



Title	Trivenī : Texts of Three Literary Traditions in Early Modern Languages of North India : A Reader
Author(s)	Nagasaki, Hiroko; Strnad, Jaroslav; Turek, Aleksandra
Citation	
Version Type	VoR
URL	https://doi.org/10.18910/94758
rights	All rights reserved. No part of this publication may be reproduced, translated, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission from the publisher.
Note	

The University of Osaka Institutional Knowledge Archive : OUKA

<https://ir.library.osaka-u.ac.jp/>

The University of Osaka

TRIVENI

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
Kyoto and Vizianagaram
2023

Nagasaki, Hiroko, 1967-
Strnad, Jaroslav, 1954-
Turek, Aleksandra, 1977-

All rights reserved. No part of this publication may be reproduced, translated, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission from the publisher.

Text © 2023 by the authors
Published by Kotoba Books
236 Nishiuyacho, Shimogyo-ku, Kyoto 600-8160
Email: kotobabooks@gmail.com
Printed in Japan

ISBN 978-4-911171-00-4 (hardback)
ISBN 978-4-911171-01-1 (e-book)

Contents

Preface	v
Abbreviations	viii
Note on Transliteration	xi
Map of Languages and Dialects of North India	xii
General Notes on Grammar	1
Prosody	8
1. Jāyasi's <i>Padmāvat</i> HIROKO NAGASAKI	15
Introduction: About the Text of the <i>Padmāvat</i>	16
Grammar	20
Texts	47
2. Kabīr's <i>Pads</i> JAROSLAV STRNAD	61
Introduction: Kabīr in the Rājasthānī Tradition	62
Grammar	68
Texts	97
3. Pr̥thvīrāj Rāthaur's <i>Veli</i> ALEKSANDRA TUREK	129
Introduction: About <i>Krisana Rukamanī Rī Veli</i>	130
Grammar	139
Texts	175
Vocabulary	189
Bibliography	211

Preface

मिल्यै तट ऊपटि बिथुरी मिल्या
धण धर धाराधर धणी।
केस जमण गंग कुसुम करंवित
वेणी किरि त्रिवेणी वणी ॥

*Rivers overflowing their banks merge into single stream,
like Rukminī, 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.¹*

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 Apabhramṣa 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 *sadhuskarī bhāṣā*, Dīṅgal style of Mārvāṛī, 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 māṇḍal) 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, *nirgunī* sants’ songs, Sufi poetry, hagiographies, compositions known as *bārahāmāsā*, 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

¹ Rāmsimh and Pārīk 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 Rekhtā.

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 Jāyasi's *Padmāvat* composed in Avadhī, the eastern dialect of Hindī; Kabīr's *pads* in *sadhukkari bhāṣā* found in the Dādūpanthī corpus of texts from Rājasthān; and Prthvīrāj Rāṭhaur's *Krisana Rukamanī rī veli* (henceforth *Veli*) in Rājasthānī – more precisely in Dīngal style of Mārvāṛī. All of them have their own specific

linguistic and stylistic features. The idea of this book has been inspired by the phenomenon of *Trivenī* (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 *Trivenī* and on the way fertilizing the literary landscape of North India.

The authors of this *Trivenī* 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 *pads* written by Jaroslav Strnad (Czech Academy of Sciences, Prague)², and on Rājasthānī (Mārvārī) 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 *Trivenī* 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.³

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

² For a comprehensive grammar of Kabīr’s poems, see Strnad 2013.

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

Abbreviations for grammatical description

\emptyset	zero affix
$\sqrt{ }$	verbal root
1	first person
2	second person
3	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>perf</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>Ādigranth, Gurū Granth Sāhib</i>
<i>A.H.</i>	<i>Anno Hegirae</i> : the years of Hijri Calendar
<i>Ap</i>	<i>Apabhraṃśa</i>
<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 Śabdasaṅgara</i>
<i>J</i>	<i>Jayasī, Padmāvat</i>
<i>K</i>	<i>pads of Kabīr</i>
<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 Lālas, <i>Rājasthānī Sabada Kosa</i>
<i>V</i>	Pr̥thvīrāj Rāṭhaur̥, <i>Veli</i>
<i>V.S.</i>	Vikrama samvat

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:

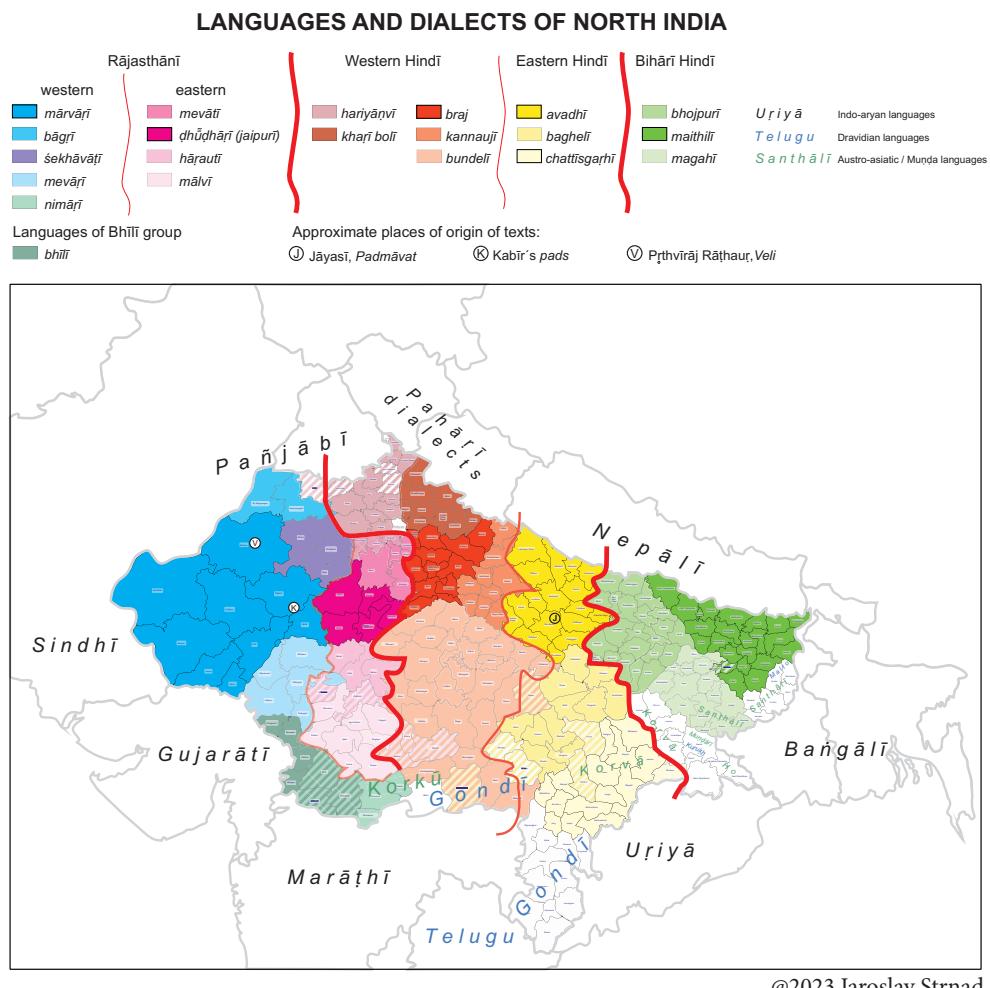
- ñ before gutturals,
- ñ before palatals,
- ñ before cerebrals,
- n* before dentals,
- m* before labials.

An extra sign *l* for a cerebral 'l' (়) is added which is not found in MSH, but a typical of Rājasthānī. The symbol ় as an orthographic equivalent of ় is transliterated as *kha* unless it is indicated that it should be pronounced as *sa*, for example in Sanskrit words (Viṣṇu, Krṣṇa).

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 *pads* Rām is transliterated without the final inherent *a*, in order to distinguish him from Rāma, the hero of *Rāmāyana*.

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



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 *sadhukkarī bhāṣā* dialects.¹ Avadhī is an eastern dialect of Hindī and Braj Bhāṣā is western. Jāyasi's *Padmāvat* (J) was composed in Avadhī, Kabīr's *pads* (K) in *sadhukkarī bhāṣā*. The language of *Krisana Rukamanī 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

¹ 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 Jāyasi'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 absolute 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 *maī*) and 2nd person singular (J, K, V *taī*) and for the 3rd person of the demonstrative, correlative, relative and interrogative pronouns (J, K *tini*, *jini*, *kini* respectively, and V *iṇi*, *tīṇi*, *jīṇi*, *kīṇi*). 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 absolutes 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*, *-nai*, *-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’; *(-)nairo*, *(-)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 flection, 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 absolute, 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, absolutive 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 absolutive in later times until the development of the MSH

form. These syntactic properties make absolutives independent of, or unrelated to, the subject of the clause. Absolutives 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 absolutives 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, *sadhukkari bhāsā* 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 (*varna*). 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. *Varna* 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 *varna* almost always coincides with a Devanagari 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 Apabhramśa 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 _ 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, औ 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 _ 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 _~_~_.

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

करन्हे, तुम्हे
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 *candrabindu*:

अँजन / अँजन

SCANSION OF JĀYASĪ

caupāī

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

कीन्हेसि तिन्ह कँह बहुत बेरासू । कीन्हेसि कोइ ठाकुर कोइ दासू ॥
 १६, 16 morae

कीन्हेसि दरब गरब जेहिं होई । कीन्हेसि लोभ अघाइ न कोई ॥
 १६, १६

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* 'I' shows the end of the odd *pādas*, and 'II' 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 style="text-align: center;"><i>A pāda</i> 16 moras कीन्हेसि तिन्ह कँह बहुत बेरासू ।</p>	<p style="text-align: center;"><i>B pāda</i> 16 moras कीन्हेसि कोइ ठाकुर कोइ दासू ॥</p>
<p style="text-align: center;"><i>C pāda</i> 16 moras कीन्हेसि दरब गरब जोहिं होई ।</p>	<p style="text-align: center;"><i>D 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 Jāyasi's text. The rhyming

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

Please note the irregular scansion: 'e' of कीन्हेसि, वेरासू and जेहिं and 'o' of कोइ are light, 'nh' of तिन्ह is counted not as consonant cluster, but as a single consonant.

dohā

The following is the *dohā* of Jāyasi.

कीन्हेसि कोइ निभरोसी कीन्हेसि कोइ वरिआर।
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 कोइ निभरोसी	B <i>pāda</i> 11 moras कीन्हेसि कोइ वरिआर।
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 वरिआर and छार in BD rhyme. Comparing the structure of *caupātī*, 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 *caupātī* 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 कोइ निभरोसी कीन्हेसि कोइ वरिआर ।
—~ ~ ~ —, —~ ~ ~ —~ | 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 structure of the *Veli* is consistently regular. Depending on various manuscripts, it consists of up to 305 four-lined stanzas, termed *dvālau*, *davālo*, or *dohlau*. Poetry in Dingal has its own well-developed tradition of prosody with a diverse variety of metres not mentioned in the prosody books of Old Hindī.

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

कुन्दणपुर हुंता वसां कुन्दणपुरि	18	moraे
—~v~v~v~ ~—~v—~—~v~v~v~		
कागळ दीयो अम कहि।	13	
—~v~ ——~—~v~v~		
राज लगै मेल्हियौ रुषमणी	16	
—~v~v—~—~v—~v~v~—		
समाचार इणि माहि सहि॥	13	
~v~ ~v~ ~v~ ~v~ ~v~		

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

A line is divided into two parts by an inner pause. Narottamadās Svāmī calls each part a *carāna*, which corresponds with *pāda* (a quarter) mentioned above. According to him, the metre of *Veli* is an unequal type; that is, the first *carāna* is composed of 18 morae, the third *carāna* of 16 morae, and the second and fourth *carānas* of 15 (end rhyme ‿), 14 (‿‿) or 13 morae (‿‿‿ or ‿). We can call ABCD *carāna* following the *pāda* mentioned above. BD *carānas* 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 *caranas*.² It is remarkable that क alliterates in the first line in कुन्दणपुर, कुन्दणपुरि, कागळ and कहि.

The poem of Pr̥thvīrāj Rāṭhaur has been composed in the metre that is used preferably for the *veli* genre, and hence often named *veliyo* or *chotā sāñor*, which itself has four types. All types have been employed, but one of them, *khurad sāñor*, 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 Diṅgal. 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 Diṅgal. 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 *khurad sāñor* (one of the types of *chotā sāñor*):

पणिहारि पटळ दळ वरण चंपक दळ²
 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

² Narottamdās Svāmī says this metre should be called 'small *sāñor*'. For more details see Svāmī 1971: 40–42.

name of musical *rāga* is mentioned before the *pad*, which seems to have been written by editors. On this ground, the characteristic of the *pad* differs from verses for recitation and has specific features of freedom in prosody. It is obvious that the *pādas* of Kabīr are irregular according to the rules of prosody. Here is the following example of Kabīr's *pad*:

अवधू ग्यानं लहरि करि मांडी । सबद् अतीत अनाहदि राता ॥	~ ~ _ _ ~ ~ ~ ~ ~ _ _ ~ ~ ~ ~ _ ~ ~ ~ _ _	16+16 morae
इहि बिधि त्रिस्तां घांडी ॥टेक॥	~ ~ ~ ~ _ _ _ _	12
बन कै सुसै संमदि घर कीया । मछा बसै पहाडी ॥	~ ~ _ _ ~ ~ ~ ~ ~ _ _ ~ ~ ~ ~ _ _	16+11
सुद्र पीवै बांभण मतिवाला । फल लागा बिन बाडी ॥ १ ॥	~ ~ _ _ ~ ~ ~ ~ ~ _ _ ~ ~ _ _ ~ ~ ~ _ _	16+12
घाड बुणै कोली मै बैठी । भौइ धूटे मैं गाडी ॥	~ ~ _ _ _ _ _ _ ~ ~ _ _ _ _ _ _	16+13
तांणै बांणै पडी अनवासी । सूत कहै बुणी गाढी ॥ २ ॥	~ ~ _ _ ~ ~ ~ _ _ ~ ~ _ _ ~ ~ ~ _ _	17+13
कहै कबीर सुनहु रे संतौ । अगंम ग्यानं पद् मांही ॥	~ ~ _ _ ~ ~ ~ ~ ~ _ _ ~ ~ _ _ ~ ~ ~ _ _	16+13
गुर प्रसादि सुई कै नाकै । हस्ती आवंहि जाहीं ॥ ३ ॥	~ ~ _ _ ~ ~ ~ _ _ ~ ~ _ _ ~ _ _	15+13

The beginning is composed of only three *pādas* because the *pādas* generally begin with the refrain, which is shorter than regular lines. According to the number of morae of each *pāda*, this *pad* is half equal type in which the first and third *pādas* are composed of around 16 morae and the second and fourth *pādas* are composed of approximately 13 morae. The rhyming comes at the end of BD *pādas*. The prosodic rhythm of this *pad* resembles *sār* metre, which is composed of 16 plus 12 morae.

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

problems or should be reduced by scansion. At least, when sung, the excesses and deficiencies of the mora may be appropriately adjusted by the singers.

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

बहुत दिनन तैं मै प्रीतम पाए । भागि बडे घरि बैठां आए ॥टेक॥	18, 16 morae
मंगलचार मांहि मन राषौं । रांम रसांइन रसनां चाषौं ॥१॥	16, 16
मंदिर माहि भया उजियारा । ले सूती अपनां पीव पियारा ॥२॥	16, 18
मै र निरासी जब निधि पाई । हंमहि कहा सो तुम्हर्ही बडाई ॥३॥	16, 16
कहै कबीर मैं कछु न कीन्हां । सषी सुहाग रामि मोहि दीन्हां ॥४॥२॥	16, 16

This is *caupātī* 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 ०००, सो ००, तुम्हर्ही ०००, मोहि ०००.

बहुत दिनन तैं मै प्रीतम पाए । and ले सूती अपनां पीव पियारा ॥ have 18 morae. If we want to count them as having 16 morae, modifying them as बहुत दिनन > बहु दिन ०००, ले ०० and सूती > सूत ०० is possible.

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.³ 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.

Although it is difficult to determine the rhyme scheme of Kabīr's poems, the study by Dvijendra (2016), who refers to forty metres used by Kabīr, is an excellent approach for understanding it.

Hiroko Nagasaki

³ 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 ‘Jāyasi’ in the 16th century¹, 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 Simhala (Singhala) Island, and Ratansen (Ratna Simha/Ratnasen), king of Cittor, is one of the most popular romances in Hindī. Hīrāmaṇi, Padmāvati’s parrot, was almost killed by her father but narrowly escaped. Then it was sold to a Brāhmaṇa of Cittor. This parrot, which understands human language, told Ratansen about the beauty of Padmāvatī. Disguised as a yogī, Ratansen crossed the sea and reached Simhala. 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).² After Ratansen and Padmāvatī returned to Cittor, 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 Cittor. Ratansen was captured and taken to Delhi. Warriors of Cittor, Gorā, and Bādal tried to release him,

¹ Jāyasi 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.

² 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*³ ceremony on their husband's funeral pyre.

Although the battle during which Alāuddīn captured Cittor 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".⁴ 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 Simhala is a metaphor of the body which must be conquered.⁵

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 *caupātī* has four quarters, and its line (i.e., two quarters) is called *ardhālī*. Each quarter of a *caupātī* 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, 4th *ardhālī*: *khāda* ˘ ˘, 7th *ardhālī*: *ehi* ˘ ˘, *merāvā* ˘ - -, 1st line of *dohā*: *tumha* ˘ ˘.⁶

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

˘ - - ˘ ˘ ˘ - ˘ - - | ˘ ˘ ˘ - ˘ ˘ - - - |

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

˘ ˘ ˘ ˘ - - ˘ - ˘ - - | ˘ - - ˘ ˘ - - - - |

³ *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.

⁴ जैँ मुख देखा तेहँ हँसा सुना तो आए आँसु (J23).

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

⁶ About the metrical scansion, see pp. 9–11.

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

ओहिक खंड जस परबत मेरू। मेरुहि लागि होइ अति फेरू॥४॥

माघ मास पाछिल परव 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 जाँ, पूजै मन कै आस॥८॥

A stanza composed of three and a half *caupāīs* and one *dohā* was common in the Sufi romances among Avadhī poets such as Qutuban, Maulānā Dāūd, etc. Similarly, the standard stanza of the *Rāmcaritmānas* of Tulsīdās, a famous Ramaite poet, is composed of four *caupāīs* and one *dohā*.⁸

There are many manuscripts of the *Padmāvat*, including those written in Persian script, and several editions were published. In particular, two editions are used for the present *Trivenī Reader*: Agravāl 1943 and Mātāprasād Gupta 1963. The number of the stanzas in this volume is based on the edition of Agravāl.

The editions include 58 titled chapters (*khanda*). The six stanzas selected for this volume are the following:

J3 (*stuti khanda*), the creation of the world;

J93 (*Rājā Suā samvāda khaṇḍa*), dialogue between King Ratansen and the parrot:

J162 (*Simhala Dvīpa khanda*), the parrot explaining how to meet Padmāvatī;

⁷ J162. English translation will be given below, p. 53.

⁸ 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 Jāyasi'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 Pradeś, 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 Da’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* धोबी *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-तरे, सपना-सपने etc.).

In feminine, the ending -a is followed by -ī (असीस-असीसइँ).

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

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

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
-a	-Ø (-u)	-Ø, -ahi, -ahī, -ai, -aī	-Ø	-Ø, -nha, -nhi
-ā	-Ø	-Ø, -e, -ai, -aī, -ā	-e	
others	-Ø	-hi, -hī, -i, -ī	-Ø	
f	-Ø	-hi, -hī, -i, -ī	-ī	

Examples, sg:

direct case: nominative, accusative

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

कीन्हेसि 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)

गढ़ी सो सोने सोढै she was made of *fragrant gold* (J84.8)

oblique case: locative

निसि दिन रहाहिं 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 लागे अँधियारा there is a darkness *in all four quarters* (J348.4)

oblique case: with postposition

नैन्ह माँहैं तौ उहै समाना *in [my] eyes, he is present* (J325.3)

oblique case: ergative

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

2. ADJECTIVES

In Jāyasi, 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 (-ī̤)</i>	<i>-ī (-ī̤)</i>
obl	<i>-ī (-ī̤)</i>	<i>-ī (-ī̤)</i>

Jāyasi 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

विच्छला विरह जीव लै नंसा the *mutual* [anguish of] separation fled (J318.3)

पिता क आएसु माँथे मारे my father's command is upon *my* head (J56.3)
मारेंहस्ति गुरु बड़ साथी *with me, the elephant, the great companion, is the Guru* (J221.4)

masculine pl

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

सब संसार पाव तर मारे 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)

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

नागरि 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 Hindi 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 (+ppn), मोहिं, मोहि	हम (+ ppn), 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 कैसे 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 कहुँ 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 कोइ एहि जगत महँ मोरें रूप समान is there any on this earth equal to my beauty? (J83.9)
 पिता के आएसु माँथे मारे [my] father's command is upon my head (J56.5)
 सो नग देखि इंछ भै 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 चलावहि we too will advance forward and hurl our cakras (J242.7)

oblique case

अब को हमहिं 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 गंवाई we lost [our] wisdom [lit.: lost by us...] (J70.8)

possessive/genitive

जिअन हमार मुअहिं 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, तुइँ, तुहुँ	तुम्ह, तुम
obl	तुहि, तो (+ ppn), तोहि (with or without ppn), तोहि	तुम्ह, तुम, तुम्हहिं (with or without ppn)
instr/erg	[तूँ], तैं, तुइ, तुइँ, तुहुँ	तुम्ह
possessive/gen	तोर, तोरे, f तोरी	तुम्ह, तुम्हार, तुम्हारा, तुम्हारे, f 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 Hīrāmanī, *you are the parrot of [my] soul* (J58.2)

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

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

oblique case: dative and accusative

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

हाँ रानी पिउ राजा तो कहुँ जोगी नाथ I am a Queen and [my] husband is a King. *For you, he is a Yogi 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)

जहुँ तोहि सँवर दीन्ह तुइँ 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 सिंधु तुइँ ढीठ as if *you had seen a lion* (J169.9)

जहुँ तोहि सँवर दीन्ह तुइँ 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

सिंधल 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 दिस्ति तोरी रुपमनी who is beautiful in *your eyes?* (J83.7)

Examples, pl:*direct case: nominative*

अब तुम सिंधल दीप गोसाई 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

आब काल तुम्हहिं 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, यहु <i>emph</i> इहै/इहइ	ये, एह
obl	एहि, एहिं, एह, एहु, एहँ	इन्ह, एन्ह

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

यह किलकिला समुद्र 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 नहिं 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 दिस्ति मेरावा *under this pretext, a meeting will take place* (J162.7)

oblique case: ergative

का एहँ 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 एङ्ग वर्खाने *these* are called twelve ornaments (J296.7)

oblique case with postposition

इन्ह महँ 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, ओहीं, ओहू, तेइ	(ओहि,) ओहीं, तेन्ह, ओन्ह
		उन्ह, तिन्ह
instr/erg	वह	
possessive/ genitive	तासु, तासू	तिन्ह, तेन्ह

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

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

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

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

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

oblique case: genitive

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

oblique case with postposition

अब तोहि विन 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

सत्रुन्ह कहैं सो होहि उठि खरी *they rise up and stand among [their] enemies (J506.5)*

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

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

मुहमद जिअतहि जे मरहि तेह 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 दिनाहिं बराहि जनु दीप *the priceless jewels in those lakes shine during the day like lamps (J33.8)*

oblique case: accusative

मारहिं धनुक फिरि सर आहीं *they turn the bow about and shoot those arrows (J560.5)*

oblique case with postposition

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

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

ergative

पहिलै भेद् 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, जौं	जो, जे
obl	जा + <i>ppn</i> , जासु ¹ , जिसु जेहि, जेहिं, जो, जौ	जिन्ह, जिन्हहि ² , जिन्हें, जौनिहिं
instr/erg	जेइ, जेइं, 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 जौं खेलहु आजू play *what* you want to play today (J60.4)

oblique case

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

ते हि दिन आगि करौं यह बाहर होइ जेहि दिन भेट 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 दर्इ *whom* [he] wants, [he] gives the royalty to him (J6.2)

oblique case with postposition

जा कहूँ 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)

जासु¹ always without postposition, to express the genitive

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

instrumental / ergative

नेंवू रस नहिं 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 दरख जेहि सेंती *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 blackened* (J206.6)

रकत 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 कहूं जेइ दुख कीन्ह अमेंट *what shall I say about him who inflicted [on himself such] profound suffering?* (J180.8)

oblique case

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

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

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

जिन्हहि² *always without postposition, to express dative and accusative*

गए जो बाजन बाजते जिन्हहि मारन रन माँह, फिरि बाजन तै बाजे मंगलचार ओनाहूँ *the drums, which [drummers] had beaten in the battle for [the business 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, केइँ, केइँ, कौन	
interrogative inanimate	dir	का, काह	

Examples:

direct case: nominative, accusative

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

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

कौन उत्तर देवेउँ तिन्ह पूँछे *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 apsarases], *of what* beauty [will be] those queens? (J32.9)
कहु 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 पुकरौं का पहँ 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 सौं करौं 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 ओले *who* fixed wings with feeble wisdom? (J72.1)

Interrogative inanimate “what?” (MSH क्या)

Examples:

का सो प्रीति तन माहौं विदाई *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 जानौं 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, काहूँ, 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 एहिं राख विधाता is there *anyone* who would protect him, oh Lord? (J205.7)

तस काँपे जस काँप न कोऊ they trembled as *nobody* has ever trembled (J607.3)

oblique case

अदिन आइ जौं 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 obtaining a favor] (J81.3)

ergative

तब हुत कहा सेंदैस न काहू since that time *nobody* has told the message (J360.6)

काहूँ 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:

कोई 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 रिख्यावइ 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:

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

Note: Jāyasī does not use आप as an honorific 2nd person pronoun.

4. POSTPOSITIONS

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

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

Example:

कीन्हेसि तिन्ह कँह बहुत वेरासू 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 Hīrāmani, *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, -सौति, -हुत, -हुति, -हुते, -हुतें, -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)*
 पद्मावति पहँ आइ भँडारी *housekeeper came to Padmāvatī (J67.1)*
 सौहँ न निरखि जाइ ओहि पाही *[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 लगि रंग न राचै जब लगि 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, absolute 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 चारवन कीजै *taste* my lips with your lips. [lit.: let the *tasting* of lips by lips be made.] (J319.7)

तोहिं सेवा विछुरन 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 स्ववन सुनइ कहौं 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

जौं न होति चारा कै आसा । कत चिरिहार ढुकतलै 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	-ī, -ī

As in MSH, some verbs have irregular perfective tense forms वृठानः- ठयउ, वृजा-ः गयौ, वृहनः- हयउ, वृकर-ः कियौ/किन्हौ, वृले-ः लियौ/लीन्हौ, वृदे-ः दियौ/दीन्हौ.

Examples:

हम न देरेखा औधूत we have never *seen* an ascetic [like him] (J193.8)
सब संसार परथमै आए सातौं दीप in all the world, first of all, seven islands *appeared* (J25.8)

छुटी मंग भंग भे केसा the vermillion *faded*, and hair disheveled (J318.4)
बाहू कँगन कलाई फूटीं the bracelets and bangles on her arms *cracked* (J318.6)

पद्मावती नाऊं जिसु दिया because of that [she was] *given* the name Padmāvatī (J52.4)

लीन्ह लंक कंचन गढ 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	अहहि, 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	अहहि, हिं, आहिं, हहिं	वे हैं

Examples, sg:

हौं पुनि अहौं ऐसि तोहि राती । आधी भेट प्रीतम कै 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 कर 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 अहै it is the year 947 (J24.1)

दुख विसरै सुख होइ विसराम् [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 आहिं सेवकाई we are [your] servants and are at your service (J287.3)

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

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

हैं गजमोति भरी सब सीपी there are pearl oysters, all filled with elephant pearls (J79.3)

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

सोरह लाख कुँवारि हैं मारे 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 पहैं अहा the same bow was [owned by] Kṛṣṇa (J102.3)

जाँवत पांखि 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 सर्वीं कँवल 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	भएँ, भा <i>f</i> भइँ	मैं हुआ हूँ <i>f</i> मैं हुई हूँ	भए, भे <i>f</i> भई	हम हुए हैं <i>f</i> हम हुई हैं
2 person	भया, भएँ, भा <i>f</i> भइ, <i>f</i> भइसि	तू हुआ है <i>f</i> तू हुई है	भए <i>f</i> भइ, <i>f</i> भई	तुम हुए हो <i>f</i> तुम हुई हो
3 person	भएँ, भएँ/भइ, भा, भौ, अहा <i>f</i> भए, <i>f</i> भइ, <i>f</i> भई	वह हुआ है <i>f</i> वह हुई है	भए, भे <i>f</i> भई	वे हुए हैं <i>f</i> वे हुई हैं

Examples, sg:

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

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

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

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

कोइलि भइसि न छाँडिसि 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)

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

Examples, pl:

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

भइ 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 होगे/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 नाऊं *I may turn to ashes, but I will not abandon [her] name (J219.5)*

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

ठाडि 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 ओहु pray to God that such *may happen [to her] (J295.5)*

Examples, pl:

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

जग बेघहिं 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	- <i>aū</i> , - <i>ō</i>	देखउँ, देखों	- <i>ahī</i> ,	देखहिं, [देखैं]
2 person	- <i>asi</i> , - <i>ahi</i> , - <i>ai</i>	देखसि, देखहि, देखइ	- <i>au</i> , - <i>ahu</i>	देखउ, देखहु
3 person	- <i>ai</i> , - <i>ahi</i> , - <i>asi</i> , - <i>a</i> (- <i>u</i>)	देखै, देखहिं, देखसि, देख (देखु)	- <i>ahī</i> , - <i>aī</i>	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)

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

गरबन्ह दिसिट न करहि तराही *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)

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

कठिन बिछोउ जिअै⁹ 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 1st and 3rd plural female forms.

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

⁹ As for जिअै, Agravāl (1943) has जिआहिं, which seems to be correct and unproblematic form.

	sg		pl	
1 person	<i>m -eū</i> <i>f -iū</i>	देखेउँ, देखिउँ	<i>m -enhi</i> <i>f -ī</i>	[देखेन्हि] देखीं*
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 -ī</i>	देखेन्हि देखीं*

Examples, sg:

आएउँ मरै मीन्चु 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 दिहिस¹⁰ बडाई [Creator] *created man and gave [him] greatness* (J3.1)

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

बारि बएस गौ¹¹ *young age passed* (J300.5)

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

करन बान लीन्हेउ करि छंदू *by deceit, Karna 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>-ihāū,</i> <i>-aba</i>	देखिहौं देखब	<i>[-ihai]</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, -ī</i> <i>-aba</i>	देखिहै, देखिहि, देखी देखब	<i>-ihai</i> <i>-aba</i>	देखिहिं, देखिहै, देखिहिं देखब

¹⁰ Irregular form दीन्हेसि > दिहिस.

¹¹ For व्यजा-, irregular form गौ is used.

Examples, sg:

करिहौं सेव पर्खरिहौं पाया I will do your service and wash your feet (J131.5)

जबहि 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)

उधरिहि 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 भरिहौं 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	-aū, -ō	देखउँ, देखों	∅	
2 person	-asi, -ahi	देखसि, देखहि	-ahu, -o	देखहु/देखहुँ, देखो
	-u(-ū), -a, -i,	देखु, देख, देखि		
3 person			-ahī	देखाहिं

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

Examples:

देखु *Look!* (J162.1)

जो तुम्ह चाहहु सो करहु नहिं जानहुँ भल मंद 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 Hindi 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 सेंदेसरा ऐ भैंवरा 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	[- <i>ateū</i>] [देखतेउँ]	∅
2	∅	∅
3	- <i>teu</i> [देखतेउ]	∅

Example:

धाइ सिंघ 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:

सोवत् 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:

ओइँ हौँ 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 Karṇa learnt how to give; [their] largesse *had been recorded* in books on dharma (J145.7)

Absolutives

The absolute 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:

समुज्ञावहि 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*, *-ijai*, *-ijiai*, *-ije*, 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 $\sqrt{\text{जा-}}$: 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 $-i$ / $-\bar{i}$) followed by the verb $\sqrt{\text{जा-}}$.

लिखि न जाइ गति समुद्रं 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 भूँजहि 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 धनी ॥ 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.¹² ॥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.

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

सत्त कहत राजा जिउ जाऊ¹³ । 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 मलैगिरि¹⁴ रानी । कनक सुगंध¹⁵ दुआदस बानी¹⁶ ॥४॥

हँहि जो पदुमिनि¹⁷ सिंघल माहाँ । सुगंध सुरूप सो ओहि की छाहाँ ॥५॥

हीरामनि हौं तेहि क परेवा । कंठा फूट¹⁸ करत तेहि सेवा ॥६॥

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

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

मुख राता तन हरिअर कीन्हे ओहुँ जगत लै जाऊँ॥

¹³ 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'.

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

¹⁵ 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.

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

¹⁷ *Padminī* is one of four types of women with the other three being *citrinī*, *saṅkhinī* and *hastinī*; see Callewaert *et al.* 2009: 1150: ²पदुम.

¹⁸ Grierson (1944): कंठा फूट सुग 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
Simhala. [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||

Padmī women who are in Simhala,
by [their] fragrance and beauty are her shadows. ||5||

I, Hīrāmanī, 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?¹⁹ ||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.

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

J162

तहाँ देखु पदुमावति रामा । भँवर²⁰ न जाइ न पंखी नामा²¹ ॥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 मेरू²² । मेरुहि लागि होइ अति फेरू ॥४॥

माघ मास पाछिल परव 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॥

²⁰ भौंरा = प्रेम लुब्ध व्यक्ति । The black bee is a metaphor of a man drowned in love. (Agravāl 1943).

²¹ 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).

²² सुमेरु छत के ऐसा है, उसके चारों ओर पूर्वादि दिशा के क्रम से मन्दर, सुगन्ध, विपुल, और सुपार्श्व खंभे के ऐसे आधार पर्वत हैं । (Grierson 1944).

[Hīrāmaṇi 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

कहौं जूझि जस रावन रामा । सेज बिधंसि बिरह संग्रामा²³ ॥१॥

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

ओं जोबन मैमंत बिधंसा²⁴ । बिचला बिरह जीव लै नंसा²⁵ ॥३॥

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

कंचुकि चूर चूर भै ताने²⁶ । 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 ।²⁷

अरगज²⁸ जेउँ हिय लाइ कै मरगज²⁹ कीन्हें कंत॥

²³ Gupta (1963): उस विरह-संग्राम में सेज विध्वस्त हो गयी। Agravāl (1943): विरह का विध्वंस करने वाला कोई अपूर्व संग्राम शाय्या पर हुआ।

²⁴ ओं can also denote 'this'. It is also possible that जौबन refers metaphorically to 'breast'; 'this youth (her breast) was crushed'.

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

²⁶ 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*. Trigunāyat (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'.

²⁷ 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 *mugdhā* who is a teenager, so she has just reached puberty and her breasts grew.

²⁸ 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).

²⁹ मरगजा: मसला हुआ, रंतिमृदित (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॥

Lanka³⁰ 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 vermillion [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 youth³¹, the husband (Ratansen) brought it to [his] heart like the mixed scents and rubbed (crushed) [as an ointment of attraction] them.

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

³¹ Recently reached puberty.

J319

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

पिउ आएसु माँथे पर लेऊ³² । जौं मागै नै नै सिर देऊ ॥ 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 ॥³³

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

एक बार जो पी कै रहा । सुख जेवन³⁴ सुख भोजन कहा ॥ ६ ॥

पान फूल रस रंग करीजै ।³⁵ अधर अधर सों चाखन कीजै ॥ ७ ॥

जो तुम्ह चाहहु सो करहु नहिं जानहूँ भल मंद ।

जो भावै सो होई मोहि तुम्हहि पै चहौं अनंद ॥³⁶

³² माँथे पर लेना ‘to receive/obey respectfully’.

³³ 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 पूछिए) वह करता है जो इस संबंध में सर्तक रहता है कि कोई जान न ले कि किसने उसे दिया है (Gupta 1963).

³⁴ 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).

³⁵ 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.

³⁶ 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 मोसौं 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 छल³⁷ मिला इन्दू³⁸ ॥५॥

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

लै कान्हहि भा अकरुर अलोपी । कठिन बिछोउ जिऐ³⁹ किमि गोपी ॥७॥

सारस जोरी किमि हरी मारि गएउ किन खगिं ।

झुरि झुरि पाँजर⁴⁰ धनि भई बिरह कै लागी अगिं ॥

³⁷ Agravāl (1943): इल.

³⁸ Agravāl (1943): भारत भएउ झुलमिल आनंदू. Gupta (1963): भारत भएउ छल मिला इन्दू. 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 [ब्रह्मण होने का] छब्ब 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].

³⁹ Agravāl (1943): जिअहि.

⁴⁰ 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 her⁴¹, [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.⁴² 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.'

⁴¹ *Lit.*: 'having been bewitched by her'.

⁴² Akarūr went to Mathura.

Kabīr's *Pads*

Jaroslav Strnad

Introduction: Kabīr in the Rājasthānī Tradition

Couplets (*sākhīs*), songs (*pads*) 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*, *pads* 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-vāñī* 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 vāñī*, 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 *tek*. In the present selection, *tek* 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 *bhanitā* 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 vāñī*. **K2** belongs to a small group of three *pads* regularly found at the beginning of all *Dādūpanthī* collections of *Kabīr vāñī* 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 *pads* (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 (*sūni*) opens spontaneously (*sahajaī*) 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 *kundalinī śakti*) that flies through the central channel (*suṣumnā*) to the top of the skull and releases the flow of nectar (*ras*). Negative energies (*kām* 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, Hindus 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 *kahyā̃ na upajai upajyā̃ hi jānaī* 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 *Trivenī 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 Hindi 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 evam Śodh Samsthān* 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 Millennium 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 स्वांमी *master* of the fort where three streams meet (K6)

तौं तूं कहा बिरोलै पांनी 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 ग्यांनी if you are pure *in heart*, wise in mind (K264)

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

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

Examples, pl:*direct case: nominative*

गुरु प्रसादि सुर्ख कै नाकै । हस्ती आंत्रंहि जाहीं ॥ 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 vānī*. 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 / -ā -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 गुरु पावा for a high price expensive *molasses* [was] procured (K17)

सर्व पाप घ्यौ 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)

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

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

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

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

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

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

का तप बनष्टि 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

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

ज्यूं प्रतिबिंब प्रतिबिंबहि समांना॑ like an image [which] merged *with/into* [its own] reflection (K153)

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

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

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

उलटे पवन चक्र घट 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 आंक्वहि जाहीं ॥ By the grace of the guru, through a needle's eye [even] elephants stroll back and forth (K8)

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

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

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

प्रेमि हरीजन भीना॑ 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 बढै 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 घट 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 विचारहु पंडित लोई think a little bit about that, *pandits* (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)

ऐसे लोगनि स्वूं 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	-ā / -ā̃ -o; -au / -aū	dir	-ā / -ā̃, -jana -e / -ē
obl (all cases)	-e; -ai / -aī	obl	-ā̃ -e
loc/instr/erg	-e; -ai / -aī		
instr of pp	-ā̃; -e / -ē, -ai / -aī		
instr of p prs	-ā̃		
vocative	-ā; -e (in adj)	vocative	-au, -jana

Examples, sg:

direct case: nominative, accusative, vocative

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

मन सूनि समांणा mind *entered* emptiness (K6)

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

हरि च्यंतत मेरौ मदलौ भीनौ 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 तूं जाइगौ मैं जानां [o my] *soul*, thou wilt depart, I know (K73)

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

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

आपणे रूप कूं आप हीं जांणे only he knows his *own* form (*K136*)

oblique case: ergative, instrumental, locative in -e; -ai/-aī

गूँगे गुड घाया 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 आंवंहि जांहीं *through an eye* of a needle [even] elephants stroll back and forth (*K8*)

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

अंधियारे दीपक चहियै *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 देहरै हींदू। दुहुं ठांइ रांम 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 कूं होइ बिचारा without *speaking/speech*, how can arise an idea? (*K72*)

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

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

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

भांग के प्रगटैं उदित भया तम धीना *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 बढै बिकारा *distortions* [of truth] grow by much talking (*K72*)

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

तजि बाँवै दांहिणै 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 साईं 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

असे 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*, *-ā̄*, *-i*, *-ī*, *-ī̄*, *-ī̄̄*, *-ū*, *-ai* do not inflect in the singular and plural numbers.

Examples, sg:

direct case: nominative, accusative

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

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

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

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

विष विषया की बासनां तजौं 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 *suṣumnā*] (K12)

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

राम रसांइन रसनां चाषौं *with* [my] tongue I taste Rām's elixir (K2)

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

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

Examples, pl:

direct case: nominative, vocative

तन मैं 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 शूणीं गिरांणी *the two pillars of passion and ego-mind* were knocked down (K173)

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

general oblique case: instrumental, locative

बहु बिधि कह्यौ 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*, *ausadhi* > *vosada*) and from *ā*-stems, originally *tatsamas*. In several cases the conversion was incomplete and our texts yield doublets like *sevā* and *seva*, *reśā* and *resa*, etc.

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

Examples, sg:

direct case: nominative, accusative

सो झल विरले देषी such *flame* was hardly seen by anybody (K7)

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

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

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

यहु संसा मोहि निस दिन व्यापै 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] *pandit* may know tantras, mantras, all the medicinal herbs (K219)

oblique case: locative in -ani

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

Type III

-i and -ī/-ī̤ 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.¹

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

Examples, sg:

direct case: nominative, accusative, vocative

गुजरी बौरानी the *Gūjari* woman has gone mad (K319)

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

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

¹ 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 पासी मुग्ध बांध्यौ *the fool was tied by the noose of Kāl (= Death) (K207)*

या देही कूँ 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 मारी छिहारी *in the house of spider the fly strains buttermilk (K60)*

Examples, pl:

direct case: nominative, accusative

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

जा मुरति कूँ 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	तूँ	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 देखूँ जग न देखि मोहि *I see the world, the world does not see me (K56)*
ergative case:

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

oblique case: dative, accusative

सर्ही सुहाग रामि मोहि दीन्हाँ *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:*

तूं 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 तारूं going to heaven, I shall take you along (K24)

oblique case with postposition: dative, accusative

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

महावत तो कूँ मारूं 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)

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

oblique case with postposition:

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

Examples, 2nd person:

direct case: nominative

तुम्ह साहिव मैं कहा भिष्यारी *you are the master, what am I? A beggar (K305)*
ergative case:

जैसै मंदला तुम्हहि बजावा, तैसै 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 कारनि केसवा जन तालाबेलि कबीर *so, Keśava, because of you poor Kabīr is distressed (K97)*

oblique case with postposition

नैन हमारे तुम्ह कूँ चाहै *my eyes want you (K277)*

तुम्ह बिन राम कवन सूकहिये *to whom except of you, Rām, can one tell (K271)*

मींयां तुम्ह स्यूं बोल्यां बनि नहीं आवै *master, it is impossible to talk with you (K224)*

Possessive pronouns, first and second person

person	sg			pl			f dir and obl
	m		f	m		f	
	dir	obl	loc	dir	obl	loc	
1 sg	मेरा/मोरा	मेरे/मोरे	मेरे/ मैरे	मेरी/ मोरी	हमारा	हमारे/ हमारै	हमारी
1 pl	मेरे/मोरे		—		हमारे		
2 sg	तेरा/तोरा	तेरे/तोरे	तेरे/ तैरे	तेरी/ तोरी	तुम्हारा	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 मेरे मन चंचल (K228) be always on your guard, oh *my* restless mind!

Examples:

direct: nominative, accusative

सो मेरे राम कबैं घरि आवै *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 कुं चाहै *my (pl)* eyes want you (K277)

कबीरा देषि हमारे सिगारे Kabīr, look at *my (pl)* adornments (K254)

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

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

किसि विधि करुं 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 किपा बिन विपति न भागै *without your compassion affliction* does not disappear (K205)

locative:

बेध्यौ जीव विरह कै भालै, राति दिवंस मेरे उरि सालै 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 नैनं there's poison in *your* eyes (K254)

locative of personal pronoun denoting a possessor:

मुसलमान कहै 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 रहींम करींमा 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 *ihi* 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 all this is unspeakable story (K138)

कहै कबीर यहु हेत बिचारा । या रब या रब 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 नाहीं there is no lie in *this* (K293)

obl sg: ihi

दास कवीर इहि रसि माता bhakta Kabīr is drunk with *this* liquor (K16)
इहि बिधि त्रिस्त्रां घांडी 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 हंम 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 दुष्यन 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 correaltive. *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 sants worship, *she* [*māyā*] lingers around (K341)
साष्ट सुनहां दून्यूं भाई । वो नीदिं वो भाँकत जाई ॥ sāktas 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)

अंग्रित 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)

घसम मरै यहु नारि न रोवै । उस रष्वाला औरै होवै ॥ when [her] husband dies, this woman never weeps, somebody else becomes *her* protector (K341)

obl sg: locative

वा कै हिंदै वसै भगवांन *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 पटंण । बहुरि न देखिसि 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 भ्रंम 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 । ग्यारंसि 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	कवन/कवन/कौन/कूण/कून; को	कवन/कौन, ² का	कौनि	किनि/क्यन
interrogative inanimate	कहा/काहा, ¹ का	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 vāñī* corpus are given.

Examples:

सो – *he, she, that; जो – (he, she) who:*

सो कत गया जु कहता रामां why did *he* depart, *who* chanted [the name of] Rām? (K30)

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

सो कछु बिचारहु पंडित लोई । जा कै रूप न रेख बरंण नहीं कोई ॥ *think a little bit, pandits, about that which has no form or shape or colour (locative denoting a possessor)* (K30)

ता – *his, her, its:*

हीदू तुरक का एक 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 समान । 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 अन्धासी of the so-called spiritual guides, [there are] eighty-eight thousand (*lit.:* spiritual guides, *who* are so-called, ...) (K305)

नरहरि सहजैं 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 दूरि 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)

¹का – *what?*:

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

²का – *whose, whom?*

जहां मसीति देहुरा नांहीं । तहां का की ठकुराई ॥ where there is no mosque or temple, *whose* realm is there? (K43)

तोर हित कहि का सनि लाग 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 नांहीं । तहां का की ठकुराई ॥ where there is no mosque or temple, *whose* reign is there? (K43)

संतौ आई ग्यान की आंधी sants, the storm of [true] knowledge has arrived (K173)

जौ र घुदाई 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 संमादि घर कीया rabbit of forest made his home in the sea (K8)
-कै as instrumental / locative case:

गुर प्रसादि सुर्दू कै नाकै । हस्ती आंवंहि जांहीं ॥ by the guru's grace elephants
stroll back and forth *through* a needle's eye (K8)

-कै in absolute construction:

भांणकै प्रगटै । उदित भया तम धीणां ॥ *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 बरंण नहीं कोई he who *has* no form, no contour, no colour
(K30)

सतरि सहंस सिलार है जा कै । असी लाष पैकंबर ता कै ॥ he who *has* seventy
thousand commanders, *has* [also] eight million prophets (K305)

Other adjективizing 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 -हींण 'without', 'lacking'.

Example:

कहै कबीर जे उदिक समान । ते नहीं मुऐहमारे जांण ॥ 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', लागना '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 कूँ by the grace of the guru wisdom was (bestowed) *upon you* (K7)

राम रसांइन जिनि पीया । ता कूँ 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 कूँ मोटा गिणैरे । औरन कूँ लघमात ॥ you consider *yourself* important, *others* insignificant (K297)

हरि कूँ भजै सु हरि होइ [who] worships *Hari*, [himself] becomes *Hari* (K332)

कहै कबीरया पद कूँ बूझै । ता कूँ तीन्यू त्रीभुवन सूझै ॥ Kabir says, [who] solves *this pad* (accusative), *to him* (dative) all three worlds become visible/understandable. (K11)

Postpositions of locative

Apart from the postposition *-मै/-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’; *-पै* ‘toward’, ‘in the presence of’; *-लग/-लगी*, *-लै* ‘up to’ (spatially as well as temporally); *-पाछी/-पीछै* ‘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 पांटण मै कीन्ह पसारा it [the liquor] spread *within/through* the city of the body (K17)

जल मैं उतपति जल मै वास । जल मै नलनी तोर निवास ॥ *in* water [was your] birth, *in* water [is your] abode, *in* water, o lotus, [is] your home (K46)

मंगलचार मांहि मन राष्ट्रौ *in* [my] heart I keep a marriage song (*मांहि* here may be used prepositionally) (K2)

अगंम ग्यांन पद मांही *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)

त्रिश्वां 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/-सों/-स्यूं — 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 झाषमारी ॥ 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 सानि 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 जन्म तैं छूटै living being gets free *from* [the rounds of new] births (K153)

जीवन कहां तैं पाई where was life obtained *from*? (K153)

बहुत दिन तैं मै प्रीतम पाए after many days I found my beloved (K2)

Other postpositions

-विन/-विना

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 लागा 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 निगंम 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 वृअस्त-, 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 Kabir’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	हौं/हौं
3 person sg	है	3 person pl	हैं

Forms built from another verbal root *ho-*, derived from the OIA verb व्यु-्, 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	होउँ	1 person pl	-
2 person sg	होइ	2 person pl	होहु
3 person sg	होइ/है	3 person pl	हांहि

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/होइगौ for *sg m* and होइगी for *f*, as well as attested forms हैहौं 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 बोत्यां क्यूँ होइ विचारा without talk, how *does/can/would* the true insight *arise?* (K72)

गुर प्रसादि अकलि भई तो कुं । नहीं तर था बेगानां ॥ 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)

हुणा था सो होइ रख्या 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	- <i>ū</i> / - <i>ī</i> / - <i>aū</i>	1 pl	- <i>aī</i> / - <i>ai</i>
2 sg	- <i>ahī</i> / - <i>ahi</i> ; - <i>isi</i> (rare) - <i>ai</i> / - <i>i</i> / - <i>ī</i> / - <i>e</i>	2 pl	- <i>ahu</i> / - <i>hu</i> / - <i>aū</i> / - <i>au</i> / - <i>o</i>
3 sg	- <i>ai</i> / - <i>aī</i> / - <i>i</i> / - <i>ī</i> / - <i>e</i> / - <i>a</i>	3 pl	- <i>ahī</i> / - <i>ahi</i> / - <i>hī</i> / - <i>hi</i> / - <i>hī</i> / - <i>hī</i> / - <i>ī</i>

Examples:

सतगुर चरणं 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 तै छूटै in the place of bliss, *one is / you are free from death* (K6)

तूंबी 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 आंवाहि जाहीं elephants *come and go* (K8)

इंद्री कहां करहि विसामां 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>i</i> / - <i>ī</i> / - <i>hi</i> / - <i>u</i> / - <i>a</i> / - <i>Ø</i>	2 pl	- <i>ahū</i> / - <i>ahu</i> / - <i>hu</i> / - <i>aū</i> / - <i>au</i> / - <i>o</i>
3 sg	- <i>au</i>	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 Kabir says, *listen, o virtuous* (K8)

सो कछु बिचारहु पंडित लोई *think a little bit, pandits, 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 मरिहैं तौ हम हूँ 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/-ā̄* 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:

दै 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 vāñjī* 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 कहां तैं पाई where *can be/is* life obtained from? (K153)

आवैगा अंत भज्यो नहीं जाई [when] the end *will come*, it *will be* (*lit.: is impossible to worship* (K313)

नरक न बाच्या 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 पर्यौ आतम मतिवाला । पीवत राम रस करत विचारा ॥ 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 बढ़ै विकारा *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-/ -n-* occur almost exclusively with verbal roots already augmented by the afffix *-ā-*, which is either a marker of causatives (as in उडांणी and गिरांणी in K173), denominatives (as in वौरांनी 'she has gone mad'), or is an integral part of the root itself (as in समांना 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 उडांणी the whole bamboo wall of delusion *was blown away* (K173)

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

सर गगन समांना an arrow *merged into the sky* (K12)

काहे री नलनी तूं कुमिलांणी why, o lotus, *have you withered?* (K46)

तन पांटण मै कीन्ह पसारा it [the nectar] spread through the city of the body (*lit.: made spread*) (K17)

कहै कबीर मैंकछुन कीन्हां Kabīr says, I did nothing (ergative construction, *lit: nothing done by me* (K2)

सधी सुहाग रांमि मोहि दीन्हां 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 घट 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 बैठा आऐ 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)

कहाँ न उपजै उपज्याँ हीं जानैं 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 मन सूनि समांणा when the sky *roared*, mind entered emptiness (*lit.*: sky *roaring*, mind entered ...) (in MSH periphrastically गंगन 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 (उवरणा 'salvation', पेषणा '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 थोलिवे घासी *for [his] amusement*, [there are] five hundred sixty million personal attendants (K305)

Modified verbal expressions

Examples:

छाकि परच्छौ 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 है 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 बैठां² आए ॥ टेक ॥

मंगलचार मांहि³ मन राषौं । राम रसांइन रसनां चाषौं ॥ १ ॥

मंदिर माहि भया उजियारा । ले सूती अपनां पीव पियारा ॥ २ ॥

मै र निरासी⁴ जब निधि पाई । हंमहि कहा सो तुम्हहीं बडाई ॥ ३ ॥

कहै कबीर मैं कछु न कीन्हां । सषी सुहाग रामि मोहि दीन्हां ॥ ४ ॥

² 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.

³ मांहि can be understood either as a postposition: मैं मंगलचार में मन को रख रही हूँ (Gupta 1969), or as the adverb ‘inside’, ‘within (me)’: मेरे भीतर मन में मंगलचार का गुंजन हो रहा है । (Simha and Simha 1981).

⁴ 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^५ तर पलव ।

अंकूर बीज समांणां ॥टेक॥

प्रगटि^६ प्रकास ज्यान गुर गंभि 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 स्वामी ॥

पद आंनंद काल तैं छूटै । सुष मैं सुरति संमांणी ॥३॥

⁵ Simha, KKK (1987: 123) उसके (*loc. cit.*); HSS IV (1968: 2000) तत् – सर्व० [सं० तत्] उस । Similarly, if तत् is understood as equivalent to S तत्स् ‘from there’, ‘thence’: in this sense, तत् 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.’

⁶ 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 *samādhi*. || 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 ग्यानं लहरि करि मांडी । सबद् अतीत अनाहदि राता ।

इहि विधि 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 घूटै मैं गाढ़ी ॥

तांणै बांणै पड़ी अनवासी । सूत कहै बुणी गाढ़ी ॥ २ ॥

कहै कबीर सुनहु रे संतौ । अगंम ग्यानं पद् 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^७ साधि सर गगन समानां । सुष्मन पोतन^८ 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 ॥

⁷ मूल is here मूलाधार चक्र, the ‘root’ from which sprout *idā*, *piṅgalā* and *suśumnā*, the three main *nāḍīs* of human body.

⁸ This obscure line suggests a moment in the distillation of liquor—a process that frequently symbolizes the *yogi*’s production of *amṛta rasa*. *Potana* is associated with cooling or dampness, and with the yogic distillation of *rasa* in the *suśumnā*, 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 परयौ आतम मतिवाला । पीवत राम रस करत बिचारा ॥टेक॥

बहुतै मोलि महग गुर^९ पावा । दै कसाव रस राम चुवावा ॥१॥

तन पांटण मै कीन्ह पसारा । मांगि मांगि रस पीवै बिचारा^{१०} ॥२॥

कहै कबीर फाबी मतिवारी । पीवत राम रस लागी षुमारी ॥३॥

^९ गुर here has double meaning: गुर^२ ‘molasses’ in the metaphor of alcohol distillation, गुर^१ ‘guru’ when the poem is understood as a description of spiritual awakening.

^{१०} Again double meaning: बिचारा^२ ‘poor, wretched fool’ in the context of alcohol drinking, बिचारा^१ „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 body¹¹,
[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 ||

¹¹ 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 प्राणं कहां थैं आवै । मुवां जीव जाइ कहां समावै ॥ १ ॥
 इंद्री कहां करहि विस्त्रामां¹² । सो कत गया जु कहता रामां ॥ २ ॥
 पंच तत जहां सबद न स्वादं । अलेष निरंजन तहां बिद्या न बादं ॥ ३ ॥
 कहै कबीर मन मनहि समानां । तब आंगम निगंम झूठ करि जानां ॥ ४ ॥

¹² *Lit.*: Variant reading: करहि अंसमानां ‘Where do the senses make [their] heaven?’ Probable meaning: ‘in which heaven do the senses reside?’

Think a little bit, pandits

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 राम रहींम करींमा केसौ । अलह राम 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 राम षुदाई ॥

जहां मसीति देहुरा नाहीं । तहां का की ठकुराई ॥२॥

हींदू तुरक दोउ रह टूटी । फूटी अर कनराई ॥

अरध उरध 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 लघै न कोई ॥४॥

For us Rām, Rahīm, Karīm, Keśava.

Allāh, Rām is the ultimate truth.

Bismillāh or¹³ 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:¹⁴
follow your own path, brother.

Hindū and Turk have one and the same Creator,
His way of action no one can see. ||4||

¹³ *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.

¹⁴ *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 नालि¹⁵ सरोवर पांणी ॥१॥

जल मैं उतपति जल मै बास । जल मै नलनी तोर निवास ॥१॥

ना तलि तपति न उपरि आगि । तोर हित कहि का सनि लाग¹⁶ ॥२॥

कहै कबीर जे उदिक समान । ते नहीं मुऐ हमारे जांण ॥३॥

¹⁵ तेरै हीं नालि are locatives 'just within or around your stalk सरोवर पांणी there is water of the lake'.

¹⁶ लाग here stands as a variant form of *pp* लागा. 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 करीम¹⁷ बलि हिकमति तेरी । षाक एक सूरति बहुतेरी ॥ टेक ॥

अरध गंगन मैं नीर जमाया । बहुत भाँति करि नूर निपाया ॥ १ ॥

अवलि आदम पीर मुलांनां । तेरी सिफति करि भये दिवांनां ॥ २ ॥

कहै कबीर यहु हेत बिचारा । या रब या रब यार¹⁸ हमारा ॥ ३ ॥

¹⁷ 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).

¹⁸ 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 बोल्या¹⁹ 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॥

¹⁹ बोल्यां, *instr. sg* of verbal noun in *-ā*, 'by talking', 'by talk'.

*Friend, what can be said about talking?*²⁰

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 ||

²⁰ 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 करंण सुष । जीव जनम तैं छूटै ॥१॥
 सतगुर चरंण लागि युं बिनवौं । जीवन कहां तैं पाई ॥
 जा कारंणि हम उपजैं बिनसै²¹ । क्यूं न कहौं समझाई ॥२॥
 आसा पास षंड²² नहीं पाडै । यूं मन सूनि न लूकै ॥
 आपा पर आनंद नहीं बूझै । बिन अनमै क्यूं छूटै ॥३॥
 कह्यां न उपजै उपज्यां हीं जांनैं । भाव अभाव बिहूंणां ॥
 उदै अस्त जहां मति बुधि नांहीं । सहजि रांम ल्यौ लीनां ॥४॥
 ज्यूं प्रतिबिंब प्रतिबिंबहि समांनां । उदिक कुंभ बिगरानां ॥
 कहै कबीर जांनि भ्रंम भागा । सीवहि जीव समांनां ॥५॥

²¹ The form उपजैं can be interpreted either as 1 *pl prs*, or as adverbial perfective participle, i.e. equivalent to the unambiguous form उपज्यां in the third verse.

²² 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||²³
 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,²⁴
 a clay pot dissolved in water,
 Kabīr says: when I understood, delusion fled.
 The soul flowed into Śiva. ||4||

²³ The *pad* has form of a dialogue. Verses 2 to 4 answer the question asked by a disciple in verse 1.

²⁴ For a brief and clear elucidation of the reflection analogies (विम्बप्रतिविम्बवाद) 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 प्रतिविंब / प्रतिब्यंब with minor variations, the second one with the *obl sg* suffix -हि. Only AG475;1 reproduces the original intended meaning correctly with its जिउ प्रीतविंबु विंब कउ मिली है.

कबीर, राग रामग्री ४३ = K173

संतौ आई ज्यांन की आंधी । भरंम की टाटी सबै उडांणीं ।

माझा रहै न बांधी ॥टेक॥

हित चित की द्वै थूंणीं गिरांणी । मोह बलीडा टूटा ॥

त्रिश्वां छांनि परी घर उपरि । कुबधि का भांडा फूटा ॥१॥

आंधीं पीछैं जो जल बरस्या । प्रेमि हरीजन भीनां ॥

कहै कबीर भांण कै प्रगटै²⁵ । उदित भया तम षीणां ॥२॥

²⁵ 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 चीन्हां । गुर गमि ज्यांन बिचारि परम पद ।

मगंन महारस भीनां ॥टेक॥

बिगसत कमल अनंत धुनि गरजत । तहां मन भया अनंदा ॥

जोति सरूप सकल मै देष्या । ज्यूं पांणी मैं चंदा ॥१॥

प्रगट प्रकास परंम पद सुंदर । तहां कबीर का स्वांमी ॥

बिन कर बेन मधुर धुनि बाजत । सुंनी अनूंपम 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 मंजिसि²⁶ कौन गुनां । जे घट भीतरि है मलनां ॥टेक॥

तूंबी अठसठि तीरथ न्हाई । करवापण तउ न जाई ॥१॥

जे रिदै सूध मन ग्यानी । तौ तूं कहा बिरोलै पानी ॥२॥

कहै कबीर बिचारी²⁷ । भौ सागर तारि मुरारी ॥३॥२८॥

²⁶ Irregular, either archaic Rājasthānī form of 2 sg *prs*, or 2 sg of Avadhī past tense (preterite).

²⁷ The form is absolute of बिचारना ‘having thought / pondered’ used adverbially. Cf. adverbial use of absolutes 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 = K305

तहां मुझ गरीब की को गुदरावै²⁸ । 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 फिरैं दिवांनां ॥ ३ ॥
 बाबा आदम मैं नजरि दिलाई । नवी भिस्ति घणेरी पाई ॥ ४ ॥
 तुम्ह साहिब मैं कहां²⁹ भिष्यारी । देत जबाब होत बजगारी ॥ ५ ॥
 जन कबीर तेरी पनह समांनां । भिस्ति निजीकि राषि रहिमानां ॥ ६ ॥

²⁸ मुझ गरीब की को गुदरावै – after की supply बात as the missing word: ‘who will present my matter / plea there’.

²⁹ Other variants of this pad offer कहा, ‘what?’, fitting better in the present context. The adverb of place कहां 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 Rāthaur's *Veli*

Aleksandra Turek

Introduction: About *Krisana Rukamanī Rī Veli*

The literature in the Rājasthānī¹ 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 Rukamanī rī veli* (*Poem about Kṛṣṇa and Rukmiṇī in the genre of veli*), most probably composed in 1580, or 1581² by Pr̥thvīrāj Rāṭhaur (1549–1600). The language of the poem serves as one of the best examples of what could be termed pure Dīṅgal – a literary style of Mārvāṛī, and it also proves that in the 16th century, Mārvāṛī 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 (*tīkā*; R̥ *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.³

One of the most refined works in Dīṅgal was composed not by a Cāraṇ poet (literature in Dīṅgal was usually their domain), but

¹ The term Rājasthānī is used in this book but it denotes Mārvāṛī first of all. For more information on this subject, see pp. 139–143 of this book.

² 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).

³ The oldest commentary was composed in Dhūḍāṛī. 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 Mārvāṛī in 1619 (V.S.1676), however, it is estimated that it could also have been composed before the death of Pr̥thvīrāj Rāṭhaur. The third oldest is the aforementioned *tīkā* in Sanskrit from 1621. (Rāmsimh and Pārik 1931: 51). All together there are at least fifteen commentaries including: in Mevāṛī; two translations into Braj Bhāṣā in which the metre of the poem, typical of Dīṅgal, has also been changed into *dohā* metre; and commentaries from the first half of the 20th century in Hindī: Rāmsimh and Pārik (1931) and in English: Tessitori (1919).

by a Royal Rajpūt. Pr̥thvīrāj Rāṭhaur was a younger brother of the Maharaja of Bīkāner, Rāy Siṅgh (r. 1574–1612). The Rāṭhaurṣ 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 Gāgraun⁴ in recognition of his service to the emperor Akbar. Rāmsimh and Pārik 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.⁵ 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,⁶ 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.⁷ 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 vaisṇavana 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 Piṅgal⁸ and Dīngal, in various

⁴ 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 Mārvārī in Dīngal, free from Apabhramṣa impact. (Maheshwari 1980: 45).

⁵ Rāmsimh and Pārik 1931: 15; Tessitori 1919: xii.

⁶ For more about Keśavdās, see Busch 2011a.

⁷ For more about the life of Pr̥thvīrāj Rāṭhaur, see Sākariyā 1975: 1–43.

⁸ 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*, *diṅgal gīt*, and *veli*), and is an expert in the vernaculars and Sanskrit.⁹ 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*).¹⁰ This statement may refer to his works in other vernaculars; nevertheless, it was in Dīngal 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 Pr̥thvīrāj 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 Pr̥thvīrāj 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.¹¹ The latter construct of the figure of Pr̥thvīrāj 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.'¹² Apart from *Mahārāṇā Pratāp rā dūhā* and the *Veli*, a number of other compositions have been attributed to Pr̥thvīrāj Rāṭhaur,¹³ 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 Rukminī from *Bhāgavata Purāṇa* (10th *skandha*); however, it is neither an accurate retelling, nor a direct borrowing,¹⁴ but rather this

⁹ Sākariyā 1975: 26, 351.

¹⁰ Miśrabandhu 1926: 307.

¹¹ Miśrabandhu 1926: 307.

¹² In Bhargava 2003: 127; for the text in the form of fourteen *dohās*, see also Sākariyā 1975: 297–299; Rāmsīmha and Pārik 1931: 29.

¹³ Such as the following works: *Thākura jī rā dūhā* or *Rāma stuti* and *Kṛṣṇa stuti*; *Gaṅgā jī rā dūhā* or *Gaṅgā stuti*; *Vīṭhaṭa rā dūhā*; *Nakha sikha*; and other miscellaneous *padas*, *dohās* and *diṅgal gīt*.

¹⁴ Tessitori found only four cases in which the *Veli* coincides with the *Bhāga-*

canonical source is an inspiration, a starting point for display of a poetical skills of the poet. The choice of a genre to narrate the story is also meaningful and cannot be incidental. *Veli* – literally ‘a creeping plant, a vine’ – is quite a popular genre in Rājasthānī literature, and Prthvīrāj Rāthaur gives himself hints in his poem how it should be interpreted, or what a creeping plant has to do with a literary genre. In the following fragment, the poet also plays on the word *veli* by using it in both senses: as a plant and as the title of his literary work:

वल्ली तसु बीज भागवत वायै The seed of this vine / *Veli Bhāgavata* [Purāṇa] planted
महि थाणौ प्रियु दास मुख। in a trench in the ground-mouth of *bhakta* Prthvīrāj.
मूळ ताल¹⁵ जड अरथ मंडहे The text and rhythm [of its recitation are] the roots,
[it] sprawled on the meaning-solid pergola
सुथिर करणि चढि छांह सुख॥ to provide the bliss of shade.¹⁶

The image pictured above inclines us to understand the *veli* genre as a medium that endows the poet with greater freedom to interpret a particular canonical text; that the poet’s imaginative realisation of a certain subject is like a creeping plant with many branches, sprouts, and roots that grow in many directions. Of course, literature in general is prone to interpretability, but it seems that in the case of *veli* this intention is signalised *in expressis verbis*.

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. Prthvīrāj Rāthaur 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 Rukminī. It does not mean that the motif of Kṛṣṇa and Rukminī was never

vata Purāṇa (1919: ix-x).

¹⁵ डाळ in the edition of Narottamdās Svāmī, so the meaning slightly changes, and the words can be paired in the following order: मूळ डाळ and जड अरथ: ‘the text is its branches, the meaning its root’ (verse 288) (1971: 151).

¹⁶ Verse 291 in Tessitori 1919: 79; Rāmsimh and Pārik 1931: 265. If we take the word करणि not as a verb, but as a noun (*loc* of करणि *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: *Rukamanī mangala* of Padam Bhagat;¹⁷ *Rukamanī harana* of the Cāraṇ Sāyā Jhūlā (1575–1646), which never gained widespread popularity as it was overshadowed by the poem of Pr̥thvīrāj Rāṭhaur; a very short poem by Karasamī Ruṇecā *Krisana jī rī vela* from 1634,¹⁸ and Vīṭhal Dās's *Rukamanī harana* created between 1643 and 1670.¹⁹ 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.²⁰

There are more elements that contribute to the uniqueness of Pr̥thvīrāj Rāṭhaur's poem as well as to its significance in Rājasthānī literature. In popular opinion, Dīṅgal 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 śrṅgāra *rasa*) in the vein of bhakti contemplation.

¹⁷ 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 *māngala kāvya*, which was popular especially in Vishnuite literature (see, for example Nandadās's *Rukminī mangala* in Old Braj, analysed by Heidi Pauwels). Most probably the genre was copied from Bengal. However, considering its linguistic aspect, *Rukamanī mangala* 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 (*jāgrān*) (Svāmī 1977: 19–21; see also Pauwels 2007: 407–441).

¹⁸ Svāmī 1971: 21.

¹⁹ Maheshwari 1980: 83, 86; Menāriyā 1999: 108.

²⁰ 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 Dingal, 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,²¹ 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 Rukminī and their act of love-making are mainly against the backdrop of six seasons (*śad rtu*) 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,²² 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: *Ritusamhāra*, *Raghuvamśa*, and *Kumārasambhava*) than with *Bhāgavata Purāṇa*. Indeed, *Veli* is a very elaborate, ornamental, and refined poem – learned and aesthetically-pleasing court version²³ – 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 *alaṁkāra sāstra*, that is, *kāvyas* in vernaculars.²⁴ 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 (*alaṁkāra*), and in addition to this, every line of the entire composition has been created according to the rules of alliteration – *vayaṇ sagāī* ('affinity of words'). This is a special poetic figure invented exclusively for poetry in Dingal and, according to this, the initial sound / letter (*akṣara*) of the first and the last words in

²¹ For more about *kāvya*, see Lienhard 1984.

²² 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.

²³ Pauwels 2007: 414.

²⁴ It is interesting to note that *Veli* was composed approximately ten years before the most remarkable and elaborated works in Braj Bhāṣā of Keśavdās: *Rasikpriyā* (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.²⁵ 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 *alamkāras* 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.²⁶

A brief summary of Prthvīrāj Rāthaur’s poem is as follows. After the introduction that includes the invocation and presentation of the main characters (1–9)²⁷, 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).²⁸ It is this passage of 16 stanzas that relates how Rukmiṇī’s message of

²⁵ For more about *vayan sagāī*, see Rāmsīmī and Pārik 1931: 121–130; Sārasvat 1986: 21–22; cf. Turek 2024 forthcoming.

²⁶ Tessitori 1919: xii.

²⁷ In published editions of the poem, such as Tessitori (1919) and Rāmsīmī and Pārik (1931). The numbers of verses given in this book in the brackets and in italics without the letter ‘V’ refer to those publications.

²⁸ 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 Dīngal; 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 Dīngal 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.²⁹ 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 Pr̥thvīrāj 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 rtu 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

²⁹ 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 Pr̥thvīrāj 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.³⁰ 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 Rukminī'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 Rukminī (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 *sad rtu* 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 Rukminī—the earth, the soil.³¹ As if the convention of *sad rtu* 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 Rukminī: Pradyumna (269–270).³² 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).

³⁰ Tessitori 1919: xi.

³¹ 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.

³² 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 1898–1928.³³ 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.³⁴ As a result, Rājasthānī has been included in dialects that belong to the Hindī language, but classified as a group distinct from proper Hindī.³⁵ 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 Rājasthānis 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
Eastern Mārvārī: Dhūḍhārī, Gorāvātī, Mevārī	Jaypurī (including Torāvātī, Kāṭhārī, Caurāsī, Nāgar Cāl, Rājāvātī), Kiśangarhī, Ajmerī, Hārautī, Sīparī	Mevātī, Ahīrvātī	Mālvī, Nīmārī

³³ Grierson 1968: 1.

³⁴ See, for example: Magier 1983: 5–6; Zograph 1984: 64; Masica 1991: 12–13.

³⁵ Only the so-called Western group (consisting of Kharī 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 Maithili developed much earlier and have older literary traditions than Hindī.

Western Rājasthānī **Eastern Rājasthānī** **Northern Rājasthānī** **Southern Rājasthānī**

Southern Mārvāṛī:

Gorvāṛī, Sirohī,

Devrāvāṭī

Western Mārvāṛī:

Thalī, Dhaṭhkī

Northern Mārvāṛī:

Bāgrī, Šekhāvāṭī,

Bīkānerī

Mārvāṛī, known in the past as Maru Bhāṣā – the language of the desert region of Mārvāṛ, the heartland of Rājasthān – is the most significant of all. Mārvāṛī 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.³⁶ Rājasthānī and Hindī have a common, although not identical origin. Both languages originated from Śaurasenī Prākṛt and subsequently from Śaurasenī Apabhramśa, 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 Apabhramśa that was used in northwestern India and, referred by the linguists as Gurjar or Gurjarī Apabhramśa while Hindī (Western Hindī more precisely) developed from the western form known as Madhya Deśīya. The peculiarity of Gurjar Apabhramśa 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 Apabhramśa, also known as Nāgara Apabhramśa.³⁷ 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.

³⁶ See for example: Busch 2011b: 203–225; Bangha 2018: 3–39.

³⁷ For more information about the development of literary idioms in the Western and Eastern (Śaurasenī) Apabhramśa, 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 Apabhramṣa, is found in *Kuvalayamālā*, a piece dated to 778 CE (V.S. 835), composed in Nāgara Apabhramṣa by Udyotam Sūri. 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 Apabhramṣa – *Siddhahemaśabdānuśāsana* – composed in 1135 by the Jain scholar Hemacandra (1088-1172). Literature in Apabhramṣa continued in northwestern India until the first half of the 13th century and even longer³⁸; however, according to Menāriyā, old Rājasthānī separated from Apabhramṣa in the second half of the 11th century.³⁹ 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)⁴⁰, while G.A. Grierson and I. Bangha prefer Old Gujarātī⁴¹, 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

³⁸ Maheshwari 1980: 5.

³⁹ Menāriyā 1999: 3. Not all scholars agree with this statement. For example Tessitori is of the opinion that Old Rājasthānī became independent from Apabhramṣa in the 13th century (1914: 24).

⁴⁰ Tessitori 1914.

⁴¹ 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 (Mārvāṛī) and Eastern – also started to develop with their own characteristic features. In Western Rājasthānī, that is, in Mārvāṛī, the genitive postposition रौ / रो⁴² 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 Mārvāṛī and, for example, Braj of the Western Hindī.⁴³

Some scholars also introduce the term Middle Mārvāṛī 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.⁴⁴ Dīngal is a literary form of Mārvāṛī mostly used in metrical compositions and has been accepted as the successor of Nāgara Apabhramśa. The grammar is the same as in Mārvāṛī, but the peculiarity of Dīngal lies in its tendency to preserve archaic forms, both lexical and metrical⁴⁵; an extra sound (*a*, *i*, *ya*, *ra*, *r*, *va*, and *ha*; for example: राइठौड़/रायठौड़ > राठौड़; चंदेवरी > चंदेरी; अंबहर > अंबर; जंबुअहदीप > जंबूद्धीप; भ्रख > भख; सरजल > सजल; धगधगी > धगधगी) can be added to a word, usually in the middle – this is used for metrical purposes. It is also typical of Dīngal to establish new meanings for words that might stand for something else in colloquial speech.⁴⁶ One should keep in mind that the richness of the Dīngal 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 *vayan sagāī* in the entire poem *Krisana Rukamanī rī veli*, alliteration and synonymy are extensively used, and also highly developed. This is the reason, for example, why instead of the name of Krṣṇa, a variety of other words that stand for this figure

⁴² रौ / रो is in fact a curtailment of the from केरउ (Tessitori 1914: 251).

⁴³ Tessitori 1914: 23.

⁴⁴ The term proposed by Smith (1975:433-464; see also Saran and Ziegler 2001: 24–26).

⁴⁵ One such feature is, for example, adding extra nasalisation (कनंक > कनक), or consonantal germination (कनक्क > कनक) in order to transform a short sound into long. This method is continued in Dīngal poetry from Apabhramśa. (Prabhakar 1976: 53; cf. Rajpurohit 2018: 288).

⁴⁶ The *Dīngal 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*, *dingal gīt*, *veli*) with their own prosody and rhetoric also developed in *Dīngal* 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 *Dīngal* 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 *Dīngal*, 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 *la* (ळ), which is not interchangeable with the dental *la* (ळ), so it determines the meaning of a word. Persistent nasalisation, especially in metrical compositions, is a distinctive feature as well. Asopā, 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.⁴⁷ 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: ब्रन (MSH वर्ण); ग्रव (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 (*kāhanī*), पी'र (*pīhar*), मो'र (*mohar*), सा'ब (*sāhab*).

The language of the *Veli* is pure *Dīngal* 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.

⁴⁷ Asopā 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* (घण् instead of masculine घणौ; किसू-किसौ; तण्-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; वटाऊ-वटाऊ).

MASCULINES

Type I. Nouns ending in *-au* / *-o*⁴⁸

	sg	pl
dir	<i>-au</i>	<i>-ā</i>
obl	<i>-ā</i>	<i>-ā̃</i>
loc/instr/ erg	<i>-ai</i> / <i>-e</i>	[instr <i>-ā̃</i>] *

* 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

तिरै हेक दीठ पवित्र गळित्रागौ then [she] saw one holy *Brāhmaṇa* (V8)

आयौ (...) तरुणायौ रितुराउ तिणि the youth-spring came to her [body] (19)⁴⁹

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

मारकुओ फेरिया मुंह the defence troops turned their faces [lit.: faces were turned by the defence troops; मारकौ → मारकुओ] (116)

⁴⁸ 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).

⁴⁹ Numeration of stanzas written in italics as given in Tessitori (1919) and Rāmsimh 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, -ū in *obl pl* get the following endings: -ã or -vã

-ã, -ū in *obl pl* get the endings -uã / -uvã / -avã; for example

बधाऊ > बधाउओ; 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 रितुरात तिणि the youth-spring came to her [body] (19)

कन्त गुणे वसि थायै कन्ता husband [Krṣṇa] is in the power of [his] wife's [Rukminī'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 [Krṣṇa] is in the power of [his] wife's Rukminī's] qualities (266)

संन्यासिए जोगिए तपसि तापसिए in the ascetic practice of a *samnyāsin*, *jogī* [and] *ascetic* (288)

oblique case: instrumental case -ai

वयणे वाख्याणै विदुख learned poets describe with [their] words / by [their speech] (26)

कुमकुमे 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 दीघौ [he] gave the letter *in the hand* (V15)

कन्त गुणे वसि थायै कन्ता *husband [Krṣṇa] is in the power of [his] wife's [Rukminī'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 तोणि विसेखि *in a more unusual [way] than prescribed in the Vedas* (V12)

अरथ मण्डहे *on the meaning-solid pergola*

सुथिर करणि चाढि 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 स्वरणि 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)

खोतिए ऊजम भरिया खाद्र [when] holes filled [with water] *farmers took up [agriculture]* (193)

oblique case: genitive

ज्याति 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 वाजंति *nostrils of horses wheeze* (115)

oblique case: instrumental, ergative case -e

मोतिअे वरिखा [it] rained with pearls (144)

वागां देरवियां वाहरुओ soldiers pursuers stopped their horses [lit.: the reins (were) pulled by soldiers pursuers; *nom sg वाहरु*] (116)

वसुदेव देवकी सूं व्राहमणे, कही परसपर अम 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 हळाह while attacking with *the weapons* / while ploughing with *ploughs* (124)

FEMININES

Type I. Nouns ending in: -i or -ī

	sg	pl
dir	-i, -ī	-yāñ / -iyāñ
obl	-i, -ī	-yāñ / -iyāñ
loc/instr/erg	-i, -ī	-e [instr -iyāñ]

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 भाँति सूं चाली she moved towards a litter *in such a way* (103)

Example, pl:*direct case: nominative, accusative*

अति प्रेरित रूप आँखियाँ अत्रिपत *the eyes [of Kṛṣṇa]* deeply stimulated by]
the beauty [of Rukmini] are unsatisfied (170)

oblique case without postposition: instrumental case -e

विचित्रे सखिये समावृत surrounded by various *female companions* (161)
ऊभी सह सखिये प्रसंसिता अति that one so much praised by all *female
companions* [i.e. Rukmini] stood up (165)

Type II. Nouns ending in consonant or vowel other than -i, -ī

	sg	pl
dir	-Ø	-ā / -yā / -vā / -hā
obl	-Ø	-ā / -yā / -vā / -hā
loc/instr/ erg	-Ø	[instr -ā]

Feminine nouns ending in -u, -ū in *dir sg* get the endings -uā / -uvā / -avā in plural, both *dir* and *obl*

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

कन्ता गुण वसि थायै कन्ता *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
[Rukmini's] qualities (266)

लवळी दहन कि लू लहर *the blasts of the Lū wind* burnt plants (191)

general oblique case with postposition

चकडोळ लगौ इणि भांति सूचाली *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)

वाहां तिकरि पसारी बेउ [as if Dvārakā] spread [its] both *arms* (143)

oblique case in -ā

वागां देरवियां वाहरुओ *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)

भूंडो ताइ माहरो 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 ताङ पत्र ऊँचा तरङ्गा long leaves of the palm tree [are] *unsteady* (242)

masculine; oblique case:

सरङ्गा 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 विस्तेखि 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: सहू / सहू 'all' (MSH सभी) and विचित्र 'clever, intelligent'; 'beautiful, attractive':

सहुओ सहूव उर सरग [for] *all* [husbands] heaven [was in their] wives' breasts / *all* [husbands went to] heaven [of their] wives' breasts (217)

विचित्रे सखिओ समावृत surrounded by *clever* female companions (161)

3. PRONOUNS

Personal pronouns, first person

	sg	pl
dir	हूं, हउं	अम्ह
obl	मूं, मैं, मईं	अम्ह
dat / acc	मूं, मूङ्ग, हूं	अम्हां
erg	मैं	—
pron poss	माहरौ, मूं, मूङ्ग, मो	अम्हीणौ, अम्हीणा

Examples:

dir sg: nominative, accusative

हुओौ कृतारथ पहिलौ हूं first I have accomplished a purpose (V11)

महण मथे मूं लीघ महमहण having churned [the milk] ocean, you Viṣṇu, took *me* out (62)

dir sg: pron possessive

करौ करणि तौ मूङ्ग 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)

भूंडो 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 तम्हीणौ 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	तूं	तुम्ह
obl	तुम्ह	तुम्हां
dat / acc	तुम्ह, ताहरै	तुम्ह, तुम्हां
erg	[तैं]	—
pron poss	तूझ, ताहरौ, तूं तणा, f 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 किणौ 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 किणौ 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 सरकै कम 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;⁵⁰ 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	<i>f</i> 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:

ओं 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* (जपैवेलि) 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) वूठे वाहवियै आ वेळा after having rained *this* is [the best] time to attack/ to plough (123)

⁵⁰ This fact is also attested in: Lālas 1997: 60; Smith 1975: 441; Svāmī 1960: 34; Rāmsimh *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 लगौ मेल्हियौ रुष्मणी 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 भिल्लित 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 अेक 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 जुगाति [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, जिणि, जेणि, ज्यां]
erg	जिणि	—
dat / acc	जइ, जाइ, जिणि, जेहि, जेणि, जो	[जिणन्, ज्यां]
pron poss	जसु, जासु	[जांह, जिका, जिन्हां, ज्यां]

Examples:

सु जु दुज that one *who* is twice-born (V4)

जाइ पूछियौ तिणि इमि जम्मियौ *whom[ever]* he asked that one replied in this way (V9)

उपनी 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, किणौ, 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 कुण मूकै *who* returns having grasped (295)*obl sg: ergative*सीख दीध किण तुम्हां सू *who* taught you (61)तुम्हां किणै सीखव्या तई *then who* taught you (62)**Pronominal adjectives and adverbs⁵¹**

near	far	relative	interrogative
इम, इमि, अेम (MSH ऐसे)	तिम, तेम (MSH वैसे, तैसे)	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 कहां?)
- -	तई (MSH तब) तदि	जई (MSH जब) यदि	कइ, कई (MSH कब?) कदि
इवडौ (MSH ऐसा, इतना)	-	जिवडौ (MSH जैसा, जितना)	-
इतौ (MSH इतना) इतरौ अंतलौ	- तितरौ -	- - -	- - केतलौ (MSH कितना?)
इतरै (MSH इतने में)	तितरै (MSH उतने में)	-	-
			कांइ, किं, कि, किसूं (MSH क्या?)

⁵¹ 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 कुंकुमकिहि 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
dir	आप, आपणौ	आप, आपाणा
obl	आप, आपौ, आपणै	[आप, आपाणां]
adj dir	आपणौ, [f] आपणी]	आपाणा
adj obl	आपणै, आपौ	[आपाणां]

Examples:

dir sg and adj obl:

सोळह कळा समाइ गयौ 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 सूं in the given example:

आलोचै आपौ आप सूं [the Brāhmaṇa] reflects in the heart / with oneself / on his own (V11)

4. POSTPOSITIONS

For alliteration (especially because of *vayan sagāī*) and metrical reasons, postpositions can be placed as prepositions, for example: संदेस लगी दुवारिका 'a message to Dvārakā' (V2); सुदरसण तणौ हरि 'an audience of Hari' (V10); see also other examples below.

Postpositions of dative and accusative: -काज, -काजि, -क्रित, -रेसि (MSH लिए); -ने, -नइ, -नै, -प्रति (MSH को)

Examples:

अम्ह काजि 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, -हूं, -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:

- 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 Mārvāṛī, but they are identical to Eastern Rājasthānī;
- dir sg m* -चौ; *obl sg m* -चै; *dir pl m* -चा; *f* -ची; not standard Mārvāṛī, but under the influence of Marāṭhī;
- dir sg m* -तणौ, -तणु; *obl sg m* -तणै; *dir and obl pl m* -तणा; *f* तणी. They are postpositions typical of Old Rājasthānī;
- 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 लाघै 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 का वाहतं हळांह 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 अनिरुद्ध 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 Laks्मी] (3)

Postpositions of locative: -मधि, -महि, -महे, -माहि, -मै (MSH में); -परि, -वरि, -सिरि (MSH पर); -लगि, -लगी, -लगै (MSH तक, की ओर, की तरफ़)

सखी समूह माँहि इम स्यामा Syāmā [Rukmiṇī was] such in the group of maids (103)

चकडोळ लगै इणि भाँति सूं 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 अे किना किना अे सुहिणौ आयौ कि हूँ 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 मरु �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
 वाच्त (...) न वणौ unable / *not* able to read (V15)
 निसा पडी चालियौ नह night came, [so he] did *not* make a move (V4)
 म म 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 आवू [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 पढने लगा); छिपाडण 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	[छूं हउं, हूं]	मैं हूँ	[छां, हवां]	हम हैं
2 person	हुइ	तू है	[छो, हुकउ]	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 [Rukmini’s] qualities (266)

काया कजिउपचार 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 ओक 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]	होंगे/ होंगी
3 person	हुइस्यै, होइसइ / होइसै	होगा / होगी	हुवइ [and the same as singular]	होंगे/ होंगी

Example:

हिव रुक्मणी 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]	थी

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 (*vayan sagāt*). To understand this fragment properly, first the translation of the second line is given]:

हा लिया जाइ लगाया हूंता, हरि साळै सिरि थापे हत्थ 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, हुओ, हुवौ, हुह, हुओ	हुआ	थया, थायै, थिया, थ्या, हुआ, हुए, हुवा, हुवा	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 स्वप्नि वयण मन माहि थियौ सुख having heard [this] speech with [his own] ears, [he] rejoiced in [his] heart (V10)

सांभळि अनुराग थयौ मानि स्यामा having understood [it], love was born in Śyāmā's [Rukminī'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)

हुओै कृतारथ पहिलौ हुं [but] before [this] I have accomplished a purpose (V11)

हियै धगधगी 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	- <i>aū</i> , - <i>ū</i>	आवूं	- <i>ā</i> वसां
2 person	- <i>ai</i> , - <i>i</i> - <i>asi</i>	कहि, वंछइ, कळपसि	- <i>au</i> कहौ, वंछउ
3 person	- <i>ai</i> , - <i>i</i> , - <i>iyai</i> - <i>ati</i> , - <i>at</i> - <i>anti</i> , - <i>ant</i>	आखै, कहै, कहइ, जाइ, जोखै, जागखै, 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 सुनि [which] female companion [Rukminī] has instructed, that one says:

राणी पूछै रुषमणी । oh Queen! Rukminī 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:

काइ रे मन कळपसि क्रिपणा o you poor mind! Why do you cause distress?
(289)

प्राणी वंछइ त वेलि पढि o living creature! [If] you wish, read *Veli* (278)

singular third person:

जाणी मागि चढ़ी चढ़ी पंथी जोखै having climbed a lattice window, [she] sees a traveller on the road (V1)

कुण जाणौ संगि हुआ केतला who knows how many [there] were in/ joined the company (37)

हरि हरिणाखी जाइ हरि Hari, having abducted Rukminī [lit.: this one who has the eyes of an antelope] goes /is going (112)

राजति अेक 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:

वयणौ वाख्याणौ 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 कहांति people *say* [that] Krṣṇa has arrived (72)

वरहासां नासां वाजंति horses' nostrils *wheeze* (115)

भजंति सुधिह हेमंति सीत मै (...) 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 रहांति 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	<p>stem रह</p> <p>-i कहि, छंडि, जाइ, देइ,</p> <p> देहि, पांडि</p> <p>-isi करिसि</p>	<p>-au कहउ, करौ, दियौ, वेसासौ</p>
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 Krṣṇa [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 मंगळ [you] *recite* [this] poem about the wedding of Krṣṇa and Rukminī (289)

प्राणी वंछइ त वेलि पढि o living creature! [If] you wish, *read* Veli (278) विवरण जो वेलि रसिक रस वंछउ, करौ करणि तौ मूळ कथ । o connoisseurs [bhak-tas]! 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 -isai, -isyai, [कहिसौ, कहिस्यौ]	-isyā, -esyā, -syā पहुचेस्यां -isai [कहिसै]
2 person	-iai [कहिइ] -isī [कहिसी] -isai, -isyai [कहिसै, कहिस्यै]	-isyau / -isyō प्रामिस्यौ
3 person	<i>the same as the 2 person</i> जीपिस्यै, वाहिस्यइ	<i>the same as singular</i>

Examples:

singular first person:

पूजा मिसि आविसि पूरखोतम o Krṣṇa [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] Śesanāga 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:

मौ पहुचेस्यां किसी भति I am afraid by which means *I will reach* [the destination] (V5)

plural second person:

पूरे इते प्रामिस्यौ 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	- <i>ata</i> / - <i>anta</i> पूछत, संभक्षत, जपत - <i>atau</i> / - <i>antau</i> आवतौ, उत्तरतौ, चढतौ, देतौ, वणतौ	- <i>atā</i> तुलता, वांछता - <i>antā</i> पसरंता, गुडंता
f	- <i>atī</i> लाजती, रहती, वहती	
	- <i>ati</i> बीणति	<i>the same as singular</i>
	- <i>anti</i> रमंती, त्रूटंती, करंती	
	- <i>iti</i> वंछिति	

Examples:

पूछत पूछत ग्यौ अन्तहपुरि *asking repeatedly* he entered the inner rooms [of the palace] (V10)

दून्तरी आवतौ देखि *having seen from afar* [the Brāhmaṇa] *approaching* (V12)

आगळि पित मात रमंती अंगणि [Rukminī] *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 पगि पगि 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, Rukminī* (162)

वणि वणि माळिणी केसरि बीणति *a woman gardener picking the pistils of the crocus flower in forests* (257)

भूप कण्य तुलता भू भाति *kings being weighed with gold shine on earth* (212)

सरका पसरंता सरगि *straight [branches] stretching out as far as the sky* (242)

II. Adverbial

-atai वरसतै, वहतै, वीक्षुडतै, वेडतै
 -antai / -anti जपन्ति, पहरंतै, वाजंति
 -atā / -atā / -antā करन्तां, क्रीडता, देखतां, वाहतां

Examples:

हुवै सु वेलि जपन्ति हुवि [as] there are [many healings, this] happens [only] while reciting this Veli (286)

हल्घर कां वाहतां हल्घांह while attacking with the weapons of Balarāma / while ploughing with the ploughs of the farmer (MSH हल्घर 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, चाढि, 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 चब्यौ given in the table.

	sg	pl
m	-o / -au लागो, पहिरायौ, वायौ	-ā लागा, ऊभा, क्रमिया
	-iyo / -iyau कहियौ, चालियौ, पृछियौ, जम्मियौ, मेल्हियौ, जागियौ, मांडियौ	-iyā कहिया, रहिया, ऊठिया, भंजिया, मिल्हिया
	-yo / -yau चब्यौ, टाळ्यौ, पैसर्यौ, प्रवर्त्यौ	-yā खाड्या, पधार्या
	-ānau [नीळांणौ]	-e कहे, रहे, राखे, बंधे, मंजे, लगाओ
		-ānā नीळाणा, मंडाणा
f	-ī आणी, रही, राखी, लागी, पडी, ऊमी, ऊपनी	-iyā देरवियां
	-ānī नीळाणी, पीळाणी, बंधाणी	the same as singular

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, कीघो (MSH किया) दीध, दीघो (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 पड़ी 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 पूरबक 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 चब्यौ 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 पधाया लोक कहन्ति 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 -āñā

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 लगाओ, 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 जम्हियौ whom[ever] he *asked* that one *replied* in the following way (V9)

राज लँगै मेल्हियौ रुषमणि 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 ध्रम कीधो after paying homage [Krṣṇa] *performed a honourable treatment* of the guest [lit.: *a honourable treatment performed* (by Krṣṇa)] (V12)

वल्ली 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 फेरवियां 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)

लवची 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 मर्जियै, 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 किसन मांग मग आयौ *after* Krṣṇa *having arrived* [the head ornament again] appeared on the line of a centre parting [of Rukmini's hair] (88)

बूढै वाहवियै आ वेळा *after having rained* this is [best] time to attack / to plough (123)

(...) भीरि कजि आया, धनंजय अनै सुयोधन (...) *after having arrived* to help Arjuna and Duryodhana (216)

स्त्रम कीधां विणु केम सरै how to proceed *without having laboured* [note an idiomatic expression ‘without doing something’, like in MSH विना किए; in this case: विना 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, चढि, देखि, लिखि, सुणि, सोचि, हरि, हुइ
 करि प्रणापति 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 अैम 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 स्वपणि 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* Rukminī goes / is going (112)

दूलह हुइ आगै पाछै दुलहणी the groom *being* in the front [and] the bride behind [him] (158)

-*i* चढी
 जाळी मागि चढी चढी पंथी जोवै *having climbed* a lattice window, [she] sees a traveller on the road (V1)

-*ai* / -*iai* चडियै, वीरियै, लाघै, मिलियै
 वदनारविन्द गोविन्द वीरियै *having seen* the lotus face of Krṣṇa (V11)

देवाधिदेव चै लाधै दूवै *having received Krṣṇa's order* (V16)

मिल्यै 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 जाण्णौ (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 Rukmini], 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 absolute 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 Holi] 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, छाइजै, 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 सिसुपाल मंडिजै ऊछव (...) festivals *are celebrated* [on the occasion of] the reception of Śiśupāla (...),

पटमंडप छाइजै कुंदणपुरि pavilions made from fabrics *are being erected* in Kundanpur,

कुंदणमै बाझै कल्स [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 मल्याचल हूँत 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 हरिनार्की, चात्रण खल खण्गि खेत्र चाढि, बैसे सभा पारकी बोलण [the wish of] *meditation upon Hari, understanding the love of Rukmini* [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* अणमारिवा (MSH न मारना), पाळिवा, मिळिवा, राखिवा

अणमारिवा 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 अयज आदेस पाळिवा first, *for obeying an older brother's command*,

सिरिखी राखिवा मन [secondly,] for carrying out the wish of Rukminī [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)

-nau / -no 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:

-ana + 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 Rukminī] 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
राठौड़ पृथ्वीराज री कही⁵²

जाळी मगि चढ़ी चढ़ी 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/

⁵² 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] wrote⁵³ 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/

⁵³ 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 रहा।
 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 homes⁵⁴

The wayfarer [saying to himself] “let me have a stop”,
while travelling, halted on the way.⁵⁵

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.⁵⁶ /5/

⁵⁴ Or: people gathered at homes (ग्रहे धई गहमह).

⁵⁵ This line is noteworthy. To fulfil the requirements of the rules of *vayaṇ sagātī*, 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 / वहबौ), stopped (रहे) on the way (रह is a metrical variant of रह).

⁵⁶ The use of जगति provides a good example that illustrates creativity and the basic rules of Dīngal. There is no space for accidentally, 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 sagātī*. This instance also shows that well-known words obtain another special meaning in the literary style of Dīngal, which therefore becomes a subject for connoisseurs. The term जगत (*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 जगत 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 जगत in this particular sense has not been attested elsewhere (Rāmsimh and Pārik 1931: 380; cf. Lālas 1962-1978: 1069), therefore it is the result of only the creativity and originality of Pr̥thvīrāj Rāṭhaur. One should also remember that *Veli* 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 झालरि 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 crowd⁵⁷ 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.⁵⁸ /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/

⁵⁷ Both nouns पट्ठ and दक्ष are synonymous, so the meaning as 'a dense crowd / a large gathering' is intensified (cf. MSH वृद्ध के वृद्ध). Another translation of the line is also possible if the second meaning of the word पट्ठ ('a veil, covering, curtain') is taken into consideration and the fact that in Rājasthān women cover their faces: groups of water-carriers [covered with] vails [look as beautiful as having] the colour [of] a cluster of *campā* [flowers] (Rāmsīmha and Pārik 1931:382).

⁵⁸ Rāmsīmha and Sūryakarāṇa Pārik suggest another possible interpretation of the last two lines: in every bathing place [with] holy water (विमळ जल तीरथि तीरथि) itinerant, holy Brāhmaṇas [themselves are] pilgrimage sites (विमळ ब्राह्मण जंगम तीरथ). According to the Hindū tradition there are three types of pilgrimage sites: 1. जंगम तीरथ mobile ones: ascetics, Brāhmaṇas, *samnyāsī*, 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. (Rāmsīmha and Pārik 1931: 382).

संप्रति अे किना किना अे सुहिणौ

आयौ कि हूं अमरावती।

जाइ पूछियौ तिणि इमि जम्मियौ

देव सु आ दुआरामती॥ 9/

सुणि स्नवणि वयण मन माहि थियौ सुख

क्रमियौ तासु प्रणाम करि।

पूछत पूछत ग्यौ अन्तहपुरि

हुआै सुदरसण तणौ हरि॥ 10/

वदनारविन्द गोविन्द वीरिखियै

आलोचै आपौ आप सूं।

हिव रुकमणी कृतारथ हुइस्यै

हुआै 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.⁵⁹ /10/

Having seen the lotus face of Kṛṣṇa

[The Brāhmaṇa] reflects in the heart.

“Rukminī 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/

⁵⁹ 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 Rukminī'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 किमर्थ

केन कार्यं परियासि कुत्र।

ब्रूहि जनेन येन भो ब्राह्मण

पुरतो मे प्रेषितम् पत्र॥ /13/

कुन्दणपुर हुंता वसां कुन्दणपुरि

कागळ दीधो अेम 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.”⁶⁰ /13/

“[I came] from Kundanpur, [I] live in Kundanpur”

Having said in this way, [he] gave the letter.

“Rukminī sent [it] to you, [my] Lord

The whole message [is] in this.” /14/

⁶⁰ 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 (Rāmsimh 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 पूर्खक 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].⁶¹

[Then] Kṛṣṇa gave that letter in the hand

of that particular Brāhmaṇa.⁶² /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/

⁶¹ 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 (स्तंभ); thrill (रोमाञ्च); 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.

⁶² 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)
 अंम्रित *m* *amṛta*, nectar (K12)
 अंसमानं *m* heaven (K30)
 अकरुर *m* Akrūra (*Kṛṣṇa*'s maternal uncle) (J341)
 अग्रं *adj* inaccessible, beyond reach (K8)
 अग्नि *f* fire (J341)
 अग्नि *f* fire (K6)
 अग्नाना *nom* to be satisfied (J3, J162)
 अठसठि *num* sixty eight (K264)
 अठ्यासी *num* eighty eight (K305)
 अतीत *adj* beyond, transcendental (K8)
 अघर *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* *Amarāvatī*, the town of Gods, heaven, the heaven of Indra (V9)
 अम्ब *m* the mango tree and its fruit (V8)
 अर *conj* and (K43)
 अरग्ज *m* mixed scent, perfume (J318)
 अरघ *adv* down, below (K43, K59)

अल्ह *m* *Allāh* (K43)
 अलेष *adj* markless, indescribable (K30)
 अलोपी *adj* invisible, disappeared (J341)
 अवतारना *ag* to give birth (J93)
 अवधू *m* *avadhūta*, ascetic *yogi*
 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)
 अह *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)
 आपसु *f* command, permission (J319)
 आगि *f* fire (K46)
 आगे *adv* later (J162)
 आणन्द *m* happiness (V15)
 आणौ (आवौ) *see* आना
 आतम *m* soul, self (K17)
 आतिथ-प्रम *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 (आवौ) *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)

आलोच्णा (आलोच्वौ) *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

ईद्र *m* leader, chief, lord, Krṣṇa

Yādavendra (V3)

ईंद्री *f pl* sense organs (K30)

ईण्ण *pron dem sg obl* (*nom* आ, इण, ऐ, अेह; MSH इस) “(of/by) this” (V14)

ईमि *adv* in this way (V9)

ईहि *pron dem sg obl* (MSH इस) “(of/by) this” (K8)

उ

उघरना *nom* to open (J162)

उजियारा *m* (inner) light, glow (K2)

उङ्गाणी *ppf pl of* उङ्गाणा *ag* “blown away” (K173)

उङ्गाना / उङ्गाणा *ag* to blow away (K173)

उत्पत्ति *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)

उपजें *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)

उरथ *adv* up (K43)

उलटना *nom* to turn, to be reversed (K6)

ऊ

ऊठणौ (ऊठवौ) *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)

ओम *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)

ओहैँ *pron dem sg obl* “(to) that” (J93)

औ

औ *conj* (MSH और) and (J3, J93, J318)

ओतारी *ppf sg of* अवतारना *ag* “given birth” (J93)

और¹ *adj* other, another (K43)

और² *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)

कर¹ *m* hand (K176, V7, V15)
 -कर² *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)
 करि¹ *abs of* करना ; करणौ (करबौ) *ag* “having done”, “doing”; *used in nominal verbal compounds* प्रणपति ~, प्रणाम ~ “having greeted”, “having saluted”, “greeting”, “saluting”, etc. (J341 ; V2, V3, V7, V10, V12)
 करि² *abs of* करना *ag* *used as ppn formative as*, “as if” (K30)
 करि³ *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)
 करींम/करींमा *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 *pr s 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)
 कहाँ¹ *pron adv interr* where? (K30, K305)
 कहाँ² ; कहाँ¹ *pron interr* what? (J93, J319 ; K2)
 कहाँ² *pron interr > pron adv why?* (K264)
 कहु¹ *pron adv indf* somewhere, anywhere (V6)
 कहे *abs of* कहणौ (कहबौ) *ag* “having recited”, “reciting”, “having said”, “saying” (V16)
 का¹ *pron interr sg obl* (MSH किस) “(of) whom? of which?” (K43)
 का² *pron interr* (MSH क्या) what? (K72)
 -का³ *adj ppn m of* (K173, K176)
 कांम *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, Krṣṇa (J341)
 काया *f* body (K264)
 कारण *m* cause (K153)
 काल *m* death (J341, K6)
 काहु¹ *pron indf sg obl* (MSH किसी) “of some” (J341)
 काहाँ¹ *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)

कीन्हं ; 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)
 कुम *m* pitcher, water-pot (K153)
 कुन्दणपुर *m* Kundanpur: the capital of Vidarbha kingdom; the hometown of Rukmini (V5, V14)
 कुवधि*f* wickedness, ill will (K173)
 कुमिलांना*nom* to wither (K46)
 कृतरथ *m* one who has accomplished a purpose (V11)
 कृपा*f* favour, mercy, pity (K153)
 केसा *m* hair (J318)
 केसौ *m* Keśava, Kṛṣṇa (K43)
 -कै¹ *loc / instr / erg of adj ppn* -का “of” (K8, K173)
 -कै² *adj ppn f* (MSH की) of (J93, J162, J341)
 -कै³/ -कै⁴ *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)
 क्यू*pron adv interr* how? (K72)
 क्रमणी (क्रमबौ) *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/पेलना *ag* to play (K305)

ग

गंगा*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; गुरु गमि/ गमि with the help or grace of the guru, by the access to a guru (K6, K176)
 गई*pp f sg of* जाणौ (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)
 गढ *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)
 गलित्राणौ *m* Brāhmaṇa (V2)
 गवन्हु*imp 2 pl of* गवना *nom* “go!” (J162)
 गवना *nom* to go (J162)
 गहमह *f* flash, glitter, crowd, festivity, a gathering (V4)
 जी*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)
 गिराणी*pp f pl of* गिराणा *ag* “knocked down”, “felled” (K173)
 गिराना/गिराणा *ag* to knock down, to fell (K173)

गुनं *m* one of the three *gunas*; quality; virtue (K264)

गुदराना *ag* to present, to convey (a request), to plead for sb (K305)

गुर¹ *m* *guru*, spiritual teacher, master (K6, K8, K176)

गुर² *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)

ग्यान *m* knowledge, wisdom (K6, K8, K173, K176)

ग्यानी *adj* knowing, wise; *m* wise person (K264)

ग्यांरसि *fekādaśī*, eleventh day of a lunar fortnight, day of fasting (K43)

ग्यौ *pp m sg of जाणौ (जावौ)* *nom* “went”, “gone” (V10)

ग्रह *m* home, house (V4)

घ

घट *m* pot, vessel; *fig.* body, person (K72, K264)

घणोरा *adj* intense, overwhelming, crowded (K305)

घना/घनी *adj* many, copious, numerous (J3)

घर *m* house, home, palace (J93, K2, K8, K12, K173)

घोर *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)

चढणौ (चढबौ) *nom* to climb (V1)

चरण *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)

चासि *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)

चित् ; 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)

त्रुवा *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

छंदू *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)

छर *m* ash, dust (J3)

छाहौ *f* (MSH छाँह) shadow (J93)

छूट *pp m sg (shortened form) of छूटना* *nom* “released” (J318)

च्छूटना *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 (जंपवौ) *ag* to say, to tell, to utter, to declare (V9)

जगत्¹ *m* world (J93)

जगत्² *f* the city of Dvārakā (V5)

जगतपति *m* lit. the Lord of the world; the epithet of Kṛṣṇa (V12)

जगन् *m* (S यज्ञामि) 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)

जवाब *m* answer; refusal, rejection (K305)

जमाना *ag* to gather, to put in place, to fix (K59)

जल् ; जल् *m* water; rainwater (K46, K173 ; V7)

जलंघर *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)

जाँ *pron adv rel* where (V8)

जाण्/जान् *m* knowledge (K46, K153)

जानना *see* जानना

जानां *pp m of* जानना *ag* “known”, “understood” (K30)

जा॒प्र॒ल॒स्ग॒*obl* “of / by which”, “whose” (K30, K153, K305)

जाइ¹ *abs of* जाना *nom* “having gone”, “going” (J162)

जाइ² *imp 2 sg of* जाणौ (जावौ) *nom* “go!”, “travel!” (V3)

जाइ³ *pron rel* (MSH जिनको) “whom” (V9)

जाऊ *imp 3 sg of* जाना *nom* “let go” (J93)

जागणौ¹ (जागवौ)¹ ; जागना *nom* to wake up (V5 ; K12)

जागणौ² (जागवौ)² *nom* to burn, to be on fire (V8)

जाणौ (जावौ) *see* जाना

जादव *m* Yādavas; जादवं इदं Kṛṣṇa, the Lord of Yādavas (V3)

जानना *ag* to know, to understand (J93, J319, K6, K30, K153)

जानहूँ *imp 2 pl of* जानना *ag* “know!”, “consider!” (J319)

जाना; जाणौ (जावौ) *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)

जूद्धि *m* battle (J318)

जे¹ *pron rel pl* “(those) who” (K46)

जे² *conj* when, if (K264)

जैवन *m* feast, festive dining (J319)

जेउँ *pron rel* in the way in which, like (J318)

जोहि *pron rel sg instr* “by which” (J3)
जो¹ *pron rel* who, which (J93, J318, J341)
जो² *conj* when, if (K173)
जोग *m* yoga (K6)
जोगनी *f* *yoginī*, *fig. kundalinī* (K12)
जोगी *m* *yogī* (J341)
जोग् *adj* suitable; *m* method, means, trick (J162)
जोति *f* flight, radiance (K176)
जोबन *m* youth; female breast (J318)
जोरी *f* a pair (J341)
जोवणौ (जोबनौ) *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)
झपमारी *f* waste of time (K72)
झिल्मिल *adj* flickering (J341)
झुना *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)
झूँ *m* lie (K30)

ट

टाटी *f* bamboo screen (forming walls of a hut) (K173)
टाढ *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)
ठाँ *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)

-तणौ *adj ppn obl* (MSH के) “of” (V15)
-तणौ *adj ppn m* (MSH का) of (V10)

तत¹ *m* substance, essence; element (K30, K72)

तत² *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)

तहाँ/तहाँ *pron adv* there (J162, K12, K30, K43, K176, K305)

ता *pron dem sg obl* (MSH उस का) “his”, “her”, “its” (K43, K305)

तांन *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* flock; *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)

तुम्हाहि *pron pers 2 pl obl* “for you”, “to you” (J319)

तुरक *m* Turk, Muslim (K43)

तू *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)

तेर्हि *pron pers 3 sg obl* “by her indeed” (J341)

तेणि *pron dem sg obl* (MSH उस, उससे) “(of / from) him, her, it” (V12)

तेतीस्यू *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)

-तै *ppn abl and instr* from; because of, by (K2, K6, K153)

तोर *pron poss 2 sg m* your (K46)

तौ *conj* then, in that case (K72, K264)

त्रिकुटी *f* place between eyebrows where three *nādīs* meet, *ājñā cakra* (K6)

त्रिश्वाना/त्रिस्तना *f* thirst; desire, craving (K8, K173)

थ

थर्ह *pp f sg of* होणौ (होवौ) *nom* (MSH हुई) “become”, “was”, “occurred”, “happened” (V4)

थियौ *pp m sg of* होणौ (होवौ) *nom* (MSH

हुआ) “become”, “was”, “occurred”, “happened” (V10)

थूर्णी *f* post, pole (K173)

-थै *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)

दळ¹ *m* group, band, mass (of people) (V7)

दळ² *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)

दिवानां *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)

दिस्ति *f* view, sight (J162)

दिहिस <दिहोसि*ppr 3 sg of* देना *ag* “gave” (J3)

दीठ *pp m / f of* देखणौ (देखवौ) *ag* and दीखणौ (दीखवौ) *nom* “seen”; “became visible” (V2)

दीयो/दीयौ *pp m sg of* दैणौ (दैवौ) *ag* “given” (V14, V15)

दीन्हि *pp m sg of* देना *ag* “given” (K2)

दीप *m* island (J93)

दुआदस *num* twelve; ~ बानी (*of gold*) purest (J93)

दुआरामती *f* Dvārkā, the city of Krṣṇa (V9)

दुख ; दुष *m* pain, sorrow (J3 ; K153)
 दुज *m* twice-born; Brāhmaṇa (V4)
 दुवारिका/द्वारिका *f* Dvārkā, the city of
 Kṛṣṇa (V2, V5)
 दुष *see* दुख
 दुहुं *num aggr obl* “(in / of) both” (K43)
 दूजा *num ord* second (K43)
 दूर *adj* remote; *adv* far (K6)
 दूरंतर *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 (देखवौ) *see* देखना
 देखना ; देखणौ (देखवौ) *ag* to see, to look at (J162, K176 ; V12)
 देखना *ag* to show (J162)
 देखावसि *prs 3 sg of* देखना *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)
 देखना *see* देखना
 देहि/ देइ *imp 2 sg of* दैणौ (दैवौ) *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)

ध्रम *m* (S धर्म) the prescriptions of religion, moral law, dharma; see also आतिथ-ध्रम (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; ~ दिलाना *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)
 नसाइ *pass 3 sg of caus* नसाना *ag* “is (being) destroyed” (K72)
 नसाना *ag* to destroy (K72)
 नह *part neg* no; not (V4)
 नहि/नहीं *part neg* no; not (J319, J341, K30, K46, K153)
 ना *part neg* no, not (K46)
 नांहीं/नांहीं/नाहि/नाहीं *part neg* no; not (J93, K12, K43, K153)
 नारूँ *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/नहीं *see* नांहीं
 निगंम *m* nigama, Vedic texts (K30)

निजीकि *adv* (P *nazdīk*) 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)
 न्हाइ^{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, *pañḍit* (K30)
 पंथी *m* traveller, wayfarer (V1)
 पग *m* foot (V3)
 पछिम *adj* western; *m* west (K43)
 पटङ्ग¹ *m* group, band, a crowd, a gathering (V7)
 पटङ्ग² *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)

पते[ं] *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* *padmīnī*, one of four types of women (J93)
 पनहु *f* refuge, shelter (K305)
 पर¹ *m* *paramātman, brahma* (K153)
 -पर² *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)
 पहाड़ी *f* mountain (K8)
 पहिलौ *adv* before that; at first (V11)
 पहुचणौ (पहुचबौ) *nom* to reach, to arrive (V5)
 पाँखा *m* wing (J93)
 पांजर *m* skeleton (J341)
 पांटण *f* roof; upper storey (K17)
 पांगी/पांनी *m* water (K46, K176, K264)
 पाइ^{pp} *f sg of* पाना *ag* “obtained” (J3)
 पाएउ¹ *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)
 पास¹ *m* noose (K153)
 पास² *adv* near (J162)

ਪਿੰਡ *m* lump, clod; *fig.* body (K30)

ਪਿਤੁ/ਪੀਤੁ *m* (S, MSH ਪਿਤੁ) lover, beloved, dear (J319, J341)

ਪਿਹੁੰ *imp 2 pl of* ਪੀਨਾ *ag* “drink!” (J319)

ਪਿਧਾ *pp m* of ਪੀਨਾ *ag* “drunk” (J319)

ਪਿਧਾਰਾ *adj* dear, beloved (K2)

ਪਿਧਾਲਾ *m* cup, drinking vessel (J319)

ਪੀ ਕੈ *abs of* ਪੀਨਾ *ag* “having drunk”, “drinking” (J319)

ਪੀਤ *see* ਪਿਤੁ

-ਪੀਛੇ *ppn* after (K173)

ਪੀਜੈ *pass 3 sg of* ਪੀਨਾ *ag* (*of a liquor*) “is (being) drunk”, “let be drunk” (K12)

ਪੀਨਾ *ag* to drink (J319, K8, K12, K17)

ਪੀਰ *m pīr*, Muslim spiritual guide, Muslim saint (K43, K59)

ਪੀਰ *adj* dear; *m* husband (K2)

ਪੁਨ/ਪੁਨਿ *adv* also (J3, J162)

ਪੁਰਾ *m* town; Kundanpur: the hometown of Rukmini (V4)

ਪੁਹੂਪ *m* a flower (J318)

ਪ੍ਰਭਾਣੌ (ਪ੍ਰਭਾਵੌ) *ag* to ask, to enquire (V9, V10)

ਪ੍ਰੰਜਨਾ¹ *ag* to worship (J162)

ਪ੍ਰੰਜਨਾ² *nom* to be fulfilled (J162)

ਪ੍ਰੰਜਾ *f* (Hindū) worship (K43)

ਪ੍ਰੰਜਿਵਿ *fut 3 sg of* ਪ੍ਰੰਜਨਾ¹ *ag* “will worship” (J162)

ਪ੍ਰੰਜੈ¹ *inf obl of* ਪ੍ਰੰਜਨਾ¹ *ag* “(in order to) to worship” (J162)

ਪ੍ਰੰਜੈ² *prs 3 sg of* ਪ੍ਰੰਜਨਾ² *nom* “is fulfilled” (J162)

ਪ੍ਰੰਨਾ *nom* to fill, to be filled (K6); *ag* to fill (K43)

ਪ੍ਰੰਰਾਬ *adj* eastern; *m* east (K43)

ਪੇਮ *m* love (J319)

ਪੈ *conj* but, still, however, indeed (J93, J319)

ਪੈਕਂਬਰ *m* God’s messenger, prophet (K43, K305)

ਪੋਤਨਾ *ag* to moisten, to cool; to purify (K12)

ਪ੍ਰਕਾਸ *m* glare, glow, light, radiance (K6, K176)

ਪ੍ਰਕਾਸਨਾ *nom* to shine (K6)

ਪ੍ਰਗਟ *adj* evident, manifest, clearly visible (K176)

ਪ੍ਰਗਟਨਾ *nom* to emerge, to appear (K6)

ਪ੍ਰਗਟੈ *pp adv of* ਪ੍ਰਗਟਨਾ *nom* “(by / with) raising”, “(with) appearing” (K173)

ਪ੍ਰਯਾਰਨਾ/ਪਰਯਾਰਨਾ *ag* to kindle, to ignite (K6)

ਪ੍ਰਣਾਪਤਿ *f* respectful greeting (V2)

ਪ੍ਰਣਾਸ *m* bow, respectful greeting (V10)

ਪ੍ਰਤਿਬਿੰਬ *m* reflection, image (K153)

ਪ੍ਰਸਾਦ *m* grace, blessing (K8)

ਪ੍ਰਾਣ *m* breath, life-breath (K30)

ਪ੍ਰੀਤਮ *adj* beloved; *m* lover, husband (K2)

ਪ੍ਰੇਮ *m* love, devotion (K173)

ਫ

ਫਕੀਰਾ *m faqīr* (K43)

ਫਲ *m* fruit (K6, K8)

ਫਾਵਨਾ *nom* to be to sb’s taste (K17)

ਫਿਰਨਾ *nom* to move about, to stroll around, to wander (K305)

ਫਿਰ *adv* again (J341)

ਫੂਟ *pp m sg of* ਫੂਟਨਾ *nom* “broken”: ਕੱਠਾ ~ a necklace being broken, “had a mark on throat” (J93)

ਫੂਟਨਾ *nom* to break, to burst, to crack, to split (J93, J318, K43, K173)

ਫੂਲ *m* flower (J319, K6)

ਫੇਰਨਾ *ag* to turn away, to ward off (K153)

ਫੇਰਾ *m* return (J341)

ਫੇਰੂ *m* circumambulation (J162)

ਕ

ਕੰਕਨਾਲਿ *f suṣumna*, the curved channel (K12)

ਕੰਘਨ *m* bond, bondage (K153)

ਕਚਨ *m* word, speech (J319)

ਕਚਗਾਰੀ *f* insolence, impertinence (K305)

बड़ा *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)
 बलि¹ *m* Vali / Bali (grandson of Prahlāda, in the presence of whom Viṣṇu incarnated as a Vāmana) (J341)
 बलि² *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)
 बाँहु *m* armlet, bracelet (J318)
 बांचणौ (बांचबौ) / वांचणौ *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; दोसरे ~ for the second time (J319)
 बारी¹ *f* earring (J318)
 बारी² *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)
 विकार *m* obstacle, distortion, misrepresentation (K72)
 विगरांना *nom* to melt, to fuse (K153)
 विगसना *nom* to open, to bloom (K176)
 विचला *adj* middle, (existing) in between, mutual (J318)
 विचार *m* thought, insight, true knowledge (K72)
 विचारना *ag* to think (deeply), to reflect, to contemplate, to understand, to consider (K6, K30, K59, K176)
 विचारा¹ *m* thought, insight, true knowledge (K17)
 विचारा² *adj* (P बेचारा) helpless, poor, wretched (K17)
 विचारी *abs of* विचारना *ag* “thinking”, “understanding”, “having understood”; *adv* thoughtfully (K264)
 विछोड *m* separation (J341)
 विद्या *f* knowledge, learning, scholarship (K30)
 विधंसना *nom* to be ruined, to be pierced, to be destroyed, to be crushed (J318)
 विधंसि *ppf sg of* विधंसना *nom* “ruined”, “pierced” (J318)
 विधि¹ *m* Creator (J93)
 विधि² *f* manner, way (K8)
 -विन *prep / ppn* without (K8, K72, K153, K176)
 विनति *f* humble request, entreaty (J319)

विनना / विनवना <i>ag</i> to request humbly, to plead (K153)	भई <i>pp f sg of होना nom</i> (MSH हुई) “become” (J341)
विनसना <i>nom</i> to perish (K153)	भए <i>pret 3 sg of होना nom</i> “became” (J341)
विपति <i>f</i> distress (J3)	भति <i>f</i> way, manner (V5)
विमोहना <i>ag</i> to bewitch (J341)	भया <i>pp m sg of होना nom</i> (MSH हुआ) “become”, “happened”, “occurred” (K2, K12, K173, K176)
विमोहि <i>abs of विमोहना ag</i> “having been bewitched, beguiled”, “bewitching, beguiling” (J341)	भये <i>pp m pl of होना nom</i> “become” K59
विरह <i>m</i> separation (J318, J341)	भरंम <i>m</i> delusion (K173)
विरोलना <i>ag</i> to churn (K264)	भरना <i>nom</i> to be filled, to become full; <i>ag</i> to fill (K72)
विसंभारा <i>adj</i> unconscious; heedless (J319)	भरि <i>adj</i> full (J93)
विसंभर <i>m</i> Viśvambhara, “All-supporting”, Supreme being (K43)	भर्या <i>pp m sg of भरना nom</i> “become full”; <i>ag</i> “filled” (K72)
विसमल <i>m</i> ritual slaughter in the name of God (K43)	भल <i>adj</i> good (J319)
विहृण <i>adj</i> without, lacking; beyond (K153)	भव <i>m</i> existence, world, <i>samsāra</i> (K153)
वीज <i>m</i> seed, germ (K6)	भा <i>pp m sg of होना nom</i> (MSH हुआ) “become” (J341)
बुणा <i>ag</i> to weave (K8)	भांडा <i>m</i> pot (K173)
बुधि <i>f</i> discernment, intellect (K153)	भांण <i>m</i> sun (K173)
बूझना <i>nom</i> to know, to understand (K153)	भांति <i>f</i> (often <i>pl</i>) manner(s), way(s), kind(s) (K59)
बेघना <i>ag</i> to pierce (K6)	भाई <i>m</i> brother, fellow, friend (K43, K72)
बेन <i>m</i> flute (K176)	भाखना <i>ag</i> to say (J93)
बेरासू <i>m</i> (S विलास) pleasure, enjoyment (J3)	भाखा <i>f</i> speech, word (J93)
बेसरि <i>f</i> nose ring (J318)	भागना <i>nom</i> to run away (K153)
बैठना <i>nom</i> to sit, to sit down (K2, K8, K12)	भागि <i>m</i> (S भाग्य) good fortune (K2)
बोलत <i>p prs adv</i> “while / by talking” (K72)	भारथ <i>m</i> one of the Bharatas, Arjuna (J341)
बोलना <i>nom</i> to talk (K72)	भाव <i>m</i> existence (K153)
बोलना ^१ <i>inf obl of बोलना nom</i> “by / about / concerning talking” (K72)	भावना <i>nom</i> to be pleased (J319)
बोल्या ^२ <i>pp sg instr of बोलना ag</i> “having talked”, “having a talk” (K72)	भिखारि <i>m</i> beggar (J3)
ब्राह्मण / ब्राह्मण <i>m</i> priest, Brāhmaṇa (V2, V7, V13, V15, V16)	भिल्लौ (भिल्लौ) <i>nom</i> to unite, to meet together, to intermingle (V1)
भ	
भँवर <i>m</i> black bee (J162)	भिष्यारि <i>m</i> beggar (K305)
भंग <i>adj</i> destroyed, (hair) disheveled, messed up (J318)	भिस्ति <i>f</i> heaven, paradise (K305)
	भीतारि <i>adv</i> inside, within (K264)
	भीनना <i>nom</i> to be drenched, to get wet (K173, K176)
	भुँजना / भूँजना <i>nom</i> to enjoy (J3)
	भुग्नति <i>f</i> eating, food (J3)

भुवण *m* home, palace, residence (V1)
 भै*pp* *m pl of* होना *nom* “become” (J318)
 भेटी *f* embrace (J318)
 भेसा *m* dress, garment (J318)
 भै*pp* *f of* होना *nom* “become” (J318)
 भोग/भोगू *m* enjoyment, pleasure (J162, J341)
 भोगी *m* one who enjoys the senses (J341)
 भोजन *m* meal, food (J319)
 भौ¹ *m* fear (V5)
 भौ² *m* world, *samsāra* (K264)
 भौइ *f* earth, ground (K8)
 भ्रंम *m* error (K153)

म

म *part neg* not, do not (V3)
 मंग *m / f* vermilion at the parting of the hair, *māng* (J318)
 मंगन *adj* engrossed, immersed, absorbed, rapt (K12, K176)
 मंगलचार *m* auspicious wedding song (K2)
 मंजना *ag* to bathe, to clean, to scrub (K264)
 मंजिसि² *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)

मरणज *adj* rubbed and crushed (as ointment of attraction) (J318)
 मरण *m* death (K153)
 मरना *nom* to die (J93)
 मलना *adj* dirty, filthy (K264)
 मलयगिरि *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)
 -मांहि/-मांही/-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)
 माहरै *pron poss 1sg obl* “(of) my, mine” (V3)
 -माहाँ *ppn loc in* (J93)
 मिलना ; मिलणौ (मिलवौ) *nom* to meet (with से) (K72); to mix, to join, to combine, to unite (V1)
 मिसु *m* pretext; opportunity, occasion (J162)

मीचु <i>f</i> death (J3)	य
मुऐ <i>pp m pl of</i> मरना <i>nom</i> “died” (K46)	
मुख ; मुष <i>m</i> face, mouth, lips, <i>fig. speech; beak</i> (J93, V3 ; K72)	यह <i>pron dem sg this</i> (K59)
मुझ <i>pron pers 1 sg obl</i> “(of) me” (K305)	यां/या <i>interj oh!</i> (K59)
मुरारी <i>m</i> Murāri, Krṣṇa, God (K264)	यार <i>m</i> friend, lover (K59)
मुलां <i>m</i> mullāh, Muslim priest, Muslim jurist (K43)	यूं <i>pron adv</i> thus, so (K153)
मुलाना <i>m</i> maulāna, title of Muslim scholar (K59)	
मुवा <i>pp sg instr of</i> मरना <i>nom</i> “with / after death” (K30)	र
मुष <i>see</i> मुख	र <i>part emph</i> indeed (K2)
मुषा <i>m sg instr of</i> मुष <i>m</i> “with / by mouth” (K72)	रंग <i>m</i> color, entertainment, love (J319)
मुष्टि <i>adj</i> silent, quiet (K72)	रब <i>m</i> Lord, God (K59)
मूँठि <i>f</i> (MSH मुष्टि) fist (J93)	रवि <i>m</i> sun (V4)
मूरिष <i>m</i> idiot, ignorant, fool (K72)	रस <i>m</i> juice, nectar, flavor (K12, K17); love sentiment, love game (J319)
मूळ <i>m</i> mūlādhāra cakra (K12)	रसना <i>f</i> tongue (K2)
मेट्ना <i>nom</i> to be destroyed (J318)	रसांइन <i>m</i> elixir (K2)
मेट्टी <i>abs</i> मेट्ना <i>nom</i> “having been destroyed”, “destroying” (J318)	रह <i>f</i> way, road, path (K43, V4)
मेट्ना <i>ag</i> to remove, to abolish, to reject (K43)	रहणौ (रहवौ) <i>see</i> रहना
मेरडंड <i>m</i> backbone, spinal column; suṣumnā nāḍī (K6)	रहना ; रहणौ (रहवौ) <i>nom</i> to be, to exist, to persist, to remain (J3, J319, K43, K72, K173) ; to stay, to stop, to halt (V4)
मेरावा <i>m</i> meeting, union (J162)	रहिमाना <i>m</i> Merciful, Compassionate, the epithet of Allāh (K305)
मेरु <i>m</i> mount Meru (J162)	रहीम <i>adj</i> Merciful, the epithet of Allāh (K43)
मैं/मैं <i>pron pers 1 sg I</i> (K2, K305)	रांम/रांमा <i>m</i> Rām, God (K2, K17, K30, K43, K153)
-मै ² /-मै ² <i>ppn loc in, on, into, within</i> (K6, K8, K17, K46, K59, K176, K305)	राई <i>m</i> king (K43)
मैमंत <i>adj</i> intoxicated (J318)	राखणौ (राखवौ) <i>see</i> राखना
मो <i>pron pers 1 sg obl</i> “me” (J341)	राखना ; राखणौ (राखवौ) <i>ag</i> to put, to keep, to hold (K2, K305 ; V1)
मोति <i>m</i> pearl (J318)	राज ¹ <i>m</i> reign, reigning (J341)
मोरा <i>pron poss 1 sg my</i> (J319)	राज ² <i>m</i> king (J93); <i>voc hon</i> (MSH आप) “sir”, “lord”, “raja” (V14)
मोल <i>m</i> price (K17)	राजा <i>m</i> king (J3, J93, J341)
मोह <i>m</i> enchantment, infatuation (K173)	राजू <i>m</i> royalty, sovereignty, kingdom (J3)
मोहि <i>pron pers 1 sg dat</i> “(to/for) me”; <i>acc “me”</i> (J319, K2)	रात <i>f</i> night (J93)
मौरणौ (मौरवौ) <i>nom</i> (MSH बौर आना) to blossom (esp. the mango tree) (V8)	रातना <i>nom</i> to be attracted (to: <i>loc</i>), to be in love (K8)
	राता <i>adj</i> red (J93)

रानी <i>f</i> queen (J93)	लाना ¹ <i>nom</i> to bring (J318)
रामा <i>f</i> rāmā, a beautiful lady (J162, J318)	लाना ² <i>ag</i> (MSH लगाना) to apply, to put, to set (K153)
रावन <i>m</i> Rāvaṇa, metaphor of the lord of loins (लंका) of a lady (J318)	लिखणौ (लिखबौ) <i>ag</i> to write (V1)
राष्णा <i>see</i> राखना	लीन <i>adj</i> absorbed, engrossed (K153)
रिदा <i>m</i> heart (K264)	लूकना <i>nom</i> to vanish, to be dissolved (K153)
री <i>interj</i> <i>f</i> hey (K46)	लूटना <i>nom</i> to be looted (J318)
रुकमणी <i>f</i> Rukmiṇī (V11, V14)	लेखणि <i>f</i> pen, writing instrument (V1)
रूप <i>m</i> form (K30)	लेना <i>ag</i> to take (J318, J319, J341, J93, K2)
रे <i>interj</i> <i>m</i> hey (K6, K8, K12)	लै <i>abs of</i> लेना <i>ag</i> “taking”, “having taken” (J93, J318, J341)
रेष <i>f</i> line, outline, contour (K30)	लोई <i>ppn</i> formative of <i>pl</i> (<i>lit.</i> people) (K30)
रोमाच्चित <i>adj</i> thrilled (V15)	लोभ <i>m</i> greed (J3)
ल	
लंक <i>f</i> Laṅkā; <i>fig.</i> loin (J318)	ल्यौ <i>f</i> spiritual/mental immersion (K153)
लखण <i>m</i> sign, indication, symptom (V15)	
लखना ; लघना <i>ag</i> to see, to look, to perceive, to notice (J319 ; K43)	
लगन <i>m</i> auspicious moment for marriage, marriage (V5)	
-लगी/-लगै <i>ppn</i> (MSH तक) up to, as far as, until (V2, V14)	
लष/लाष <i>num</i> lākh, one hundred thousand (K305)	
लघना <i>see</i> लखना	
लहर <i>f</i> wave (K8)	
-लहि <i>ppn</i> until (J93)	
लाइ <i>कै abs of</i> लाना <i>ag</i> + <i>कै</i> (MSH लगाकर) “bringing”, “having brought” (J318)	
लागणौ (लागबौ) <i>see</i> लागना	
लागना ; लागणौ (लागबौ) <i>nom</i> to be attached, to be fixed (K6, K46, K153); to appear, to occur, to arise (J341, K8, K17); (<i>with inf obl</i>) to begin (J162, K12, V2, V16)	
-लागि <i>ppn</i> with respect to, in comparison with (+ acc) (J162)	
लागै <i>pp adv of</i> लागना <i>nom</i> “starting (with)”, “at the beginning (of)” (J162)	
लाघणौ (लाघबौ) <i>ag</i> to receive, to obtain, to get, to meet (V16)	
व	
वंदण <i>m</i> homage by touching feet, adoration (V3, V12)	
वटाऊ <i>m</i> traveller (V2)	
वणणौ <i>see</i> वणणौ	
वदनारविन्द <i>m</i> (वदन + अरविन्द) lotus face (V11)	
वयण <i>m</i> speech, word (V10)	
वरण <i>m</i> colour (V7)	
वसणौ <i>see</i> वसणौ	
वह <i>abs of</i> वहणौ (वहबौ) <i>nom</i> “(while) travelling, moving, going, wandering”, “having travelled, moved, gone, wandered” (V4)	
वाचण <i>inf obl of</i> वाचणौ (वाचबौ)/ वांचणौ <i>ag</i> “(of) reading”, “(of) reciting” (V16)	
वाचणौ <i>see</i> वांचणौ	
विधि पूरक <i>adv</i> according to rule (V16)	
विमळ <i>adj</i> holy, sacred, pure (V7)	
विसेखि <i>adj</i> special, distinctive, particular, unusual (V12)	
वीखियै <i>abs of</i> वेखणौ (वेखबौ) <i>ag</i> “seeing, perceiving, observing, looking at”, “having seen, perceived, observed, looked at” (V11)	

वीनवणौ (वीनववौ) *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 *nādī* that passes through the *cakras* (K6)

ष

षंड *m sword* (K153)

षंडना *nom* to break (K153)

षट *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)

षिलघानां *m solitary house, hermitage* (K305)

षीणा॑ *adj* dwindled away, disappeared (K173)

षुदाई॑ *m God* (K43)

षुमारी॑ *f* inebriation, intoxication (K17)

षूट *m peg* (K8)

षूटना *nom* to end, to be ended (K153)

षेलना *see खेलना*

स

सँपति॑ *f* wealth (J3)

सँचारना *ag* to arrange (J318)

संख *m* conch shell (V6)

संगम *m* confluence; meeting of three *nādīs* (K6)

संग्रामा॑/संग्राम *m* fight (J318)

संत *adj* noble, virtuous; *m sant*, non-sectarian devotional poet (K8, K72, K173)

संदेस *m* message, information (V2)

संप्रति॑ *m* reality, visible reality, actuality, before the eyes, truth (V9)

संमाना॑/समाना॑ *see समाना॑*

संमाना॑ and संमानी॑ *pp m and f sg of समाना॑ nom* “entered”, “merged” (K6, K12, K30)

संसा॑ *m* doubt (K12)

संसार॑ *m* world, people (J162)

सकल *adj* all, entire, whole (J162, K176)

सतगुर *m sadguru*, the supreme guru (K153)

सतरि॑ *num* seventy (K305)

सति॑ *m* (ultimate) truth (K43)

सत्त *m* (S, MSH सत्य) truth (J93)

सद *m* noise, sound, words (V6)

सदा॑ *adv* always (J3, K12)

-सनि॑ *ppn* with (whom -का : -का सनि॑ = MSH किस से) (K46)

सब *adj* all (J3, J318)

सबद *m śabda*, word, esp. transcendental sound (K8, K12, K30)

सबै॑ *pron indf emph* (सब+ही) all, whole; every (K173)

समंद *m* sea, ocean (K8)

समझाना *ag* to explain (K153)

समान॑ *adj* like, similar, equal (K46)

समाना॑/समाना॑ *nom* to enter, to penetrate, to pervade, to slip into, to merge, to flow in (K153, K305)

समाचार *m* news, information, message (V14)

सर॑ *m* (S स्वर) sound; *nāda*, the “unstruck” sound (K6)

सर॒ *m* (S शर) arrow (K12)

सरण॑ *f* protection, asylum, shelter, refuge (V16)

सरीख *adj* identical, similar, equal (V6)

सरीर *m* body (K6)

सरूप॑ *m* own form, essential property (K176)

सरोवर *m* lake (K46)

सलोना॑ *adj* beautiful (J318)

सषी॑ *f* friend (K2)

ससि॑ *m* (S शशिन) moon (J93)

ससिहर *m* moon; *piṅgalā nādī* (K6)

सहंस <i>num thousand</i> (K305)	सुदरसण <i>m</i> (सु+दरसण) beautiful seeing, seeing, observing; audience; visiting (a shrine); worshipping (before an idol) (V10)
सहज <i>m</i> the state of <i>sahaja</i> , spontaneity, mystical union; <i>adv</i> spontaneously, easily, effortlessly (K6, K153, K176)	
सहि <i>adv</i> (MSH सभी) everything (V14)	
सांझ <i>f</i> evening (V5)	सुद्र <i>m śūdra</i> (K8)
सागर <i>m</i> see, ocean (K264)	सुनना <i>see</i> सुणणौ
साज् <i>m</i> (P साज) adornment, decoration, equipment (J3)	सुन्न <i>imp 2 pl of</i> सुनना <i>ag</i> “listen!” (J319)
साधना <i>ag</i> to aim (K12)	सुमति <i>f</i> proper understanding, wisdom (K6)
साधू <i>m</i> <i>sādhu</i> , holy man (K72)	सुमिरना <i>ag</i> to remember (J93)
सायर <i>m</i> ocean, sea (V6)	सुरति <i>f</i> concentrated consciousness, awareness (K6)
सारस <i>m</i> the Sarus crane, <i>Grus antigone</i> (J341)	सुरा <i>f</i> liquor, wine (J319)
साहिब <i>m</i> lord, master (K305)	सुराही <i>f</i> jar, pitcher (J319)
सिंगार <i>m</i> adornment (J318)	सुरूप <i>adj</i> beautiful (J93)
सिंधल <i>m</i> the island of <i>Śimhala</i> (J93)	सुवा <i>m</i> parrot (J341)
सिधि <i>f</i> solution, goal (J162)	सुष <i>see</i> सुख
सिफति <i>f</i> quality, attribute (K59)	सुष्मन <i>f</i> <i>suṣumnā</i> , the central channel (K12)
सिर <i>m</i> head (J319)	सुस <i>m</i> rabbit; <i>fig.</i> fickle mind (K8)
सिरी पंचमी <i>f</i> the fifth day of the bright half of <i>Māgha</i> (J162)	सुहाग <i>m</i> marital happiness of woman (K2)
सिलार <i>m</i> commander (K305)	सुहिणौ <i>m</i> (S स्वप्न, Ap सुविणउ) dream (V9)
सीव <i>m</i> <i>Śiva</i> , <i>paramātman</i> (K153)	-सू <i>ppn abl and instr</i> from; by means of, by, with (V11)
सीस <i>m</i> head (V7)	सूनि <i>m</i> <i>śūnya</i> , emptiness, the state of <i>sahaja</i> (K6, K153)
सु ¹ <i>pron pers</i> (MSH वह, सो) he, she, it; <i>pron dem 3sg</i> that (V4, V9)	सूत <i>m</i> yarn, thread (K8)
सु ² <i>part emph</i> (MSH तो) just, indeed, certainly (V5)	सूतौ <i>adj</i> asleep (V4, V5)
सु ³ <i>prep / adj / ameliorative prefix</i> good, beautiful, attractive (V9, V10)	सूय <i>adj</i> pure; honest (K264)
सुंदर <i>adj</i> beautiful (K176)	सूना <i>nom</i> to sleep (K2)
सुनना <i>see</i> सुनना	सूर <i>m</i> sun; <i>idā nādī</i> (K6)
सुई <i>f</i> needle (K8)	सूरति <i>f</i> form, appearance (K59)
सुख ; सुष <i>adj</i> happy; <i>m</i> happiness, bliss (J319, J3, V10 ; K6, K12, K153)	सेज <i>f</i> bed (J318)
सुगंध <i>m</i> fragrance (J93)	सेवा <i>m</i> service (J93)
सुणणौ ¹ (सुणवौ) ¹ <i>nom</i> (cf. MSH सुनाई पडती है) to be heard (V6)	सेष <i>m</i> <i>śaikh</i> , Muslim spiritual guide (K305)
सुणणौ ¹ (सुणवौ) ² ; सुनना <i>ag</i> to hear, to listen (V10 ; J319, K8, K176,)	सो <i>pron dem</i> he, she, that (J93, J319, K2, K30)
सुतन <i>m</i> beautiful body (V1)	-सौं / -सौं / -स्यूं <i>ppn abl and instr</i> from; by means of, by, with (J319, J341, K72)
	सोई <i>pron dem emph</i> (only) he, she, that (indeed) (J319, K43)

सोचणौ (सोचवौ) *ag* to think, to feel concern, to think anxiously (V5)
 -सौं *see* -सौं
 -स्वं *see* -स्वं
 स्वरण *m* ear (V10)
 स्वामी/स्वामी *m* master, lord (K6, K176)
 स्वादं *m* flavour, taste (K30)

ह

हैंहि *prs 3 pl of होना nom (MSH है)* “they are” (J93)
 हंम/हम *pron pers 1 pl we (K2, K153, K176)*
 -हते *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)
 हिंदू *m* Hindū (K43)
 -हीज *part emph* (MSH ही, भी, तो) precisely, particularly (*stressing the preceding word*) (V15)

हीरामनि *m* Hīrāmanī, emerald-coloured type of parrot (J93)
 हीलोहल *m* (हिलोल + हल) the noise; the sound of waves (V6)
 -हुंता/-हुंता *see* -हुते
 हुइस्यै *fut 3 sg of होणौ (होवौ) nom* “will be”, “will become”, “will occur”, “will happen” (V11)
 हुओौ *pp m sg of होणौ (होवौ) nom (MSH हुआ)* “become”, “was”, “occurred”, “happened” (V10, V11)
 -हुते/-हुंतां/-हुंता *ppn abl and instr (MSH से)* from; by, by means of, with, (J3, V3, V1)
 हूँ *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/होइ¹ *prs 3 sg of होना nom* “occurs”, “arises”, “becomes”; “may / can / will become”, “let be” (J3, J319, K72)
 होइ² *abs of होना nom* “becoming”, “having become” (J341)
 होइ³ *see* होइ¹
 होणौ (होवौ) *see* होना
 होना ; होणौ (होवौ) *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)
 हौँ¹ *pron pers 1 sg I (J162)*
 हौँ² *prs 1 sg of होना nom (MSH है)* “(I) am” (J93, J162)

Bibliography

GENERAL

BANGHA Imre, *The Emergence of Hindi Literature: From Transregional Maru-Gurjar to Madhyadeśi Narratives*, in Tyler Williams, Anshu Malhotra, John Stratton Hawley (eds.), *Text and Tradition in Early Modern North India*, New Delhi: Oxford University Press 2018, pp. 3–39.

BEHL Aditya, *Love's Subtle Magic. An Indian Islamic Literary Tradition, 1379–1545*. Oxford: Oxford University Press 2012.

‘BHĀNU’ Jagannātha Prasāda, *Chandah prabhākara*, Bilāsapura: Jagannātha Presa, 1939 [1st ed. 1894]

‘BHĀNU’ Jagannātha Prasāda, *Kāvyaprabhākara*, Vārāṇasī: Nāgarī Pracāriṇī Sabhā, rev. ed. V.S. 2028 [= 1971; 1st ed. 1909]

BHARGAVA Gopal (ed.), *Encyclopaedia of Art and Culture in India*. Vol. 9 Rajasthan. Delhi: Isha Books 2003.

BLOCHMANN H. tr., *Ain-i-Akbari by Abul Fazl Allami, translated from the original Persian*. Vol. I. Calcutta: Baptist Mission Press 1873.

BUSCH Allison, *Poetry of Kings: the Classical Hindi Literature of Mughal India*, New York: Oxford University Press 2011a.

BUSCH Allison, *Hindi Literary Beginnings*, in Y. Bronner, W. Cox, L. McCrea (eds.), *South Asian Texts in History: Critical Engagements with Sheldon Pollock*, Ann Arbor: Association for Asian Studies 2011b, pp. 203–225.

CALLEWAERT Winand M., Swapna SHARMA, *Dictionary of Bhakti. North-Indian Bhakti Texts into Khārī Bolī Hindī and English*, 3 vols. New Delhi: D.K. Printworld 2009.

‘DVIJENDRA’ Gaurīśaṅkar Miśra, *Hindī Sāhitya kā Chandovivecan*, Patna: Bihar Hindi Granth Akademi, 2nd ed., 2016.

GRIERSON George Abraham, *Linguistic Survey of India. Vol. VI, Indo-Aryan Family. Mediate Group. Specimens of the Eastern Hindī Language*, Calcutta: Government of India Central Printing Office 1904.

GRIERSON George Abraham, *Linguistic Survey of India. Vol. IX, Indo-Aryan Family. Central Group. Part 1 Specimens of Western Hindi and Panjabi*, Delhi, Varanasi, Patna: Motilal Banarsidass 1968 [1st ed. 1908].

GRIERSON George Abraham, *Linguistic Survey of India. Vol. IX, Indo-Aryan Family. Central Group. Part 2 Specimens of the Rājasthānī and Gujarātī*, Delhi, Varanasi, Patna: Motilal Banarsidass 1968 [1st ed. 1908].

KELLOG S. H., *Grammar of the Hindi Language in which are Treated the Standard Hindi, Braj, and the Eastern Hindi of the Ramayan of Tulsi Das, also the Colloquial Dialects of Marwar, Kumaon, Avadh, Baghelkhand, Bhojpur, etc.; with Copious Philological Notes*, Allahabad: Mission Press 1876.

LIENHARD Siegfried, *A History of Classical Poetry: Sanskrit, Pali, Prakrit*, Wiesbaden: Otto Harrassowitz 1984.

MAHESH Maheshwari Sinha, *The Historical Development of Mediaeval Hindi Prosody (Rāmānanda-Keśav, 1400-1600 A.D.)*, Bhagalpur: Bhagalpur University Publication 1964.

MASICA Colin P., *The Indo-Aryan Languages*, Cambridge: Cambridge University Press 1991.

McGREGOR Ronald Stuart, *Hindi Literature from its Beginnings to the Nineteenth Century*. Wiesbaden: Otto Harrassowitz 1984.

McGREGOR Ronald Stuart, The Progress of Hindi, Part I: The Development of a Transregional Idiom. In: Sheldon Pollock (ed.), *Literary Cultures in History: Reconstructions from South Asia*. Berkeley: University of California Press 2003, pp. 912–957.

MENĀRIĀ Motilāla, *Rājasthāna kā piṅgala sāhitya*, Jodhpura: Rājasthānī Granthāgāra 2006.

Miśrabandhu, *Miśrabandhu-vinoda*, vol. I, Lakhnaū: Gaṅgā pustak mālā 1926 [1st ed. 1909].

NAGASAKI Hiroko, *Indian and Persian Prosody and Recitation*, Delhi: Saujanya Publications 2012.

POTTER KARL H, *Advaita Vedanta up to Śaṅkara and his Pupils (Encyclopedia of Indian Philosophies, Vol. III)*, Delhi: Motilal Banarsidass 1981.

RAJPUROHIT Dalpat, *Making the War Come Alive. Diṅgal Poetry and Padmākar's Himmatbahādurvirudāvalī*, in Tyler Williams, Anshu Malhotra, John Stratton Hawley (eds.), *Text and Tradition in Early Modern North India*. New Delhi: Oxford University Press 2018, pp. 282–298.

SNELL Rupert, *The Hindi Classical Tradition. A Braj Bhāṣā Reader*, London: SOAS 1991.

ŚYĀMASUNDARADĀSA (gen.ed.), *Hindī Śabdāsāgara*, Bhāga 1–11. Vārāṇasī: Nāgarī Pracāriṇī Sabhā 1965–1975.

TRYNKOWSKA Anna, *Struktura opisów w "Zabiciu Śiśupali" Maghy. Analiza literacka sanskryckiego dworskiego poematu epickiego z VII w. n.e. [The Structure of Descriptions in Māghā's Śiśupāla vadha. A Literary Analysis of a Sanskrit Court Epic Poem of the Seventh Century AD]*, Warszawa: Monografie Studiów Indologicznych, Uniwersytet Warszawski 2004.

VAUDEVILLE Charlotte, *Bārahmāsā in Indian Literatures. Songs of the Twelve Months in Indo-Aryan Literatures*. Delhi: Motilal Banarsidass 1986.

Internet sources:

<https://earlyhindibrajbhashaworkshop.wordpress.com/about/>
[access: 31.7.2023]

JĀYASĪ

AGRĀVĀLA Vāsudeva Śarāṇa, *Padamāvat – Malika Muhammada Jāyasi krta Mahākāvya*, Talaiyā: Sāhitya Sadana V.S. 2000 [= 1943].

AGRĀWAL Purushottam, *Padmavat: An Epic Love Story*, New Delhi: Rupa & Co, 2018.

DE BRUILJN Thomas, *The Ruby Hidden in the Dust: A Study of the Poetics of Malik Muhammad Jāyasi's Padmāvat*. (Dissertation). Leiden 1996.

DHAR Lakshmi, *Padumāvatī. A Linguistic Study of the 16th Century Hindi (Avadhi)*. London: Luzac & Co. 1949.

GUPTA Mātāprassāda, *Padamāvat*, Ilāhābāda: Bhāratī Bhaṇḍāra 1963.

GUPTA Mātāprasāda, *Jāyasi Granthāvalī*, Ilāhābāda: Hindustānī Ekedamī 1951.

[GRIERSON George Abraham], A. G. SHIRREFF (tr.), *Padmavati of Malik Muhammad Jaisi*. Calcutta: Royal Asiatic Society of Bengal 1944.

GRIERSON George Abraham & Dvivedī, Mahāmahōpādhyāya Sudhākara, *The Padumāwati of Malik Muhammad Jaisi*, Calcutta: The Asiatic Society of Bengal 1896.

SAKSENA Baburam, *Evolution of Awadhi (A Branch of Hindi)*, Allahabad: Indian Press 1938.

SAMĪR Rāmājñā Dvivedī, *Avadhī Koṣa*, Ilāhābāda: Hindustānī Ekedamī, 1955.

ŚARMĀ, Mumśīrām, *Padmāvata kā bhāṣya*, Lakhnaū: Śivājī Prakāśana Mandira 1947.

ŚUKLA Prabhākara, *Jāyasi kī bhāṣā*, Lakhnaū: Viśvavidyālaya Hindī Prakāśana VS 2022 [= 1965].

ŚUKLA Rāmcandra, *Jāyasi granthāvalī*, Kāśī: Nāgarī Pracārinī Sabhā, 2nd. ed. V.S. 1992 [= 1935].

TRIGUÑĀYAT Govinda, *Jāyasi kā Padmāvata: śāstrīya bhāṣya*, Delhi: S. Canda and Company 1969.

e-text:

Jaysi's Padmavat prepared by Hiroko Nagasaki,
< <http://hin.minoh.osaka-u.ac.jp/hindi/padmavat.txt> >

KABĪR

AGRĀWAL Purushottam, *Kabir, Kabir: The Life and Work of the Early Modern Poet-Philosopher*, Chennai: Westland Publications 2021.

BANGHA Imre, Kabīr Reconstructed, *Acta Orientalia*, vol. 63, no. 3 (2010), pp. 249–258.

BARTHWAL Pitambar Dutt, *Traditions of Indian Mysticism Based upon Nirguna School of Hindi Poetry*, New Delhi: Heritage 1978.

CALLEWAERT Winand M., Swapna SHARMA, Dieter TAILLIEU, *The Millenium Kabīr Vāṇī. A Collection of Pad-s*, New Delhi: Manohar 2000.

CALLEWAERT Winand M., Bart Op de BEECK, *Nirgun-Bhakti-Sāgar. A Critical Edition of the Pañc-Vāṇī or Five Works od Dādū, Kabīr, Nāmdev, Raidās, Hardās with the Hindī Songs of Gorakhnāth and Sundardās, and a Complete Word-index*, 2 vols. New Delhi: Manohar 1991.

CATURVEDĪ Paraśurāma, Mahendra, *Kabīra-koṣa*, Ilāhābāda: Smṛti Prakāśana 1973.

CATURVEDĪ Paraśurāma, *Kabīra-sāhitya kī parakha*, Prayāga: Bhāratī Bhaṇḍāra 1954.

DASS Nirmal, *Songs of Kabir from the Adi Granth*, Albany: State University of New York Press 1991.

DAS GUPTA Shashibhusan, *Obscure Religious Cults*, 3rd ed. Calcutta: Firma K.L. Mukhopadhyay 1969.

DHARWADKER Vinay, *Kabir. The Weaver's Songs*, New Delhi: Penguin Books India 2003.

DVIVEDĪ Hazārīprasāda, *Kabīra: Kabīra ke vyaktitva, sāhitya aura dārśanika vicārō kī ālocanā*, Bambāī: Hindī-grantha-ratnākara 1955.

GUPTA Mātāprasāda, *Kabīra-granthāvalī*, Āgarā: Prāmāṇika Prakāśana 1969.

HAWLEY John Stratton, *Three Bhakti Voices: Mirabai, Surdas, and Kabir in Their Times and Ours*, New Delhi: Oxford University Press 2005.

HESS Linda, Shukdeo SINGH, *The Bījak of Kabir*, Oxford: Oxford University Press 2002.

HESS Linda, *Singing Emptiness: Kumar Gandharva Performs the Poetry of Kabir*, Calcutta: Seagull 2009.

HESS Linda, *Bodies of Song: Kabir Oral Traditions and Performative Worlds in North India*, Oxford: Oxford University Press 2015.

HORSTMANN Monika, *Bhakti and Yoga. A Discourse in Seventeenth-Century Codices*, Delhi: Primus Books 2021.

HORSTMANN Monika (ed.), *Images of Kabir*, New Delhi: Manohar 2002.

HORSTMANN Monika, Dalpat Singh RAJPUROHIT, *In the Shrine of the Heart. Sants of Rajasthan from the Sixteenth and Seventeenth Centuries*, Heidelberg: HASP – Heidelberg Asian Studies Publishing 2023.

LORENZEN David, *Kabir Legends and Anantadas's Kabir Parchai*, Delhi: Indian Book Centre 1991.

LORENZEN David, *Praises to a Formless God. Nirgunī Texts from North India*, Albany: State University of New York Press 1996.

MACHWE Prabhakar, *Kabir*, 2nd ed. New Delhi: Sahitya Akademi 1977.

SIMHA Jayadeva, Vāsudeva SIMHA, *Kabīra vāñmaya, khanda 2: Sabada, Vārāṇasī*: Viśvavidyālaya Prakāśana 1981.

SIMHA Šukadeva, *Kabīra – Bījaka*, Ilāhābāda: Nīlabha Prakāśana 1972.

SIMHA Vāsudeva, *Kabīra kāvya kośa*, Vārāṇasī: Viśvavidyālaya Prakāśana 1987.

STRNAD Jaroslav, *Morphology and Syntax of Old Hindī. Edition and Analysis of One Hundred Kabīr vāñī Poems from Rājasthān*, Leiden/Boston: Brill 2013.

STRNAD Jaroslav, Searching for the Source or Mapping the Stream? Some Text-Critical Issues in the Study of Medieval Bhakti, in T. Williams, A. Malhotra, J. S. Hawley (eds.), *Text and Tradition in Early Modern North India*, Oxford: Oxford University Press 2018, pp. 143–158.

ŚARMĀ Rāmakiśora, *Kabīra granthāvalī (satīka)*, Ilāhābāda: Lokabhāratī Prakāśana 2002.

ŚYĀMASUNDARADĀSA, *Kabīra-granthāvalī*, Kāśī: Nāgarīpracārinī Sabhā 1928.

THIEL-HORSTMANN Monika, *Crossing the Ocean of Existence: Braj Bhāṣā Religious Poetry from Rājasthān. A Reader*, Wiesbaden: Harrassowitz 1983.

TIVĀRĪ Pārasanātha, *Kabīra-granthāvalī*, Prayāga: Prayāga Viśvavidyālaya 1961.

VAUDEVILLE Charlotte, *Kabīr*, Vol. 1. Oxford: Clarendon Press 1974.

VAUDEVILLE Charlotte, Kabīr's Language and Languages, Hinduī as the Language of Non-conformity, *Indo-Iranian Journal*, vol. 33 (1990), pp. 259–266.

VAUDEVILLE Charlotte, *Kabīr-vānī, Recension Occidentale / Western Recension. Introduction et Concordances par Charlotte Vaudeville*, Pondichéry: Institut Français d'Indologie 1982.

VAUDEVILLE Charlotte, *A Weaver Named Kabīr: Selected Verses, with a Detailed Biographical and Historical Introduction*, Delhi: Oxford University Press 1993.

YUGEŚVARA, *Kabīra samagra: prathama khaṇḍa. Mahān santa kabīra kī samasta racanāō kā anupama saṅgraha pāribhāṣika śabdō ke artha sahitā*, 3rd ed., Vārāṇasī: Hindī pracāraka pablikeśans 1996.

VELI

ĀSOPĀ Rāmkarṇa Śarmā, *Mārvāṛī vyākaraṇa*, Jodhpura: Rāmkarṇa Āsopā Rājasthāna-Vidyā Śodha Samsthāna 1975 [1st ed. 1896].

BAHL Kali Charan, *On the Present State of Modern Rajasthani Grammar*, Jodhpur: Rājasthānī Śodha Samsthān 1972.

BHĀTĀ Nārāyaṇasimha (ed.), *Dīṅgala koṣa (dīṅgala bhāṣā ke 6 paryāyavācī, 1 anekārthī va 2 ekākṣarī chandobaddha prācīna koṣō kā saṅkalana)*, Jodhpura: Rājasthānī Śodha Samsthāna Caupāsanī 1978.

GÓRSKA Zuzanna, *Divine Love in Nature: Interpretation of Selected Fragments of Prthvīrāj Rāthaur's Rājasthānī Poem Veli Krisana Rukamanī rī* (unpublished M.A. thesis, supervised by A. Turek). Warszawa: Uniwersytet Warszawski 2020.

LĀLASA Sītārāma, *Rājasthānī sabada kosa [Rājasthānī-hindī bṛhat koṣā]*, 7 vols, Jodhpura: Caupāsanī Śikṣā Samiti 1962–1978. (Available on: <https://www.rajsabdkosh.org>).

LĀLASA Sītārāma, *Rājasthānī vyākaraṇa*, Jodhpura: Rājasthānī Śodha Samsthāna Caupāsanī 1997 [1st ed. 1960].

MAGIER David S., *Topics in the Grammar of Marwari*, Berkeley: University of California 1983, p. 5-6. Available on <https://escholarship.org/uc/item/91q8z6pt> [access: 15.03.2023].

MAHESHWARI Hiralal, *History of Rajasthani Literature*, New Delhi: Sahitya Akademi 1980.

MENĀRIYA Motīlāla, *Rājasthānī bhāṣā aura sāhitya*, Jodhpura: Rājasthānī Granthāgāra 1999 [1st ed. 1949].

PAUWELS Heidi, Stealing a Willing Bride: Women's Agency in the Myth of Rukmiṇī's Elopement, *Journal of the Royal Asiatic Society*, vol. 17, part 4, 2007, pp. 407–441.

PRABHAKAR Manohar, *A Critical Study of Rajasthani Literature (with exclusive reference to the contribution of cāraṇs)*, Jaipur: Panchsheel Prakashan 1976.

RĀMASIMHA, NAROTTAMADĀSA SVĀMĪ, Sūryakaraṇa PĀRĪKA (eds.), *Dholā Mārū rā dūhā. Rājasthānī kā eka suprasiddha prācīna lokagīta*, Kāśī: Nāgarīpracārinī Sabhā 1934.

RĀMASIMHA, Sūryakaraṇa PĀRĪKA (eds.), *Veli Krisana Rukamaṇī rī Rāṭhaura Mahārāja Pr̥thvīrājī kṛta*, Prayāga: Hindustānī Ekeḍamī 1931.

SĀKARIYA Bhūpatirāya, *Mahākavi Pr̥thvīrāja Rāṭhaura. Vyaktitva aura kṛtitva*, Jayapura: Pañcaśila Prakāśana 1975. (Available on www.rekhta.org [access: 09.02.2023].

SARAN Richard D., ZIEGLER Norman P., *The Mertīyo Rāthors of Merto, Rājasthān. Select Translations Bearing on the History of a Rajpūt Family, 1462-1660*, vol. 1, Ann Arbor: University of Michigan 2001.

SĀRASVAT Rāvat, *Diṅgala gīta*, Dillī: Sāhitya Akādāmī 1986.

SMITH J. D., An Introduction to the Language of the Historical Documents from Rājasthān, *Modern Asian Studies*, 9, 4 (1975), pp. 433–464.

SMITH J. D., Epic Rajasthani, *Indo-Iranian Journal*, 36 (1992), pp. 251–269.

SVĀMĪ NAROTTAMADĀSA, *Rājasthānī vyākaraṇa*, Bīkānera: Sādūla Rājasthānī Risarca Instītyūṭa 1960.

SVĀMĪ NAROTTAMADĀSA (ed.), *Krisana-Rukamaṇī-rī veli Rāṭhaura Pr̥thvīrāja-rī kahī*, Āgrā: Śrī Rāma Meharā enḍa Kampanī, 1971 [1st ed. 1953].

SVĀMĪ SATYANĀRĀYAÑA, *Rukamaṇī maṅgaḷa [Hara jī ro vyāvalo]*, Lakhnaū: Bhuvana Vāṇī Trasṭa 1977.

TESSITORI Luigi Pio, *Notes on the Grammar of the Old Western Rajasthani with Special Reference to Apabhraṇa and to Gujarati and Marwari*, Udine: 1914.

TESSITORI Luigi Pio, *Bardic and Historical Survey of Rajputana. Veli Krisana Rukamaṇī rī Rāṭhaura rājā Prithī Rāja rī kahī*, No. 1423, part II, Calcutta: Asiatic Society of Bengal 1919.

TUREK Aleksandra, *Old Pattern with New Heroes: Diṅgal gīt in the First Half of the Nineteenth Century*, in D. Stasik, I. Bangha (eds.), *Literary Cultures in Early Modern North India: Current Research*, Delhi: Oxford University Press, 2024 (forthcoming).