुरा *m* town; Kundanpur: the hometown of Rukmīnī (V4)  
 पुहुप *m* a flower (J318)  
 पूछणौ (पूछबौ) *ag* to ask, to enquire (V9, V10)  
 पूजना<sup>1</sup> *ag* to worship (J162)  
 पूजना<sup>2</sup> *nom* to be fulfilled (J162)  
 पूजा *f* (Hindū) worship (K43)  
 पूजिहि *fut* 3 *sg* of पूजना<sup>1</sup> *ag* “will worship” (J162)  
 पूजै<sup>1</sup> *inf obl* of पूजना<sup>1</sup> *ag* “(in order to) to worship” (J162)  
 पूजै<sup>2</sup> *prs* 3 *sg* of पूजना<sup>2</sup> *nom* “is fulfilled” (J162)  
 पूरना *nom* to fill, to be filled (K6); *ag* to fill (K43)  
 पूरब *adj* eastern; *m* east (K43)  
 पेम *m* love (J319)  
 पै *conj* but, still, however, indeed (J93, J319)  
 पैकंबर *m* God’s messenger, prophet (K43, K305)  
 पोतना *ag* to moisten, to cool; to purify (K12)

प्रकास *m* glare, glow, light, radiance (K6, K176)  
 प्रकासना *nom* to shine (K6)  
 प्रगट *adj* evident, manifest, clearly visible (K176)  
 प्रगटना *nom* to emerge, to appear (K6)  
 प्रगटै *pp* *adv* of प्रगटना *nom* “(by / with) raising”, “(with) appearing” (K173)  
 प्रजारना/परजारना *ag* to kindle, to ignite (K6)  
 प्रणपति *f* respectful greeting (V2)  
 प्रणाम *m* bow, respectful greeting (V10)  
 प्रतिबिंब *m* reflection, image (K153)  
 प्रसाद *m* grace, blessing (K8)  
 प्राण *m* breath, life-breath (K30)  
 प्रीतम *adj* beloved; *m* lover, husband (K2)  
 प्रेम *m* love, devotion (K173)

## फ

फकीरा *m* faqīr (K43)  
 फल *m* fruit (K6, K8)  
 फाबना *nom* to be to sb’s taste (K17)  
 फिरना *nom* to move about, to stroll around, to wander (K305)  
 फिरि *adv* again (J341)  
 फूट *pp* *m* *sg* of फूटना *nom* “broken”: कंठा ~ a necklace being broken, “had a mark on throat” (J93)  
 फूटना *nom* to break, to burst, to crack, to split (J93, J318, K43, K173)  
 फूल *m* flower (J319, K6)  
 फेरना *ag* to turn away, to ward off (K153)  
 फेरा *m* return (J341)  
 फेरू *m* circumambulation (J162)

## ब

बंकनालि *f* *suṣumnā*, the curved channel (K12)  
 बंधन *m* bond, bondage (K153)  
 बचन *m* word, speech (J319)  
 बजगारी *f* insolence, impertinence (K305)



- बडा *adj* big, great (K2)  
 बड़ाई *f* respect (J3); praise (K2)  
 बढ़ना *nom* to grow (K72)  
 बणणौ (बणबौ)/वणणौ *nom* to be made, to be created, to become (V15)  
 बन *m* forest (K8)  
 बरंण *m* colour (K30)  
 बरसना *nom* to rain (K173)  
 बरिआर *adj* (MSH बरियार; वलकार) strong (J3)  
 बरु *adv* (but) preferably (J341)  
 बलि<sup>1</sup> *m* Vali / Bali (grandson of Prahlāda, in the presence of whom Viṣṇu incarnated as a Vāmana) (J341)  
 बलि<sup>2</sup> *f* sacrifice; offering or devoting oneself completely (to: की) (K59)  
 बलीडा *m* beam, rafter (K173)  
 बलीता *m* igniter, wick (K12)  
 बस *m* power; control (J341)  
 बसंत *m* spring (J318); बसंत-पंचमी spring festival held on the fifth day of the light half of the month Māgha (J162)  
 बसणौ (बसबौ) *see* बसना  
 बसना ; बसणौ (बसबौ) *nom* to dwell, to live, to reside (K8 ; V14)  
 बहुत *adj* many; *adv* much (J3, K2, K17, K59)  
 बहुतेरा *adj* many, manifold, abundant (K59)  
 बाँह *m* armlet, bracelet (J318)  
 बांचणौ (बांचबौ)/ वाचणौ *ag* to read, to recite (V15)  
 बांण *m* weft, woof (K8)  
 बांधना *ag* to bind together, to tie, to fix (K173)  
 बांनी *f* speech (K176)  
 बांभण *m* Brāhmaṇa (K8)  
 बाजना *nom* to sound, to resound (K6, K12, K176)  
 बाड़ी *f* garden (K8)  
 बादं *m* argument, dispute (K30)  
 बान *m* arrow (J341)  
 बानी *f* (S, MSH वर्ण *m*) color (J93)  
 बाबा *m* father (K153, K305)  
 बारा/बार *adv* time(s): एक ~ once; दोसरि ~ for the second time (J319)  
 बारी<sup>1</sup> *f* earring (J318)  
 बारी<sup>2</sup> *f* daughter (J93)  
 बारू *m* door (J162)  
 बाला *f* girl, young woman, lady (J319)  
 बावन *m* (S वामन) dwarf as incarnation of Viṣṇu (J341)  
 बास *m* dwelling, abode (K46)  
 बिकार *m* obstacle, distortion, misrepresentation (K72)  
 बिगरांना *nom* to melt, to fuse (K153)  
 बिगसना *nom* to open, to bloom (K176)  
 बिचला *adj* middle, (existing) in between, mutual (J318)  
 बिचार *m* thought, insight, true knowledge (K72)  
 बिचारना *ag* to think (deeply), to reflect, to contemplate, to understand, to consider (K6, K30, K59, K176)  
 बिचारा<sup>1</sup> *m* thought, insight, true knowledge (K17)  
 बिचारा<sup>2</sup> *adj* (P बेचारा) helpless, poor, wretched (K17)  
 बिचारी *abs of* बिचारना *ag* “thinking”, “understanding”, “having understood”; *adv* thoughtfully (K264)  
 बिछोड *m* separation (J341)  
 बिद्या *f* knowledge, learning, scholarship (K30)  
 बिधंसना *nom* to be ruined, to be pierced, to be destroyed, to be crushed (J318)  
 बिधंसि *pp f sg of* बिधंसना *nom* “ruined”, “pierced” (J318)  
 बिधि<sup>1</sup> *m* Creator (J93)  
 बिधि<sup>2</sup> *f* manner, way (K8)  
 -बिन *prep / ppn* without (K8, K72, K153, K176)  
 बिनति *f* humble request, entreaty (J319)

- बिनना/बिनवना *ag* to request humbly, to plead (K153)
- बिन्सना *nom* to perish (K153)
- बिपति *f* distress (J3)
- बिमोहना *ag* to bewitch (J341)
- बिमोहि *abs of* बिमोहना *ag* “having been bewitched, beguiled”, “bewitching, beguiling” (J341)
- बिरह *m* separation (J318, J341)
- बिरोलना *ag* to churn (K264)
- बिस्भारा *adj* unconcious; heedless (J319)
- बिस्भर *m* Viśvambhara, “All-supporting”, Supreme being (K43)
- बिसमल *m* ritual slaughter in the name of God (K43)
- बिहूण *adj* without, lacking; beyond (K153)
- बीज *m* seed, germ (K6)
- बुणना *ag* to weave (K8)
- बुधि *f* discernment, intellect (K153)
- बूझना *nom* to know, to understand (K153)
- बेधना *ag* to pierce (K6)
- बेन *m* flute (K176)
- बेरास् *m* (S विलास) pleasure, enjoyment (J3)
- बेसरि *f* nose ring (J318)
- बैठना *nom* to sit, to sit down (K2, K8, K12)
- बोलत *p prs adv* “while / by talking” (K72)
- बोलना *nom* to talk (K72)
- बोलना *inf obl of* बोलना *nom* “by / about / concerning talking” (K72)
- बोल्या *pp sg instr of* बोलना *ag* “having talked”, “having a talk” (K72)
- ब्राह्मण/ब्राह्मण *m* priest, Brāhmaṇa (V2, V7, V13, V15, V16)
- भ**
- भँवर *m* black bee (J162)
- भंग *adj* destroyed, (hair) disheveled, messed up (J318)
- भई *pp f sg of* होना *nom* (MSH हुई) “become” (J341)
- भएउ *pret 3 sg of* होना *nom* “became” (J341)
- भति *f* way, manner (V5)
- भया *pp m sg of* होना *nom* (MSH हुआ) “become”, “happened”, “occurred” (K2, K12, K173, K176)
- भये *pp m pl of* होना *nom* “become” K59
- भरम *m* delusion (K173)
- भरना *nom* to be filled, to become full; *ag* to fill (K72)
- भरि *adj* full (J93)
- भर्या *pp m sg of* भरना *nom* “become full”; *ag* “filled” (K72)
- भल *adj* good (J319)
- भव *m* existence, world, *saṃsāra* (K153)
- भा *pp m sg of* होना *nom* (MSH हुआ) “become” (J341)
- भांडा *m* pot (K173)
- भाण *m* sun (K173)
- भांति *f (often pl)* manner(s), way(s), kind(s) (K59)
- भाई *m* brother, fellow, friend (K43, K72)
- भाखना *ag* to say (J93)
- भाखा *f* speech, word (J93)
- भागना *nom* to run away (K153)
- भागि *m* (S भाग्य) good fortune (K2)
- भारथ *m* one of the Bharatas, Arjuna (J341)
- भाव *m* existence (K153)
- भावना *nom* to be pleased (J319)
- भिखारि *m* beggar (J3)
- भिळणौ (भिळबौ) *nom* to unite, to meet together, to intermingle (V1)
- भिष्यारी *m* beggar (K305)
- भिस्ति *f* heaven, paradise (K305)
- भीतरि *adv* inside, within (K264)
- भीनना *nom* to be drenched, to get wet (K173, K176)
- भूँजना/भूँजना *nom* to enjoy (J3)
- भुगुति *f* eating, food (J3)

भुवण *m* home, palace, residence (V1)  
 भे<sup>pp</sup> *m pl of* होना *nom* “become” (J318)  
 भेंट *f* embrace (J318)  
 भेसा *m* dress, garment (J318)  
 भै<sup>pp f of</sup> होना *nom* “become” (J318)  
 भोग/भोगू *m* enjoyment, pleasure (J162, J341)  
 भोगी *m* one who enjoys the senses (J341)  
 भोजन *m* meal, food (J319)  
 भौ<sup>1</sup> *m* fear (V5)  
 भौ<sup>2</sup> *m* world, *saṃsāra* (K264)  
 भौड़ *f* earth, ground (K8)  
 भ्रम *m* error (K153)

## म

म *part neg* not, do not (V3)  
 मंग *m / f* vermilion at the parting of the hair, *māṅg* (J318)  
 मंगन *adj* engrossed, immersed, absorbed, rapt (K12, K176)  
 मंगलचार *m* auspicious wedding song (K2)  
 मंजना *ag* to bathe, to clean, to scrub (K264)  
 मंजिसि 2 *sg prs of* मंजना *ag* “you bathe”, “you clean”, “you scrub” (K264)  
 मंडप *m* a pavilion (J162)  
 मंडल *m cakra*; vault of the sky (K12)  
 मंद *adj* bad, wicked (J319)  
 मंदिर *m* sanctuary; (transferred meaning) body (K2)  
 मग *m* road, way, path (V1)  
 मछ *m* fish (K8)  
 मजलसि *f* assembly, court (K305)  
 मति *f* notion, idea (K153)  
 मतिवारी *f* intoxication (K17)  
 मतिवाला *adj* intoxicated (K8, K17)  
 मधु *m* wine, intoxicating drink (J319)  
 मधुर *adj* sweet (K176)  
 मन *m* mind, heart, soul (J162, K2, K6, K30, K153, K176, K264, V1, V3, V10)  
 मनवां *m* mind (K12)

मरगज *adj* rubbed and crushed (as ointment of attraction) (J318)  
 मरण *m* death (K153)  
 मरना *nom* to die (J93)  
 मलनां *adj* dirty, filthy (K264)  
 मलैगिरि *m* (S मलयगिरि) the Malaya mountains (J93)  
 मसि *f* black ink (V1)  
 मसीति *f* mosque (K43)  
 महग *adj* expensive (K17)  
 महल *m* palace (K305)  
 महादेव *m* title of Śiva (J162)  
 महारस *m* the great elixir, nectar, *amṛta* (K176)  
 माँथा *m* forehead, head; माँथे पर लेना to accept respectfully (J319)  
 मांगना *see* मागना  
 मांडना *ag* to arrange for (K8)  
 -माहि/-माही/-माहि *ppn loc* in, on (MSH में); *adv* inside, within (K2, K8, V10, V14)  
 मागना ; मांगना *ag* to ask for, to request (J319 ; K17)  
 माघ *m* month of Māgha (J162)  
 मानना *ag* to hold in respect; enjoy (J341)  
 मानुस *m* human being; mankind (J3, J93)  
 माया *f māyā*, illusion; sensual world and human attachment to it (K173)  
 मारग *m* (right) path (K153); road, way, path (V8)  
 मारना *ag* to kill (J341)  
 मारि *abs of* मारना *ag* “killing”, “having killed” (J341)  
 मास *m* month (J162)  
 माहरे *pron poss 1sg obl* “(of) my, mine” (V3)  
 -माहाँ *ppn loc* in (J93)  
 मिलना ; मिळणौ (मिळवौ) *nom* to meet (*with* से) (K72); to mix, to join, to combine, to unite (V1)  
 मिसु *m* pretext; opportunity, occasion (J162)

मीचु *f* death (J3)

मुऐ *pp m pl of मरना nom* “died” (K46)

मुख ; मुष *m* face, mouth, lips, *fig.* speech;  
beak (J93, V3 ; K72)

मुझ *pron pers 1 sg obl* “(of) me” (K305)

मुरारी *m* Murāri, Kṛṣṇa, God (K264)

मुल्लं *m* mullāh, Muslim priest, Muslim  
jurist (K43)

मुल्लानां *m* maulāna, title of Muslim  
scholar (K59)

मुवां *pp sg instr of मरना nom* “with / after  
death” (K30)

मुष *see* मुख

मुषां *m sg instr of मुष m* “with / by mouth”  
(K72)

मुष्टि *adj* silent, quiet (K72)

मुँढि *f* (MSH मुँढी) fist (J93)

मूरिष *m* idiot, ignorant, fool (K72)

मूल *m* mūlādhāra cakṛa (K12)

मेंटना *nom* to be destroyed (J318)

मेंटी *abs* मेंटना *nom* “having been  
destroyed”, “destroying” (J318)

मेटना *ag* to remove, to abolish, to reject  
(K43)

मेरडंड *m* backbone, spinal column;  
*suṣumnā nāḍī* (K6)

मेरावा *m* meeting, union (J162)

मेरु *m* mount Meru (J162)

मैं<sup>1</sup> / मैं<sup>2</sup> *pron pers 1 sg I* (K2, K305)

-मैं<sup>2</sup> / -मैं<sup>2</sup> *ppn loc* in, on, into, within (K6,  
K8, K17, K46, K59, K176, K305)

मैमंत *adj* intoxicated (J318)

मो *pron pers 1 sg obl* “me” (J341)

मोति *m* pearl (J318)

मोरा *pron poss 1 sg my* (J319)

मोल *m* price (K17)

मोह *m* enchantment, infatuation  
(K173)

मोहि *pron pers 1 sg dat* “(to/for) me”; *acc*  
“me” (J319, K2)

मौरणौ (मौरबौ) *nom* (MSH बौर आना) to  
blossom (esp. the mango tree) (V8)

## य

यहु *pron dem sg* this (K59)

यां/या *interj* oh! (K59)

यार *m* friend, lover (K59)

यूं *pron adv* thus, so (K153)

## र

र *part emph* indeed (K2)

रंग *m* color, entertainment, love (J319)

रब *m* Lord, God (K59)

रवि *m* sun (V4)

रस *m* juice, nectar, flavor (K12, K17);  
love sentiment, love game (J319)

रसना *f* tongue (K2)

रसांदन *m* elixir (K2)

रह *f* way, road, path (K43, V4)

रहणौ (रहबौ) *see* रहना

रहना ; रहणौ (रहबौ) *nom* to be, to exist, to  
persist, to remain (J3, J319, K43,  
K72, K173) ; to stay, to stop, to halt  
(V4)

रहिमानां *m* Merciful, Compassionate, the  
epithet of Allāh (K305)

रहीम *adj* Merciful, the epithet of Allāh  
(K43)

राम/रामां *m* Rām, God (K2, K17, K30,  
K43, K153)

राई *m* king (K43)

राखणौ (राखबौ) *see* राखना

राखना ; राखणौ (राखबौ) *ag* to put, to keep,  
to hold (K2, K305 ; V1)

राज<sup>1</sup> *m* reign, reigning (J341)

राज<sup>2</sup> *m* king (J93); *voc hon* (MSH आप)  
“sir”, “lord”, “raja” (V14)

राजा *m* king (J3, J93, J341)

राजू *m* royalty, sovereignty, kingdom  
(J3)

रात *f* night (J93)

रातना *nom* to be attracted (to: *loc*), to be  
in love (K8)

राता *adj* red (J93)

रानी *f* queen (J93)  
 रामा *f* *rāmā*, a beautiful lady (J162, J318)  
 रावन *m* Rāvaṇa, metaphor of the lord of  
 loins (लंका) of a lady (J318)  
 राषना *see* राखना  
 रिदा *m* heart (K264)  
 री *interj* *f* hey (K46)  
 रुक्मणी *f* Rukmīṇī (V11, V14)  
 रूप *m* form (K30)  
 रे *interj* *m* hey (K6, K8, K12)  
 रेष *f* line, outline, contour (K30)  
 रोमाञ्चित *adj* thrilled (V15)

## ल

लंक *f* Laṅkā; *fig.* loin (J318)  
 लक्षण *m* sign, indication, symptom  
 (V15)  
 लखना ; लषना *ag* to see, to look, to  
 perceive, to notice (J319 ; K43)  
 लगन *m* auspicious moment for  
 marriage, marriage (V5)  
 -लगी/-लगौ *ppn* (MSH तक) up to, as far  
 as, until (V2, V14)  
 लष/लाष *num* *lākh*, one hundred  
 thousand (K305)  
 लषना *see* लखना  
 लहर *f* wave (K8)  
 -लहि *ppn* until (J93)  
 लाइ कै *abs* of लाना *ag* + कै (MSH लगाकर)  
 “bringing”, “having brought” (J318)  
 लागणौ (लागबौ) *see* लागना  
 लागना ; लागणौ (लागबौ) *nom* to be attached,  
 to be fixed (K6, K46, K153); to  
 appear, to occur, to arise (J341, K8,  
 K17); (*with inf obl*) to begin (J162,  
 K12, V2, V16)  
 -लागि *ppn* with respect to, in  
 comparison with (+ *acc*) (J162)  
 लागें *pp* *adv* of लागना *nom* “starting  
 (with)”, “at the beginning (of)” (J162)  
 लाधणौ (लाधबौ) *ag* to receive, to obtain, to  
 get, to meet (V16)

लाना<sup>1</sup> *nom* to bring (J318)  
 लाना<sup>2</sup> *ag* (MSH लगाना) to apply, to put,  
 to set (K153)  
 लिखणौ (लिखबौ) *ag* to write (V1)  
 लीन *adj* absorbed, engrossed (K153)  
 लूकना *nom* to vanish, to be dissolved  
 (K153)  
 लूटना *nom* to be looted (J318)  
 लेखणि *f* pen, writing instrument (V1)  
 लेना *ag* to take (J318, J319, J341, J93,  
 K2)  
 लै *abs* of लेना *ag* “taking”, “having  
 taken” (J93, J318, J341)  
 लोई *ppn* formative of *pl* (*lit.* people) (K30)  
 लोभ *m* greed (J3)  
 ल्यौ *f* spiritual/mental immersion (K153)

## व

वंदण *m* homage by touching feet,  
 adoration (V3, V12)  
 वटाऊ *m* traveller (V2)  
 वणणौ *see* बणणौ  
 वदनारविन्द *m* (वदन + अरविन्द) lotus face  
 (V11)  
 वयण *m* speech, word (V10)  
 वरण *m* colour (V7)  
 वसणौ *see* बसणौ  
 वह *abs* of वहणौ (वहबौ) *nom* “(while)  
 travelling, moving, going,  
 wandering”, “having travelled,  
 moved, gone, wandered” (V4)  
 वाचण *inf obl* of वाचणौ (वाचबौ)/ बांचणौ *ag*  
 “(of) reading”, “(of) reciting” (V16)  
 वाचणौ *see* बांचणौ  
 विधि पूरबक *adv* according to rule (V16)  
 विमल *adj* holy, sacred, pure (V7)  
 विसेखि *adj* special, distinctive,  
 particular, unusual (V12)  
 वीखियै *abs* of वेखणौ (वेखबौ) *ag* “seeing,  
 perceiving, observing, looking at”,  
 “having seen, perceived, observed,  
 looked at” (V11)

वीनवणौ (वीनवबौ) *nom* (S विनय) to entreat,  
to petition, to make a humble  
request (V16)  
वीर *m hon* brother (V2)  
वेद *m* the Vedas (V6, V12)  
ब्रह्म अग्नि *m brahmāgni*, the purificatory  
fire of *brahma* ascending through  
*suṣumnā*, the central *nāḍī* that  
passes through the *cakras* (K6)

## ष

षंड *m* sword (K153)  
षंडना *nom* to break (K153)  
षट् *num* six (K6)  
षांड *m* pit (in which sits the weaver) (K8)  
षांडना *ag* to destroy (K8)  
षाक *m* dust, ashes (K59)  
षासी *m* special personal attendant  
(K305)  
षिलषानां *m* solitary house, hermitage  
(K305)  
षीणां *adj* dwindled away, disappeared  
(K173)  
षुदाई *m* God (K43)  
षुमारी *f* inebriation, intoxication (K17)  
षूट *m* peg (K8)  
षूटना *nom* to end, to be ended (K153)  
षेलना *see* खेलना

## स

सैपति *f* wealth (J3)  
सैवारना *ag* to arrange (J318)  
संख *m* conch shell (V6)  
संगम *m* confluence; meeting of three  
*nāḍīs* (K6)  
संग्रामा/संग्राम *m* fight (J318)  
संत *adj* noble, virtuous; *m sant*, non-  
sectarian devotional poet (K8, K72,  
K173)  
संदेस *m* message, information (V2)  
संप्रति *m* reality, visible reality,  
actuality, before the eyes, truth (V9)

संमांना/समांना *see* समाना  
संमांना *and* संमांनी *pp m and f sg of* समाना *nom*  
“entered”, “merged” (K6, K12, K30)  
संसा *m* doubt (K12)  
संसारू *m* world, people (J162)  
सकल *adj* all, entire, whole (J162, K176)  
सतगुरु *m sadguru*, the supreme guru  
(K153)  
सतरि *num* seventy (K305)  
सति *m* (ultimate) truth (K43)  
सत्त *m* (S, MSH सत्य) truth (J93)  
सद *m* noise, sound, words (V6)  
सदा *adv* always (J3, K12)  
-सनि *ppn* with (whom -का : -का सनि =  
MSH किस से) (K46)  
सब *adj* all (J3, J318)  
सबद *m śabda*, word, esp. transcenden-  
tal sound (K8, K12, K30)  
सबै *pron indf emph* (सब+ही) all, whole;  
every (K173)  
समंद *m* sea, ocean (K8)  
समझाना *ag* to explain (K153)  
समान *adj* like, similar, equal (K46)  
समाना/समांना *nom* to enter, to penetrate,  
to pervade, to slip into, to merge, to  
flow in (K153, K305)  
समाचार *m* news, information, message  
(V14)  
सर<sup>1</sup> *m* (S स्वर) sound; *nāda*, the  
“unstruck” sound (K6)  
सर<sup>2</sup> *m* (S शर) arrow (K12)  
सरण *f* protection, asylum, shelter,  
refuge (V16)  
सरीख *adj* identical, similar, equal (V6)  
सरीर *m* body (K6)  
सरूप *m* own form, essential property  
(K176)  
सरोवर *m* lake (K46)  
सलोना *adj* beautiful (J318)  
सपी *f* friend (K2)  
ससि *m* (S शशिन) moon (J93)  
ससिहर *m* moon; *piṅgalā nāḍī* (K6)



- सहस्र *num* thousand (K305)  
 सहज *m* the state of *sahaja*, spontaneity, mystical union; *adv* spontaneously, easily, effortlessly (K6, K153, K176)  
 सहि *adv* (MSH सभी) everything (V14)  
 सांझ *f* evening (V5)  
 सागर *m* see, ocean (K264)  
 साजू *m* (P साज) adornment, decoration, equipment (J3)  
 साधना *ag* to aim (K12)  
 साधू *m* *sādhū*, holy man (K72)  
 सायर *m* ocean, sea (V6)  
 सारस *m* the Sarus crane, *Grus antigone* (J341)  
 साहिब *m* lord, master (K305)  
 सिंगार *m* adornment (J318)  
 सिंघल *m* the island of *Siṃhala* (J93)  
 सिधि *f* solution, goal (J162)  
 सिफति *f* quality, attribute (K59)  
 सिर *m* head (J319)  
 सिरी पंचमी *f* the fifth day of the bright half of Māgha (J162)  
 सिलार *m* commander (K305)  
 सीव *m* Śiva, *paramātman* (K153)  
 सीस *m* head (V7)  
 सु<sup>1</sup> *pron pers* (MSH वह, सो) he, she, it; *pron dem 3sg* that (V4, V9)  
 सु<sup>2</sup> *part emph* (MSH तो) just, indeed, certainly (V5)  
 सु<sup>3</sup> *prep / adj / ameliorative prefix* good, beautiful, attractive (V9, V10)  
 सुंदर *adj* beautiful (K176)  
 सुनना *see* सुनना  
 सुई *f* needle (K8)  
 सुख ; सुष *adj* happy; *m* happiness, bliss (J319, J3, V10 ; K6, K12, K153)  
 सुगंध *m* fragrance (J93)  
 सुणणौ<sup>1</sup> (सुणबौ)<sup>1</sup> *nom* (cf. MSH सुनाई पडती है) to be heard (V6)  
 सुणणौ<sup>1</sup> (सुणबौ)<sup>2</sup> ; सुनना *ag* to hear, to listen (V10 ; J319, K8, K176,)  
 सुतन *m* beautiful body (V1)  
 सुदरसन *m* (सु+दरसन) beautiful seeing, seeing, observing; audience; visiting (a shrine); worshipping (before an idol) (V10)  
 सुद्र *m* *śūdra* (K8)  
 सुनना *see* सुणणौ  
 सुनु *imp 2 pl of* सुनना *ag* “listen!” (J319)  
 सुमति *f* proper understanding, wisdom (K6)  
 सुमिरना *ag* to remember (J93)  
 सुरति *f* concentrated consciousness, awareness (K6)  
 सुरा *f* liquor, wine (J319)  
 सुराही *f* jar, pitcher (J319)  
 सुरूप *adj* beautiful (J93)  
 सुवा *m* parrot (J341)  
 सुष *see* सुख  
 सुष्मन *f* *suṣumnā*, the central channel (K12)  
 सुस *m* rabbit; *fig.* fickle mind (K8)  
 सुहाग *m* marital happiness of woman (K2)  
 सुहिणौ *m* (S स्वप्न, Ap सुविणउ) dream (V9)  
 -सू *ppn abl and instr* from; by means of, by, with (V11)  
 सूनि *m* *śūnya*, emptiness, the state of *sahaja* (K6, K153)  
 सूत *m* yarn, thread (K8)  
 सूतौ *adj* asleep (V4, V5)  
 सूध *adj* pure; honest (K264)  
 सूना *nom* to sleep (K2)  
 सूर *m* sun; *idā nāḍī* (K6)  
 सूरति *f* form, appearance (K59)  
 सेज *f* bed (J318)  
 सेवा *m* service (J93)  
 सेष *m* *śaikḥ*, Muslim spiritual guide (K305)  
 सो *pron dem* he, she, that (J93, J319, K2, K30)  
 -सौ/-सौ/-स्युं *ppn abl and instr* from; by means of, by, with (J319, J341, K72)  
 सोई *pron dem emph* (only) he, she, that (indeed) (J319, K43)

सोचणौ (सोचबौ) *ag* to think, to feel  
concern, to think anxiously (V5)

-सौं *see* -सों

-स्यूं *see* -सों

स्रवण *m* ear (V10)

स्वामी/स्वामी *m* master, lord (K6, K176)

स्वादं *m* flavour, taste (K30)

## ह

हैंहि *prs 3 pl of होना nom* (MSH हैं) “they are” (J93)

हम/हम *pron pers 1 pl* we (K2, K153, K176)

-हत्तें *ppn abl and instr* from (J93)

हमारा *pron poss 1 pl* our (K43, K46, K59)

हरना *ag* to take away, steal (J341)

हरि *m* Hari, the name of Viṣṇu (V10)

हरिअर *adj* green (J93)

हरीजन *m bhakta*, devotee (K173)

हस्ति ; हस्ती *m* elephant (J3 ; K8)

हार *m* necklace (J318)

हिकमति *f* wisdom; creativity, skill (K59)

हित *m* love, passion (K46, K173)

हितकारी *adj* useful, beneficial (K72)

हिय *m* heart (J318)

हिव *pron adv dem* now, at this moment  
(V3, V11)

-हीं/-ही *part emph* just, indeed, only  
(*stressing the preceding word*) (K43,  
K46, K153)

हींदू *m* Hindū (K43)

-हीज *part emph* (MSH ही, भी, तो) precisely,  
particularly (*stressing the preceding  
word*) (V15)

हीरामनि *m* Hīrāmaṇi, emerald-coloured  
type of parrot (J93)

हीलोहल *m* (हिल्लोल + हल) the noise; the  
sound of waves (V6)

-हुतां/-हुता *see* -हुते

हुइस्यै *fut 3 sg of होणौ (होबौ) nom* “will be”,  
“will become”, “will occur”, “will  
happen” (V11)

हुआँ *pp m sg of होणौ (होबौ) nom* (MSH  
हुआ) “become”, “was”, “occurred”,  
“happened” (V10, V11)

-हुते/-हुतां/-हुता *ppn abl and instr* (MSH से)  
from; by, by means of, with, (J3, V3,  
V1)

हूं *pron pers 1 sg* I, me (V9, V11)

हेक/हेका *num* one (V2, V3, V6)

हेत *m* love (K59)

हेरना *ag* to see, look (J341)

होइ/होई<sup>1</sup> *prs 3 sg of होना nom* “occurs”,  
“arises”, “becomes”; “may / can / will  
become”, “let be” (J3, J319, K72)

होइ<sup>2</sup> *abs of होना nom* “becoming”, “having  
become” (J341)

होई *see* होइ<sup>1</sup>

होणौ (होबौ) *see* होना

होना ; होणौ (होबौ) *nom* to be, to become, to  
occur (J93, J162, J319, J341, K264,  
K305 ; V3)

होहु *prs / subj 2 pl of होना nom* “you are”  
(J319)

हौं<sup>1</sup> *pron pers 1 sg* I (J162)

हौं<sup>2</sup> *prs 1 sg of होना nom* (MSH हूँ) “(I) am”  
(J93, J162)





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