

Title	Jāyasī' s Padmāvat
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Citation	Triveṇī. 2023, p. 15-59
Version Type	VoR
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# Jāyasī's *Padmāvat*

Hiroko Nagasaki

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

कंचन मेरु देखावसि जहाँ। महादेव कर मंडप तहाँ।3।

- ~ ~ - ~ - - ~ ~ ~ - | ~ - - ~ ~ ~ - ~ ~ ~ - |

ओहिक खंड जस परबत मेरू। मेरुहि लागि होइ अति फेरू।4।

- ~ ~ ~ ~ ~ ~ ~ ~ ~ - - | - ~ ~ ~ - ~ - ~ ~ ~ - - |

माघ मास पाछिल पख लागें। सिरी पंचमी होइहि आगे।5।

- ~ - ~ - ~ ~ ~ ~ - - | ~ - - ~ - ~ ~ ~ - - |

उघरिहि महादेव कर बारू। पूजिहि जाइ सकल संसारू।6।

~ ~ ~ ~ ~ - - ~ ~ ~ - - | - ~ ~ ~ - ~ ~ ~ ~ ~ - - - |

पदुमावति पुनि पूजै आवा। होइहि एहि मिसु दिस्टि मेरावा।7।

~ ~ - ~ ~ ~ ~ - - - - | - ~ ~ ~ ~ ~ ~ ~ - ~ ~ ~ - - |

तुम्ह गवनहु मंडप ओहि, हौं पदुमावति पास।

~ ~ ~ ~ ~ ~ - ~ ~ ~ - ~, - ~ ~ ~ - ~ ~ ~ - ~ |

पूजै आइ बसंत जौं, पूजै मन कै आस॥<sup>7</sup>

- - - ~ ~ ~ - ~ -, - - ~ ~ ~ - - - ||

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*.<sup>8</sup>

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 (*khaṇḍa*). The six stanzas selected for this volume are the following:

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

J93 (*Rājā Suā saṃvāda khaṇḍa*), dialogue between King Ratansen and the parrot;

J162 (*Siṃhala Dvīpa khaṇḍa*), the parrot explaining how to meet Padmāvatī;

<sup>7</sup> J162. English translation will be given below, p. 53.

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

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

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

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

# Grammar

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

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

## 1. NOUNS

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

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

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

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

### Inflectional patterns

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

- *dir pl*: masculine  $\bar{a}$  stems either retain the form of the stem, or change the final  $\bar{a}$  to  $-e$  (तारा-तारे, सपना-सपने etc.).

In feminine, the ending  $-a$  is followed by  $-\tilde{r}$  (असीस-असीसई).

- *obl sg*: most nouns retain the form of the stem. In the case of  $\bar{a}$ , the final vowel may change to  $-e$ ,  $-ai$ , and  $-a\tilde{r}$ , while  $-a$  takes the endings  $-ahi$ ,  $-ah\tilde{r}$ ,  $-ai$  and  $-a\tilde{r}$ .

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

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

Types	dir sg	obl sg	dir pl	obl pl
$-a$	$-\emptyset$ ( $-u$ )	$-\emptyset$ , $-ahi$ , $-ah\tilde{r}$ , $-ai$ , $-a\tilde{r}$	$-\emptyset$	$-\emptyset$ , $-nha$ , $-nhi$
$\bar{a}$	$-\emptyset$	$-\emptyset$ , $-e$ , $-ai$ , $-a\tilde{r}$ , $-\tilde{a}$	$-e$	
others	$-\emptyset$	$-hi$ , $-h\tilde{r}$ , $-i$ , $-\tilde{r}$	$-\emptyset$	
$f$	$-\emptyset$	$-hi$ , $-h\tilde{r}$ , $-i$ , $-\tilde{r}$	$-\tilde{r}$	

### 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)

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

*oblique case: locative*

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

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

*oblique case with postposition*

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

*oblique case: ergative*

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

### Examples, *pl*:

*direct case: nominative, accusative*

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

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



*oblique case: locative*

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

*oblique case: with postposition*

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

*oblique case: ergative*

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

## 2. ADJECTIVES

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

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

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

  

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

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

Frequently adjectives do not undergo any change in inflection.

### Examples:

*masculine sg*

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

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

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

*masculine pl*

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

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

*feminine*

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

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

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

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

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

### 3. PRONOUNS

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

The plural can be used to indicate the singular.

#### *Personal pronouns, first person*

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

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

##### *direct case*

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

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

##### *oblique case*

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

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

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

##### *ergative*

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

*genitive / possessive*

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

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

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

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

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

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

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

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

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

*oblique case*

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

*oblique case with postposition*

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

*ergative*

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

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

*possessive / genitive*

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

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

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

**Personal pronouns, second person**

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

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

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

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

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

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

*oblique case: dative and accusative*

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

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

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

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

*ergative*

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

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

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

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

*possessive / genitive*

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

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

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

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

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

*direct case: nominative, genitive*

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

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

*oblique case: accusative*

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

*oblique case with postposition*

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

*ergative*

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

*possessive/genitive*

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

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

### **Near demonstrative**

There is no gender distinction.

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

### **Examples, sg:**

*direct case: nominative, accusative*

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

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

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

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

*oblique case*

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

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

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

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

*oblique case with postposition*

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

*oblique case: ergative*

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

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

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

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

*oblique case with postposition*

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

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

**Far demonstrative and third person**

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

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

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

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

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

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

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

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

*oblique case: dative, accusative, locative*

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

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

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

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

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

*oblique case: genitive*

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

*oblique case with postposition*

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

*ergative*

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

*possessive / genitive*

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

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

**Examples, pl:**

*direct case: nominative, accusative*

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

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

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

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

*oblique case*

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

*oblique case: accusative*

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

*oblique case with postposition*

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

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



*ergative*

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

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

*possessive / genitive*

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

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

**Relative pronoun “who”, “which”**

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

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

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

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

*oblique case with postposition*

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

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

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

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



*instrumental / ergative*

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

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

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

*possessive / genitive*

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

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

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

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

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

*oblique case*

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

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

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

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

*instrumental / ergative*

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

*examples of adverbial use*

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

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

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

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

#### **Examples:**

*direct case: nominative, accusative*

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

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

कौन उत्तर देबेउँ तिन्ह 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 apsarasas], of *what* beauty [will be] those queens? (J32.9)

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

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

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

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

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

*oblique case with postposition*

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

*instrumental / ergative*

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

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

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

#### **Examples:**

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

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

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

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

##### *direct case*

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

##### *oblique case*

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

##### *ergative*

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

*inanimate*

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

**Examples, *pl*:**

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

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

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

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

**Examples:**

*direct case*

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

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

*oblique case*

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

*adjective: direct case*

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

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

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

*adjective: oblique case*

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

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

आपुहि/आपुहिं *is used as emphatic*:

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

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

## 4. POSTPOSITIONS

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

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

**Example:**

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

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

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

**Examples:**

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

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

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

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

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

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

**Example:**

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

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

**Examples:**

नरक महँ in hell (J11.7)

सिंघल माहाँ in Siṃhala (J93.5)

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

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

**Example:**

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

## 5. VERBS

### Verb root

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

### ***Infinitive***

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

### ***Verbal nouns***

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

### **Examples:**

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

### ***Participles***

#### *a) imperfective participle*

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

### **Examples:**

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

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

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

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

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



*b) perfective participle*

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

	sg	pl
m	-ā (-au)	-e
f	-ī	-ī, -ī

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

**Examples:**

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

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

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

*Simple present tense*

	sg	MSH	pl	MSH
1 person	अहौँ, हौँ	मैं हूँ	अहहिँ, अहइ, हहिँ	हम हैं
2 person	आहि, अहइ, अहै, होइ	तू है	अहहु, हहु, हौ	तुम हो
3 person	आहि, अहहि, अहै, होइ, अहा	वह है	अहहिँ, हिँ, आहिँ, हहिँ	वे हैं



**Examples, sg:**

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

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

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

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

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

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

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

**Examples, pl:**

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

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

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

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

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

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

**Past Tense**

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

**Examples:**

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

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

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

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

**Preterite**

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

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

**Examples, sg:**

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

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

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

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

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

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

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

**Examples, pl:**

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

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

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

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

**Future tense**

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

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

**Example:**

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

**Subjunctive**

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

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

**Examples, sg:**

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

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

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

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

**Examples, pl:**

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

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

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

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

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

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

#### Examples, sg:

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

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

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

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

#### Examples, pl:

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

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

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

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

#### Preterite

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

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

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

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

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

**Examples, sg:**

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

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

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

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

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

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

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

**Examples, pl:**

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

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

**Future Tense**

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

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

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

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

**Examples, sg:**

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

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

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

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

**Examples, pl:**

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

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

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

**Subjunctive**

See the Present and the Imperative.

**Imperative**

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

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

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

**Examples:**

देखु *Look!* (J162.1)

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

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

**Example:**

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

### ***Imperative future***

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

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

#### **Examples:**

कहेसु परेवा oh, parrot, say! (J224.1)

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

### ***Past conditional***

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

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

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

#### **Example:**

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

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

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

#### **Examples:**

हौं जानति I know (J231.3)

जियत हौं I am alive (J595.9)

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

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

**Example:**

सोवत अहा I slept (J121.5)

**Present perfective tense**

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

**Example:**

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

**Past perfective tense**

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

**Example:**

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

**Absolutives**

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

**Example:**

चाखि having tasted (J319.3)

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

**Example:**

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

**Causative**

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

**Examples:**

समुझावहिं सखी friends explain (J68.1)

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

**Passive**

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

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

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



**Example:**

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

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

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

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

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

**Examples:**

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

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

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

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

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

**Texts**

## J3

कीन्हेसि मानुस दिहिस बडाई । कीन्हेसि अन्न भुगुति तेहि पाई ॥ १ ॥

कीन्हेसि राजा भूँजहिं राजू । कीन्हेसि हस्ति घोर तिन्ह साजू ॥ २ ॥

कीन्हेसि तिन्ह कँह बहुत बेरासू । कीन्हेसि कोइ ठाकुर कोइ दासू ॥ ३ ॥

कीन्हेसि दरब गरब जेहिं होई । कीन्हेसि लोभ अघाइ न कोई ॥ ४ ॥

कीन्हेसि जिअन सदा सब चहा । कीन्हेसि मीचु न कोई रहा ॥ ५ ॥

कीन्हेसि सुख औ कोड अनंदू । कीन्हेसि दुख चिंता औ दंदू ॥ ६ ॥

कीन्हेसि कोइ भिखारि कोइ धनी । कीन्हेसि सँपति बिपति पुन घनी ॥ ७ ॥

कीन्हेसि कोइ निभरोसी कीन्हेसि कोइ बरिआर ।

छार हुते सब कीन्हेसि पुनि कीन्हेसि सब छार ॥

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

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

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

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

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

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

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

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

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

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

## J93

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

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

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

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

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

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

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

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

मुख राता तन हरिअर कीन्हे ओहूँ जगत लै जाऊँ ॥

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

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

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

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

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

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

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

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

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

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

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

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

I, Hīrāmaṇi, am her bird.

I have a mark on my throat while serving her. || 6 ||

And I acquired [the gift of] human speech.

Otherwise, what? [Just] a handful of feathers?<sup>19</sup> || 7 ||

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

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

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

## J162

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

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

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

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

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

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

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

तुम्ह गवनहु मंडप ओहि हौं पदुमावति पास।

पूजै आइ बसंत जौं पूजै मन कै आस ॥

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

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

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

[Hirāmaṇi says]

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

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

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

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

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

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

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

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

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



## J318

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

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

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

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

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

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

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

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

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

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

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

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

<sup>26</sup> Agravāl (1943) interpreted ताने as ribbons of the bodice but the grammatical relations of the sentence are problematic. भै is *pp f* congruent with कंचुकि, but not with ताने *m pl*. 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'.

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

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

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

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

Lanka<sup>30</sup> was taken, and the golden fort breached.

All the adornments which she put were looted. ॥ 2 ॥

The intoxicated youth was also ruined.

The mutual [anguish of] separation took to its heels. ॥ 3 ॥

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

[Her] bodice became tattered by pulling.

[Her] necklaces were broken, and [her] pearls were scattered. ॥ 5 ॥

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

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

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

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

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

## J319

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

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

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

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

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

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

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

जो तुम्ह चाहहु सो करहु नहिं जानहुँ भल मंद ।

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Whatever happens to me, for you I wish joy.

## J341

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

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

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

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

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

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

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

सारस जोरी किमि हरी मारि गएउ किन खगिग ।

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

<sup>37</sup> Agravāl (1943): झिल.

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

<sup>39</sup> Agravāl (1943): जिअहिं.

<sup>40</sup> Agravāl (1943): पाँजरि.

Nāgmatī waited for him in Cittaur.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

<sup>42</sup> Akarūr went to Mathura.

