I. INTRODUCTION

The phenomenon of loanwords in any language is an indication of the change that has taken place or is in the process of taking place in the given language. It is a change that comes about during the course of centuries due to historical, political and sociological factors. The vocabulary of any language can be described as the 'mirror' of that language since it reflects the image of the society in which the language is spoken and the heritage of culture, art and literature that exists in that language. In this sense the extent and types of loanwords in a language can tell a story of the cultures and peoples a language and its speakers have been in contact with.

This thesis seeks to examine this phenomenon of loanwords by analysing a small sample of Arabic loanwords in three major languages of India, namely, Hindi, Urdu and Tamil. The primary purpose of the study is to examine some of the ways in which a borrowing language assimilates the words it borrows from another language. Most borrowed words undergo a process of 'Indianisation' resulting in very interesting changes according to the genius of the borrowing language in the sound, the grammar and the meaning of these words. For our sample data, we have chosen 250 words of Arabic origin that are commonly used in the above three languages. In each
case an attempt has been made to make a careful analysis of the various changes that these words have undergone in the three languages.

It is a well known fact that several Indian languages have borrowed either directly from Arabic or through Persian a large number of words which have, over the centuries, become inseparable from the stock of native words. As it normally happens the greatest extent of borrowing takes place in areas where the two languages are placed in a contact situation. In the Arabic-Indian situation too, it is observed that the commonest Arabic loanwords exist in the domains of administration, art and culture. The sample of 250 words used in this study too, is largely from these domains.

Hindi and Urdu

It would be appropriate at the outset to make a statement about the relationship between Hindi and Urdu and the sense in which the two labels have been used in this study. Hindi and Urdu as used in this thesis are two streams flowing out from a common source — a source that is composite and rich in its ingredients — that brings about unity in diversity. The loanwords that we tried to analyse are but one among those several ingredients that go to make such a rich common source. It would be pertinent to quote here what Andre Martinet says about the Czech and Slovak languages: "It is diffe-
rent allegiance which make two separate languages of Czech and Slovak more than the actual material differences between the two languages. This is true of Hindi and Urdu also. But feelings have raged high between the protagonists of Hindi and Urdu. One of the Hindi extremists went to the extent of tracing the root of Arabic and Persian words to Sanskrit, and on the other extreme, there are Urdu protagonists who feel that Urdu and Islam are inseparable. Most of the loanwords analysed in this thesis are common to both Hindi and Urdu, but we have pointed out, wherever necessary, the words that are used more by the speakers of Urdu than that of Hindi.

Relevance of Arabic to the Indian Languages

Considering our subject from a historical perspective we will have to say a word about the relevance of Arabic to the languages in India. In this context Professor S.K. Chatterji states in the 'Linguistic Survey of India': 'In any consideration of the languages in India, we should not omit Persian, Arabic and English.

1. Andre Martinet, (in his preface to the book: Languages in Contact, by Uriel Weinreich)
2. Bhimsen Sharma (in his article as referred to by K.B. Jindal in History of Hindi Literature, p.229)
Although these languages are not native to the country, they have been studied by hundred and thousands of Indians for centuries as languages of culture and religion, administration and education. Arabic and Persian are what have been regarded as 'Islamic languages. . . . With the restriction of the power of Islam in India, Persian and Arabic are losing their former pre-eminence ... Persian extended a tremendous influence upon its cousin speeches in North India during the last 600 years, and Arabic had some indirect influence mainly in the matter of vocabulary through Persian. . . .”

The influence of Arabic on Indian languages has been mainly through Persian as we shall see in some detail below. However, the impact of Arabic and the advent of Arabs in India took place much earlier than that of the Persians and the Persian language.

Arab Contact with India

The contact of Arabs with India came about through two channels: Trade and Conquests. The Arab traders were conversant from the earliest times with Sri Lanka and the coastal cities of India from the 6th Century A.D. as mentioned in the many accounts of Greek and Roman writers. However the Arab conception of India differed considerably from our idea of India today as is evident from their accounts. The Arabs had no idea of


5. S.M.H. Nair, Arab Geographers' knowledge of Southern India, pp. 3, 5 and 95.
any divisions of India into North and South. They considered Sind as a separate country and had no clear idea of the geographical extent of the rest of India. Masudi, a well known Arab historian, geographer and traveller had visited Persia, India, Sri Lanka, and the lands of Central Asia from Ferghana to the Caspian, the countries of North Africa, Spain and various parts of the Greek or Eastern Empire. He is the only Arab writer of the 10th Century A.D. who has given precise details of the languages of India. He says that the language of Sind is different from that of Hind.

As regards the second channel, the first Muslim invasion of India was in 722 A.D. under the command of Mohammad bin Qasim of Basra (Iraq) who secured the temporary conquest of Sind. It was, in the words of Stanley Lane Poole, "an episode in the history of India and of Islam, a triumph without results". But it was not an event without significance. It helped in cultural interaction; Indian culture came to be understood in foreign lands. "The Arabs acquired from the Hindus some new knowledge in Indian religion, philosophy, medicine, mathematics, astronomy and folklore, and carried it not only to their own land but also to Europe. We know

6 & 7 Ibid, pp. 3, 5 & 95
8 R.C. Majumdar & Others, An Advanced History of India, pp. 275
definitely from Masudi and Ibn Hauqal that Arab settlers lived side by side with their Hindu fellow-citizens for many years on terms of amity and peace, and Amir Khusraw mentions that the Arab astronomer Abu Ma'shar came to Benares and studied Astronomy there for ten years. 9

Persian Language in India

The Muslims who came to India as conquerors were men gathered from different races, speaking different languages. The Mongolian Turks spoke Turkish; the Afghan Pushto, the Persian his own tongue. However, the contact of these persons with the indigenous population gave birth to the language with which the local population were well acquainted. Urdu formed the ordinary vehicle of intercommunication between these diverse peoples. But Persian was accepted as the official language and it had become so universal that 'the Chancellor of the empire, himself a Hindu, commanded that the public account should thence forward be written in Persian'. 10 Persian continued to be the official language of India until the year 1837.

Interaction between Arabic and Persian

It is essential at this point that we explain in some detail the nature of the Persian language that was in vogue in India for nearly seven centuries. The Persian

9  Ibid
10  Syed Ameer Ali., Memoirs & Other Writings, p.157
of those times was the language which had come into existence as a result of a strong interaction with the Arabs and Arabic language; it was the result of an unusual intermingling of political, cultural and religious factors. This intermingling reached its high point during the regime of the Abbassids described as the 'Golden Age' of Islam. It was precisely during this time that the Arabs proper had gone into oblivion and the society came to be dominated by non-Arabs of all kinds, mainly Persians. During this period Arabic literature reached its zenith by evolving new art forms by accepting influences of preceding cultures, starting with the Greek and including the Persian; the Persian culture had by this time been influenced by the Indian culture. Thus the most magnificent period of Islamic civilization was achieved by non-Arab elements. In the process the two languages, Arabic and Persian also underwent certain significant linguistic changes. A large number of foreign words were added to the vocabulary of Arabic; however Arabic was able to meet all the new linguistic requirements by making use of its own resources in a remarkable fashion. Arabic developed as a vernacular and took into its fold many languages like Persian, Turkish, Urdu, Malay and Swahili; these languages were not only written in the Arabic script but they also adopted vast chunks of Arabic vocabulary. They imbibed in themselves the Arabic way of looking at things in a
manner similar or much more than the Latin and Greek components of modern English; it covered a vast area of intellectual thought. Thus, Arabic, besides evolving new materials out of its own resources to meet the new cultural demands, became by itself 'a learned mandarin idiom for those languages it came to infuse with its own world view'.

The Persians were in contact with the Arabs even before Islam through trade and commerce. The Arabic language was familiar with many Persian words such as Wazir, Zanjabeel (ginger), etc. These words have occurred even in the Holy Quran. However the contact between Arabs and Persians reached its zenith, as mentioned earlier, in the Abbassid period, i.e in the fourth century Hejira (tenth century A.D.). The Arabs, though they were known for their pride in their rhetoric and eloquence, were far behind the sophistication and refinement which the Persians had achieved through the ages. Ahmed Amin a renowned thinker and writer of this century in Egypt (died 1952) states as follows: "During the Abbassid period, the Arabs were faced with an extremely difficult situation: they had to transmit into their language a vast foreign heritage of knowledge in various realms and

11 Joel Carmichael, 'Shaping of the Arabs' P.166

12 Dohal Islam (In Arabic); By Ahmad Amin; P. 307
new ideas; the Islamic Empire had expanded and many diverse regions came in its fold; the Arabs had to deal with many new social systems which were entirely unknown to them. And in the realm of music they found many new tunes and musical instruments for which they had no Arabic names; in the matter of dresses also they found different types of dresses from different countries; they were also introduced to many new foods and beverages. In short the Arabs were faced with a new civilization in the same way as they faced the western civilization in the modern period. The author then explains how this problem was solved by the Abbasid Arabs in a manner befitting by their ingenuity. He mentions two methods adopted by them in this regard: 1. By exploiting the latent linguistic potentialities of their language, Arabic; 2. By adopting many words from the Persian language. This task was undertaken with full enthusiasm by both, the Arab, and the non-Arab scholars and litterateurs in the Islamic empire. About the role of the Persians in this regard and their contributions to the various branches of Islamic learning, and to the Arab heritage in general, we must mention here the observations of a famous Arab historian Ibn Khaldun (died 1406 A.D.) who states "the most eminent of the early grammarians, traditionists, and scholastic theologians, as well as of those learned in the principles of Law and in the interpretation of the Koran, were Persians by race or educa-
tion, and saying of the Prophet was verified — 'If knowledge were attached to the ends of the sky, some amongst the Persians would have reached it.' Amongst all this intellectual activity of the Arabs, who had recently emerged from a nomadic life, found the exercise of military and administrative command too engrossing to give them leisure for literary avocations which have always been disdained by a ruling caste.\footnote{R.A. Nicholson, \textit{Literary History of Arabs}, p. 278} Thus there was an influx of Persian and Hellenistic culture into the Arab culture and with that the Arabic language became immensely rich in this period which is described as the 'Golden Age of Islam'.

There was tremendous outburst of intellectual activity which is described by Professor R.A. Nicholson as follows:

"The material expansion was accompanied by an outburst of literary activity such as the East had never witnessed before. It seemed as if all the world from the Caliph down to the humblest citizen suddenly became students, or at least patrons, of literature. In quest of knowledge, men travelled over three continents and returned home, like bees laden with honey to impart the precious stores which they had accumulated to crowds of eager disciples, and to compile with incredible industry those words of encyclopaedic widest range and erudition from which modern science, in the sense
of the word, has derived far more than is generally supposed.\footnote{Ibid, p.281} All this did not mean that Persian language and culture were totally eclipsed; on the contrary, they continued to maintain their identity and grew in strength with the added vigour of Islamic thought and learning.

It would be useful for us here to discuss briefly the impact of Persian language and culture on the Arabs. It was the Persians who first introduced the Arabs to the ministerial form of government; this took place in the early Abbassid period (eighth century A.D) and to the Persians also goes the credit of introducing the system of administrative staff in order to help the ministers in running the affairs of the government. Persians were mostly appointed to these positions ranging from the Minister to the lowest position of clerk. These Persians were learned men and well informed about the world affairs. This was due to the fact that the Persians had a background of orderly and civilized life for a span of nearly ten centuries prior to their contact with Islam. There is an interesting anecdote to illustrate this point:

'Sooli mentions in his book 'ADABUL KAATIB' that Ali bin Subah narrated that he heard Al/Hasan bin Raja saying: 'a Persian argued with an Arab in the presence of the (Abbassid Minister) Yahya bin Khalid Al/Barmaki; the Persian said: 'We have never needed you in any work
nor in any matter pertaining to the designation of names to things. You are (now) the rulers but you have not been able to do without us in your affairs and even in your language, to the extent that your foods, drinks and your government offices (with all its paraphernalia) carry the names (and nomenclatures) given by us. You have not changed them; for e.g. (names of food items) 'ISPHIDAAJ', 'DUGHBAAJ', etc., and the examples of these are numerous; names of drinks such as 'SIKANJABEEN', 'KHALANJABEEN', 'JULLAB', etc, and the examples of these are numerous and 'ROZANAMAJ' (the calendar), 'ASAKDAR' (the postman) and 'ALFARAWANK' (the Frank) though the last mentioned is a Roman word'. The Arab did not answer; Yahya bin Khalid told him to inform him (the Persian) as follows: 'Be patient with us until we rule as you have ruled for a thousand years; after a thousand years we shall not need you nor anything that belongs to you'.

It is evident from the above anecdote that the Arabs during the Abbassid period experienced a deep urge to equip themselves with all aspects of civilization and culture that were hitherto unknown to them. Their contact with the Persians opened up for them new vistas of thought and culture that made an everlasting impact on

15. Ahmad Amin; 'DOHAL ISLAM' (Arabic), Vol.1, p.182-3.
them. Arabic which was until then the language of the Arabs only had now become the language of peoples derived from different races. Thus there was a confluence of many cultures. Language was the most important area in which this confluence was manifest. The various streams of culture, namely, Persian, Indian, Greek and Arab merged into one great stream under the impact of Islam. Arabic came to be accepted as the lingua franca of a vast number of peoples drawn from these different streams; in this process these streams were also individually influenced by Arabic. It is as a result of this process that Persian itself was deeply influenced by Arabic. To quote an American scholar Joel Carmichael: 'Yet by the time Persian made a linguistic comeback it was already heavily permeated by Arabic, not merely in vocabulary but in actual phraseology. By the eleventh century the Arabic sector of Persian expanded enormously and encompassed literary rules, stylistic themes and models, metrics and rhetoric, and almost all terminology in the science and arts. The Persian influence in literature was ultimately to be continued on the heroic and romantic epic. It was in mysticism, indeed, that the Persian genius was to express itself in an incomparably inventive manner.'

It was this Persian language enriched with Arabic that was transmitted to the Indian sub-continent by the Persians who came to rule India; it was this language which influenced the languages of India.

16 Joel Carmichael, 'Shaping of the Arabs', p. 162
Methodology

We must now consider certain linguistic factors with the help of which we have attempted to analyse the impact of loanwords on any language; these factors are:

(a) Contact between languages, its nature and its impact;
(b) Language Change and the role of adaptive process in this change; other factors of language change.

Contact between languages

Contact between languages is inevitable because language, like individual human beings, are interdependent. These contacts may come about in a voluntary or involuntary manner; by voluntary manner we mean the contact that a certain speech community establishes with another speech community out of its volition; by involuntary contact we mean the contact that comes about between two speech communities, due to political and economic reasons as it is in the case of English vis-a-vis many languages of the world or as it is in the case of Arabic and Persian vis-a-vis the languages of India. This contact may be of a continuous and enduring nature as it is in the case of English in relation to other languages or it may be of a temporary but lasting and indispensible nature as it is between Arabic and the languages of India.

Thus the 'contact phenomenon' emerges as an important, if not the most important factor in the process of language change; it also accounts for varying degrees
of bilingualism within a speech community. It may also provoke scholars to research on a variety of subjects, such as Linguistic and social Interaction, Communication in Multilingual societies, Language, Communication and Control, etc.

As a result of the contact phenomenon, every language acquires a stock of loanwords either in a small or large number because no language lives in total isolation. This is amply evident in the Indian languages, especially Hindi, Urdu and Tamil which are being dealt with in this thesis. These three languages are spoken by a fairly large population (about 200 million) of India. The impact of Arabic on these language is a subject of fascinating study.

Linguists have aptly described India as an area of linguistic diversity; it is a multilingual country where people and ideas have been in a continuous movement for many centuries; this has led to diffusion of linguistic features across language families. The best illustration for this could be obtained by examining the manner in which the Indo- Aryan languages (by and large the languages of north India) and the Dravidian languages (the languages of south India) have interacted with English, Persian and Arabic during the past several

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"No language is entirely free from borrowed words, because no nation has ever been completely isolated".
centuries. It can, therefore, be stated that the multiplicity of languages within a country does not mean that there are barriers of communication within that country; it also does not mean that each of these languages constitute unilingual territory without any contact with the other languages. On the contrary these languages flourish more due to the diffusion of linguistic features among one another.

What are the factors involved in this contact and the subsequent interaction between languages, whether they be the languages of one country or languages of different countries? We had earlier referred to the voluntary and the involuntary factors. Besides these there are other factors or rather 'motives' which play an important role in this context. These are the 'prestige and need-filling motives'.

These motives may be traced to a variety of reasons; the prestige motive may be for positive or negative reasons; positive in the sense that a certain speech community admires and emulates the language or the speech habits of another speech community; negative in the sense that a certain speech community imitates the speech habits of another community without the feeling of admiration.

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28 C.F. Hockeff, 'Modern Linguistics - A Course in' p. 404
it may also be due to the mere desire to be in conformity with the majority; material gains can be mentioned as another reason.

The need filling motive arises from the desire to fill a gap in the borrowing language. This may be due to new contacts and new experiences as well as new objects and practices.

We may again mention English, Persian and Arabic vis-a-vis the languages of India as the best examples to illustrate these motives.

English, ever since its advent in India through the Englishmen, first as traders and subsequently as colonisers, had ushered in the circumstances and the factors conducive to the above motives. It brought in an era of tremendous awakening among the people of the Indian sub-continent. It may not be an exaggeration to say that this was a universal phenomenon. However it is not within the scope of this thesis to discuss this phenomenon in detail. We may mention briefly here that the Indian ethos underwent a basic transformation under the impact of contact with the English language and through it the western world. And the western world was also greatly benefitted by the contact with this sub-continent. The most significant point to be mentioned in this context is that the western world
also had an 'awakening', in the sense that it became aware of the 'Lore of the East'; India's heritage in art, architecture and literature came to be recognized all over the world. The deep attachment and veneration which the western world had for its own classical traditions and the domination of Latin were shaken when it was discovered that Sanskrit has genetic kinship with Greek and Latin. The great Indian epics Ramayana, Mahabharata, Shakuntala, etc., were translated into English and became popular in many countries of the world.

It emerges from the above that the 'contact phenomenon' is not a one way phenomenon but it is a phenomenon of two-way traffic. The extent of mutual impact which two or more speech communities have or the benefit they gain when they come into contact with each other, depends on historical and socio-economic factors.

The impact of English on the languages of India by way of loanwords can be judged from the fact that every Indian language has at least five to ten percent of English words. As for the impact of the Indian language on English, the dictionary Hobson-Jobson lists over three thousand words of Indian origin.

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19 The credit for this discovery goes to an Englishman Sir William Jones who was an eminent judge in the Calcutta High Court at the end of the eighteenth century.
If we look back a little further, i.e. a few centuries prior to the advent of the Englishmen to the sub-continent, we find that Arabic and Persian had also come into close contact with the languages of India.

We may pause here and ask the question: What has been the greatest impact of this contact between the languages of India and Arabic and Persian? The answer is: loanwords; it is in the field of loanwords that the greatest impact can be seen. Before proceeding to examine the subject of loanwords of Arabic in the Indian languages, in all its ramifications, we will have to consider one more important factor, namely language change due to the impact of loanwords. We may at the outset discuss the factors which lead to language change in general.

Language Change

By language change we mean the modifications through times of a linguistic system. This may sometimes require change of the rules of a language to a considerable extent. It may also entail phonetic changes. Idiomatic usage of words and phrases also change; all these changes come about during the historical development of every language through the ages.

The above changes take place through certain adaptive processes in accordance with the socio-economic-cultural goals which every language seeks to serve. This invariably necessitates adjustment to new environments so that the language survives in an enduring state and functions according to the changing needs.

Language change has been classified in many ways. One of the prominent theories is of the divergence and convergence. By divergence is meant the differences that come about within a speech community in their manners of speaking literally or psychologically or otherwise; these differences take place during a span of time, may be a generation or more, due to the drifting apart among the members of one community. By convergence is meant the coming together of people of different backgrounds and their moulding themselves in a congruent fashion. We can mention Arabic as a case in point. Arabic has been a factor of both convergence and divergence in the development of the Indian languages during the past ten centuries or more. It has played this role mostly through Persian, as explained earlier.

Among other factors of language change are 'vocabulary growth and lexical changes'. Every language

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21 & 22 The origin & Diversification of Language
By Morris-Swadesh, p.26
has the phenomenon of 'loss' and 'gain'; some words and expressions which are popular at one time drop out of use while some others gain circulation and popularity. Thus the size of the vocabulary of any language expands or shrinks in a manner proportionate to the accumulation of new items and abandoning of old ones.

The expansion or shrinkage of any vocabulary is also linked with two other factors: 'Lexical profusion' and 'lexical economy'.23 Lexical profusion is the situation in which there are several names or descriptions for one single object or idea, although the object or the idea may not have many variations, for example, the words used for liquor in Hindi and Urdu: 'sharab', 'jam' and 'my'. Or we may mention the words used to denote death in Hindi and Urdu: 'Mout', 'Wafat', 'Intiqal', 'mirityu', 'dehanth', etc.

By lexical economy is meant the paucity of words to express an idea or to refer to an object, for example, the word 'AWLAAD' of Arabic is used in Hindi and Urdu to mean progeny; this is perhaps the only word which is in popular use though the word 'SANTAN' is also used but in a formal sense. It must be noted that 'AWLAAD' in Arabic also means 'children and boys' besides the meaning 'progeny'.

23 Ibid, p.28
Cultural diffusion, acculturation and social pressure are also factors which bring about language change. In fact these are basic causes for the phenomenon of 'convergence and divergence' referred to earlier.

Presentation of Analysis

We have divided this thesis into three main chapters pertaining to three main areas of changes in the Arabic loanwords, namely, Phonetic Changes, Grammatical Changes and Semantic Changes. We have preferred this particular sequence of chapters because we feel that in any analysis of a linguistic nature the sounds of a language takes the primary place and then the grammar, followed by the semantics.

In the Chapter on Phonetic Changes we have analysed the sound changes that have taken place in Arabic loanwords in the three languages. We have explained the extent of 'Indianization' of Arabic sounds besides giving a broad inventory of the sound changes and also explained the impact of phonetic changes on the other two areas of change namely Grammatical Changes and Semantic Changes.

In the chapter on Grammatical Changes our main findings pertain to the elements of Arabic grammar and Arabic grammatical categories that have been borrowed and absorbed into Hindi and Urdu and to some extent in Tamil also. We have also discussed in detail a most perplexing feature of grammatical change namely 'gender
change' which have been noticed in abundance. Within grammatical changes also we have mentioned the various 'techniques of integration' of Arabic nouns, adjectives and adverbial and prepositional phrases into Hindi, Urdu and Tamil.

In the chapter on 'Semantic Changes' we have presented the most spectacular form of changes; we have in the process focussed attention on the 'interplay of meanings' between Arabic, Hindi, Urdu and Tamil. We have classified semantic changes under three main categories namely, 'Narrowing or Restriction of Meaning', 'Widening or Extension of Meaning' and 'Shift or Transfer of Meaning'.

Lastly we have summed up all the above changes in our chapter entitled 'Conclusion'.
11. PHONETIC CHANGES

In this chapter we will examine in detail the phonetic changes which loanwords of Arabic have undergone in Hindi, Urdu and Tamil. We will try to discover, describe and tabulate these changes. But we must, at the outset, discuss phonetic change in general and then relate it to our subject of study.

Phonetic change is a basic aspect of the diffusion of linguistic traits across genetic boundaries. Linguists have differed among themselves on the question of which of the traits (phonetics, grammatic or semantic) contribute towards this diffusion. Some have emphasised the semantic and morphological traits (Sapir) and some others have emphasised the grammatical traits (Boas). There are yet some others like Hoijer who claim that "Traits of Language are not easily borrowed".

Phonetic change is not a characteristic of loanwords only; on the contrary, it is more inherent within a speech community in their daily usage and manner of speaking of their native tongue. And phonetic change is not a phenomenon involving the speaker only, it also involves the hearer, i.e. how much and how accurate does he register what he receives. There is a very accurate description of the entire mechanism of sound change by
C.F. Hockett.¹ He states as follows: "When a person speaks, he aims his articulatory motions more or less accurately at one after another of a set of bull's eyes the allophones of the language". Every bit of heard speech has many physical properties and in order to understand the nature of these properties we would have to consider a multitude of factors. There could be a long list of such factors. Hocket mentions some of them as follows: "the amount of moisture in the throat, nose and mouth of the speaker, random currents in his central nervous system, muscular tics, muscle tonus, emotional state, possible presence of alcohol or drugs, the care with which the speaker is enunciating; the amount and nature of the extraneous noise which reaches the hearer along with the speech signal; the condition of the hearer's outer ear (presence of wax or dirt), the amount of attention the hearer is giving to the speaker".² As stated earlier these factors form a long list and it could be an endless list. It involves an intricate operation of the human mind and the speech organs, because every bit of heard speech conditions the expectation distribution of the hearer and it would, by turn, condition the expectation distribution of the whole community. In the

¹ & ² C.F. Hockett, *A Course in Modern Linguistics*, p.440 & 444
the words of Hockett: "the situation is so complex that it is hard to imagine how sound change could not go on all the time".3

It must be also mentioned here that sound change is a slow and continuous process; it never takes place suddenly. It is also difficult if not impossible for us to observe the process of sound change directly, because, as we said earlier it is a slow and continuous process which may take a generation or more to be accomplished.

Phonetic changes have been classified as "regular, sporadic and isolated" changes.4 Regular changes are those that are found in hundreds of words: they normally represent changes on the basis of certain phonetic laws. And the sporadic changes are those changes that do not abide by phonetic laws. And the isolated changes are those changes found in certain words only for psychological and physiological reasons.

We have so far described phonetic change in general. We may now proceed to relate this change to Arabic loanwords in Hindi, Urdu and Tamil. It would be relevant for us to ask the question: How far does the mechanism of sound change within a speech community (described by Hockett) affect the Arabic loanwords? After a careful study of the Arabic loanwords in Hindi, Urdu and Tamil we find

3. Ibid, p. 444.
that phonetic changes in these words have been more in
the form of changes in the sounds of the donor language
by the receiving language. This is mainly due to the
fact that both the language families to which our lan-
guages belong, i.e Indo-Aryan and Dravidian, are struc-
turally different from the Semitic family of languages
to which Arabic belongs. This difference, we shall see
has its effect in the area of phonetics. As a result,
over many centuries the Arabic sounds have become adju-
ted to the Indian sounds. Thus there has been an
'Indianization' of Arabic sounds.

What are the causes for the above changes and
adjustments? We have mentioned genetic difference as
one cause. Besides this, there are several others, such
as internal causes, i.e the individual position and
structure of speech sounds in a particular language.
This is inspite of the fact that the speech organs of
all human beings are alike and that every human being can
in theory utter any speech sound. But the linguistic
environment and the cultural milieu condition every indi-
vidual to a certain language and its sound system. Thus
for the people of the Indian sub-continent it is almost
impossible to pronounce the guttural sounds of Arabic,
/q/, /h/, /'a/, etc. It is even difficult for them to
pronounce the sound of the glottal stop "Hamza" which
has a strong resemblance to the sound of low vowel \( /a/ \) in Hindi and Urdu. The internal factors have been classified under three heads: Mechanical, Psychological and Structural. The mechanical are those pertaining physiological and articulatory aspects of human speech; the psychological pertain to the perceptual, productive and symbolic aspects; and the Structural Factors pertain to the structural pressures within the linguistic system. There are two important divisions within the mechanical factors: Phonetic Drift and Articulatory Simplification. Most of the sound changes can be traced to these two types of mechanical factors. We shall, a little later, find illustrations for this in our subject of study.

The external factors are connected with the social or physical setting. They may not cause a phonetic change but on the contrary they may retain the original sounds as a necessity; this is evident in the matter of religious texts. For instance the Muslims are enjoined by their religion to recite their prayers (verses from Quran) in Arabic and with the correct pronunciation as far as possible. Thus every Muslim endeavours to learn the correct pronunciation and diction of the original Arabic. This becomes more compulsory for persons who want to follow a religious vocation. Such persons, in

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in addition to their competence in their mother tongue, attain high degree of proficiency in Arabic and Persian and they serve as bilingual channels in the sub-continent. It was a common practice in many households in India until the recent past that a Mullah (a Muslim clergyman) should initiate their children in reading and writing; these mullahs naturally initiated these children in the reading and writing of Persian and Arabic, irrespective of the religion of the children. Thus there came to exist a community of people (fairly large) who were well versed in the Perso-Arabic linguistic tradition. The vocabulary and their speech sounds came to stay in Hindi, Urdu and Tamil and many other languages of the sub-continent; they were and still continue to be accepted as cherished wealth of these languages. However, from the phonetic angle, the pronunciation of many of these words has gradually changed because of the 'Indianization' referred to earlier. This can be described as a natural outcome because as the number of persons using this vocabulary increased, that is to say when the bilinguals of this area became numerous, the sounds of these words and phrases changed gradually. We shall now consider the different varieties of such changes.

The most important and prominent changes one notices in loanwords of Arabic in Hindi, Urdu and Tamil
are changes arising out of mechanical factors, i.e. factors related to physiological and articulatory aspects mentioned earlier. Thus many sounds of Arabic have become 'nativised'. Linguists have classified such changes under certain categories. They are as follows: Assimilation, Metathesis, Syncope, Haplology, Contraction, Epenthesis and Prothesis.6

We can find examples for almost all the above categories in our subject of study. But it must be made clear that loanwords of Arabic were transmitted to Hindi, Urdu and Tamil and to all other languages of the sub-continent mainly through Persian because Persian served as the lingua franca of the sub-continent for many centuries. The Persian that was introduced in India was already a highly arabicised language. (Refer to Introduction for further details on this point). Thus the Arabic loanwords had undergone sufficient sound changes before they entered the languages of India.

We had earlier mentioned that genetic difference is one of the causes for sound change. It must be noted in this context that these differences do not apply to all the languages of India because the languages of North India, especially Hindi and Urdu are from the same family as Persian, i.e. the Indo-Iranian family of languages. Therefore, the sound changes in the loan-

6 Ibid, p. 282
words of Arabic, received in these languages are almost the same as in Persian excepting the fricative sounds, retroflex sounds and aspirated sounds. But in the case of Tamil, these loanwords have undergone further changes because Tamil belongs to the Dravidian family of languages.

Let us now consider examples from our list of selected words to illustrate the sound changes under the various categories mentioned earlier.

Under 'ASSIMILATION' (in which sound becomes identical with, or more similar to, a neighbouring sound) we have several words in our list; to give one example we may mention the word 'MUNIM' which is originally 'MUNIB' in Arabic. The sound /b/ at the end of the word has changed into /m/ because of the proximity between the two sounds. This change has in all probability occurred only in the Indian languages because in Persian the original /b/ sound is maintained. Platt lists this word as a changed form of the original Arabic word 'MUNIB'. Assimilation also takes place in the following sounds: D & J; as in DAHEZ JAHEZ (8b); N & H as in TARAN TARAH (242); these last two examples are found only in spoken Hindi and Urdu.

In the category of Assimilation we also have the words MALAK (143); MANNAT (152), MOWSAM (157) and MULAYAM (160)

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7 Ibid, p.282
Under METHATHESIS (which is interchanging of neighbouring sounds) we can find the following examples: 'QULFI' or 'KULFI' in place of 'QUFLI' (202) and MALTAB in place of MATLAB (151); MALTAB is colloquial and vulgar.

In the category of SYNOPTE (which is the loss of a syllable nucleus) we may mention ZARURT instead of ZARURAT (44); there are some more words of this category. (Refer words 46, 58, 85, 159, 198, and 227).

Under EFENTHESIS (which is the insertion of a transitional sound) we find the following examples in our list: 'ARAZ' instead of ARZ and the words in serial numbers 10, 22, 31, 40, 45, 69, 102, 109, 111, 121, 143, 152, 157, 159, 160, 165, 166, 171, 173, 174, 175, 176, 177, 183, 184, 198, 200, 201, 204

Under METATHESIS (which is interchanging of neighbouring sounds) we can find the following examples:

<table>
<thead>
<tr>
<th>QULFI or KULFI</th>
<th>QUFLI (204)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MALTAB</td>
<td>MATLAB (151) - (Colloquial and vulgar)</td>
</tr>
</tbody>
</table>

In the category of SYNOPTE (which is the loss of a syllable nucleus) we may mention the following:

<table>
<thead>
<tr>
<th>GHALT</th>
<th>GHALAT (46)</th>
</tr>
</thead>
<tbody>
<tr>
<td>HARJ</td>
<td>HARAJ (57)</td>
</tr>
<tr>
<td>ITFAK</td>
<td>ITTIFAQ (85)</td>
</tr>
<tr>
<td>MUBARK</td>
<td>MUBARAK (159)</td>
</tr>
<tr>
<td>KASM</td>
<td>QASAM (199)</td>
</tr>
<tr>
<td>SHOK</td>
<td>SHOWQ (228)</td>
</tr>
</tbody>
</table>

Under EFENTHESIS (which is the insertion of a transitional sound) the following are examples:
We notice in our study of the Phonetic Changes in Arabic loanwords that most of these words undergo sound change in the receiving languages. It is mainly due to the fact that these languages belong to different families as mentioned by us earlier. It would, therefore, be useful to give an inventory of these various...
changes:

1. The letter HAMZA is a consonant in Arabic articulated as a Glottal Stop in all the three positions, initial, middle and final, e.g. Asl (ʔʃl); Sual (sˤaʔl) and Dua (bˤaʔl). But in Hindi and Urdu, it is articulated as low or middle vowel as in Asal, Sual, and Dua.

In some speech communities, such as the people of north India who have had more contact with Persian and through it Arabic, maintain the original articulation of Hamza as in Arabic.

Hamza is also articulated as a Glottal Catch in some words in Hindi and Urdu i as in Masla and Mutasir.

As an orthographic sign, Hamza is always retained in Hindi and Urdu but it remains as a letter without a well defined sound; the most interesting fact is that Hamza has been adopted in this fashion in native words of Urdu also, e.g. JAIYE AIYE and in genitive phrases adopted from Persian as in KHAN-E-KHUDA, etc.

In Tamil the Hamza does not have any orthographic sign. It is articulated as in Hindi and Urdu, i.e as a low and mid vowel. e.g. ASAL, LAYIK and TUA.

2. THA (ت) an Inter - Dental Fricative in Arabic as voiceless alveolar fricative ( ) in Hindi and Urdu. Examples: SABIT and MISAL.
3. HA (\' - Hôtel) a Pharyngeal Fricative in Arabic is articulated in Hindi, Urdu and Tamil as a Laryngeal Fricative 'h'.

Examples: HALWA, MEHBUBA, HUKAM, etc., in Hindi and Urdu and TEHSILDAR in Tamil.

4. KHA (\' - SqlConnection) a voiceless Velar Fricative in Arabic is articulated as Voiceless Aspirated Velar Stop in Hindi-Urdu and as a Voiceless unaspirated velar stop in Tamil.

Examples: KHABAR, KHALI, etc., in Hindi and Urdu and KALI in Tamil.

This sound is also articulated as the original Arabic in the speech communities of North India which have had close contact with Persian and Arabic.

5. DAL (\' - SqlConnection) a Voiced Dental Alveolar Stop in Arabic is articulated in Hindi and Urdu as a Voiced Dental Stop as also in Tamil where it is articulated as only a Voiceless Dental Stop.

Examples: DAXAL, DALIL, etc., in Hindi and Urdu and TAVA in Tamil.

6. DHAL (\' - SqlConnection) a Voiceless Emphatic Alveolar Stop in Arabic is articulated as voiced dental alveolar fricative in Urdu and as a Voiced Velar Stop in Hindi and Tamil.

7. \" - SqlConnection\) a Voiceless Emphatic Alveolar Fricative in Arabic is articulated as a Voiceless Alveolar Fricative in Hindi, Urdu and Tamil.

Examples: KHASS, MUSIBAT (Hindi and Urdu); PASALU, MAHASULU (Tamil).
8. داء \( (\text{٤}) \) a Voiceless Emphatic Alveolar Stop in Arabic is articulated as a Voiced Alveolar Fricative - ' ز ' in Hindi and Urdu and as a voiced Palatal Stop in Tamil.
Example: ZARURAT,

9. تاء \( (\text{٤}) \) a Voiceless Emphatic Alveolar Stop in Arabic is articulated as a Voiceless dental stop in Hindi, Urdu and Tamil.
Example: MATLAB, TABLA, SAKHT, etc., in Hindi and Urdu and SARTU and VASTA in Tamil.

10. زاء \( (\text{٥}) \) a Voiced Emphatic Alveolar Fricative in Arabic is articulated as a Voiced Alveolar Fricative in Hindi and Urdu and as a voiced palatal stop in some colloquial varieties of Hindi one may hear the voiced palatal stop instead of the alveolar fricative \( ج \) in Tamil.
Example: ZULM in Hindi and Urdu; MANJURU in Tamil.

11. فاين \( (\text{٥}) \) a Voiced Pharyngeal Fricative in Arabic is articulated in Hindi, Urdu and Tamil as a low or mid vowel.
Example: ILM, MALUM, MANA in Hindi and Urdu; AMALUKU in Tamil.

12. خاين \( (\text{٥}) \) a voiced velar fricative in Arabic is articulated in Hindi and Urdu as a voiced velar stop.
Example: GAZAL, GULAM, etc. in Hindi and Urdu; KAPUR \( (\text{٥}) \) GHAFUR) in Tamil.
13. FA (ف - f) a Voiceless Labio-Dental Fricative in Arabic is articulated as a Voiceless Bilabial Aspirated Stop in Hindi and Urdu. But it is articulated in Tamil as ( ) voiceless bilabial stop.

14. QAF (ق - q) a voiceless Uvular Stop in Arabic is articulated as a Voiceless Velar Stop in Hindi, Urdu and Tamil.

Examples: KASAM, KATAL (Hindi and Urdu); KISTI (Tamil).

We give below a sample list of some Arabic loanwords and their pronunciation in Hindi, Urdu and Tamil.

<table>
<thead>
<tr>
<th>ARABIC</th>
<th>HINDI/URDU</th>
<th>TAMIL</th>
</tr>
</thead>
<tbody>
<tr>
<td>BADAL</td>
<td>-</td>
<td>PATHIL</td>
</tr>
<tr>
<td>ALAHIDA</td>
<td>ALEDA</td>
<td>ALAIDA</td>
</tr>
<tr>
<td>BE GHAYRI</td>
<td>BAGHAYR</td>
<td>-</td>
</tr>
<tr>
<td>D'AVA</td>
<td>DAVA</td>
<td>TAVA</td>
</tr>
<tr>
<td>DABT</td>
<td>ZAET (Urdu)</td>
<td>JAPTI</td>
</tr>
<tr>
<td></td>
<td>JABET (Hindi)</td>
<td></td>
</tr>
<tr>
<td>DIL'U</td>
<td>ZILLA (Urdu)</td>
<td>JILLA</td>
</tr>
<tr>
<td></td>
<td>JILLA (Hindi)</td>
<td></td>
</tr>
<tr>
<td>FASL</td>
<td>FASAL (Urdu)</td>
<td>PASAL</td>
</tr>
<tr>
<td></td>
<td>PHASAL (Hindi)</td>
<td></td>
</tr>
<tr>
<td>FAYSAL</td>
<td>FAYSALA (Urdu)</td>
<td>PAYSALA</td>
</tr>
<tr>
<td></td>
<td>PHAYSALA (Hindi)</td>
<td></td>
</tr>
<tr>
<td>HADIR</td>
<td>HAZIR (Urdu)</td>
<td>AJIR</td>
</tr>
<tr>
<td></td>
<td>HAJIR (Hindi)</td>
<td></td>
</tr>
<tr>
<td>HUKM</td>
<td>HUKUM</td>
<td></td>
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<tr>
<td></td>
<td>HUKAM</td>
<td></td>
</tr>
<tr>
<td>JALD</td>
<td>JALD</td>
<td>JALDI</td>
</tr>
<tr>
<td>Arabic</td>
<td>Urdu</td>
<td>Hindi</td>
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<tr>
<td>--------</td>
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<tr>
<td>JAYB</td>
<td>JEB</td>
<td>JEPPY</td>
</tr>
<tr>
<td>LAYIRQ</td>
<td>LAYAK (Urdu)</td>
<td>LAYAK</td>
</tr>
<tr>
<td>MINNAT</td>
<td>MINNAT</td>
<td>LAYAK</td>
</tr>
<tr>
<td>Mu'af</td>
<td>MAP</td>
<td>MAP</td>
</tr>
<tr>
<td>M'af</td>
<td>MAPH</td>
<td>MAP</td>
</tr>
<tr>
<td>MUSAWWADA</td>
<td>MASUDA</td>
<td>MASODA</td>
</tr>
<tr>
<td>NAFAR</td>
<td>NAFAR</td>
<td>NAFAR</td>
</tr>
<tr>
<td>NAQL</td>
<td>NAQL (Hindi)</td>
<td>NAKALU</td>
</tr>
<tr>
<td>QAID</td>
<td>KAIDE</td>
<td>KYDE</td>
</tr>
<tr>
<td>QARAR</td>
<td>QARAR (Urdu)</td>
<td>KARARU</td>
</tr>
<tr>
<td>QIST</td>
<td>KIST</td>
<td>KISTI</td>
</tr>
<tr>
<td>RAADU</td>
<td>RADD</td>
<td>RATTU</td>
</tr>
<tr>
<td>SU'AL</td>
<td>SUAL (Urdu)</td>
<td>SAVAL</td>
</tr>
<tr>
<td>TEHSIL</td>
<td>TEHSIL</td>
<td>THASILU</td>
</tr>
<tr>
<td>WUSUL</td>
<td>WUSUL</td>
<td>WASUL</td>
</tr>
</tbody>
</table>

Besides the above explained phonetic changes we also notice that phonetic changes have in many cases induced grammatical changes; this is evident in the matter of gender change of Arabic loanwords in Hindi and Urdu and to some extent in Tamil. Many Arabic words
that are feminine in gender get changed to masculine gender due to the similarity between the end-sounds of these words and those of Hindi and Urdu. For example, words ending in 'A' sound are feminine in Arabic but masculine in Hindi and Urdu because all such native words of these two languages are masculine in gender. 'IHATA' (4), 'DAARRA' (27), 'DHAREEA' (28), 'GHUSSA' (51), 'ILAQA' (74) and 'ISHARA' (82), are some of the examples of such gender change.

As regards Tamil most of the Arabic loanwords are placed in the category of 'neutral gender'. However, some words are classified as masculine and feminine by suffixing certain nouns of Tamil, for example, the Arabic word 'WAKEEL' is used in Tamil in the meaning of a 'lawyer'; but the gender is indicated by suffixing the word 'AYYA', i.e. WAKEEL AYYA to mean a 'male' lawyer or the word 'AMMA' i.e. WAKEEL AMMA to mean a 'female' lawyer.

It must be mentioned here that in Arabic there are certain exceptions to the above referred nouns. There are words such as 'KHALIPHA' (A Caliph), and 'ALLAMA' (a learned person) which are feminine in gender but are used mostly to denote masculine referents.

It must also be pointed out here that the above change of gender of Arabic loanwords on the basis of similarity of sounds with native words is a phenomenon
that has developed in Hindi and Urdu due to the native influence and not due to the influence of Persian because in Persian there is no distinction of gender.

We also notice in our study of phonetic change in Arabic loanwords in Hindi and Urdu that the phonetic traits of the Hindi and Urdu speech community may be a factor in the peculiar grammatical usage of some Arabic loanwords in these two languages. For example, the words 'MOWJUD' and 'MOWJUDA' (156); both these words are adjectives in Arabic but in Hindi and Urdu the former is used as a 'noun' and the later as an 'adjective'. In Arabic the former is 'masculine' in gender and the later is 'feminine'. But in Hindi and Urdu there is only one invariant form of the latter, i.e. MOWJUDA which is used as an adjective: 'MOWJUDA MAKAN' (the present house) and 'MOWJUDA HALAT' (the present condition). It must be noted that in the first phrase the qualifying noun 'MAKAN' is of masculine gender whereas the word 'HALAT' in the second phrase is of feminine gender.

In conclusion we may say that we have in our study of phonetic changes in Arabic loanwords in Hindi, Urdu and Tamil made only a broad survey of these changes; we have not discussed these changes in detail because we shall be discussing these changes in the chapter on Grammatical changes.
III GRAMMATICAL CHANGES

In this chapter an attempt has been made to analyze the Grammatical Changes that have taken place in Arabic loanwords in Hindi, Urdu and Tamil. Before doing so, it would be useful to describe briefly the salient features of these languages.

Arabic belongs to the Semitic group of languages. It is a synthetic or inflectional language like Latin or Sanskrit. As such, in Arabic the syntactic relationship of nouns is indicated by case endings and verbs are inflected by means of prefixes, infixes and suffixes to indicate the various persons, numbers, genders, derived forms, moods and tenses. There are only three Parts of Speech in Arabic, namely, Verbs, Nouns, and Particles. The most characteristic feature about Arabic is that the great majority of its words are derived from trilateral roots which are also described as radicals. The process of derivation or conjugation of nouns and verbs is done in a systematic manner in Arabic. There are regular patterns for all the derivatives. There are two basic kinds of sentence structures in Arabic, namely, the verbal sentence and the nominal sentence. The verbal type of sentence is the cardinal form of expression in Arabic. The verbal sentence always begins with a verb and nominal sentence begins with a noun. Nominal sentences do not have any verb by defi-
nition but only a subject and a predicate. Thus the sentence 'The house is big' would be expressed as 'The house big'. It can be noticed that there is no copula in Arabic as is found in Hindi and Urdu; as regards Tamil, the generally accepted view is that there is no copula in Tamil. But one scholar has recently propagated the view that copula does exist in Tamil.¹

Hindi and Urdu are not inflectional languages like Arabic. There is no declension in these two languages but the cases are formed by means of certain adverbs which are described by native grammarians as 'HURUF-E-MANAWI' (in Urdu) meaning significant particles. The case endings in Hindi and Urdu are conveyed through postpositions namely, 'NE' (mg: by); 'KA' (mg: of); 'KO' (mg: to, for); and 'SE' (mg: from, with, by, etc). The grammar books of Hindi and Urdu state that there are eight cases in Hindi and Urdu, namely, the Nominative, Agent, Genitive, Dative, Accusative, Ablative, Locative, and Vocative. But Urdu grammarians tend to recognise only three cases namely, the Nominative and Agent, the Genitive and the Dative-Accusative.

Tamil is an inflectional language like Arabic. Nouns are inflected in Tamil by means of suffixes and separables and particles. There are eight cases in Tamil, namely, the Nominative, the Accusative, the

¹ R. Kotandaraman, Studies in Tamil Linguistics, P. 15
Instrumental, the Dative, the Ablative, the Genitive, the Locative and the Vocative. In the matter of Gender, Tamil has a Neuter Gender besides the Masculine and Feminine Genders.

In the light of the above given salient features of these languages we notice in our analyses in this chapter that Arabic has not made any deep inroads in the area of grammar of these languages; however, we do notice that some grammatical elements of Arabic have been totally absorbed in these languages such as in the words: 'ALAHIA' (5), 'BAGHAYR' (18); 'BILKUL' (20); 'FEH' (39); 'BAK' (44); 'BAZ' (25); 'ZIDD' (34); 'GHAYR HADIR' (49); 'LA JAVAAB' (120), and MAHOWLA' (140) all of these words are by themselves grammatical elements of Arabic or a part of them are so; all these have been totally absorbed in the borrowing languages as whole units without making any changes in their structures. (for full details refer the respective words in this chapter alphabetically).

It is generally believed that no language borrows verbs of any other language; but we notice that some Arabic verbs have been absorbed in Hindi and Urdu; such as 'YAANI' (245) and 'LA UBAALI' (refer under the word 'LA' - 120). However, these verbs do not function as verbs in Hindi and Urdu but they are used as adjectives. (for details refer this word in this chapter alphabetically).
Change of gender is another recurring feature that we note in Arabic loanwords in Hindi, Urdu and Tamil; we find that change of gender of Arabic words in these languages (more so in Hindi and Urdu) is of three kinds:

(a) Change due to phonetic similarity between Arabic words and certain native words; for example all words ending with an 'AA' sound in Arabic are feminine gender in Arabic but they become masculine gender in Hindi and Urdu on the analogy of native words. (Refer the words ZAARA' (27) and 'ILAQA' (74). However, there are some exceptions to this rule in Arabic; there are some words such as 'KHALILHA' and 'ALLAMA' (meaning a Caliph and a learned person respectively) that are mostly used to denote a masculine referent though they are feminine in form.

(b) Change of gender on the analogy of meanings of either native words or related words of Arabic: 'ASL' (20); 'AAYSH' (12), 'DHALEEL' or 'ZALEEL' (under Dhillat - 29), 'CADR' (191) and several other words. (for which refer this chapter).

(c) Change of gender as a 'convention' or as a matter of usage; in this category change of gender takes place for inexplicable reasons; Arabic words which are clearly masculine in gender and do not bear any analogy of feminine gender endings of Hindi and Urdu nor do they bear any analogy of meaning of either native or of Arabic words but they are used as feminine in gender. (e.g. 'Khabar' (105); 'SALAH' (214) and 'QASAM' (198) and several other words for which refer this chapter.

As regards Tamil, all Arabic loanwords are classified either as masculine, feminine or neuter genders.

It must be pointed out that in Persian there is no distinction of gender, therefore the above referred distinction-problem do not exist in Persian.

It would be useful for us to digress a bit here
on the issue of Grammatical Change in loanwords in general and on the inter influencing between languages. The opinion of Linguists differ widely on these two issues. W.D. Whitney, a linguist of the first generation has opined that: 'What is most easily taken out of the stores of one language to be added to those of another is the names of epithets of things, nouns and adjectives, verbs, much less easily, particles, hardly at all; apparatus of derivation, prefixes and suffixes, very sparingly; and apparatus of inflection, endings of declension and conjugation, least of all.' 2 Another noted linguist W.P. Lehmann states: 'Borrowed forms are subject to change (phonological, morphological and semantic) but differ from the native forms in their mode of entry into a language. This may be of various types, just as the types of contact between languages may differ.' 3 Uriel Weinreich, while discussing the structuralist theory of communication which distinguishes between speech and language, says that 'Morphemes and grammatical relation belonging to one language can occur in the speech of another language as ' Borrowings'. ' 4 We find that the last mentioned statement can be applied to Arabic loanwords

2 W.D Whitney, 'The life and Growth of Language', p.219
3 W.P. Lehmann, 'Historical Linguistics: An Introduction' p. 212
4 Uriel Weinreich, 'Languages in Contact', p.30
...n Hindi, Urdu and Tamil. We have already given examples of borrowing of grammatical elements in Arabic in Hindi, Urdu and Tamil.

Besides the above, we find that a majority of the Arabic nouns that have come into Hindi, Urdu and Tamil have undergone morphological modifications; this has helped in introducing elegant speech or in multiplying the usages of Arabic nouns. As an example of elegant speech we may mention the words 'UMARIYYA' (refer under 'IMARAT'-75, 'ZIDDI' (refer under 'DIDD'-434) and 'ZIYADTI' )refer under 'ZIYADA'-248) each of these words has undergone morphological modifications and has thus evolved into an elegant form in the borrowing languages. The word 'LUMARIYYA' is for example the diminutive noun in Hindi and Urdu of 'UMAR'; it is used as an elegant word in Hindi and Urdu (mostly in poetry and in film songs). The other words 'ZIDDI' and 'ZIYADTI' can be described as 'colourful' in a negative sense; we say so because these two words have, after morphological modifications, introduced the extreme connotations of these words. 'ZIDDI' is the Persian form of Relative noun that has been absorbed in Hindi and Urdu in order to convey the meaning: 'an obstinate person'; in the same manner the word 'ZIADTI' is also the Persian form of relative noun that has been absorbed in Hindi and Urdu in order to introduce the extreme meaning of 'violence, oppression, tyranny, etc'; these meanings have been
developed from the basic meaning of the word, i.e. 'increase or excess'.

We find a similar example of colourful expression in a negative sense in the word 'KAALI' in Tamil which is from the Arabic word 'KHAALI' (refer word No. 104); this word has been absorbed in Tamil in order to denote a 'vagabond or a worthless person'.

As regards multiplying the usage of Arabic nouns through morphological modifications, we have in this chapter numerous examples. We may mention here only one word, namely, 'BADAL' - (16) which has been modified into 'BADALNA', 'BADALWAANA', 'BADALWA LENA', 'BADALWAAYI', and 'BADLI', etc., in order to introduce a variety of meanings. (for details refer the word in this chapter alphabetically).

The most baffling form of grammatical borrowing are certain verbs of Arabic that are used as 'suasives' in Hindi and Urdu such as 'YAANI' (245) or as adjectives such as 'LA UBAALI' (120); 'YAANI' in Arabic is a verb in the present tense, third person, singular, masculine gender meaning 'he means or it means'. In Arabic the person, number and gender change according to the context. But in Hindi and Urdu it remains constant. Thus in Hindi and Urdu it is brought in as a device to express various unstated propositions. (for further details refer the word in this chapter alphabetically).
'LA UBBALI' (120) is an instance of total change of category because in Arabic it is a verb in the present tense, first person, singular and common in gender and it is preceded by the negative particle 'LA'; in Arabic it means: 'I do not care or bother'. But in Hindi and Urdu it is used as an adjective as in the sentence: 'WOH AAHI LA UBAALI MIZAJ KA HAI' (that person is of a careless disposition). This kind of usage may sound perplexing or even ambiguous to an Arab. But in Hindi and Urdu the grammatical aspect of this phrase has been completely neutralised.

It must be noted that no verb of Arabic has been absorbed in Tamil.

Besides the above change there are other varieties of category change such as Arabic nouns into adjectives. The examples for these are numerous. We mention here only a few: 'ASAL' (10); 'DHARRA' (27); 'GHALAT' (46); 'HARAM' (59); and 'KHAYR' (115).

Some adjectives of Arabic have been converted into conjunctions in Hindi and Urdu such as 'BAAQI' (13)

Arabic nouns are also converted into adverbs; the examples for this are also numerous; most of the words mentioned under the category of change into adjectives may be referred for this category also.

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It is also a known feature of Arabic that the meanings of different words emanating from one root change according to the change of form, but in Hindi
and Urdu it is noticed that there is a loss of distinction between the different forms of Arabic loanwords. For example, the derived forms of 'JALSA' (90) namely, 'IJLAAS', 'JULOOS' and 'JALSA' are used differently when compared to their original meanings in Arabic. (for details see the word in this chapter.) Another word is 'QABUL' and 'IQMAL' (refer under the word 'MUQABALA' - 171).

We have also noticed in this chapter that Arabic nouns, adjectives, and adverbial and prepositional phrases have been integrated into Hindi, Urdu and Tamil, in a unique manner. This has been achieved through various methods. The most common method one observes in Hindi and Urdu is to use Arabic prepositions and postpositions in the Ablative or Locative cases. This facilitates impressive and elegant expression in these two languages. The examples for some of these are: 'BADLE' 'BAD', 'HAWAAL', 'ZIMME', 'ZARIYA', 'SIWAYE', 'ALAWA', 'QABL', 'QAREBB', 'MUTALLIQ', 'MUTAABIQ', 'HUWAAPIQ', 'SAAE', 'KHILAFL', etc. Each of these is invariably preceded by the genitive affix 'KE' as for example 'YEH KAAM AIT KE ZIMME MEN HAI' (it is your responsibility to do this work). We have analysed each of these words in this Chapter. (Refer every word alphabetically for details).

The next important method of integration has been the adoption of the technique of 'base extending affixes' which has helped mainly in evolving numerous
verb patterns from Arabic nouns in Hindi and Urdu. This is done besides the usual practice of appending the auxiliary verbs 'HONA' or 'KARNA' of Hindi and Urdu to Arabic nouns in order to convey the basic functional meaning of the word. With the technique of 'base-extending affixes' the Arabic noun is itself modified into certain indigenous forms in order to convey different meanings. For example, the Arabic noun 'BADAL' (76) has been modified into: 'BADLA'; 'BADLI'; 'BADALWAYI', etc and these are used with different types of verbs to convey different meanings.

Variety of meanings is also achieved by not changing the form of the Arabic nouns but by changing the verbs attached to it; thus the word 'KHABAR' (105) when used with the Hindi/Urdu verb 'DENA' would simply mean: 'to inform'; but when used with the verb 'LENA' it will mean 'to serve one out; to settle accounts with'.

We have also noticed in our study of Grammatical Changes that several prefixes and suffixes of Persian have been attached to many Arabic loanwords in Hindi and to some words in Tamil. The most frequently used prefixes are:

1. 'BE' (a negative adjective of Persian denoting absence of a quality or privation); this particle is prefixed to many Arab words, for example, 'BE KHABAR' (105) (uniformed; not aware of); 'BE - QUSOOR' (203) (guiltless; innocent).
2. 'BA' is a Persian adjective of possession, meaning 'possessed of', 'according to'; this adjective is also prefixed often to Arabic nouns; the most commonly repeated phrases with this element are: 'BA KHABAR' (acquainted with or well versed) or (well informed) 'BA QAAYUDA' (regular; according to rules); 'BA SALAHUYAT' (a person of ability or competence). Refer word No.214.

3. 'NA' is also a Persian prefix meaning 'not'; it is a negative adjective that is frequently combined with Arabic words such as NAKAAFI (not enough, insufficient); 'NA QAABIL-E-BARDAASHT' (unbearable; beyond endurance); it must be noted that the word 'BARDAASHT' is a Persian word used frequently in Hindi and Urdu.

4. 'BUD' is also a Persian prefix meaning 'ugly, bad, etc'. It is also a negative adjective meaning ill temper.

5. The Arabic particle of exception 'GAHYR' (49) is also prefixed with Persian words and used frequently in Hindi and Urdu, for example (GAHYR AABAAD - uncultivated; not peopled); 'GAHYR POKHTAGI' (unripeness, immaturity). It must be noted that such expressions are used more in Urdu than in Hindi.

There are also several suffixes of Persian that are attached to Arabic loanwords and used frequently in Hindi and Urdu. The most commonly used among these are:
1. 'DAAR' meaning 'holding; possessing; keeping; keeper; possessor; lord; master'; (e.g.) 'MAAL DAAR' a rich man); 'ZIMME DAAR' (responsible person, official with authority): 'HAVAALDAAR' (a military officer).

2. 'WAAR' meaning 'having; possessing; like; in the manner of'; e.g. 'QIST WAAR' (by instalments); 'TAR-TEEB WAAR' (order wise).

3. 'MAND' is a Persian suffix joined to substantives to form adjectives denoting possession; e.g. 'AQAL MAND' (sensible, wise)

4. 'KAAR' (meaning 'act or action or doer of meaning the action'); the last mentioned is more frequently used in Hindi and Urdu as in the expressions: 'FUNKAAR' (an artist); 'ADAAKAAR' (an actor; performe); It must be noted that these expressions are innovations in Hindi and Urdu.

We have tried to present a kind of summary of the major grammatical changes in Arabic loanwords in Hindi, Urdu and Tamil. It can be seen that grammatical changes are most interesting than the phonetic changes some of basic nature, such as category change and gender change; Grammatical change has also acted as an impetus to Semantic change; this has been achieved mostly through the technique of 'base extending affixes' and by attaching certain prefixes and suffixes of Persian to-Arabic loanwords.
Details and Format of Grammatical Changes:

We shall now present the Grammatical Changes in a tabulated form. Our tabulation is in the following order: Each Arabic loanword is placed under the column Lexical Item (1); and then analysed under the column 'Grammatical Category' wherein we explain the grammatical category of the word in Arabic (2), Hindi and Urdu (3) and Tamil (4). We then analyse each word further under the column 'Derived Forms' in order to enumerate all the forms of the loanword and their meanings in the donor (5) and in the receiving languages (6 & 7). Then follows the column 'Distribution' wherein we present samples of actual usage of the loanword in the donor (8) and in the receiving languages (9 & 10). Lastly we give our observations about each loanword in the column 'Remarks' (11).

The summary of grammatical changes discussed in this chapter so far is based on the detailed analysis presented in the tabulated form. The detailed analysis provides the several aspects of the interaction between the donor and receiving languages at the grammatical level. (Changes at the Semantic level are dealt with in the next chapter).
GRAMMATICAL CHANGES

Analysis

TABLE showing the Grammatical Changes of Arabic loanwords under Columns: 'Lexical Items' (1); 'Grammatical Category' - 'Arabic' (2); 'Hindi & Urdu' (3); and 'Tamil' (4); and 'Derived Forms' - 'Arabic' (5); 'Hindi and Urdu' (6) and 'Tamil' (7); and 'Distribution' - 'Arabic' (8); 'Hindi & Urdu' (9); and 'Tamil' (10); and 'Remarks' (11)

Note: The number given in brackets after each lexical item is the serial number as listed in the Appendix.
<table>
<thead>
<tr>
<th>ITEM</th>
<th>LEXICAL</th>
<th>GRAMMATICAL CATEGORY</th>
<th>DERIVED FORMS</th>
<th>DISTRIBUTION</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ARABIC</td>
<td>HINDI &amp; URDU</td>
<td>TAMIL</td>
<td>ARABIC</td>
</tr>
<tr>
<td>1.</td>
<td>(un)</td>
<td>Noun; Fem; nil</td>
<td>nil</td>
<td>AADATI (Persian nil</td>
</tr>
<tr>
<td></td>
<td>(1)</td>
<td>Sing; Plr1</td>
<td>nil</td>
<td>nil</td>
</tr>
<tr>
<td>Habit</td>
<td>(Nom); AADATON</td>
<td>(Accus)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Custom</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>(un)</td>
<td>Adj; nil</td>
<td>nil</td>
<td>AADAT (Hindi)</td>
</tr>
<tr>
<td></td>
<td>(2)</td>
<td>Masc; nil</td>
<td>nil</td>
<td>AADI NAHIN</td>
</tr>
<tr>
<td></td>
<td>(Mg:</td>
<td>Adj. unmarked nil</td>
<td>nil</td>
<td>nil</td>
</tr>
<tr>
<td>Ordinary)</td>
<td></td>
<td>nil</td>
<td>nil</td>
<td>nil</td>
</tr>
<tr>
<td>AFAT</td>
<td>Noun; Fem; Sing; Nn; Un- marked nil</td>
<td>nil</td>
<td>nil</td>
<td>AFAT (Hindi)</td>
</tr>
<tr>
<td>(3)</td>
<td>Fem; Plr1</td>
<td>for gen</td>
<td>for gen</td>
<td>nil</td>
</tr>
<tr>
<td>(Mg: Sing native form: AFATON (Nom)</td>
<td>&amp; No.; Harm</td>
<td>used in sentences like: KIYA APATU</td>
<td>nil</td>
<td></td>
</tr>
<tr>
<td>Evil</td>
<td>AFATEN (Accs)</td>
<td>Plr1 as per natv</td>
<td>form: APATHUK-KAL</td>
<td></td>
</tr>
</tbody>
</table>

There is a difference in quality of this Adj. between the donor & receiving lang. But in Hindi/Urdu it is Adj of manner.
IHATA  Noun; In (Comm);  Used in sentences YEH AHAT-E-
(Tun) (inf)  Masc; Sing;  KALE KHAN HAI
(4)  Fem; Plrl; as  in the This is the dt.
AHATA  Sing;  per native meaning of Kale Khan.
in  AHATON (Nom)  An Area WOH EX AHATA
Hindi/  AHATE (Accs)  Z-e.g QAM BAN GAYA-That
Urdu  ।  This usage has
(Mc:  Enrclrlmeinent)  AP ASH- has become a
  Used in sentences, KALE KHAN HAI
  in the This is the dt. meaning of Kale Khan.

It must be noted that in plrl., the TA ending has been ped in Hindi/

The word has probably come from the Persian word which is essen-
tial in Arabic. This is perhaps to facili-
tate phonetic ease in recei-

ve because it is cordon used in Persian ed off an in the area same mean-
ing.
'Al'at: Preposition used as Adj & Nn; Unmarked

(ALAHIDAGI = ALATI)

ALATI Used as As Adj HAMARA Advb: This is

(ALAHIDA+I = Adj; un

MAKAN UNKE

marked phrase

MAKAN SE ALEY ALATI major ch

ZEND APP i = Sanskrit

for in nomi

DA HAI (our

YAKA ange since

(Mg:Aloof-

gender &

Vbl sen

parate from phra-

tences

their; As Keep se con

Advb: MUJE this sisting

AAP SE
cate pre-

ALAYDA BAAT rately postn.

KARNA HAI AVAN & a Nn.

(I've to
talk to you

separately)

MANI

convert-

UNKI ALEYHID TAN

-GI HAMEN He is ed into

PASANT NAHIN a man Adj &

(I dont like of a Advb in

his aloofness or he receip

Alayda is al

ways inter

connected with

one of the

self.

'ISKO' 'USKO'

ISSE & USSE
AMAL
(6)
Nn (inf)
Masc; Nn; Unmarked
MAHIL
(Ng)
Sing; Plrl as ed for
Agent.
Doing; Sing.
Action;
Activity.
AMALON (Nom) as per na Nn Objet
AMALEN (Accus) tv. form; AMALI
Arabic Plrls. AMALUKKAL Adj.
AMAL is also
used in Urdu
MASOOL & AMALI
for MAHIL see
this list alphabetically.

AMAL is used
as Adj unmark
ed for Gen &
No. NUSUTMAL &
ISIMAL are also
frequently used
in Hindi/Urdu.
AMAL also used
only in Urdu in
the Ng. Labourer
or employee. The
Plrl is distorted
form of Arabic
Plrl AMALA.
ISITAL Nn. (inf)
of the Vb in 10
th form - Refer
alphabetically
this list for
this word.

AMEER
Nn in
Adj; unmarked for gen-
der; plrl as per natv
forms: AMEERON (Nom)
AMEERI
Nn of
Attibutor or
Adj;
Masc;
Sing;
(Mg: Per-
taining to Ameer
royal)
AMEERT is Perси-
an relative Nn.
very commonly
used in Hindi/
Urdu. AMEERT
is used in oppo-
sition to GHAHABI
(Mg: Poverty)

AMEER is a rich man US
AMEER AWRATNE
GEE MAKAN KAAREEM
HAI (That rich
lady has purchased
this house)

AMEER
Nn; in sentence
like YEH AAMEER
ADMI HAI (This
is a rich man) US
AMEER AWRATNE
GEE MAKAN KAAREEM
HAI (That rich
lady has purchased
this house)

AMEEER
Nn; in sentence
like YEH AAMEER
ADMI HAI (This
is a rich man) US
AMEER AWRATNE
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HAI (That rich
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It must
be noted
that all
Ar words
are struc-
turally

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HAI (That rich
lady has purchased
this house)
IS MULK MEN AMEERI
ZIAYADA HAI (In
this country weal-
thy people are more
in number - Lit:
the condition of
wealthiness is more
Adj. They
may or
may not
function
as Adj
Sometimes
they have
both func-
tions of
being Adj
or comn.
or proper
Nn. e.g.
KAREEM
can mean
a gener-
ous per-
son and
also
mean the
name of
a person
In view
of this
dual cha-
acteristic of
this word
it is pos-
sible
that in
Hindi &
Urdu the
change of
category
has taken
place.
AAMM Adj; Adj; unmarked - umoom Nn,inf. (Ar. accusative -
(8) Masc; for gender & UMOOMAN case) UMOOMS -
(Ms: Sing; number UMOOMAN -
Ordinary) FIL UMO- 
OON: Persian form of relative Noun

Used only as Adj;It is used in opposition to the word
KHAND (To become general or common) IT is also used in
opposition to KHAND e.g.

FIL UMOOM is a genitive phrase consisting of a preposition and a Nn.

Used with Nn. & Vbs, e.g. AAM
ADMI (Lay man)
AAM BAT HAI (It is common knowledge) AAMM
KHASS
(HWOJANA (To become general or common) IT is also used in
opposition to KHAND e.g.

DIWAN-E-AMM
DIWAN-E-KHASS
(Republic Chamber & Pvt Chamber)
Also used in idioms like
AAM-TOR-SE
(Generally)
UMOOMI QAAIDA HAI (It is
general rule)
UMOOMAN AISA
NAHIN HOTA HAI
(It does not happen like this generally)

Used with auxiliary verbs in Hindi/Urdu such as Karna, Banana,
etc. The idiom AAMM TOR/SE is a combination of Arabic word AAM & TOR with Hindi/Urdu suffix SE which makes it an advbl. All these forms have probably been transferred to Hindi/Urdu thro' Persian. But AAMM/TOR-SE is purely Hindi/Urdu because SE is a Hindi Urdu suffix.
ARD Nn Inf • Nn, Fem; Sing; -
ARZ Masc; Sing; -
In native form
Hindi/Urdu (9)
(9)

(Mg: to exhibit;
present; breadth)

ARD Adj; ARZ, ARZI
Masc; Sing; AREEZA, ITIRAAZ
(Mg: cross in compounds; horizontal; latitudinal)
IRD Nn; Sing; Masc (Honour; Dignity)
URD Nn; Masc; unmarked for No. (mg: Middle)
ARADI: Adj; ARZ (Mg: accidental, nonessential; incidental)
AREEDA: Nn; FEM; Sing; (Mg: Petition; application; memorial)
MARID; Advb of place; Masc; Sing; (Mg: Place where some thing is exhibited; exhibition; TAREED; Nn. Inf; of the Vb in the 2nd form

ARZ, ARZI are all its deriv forms word in Hindi/Urdu are used in nominal and verbal sentences
AADAAB ARZ (Greetings: Lit: I place my salutations before you) it is also used in the mg: breadth ARZ-O-TOOL (Breadth & length.)

ARD and ARZ is a most

The change of gender of ARZ in Hindi/Urdu is to be noted. The change of category in ARZ is also to be noted. Refer the chapter on Semantic Changes in the category of widening or extension of meaning regarding the word ARZ.
9 contn

Masc; Sing;
Mg. intimidation
allusion, hint.

WULAN SERA Nn.
Inf. of the Vb.
in the third
form, Fem; Sing;
(Mg: opposition,
resistance,
contradiction)

TAARUP Nn. Inf.
of the Vb. in
6th form; Masc;
Sing; (Mg: con-
flict; clash)

I'TIRAAD Nn. Inf.
of the Vb. in the
8th form; Masc;
Sing (Mg: resis-
tance, opposition,
rebuttal, rejoinder)

AARIP, Adj. Masc;
Sing; (Mg: Casual
accidental, inci-
dental, occasional)

M UTARID Nn. Agent
from the Inf.
I'TIRAAD; Masc;
Sing; (Mg: running
or lying across,
transverse, adver-
sary; opponent,
antagonist.
ASL Noun Noun; Adj; & Nn. Un- ASLI (adj. un-)
(10) (inf) marked for Adj. marked for
ASAL Masc; as per natv. gen & num)
ASALU in Sing; as per natv. DAR ASAL (A
Hindi/ form & Arab- Nom & vb sentence
Urdu ic form of Persian
Native: as per natv. ASAL (A
Arabic)
ARU in ASUUKAL Adverb
TAMIL Native: Adverb
(masc; As Adj: ASAL (What
Ar: USOOL sing; Nn. ASLAN is
(Mg: Actually) used in
Origin, verbal ASAL MAY MEIN
Principle) sentences as an
ASLAN MINAL
E.G KANA E.G KANA
JIBAL (He
hailed
from
HAI (Actually
the moun-
tains ori-
ginally
This work is a
very lengthy
or laborious
task.
MEIN ASLAN
BAHOT CHARIB
AADMI HOON
(I am really/
actually or
originally
poorman)
ASL is Used in sen- Used in The chan-
tences like sen- tences like sen-
tence of
gender in
KIYA HAI (like:
Urdu is
der this)
perhaps
ENNA
an analogy
of the
Hindi/
Urdu
word
JHAR
which is
fem.
It may
also be
probably
due to
link with
Arabic
Adj. ASLI
the end-
ing of
which
has re-
semblan-
ce with
native
fem.
endings.
<table>
<thead>
<tr>
<th>Noun</th>
<th>Gender</th>
<th>Case</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AWRAT</td>
<td>Fem</td>
<td>-</td>
<td>(un) Noun; (11) Sing; Flrl. as per AWRATEN and AWRATANA (like a woman or womanly) This is a Persian used form of Adj. commonly used in Hindi/Urdu. It is unmarked for Gen. &amp; No.</td>
</tr>
<tr>
<td>AYSH</td>
<td>Fem</td>
<td>-</td>
<td>(12) Inf; Fem; unmarked (Mg: Masc; for number; To sing; also used as Adj.</td>
</tr>
</tbody>
</table>
BAQIYAA BAQIYAA (Nn; -)

BAQAYA (Nn; Plrl. Masc.)

BAQAYA (Nn; Plrl. Masc.)

used as Adj.

used as Adj.

used as Adj.

used as Adj.

used as Adj.

used as Adj.

used as Adj.

used as Adj.

used as Adj.

used as Adj.

used as Adj.

used as Adj.

used as Adj.

used as Adj.

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used as Adj.

used as Adj.

used as Adj.

used as Adj.

used as Adj.

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used as Adj.
(I've settled all matters with him, but regarding his going home I shall discuss it with him some other time)

frequently used in Hindi/Urdu.

Both the Sing; & Plrl are considered Masc in Hindi/Urdu perhaps due to the analogy of natv. words having such endings being masc. It must be noted that in Arabic they are Feminine.

BAQI is also Adj. in some Persianised combinations such as BAQI DAR (one who is in arrears)

BAQI MANDA (remaining; residuary)

BAQI is also used with auxiliary vbs. like BAQI NIKALNA (to strike or carry forward the balance; to show a balance-sheet)

BAQI WUSUL KARNA (to collect arrear)
BAQI is also used in idioms like BAQI AYIN DA (the rest later; so long Adieu) and BAQI SAQI or BAQI WAQI (the remainder) the second word in the later mentioned two idioms are 'echo-words' brought to make the expression intensive. It is something equivalent to Latin 'etc'.

BAQI as a conjunction is perhaps, as mentioned earlier, the most frequently used category in HINDI/URDU. It is described as TAKIYA KALAM i.e an expletive brought in needlessly as a matter of habit. In this category BAQI stands void of its gen. No. place & person.
It must be noted that multiple uses of this word are innovations in Hindi/Urdu and are not the result of Persian influence. In these contexts, the use of the word in Hindi/Urdu borrowed from Persian as an.

Aux: Adv.

Partic

A particle used to indicate sequence of time & place. Also a conjunction.

Adji

unmarked for gender and number

Always used in sentences of borrowing contexts.

Use in sequence indicating time, first. Time indication BAD AYE (pl. some hours) after an hour.

Place indication UNKE GHAAT KE BAD either DEED or house is 8.

Used in

used in: MERA GHAAT (my house).

BAEDE; Adj;

unmarked for gender and number

BAEDE; Adj;

It may be noted that in Hindi/Urdu, BAD is always used after an hour.

It must be noted that multiple uses of this word are innovations in Hindi/Urdu and are not the result of Persian influence. In these contexts, the use of the word in Hindi/Urdu borrowed from Persian as an.

Aux: Adv.

Partic

A particle used to indicate sequence of time & place. Also a conjunction.
This document appears to be a detailed linguistic analysis of the Hindi words **BAZ** and **BADAL**. Here's a summary of the information provided:

**BAZ**
- **Adverb** in Hindi: (15) Parti
cle.
in
Hindi
(Mg: Some, few, certain ones)
- Used only in Urdu as an Adj. derived (according to Platts) from either Arabic Accus.
- An Urdu formation therefrom. But we feel that it is a purely Urdu innovation to indicate the plrl. of BAZ although BAZ is itself plural.

**BADAL**
- **Noun**; Inf; Nn; Masc; un-
marked
(Mg: Sing; number
Change; Alteration; Exchange)
- Accept-Used in BADALNA (Vbl Nn & Vb trans) BADAL WANA
- Used in BADALNA (Vbl Nn & Vb trans) BADALWANA

**BADAL** and **BAZ**
- **As conjunction**
- **UNHON NE SAB BAA**
- **TEN KAHIN AUR**
- **BAD MEN YEH BHI**
- **KAHA KE WOH KISI**
- **BAT KA ZIMEDAR NAHIN** (He conveyed everything and then also said that he is not responsible for anything)

**BAZ**
- **Used in sentences like:**
  - BAZ LOG AYE (Some people came); BAZ GHARON MEN BLIJ
  - NAHIN HAI (There is no electricity in some houses)

**BADAL**
- **Used in sentences like:**
  - BADLA LENA (to take revenge)
  - BADLA DENA (to make a return; But in anume-
give something derived sense it can be trans; e.g. ISKO used in BADAL
BADAL DAVA the Mg. mentioned
BADAL DEEIYE the Ms. mentioned

**As conjunction**
- **UNHON NE SAB BAA**
- **TEN KAHIN AUR**
- **BAD MEN YEH BHI**
- **KAHA KE WOH KISI**
- **BAT KA ZIMEDAR NAHIN** (He conveyed everything and then also said that he is not responsible for anything)
70
-------~-~.------------------------------------------- ------------------------------------------------------.

16 contn

(Causative of
PAT I LAKA
BADALNA, v.t)
(as an
BADALAl'TA
answer)
(also causative of BADALA
NA, v.t.)
BADLAYEE (NIl;
FemjSing; and
P1rl) U1g: Barter, exchange)'
BADLI (NnjFem;
Mg:same as
BADLI but re stricted to
transfer, substitution)
BADLE (postposition)
BADALWAYI (Vbl
Nn of BADALWANA)

or replace
e.g 1NTA Hindi/Urdu;
this)
KELVIKKU
they dont
I1ERA DOST
P AT1L SOL- be ar any
EKGLAl'iD SE
LA VENDUI1 Persian
Al'l-:E KE BAD
(This ques influence.
BILKUL
tion has
The manner
BADALGAYE
to be ans- in which
(r1y friend
wered)
this word
has comple-PAT1LUKKU has been
tly changed PATIL
integrated
after his
(idiom:
into Hindi/
'return from M.g:Tit
Urdu thro I
England)
for Ta.t)
the numeBADALWANA
PAT1LVET- rous pat(to have
-~ (Reta- terns of
something
1iat ion)
Vbs. & Nns.
exchanged)
As Adj
indicates
E.G: IS TV
PATIL KA- the versali
KO AAP BADAL DITAM
ty as well
WADEEJIYE
(Reply as the in(Pl. have
letter)
dispensabithis T.V
\
lity of
set replaced)
this word.
BADALANA same
Entirely
as BADALWANA
new stems
but with the
of this Vb
difference
have leen
that BADLANA
evolved in
is indeclinaHindi/Urdu
,ble i.e it
thro I the
does not actechnique
cept the inof base/ex·
flections as
tending afthat of BADAL
fixes, desWANA. It
cribed by
therefore reWeinreich
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lary vbs,.
in Contacte • g. MEIN ISKO
P .37). FOR
BADALANA CHARTA
the SemantHOON (I want t o '
ic chances
have this r€p1aced)
refer our
-",--


BADALWAHI (Nn; Fem; unmarked for No.) analysis
E.g. ISKE BADALWA in the
YI MAY DER LAGEGI chapter
(It will take time on Semi-
 to replace this or
 to have this exch-
anged)
BADLI (Adj & Vbl.
Nn) Adj: IS QAMEEZ
KD HUM NE US
QAMEEZ KE BADLI
MAY LIYE (I got
this shirt in lieu
of that)
Verb: BADLI KARNA
(to exchange,
replace, etc)

BAGHT Noun Adj; unmark-
(17) Agent ed for Gen.
(Agent; & No.
Masc; Oppo-
Sing; Plunderer;
Breaker of Law)

BAGHAWA BAGHAWAT, Nn. BAGHI
(TUN) Fem; Plrl. as is al-
Nn, Inf; per natv. form: ways used
Fem; BAGHAWATON (Nom) with a
Sing BAGHAWATEN Nn;
(Accus) Masc;
Sing;
BAGHAWA BAGHAWAT
(TUN) & BAGHI
are both
used fre-
quently
in Nom.
& Vb.
sentences.

BADLI (Adj & Vbl.
Nn) Adj: IS QAMEEZ
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BADALWAHI (Nn; Fem; unmarked for No.) analysis
E.g. ISKE BADALWA in the
YI MAY DER LAGEGI chapter
(It will take time to replace this or
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BAGHT Noun Adj; unmark-
(17) Agent ed for Gen.
(Agent; & No.
Masc; Oppo-
Sing; Plunderer;
Breaker of Law)
<p>| BE GHAYRI | Taken as one Adj. un- | It is always followed by the Nn or ProNn. | Used in a repetitive phrase. | It is used in a repetitive phrase. | flects Gen. &amp; No. in the Tamil present tense. | Used in a repetitive phrase. |
| in Hindi | Unmarked for and No. | Used in a repetitive phrase. | Used in a repetitive phrase. | Used in a repetitive phrase. | flects Gen. &amp; No. in the Tamil present tense. | Used in a repetitive phrase. |
| VAKAIRA | partic Advb. also in Tamil | Used in a repetitive phrase. | Used in a repetitive phrase. | Used in a repetitive phrase. | flects Gen. &amp; No. in the Tamil present tense. | Used in a repetitive phrase. |
| Alco | oepdon | Used in a repetitive phrase. | Used in a repetitive phrase. | Used in a repetitive phrase. | flects Gen. &amp; No. in the Tamil present tense. | Used in a repetitive phrase. |
| WAGHAYRA | in Hindi &amp; Urdu | Used in a repetitive phrase. | Used in a repetitive phrase. | Used in a repetitive phrase. | flects Gen. &amp; No. in the Tamil present tense. | Used in a repetitive phrase. |
| (Mg: | Otherthan; | Used in a repetitive phrase. | Used in a repetitive phrase. | Used in a repetitive phrase. | flects Gen. &amp; No. in the Tamil present tense. | Used in a repetitive phrase. |
| without) | | Used in a repetitive phrase. | Used in a repetitive phrase. | Used in a repetitive phrase. | flects Gen. &amp; No. in the Tamil present tense. | Used in a repetitive phrase. |</p>
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<th>Column</th>
<th>1</th>
<th>2</th>
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<th>4</th>
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<th>7</th>
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<th>11</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BALGHAM Noun</td>
<td>Noun (sub)</td>
<td>BALGHAMI</td>
<td>BALGHAMI, Adj;</td>
<td>Used in</td>
<td>Used in purely</td>
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<tr>
<td>2</td>
<td>(19) (sub)</td>
<td>Masc; un-</td>
<td>Adj; Masc; Fem; unmarked</td>
<td>purely med-</td>
<td>medical con-</td>
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<td>3</td>
<td>Masculine; uncountable</td>
<td>Sing</td>
<td>for number</td>
<td>texts</td>
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<td>5</td>
<td>BILKULLI Pre-</td>
<td>Taken as one</td>
<td>As advb. it is</td>
<td>Used freq-</td>
<td>Used very com-</td>
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<td>6</td>
<td>(20) pos. unit; unmarked</td>
<td>(total; tion + for Gen &amp; No. gross) Nn.</td>
<td>usually attached</td>
<td>frequently in</td>
<td>monly in all</td>
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<td>7</td>
<td>Advb; Emphatic Noun</td>
<td>with the suffix -</td>
<td>contexts of trade &amp; commerce</td>
<td>contexts</td>
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<td>HI in order to reinforce the Mg: thus the word BILKULHI</td>
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This is also another instance of borrowing an element of grammar from another language.

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<tbody>
<tr>
<td>1</td>
<td>BUKHARI Nn;</td>
<td>Noun; Masc; un-</td>
<td>BUKHARI</td>
<td>BUKHARI; Nn; Fem;</td>
<td>Used in</td>
<td>Very commonly used for fever in the literary and figu-</td>
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<td>2</td>
<td>(21) Inf;</td>
<td>marked for No.</td>
<td>Adj; Masc</td>
<td>Sing; (A stove or fire place; a hole or pit in a</td>
<td>very res-</td>
<td>tricted contacts of trade &amp; commerce</td>
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<td>3</td>
<td>(vapour; Masc;</td>
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<td>Sing;</td>
<td>corner of a house to store grain in; granary of or</td>
<td>tricted in the literary and figura-</td>
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<td>Steam) Sing;</td>
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<td>belonging to Bukhari.)</td>
<td>tive meanings.</td>
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Very commonly used for fever in the literary and figurative meanings.

BUKHAR HO GAYA (To be struck with fever)

DIL MEN BUKHAR RAKHNA (to harbour or cherish wrath or animosity)
<table>
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<tbody>
<tr>
<td>DAKHL</td>
<td>Noun, Nn; Masc; Un-</td>
<td>TAKKAL</td>
<td>Nn. Unma-</td>
<td>marked for</td>
<td>TAKKAL</td>
<td>DAKHIL</td>
<td>(Vbl.</td>
<td>Nn which all its</td>
<td>DAKHAL</td>
<td>is</td>
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<tr>
<td>DAKHAL</td>
<td>(22) (Inf) marked for</td>
<td>Sing.</td>
<td>Nn.</td>
<td>Unma-</td>
<td>marked for</td>
<td>DAKHIL</td>
<td>(Vbl.</td>
<td>Nn which all its</td>
<td>used with</td>
<td>DAKHAL is</td>
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<tr>
<td>in</td>
<td>gender &amp;</td>
<td>DAKHEL</td>
<td>MUDAKHALAT</td>
<td>gender &amp;</td>
<td>Nn.</td>
<td>DAKHEL</td>
<td>MUDAKHALAT</td>
<td>also in-</td>
<td>auxiliary</td>
<td>remains another</td>
</tr>
<tr>
<td>Hindi/</td>
<td>Number</td>
<td>in</td>
<td>(Vbl. Nn)</td>
<td>Number</td>
<td>&amp; No.)-used</td>
<td>(Adj;</td>
<td>MUDAKHALAT</td>
<td>fer-</td>
<td>used with</td>
<td>example</td>
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<tr>
<td>Urdu</td>
<td></td>
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<td>&amp; No.)-used</td>
<td></td>
<td>only in Urdu</td>
<td>Masc;</td>
<td>(Vbl. Nn)</td>
<td>sives</td>
<td>auxiliary</td>
<td>but it</td>
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<td>TAKKAL</td>
<td>only in</td>
<td>DUKHOOL</td>
<td>DUKHOOL (Vbl</td>
<td>all</td>
<td>used in</td>
<td>DAKHEL</td>
<td>DUKHOOL</td>
<td>to Tamil</td>
<td>used with</td>
<td>of utili</td>
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<td>in</td>
<td>Urdu only)</td>
<td>(TUN)</td>
<td>(Vbl</td>
<td>all</td>
<td>used in</td>
<td>(Adj;</td>
<td>(TUN)</td>
<td>frequ-</td>
<td>auxiliary</td>
<td>ous example</td>
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<td>TAMIL</td>
<td>used in</td>
<td>Nn; Inf;</td>
<td>Nn.</td>
<td>used in</td>
<td>Masc;</td>
<td>Masc;</td>
<td>used in</td>
<td>ently in</td>
<td>Vbs; e.g.</td>
<td>but it</td>
</tr>
<tr>
<td>(entrance,</td>
<td>Urdu only)</td>
<td>Fem; Sing</td>
<td>&amp; No.)-used</td>
<td>Tamil</td>
<td>Masc;</td>
<td>Nn; Inf;</td>
<td>TAKKAL</td>
<td>Vbs like:</td>
<td>MUDAKHALAT</td>
<td>of utili</td>
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<td>ingress)</td>
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<td></td>
<td>only in Urdu</td>
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DALEEL Nn. in Hindi/Urdu can perhaps be traced to Arabic Nn. Inf.: DALLAL (TUN) which is fem.; this word has perhaps had an impact on determining the gender of D.ALEEL. We are inclined to make this interference because several other Arabic words of similar pattern are also fem. in Hindi/Urdu. E.G. NAFEES from NAFESA (TUN) LATEEF from LATAFA (TUN).
Darja is used in genitive phrases. The vbl. form is more in use than this word.

Mudarraj is also used in certain religious texts in Urdu. Darja is used in the literary & figurative senses: Aap ka bachcha

Darja is always used in genitive phrases. The vbl. form is more in use than this word.

The Key is in the table drawer.

Darja is used in genitive phrases. The vbl. form is more in use than this word.

Murthi is also used more than Madrooj in the mg: of that which is enlisted.

Mez ki Durj Men Chabi Hei.

Darja is used in genitive phrases. The vbl. form is more in use than this word.

Darja is used with auxiliary vb like: Karna or Kardena (to register or to record).

Mudarraj is used more than Madrooj in the mg: of that which is enlisted.
AVA Noun
(26) Inf;
(alleg- Fem;
forma- Sing
ation; preten-
tion; claim)
Noun; Masc; Sing
Plr1 as per natv
form but only one
form: DAVE as
Nom & Accus.
Nn; unma-
rked for
Gen. and
Plr1 as
per natv.
form
TAVAKKAL
IDDIA MUDDAEE &
NN Inf; MUDDAA are
(to all- used in
Arabic; Hindi/Urdu
make a as Nns un-
claim) marked for
MUDDAEE Gen & No.
(Nn Agt)
Masc;
Sing;
(Plain-
tiff)
MUDDAA
Nn Obj
Masc;
Sing;
Defen-
dant
Passi-
tive Par-
ticiple
with
pronomi-
nal
affix
ALAYHI
Lit: He
who is
com-
plained
against.

TAVA is
used as
Nn & Vb
As a Vb
it has
all the
inflec-
tions
of Vbs
in
Arabic;
They are
used in
legal
context
only.

Dava and
all its
derived
forms
are used
frequent-
ly in
Arabic;
It must be
noted that in
the word MUDD-
AA the prepo-
sitional phra-
se ALAYHI is
dropped in
Hindi & Urdu
of the present
day.
DAVA (TUN) Noun; Nn; Fem; Sing;
(26) Fem; native forms:
Invi- DAVATON &
tation; DAVATEN (Nom.
& Accus. res-
tation pectively)

DHARRA Nn; of (TUN) Unit; Interjection;
(27) Fem; Masc; Sing;
ZARRA Sing. Flrl as per
in native form:
Hindi ZARRON (Nom)
and ZARRE (Accs)
Urdu and Arabic
(Tiny Flrl ZARART
Particle) But all these
Plrls are sel-
dom used

DAVAT & DUA are
used in
Nn & Vb
& DENA (Mg.to
god) is a the ana-
DUA is also
frequen-
tly
used with the
context
auxiliary vbs. by Tamil
KARNA or DENA
speaking
Muslims

DAVAT is used TUA SEYYU DUAA
with the auxi
KARNA pray to Urdu on
Nn & Vb
DUA is also
restricted words,
used in a native
language

Very ra-
rely used,
quenty used
only in
word in Hindi/
Urdu in their
fixed language
and flowing
speech.

The most fre-
quently used

words

which
doesnt
have
vbl.con-
jugation

Nn:SYEH SONE KA
EK ZARRA HAI
(This is a par-
ticle of gold)
Adj:MUJHE ZARA-
SA DARD GHUTNE
MEN HAI (I've
a little pain
in my knee)
Advb: AAP ZARA
AHISTA CHALITYE
Pl. wal-k a
little slowly

interjection:
ZARRA BHI NAHIN
(Not even a bit!)

This is one
of the rare
examples of
loanwords
whose desig-
native value
has been in-
flated to
the max. pos-
sible extent
in the recei-
pient languages. This is
an innovation
in Hindi/Urdu
and the re-
sult of Per-
sian influen-
ces. The chan-
ge of gender
is perhaps on
the analogy
of native words.
Refer our chap-
ter on Sema-
tic changes
for a detailed
discussion.
DHAREEA  Nn; Adj; Nn: Masc; Sing; - -- -- --  -
  (TUN) Fem; Plrl as per
  (28) Sing; Arabic ZARAIYA
ZAREEAA  Also used as
in Adverb
Hindi/ Urdu (Medium, excuse)

DHILLA  Noun; Nn; Fem; Sing; -- DHALEEL or DHALEEL or
  (TUN) Inf; Adj; ZALEEL: Adj; -
  (29) Fem; MASC unmarked for
native forms: DHALEEL
  ZILLAT Sing; ZILLATON (Nom)
  in ZILLATEN (Accs)
Hindi/ Urdu (Lowness; Obsequiousness)

DHALEEL  Noun; Nn; Fem; Sing; - DHILLA
  (TUN) Inf; Adj; ZILLAT is used with -
  (29) Fem; native forms:辅助 verbs like:
  ZILLAT UTHANA or DENA;
ZILLAT  Sing; ZILLA( Nom)
  used ZILLAT UTHANA (to
in ZILLA TEN (Accs)
  suffer dishonour or
  It is also frequently
  used as a
  Vbl. Nn.

The change of gender is perhaps on the analogy of
native verbs.

ZILLAT is used with -
auxiliary vbs like:

DHALEEL

It is to be noted that
ZALEEL is
used with
the auxiliary
vbs KARNA,
BANNA etc.

DHALEEL

In spite of
the fact
that it is
an Adj;
normally no vb.
is used with
an Adj. but

DHALEEL

we notice
this in the
case of
ZALEEL.

This is perhaps one of
the rare instances.

DHALEEL

Adjs. of
similar
pattern
(such as:
KAREEM;
AMIR, etc)
are normally
not attached
to such vbs.
<table>
<thead>
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<th>1</th>
<th>2</th>
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<th>11</th>
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<td>zabt</td>
<td>Nn;Inf; Nn; Masc; Nn; unmark zabit</td>
<td>zabit &amp; zabita japti</td>
<td>zabt &amp; zabet is used in Tamil</td>
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<td>(30)</td>
<td>un</td>
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<td>masc; un marked for Nn; also its de</td>
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<td>zabet</td>
<td>countable</td>
<td>ed for</td>
<td>masc; gen. plrl. as used in rivas</td>
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<td>ir</td>
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<td>sing; per natv form; vb. as tions</td>
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<td>hind</td>
<td>and</td>
<td>tamil</td>
<td>japtikal</td>
<td>rule; zabit &amp; zabet is used</td>
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<td>urdu</td>
<td>japti</td>
<td>in</td>
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<td>tv inf; used</td>
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<td>tamil</td>
<td>(capture; correctness)</td>
<td>DAWABIT pronoun</td>
<td>ly in types</td>
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</tbody>
</table>
| | | | | contexts

<p>| dae | Nn; Agnt; Nn; unmarked - | daya | dae is used with |
| (31) | Adj; for gender &amp; | noun; | auxiliary |
| zaya | masc; number | inf; | frequent |
| | in | from | vbs. KARNA, |
| | sing. | which | vbies KARDENA, |
| hind | and | DAE is | various |
| urdu | (getting | derived | contexts |
| lost) | | masc; un | as an |
| | | countable. | adj. |</p>
<table>
<thead>
<tr>
<th>Hindi/Urdu</th>
<th>Tamil</th>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DAMANA (TUN)</strong></td>
<td><strong>JAMANATH</strong></td>
<td><strong>JAMEEN</strong></td>
<td><strong>DAMANA (TUN)</strong></td>
</tr>
<tr>
<td>Fem; Sing; Nn; Fem; Sing</td>
<td>Fem; Sing; Nn; Fem; Sing</td>
<td>Fem; Sing; Nn; Fem; Sing</td>
<td>Fem; Sing; Nn; Fem; Sing</td>
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<tr>
<td><strong>ZAMANATH</strong></td>
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<td><strong>GUARANTEE (bail)</strong></td>
<td><strong>GUARANTEE (bail)</strong></td>
<td><strong>GUARANTEE (bail)</strong></td>
<td><strong>GUARANTEE (bail)</strong></td>
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<td><strong>DIMN</strong></td>
<td><strong>JAMEEN</strong></td>
<td><strong>DIMNI</strong></td>
<td><strong>JAMEEN</strong></td>
</tr>
<tr>
<td>Nn; Inf; Flrl as per natv forms</td>
<td>Flrl as per natv forms</td>
<td>Flrl as per natv forms</td>
<td>Flrl as per natv forms</td>
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<tr>
<td><strong>DIMNI</strong></td>
<td><strong>JAMEEN</strong></td>
<td><strong>JAMEEN</strong></td>
<td><strong>JAMEEN</strong></td>
</tr>
<tr>
<td>as unmarked Advbl for parti gender. cle</td>
<td>as unmarked legal &amp; all of implicidy term its de rivat-ives</td>
<td>as unmarked legal &amp; all of implicidy term its de rivat-ives</td>
<td>as unmarked legal &amp; all of implicidy term its de rivat-ives</td>
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<tr>
<td>Note: The 'I' suffix is the sign of Persian relative</td>
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<tr>
<td><strong>JAHANA-THUKAL DAMIN</strong></td>
<td><strong>JAHANA-THUKAL DAMIN</strong></td>
<td><strong>JAHANA-THUKAL DAMIN</strong></td>
<td><strong>JAHANA-THUKAL DAMIN</strong></td>
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<tr>
<td>Agnt. Masc; Sing;</td>
<td>Agnt. Masc; Sing;</td>
<td>Agnt. Masc; Sing;</td>
<td>Agnt. Masc; Sing;</td>
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<tr>
<td>One who guarantees</td>
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<td>MADMUN</td>
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<td>Flrl as per native form</td>
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<tr>
<td>Nn; Obj. Masc; Sing;</td>
<td>Nn; Obj. Masc; Sing;</td>
<td>Nn; Obj. Masc; Sing;</td>
<td>Nn; Obj. Masc; Sing;</td>
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<tr>
<td>(TUN) &amp; all its derivat­ives are frequent­ly used in Arabic in all contex­ts.</td>
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<td>(TUN) &amp; all its derivat­ives are frequent­ly used in Arabic in all contex­ts.</td>
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<tr>
<td><strong>ZAMIN</strong> and <strong>MAZMUN</strong> are also fre­quently used in Urdu.</td>
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</tr>
</tbody>
</table>

**Note:** The 'I' suffix is the sign of Persian relative.
DARURA Nn; Fem; Nn; Fem; Sing; -
(33) tive form:
ZARURAT in Hindi ZARURATEN (Nom. & Accus. respectivly)
(Necessity; Austerity) Also as an Adverb.

ZARUR; Adj. JARUR

DARURI Adj; umarked-
ZARURI Masc; ed for Gen. marked
in Hindi/ & Number. for Gen
Urdu . Sing. & No.
JARUR Used
in with vbs
Tamil in all

Used only in this Nn form &
in the mentioned below; it is one of the rare words in Arabic which does not have verb forms.

Used frequently in all contexts with various types of Vbs. It is also used in Adjectival phrases like: ZARURAT/KE-CHEEZ (a thing of necessity) As an Adverb ZARURAT KE WAQT (At the time of need) As Adj. also ZARURAT MAND (A person in need; it can also be in plrl). The Arabic Accus. Nn. ZARURATAN is also used in Hindi/ Urdu. It is more used in Urdu as an Adverb phrase (Mg: By necessity; necessarily; perforce).

ZARURI; BAAAT E.G.INTA

Used in all contexts as Adj. used in qualifying Nns. Tamil in & it is also used all con texts. adj: ZARURI BAAT E.G.INTA (An essential VELAYAI matter) JARURAKA with Vbs:YEH SEYYAVENDUM SHAET ZARURI KARDIYA GAYA HAI.(*)

(* - This condition has been made essential.)
<table>
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<tbody>
<tr>
<td>DILU (N)</td>
<td>Nn; Masc</td>
<td>JILLA;</td>
<td>DAL'I</td>
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<td>(55) Unit;</td>
<td>Sing; Flr1</td>
<td>Sing;</td>
<td>(UN)</td>
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<td>as per na</td>
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<td>Hindi/</td>
<td>ZILON and</td>
<td>Adj;</td>
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<td>Urdu</td>
<td>for</td>
<td>Masc;</td>
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<td>JILLA of a</td>
<td>The Arabic</td>
<td>Mg: Know-</td>
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<td>Tamil</td>
<td>per na-</td>
<td>ledgea-</td>
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<td>angle</td>
<td>ble;</td>
<td>etc)</td>
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<td>(Rib; cutlet; side of a triangle)</td>
<td>as AZLA is</td>
<td>JILLA-</td>
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<td>in Urdu.</td>
<td>KAL</td>
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<td>DAL'I</td>
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</tbody>
</table>

ZILLA is used as a term in only-geography. It is an innovation in Persian which has been passed on to Hindi, Urdu & Tamil and to almost all the Indian languages.

DILU and its derived forms are used frequently in the literary & figurative means on to Hindi, Urdu & Tamil meanings: e.g. DIL U L JISM (Rib body): Fig.

This is another instance of borrowing a particle from another language. The use of vb with ZIDD is also an unusual case. For the semantic change of this word refer our chapter on semantic changes (extension of meanings).

Persisting

DILU and used

For the widening or

---

Alw.-ays attached

ently used in

to Nns &
placed
ed for gen. &
No. 'ZIDD' is
also used as
Vbl. Nn.

This is another instance of borrowing a particle from another language. The use of vb with ZIDD is also an unusual case.

---

ZIDD is frequ-
ently used in all contexts as a Vbl. Nn.

For the semantic change of this word refer our chapter on semantic changes (extension of meanings).
**FAFSEEL**

*inf; sing; (Fur - sing; nishing; Foundation (arch))

<table>
<thead>
<tr>
<th>Part</th>
<th>sing; Plr. as per natv forms:</th>
<th>Act</th>
<th>Inf of the II form</th>
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</thead>
<tbody>
<tr>
<td>FASL</td>
<td>Nn; Inf; Nn; Fem;</td>
<td>Nn; Masc;</td>
<td>FASIL</td>
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</table>

**FARASH**

*Nn; masc; (36) masc; sing; (Fur - Sing; nishing; Foundation (arch))

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<tr>
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<tr>
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<td>Nn; Inf; Nn; Fem;</td>
<td>Nn; Masc;</td>
<td>FASIL</td>
</tr>
</tbody>
</table>

**FASL**

*Nn; Inf; Nn; masc; (36) masc; Sing; (Fur - sing; nishing; Foundation (arch))

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<th>Act</th>
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<td>Nn; Inf; Nn; Fem;</td>
<td>Nn; Masc;</td>
<td>FASIL</td>
</tr>
</tbody>
</table>

FARASH & FARASH is used with vbs in its derived forms are frequent-ly used in the literary & figurative meanings, e.g. Lit: FARASH in all contexts. A carpet (to lay)

FAFSEEL is used with auxillary verbs: KATNA is masc. perhaps on the analogy of native words. The change of genders of the word FASILA in Hindi/Urdu is masc. perhaps on the analogy of the word FASIL which
This word itself is derived from FAYSALA disssed in the previous entry. Very rarely used with the auxiliary only noted that Mary verbs in legal KARNA or SUNANA tion of LA e.g. JUDGE at the end. It is used in more legal contexts; it is also used in the ordinary meaning of decision, e.g. ISKE BARE ME APKA FAYSALA YEA HAI? (What is your deci- Is FAYSALA used in Per- sianised com- binations such as FASL- E-DAHAR (Spring sea- son)?

FAYSAL Adj; (38) Masc; Sing; Fem; Sing; (Species) INFISA-; Nn. Inf; of III Form

TAFSEELI, Adj. as in Arabic.
TAFSEEL FASLI, Persian form of rela- tive noun is used as an Adj.
FASEELA (TUN) Adj; FASLI MEWA (Seasonal)
FEM; Sing; (Species) INFISA- (Seasonal)
Nn. Inf; fruit)

It must be noted that the addi-
cious in the pre/ vious entry.

Although structurally FAYSALA is Arabic it is not used in this form in Ara-
bic. The change of gender inspite of adding the fem. 'I - 'AL in
<table>
<thead>
<tr>
<th>FEE</th>
<th>Preposition</th>
<th>Preposition and adverb</th>
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<td>(39)</td>
<td>sition</td>
<td>&amp; adverb</td>
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<td>(In;</td>
<td>At;</td>
<td>Near;</td>
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<td>By;</td>
<td>Concerning)</td>
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<table>
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<th>FIKR</th>
<th>Nn;Inf; Nn; Masc &amp; Fem; -</th>
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<tr>
<td>(40)</td>
<td>Masc. unmarked for</td>
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<td>(Think-</td>
<td>ing;</td>
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<tr>
<td>Opinion;</td>
<td>New)</td>
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</table>

- **FIKR** Nn;Inf; Nn; Masc & Fem; -
  - **FIKR** Adj; Masc; Sing; FIKRA(TUN)
  - **FEM; SiSing**; TAFKIR, Nn; Inf; of II form;
  - TAFKUR;
  - Nn (Inf) of V Form; MUFAKKIR;

- **FIKRI** Adj; Masc; Sing; FIKRA(TUN)
  - **FEM; SiSing**; TAFKIR, Nn; Inf; of II form;
  - TAFKUR;
  - Nn (Inf) of V Form; MUFAKKIR;

- **FIKRI** & TAP- KER are used in Hindi/Urdu in the same mg: Also used in Persianised combinations like, BE-FIKRI (from worry) FIKR-MAND (Anxious, thoughtful;)
  - **FIKRI** (adj) is unmarked for Gen & No. e.g. FIKRI MASAYIL (Intellectual problems)

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FAWJ Nn; (subs Noun; Fem; (41) tantive); Sing; Plrl (Mg: Masc; Sing) as per native form; Group; Battalion; FOWJON (Nom) Regiment; FOWJEN (Accs)

One of the rare words which does not have verb forms

POWJI is Persian relative Nn. used as Adj. in Hindi Urdu. It is unmarked for Gen & No. FAUJ DAR is also a Persianised phrase. Mg: A Superintendent of the military force in a district) FAUJDARI; Adj. relating to FAUJDAR.

POUJ, FOWJI, FAUJDAR and FAUJDARI are all frequently used in Hindi/Urdu in a military context.

POWJAN Advb. Advb. of time (42) of time

(At time

Once;

Directly)

POWRAN is used in very limited contexts.

POWJAN-HE is a peculiar combination of an Arabic Advb. with the Hindi/Urdu emphatic particle HE; it is used to add more emphasis to the mg.

POWJAN is very frequently used in all types of sentences in Hindi/Urdu. E.g. AAP POWRNAIYE (You come immediately).

POWRAN-HE as an emphatic Advb: POWRAN-HE WOH DAVA LEKAR AYE! (He brought the medicine immediately)

POWRAN is a rare example of loanword adopted in its grammatically bound form in the recipient language. This has happened thro' the influence of Persian.

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From the Arabic root of FARA (Mg: Plrl as per natv. form: FAWAARON & FAWARE (Nom & Accs respectively)

FAWARA; Nn; Masc; Sing;

POWRAN is always placed at the end of a sentence; POWRAN & POWRI are both used frequently in various contexts.

POWRAN-HE is very frequently used in all types of sentences in Hindi/Urdu. E.g. AAP POWRAN AIYE (You come immediately). POWRI is used as Adj & Advb. As Adj: MUJHE POWRAN JAWAB CHA TYE (I need an immediate answer) As Advb: AAP POWRI TOR-SE JAYIE (You please go immediately).

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The change of gender of Fauj into Fem in Hindi Urdu is perhaps on the analogy of the Hindi word JANATA which is originally Sanskrit and is fem. in gender.

FAWJ, FOWJ, FAUJDAR and FAUJDARI are all frequently used in Hindi/Urdu in a military context.

POWJAN Advb. Advb. of time (42) of time

(At time

Once;

Directly)
FURSAT Noun Nn; Fem; unmark- - This is FURSAT-SE Advbl. - also a phrase combining word FURSAT with parti which cle SE of Hindi & doesn't Urdu (Mg: at·lei- have sure). any Vb. FURSAT-MEN - same form. as FURSAT-SE

FURSAT is FURSAT is used very fre- frequently in quently all types of sentences. used only in varying contexts. FURSATSE & FUR- SATMEN are also used frequently as Advbl. phases. ADEENUL FURSAT is an idiom used in Urdu very commonly (Mg: Void of opportunity, i.e. fully engaged.

GHABAN Nn; Nn; Masc; unmark- Very ra- ed for number rely used GHABAN (44) Inf; ed for number (*Mg:Fraud, Deceit)

GHABAN Nn; Nn; Masc; unmark- GHADDAR GHADDAR; Adj; un - (45) Inf; ed for number marked for gen. Nn of exagge- ration; GHADDART; relati- ve Nn of Persian, Masc; unmarked for No.; is also fre- quently used in Hind/Urdu

GHADDAR or GADAR is frequently used in varying contexts with the auxiliary vbs. KARNA or MACANA (Mg: to be rebel- lious)

GHADDAR as an Adj is also fre- quently used with Nns in sing. or plrl. GHADDARI is used in sentences such as: GHADDARI KARNA (to commit an act of betrayal)
GHALAT Nn & Adj Nn; Masc; Sing; -
(Inf); Plrl. as per native forms: GA-
HVATIFION (Nom) & GHALATIYAN (Accs)
GHALAT is also used as Adj. in
Hindi/Urdu; it is unmarked for
gender and No.

MUGHALATA GHALATI; redla-
(TUN); Nn; native Nn of Per-
the II; Vbl noun in
Form of Hind/Urdu;
Vb. (Mg; Deceit) in Urdu as a Nn
only. Mg: to
make a mistake
or to mislead.
GHALAT-FAHMI;
Nn; Fem; Sing;
Plrl. as per native form: GHALAT
FAHMIYON; GHALAT
FAHMIYAN (Nom. &
Accus. respectively)
FAHMI in the above
phrase is an
Arabic word in the
form of Persian
relative noun.

GHALAT &
MUGHALATA
are fre-
quently
used in
varying
contexts

The use of
Vbs with
Adj. in different
contexts.
GHALAT is always
used with auxiliary
Vbs. such as KARNA
GHALAT as a Nn is
also used with Vbs. Hind/Urdu
e.g. GHALAT SAM-
MUGHALATA
JHANA (to misunder-
stand) GHALAT
TAHARANA (to prove
false or
wrong
MUGHALATA is used
frequently in Urdu.
E.G.: MUGHALATA
HOGA-
SANDHKI (to misunder-
stand)

GHAREEB Adj;
(47) Masc;
Gen.; Sing; Plrl.
(strange)


The Arabic plrl.
GHURABA is also
used in Hind/Urdu

GHAREEB is very fre-
quently used in
Phrases like: GHARE-
EE AADMI (Poor man)
GHAREEB AWRAT (Poor
woman) GHAREEBANA
is used as Adj &
Advb: As Adj: GHAR-
EEBANA ZINDAGI (a
life like that of
poor); As Advb:
GHAREEBANA TAREEQ-
E-SE IS KAAM KO
ANJAAM DIYA GAYA
HAI (This work was
done in a poor
man's fashion.)
GHAREEB has
undergone a major sh-
shift in Mg:

GHUREEB, GHARB & -
MAGHRIB are all
used in Hind/
Unitary; (Mg;ab-
from the homeland,
separation from
one's na-
tury, ban-
ishment; Mg: Poor people.

GHURBAT, GHARB & -
MAGHRIB are all
the Persian forms of Adj. & Advb. is
also used in Hind/
Urdu (Mg: Fit for
the poor, humble)

GHURBAT, GHARB & -
MAGHRIB are very
frequent
arabic.

GHURBAT, GHARB & -
MAGHRIB are all
the Persian forms of Adj. & Advb. is
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Urdu (Mg: Fit for
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also used in Hind/
Urdu (Mg: Fit for
the poor, humble)

GHURBAT, GHARB & -
MAGHRIB are very
frequent
arabic.
GHAYIB Nn.Agt; Nn; un-
(48) Adj; Masc; marked
GAIB Sing; for
in gender
Hindi/
Urdu
Third person (Grammar)

47-contn
away from
home)
GHARAABATUN
Nn; Inf; Fem;
Unitary (Mg;
Strangeness,
curiousness;
oddness)
GHARB; Nn;
Masc; Sing;
(place or
time of
sunset)
GHARIB; Nn.
Masc; Sing;
(Withers of
the camel)

GHAYIB; Nn;
Inf; Masc;
Sing; (Mg;
Visible; In
Hidden)
GHAYBI; Adj
Masc; Sing
(Mg: Curious,
Odd)
GHAIBA(TUN)
Nn; Fem; Sing
(Mg: Depth
of a well;
like)
GHAYBUBA(TUN)
Nn; Fem; Sing;
(Mg: Swoon; un-
consciousness.

GHAYIB and GHAIB
are used in Hindi/
Urdu in the same
meaning as of
Arabic.
GHAIBI & GHAYABAT
are only used in
Urdu.
GHAIBANA is a Per-
sian form of Advb.
used in Hindi/Urdu
(Mg: secret, in
absentia)
GHAIBANA as
Advb: E.g.
AAP SE GHAI
RANA TARUF
HAI (I know
you in ab-
sentia or I
have heard
about you).

GHAYIB is
used with the
auxiliary vb.
KARNA; e.g.
UNHON MERI
GHARI KO
GHAYIB KAR-
DIYA (He
has stolen
my watch)
GHAYIB is
an other
example of
an adj.
being used
with Vbs
in Hindi/
Urdu
GHAYR Advbl. Adj; unmarked - for Gen. & No.
HADIR (49) participle; + but occasions
GAYR Nn. Agnt, ly a plrl in
HAZR in Hindi/Urdu changes GHAYRON; it
(Other-than; accord
Differently, according to context
As such it is
Masc; Sing.

GHAYR is combined with HADIR or with any such Nn.
In Hindi/Urdu -
also GHAYR is combined with several words.
e.g. GHAYR MU-HAZIR (improper) Both these words are Arabic but they
remain constant without any change according to the case, whereas
the second changes in gen. & number according to the context and the
first word changes only to indicate the case ending.

In GHAYR HAZIR' the word HAZIR is also used in the Persian relative Nn. form;
HAZIRI to mean non-presence,
i.e. absence.
This phrase is very frequently used in Hindi/Urdu. There are several other
phrases on this pattern in Hindi/Urdu, like:
GHAYR, INSAPI
(GHAYR, INSAFI)
(Insult)
GHAYR MADOLLI
(unusual)

This is an other instance of transfer of an element of grammar from Arabic to Hindi/Urdu. This has taken place through Persian.
The plrl. in Hindi/Urdu GHAYRON is an innovation of these two languages because there is no such plrl. in Persian nor in Arabic.
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<thead>
<tr>
<th>1</th>
<th>2</th>
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<th>5</th>
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<th>7</th>
<th>8</th>
<th>9</th>
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<th>11</th>
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<tbody>
<tr>
<td>GHOR Sing.</td>
<td>No. also used in Hindi/Urdu (bottom; depth; (also fig)</td>
<td>GHOR SE adverb (Ng: Carefully, deeply, etc) GHOR is also combined with some Nns like: TALAB; GHOR TALAB (Mg: a matter needs much contemplation) GHOR is also used with Vbs in Hindi/Urdu. This word is seldom used in Arabic. e.g AAP ISKO GHORSE DEKHTIVA (Pl. look at this carefully)</td>
<td>GHORSE is the most frequent phrase used in Hindi/Urdu.</td>
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<tr>
<td>GHOR-SE Nn; Masc; unmarked for No. Also used as Advb. GHUSSE/SE</td>
<td>Used in very limited contexts</td>
<td>Used with a variety of vbs. The change of gender of the word PINA (To swallow or suppress anger) is perhaps on the analogy of native words.</td>
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<tr>
<td>GHUSSA Nn; Inf; Masc; unmarked for No. Also used as Advb. GHUSSE/SE</td>
<td>Used in Nn &amp; Vb forms.</td>
<td>HAZIR Sing. (51)</td>
<td>AJAR is used with a variety of Vbs like: HAZIR KARNA (to bring something); HAZIR RAHNA (to be present); HAZIR JA-Adj: HAZIR JA- (ready with an answer; ready witted) KORTIL VAB (ready with) KORTIL E.G KUTRA- VALIKAR</td>
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<td>HADIR Sing. (52)</td>
<td>Hazir is used in a limited context</td>
<td>HADOOR &amp; HUZOOD are all other words derived from HUZOOD</td>
<td>HADIR/ HADOOR &amp; HUZOOD are all other words derived from HUZOOD</td>
<td>HAZIR is used in a limited context; Hazir KARNA (to bring something); Hazir RAHNA (to be present); Hazir JA-Adj: Hazir JA- (ready with an answer; ready witted) KORTIL VAB (ready with) KORTIL E.G KUTRA- VALIKAR</td>
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<tr>
<td>HADOOR Nn; Adj; unmarked for gen. &amp; No. But the plr. HAZIR is used as Vb HADARA with all of whom occasionally Vb in used. It's actually a flection of Arabic of Tamil (in accus. case) HAZIR is also used with Vbs.</td>
<td>HUZOOD is used in Hindi/Urdu as an Honorific used by a servant when he adresses his master. JE HUZOOD; Lit: 'Yes Sir', is also used in Hindi/Urdu.</td>
<td>HAZIR is also used with Vbs. and with the presents in present day detailed Hindi/Urdu to analysis</td>
<td>HAZIR is also frequently presented at the court.</td>
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</table>
HADIM; Nn; Inf; Nn; unmarked -
HAZAMI; Nn. HAZIM as a  
HAZAN uncountable -
in number
Hindi/Urdu
(To digest; terrorize; endure something)
HAL; Nn; Masc; Nn; Masc; un -
(54) & Fem; marked for number
(Con Sing. number
(dition; Status; Circumstance)
HAMAQ Nn.Inf; Nn; Fem; Sing; - (TUN) Fem; Pfrl as per tv. form: HAMA
(Stupidity; Wrath; Anger)

HUMQ another Nn.Inf, Masc
(HAMAQAT used as
as an Advb: (Mg:
whereas, now
that, since,
though, although,
notwithstanding,
however, yet,
even).

HALAQ is used

HAMMARAN Adj; Sing
(Mg: A fool)
in a foolish manner or foolishly)

HAMMARAN is used as
a Nn. e.g. YEH EK
HAMMARAN HAI (This
is a foolish act)

AHMAQ, Adj;
sionised form
of Adj. (Mg:
 freq.
used in
varying
contexts

AHMAQ used as

AHMAQ AADMI
(Foolish people)

AHMAQANA is used as
in AHMAQANA TAREEQE
SE YEH KAM KIYAD
GAYA HAI (This work
has been done in a
foolish manner)

HAMMARAN Adj; as
in AHMAQANA TAREEQE
SE YEH KAM KIYAD
GAYA HAI (This work
has been done in a
foolish manner)

Used in limited
customs

HAMMARAN is used with
auxiliary vb. Karna
(to take bath)

HAMMARAN Nn;Masc; Nn; Masc; un-
marked for No.
(Bath, watering place)
HAQQ Nn. Inf; Nn; Masc; (57) Masc; Sing. (truth;Sing.
right-
ful;
posses-
sion)

HAQQ EQAT; HA-Q is some-
times used as
a negative Nn
Sing. also
used as an
advb. by
placing it
in the ac-
cusative
'HAQE
or untruthful)
EQATAN or
HAQ is also
FIL HAQEE
used in Persia
QATI (Ng: nised combina-
actually; in reality)
HAQQ PASAAND
(Truth lover)
HAQ DAR (having
a just claim)

HARAJ Nn.Inf; Nn; Masc; (58) Masc; uncountable
(clo- Uncoun-
seens table
impediment;
Prohibition;
Difficulty;)

IHRAJ; Nn.
Inf of the
Vb in the
IV Form.
HARIJ; Nn.
Agent; Adj.
Masc; Sing;
MUHRIJ, Nn.
Agent; Masc;
Sing.

IHRAJ, HARIJ &
MUHRIJ are all
used in Hindi/
Urdu also in
the same mean-
ings as in
Arabic.

HARAJ &
its de-
ried
forms
are
used
freq.
in va-
rying
conce-
tnts.

HARAJ is used more
frequently than
IHRAJ; HARIJ and
MUHRIJ
HARAM Nn; Masc; Nn; Masc; ~=======g=======~=============~=========~=======§=============Z=======~§=======2=============12======11====

(59) ~.59) Sing;ушки uncountable

(for- forbidden

biden;

Sin;

Inviolable;

Taboo)

HARAM, Nn, Fem; Sing (Forbidden)
Sacred pos-

session,

wife, sanc-
tum).

MURMA (TUN)
Nn. Inf. Fem. Sing. (Holiness, reverence, etc)
HAREEM; Nn, Masc; Sing. (Sanctum, sacred pre-
cinct, harem
female mem-
bers of the family, wo-
men, wife)
HARAMI, Nn. Adj. Masc. Sing. (Thief; robber)
KINMAN, Nn. Inf. of the (Deprivation Bereavement)
TAHRIM, Nn. Inf of the II form of Vb. (forbid-
den)
THRAM, Nn. Inf. of the 4th form of Vb. (garne-

HARAM, MAHRUM, -
MUKHARAN & MUH-
TARAN are all used frequently in Hindi/Urdu, but with the dif-
ference of being unmarked for gen. and No.

HARAM is used as a Vbl. Nn. and is also used in Pers-
ianised combina-
tions such as:
HARAM-ZADA (a bastard, a wicked
person,). The second word changes in gen.
and No. as per context.

HARAM KHUR.
(Venal or cor-
rupt)Person). This phrase remains as one unit. Neither
of its compo-
ents changes according to context.

HARAM is also used in Hindi/
Urdu as Adj; unmarked for Gen & No.

HARAM and MAHRUM are derived used with auxi-
forms men Bar vbs. like tioned in KARNA.

the adjoi HARAM is also
ning coils. used as/ phrases adj in
are freq. like: HARAM XI
used in KAMAYI (Income
varying gained by illegal
contexts. or ignominous
methods)

HARAM IHTIRAM
all the and MAHRUM are

97

<table>
<thead>
<tr>
<th>HASIL Nn.Agnt. Nn, unmarked</th>
<th>HUSIL, Nn. Inf. of HASILA from which HASIL is derived. HASEELA Adj; Fem; Sing;</th>
</tr>
</thead>
<tbody>
<tr>
<td>(60) Adj., for gen. and number</td>
<td>HUSUL, HAWSALA, --</td>
</tr>
<tr>
<td>(tak- Masc; number</td>
<td>HUSUL, HAWSALA, --</td>
</tr>
<tr>
<td>place; revenues; essence)</td>
<td>HUSUL, HAWSALA, --</td>
</tr>
</tbody>
</table>

ments of the Mecca pilgrim)
IHARAM, Nn.Inf of the fourth form of Vb. (deference, respect, regard, esteem, etc).
MAHRUM, Nn. Obj,(Masc; Sing) of first form (depereaved, bereaved, bereft)
MUHARRAM, Nn. Obj of II form of the Vb.
MUHTRAM, Nn Obj of IHTARAMA, Masc; Sing;
(Honored, revered, venerated)

HASIL though an Adj is used with Vbs like HASIL KARNA (to obtain) HUSUL is also used with auxiliary verbs like KARNA (Mg: varying contexts,(to obtain)}
(Reminder, proceed, return) HAWSALA & TASEEL
have been discussed in this list
HAWSALA - refer alphabetically.
(TUN); Nn; FEM; Sing;
(Craw of a bird)
TASEEL, Nn. Inf. of
II form of
Vb.; Masc;
Sing (collection, raising of
funds, revenue)
MAHSUL (Nn
obj of
HASALA; Masc; Sing)
(result, outcome, harvest)

HAWA Nn; Masc; Nn; Fem; Sing; - - Used in Persia-
(61) Sing. Flr. as per - nised combinations, such as,
(Air; HAVAON (Nom) HAVA DAR (Air, open) HAVAYE
Wind; HAVAYEN (Accus) JAHAZ (Aircraft) the word
Weather) Used in the lit. - & fig. meanings
HAWSALA & TASEEL of the word; e.g.
HASIL is also used in idiomatic expressions like:
ISKA HASIL KIYA
HAI (What is the outcome of this)
MAHSUL is used only as a technical term in a
limited context.
(Mg: agricultural crop; harvest)

The change of
gen. of HAVA
in Hindi/Urdu into Fem is
perhaps on the analogy
of the Hindi word LAHAR
(Mg: A wave, billow, singe)
it is fem. in gender.
HAWA written as in Ara-
bic is very often confu-
<table>
<thead>
<tr>
<th>HAVALA</th>
<th>Nn; Fem; Nn; Masc; (TUN) Sing</th>
<th>Sing; (62) Pdr. as</th>
<th>HAVALA</th>
<th>per</th>
<th>in</th>
<th>Arabic</th>
<th>Hindi/Urdu pattern</th>
<th>HAVALAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Assignment; Draft; Money Order)</td>
<td>This is another infinitive of HALA which has been discussed in this list alphabetically.</td>
<td>HAVALAT as a technical term Mg: Police custody or gaol.</td>
<td>Used only in the accusative case in varying contexts</td>
<td>HAVALA as a Vbl. - &quot;Nn. is used freq. in varying contexts; it is used with auxiliary Vbs, such as, HAVALA DENA (to mention the reference of some one or some book, etc) HAVALA KARNA (to handover) HAVALAT MEN BAND KARNA (to be kept in gaol)</td>
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</table>

This is a word which has undergone semantic extensions for which see our chapter on Semitic changes-Extension of Meanings. HAVALA is Masc in Hindi/Urdu perhaps on the analogy of natv. words.
HAVALY Advb; Nn; Fem; Sing; This word is also derived from the root HAWALA referred to under the word HAL in this list. Used freq. Used as a Nn. as an Advb referring to place & time. - There has been a change of category in this word, Advb to Nn. This is perhaps due to the shift in the meaning of the word. Refer our discussion under the heading: Widening or Extension of Meaning in the chapter on Semantic Changes for full details.

(63) HAVELI Uni- native form: in tary; HAVELIYON (Nom) Urdu Flrl. (Around is formed from this word.)

HAWSALA' Noun; Nn; Masc; This word is deriv- ed from the root HASALA as mentioned with guts, in this list under phrase is used HASSIL as unmarked Adj.

(TUN) Fem; Sing; This word Used in combi- nation with Persian word MAND; HOSLA- HASALA as MAND (A person mentioned with guts, in this brave). This list under phrase is used HASSIL as unmarked Adj.

(64) Sing;

HOGLA or

HOWSLA in

Hindi/

Urdu (Craw or Bladder of a bird; bile.)

It is freq. It is freq. The change of gender in Hindi/Urdu is perhaps on the analogy of native words.

in this list.

This word Used in combi- nation with Persian word MAND; HOSLA- HASALA as MAND (A person mentioned with guts, in this brave). This list under phrase is used HASSIL as unmarked Adj.
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<tr>
<td>HAYRA Nn; Inf; Nn; Fem; un-</td>
<td>HAIRAN; Adj; Masc; Sing</td>
<td>HAYRAT &amp;</td>
<td>HAYRAT is used</td>
<td>its deri</td>
<td>with auxiliary</td>
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<tr>
<td>(TUN) Fem; marked for</td>
<td>(confused,</td>
<td>HAYRAT is</td>
<td>with auxilary</td>
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<td>HAYRAT Sing. number.</td>
<td>perplexed,</td>
<td>used in Hindi/</td>
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<td>in</td>
<td>startled, etc)</td>
<td>Urdu as an un</td>
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<td>Hindi/</td>
<td>It is also</td>
<td>marked adj.</td>
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<td>Urdu</td>
<td>used in the form</td>
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<td>(65)</td>
<td>of Persian relative</td>
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<td>(Confusion;</td>
<td>HAYRAT; Nn. Agnt</td>
<td>HAYRAT MEN PARNA</td>
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<td>Helplessness;</td>
<td>from the Vb.</td>
<td>(to be caught in</td>
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<td>Embarrassment)</td>
<td>HARA; Masc;</td>
<td>perplexity;</td>
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<td>Sing; (Perplexed)</td>
<td>As Advb: UNHON</td>
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<td>MUHAYYIR; Nn.</td>
<td>NE TEH BAAT HAIRAT</td>
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<td>Agnt. Masc;</td>
<td>KE SAAT Kahi (he</td>
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<td>Sing; (from</td>
<td>said this in a</td>
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<td>the Vb.</td>
<td>perplexing manner)</td>
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<td>HAYYARA-II</td>
<td>HAYRAT is used</td>
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<td>form) Mg:</td>
<td>as a vbl. Mn: e.g.:</td>
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<td></td>
<td>perplexing;</td>
<td>MUJHE HAYRANI HUWI</td>
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<td>MUTAHAYYIR</td>
<td>(I got perplexed)</td>
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<td>Nn. Agnt of</td>
<td>MUHTAR &amp; MUTAHAYYIR</td>
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<td>V form;</td>
<td>are also used in</td>
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<td>Masc; Sing;</td>
<td>Hindi/Urdu frequently.</td>
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<td>Mg: same as</td>
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<td>MUHAYYIR;</td>
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<td>MUHTAR; Nn.</td>
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<td>the Vb.</td>
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<td>HAYRARA of</td>
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<td>5th form.</td>
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<td>Mg: same</td>
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<td>as MUHAYYIR</td>
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| **HIMMA** | Nn; Inf; Nn; Fem; Sing | **HIMMATUN** is from the Vb names, such as **HIMMAT WALA** (Adj; Masc; Sing) | **HIMMAT &** the Vb - freq. used in Hindi/Urdu, with auxiliary vbs. **HIMMAT is very** | **HIMMAT** | **HIMMAT** is very freq. used in Hindi/Urdu, with auxiliary vbs. like **HIMMAT**. **KARNA** - to decide firmly to do something) **HIMMAT BANDHNA** (To muster - courage; to make bold; to done) **HIMMAT HARNA** (To lose spirit or courage; to become despirited) |
| (TUN) Fem; Plur as per natv forms: **HIMMAT** | HINTMATON (Nom) in Hindi/Urdu (ambition; zeal; order) | **HIMMATEN** (Accs) | **HISAB** is also | **HISAB** is used frequently with a variety of vbs. such as: **HISAB JORNA** (to add) (Total an a/c) **HISAB MEN JAMA KARNA** (to deposit in an a/c) **HISAB CUKANA** (to settle account) It is also used as Advb: APNE **HISAB SE YEH THIK NAHIN** (This is not correct in my opinion) **UNHON NE BE-HISAB SE PAISE KARC KIYA** (He spent money lavishly) **HISAB is also used in idiomatic expressions such as: HISAB BARABAR KARNA (to settle a/c or to settle scores with one's foe) |
| (66) Sing. natv forms: **HIMMAT** | | | **MUHASIB & MAHSUB** are freq. used in Hindi/Urdu in the same meaning as in Arabic. **HISAB & all its forms are freq. used in Ar-abic** | **HISAB** | **HISAB** is also used in idiomatic expressions such as: **HISAB BARABAR KARNA (to settle a/c or to settle scores with one's foe)** |
| in Hindi/Urdu (ambition; zeal; order) | **HISABI**; Adj. Masc; Sing; MUHASABA (TUN) Nn. Inf of the III form of Vb HASABA | | | **HISAB** | **HISAB** is used frequently with a variety of vbs. such as: **HISAB JORNA** (to add) (Total an a/c) **HISAB MEN JAMA KARNA** (to deposit in an a/c) **HISAB CUKANA** (to settle account) It is also used as Advb: APNE **HISAB SE YEH THIK NAHIN** (This is not correct in my opinion) **UNHON NE BE-HISAB SE PAISE KARC KIYA** (He spent money lavishly) **HISAB is also used in idiomatic expressions such as: HISAB BARABAR KARNA (to settle a/c or to settle scores with one's foe)** |
| | **YUHASIBU**: IHITISAB; Nn. Inf of 8th form IHTASAB BA YATASIBU: MUHASIB; Nn. Agnt; Masc; Sing; from the vb of III form. MAHSUB; Nn. Obj.; Masc Sing. | | | | |

**Used with Persian combinations, such as **HIMMAT WALA** (Adj; Masc; Sing) (Mg: High minded) **HIMMAT WALI** (Fem; Sing) **HIMMAT AFZA** (Adj; unmarked for gen. & No) (Mg: encouraging) **HIMMAT AFZAYI** (Vbl. Nn of **HIMMAT AFZA**)

**HISAB** is used as Nnomodifier in a compound phrase such as: **HISAB-COR** (Default in account) **HISAB** is used frequently with a variety of vbs. such as: **HISAB JORNA** (to add) (Total an a/c) **HISAB MEN JAMA KARNA** (to deposit in an a/c) **HISAB CUKANA** (to settle account) It is also used as Advb: APNE **HISAB SE YEH THIK NAHIN** (This is not correct in my opinion) **UNHON NE BE-HISAB SE PAISE KARC KIYA** (He spent money lavishly) **HISAB is also used in idiomatic expressions such as: HISAB BARABAR KARNA (to settle a/c or to settle scores with one's foe)**
HUZUOR
Noun; Masc;
Used with the Persian suffix DAR (to make the phrase SING., etc.)
unmarked for gen. and number,
but consi-
dered as PR.

HUZUOR (Nom)
HISSE (Accus).

HAZUR
Noun: Masc; Sing; -
unmarked for gen. and number.

HAZUR is a combination of HISSA + ALT.

HAZUR, HAZUR -
Used in contexts where only HISSA DAR is used.

HAZUR is also used in Hind.

HAZAR
Noun: Masc; Sing; -
unmarked for gen. and number.

HAZAR is an honorific as explained under the word HADRAT.

HAZAR is also used in Arabic as honorific.

HAZAR & HIZAR are all frequent.

HAZAR & HIZAR -
Used in very limited contexts.

HAZAR & HIZAR form is also used in Arabic.

HAZAR & HIZAR are also frequent in Hind.

HAZAR & HIZAR -
For the Semantic Changes, refer to the Semantic Changes in this chapter.

HAZAR & HIZAR -
For the Semantic Change that has taken place in the word, refer to the Semantic Changes in this chapter.

HAZAR & HIZAR -
For the Semantic Change that has taken place in the word, refer to the Semantic Changes in this chapter.

HAZAR & HIZAR -
For the Semantic Change that has taken place in the word, refer to the Semantic Changes in this chapter.

For the Semantic Change that has taken place in the word, refer to the Semantic Changes in this chapter.
HUKN Nu; Inf; Nn; Masc; un- - HAKIM; Nn. - HAKIM, HAKEEM, - HUKM & HUKAT MAT & MAH-
(70) Masc; marked for all its deriva-
(Ju- Sing; number. tives are freq. used in Vbs and used
(dge- in Hindi/Urdu.
mort; Subjects); HUKUMAT(TUN) & No. in Hindi/
ordinance; Urdu. (refer this
command) in the list HUKAMAT has the
alphabetically) Plrl. as per na
HAKEEN; Adjv. tv. forms:
Nn; Masc; Sing; HUKUMATION (Nom)
(Wiseman, Sage) & HUKUMATEN (Accs)
Physician, Dr.) MAHKAMA, Sing;
MAHKAMA(TUN) Plrl. MAHKAMON (Nom)
Advbl. Nn. of MAHKAME (Accs);
place; Fem; Sing; ISTIHKAM; TAHKKUM
(Court, Tribu-
nal, etc) are all used only
TAHKKUM, Nn. Inf in Urdu in the same
of the Vb in II meaning as in Arabic.
form; Masc; (Ar-
HUKM-RAN is a Per-
bitration); stanised combination
MUHAKAMA(TUN) Mg: the rulers; it
Nn inf of Vf in III form; Fem;
Sing (Legal pro-
spection; judi-
cial proceeding)
TAHKKUM; Nn.
Inf of V F-form;
Masc (arbitrari-
ness; deposition)
ISTIHKAM, Nn.
Inf of the Vb.
in 10th form;
Mas; Sing;
(stabilization)
(fortification)
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<tbody>
<tr>
<td>HUKOOMA</td>
<td>Nn; (TUN) Fem; Plrl as per na (71) Sing; tv forms:HUKOO in Hindi &amp; Urdu (Jurisdiction; authority)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Used of-</td>
<td>Used with auxil-</td>
<td>ten in lary Vbs such varying as HUKOOMAT contexts CALANA (to run a government) HUKOOMAT JATANA (to make a dis- play of authority)</td>
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<tr>
<td>IDAFA</td>
<td>Nn.Inf; Nn; Masc; (TUN) Fem; Sing. (72) Si-ng. (Addition; attribution)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>IZAPI as Adj; unmarked for gen &amp; No. is freq. used in Hindi/Urdu. MUZAF is used in the Plrl. form MUZAFAT as a technical term, Mg: Suburbs of a city; ZAIF &amp; ZIYAFAT are used in Urdu; ZAIF as an un- marked adj; &amp; ZIYAFAT as a Vbl. Nn.</td>
<td>IZAPI (TUN) &amp; all its deriva- tives TANKHA MEN KUCH are fre- quently MUZAFAT as a technical term MUZAFAT as a technical term is obsolete in Arabic but it has been re- vised in Hindi/Urdu throu' Persian.</td>
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IJAZA
Nn.Inf; Nn; Fem; unmarked for
(73) Sing; gen & No.
IJAZAT in Hindi/Urdu (Permission;
approval; vacation)

IJAZAT is used with auxiliary
verbs; DENA or LENA, e.g.
IJAZAT DENA (to
grant permission).
IJAZAT LENA (to
seek permission, IJAZAT HAI? it
is also used as an interjection.
(May I have your permission
please)

IJAYIZ is used
with auxiliary
verbs, e.g.
IJAYIZ DENA (to
grant permission).
IJAYIZ LENA (to
seek permission, IJAYIZ HAI? it
is also used as an interjection.
(May I have your permission
please)

TILAQJ...
Nn; Inf; Nn; Masc; Nn; Sing;
ILAKON form; TALEEQ; TALLUQ; MUTALLIQ
'ILAQA 'ILAQA
Nn.Inf & MUALLAQ all are
used freq. in Hindi/Urdu as in
Vb in Arabic. But in tech
tical forms term are
Mg; A freq.
depl used
dency, in
Urdu. It is
always used
in inter-
connection or
with either
SE or KE, e.g.
UNKE MUTALLIQ
MUSHHE KUCH
LIKHEH HAI
(I've to
write some-
thing about
him)

Refer our
chapter on
Semantic
Changes
- Widening
or Exten-
sion of
Meaning for
the Semantic
shift of the
word ILAQA
ILAQA has
changed
gender in
Hindi/Urdu
probably
on the
anal-ogy
of native
words.

ALAQA
(Attachment;
contact; Connection)

TALLUQ & MUTALLIQ
of the words; TALLUQ & MUTALLIQ
term.

'ILAQA is used
in the limit-
ed context of
used
Province or
in
Dist, etc. Tamil
MUTALIQ or
MUTALIK is in
very common-
ly used word
in Hindi/
text
Urdu. It is
re-
connection or
with either
SE or KE, e.g.
UNKE MUTALLIQ
MUSHHE KUCH
LIKHEH HAI
(I've to
write some-
thing about
him)

ILAKA
Nn; Inf; Nn; Masc; Nn; Sing;
(74) Sing. as per na-
tv Forms: IILAQON form; ILAKON &
KAL

\[\text{TALAEQ; TALLUQ; MUTALLIQ all are used freq. in Hindi/Urdu as in Arabic. But in technical forms term are} \]
\[\text{Mg; A freq. depl used dency, in Urdu. It is always used in inter-connection or with either SE or KE, e.g. UNKE MUTALLIQ MUSHHE KUCH LKHNA HAI (I've to write something about him)}\]
Refer this list alphabetically for TALLUK

IMARAT (TUN) Fem; IMARAT (Nom) & IMARATEN (Accus)
IMARAT in Hindi/Urdu (Building; tract; architecture)

IMARA Nn; IMARAT Nn; Fem; IMARATN (Sing; per natv.
forms: IMARATON (Nom) & IMARATEN (Accus)

74 contn

MUTALIQ; Nn
Agnt; Adj of
the Vb TALLA
QA-Vform.

TALLA QA-Vform.

IMARAT is always with auxiliary Vbs in
Hindi/Urdu such as QAYIM KARNA or BANANA
(To put up a bldg).

UMR or UMAR is also very freq. used in
Hindi/Urdu as a separate
Nn. and in Persianised combinations such as:
UMAR DARAZ (Long life)
or in combinations of Arabic words in a natv.
structure such as: UMAR QAIL (Imprisonment for
life) The word UMARIYYA
is an elegant word in
Hindi/Urdu used mostly in poetry and in film
songs.

It is to be noted that when adjs. are used for
the words IMARAT or UMR they agree with these
Nns in gen. if they are
Adjs of Hindi/Urdu. But if they are adjs. of
Arabic, they dont agree in gender, they remain
Masc., Sing. e.g JADEED
<p>| IMKAAN Nn. Inf; Nn; Masc; Sing; (Power it is Ability Inf. of Possibility Vb in IV Form | MUMKIN, Nn. IMKAAN, MUMKIN - Agnt of IMKAAN &amp; IMKANIAT are all very freq. Masc; Sing; used in Hindi/Urdu. conceivably IMKAAN is used TAMAKKUN, as a vbl. noun. Nn Inf of MUMKIN is used Vb. in the as an Adj. unmar V Form. ked for Gen. &amp; MUTAMAKKIN, No. Its Plrl Nn.Agnt of (from Arabic) is the above; also used freq. Masc; Sing; MUMKINAT. IMKAANIYAT (TUN) four used in the of IMKAAN same manner as that of IMKAAN. |
| IMKAAN &amp; its derived forms are all the same in varying contexts. IMKAAN &amp; MUMKIN is more freq. used than IMKAANIYAT &amp; IMKAAN. MUMKIN, though used very freq. in Arabic in place of IMKAAN e.g: AAJ BARTISH HONE KA IMKAAN HAI or MUMKIN contexts. HAI (It is possible that there may be rain today; There is a possibility of rain today). MUMKIN is also conveyed in the negative form by prefixing the particle NA of Hindi/Urdu; Thus: NA MUMKIN (Impossible), NA is actually written as NAH ( ) |
| IMTIHAAN Nn. Inf; Nn; Masc; Sing. (Test; Experim the root MAHANA. | MEHNAT &amp; MUMTAHIN Inf of the Vb. form MAHANA; Fem; Sing. Ref this list alph. for detailed analysis of of this word. MEHNA(TUN) Nn. MEHNAT &amp; MUMTAHIN of primary forms are both freq. used in Hindi/Urdu. |
| IMTIHAAN is used with auxiliary vbs. like IMTIHAN LENA (To conduct an examn.) IMTIHAN KARNA (to examine) IMTIHAAN &amp; its derived forms are all freq. used in Arabic. |</p>
<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
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<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
</tr>
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<tbody>
<tr>
<td><strong>109</strong></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>NAM</strong> Nn.Inf.; Nn; Masc</th>
<th><strong>NOM</strong> Nn.Inf.; Nn; Masc</th>
<th><strong>NEMAT(TN)</strong> Nn; Fem; Sing</th>
<th><strong>NEMAT &amp; NAEEM</strong> Nn; Sing; Plrl.</th>
<th><strong>Only</strong> Nn; Fem; Sing; Nn; Sing; Plrl.</th>
<th><strong>INAM is used with auxiliary Vbs.</strong> Vbs. DENA or LENA, Mgs: to grant reward and to accept of a reward, respectively.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(78)</td>
<td>(Act of the)</td>
<td>(Kindness root)</td>
<td>(Benefit)</td>
<td>(Award)</td>
<td>(used more in Urdu than in Hindi)</td>
</tr>
<tr>
<td><strong>INAM</strong> is from IV Form</td>
<td><strong>NEMAT &amp; NAEEM</strong> are used more in Arabic texts. of Award or Gift are also freq. used.</td>
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<td></td>
<td></td>
<td></td>
<td><strong>Used</strong> in Arabic.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>INSAAF</strong> Nn.Inf. Nn; Masc</th>
<th><strong>INSER</strong> Nn.Inf. Nn; Masc</th>
<th><strong>NISF</strong>, Nn; Masc; Sing</th>
<th><strong>MUNISIF</strong>, Nn; Sing; Mgs: to do justice</th>
</tr>
</thead>
<tbody>
<tr>
<td>(79)</td>
<td>(of the)</td>
<td>(Ref: Vbs. in IV Form)</td>
<td>(Equiv. Sing)</td>
</tr>
<tr>
<td><strong>INSAAF</strong> is used with auxiliary Vbs. like KARNA INSER KARNA</td>
<td><strong>INSER</strong> are freq. used in Arabic</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>INSAAF &amp; MUNISIF</strong> are freq. used in Hindi/Urdu. NA INSAAFI is another term which is freq. used. It is a combination of the particle of negation 'NA' &amp; 'I' the sign of Inf in Hindi/Urdu. Mgs: to do justice</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>INSER &amp; MUNISIF</strong> are freq. used in Arabic.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Change of category from Nn. to Advb. in Hindi/Urdu is noteworthy.</strong></td>
<td><strong>INSER &amp; MUNISIF</strong> are freq. used in Arabic.</td>
</tr>
</tbody>
</table>

**MUMTAHIN** Nn.Agnt. Masc; Sing & **MUMTAHAN** Nn. Obj. Masc; Sing are derived from **INTIHAN**

**MUNTAHIN**

**INSAAFI** is another term which is freq. used. It is a combination of the particle of negation 'NA' & 'I' the sign of Inf in Hindi/Urdu. Mgs: to do justice.

**INSAAFI** is used with auxiliary Vbs. like KARNA INSAAFIN KARNA.

**NAM** is used freq. in the context of the sign of Inf in Hindi/Urdu. Mgs: to grant reward and to accept of a reward, respectively.

**INSAAJ** & all its derived forms are freq. used in Arabic. It is also used As Advb: INSAAF SE KAM KIYA (He did the work with full justice or He implemented the work in a just manner).

**INSAAFI** is used with auxiliary Vbs. like KARNA INSAAF KARNA.

**NEMAT & NAEEM** are used more in Arabic texts. of Award or Gift are also freq. used.

**INSAAJ** & all its derived forms are freq. used in Arabic. It is also used As Advb: INSAAF SE KAM KIYA (He did the work with full justice or He implemented the work in a just manner).

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**INSAAFI** is used with auxiliary Vbs. like KARNA INSAAFIN KARNA.

**INSAAFI** is another term which is freq. used. It is a combination of the particle of negation 'NA' & 'I' the sign of Inf in Hindi/Urdu. Mgs: to do justice.

**INSAAFI** is used with auxiliary Vbs. like KARNA INSAAFIN KARNA.
<table>
<thead>
<tr>
<th>INSAAN</th>
<th>Nn; Subs Nn; Masc; (Man; Masc; Mankind; Sing. mortal)</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTIZAAR</td>
<td>Noun. Inf; Sing</td>
</tr>
<tr>
<td>NAZAR, NAZIR, MANZAR</td>
<td>INTIZAAR INTSAR is used &amp; its de in Hindi/Urdu with auxiliary vbs like DEKHNA or KARNA.</td>
</tr>
<tr>
<td>NAZIR &amp; MANZUUR</td>
<td>are all freq. used in Hindi/Urdu.</td>
</tr>
<tr>
<td>NAZAR, NAZIYA &amp; NAZARIYA</td>
<td>also used in Hindi/Urdu.</td>
</tr>
</tbody>
</table>

**INSAANIYA (TUN)**
- Nn; Fem; unmarked for No. (Humane; humankind; humanity; human race)
- NASOOT (Humanity). This is a word comprising NAAS + the Arabic termination UUT.
  - UNS, Nn.Inf, Masc; Unmarked for No. (Sociability; familiarity)
  - INS, Nn(Collective) (Mankind Human race)

**INSAANIYAT**
- used frequently in Hindi/Urdu

**INSAAN & all**
- INSAAN & INSAAN- the derived IYAT are freq forms are used in Hindi/Urdu
- INTIZAAR DEKHNA used in (to be on the watch)
- INTIZAAR KARNA (to look out for; to freq. anticipate).
ISHAARA Nn. Inf Nn; Masc; -
(TUN) Fem; Sing; Plrl
(82) Sing; as per na
ISHAARA tv. forms in
(Hindi/ ISHARON
Urdu) are used
(Motion: (Nom) &
gesture: ISHARE
instruction; Accs)
counsel)

MASHWARA(TUN) MASHWARA & -
Nn; Fem; Sing;
(consultation are freq.
deliberation) used in
MUSHAAWARAT Hindi/Urd. It
MUSHAAWARA(TUN) Nn; Inf; Fem; Sing
Hindi/Urd. forms are
MUSHEER & freq. used in
MUSTASAAR auxilary vbs.
(Consultation in Arabic e.g.ISHAARA
are used in KARNA (to indi-
KARNA(TUN) cate at)
Nn. Inf; Fem; Sing
are used
more in

ISHAARA & ISHAARA is very
all its freq. used in
forms are derived,
used with
freq. used in
in Arabic e.g.ISHAARA
in varying
KARNA (to indicate at)
ISTIFAA ISTIFAA Nn; Masc; (83) Nn, Inf. Sing; ISTIFAA of Vb. in of 10th Hindi/ form; Urdu Masc; (Re- Sing. guest for pardon; resignation)

‘AFW(UN) Nn. Inf. of the Vb. in the primary form, Masc; Si-<g; ‘AIFIYA(TUN); Nn:Fem; unmarked for No. MUSEFAAN; Nn. Obj; Masc; Sing (free excused; healthy) ISTIFAA, Nn, Inf. of the Vb. in IV form; Masc; Sing; (excuse, dispensation, discharge, dismissal from Office)

ISTIFAA ISTIFAA Nn; Masc; Urdu than in Hindi (Seeking of advice, consultation)

MUSHEER, Nn Agnt. Masc; Sing; (Adviser, Counsellor, Consultant)

MUSTASHAAR, as Musheer.

MUAFAN Pronoun - ced in Hindi/ Urdu as MAF is freq. used in these two lan- guages.

‘AIFIYA(TUN); AAIFIYAT is used only in Urdu. (Refer this list alphabetically for the word MUAFAN)

ISTIFAA ISTIFAA is used - with auxiliary verbs in sentences like: ISTIFAA DENA (to tender resignation) ISTIFAA MANZOOK KARNA (to accept resignation)

The current Hindi expression TYAAG PATR for resignation seems to be a loan translation of ISTIFAA because it is based on the same meaning, i.e to efface; to ask to be relieved.
ISTIMAAL

- Nn. Masc; Sing.

- INFINITIVE: to use

- DERIVED FROM: the root Acc.

- FORMS:
  - ISTIMAAL KARNA (to use)
  - ISTIMAAL

- ORDER:
  - MASC. Sing.
  - SING.

- NOTIONS:
  - Handling;
    - Operation;

- DERIVED FORMS:
  - ISTIMAAL
  - ISTIMAAL

- MUSKAMAL

- Nn. Masc; Sing.

- INFINITIVE: to bring into use

- DERIVED FROM: the root Acc.

- FORMS:
  - MUSKAMAL
  - MUSKAMAL

- ORDER:
  - MASC. Sing.
  - SING.

- NOTIONS:
  - Handling;
    - Operation;

- DERIVED FORMS:
  - MUSKAMAL
  - MUSKAMAL

- MUWAAFIQ

- Nn. Masc; Sing.

- INFINITIVE: to be in accord with

- DERIVED FROM: the root Acc.

- FORMS:
  - MUWAAFIQ
  - MUWAAFIQ

- ORDER:
  - MASC. Sing.
  - SING.

- NOTIONS:
  - Handling;
    - Operation;

- DERIVED FORMS:
  - MUWAAFIQ
  - MUWAAFIQ

- MUWAAFIQAAT

- Nn. Masc; Sing.

- INFINITIVE: to bring into use

- DERIVED FROM: the root Acc.

- FORMS:
  - MUWAAFIQAAT
  - MUWAAFIQAAT

- ORDER:
  - MASC. Sing.
  - SING.

- NOTIONS:
  - Handling;
    - Operation;

- DERIVED FORMS:
  - MUWAAFIQAAT
  - MUWAAFIQAAT
<table>
<thead>
<tr>
<th>Page</th>
<th>Column</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>114</td>
<td>1</td>
<td>85 contn</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>IZZA (TUN) Fem; Plrl as per (85) Natv forms: (Might Inf of IZZATON Honor in the IZZATEN High-rank) Primary forms.</td>
</tr>
</tbody>
</table>
IZZ Noun; Nn;Inf; of the Vb. of Primary: Hindi/Urdu is AZZA YAUZZU also used. Masc; Uncountable (Mg; Mighty, power, force, honour) WALA;IZZATWALA MUTAAZ; N.Agmt; (Male;Sing)(A Act. Part; Masc; respectful Sing; (Mg;Proud, person) Powerful, mighty)

JAHAAZ Noun; Nn;Masc;Sing; (Equip Sing; Instal; ment; (Nom) and installation) JHAZZON (Accus) TAJHEEZ, Nn;Inf; of the II form of Vb; Masc; Sing; JAHIZ, Nn;Agmt; Adj; Masc;Sing; MUJAHHAZ, Nn; Obj; Masc; Sing. TAJHEEZ is - JAHAAZ is used - its deri- only in the limi- ved forms are all in Urdu in a text pertaining to the burial rites in varying contexts. of the Muslims.

JALD Nn;Inf; Nn;Unmarked for gen & (88) Masc; Flog Sing. No. JILD, Nn;Masc; Sing (skin, hide, leather) JALD, Nn;Masc; (uncountable; endurance, suf- fering, patience) JALEED, Nn, Masc; Sing (Staunch, steadfast, iceberg, ice floe) JALAD, Nn;Masc; Sing (Leather, Merchant; exe- cutioner, hangman) Only the word JALD and all its derived forms are used in Hindi/Urdu in the meaning of Skin & bound volume. It is used as Plr as per native forms: JILDON (Nom); JILDEN (Accs); JALD is also converted into Hindi/Urdu form: JALDI & used as an Advb with.

JALDI and JALDISE - are the most freq used forms in Hindi/Urdu. JALDI is combined with Vbs like KARNA; Mg: to be fast; to make haste; JALDISE- Advb: JALDI SE AAYIE (Pl.come quickly) JALDI KA MAARA is also an Adjv. phrase; masc; sing.

There has been a restric- tion of Mg: in this word for which refer our chapter on Semantic Changes - Narrowing or Restriction of Meaning.

BEIZZAT has also the opposite form BAA IZZAT (Mg: with Honour & digni- ty). BAA is also a Persian prefix, Mg: with or adored with. IZZAT LOOTNA (to rape)

IZZAT is also used in the Mg. in varying con- texts. a bride.
This is one of the rare words which doesn't have any derived form; it has also no vb. form. JALSA, JULOOX are all its are used with is derived auxiliary vbs. used forms e.g. EK JALSA. are freq. are freq. KIYA GAYA (A very used in meeting was limited Arabic organised) ted MAJLIS is in vary-. JULOOX NIKALA con- ing con- JAYEGA (A pro text cession will be taken out) only the anan- tely of Col Hindi/Urdu word BAI- THAK which a lounge. al Tamil is Fem.
MUJAAALASA (TUN) Nn. Sing; Pirl. Inf of Vb. in the I II form; Fem; Sing; (social intercourse) Note: Ref: It is the Persian alphabetically for the word unmarked for number.

JAMA Inf; Nn; Masc; Nn; Unmark- ed for No. JURNA, Nn. Fem; Sing; (Friday) JAMAAT, MAJMA & MAJNU are very freq. used in Hindu & Urdu besides the head-word JAMA.

Jaame; Adj. with full genitive; (total, whole) JAMA; (TUN) Nn; Fem; Sing; (Band, community) MAJMA; Advb of place (assembly) advb. phrase JIMA: Nn; Inf. of Vb SE (wholly, in III form totally, etc) Masc; Sing; (Sexual intercourse) MAYI & JAAMIA

Only the JAMA word JAMA and & MAJNU are used all in Tamil its as a part deriva- tion of the ved used in the con- textual forms Persian com- text term: are bination JAMA.

JAMABANDI freq. BANDI which is (Assessment used a revenue term in used almost in revenue) Arabic of the sub- continent. va- MAJMA which is rying Advb in Arabic

JAAMIA is Masc.

JAAMIA

in gender

in Urdu more than in gender.

in Hindi.
IJMA; Nn. Inf of the Vb in 4th form; Masc; Sing; (Agreement; unanimously)
IJTIMA; Nn. Inf of the Vb. in the 7th form; (Gathering; assembly)
IJTIMAY'I, Adj of IJTIMA; Masc; Sing; JAAMI; Nn. Agnt. Adj; Masc; Sing; (Comprehensive; extensive, etc)
JAAMIA, Fem. of JAMI (League; Union; religious community)
MAJMU; Nn. Obj. Masc; Sing; (Collected, gathered, whole, total)
MUJTAMA; Adv of Place (gathering; place; Place of Assembly)

are all used in Urdu only in the same meaning as in Arabic, but as undeclinable Nns. JAAMIA is Masc. in Urdu.
The condition of our country is good in general or generally speaking. JAMA is also used in some more Persian combinations such as JAMA DAAR (masc; sing) (Head of any body of men as guides, etc); it is now used only in the meaning of a domestic servant. Fem: JAMADARNI JAMA KARCH is another phrase meaning Receipts and Disbursements.
<table>
<thead>
<tr>
<th>JAASOOS</th>
<th>Noun; Nn; Unmarked</th>
<th>JASOOS &amp; JASOO</th>
<th>the other</th>
<th>Used with auxiliary verbs such as: JAASOOSI, JAASOOS</th>
<th>The word JAASOOSI has undergone change of category from Adj. to Vbl.Nn.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act; (Spy)</td>
<td>Part; for gender</td>
<td>the Nn. Inf form from which JASUS is derived; Masc; Unmarked</td>
<td>JASOOS &amp; JASOO</td>
<td>SI are freq. used in Hindi/Urdu. JASOS is used as a vbl. Nn. also.</td>
<td></td>
</tr>
<tr>
<td>Masc; Sing;</td>
<td>Unmarked for gender</td>
<td>JAVABI</td>
<td>Attribute of; Nn; Masc; Sing (answering)</td>
<td>JAVAPI</td>
<td>JAVAPI is also used in 6th limited context acting as an Adj.</td>
</tr>
<tr>
<td>Tamil the</td>
<td>Inf of tv. forms gender</td>
<td>JAVAPPU</td>
<td>in 4th form; Fem; Sing; (Response, consent)</td>
<td>JAVAPPU</td>
<td>The impact of this word is freq. in more significant contexts in the JAVAPPU- frequent TARI or figurative JAVAPPU-rather-than the literal, used as meanings of Adj. in Hindi/Urdu and Tamil.</td>
</tr>
<tr>
<td>Answer; Inf of Letter; the Vb. JAVAREN Message in 4th (Accus) form.</td>
<td>and also Arabic Plrl. form.</td>
<td>JAVAAB (TUN)</td>
<td>Inf of 4th form; Fem; Sing (answering)</td>
<td>JAVAAB</td>
<td>JAVAAB is the word of this in Tamil word is freq. in more significant contexts in the JAVAPPU-frequent TARI or figurative JAVAPPU-rather-than the literal, used as meanings of Adj. in Hindi/Urdu and Tamil.</td>
</tr>
<tr>
<td>JAVAAB</td>
<td>Nn.Inf; Nn; Masc;</td>
<td>UNMARKED JAVAAB</td>
<td></td>
<td>JAVAAB &amp; JAVAPI are freq. used in Hindi/Urdu. JAVAAB is also used in Persianized combinations such as: JAVAAB-TAAR; Nn; Unmarked for Gen &amp; No.(Answerable to) JAVAAB-TALAB (Both Arabic words)Nn;Unmarked for Gen. &amp; No.(Something requiring an answer) INSTAJABU;Nn. answer)</td>
<td>JAVAAB is also used in Tamil as an Adj.</td>
</tr>
<tr>
<td>Nn; Unmarked for gender</td>
<td>IJAABA(TUN)</td>
<td>JAVAAB &amp; JAVAPI is the other</td>
<td>Used with auxiliary verbs such as: JAASOOSI, JAASOOS</td>
<td>The word JAASOOSI has undergone change of category from Adj. to Vbl.Nn.</td>
<td></td>
</tr>
<tr>
<td>JAVAPPU Sing; as per n-</td>
<td>fem; Sing; Plrl. marked</td>
<td>Javaab</td>
<td>is freq. used in Hindi/Urdu. JAVAAB is also used in Persianized combinations such as: JAVAAB-TAAR; Nn; Unmarked for Gen &amp; No.(Answerable to) JAVAAB-TALAB (Both Arabic words)Nn;Unmarked for Gen. &amp; No.(Something requiring an answer) INSTAJABU;Nn. answer)</td>
<td>JAVAAB</td>
<td>JAVAAB is also used in Tamil as an Adj.</td>
</tr>
<tr>
<td>in the</td>
<td>tv. forms gender</td>
<td>and also Arabic Plrl. form.</td>
<td>JAVAPI</td>
<td>JAVAPI is also used in 6th limited context acting as an Adj.</td>
<td></td>
</tr>
<tr>
<td>Tamil the</td>
<td>Inf of tv. forms gender</td>
<td>JAVAPI</td>
<td>in 4th form; Fem; Sing (answering)</td>
<td>JAVAPI</td>
<td>The impact of this word is freq. in more significant contexts in the JAVAPPU-frequent TARI or figurative JAVAPPU-rather-than the literal, used as meanings of Adj. in Hindi/Urdu and Tamil.</td>
</tr>
<tr>
<td>Answer; Inf of Letter; the Vb. JAVAREN Message in 4th (Accus) form.</td>
<td>and also Arabic Plrl. form.</td>
<td>JAVAAB</td>
<td>Inf of 4th form; Fem; Sing (answering)</td>
<td>JAVAAB</td>
<td>JAVAAB is also used in Tamil as an Adj.</td>
</tr>
<tr>
<td>JAVAAB</td>
<td>Nn.Inf; Nn; Masc;</td>
<td>UNMARKED JAVAAB</td>
<td></td>
<td>JAVAAB &amp; JAVAPI are freq. used in Hindi/Urdu. JAVAAB is also used in Persianized combinations such as: JAVAAB-TAAR; Nn; Unmarked for Gen &amp; No.(Answerable to) JAVAAB-TALAB (Both Arabic words)Nn;Unmarked for Gen. &amp; No.(Something requiring an answer) INSTAJABU;Nn. answer)</td>
<td>JAVAAB is also used in Tamil as an Adj.</td>
</tr>
<tr>
<td>Nn; Unmarked for gender</td>
<td>IJAABA(TUN)</td>
<td>JAVAAB &amp; JAVAPI is the other</td>
<td>Used with auxiliary verbs such as: JAASOOSI, JAASOOS</td>
<td>The word JAASOOSI has undergone change of category from Adj. to Vbl.Nn.</td>
<td></td>
</tr>
<tr>
<td>JAVAPPU Sing; as per n-</td>
<td>fem; Sing; Plrl. marked</td>
<td>Javaab</td>
<td>is freq. used in Hindi/Urdu. JAVAAB is also used in Persianized combinations such as: JAVAAB-TAAR; Nn; Unmarked for Gen &amp; No.(Answerable to) JAVAAB-TALAB (Both Arabic words)Nn;Unmarked for Gen. &amp; No.(Something requiring an answer) INSTAJABU;Nn. answer)</td>
<td>JAVAAB</td>
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<td>tv. forms gender</td>
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</tbody>
</table>

The word JAASOOSI has undergone change of category from Adj. to Vbl.Nn. The impact of this word is freq. in more significant contexts in the JAVAPPU-frequent TARI or figurative JAVAPPU-rather-than the literal, used as meanings of Adj. in Hindi/Urdu and Tamil. The same contexts as in Hindi/Urdu.
<table>
<thead>
<tr>
<th>JAWHAR</th>
<th>Noun;</th>
<th>Noun;</th>
</tr>
</thead>
<tbody>
<tr>
<td>subs</td>
<td>Masc;</td>
<td>Masc;</td>
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<td>(94)</td>
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<tr>
<td>(Intrin-</td>
<td>Sing;</td>
<td>Plrl as</td>
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<tr>
<td>tial;</td>
<td>per</td>
<td></td>
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<tr>
<td>atom;</td>
<td>Arabic</td>
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<tr>
<td>jewel)</td>
<td>It</td>
<td></td>
</tr>
<tr>
<td>has</td>
<td>form:</td>
<td></td>
</tr>
<tr>
<td>no Vb</td>
<td>JAWAHIR.</td>
<td></td>
</tr>
<tr>
<td>form</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Used in limited contexts, more in the fig. than in lit. meanings:
  - It is used with Vbs like: APNA JAWHAR DIKHANA (to show what one is made of)
  - JAWHAR KHULNA (one's abilities; or virtues to come to light.)
  - It is also used as Adj. as in JAWDHAR DAR (A scimitar marked with a gem)
  - AHLE JAWHAR (men of ability)

- Used freq. in varying contexts, more in the fig. than in lit. meanings:
  - It is used with Vbs like: APNA JAWHAR DIKHANA (to show what one is made of)
  - JAWHAR KHULNA (one's abilities; or virtues to come to light.)
  - It is also used as Adj. as in JAWDHAR DAR (A scimitar marked with a gem)
  - AHLE JAWHAR (men of ability)

<table>
<thead>
<tr>
<th>JAYB</th>
<th>Noun;</th>
<th>Nn; Masc; Nn; Un-</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subst;</td>
<td>Sing;Plrl marked</td>
<td></td>
</tr>
<tr>
<td>JEB</td>
<td>Masc;</td>
<td>as per na for gen.</td>
</tr>
<tr>
<td>(Hindi/</td>
<td>Sing;</td>
<td>tv. form: Sing;</td>
</tr>
<tr>
<td>Urdu)</td>
<td>No vb</td>
<td>JAIJBON &amp; Plrl as</td>
</tr>
<tr>
<td>JEBFU,</td>
<td>form</td>
<td>JAIJBEN</td>
</tr>
<tr>
<td>SEPPU &amp;</td>
<td>(Nom an-d form:</td>
<td></td>
</tr>
<tr>
<td>SOPPU</td>
<td>Accs. res</td>
<td>JEPPUKAL</td>
</tr>
<tr>
<td>(Tamil)</td>
<td>pectively)</td>
<td></td>
</tr>
<tr>
<td>(Breast;</td>
<td>cavity; purse;</td>
<td>pocket)</td>
</tr>
</tbody>
</table>

- Used freq. as | Used only in varying contexts, word & in com-
- Used freq. as | Lit & fig. | lit. con-
- Used only as | JEB KHARC | monly
- (pocket money) | JEB KHARI | used
- (pocket watch) | Tamil word. |
JAAYIZ Nn.Agnt. Nn;Unmarked -
(96) or Act. for gender
(law- Partici- and number
ful; ple;
concei- Masc;
vable; Sing.
thinkable)

JAAYIZA Nn;Fem;Sing.

JAWAAZ,Nn.Inf
Masc; Unitary
(permissibility, lawfulness, legality)

JAAYIZA(TUN)
Fem of JAAYIZ
JAAYIZA is included in this list separately.

MAJAAZ; Advb;
Masc (Cross-
sing; passage metaphor);

IJAAZAT, Nn.
Inf of the Vb
in 4th Form;
Fem, sing;
(This word is
is listed se-
parately in
alph. order)

JAAYIZ is always
gendered
in Hindi/Urdu.
It is a commonly
used word. e.g.
JAAYIZ FAISE
(lawfully earned
money) or (legal
ly correct value)
NA JAAYIZ KAAM
KARNA (to do an
unlawful thing)
JAAYIZ QARAAR
DENA (To decide
to be lawful)

JAAYIZ &
all its
derived
forms are
frequently
used in
Hindi/Urdu.

JAAYIZA
and
IJAAZAT
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KARNA (to do an
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JAAYIZ QARAAR
DENA (To decide
to be lawful)
KAAFI & KIFAAYA(TUN) Nn.Agnt; Nn; unmarked - KAAFI & KIFAAYA(TUN) Nn.Inf of the Vb in primary form; suff.; Sufficiency; that which suffices for performing a duty)
MUKAAFA(TUN) Nn.Inf of the Vb in 11form (reward, gratification)
IKTIFA, Nn.Inf of the Vb in 8th form; MUKTAPI Nn. Agnt of IKTIFA Masc; Sing; (Contended)

This word has undergone major shift in meaning; for which ref. our chapter on Semantic Changes—Widening or Extension of meaning.

The change of category is to be noted. In Arabic it is Act.Part. but in Hindi/Urdu it is used as Adj. This word undergoes certain changes in its case endings because of the presence of a weak-letteer in its end. But these changes have not been adopted in Hindi/Urdu. It is used in one constant form KAFI (
<table>
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<tr>
<th>1</th>
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<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
</tr>
</thead>
<tbody>
<tr>
<td>KAAHIL Nn.Agnt. Nn; Unmarked - (101) Act.Part. for Gen and (Upper Masc; No.;But the part Sing, natv. Ptrl. of back; withers) KAAHILON is used occasionally.</td>
<td>KUHOOLA(TUN); KAAHIL is also used in the Persian relative Nn form: KAAHILI &amp; in the form of Adj of Hindi/Urdu: KAAHILANA (KAHIL+ZEND AFF ANA)</td>
<td>Used in very limited contexts.</td>
<td>Used.inv varying contexts as adj. and advb. As Adj KAAHIL AADMI (Lazy man); As Nn KAAHILI AAGAYEE (Laziness has over taken) As Advb KAAHIL AANA TAAREEQE SE KAAM KAR RAHEN HAIN (He is doing the work lazily)</td>
<td>The change of category from Adj. to Advb is significant.</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>KAMAAL Nn.Inf; Nn; Unmarked - (102) Masc: for gen &amp; No. (Per- Sing. fection; Naturality)</td>
<td>KAMAALI,Sing; KAMAALIYAT, Pirl (Luxuries) TAKMEEL, Nn. Inf of the Vb in II form; Masc;Sing; (Completion, perfection) TAKMILA, Nn. Inf &amp; Nn of Unit of the same II form. Fem; Sing; IKMAAL, Nn. Inf. of the Vb. in 4th form; Masc; Sing; (to complete) TAKAAMUL, Nn.Inf; of the Vb. in 6th form; Masc;Sing.</td>
<td>TAKMEEL, TAKMILA - KAMAAL and MUKAMMAL are all its de used in Urdu freq. rived forms KAMAAL &amp; MUKAMMAL are used are used in Hindi/ freq. in Urdu frequently varying TAKMEEL is Fem in contexts Urdu whereas it is in Arabic. Masc in Arabic. TAKMILA is Masc in Urdu whereas it is Fem in Arabic. KAMAAL has also an Adj variation, KAMAALA in Hindi/ Urdu, a sham wrestling match to exhibit feats of skill. KAMAAL is used - with auxiliary vbs, like:KAMAAL DIKHILAAN (to show consummate skill or power) KAMAAL RAKHNA (to possess perfection) KAMAAL KARNA (to do something wonderful) KAMAAL is also used as an interjection: KAMAAL HAI (What a wonder). KAMAAL has undergone major shift in meaning in the category of Widening or Extension of Meaning-- Semantic Changes. (ref: chapter on Semantic changes) The change of gen. in TAKMEEL in Urdu is perhaps on the analogy of words ending with EE which is Fem in Urdu.</td>
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<td></td>
</tr>
</tbody>
</table>
(Integrative, all including and unifying to form a perfect whole)
IKTIMAAL, Nn. Inf of the Vb. in 8th form; Masc; Sing (completion, maturity)
MUKAMMAL, Nn. Obj. of KAMMALA (II form of Vb) Masc; Sing.
ISTIKMAAL, Nn. Inf of the Vb. in 10th form; Masc; Sing; (conclusion, termination)

KASR Nn. Inf; Nn. Fem: un- (103) Masc; marked for KASAR Sing; number in Hindi and Urdu (Breaking; fracture of a bone)

TAKSEER, Nn. Inf of the Vb. in II Form; Masc; Sing (Breaking, Fracturing, etc)
TAKASSUR, Nn. Inf of the Vb. in V Form; Masc; Sing; (a being broken, breaking)
INKISAAR, Nn. Inf of the Vb. in 7th form; Masc; Sing (State or process of being broken,)
INKISAAR is - used very freq. in Hindi/Urdu. It is also used in Persian form of rel. Nn.
INKISAARI KASHTUN pronounced as KASRAT in Hindi/Urdu is also a very freq. used word in these two languages.

KASAR & KASAR is - all its very freq. used derived with various forms types of Vbs. are to convey lit. very & fig. mgs.
e.g: KASAR UTHANA used in (to suffer loss) KASAR BARNAA (to make good a loss); It is also used in idioms like:
KASR BESHI (A fraction more)

KASR may per haps have been confused with another Arabic word QASR (Mg: something wrong or amiss)(This has been ob served by Platts in his dictionary, P.833)
### 103-continuation

<table>
<thead>
<tr>
<th>KHAALI</th>
<th>Nn.Agt Adj.unmark</th>
<th>or Act. marked</th>
<th>Noun; KULUVV(UN) unmark</th>
<th>KHALWA</th>
<th>KALI</th>
<th>KHAALI &amp; the other derived Vbs. and as used with auxiliary is</th>
</tr>
</thead>
<tbody>
<tr>
<td>(IN)</td>
<td>(104)</td>
<td>Part. for</td>
<td>primary</td>
<td>KHALWA(pronounced as KHALWAT in Urdu &amp; TAKHLIYA)</td>
<td>KHAALI KARNA Vbs. (to vacate)</td>
<td>KAALI is used</td>
</tr>
<tr>
<td>in</td>
<td>Masc; gender</td>
<td>Gen &amp; No.</td>
<td>form. Masc; Sing;</td>
<td>in Urdu &amp; very commonly used in Arabic in varying contexts.</td>
<td>As Adj; KHALI SEYVA HAATH' (Empty TO handed); It is also used Vaca-</td>
<td>KAALI This word</td>
</tr>
<tr>
<td>Hindi/Urdu</td>
<td>in</td>
<td>Sing; and</td>
<td>number</td>
<td>(Empty; Freedom from)</td>
<td>as Advb. as in te)</td>
<td>has undergone a major shift</td>
</tr>
<tr>
<td>KAALI</td>
<td>in</td>
<td>Tamil.</td>
<td>(Empty; unencumbered)</td>
<td>KHALWA(TUN) Nn.Inf. of the same primary Vb. as in spirit)</td>
<td>KHAALI KARNA</td>
<td>KAALI</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>KALKI</th>
<th>KASR-E-SHAAN</th>
<th>(Loss of dignity or honor)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KASR</td>
<td>INKISARI is also used very frequently as a word in Hindi/Urdu in the Mg: of Humbleness or self-abnegation.</td>
<td></td>
</tr>
</tbody>
</table>

However, this word has undergone a major shift in Mg. in the category of Restriction of Meaning. (Ref. Chapter on Semantic Changes)

KRAALI is used with auxiliary Vbs. and as used with Adj with Vbs. Vbs. (to vacate) KAALI As Adj; KHAALI SEYVA HAATH' (Empty TO handed); It is also used Vaca- as Advb. as in te) KHAALI WOH JÀ YENGE (He alone will go) WOH KAALI BAATEN KARTEN HAIN (He only talks, i.e he doesnt prove his words by his actions)

This word has a weak letter at the end & undergoes certain orthographic changes
KHABAR (105) Nn. Inf.; Nn; Fem; Sing; -
(News; Story; Affair)
Masc; Plrl as per natv form:
KHABARON (Nom); KHAHREN (Accus).
Arabic Plrl AKHBAAR is also used in Hindi/Urdu.

KHABAR is -
used in all its forms with a variety of vbs. to express lit. & fig.
KABAR &
other derived meanings:
KABAR-KARNA (to inform);
KABAR RAKHNA (to be acquainted with);
KABAR LENA (to serve one out, settle accounts with);
KABAR BASANT KI PUCHHA (to ask after the spring, i.e. to be extremely ignorant of)
As Interjection: KABAR-DAAR (Beware, Be on your guard)

This word has undergone widening or Extension of Meaning (for which ref: Chapter on Semantic Changes)

KABAR is used -
with lit. & fig. significance:
KABAR-KARNA (to inform);
KABAR RAKHNA (to be acquainted with);
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at the end but these have not been adopted in Hindi/Urdu.
<table>
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<tr>
<th>KHAALIS</th>
<th>Noun</th>
<th>Agent; for gender (clear, Act. exempt) Part.; Masc; Sing.;</th>
<th>KHULOOS, Nn. Inf; Masc; uncountable; (clearness, purity; sincerity; candour; frankness). It is the Inf of the Vb. in the primary form. KHALAASH.</th>
<th>Also Nn. Inf. of the Vb in the primary form; Masc; uncountable; (Liberation, deliverance, riddance); KHULAAASA(TUN) Nn; Fem; Sing; (excerpt; Extract, Essence, Quintessence, substance) TAKHALUS, Nn. Inf of the Vb. in II form. (clearing, purifying, refining). IKHLAAS, Nn. Inf of the Vb. in the 4th form; (Sincere, devotion, loyal attachment, sincerity).</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Adj; unmarked for gender</td>
<td>KHAALIS is used all its derived forms are frequently used in Arabic contexts. KHULOOS, KHULAASA - IKHLAAS, TAKHALUS and MUKHLIS are all freq. used in Urdu. KHAALIS is freq. used in Hindi/Urdu. MUKHLIS is also used in the Adj. form of Hindi/Urdu. MUKLISAANA (Mg: Sincerely) KHALSA is a slightly distorted form of KHALISA (TUN) which the Fem of KHALISA. KHALSA is used in the Mg. of exchequer or lands under the management of government. KHALISA is also the name of a sect of Sikhs of Punjab, meaning the Pure.</td>
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<td>MUKHLIS is used as Adj. for inanimate objects such as KHAAAN GHEE (Pure ghee) MUKHLIS is used as an Adj. for persons. MUKHLIS AADMI (Sincere person) TAKHALUS is used in Urdu in very restricted context pertaining to the world of poetry or literary pursuits. It means the pen name of a poet or a writer.</td>
<td>KHALISA is used in the Mg. of exchequer or lands under the management of government. KHALISA is also the name of a sect of Sikhs of Punjab, meaning the Pure.</td>
<td></td>
</tr>
</tbody>
</table>
KHARAAB

107

Nn. Inf, Noun; (Ruin, drunk, reprobate)

THAKHALLUS, Nn. Inf of the Vb. in the 5th form (freedom; liberation; release)

ISTIKHALLAAS, Nn. Inf of the Vb. in the 10th form; (extraction; derivation; deduction)

MUKHLIS, N. Agnt, of the Vb in the 4th form; Masc; Sing, (devoted, sincere, frank, candid)

MUKHARRIB, Nn. Agnt, of the Vb in the II form; (from the Vb in the II form) (Mg:Annihilator, destroyer)

KHARAABA(TUN) - Pirl of KHARAABA(TUN) is used freq. in Hindi/Urdu (Mg:Ruins, desolate places etc)

KHARAAB is also used in the form of Kharaabaat, - Persian Rel. Nn. Kharabi (Mg: trouble, Difficult)

KHARAAB & KHARAAB is used with all the other derived Vb. such as Kharaab Karna forms are very frequently used in Arabic in as in: Kharaab varying Haal (ruined, cont-exts. desolated)

KHARAAB has undergone widening or extension of meaning (for which refer our chapter on Semantic Changes).
KHAAS  (108)  Nn.Inf; Adj. Unmarked - KHUSSUS, Vbl.  Nn; of KHAASSA  Masc; Uncountable;  KHUSOOSI, Adj; of KHUSUS;  Masc; Sing;  TAKHASSUS, Nn;  Inf of the Vb. in 5th form;  Masc; Sing;  (Specialization)  TAKHSEEES, Nn;  Inf of the Vb. in 2nd form;  Masc; Sing;  (Specification, apportionment, allocation, reservation)  IKHTISAAS, Nn;  Inf of the Vb. in the 7th form  Masc; Sing;  (Jurisdiction, competence, privileges, monopolies)  KHAASITIYA(TUN)  Nn; Fem; Sing;  (Speciality, particularity, characteristic, peculiarity)  MAKHSOOS, Nn;  Obj; of KHAAS  Masc; Sing (special)

KHAAS is used - very freq. in Hindi/Urdu as and Adj. and as combination, as in KHAAS-TOR-SE (especially) KHAAS-O-AAM (Noble and plebian) KHAASIYA(TUN) pronounced as KHAASIYAT in Urdu is used very freq. in Urdu and its Plrl KHUSSOOSIYAAT-YAAT is used both in Hindi/Urdu KHAASSA(TUN) Fem of KHAAS is also used in Hindi/Urdu and is pronounced as KHAASA (Special, private, nice, pretty)

KHAAS and KHAAS is used - all the as an Adj. as derived in KHAS KAM HAI (A special task) used in KHAS is also Arabic in varying contexts. YEH KAM KARNA HAI (This has to be done especially) KHUSSOS, KHUSSOSI and KHUSSOSIYAT and KHUSSOOSIYAAT (Plrl) are all freq. used in Hindi/Urdu in varying contexts. MAKHSSOS is also freq. used in Hindi/Urdu.

KHAASSA is fem in Arabic but: Masc in Hindi/Urdu. This change of gen. is perhaps on the analogy of native words. The change of ca tegory from Adj to Advb. is to be noted.
<table>
<thead>
<tr>
<th>108 contn</th>
<th>MUKHASAAS, Nn. Obj of KHAAS-SASA; Masc; Sing; (chosen, earmarked, apportioned)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KHAREEF Adj; Nn, Unmarked - KHURAAFAA(TUN), Khurafaat in the Plrl form - KHAREEF is used in a limited agricultural context in Arabic. during autumn.</td>
<td></td>
</tr>
<tr>
<td>(&quot;109&quot;) Masc; for gender (Autumn Sing; and Number)</td>
<td>KHURAAFAA(TUN) - is freq. used in Hindi/Urdu</td>
</tr>
<tr>
<td></td>
<td>KHITAAM, Nn.; Mas; Sing; (seal ring, signet ring; ring; seal; stamp)</td>
</tr>
<tr>
<td>KHAMT Nn.Inf; Nn.Unmarked - KHAATIMA(TUN), Khatima in Hindi/Urdu are freq. used in Hindi/Urdu.</td>
<td>KHATM is derived forms used with are all used auxiliary Vbs. in Arabic in such as varying contexts. (to finish)</td>
</tr>
<tr>
<td>(&quot;110&quot;) Sing; for gender (sealing; imprint)</td>
<td>KHAATIMA(TUN), - pronounced as KHAATIMA in Hindi/Urdu are freq. used in Hindi/Urdu.</td>
</tr>
<tr>
<td></td>
<td>KHITAAM, Nn. Inf. synonymous to KHAMT (close, end, termination)</td>
</tr>
<tr>
<td>KHATT</td>
<td>Nn Inf;</td>
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<tr>
<td>Arabic &amp; Natv form:</td>
<td></td>
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<tr>
<td>Arabic:</td>
<td>KHUTTA(TUN)</td>
</tr>
<tr>
<td>Native:</td>
<td>KHATTON</td>
</tr>
</tbody>
</table>

**KHATTI** is used in Hindi/Urdu frequently. KHITTA and MAKHTUTA are also used in Urdu only. This word has undergone widening or extension of meaning (for which refer our chapter on Semantic Changes).
<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
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<th>9</th>
<th>10</th>
<th>11</th>
</tr>
</thead>
<tbody>
<tr>
<td>KHATAR</td>
<td>Nn.Inf; Nn; Masc; -</td>
<td>KHAATIR; Adj; Mas; Sing; (idea, desire, inclination, etc) (this word is included in this list separately)</td>
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<tr>
<td>(112)</td>
<td>Masc; Sing; Plrl. forms:</td>
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<tr>
<td>Hindi/Urdu</td>
<td>Khatron</td>
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<tr>
<td>Khatra</td>
<td>(Nom) and</td>
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<tr>
<td>(weightiness; risk; hazard)</td>
<td>KHAATRE (Accus)</td>
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<tr>
<td>KHATRA &amp; KHAITIR are used most freq. in Hindi/Urdu. The word KHAATIR is used only in one phrase which is a Persianised combination: KHAATAR-NAAK (dangerous, perilous, hazardous, etc).</td>
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<tr>
<td>KHATAR and all its derived forms are used freq. in Arabic.</td>
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<tr>
<td>KHATIR is used in varying contexts in Arabic.</td>
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<tr>
<td>KHATIR us used - This word has undergone widening or extension for various meanings, such as: KHAUTIR KARMA (to desire to please; to sooth; encourage) KHAATIR MEN RAKHMA (to bear ref: our in mind) KHAATIR Chapter DAAIRI KARMA (to show on Semantics consideration for) Changes)</td>
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</tbody>
</table>

KHATAR (112) used in Hindi/Urdu with various verbs: e.g. KHAATRE MEN DAL DENA (to be put to danger)
KHAYAAL Nn.Inf Nn; Masc; Sing; -
Masc; Plrl as per native forms and
Arabic.
(Disem- Sing;
embodied;
Spirit;
Dim;
Reflection) KHAYAALI, KHAYAALI, KHAYAALI,
Adj; Masc; TAKHAYAL
Sing; (Imaginary, unrealistic)
in Arabic
KHAYAALAA, KHAYAALAA, KHAYAALAA,
then in
Nn; Fem; KHAYAALLEN
Sing (concrete, conceptualness)
KAHYEEEL,
Plrl of the Vb. in 2nd form;
Masc; Sing;
Synchronic, Vb. in 5th form (Imagination)
Masc; Sing;
TAKHAYYULI; Adj; of the above.

KHAYAAL and its derived forms are used in
Arabic in varying contexts.

KHAYAAL is used with a variety of Vbs. in Hindi/Urdu.

KHAYAAL is also used in phrases like:
AAP KE KHAATIR (For your sake)

KHAYAAL has acquired widening or extension of meaning, s for which refer our chapter on Semantic Changes!

KHAYAAL KARNA (to think of)
KHAYAAL RAKHNA (to bear in mind)
KHAYAAL BAANDHNA (to form a conception)
KHAYAAL occurs mostly in figurative phrases:
KHAYAALI PULAO
PAKANA (to indulge in vain speculations or absurd fancies)
TAKHAYYULI & TAKHAYYULI are used only in the context of poetry in Urdu.
KHAYAAL is also the name of a Raga or melody in Indian classical music.
KHAYR N.Inf; Nn; Fem; Unmarked for number.

KHAYRI; Adj; Masc; Sing; (Charitable; beneficent; benevolent)

KHARIYA(TUN) Adj and Nn; Fem; Sing & Plrl (charity, charitableness)

KHAYYIR, Adj; Masc; Sing; (liberal, open-handed, munificent)

KHEERA(TUN), Nn; Fem; Plrl (the best, elite)

IKHTIYAR, Nn; Masc; Sing; (choice, Option)

IKHTIYARI; Adj; Masc; Sing (voluntary; elective);

IKHTIYAR Bad (May he prosper; Farewell)

IKHTIYARI, Nn. Inf of the Vb in 7th form; (choice, selection, preference)

KHAYR and KHAYR is used - KHAYR has acquired widening or extension of meaning for which refer our chapter on Semantic changes.

KHAYRIYA(TUN) - KHAYRYIYA - its derivative forms of Vbs and are very frequently used in Arabic in varying contexts. (To pray for or to desire the good of)

KHAYR is used as Adj; KHAYR KHWAH (Well wiser);

KHAYR MANAANA As Advb: KHAIROT-SE (In good condition; Well in safety)

KHAYR-O-AAFIYAT As Interjection: KHAYR (Indeed)
|KHAZAANA| Noun; (TUN) Fem; Sing; (treasury; wardrobe) |
|KHAZAN| Noun; Masc; Unaccountable (accumulation, hoarding) |
|KHAZINA(TUN)| Fem; Sing (treasury house; public treasury) |
|KHAZAAN| Noun; Masc; Sing (Dam; reservoir; basin; sump) |
|MAKHZAN| Noun; Masc; Sing (storeroom, storehouse, stock room; storage room) |
|TAKHILEEN| Noun; Inf; of the Vb in the 2nd Form (storage, Storing, Warehousing) |
|KHILAARF| Nn; Inf; Unmarked (diligence; Sing; number) |
|MUKHAALAFATA(TUN)| Nn.Inf of the Vb in 3rd form; Fem; Sing (Contrast, Contrariety; contradiiction) |
|TAKHALIF| Nn.Inf of Vb in 5th form; Masc; Sing; (difference, dissimilarity, disparity, diversity) |
|MUKHAALIF| Nn.Agnt. of Vb in 3rd form; Masc; Sing; (divergent; varying, inconvenient) |
|IKHTILAARF| - |
|KHILAARF| and all its derived forms are freq. used in Arabic. |
|MUKHTALIF & MUKHALIF| are all used freq. in Hindi/Urdu. |
|IKHTILAARF| is used as Nn. unmarked for Gen & No. in Hindi/Urdu. |
|MUKHALIF| are used as Adj. unmarked for Gen & No. in Hindi/Urdu |

Used only in a restricted context.

IKHTILAARF is used as the first member of compounds that are equivalent to the English prefixes un-; mis-; etc.

KHILAARF HUKM (Contrary to orders)

KARNA (to do against the wishes of)
KHIYAANA N.Inf; (TUN) Sing; (118) Fem.
KHIYAAANAT & KHAYAANAT in Hindi/Urdu.

KHAAYIN, Nn.Agt, Masc, Sing (dis-loyal, faithless, false)
KHAAYIN is used as an Adj in Urdu more than in Hindi. It is unmarked for gen & No.
KUL & BILKUL are used very freq. used in Hindi/Urdu.
KULLI & BILKUL are very freq. used in Arabic in varying contexts.
KULLI & BILKUL are very freq. used in Arabic in varying contexts.

KULLI, Adj; Masc; Sing;
KULLIYA(TUN);
KULLIYAT(TUN);

KULLI is used more in Urdu than in Hindi. It is used mostly in the following phrase:
KULLI TOR SE (totally)
KULLI & BILKUL are very freq. used in Hindi/Urdu.

KULL & BILKUL are very freq. used in Arabic in varying contexts.

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KULLIYAT(TUN);

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KULLI, Adj; Masc; Sing;
KULLIYA(TUN);
KULLIYAT(TUN);

KULLI is used more in Urdu than in Hindi. It is used mostly in the following phrase:
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KULLI & BILKUL are very freq. used in Arabic in varying contexts.

KULLI & BILKUL are very freq. used in Arabic in varying contexts.
<table>
<thead>
<tr>
<th>LA</th>
<th>Neg.Advbl. Neg. advbl. -</th>
</tr>
</thead>
<tbody>
<tr>
<td>(120)</td>
<td>Part; Also Particle;</td>
</tr>
<tr>
<td>(no;</td>
<td>used as an Also used</td>
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<tr>
<td>without)</td>
<td>Adj. as an Adj.</td>
</tr>
</tbody>
</table>

LADHEEDH Adj; Adj unmarked
(121) Masc; for gen and
LAZEEZ Sing. number.
in Hindi/
Urdu
(Delicious; magnificent)

LADHDHATUN; - It is used separately & in combination with Nns.e.g.LA-
No (in answer to question)
used in Arabic.
LAUBALI
LA SHAKKA (No doubt) careless) in Arabic
As ADJ: LA-
DEENI (ir-
religious, anti-religio-
s) used in Arabic.

LAZEEZ is used in
Hindi/Urdu as Adj.
for concrete & ab-
tract things;
LAZEEZ KHAANA (de-
licious food)
LAZEEZ BAATEN (Interesting talk)

LAZEEZ BILTEN (Interesting talk)

LAZHAT & its derived forms are
all freq. used in Arabic.

LADHEEDH & LAZEEZ &
<table>
<thead>
<tr>
<th>LAFZ</th>
<th>Nn.Inf; Nn; Masc; Sing; -</th>
<th>TALAFFUZ</th>
<th>LAFZ and LAFZ as pronoun-</th>
</tr>
</thead>
<tbody>
<tr>
<td>(122)</td>
<td>Masc; Plrl as per native and Arabic forms:</td>
<td>is used -</td>
<td>its derived as LAFAZ is</td>
</tr>
<tr>
<td>MASC</td>
<td>Native: LAFZON (Nom); LAFZEN (Accus)</td>
<td>freq. in</td>
<td>usually used with</td>
</tr>
<tr>
<td>Sing</td>
<td>Arabic: ALFAAZ</td>
<td>Verbal, literal, pronounced)</td>
<td>the vb. BOLNA -</td>
</tr>
<tr>
<td>in Hindi and Urdu. (sound group) (enunciation)</td>
<td>LAFZA(TUN), Nn. Fem; Sing (Word, utterance, saying)</td>
<td>MALFUZ is</td>
<td>f req. LAFZ BOLNA (to</td>
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<tr>
<td></td>
<td></td>
<td>used more than in</td>
<td>used in Arabic</td>
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<tr>
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<td></td>
<td>Hindi.</td>
<td>in varying contexts.</td>
</tr>
</tbody>
</table>

**LAMHA**

<table>
<thead>
<tr>
<th>Noun of (TUN) Unit; Plrl as per native and Arabic tv forms:</th>
</tr>
</thead>
<tbody>
<tr>
<td>LAMHA (Nom) &amp; LAMHE (Accus)</td>
</tr>
</tbody>
</table>

**LAMH(UN), Nn.Inf -**

- LAMH(M), Nn.Inf -
- LAMH & all its derived forms are freq. used in Arabic.
- LAMHA only is used - frequently in Hindi/Urdu. The change of gen. of the word LAMH is perhaps on the analogy of native words.

**EK LAMHE MEN HO GAYA (It happened within the fraction of a second)**

- LAMHA only is used - frequently in Hindi/Urdu. The change of gen. of the word LAMH is perhaps on the analogy of native words.
LI-ANA
(TUN)
Unit; Plrl as per natv forms: in
Sing; LANATON (Nom)
Hindi/Urdu
(124)
(Curse; excretion; implication)

LANAT
Nn. of Nn; Fem; Sing -
Masc; Sing (curse, mal-
ediction);
LAN, Nn. Inf. -

LATEEF
Adj; Nn; Masc; Sing;
(TUN) Fem; Plrl as per
natv forms:
Sing; LATEEFA (Nom)
Hindi/Urdu
(126)
(Thin; civil; graceful)

MULATAFA(TUN)Nn.Inf
of the Vb in III
form; Fem; Sing
(Amiable, treatment)
<table>
<thead>
<tr>
<th>126 contn</th>
<th>TALATTUF, Nn. Inf of the Vb. in 5th form; Masc; Sing; (Friendliness, Amiability) MULATTIFAT, Nn.Agent; Fem; Firl (Sedatives)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>LIYYAQAT(TUN) Nn. Inf; Fem; Sing; (Property, decorum, decency) ALYAQ, Nn. of comparison; unmarked for gen. &amp; No. (more worthy; deserving)</td>
</tr>
<tr>
<td></td>
<td>NALAAAYIQ, = LAAYIQ LAAYIQ is used as an Adj and with other de Vbs. As Adj: LAAYIQ forms are freq. With Vbs: LAAYIQ Arabic: HONA (to be desiring)</td>
</tr>
<tr>
<td>LAAZIM</td>
<td>N.Agnt; Nn.Unmarked - (128) Act Part; for gen. &amp; No. (Inseperable; Sing; irrevoicable)</td>
</tr>
<tr>
<td></td>
<td>LUZOOM, Nn.Inf.; Masc.uncountable, (Necessity, exigency, requirement); LIZAAAM, Nn.Masc; Unmarked for Nos ALZAM, Nn.of comparison, Unmarked for Gen &amp; No. (More/Most necessary)</td>
</tr>
<tr>
<td></td>
<td>LAAZOOM, MULAAZMA, MULAAZIM, LAW AzIM and ILZAM are all used freq. in Hindi/Urdu. They are used as Nns unmarked for Gen &amp; No. (For the word MULAAZIM &amp; MULAAZAMA refer this list alphabetically)</td>
</tr>
<tr>
<td></td>
<td>LAAZIM, LAZUM with auxiliary vbs. such as: LAZIMAANA or LAAZIM PARNA (to be or become necessary) LAZIM KARNA (to render obligatory on)</td>
</tr>
<tr>
<td></td>
<td>LAZIMAANA (to be necessary) ILZAM is used in an entirely - ILZAAAM has undergone widening or extension of meaning, for which refer our chapter on Semantic Changes.</td>
</tr>
</tbody>
</table>
MALZAMA(TUN) Nn; Fem; Sing (section of a book)
MULAAAZAMA(JUN); Nn.Inf of the Vb in III Form (Adhesion, clinging sticking, perseverance, assiduity, zeal);
ILZAAM, N.Inf of the Vb in 4th form (coercion, compulsion)
IZAAMI, Adj. of ILZAM, Masc; Sing (Forced, compulsory, Obligatory)
ILEIZAAM, N.Inf of the Vb in 8th form (necessity, duty, obligation commitment)
LAAZIMA(JUN), Fem of LAZIM but having the connotation: Fixed attributive, inherent property;
LAWAAZim, Plrl of LAZIMATUN MALZOOM, Nn.Obj. Masc; Sing (clinging, keeping, sticking, attending, accompanying, II Leut)
MULTAZIM, Nn.Agnt. of the Vb in 8th form; (Committed, under obligation)
LIHAADHA Pre- Adverb
(129) position+ (Therefore; consequently) demonstrative pronoun

LIBAS Nn; Nn;Masc;
(130) Masc; Sing; Plrl. as per natv forms:
(Clothes; Apparel)
LIBAASON (Nom) - LIBS,N.Inf;Masc; Unmarked for N. (clothing,dress) used word in LABS & LUBS,Nns.
LIBAASEN (Accus) Masc;uncountable (tangle,muddle, confusion) LABOOS,Nn.Masc; Sing (clothing, clothes)
MALBAS,Nn.Masc; Sing (garment, dress,etc)
TALBEES,Nn.Inf. of the Vb in 4th form, Masc.Sing;
(Confusion,tangle Intricacy, obscurity, ambiguity)
MALBOOS,Nn.Obj; Primary form;Masc Sing (worn,used clothes)

MUSTALZAAMATUN Nn.Obj. of Vb. in 10th form;
Fem; Plrl;(Pre requisites, necessary or inevitable con sequences)

Used freq. Used more in - This is another instance of borrow­
ing an ele­
ment of grammar from Arabic into Hindi/Urdu

ILTIBAAS is - LIBAAS and LIBAAS is
very commonly all the used with
used word in other deri auxiliary
in varying Urdu than used forms Vbs in -
contexts. in Hindi.

LIBAAS is are very freg. used
LIBAAS is Arabic

This is another instance of borrowing an element of grammar from Arabic into Hindi/Urdu
possessed, in a state of frenzy or religious ecstasy) MULABBAS, N. Obj (II Form) Masc; Sing (involved, intricate, obscure, dubious) MUTALABBIS, Nn. Agent, Masc, Sing; (V form) (caught red-handed in the act, involved in a crime) MULTABIS, Nn. Agent (8th form) Masc, Sing (involved, intricate, ambiguous, equivocal, dubiously (doubtful, uncertain).

ILBAAS, N. Inf of the Vb in 4th form; Masc; uncountable (dressing, garbing) ILTIBAAZ, N. Inf, of the Vb in the 8th form; Masc; Sing (confusion, tangle, intricacy, obscurity, ambiguity.)
<table>
<thead>
<tr>
<th>LIFAAFA Verbal</th>
<th>Noun; Masc; Sing; Plrl. as per natv forms:</th>
<th>LAAF, Nn. Inf; Masc; Sing (wrapping, rolling)</th>
<th>LIFAAFA and LIFAAFA is used - its derived forms are all Hindi/Urdu. It freq. used in Arabic in varying contexts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIFAAFA Fem; Sing; (Wrap; ping; bandage; cigarette)</td>
<td>LIFAAPO (Nom) and LIFAAPE (Accus)</td>
<td>LIFFF, Nn. Masc; Sing (thicker, scrub)</td>
<td>LIHF, Nn. Inf of the Vb in the 8th form; Masc; Sing (turn; by passing, etc)</td>
</tr>
<tr>
<td>LIHAAF Noun;</td>
<td>Nn; Masc; Sing; Plrl as per natv forms:</td>
<td>LAHF, Nn. Inf; Masc; Sing (to cover, s wrap etc)</td>
<td>LIHAAF is a very commonly used word in Hindi and Urdu. Used in very restricted contexts in Arabic</td>
</tr>
<tr>
<td>(132)</td>
<td>LIHAAPO (Nom) and LIHAAPE (Accus).</td>
<td>LIHF, Nn. Masc; Sing (foot of a Mountain)</td>
<td>LIHAAF, Nn. Inf. of the Vb in the 4th form; (Importunity)</td>
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<td>4</td>
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<tr>
<td>LIHAAZ Nn.Inf; Nn; Masc; Un-</td>
<td>LAHZA(TUN),Nn.</td>
<td>LIHAAZ, LAHZA -</td>
<td>LIHAAZ and LIHAAZ is used</td>
</tr>
<tr>
<td>(133)</td>
<td>Masc; marked for</td>
<td>Fem; Sing (Quick</td>
<td>&amp; MULAHZA are all used freq.</td>
</tr>
<tr>
<td></td>
<td>LIHAAJ Unmark-</td>
<td>or casual look,</td>
<td>in Hindi/Urdu.</td>
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<td></td>
<td>ed for</td>
<td>glance, glimpse)</td>
<td>MALHOOZ and MULHUZA are</td>
</tr>
<tr>
<td></td>
<td>in</td>
<td>Moment, Instant)</td>
<td>are used only in Urdu.</td>
</tr>
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<td></td>
<td>ed for</td>
<td>MULAAHAZA(TUN)Nn</td>
<td>LIHAAZ is used</td>
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<tr>
<td></td>
<td>Hindi No.</td>
<td>Inf of the Vb in</td>
<td>in Persianised</td>
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<td></td>
<td>and</td>
<td>3rd form; Fem;</td>
<td>combinations</td>
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<td></td>
<td>Urdu.</td>
<td>Sing; (seeing,</td>
<td>such as:BALIHAZ</td>
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<td>(to regard;</td>
<td>noticing; percep-</td>
<td>Advb (in consi-</td>
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<td></td>
<td>to supervise)</td>
<td>tion; observa-</td>
<td>deration of)</td>
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<td></td>
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<td>tion)</td>
<td>BELIHAAZ, Advb.</td>
</tr>
<tr>
<td>LAAHIZA(TUN) Nn; Obj; Masc; Sing;</td>
<td>(noted, notewor-</td>
<td>(Disregarding)</td>
<td></td>
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<tr>
<td>(noted, notewor-</td>
<td>thy)</td>
<td>BELIHAAZI</td>
<td></td>
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<tr>
<td>MALHOOZA(TUN),Nn Obj; Fem; Sing;</td>
<td>Observation, re-</td>
<td>(headlessness)</td>
<td></td>
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<tr>
<td>Observation, re-</td>
<td>mark; note)</td>
<td></td>
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<tr>
<td>MULAAHIZ, N.Agnt</td>
<td>MASC; Sing (di-</td>
<td></td>
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<tr>
<td>or Act. Ps-rt;</td>
<td>rector, Superin-</td>
<td></td>
<td></td>
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<tr>
<td>Masc; Sing (di-</td>
<td>tendent, overseer)</td>
<td></td>
<td></td>
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<tr>
<td>rector, Superin-</td>
<td>MULAAHAZ, N.Obj;</td>
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<td>tendent, overseer)</td>
<td>Adv. Masc (obvi-</td>
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<td></td>
<td>ously, evidently)</td>
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<td></td>
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<tr>
<td>LUBB Nn; Nn; Masc;Un-</td>
<td>LABAB, Nn; Masc;</td>
<td>LUBAAB is used</td>
<td>LUBB and LUBB-E-LUBAAB</td>
</tr>
<tr>
<td>(134)</td>
<td>Masc; marked for</td>
<td>Sing (upper part</td>
<td>is the most</td>
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<td></td>
<td>Number.</td>
<td>of the chest,</td>
<td>freq. used</td>
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<td></td>
<td>throat of animal)</td>
<td>forms</td>
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<td></td>
<td></td>
<td>LUBAAB, Nn;Mas-</td>
<td>are used</td>
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<td></td>
<td></td>
<td>c;Un-</td>
<td>freq. in</td>
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<td>countable; (Marrow,</td>
<td>Hindi/Urdu.</td>
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<td></td>
<td></td>
<td>Pith, core, quinte</td>
<td>Arabic.</td>
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<td></td>
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<td>ssence)</td>
<td></td>
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<tr>
<td>LABEEB, Nn &amp; Adj;</td>
<td>LUBB-E-LUBAAB;</td>
<td>(pith or quinte-</td>
<td></td>
</tr>
<tr>
<td>Masc; Sing (under-</td>
<td>(in the combination:</td>
<td>ssence of a sub-</td>
<td></td>
</tr>
<tr>
<td>standing, reasona-</td>
<td>LUBB-E-LUBAAB;</td>
<td>ject)</td>
<td></td>
</tr>
<tr>
<td>able, sensible)</td>
<td>(in the combination:</td>
<td></td>
<td></td>
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<tr>
<td>TALBEEB,Nn:masc;</td>
<td>LUBBE-LUBAAB;</td>
<td>(pith or quinte-</td>
<td></td>
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<tr>
<td>Sing (collar)</td>
<td>LUBAAB is used in</td>
<td>ssence of a sub-</td>
<td></td>
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<td></td>
<td>in Hindi/Urdu in</td>
<td>ject)</td>
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<td></td>
<td>the combination:</td>
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</tbody>
</table>

MADD Nn.Inf; Nn;Fem;Sing; -  MADD(TUN); N; Fem; Sing (an orthographical sign denoting initial long a on alif)  MADD(TUN); Nn; Fem; Sing (Period of time, space of time) MADAD, Nn.Inf (ref. this list alph. for a detailed analysis) MAADA(TUN);Nn. Fem; Sing (stuff, matter, material possession; substance, field of study, subject, discipline)  IMDAAD, Nn.Inf of the Vb in 4th form; (help, aid, assistance, support)  TAMDEED, Nn.Inf. of the Vb in the 2nd form (lengthening, elongation)  TAMADDUDE, Nn, Inf of the Vb in 5th form; Mas; Sing (Stretching, stretch, extension)  MAADDI, Adj. from MAADDATUN, Masc; Sing (materials, corporal, physical, materialistic)

MADD, MAAD- DA(TUN) Pronounced as MAADD in Hindi/Urdu, IMDAAD and MAADDIYAT are freq. used in Hindi/Urdu. Note:MADDA is masc. gen. in Hindi/Urdu.

MADD and all its derived forms are freq. used in A-rabic.

MADD is put to a variety of uses:
As Adj: MAADD-E-NAZAR or MAADD-E-NIGAAH (Limit of vision, strength of sight)
As Adv: MAADD-E-MUQAABIL (per contra)
It is also used as in combination, like: MAADD-E-AMAANAT (Head of Depptt) MAADD-O-JAZR (Flux and reflux)

The change of gen. of MADD in Hindi/Urdu is perhaps on the basis of back formation; i.e it may be traced to the word MAADDIYAT which is fem.; MAADDAA is Masc in Hindi/Urdu perhaps on the analogy of native words; MADD has undergone widening or extension of meaning, for which refer our chapter on Semantic Changes.
135 contn

MADAD Nn.Inf; Nn; Fem; Sing; as per Help Sing. Natv forms: Rein- MADADON (Nom) force- MADADEN (Accs) Used very freq. in Arabic in different contexts. Used with auxilary vbs. such as: MADAD KARNA (to help) MADAD BANTNA (to distribute wages to labourers)

MAZBOOT Is used as Adj & Advb. As Adj: MAZBOOT GARHI (A sturdy vehicle); Advb: MAZBOOTI-SE+ PAKARNA (to hold firmly, fast, tight); MAZBOOT is also used with Vbs. like: APNI BAAT MAZBOOT KARLEJIYE (make your statement firm.)

ZABT is used as a legal term for seizure or confiscation; in Hindi/Urdu and Tamil. In Tamil it is pronounced as JAPTI. Ref. our chapter on Semantic Changes - Widening or Extension of Meaning.

Refer the previous word MAD (135) for derived forms: an Adj thr' through the following combination: MADAD GAAR (assistant; helper) unmarked for gender.

MAZBOOT is also - MADBOOT, DABT and all the derived forms are (Strength, force, freq. durability, etc) used in DABT pronounced as Arabic. ZABT is also very freq. used in Hindi/Urdu.

DABT, Nn.Inf; Masc; Sing; (Capture, apprehension, arrest (ing); restraint; seizure; impoundage)

INDIBAAT, Nn.Inf. of the Vb in 7th form; Masc; Sing; (Discipline)

DAABIT, Nn.Agent; Masc; Sing (controlling device, control, governor)

HAADIYA (TUN); Adj; Fem; Sing (materialism)

MAMDOOD, Nn. Obj; Masc; Sing (spread)

ISTIMDAAD, Nn. Inf. of the Vb in 10th form; (procurement of support)

MIDAAD, Nn; Masc; Uncountable (Ink; lamp oil; manure)

HAZBOOT is also - MADBOOT, used in the Persian form of rel. Nn. MAZBUTI (Strength, force, freq. Firmness; solidity, etc) used in Arabic. ZABT is also very freq. used in Hindi/Urdu.

MAZBOOT Is used as Adj & Advb. As Adj: MAZBOOT GARHI (A sturdy vehicle); Advb: MAZBOOTI-SE+ PAKARNA (to hold firmly, fast, tight); MAZBOOT is also used with Vbs. like: APNI BAAT MAZBOOT KARLEJIYE (make your statement firm.)

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ZABT is used as a legal term for seizure or confiscation; in Hindi/Urdu and Tamil. In Tamil it is pronounced as JAPTI. Ref. our chapter on Semantic Changes - Widening or Extension of Meaning.
<table>
<thead>
<tr>
<th>Hindi/Urdu</th>
<th>M.A.DHAAQ</th>
<th>M.A.ZAAQ</th>
<th>M.A.HAAIR</th>
<th>M.A.HOWLA</th>
<th>DHOWQ</th>
<th>MAZAAQ</th>
<th>MAAHIR</th>
<th>MAHAA (TUN)</th>
<th>MAHAA (Noun)</th>
<th>MAHAA (Masc)</th>
<th>MAHAA (Sing)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nn.Inf; Nn; Masc; Sing; (138)</td>
<td>Masc; Flrl as per Na-</td>
<td>Sing. Flrl as per Na-</td>
<td>Act.Part for gen &amp; No. (139)</td>
<td>(skillful; Sing. Accus. Flrl. Experienced)</td>
<td>Nn; Masc; Sing (Gustatory sense, taste - also for literary taste); perceptivity; sensitivity)</td>
<td>Nn; Masc; Sing (epic ture, connais- sseur; gourmet)</td>
<td>Nn; Fem; Sing; (Sense of taste)</td>
<td>MAHAARA (TUN); Nn; Inf; Fem; Sisng; (skillfulness; adroitness; dexterity)</td>
<td>MAHARAT &amp; -</td>
<td>MAHARAT &amp; -</td>
<td>MAHARAT &amp; -</td>
</tr>
<tr>
<td>MAZAAQ</td>
<td>Sing. Flrl as per Na-</td>
<td>MZAAEQON (Nom)</td>
<td>MAZAAQEN (Accs)</td>
<td>MAHAA (TUN); Nn; Inf; Fem; Sisng; (skillfulness; adroitness; dexterity)</td>
<td>MAHARAT &amp; -</td>
<td>MAHARR &amp; -</td>
<td>MAHARR &amp; -</td>
<td>MAHARR &amp; -</td>
<td>MAHARR &amp; -</td>
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<td>MAHARR &amp; -</td>
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<td>MAHARR &amp; -</td>
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<td>Urdu.</td>
<td>(taste)</td>
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</tbody>
</table>

**MAHHIR**
Nn.Agnt.; Adj; Unmarked -
(Masc; But the Arabic)
(Noun)

**MAHAA (TUN)**
Nn; Masc; Sing (bridal money)

**MAHAA (Noun)**
Nn; Masc; Sing (foal, colt, signet, seal)

In the Mg 'Seal or Signet', MUHR is a word borrowed from Persian.

**MAHAA (Masc)**
Nn; Masc; Sing (epic ture, connais- sseur; gourmet)

**MAHAA (Sing)**
Nn; Fem; Sing; (Sense of taste)

**MAHAA (Noun)**
Nn; Inf; Fem; Sisng; (skillfulness; adroitness; dexterity)

**MAHARAT & -**
Used freq. in Arabic

**MAHARR & -**
Used freq. in Hindi/Urdu in

**MAHARR & -**
Used freq. in varying contexts.

**MAHARR & -**
Surroundings or Environment.

This is another instance of borrowing Arabic grammatical elements into Hindi/Urdu. Refer our chapter Semantic changes - Widening or Extension of
MAJAL (140) Advb of Mn; Masc; Unmarked for Gender.

Majab (141) Place; Room; Sing; Spec; Formative; etc.

MAJBAR (142) Refl.; Mn; Unmarked for Gender and Number.

Synonymous to uncountable: Majbar; Masc; Inf; of the Vb in 5th form; Masc; Sing, (roaming; roving)

JOWLAN, Nn; Inf; of the Vb; Masc; Uncountable; Jowla, Nn. Inf; synonymous to Jowla; Masc; Inf; of the Vb; Uncountable; Majburi, Adj; Masc; and sing. (wandering, immigrant)

JABRI; Adj; Masc; Sing; (algebraic compulsory, force~)

JABR; N.Inf; Masc; Uncountable; (force; compulsion; coercion; duress)

JA'vIAAL; Nn of exaggeration; Adj; Masc; Sing; (wandering, immigrant)

JABR; Adj; Sing; (force; compulsion; coercion; duress)

Meaning of this word. The word has narrowed or restricted meaning, from Adverbial to Mn is also significant.

Majbar karne (Hindi/Urdu) as of JABR compel); Advb: The are freq. Majburi is used in Arabic form used in with SEt e.g. Majbar karne (Hindi/Urdu) as of JABR compel). Majbar is used in varying contexts. (He had to go under some compulsion)
MAAL Noun; Noun; Masc; prog. Sing; Plr as per natv forms: the form: the other form: rarely used.

MAALI, Adj. Masc; sing; (monetary, pecuniary, financial);

MAALIYATHUN; Fem of MAALI; used as a term for financial affairs;

MAAAL, Nn of exaggeration; Masc; Sing; (Financier)

TAMVEEL, Nn Inf of the Vb in 2nd form Masc; Sing (financing)

MUMAAYIL, Nn Agnt. Masc; Sing (tax payer)

MAAL is used very freq. in Arabic (to squander wealth)

MAAL GUZAAR (one who pays revenue to govt)

MAAL BARAAAMAD (to heap up)

MAAL AAMAL (heaped, brimful, full)

MAAL BARAAMAD (goods van)

MAAL is used with a variety of Vbs e.g.

MAAL URAAAN (to squander)

MAAL BARAAMAD (to export)

Ref. our chapter on Semantic Changes - Category Shift or Transfer of Meaning re: the shift in the meaning of this word.

of the doctrine of predestination and the inescapability of the fate; fatalist)

JABBAAR, Nn. of exaggeration; Masc; Sing (giant, colossus; tyrant; oppressor)

JIBAARATHUN; Fem of JIBAAR; (bonesetting)

IJBAAR, Nn. Inf. of the Vb. in 4th form; Masc; sing; (compulsion, coercion)

IJBAARI, Adj. of IJBAAR; Masc; Sing; (forced, forcible, compulsory, obligatory)

Used as Adj. in Persianised combinations, such as: MAAL GUZAAR (one who pays revenue to govt)

MAAL DAAR, Adj. (wealthy, rich, moneyed)

MAAL AAMAL (heaped, brimful, full)

MAAL GARI (goods van)
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<tbody>
<tr>
<td><strong>MAALIK</strong> Nn.Agent; Noun; Masc; Sing</td>
<td><strong>MULK</strong> Nn.Inf; Masc; Sing(Dominion, possession right, ownership); <strong>MUL &amp; MILK</strong> (reigning) Sing; MAAKLIN; Plrl as per native forms: <strong>MAALIKON</strong> (Nom)</td>
<td><strong>MAALIK</strong> is used and all the forms are derived HONA; <strong>MALIK</strong> forms are very common used in HINDI/URDU.</td>
<td><strong>MALIK</strong> (to own, very freq. to have a title) Arabic in varying contexts.</td>
<td><strong>MALIK</strong> is also used as Adj in combination with other Nns such as: <strong>MAALIK</strong> or <strong>MILK</strong> <strong>MAALIK</strong></td>
<td><strong>MAALKIN</strong> is one of the rare words - examples of a loan-word being changed in gen on the pattern of gen in Hindi/Urdu. <strong>MALIK</strong> (Mg: Queen) is fem in Gen. but <strong>MALKA</strong> (Mg: natural disposition) is masc in Hindi/Urdu whereas it is fem in Arabic. The change of gender is perhaps on the analogy of native words.</td>
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<td><strong>MAALIKEN</strong> (Accs)</td>
<td><strong>MAALKIN</strong> (Sing, government; sovereign) used freq. in Urdu.</td>
<td><strong>MALKA</strong> (TUN) is also used in Hindi/Urdu and it is pronounced as: <strong>MALKA</strong> (Natural disposition)</td>
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<tr>
<td><strong>MAALIK LOG</strong> Compound Plrl.</td>
<td><strong>MALAIKA</strong>; Fem of the above (queen) <strong>MALAAKI</strong>; Adj. of <strong>MALIK</strong>, Masc; Sing; (Royal); <strong>MILKIYA</strong> (TUN) Nn.Inf Fem; Sing(property; ownership) <strong>MALAKA</strong> (TUN) Nn.Inf; Fem; Sing (trait of character, natural disposition); <strong>MALAKUT</strong> Nn.Inf; Masc; uncountable; (realm; kingdom; empire); <strong>MALAAK</strong> Nn.Inf; Masc uncountable (foundation, basis, essential, prerequisite) <strong>MULUK</strong>; Adj; Masc; Sing (royal, regal); <strong>MAMLAKA</strong> (TUN) Nn, Fem; Sing (kingdom empire); <strong>MAMLUK</strong> Nn, Obj; Masc Sing (owned, belonging to)</td>
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144 cntn.

IMTILAALK, Nn.Inf;
of the Vb in 7th
form; Masc; Sing;
(taking posses-
sion; occupancy;
seizure; posses-
sion)
MUNBALN, Nn.Obj;
Masc; Sing;
(owned; in posses-
sion)

MAMULI Persi-

AMAL, Nn.Inf

Ref. this list
alphabetical
for the other
derived forms of
AMAL.

MANZURI Persian - Used very
form of Rel. Nn.
is also used in
Hindi/Urdu very
frequently.
MANZURI is used! -
with Vbs. like;
MANZURI KARNA (to
approve). It is
also used in ph-
rases like: MANZUR
-E-KUDHA (Approval
of God: God's will)
MANZURI is used
only with Vbs. e.g
MANZURI MILGAYEE
(approval has been/

MAMULI is used -
very limi-
ted conte-
cts.
MANULI is used -
more freq. than
the word MAMUL.
MANULI is al-
ways used as
Adj. e.g. MAMULI
KAAM (very ordi-
nary work);
MAMULI BAAT (a
very ordinary
thing)
WOH EK MAMULI
AADMI (He is
an ordinary
run of the mill
person!!)

MAMUL has
undergone
major change
- ref: Our
chapter on
Semantic
Changes -
Widening or
Extension of Meaning.
MAMUL is
also used
in Tamil in
the Mg. of
habitual or
customey.
It is used
in limited
contexts.

MANZUR has
undergone
major shift
in Mg: Ref.
our Chapter
on Semantic
Changes -
Widening or
Extension of
Meaning.
MARAMMA Nn.Inf; Nn; Fem; (TUN) Fem; Sing; Plrl. (147)
MARAMMAT in Hindi/ Urdu and MARAMMATU in Tamil. (Repair; overhaul)

MAREEZON (Nom)
MAREEZEN (Accus)

MAREEZ & MARAZ are both freq. used in Hindi/ Urdu.

MARID, MARAD & the derived forms of MARAD are all freq. used in Arabic.

MAREES & MARAZ - MARAD, Nn.Inf.; Masc; Sing (disease, malady, ailment);
MARADI, Adj.; Masc; Sing (relating to disease);
TAMRID, Nn.Inf.; of Vb in 2nd form (Masc; Sing)(sick-nursing);
MUMARRID, Nn. Agnt; Masc; Sing (Male Nurse)

MAREEZ and MARAZ are used in all types of sentences.

MARAMMAT & TAR- MARAMMAT & TARMIM and MIM are used with auxiliary vbs. e.g MARAMMAT KARNA (to repair)
TARMIM are examples of words that are obsolete in the donor language but freq. used in recepient languages. TARMIM has undergone a major shift in Meaning for which ref: our chapter on Semantic Changes - Shift or Transfer of Meaning.

MARAMMAT is very freq. used in Hindi/Urdu besides MARAMMAT.
TARMIM is also obsolete in present day Arabic.

RAMEEM; Adj; Masc; Sing (Decayed, rotten) TARMEEM, is the form of the vb in 2nd Form; Masc; Sing; (overhauling, restoration) used in Urdu in literary contexts in the Mg of amending or changing a sentence or a phrase. e.g IS IBARAT MEN KUCH TARMEM KE ZARURAT HAI (This expression or this phrase needs some amendments)

MARAD, Nn.Inf.; Masc; Sing (disease, malady, ailment);
MARADI, Adj.; Masc; Sing (relating to disease);
TAMRID, Nn.Inf.; of Vb in 2nd form (Masc; Sing)(sick-nursing);
MUMARRID, Nn. Agnt; Masc; Sing (Male Nurse)

MAREEZON (Nom)
MAREEZEN (Accus)

MAREEZ and MARAZ are both freq. used in Hindi/ Urdu.

MARID, MARAD & the derived forms of MARAD are all freq. used in Arabic.

MAREEZ and MARAZ are used in all types of sentences.

MARAMMAT & TARMIM are examples of words that are obsolete in the donor language but freq. used in recepient languages. TARMIM has undergone a major shift in Meaning for which ref: our chapter on Semantic Changes - Shift or Transfer of Meaning.
<table>
<thead>
<tr>
<th>MARIFAT</th>
<th>Noun</th>
<th>Nn; Fem; Sing</th>
<th>RAADI(N); Nn. Agnt; Adj; Masc; Sing; (satisfied, content; agreeing; consenting; willing)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(TUN)</td>
<td>Inf</td>
<td>Plrl as per natv forms:</td>
<td>MARAD, Nn. Inf; Masc; Sing (disease, malady, ailment)</td>
</tr>
<tr>
<td>MAARIFAT</td>
<td>Sing</td>
<td>MAARIFATON (Nom)</td>
<td>MARAD; Adj; Masc; Sing (disease)</td>
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<tr>
<td>in Hindi</td>
<td>Fem</td>
<td>MAARIFATEN (Accus)</td>
<td>TAMRID; Nn. Inf of the Vb in 2nd form</td>
</tr>
<tr>
<td>and Urdu</td>
<td></td>
<td></td>
<td>Mars; Sing (sick-nursing)</td>
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<tr>
<td>(Knowledge; An acquaintence)</td>
<td></td>
<td></td>
<td>MUMARRID, Nn. Agnt; Masc; Sing (Male Nurse)</td>
</tr>
</tbody>
</table>

MAREED Adj; Nn; Unmarked for gender; MARAD, Nn. Inf; Masc; Sing (disease, malady, ailment) |
MAREEZ Sing; Flrl. as per natv. forms: MARADI; Adj; Masc; Si ng (relating to disease) |
MAREEZ in Hindi/Urdu. MAREEZON (Nom); MAREEZEN (Accus) |

MAREEZ & MARAZ are both used in Hindi/Urdu freq. MARAD are all forms used in Arabic. |

MAREEZ and MARAZ are & the derived forms of MARAD are all used in all types of sentences. |

MARIFAT is always preceded by the word KI as in: UN KI MARIFAT YEH KAM MILA (This work was got thro' him) |
TAREEF is mostly used with the Vb: KARNA TAREEF KARNA (to praise) |
MARIFAT & its derivatives are very frequently used in Arabic in varying contexts. |

MARUF, TAREEF - MARUF & ITI-RAAF are all TARUF & ITI-TAREEF frequently used as a Fem.Nn; Sing; Plrl. as per Natv.forms: |
TAREEFON (Nom) TAREEFEN (Accs); It is used in an entirely different Mg; to praise; commend |
MARUF is used as an Adj; Unmar ked for gen and No. |
MARUF, TAREEF - MARUF & ITI-RAAF are also mostly used with the wb. KARNA |
MARUF, TAREEF - MARUF & ITI-RAAF has undergone a major shift - ref: Semantic Changes - Shift or Transfer of Meaning. |
The expression TAREEF, N.Inf of the Vb in II form; Masc; Sing (announcement, notification, information, characterization) is used in Urdu only as one unit whereas in Arabic the 2nd word BIHI varies according to the context.

TAARUF, N.Inf of the Vb in 6th form; Masc; Sing (acquaintance, exploration) MUTARIF, N.Inf of the Vb in 6th form; Masc; Sing (acquaintance, admission, confession)

ITIRAAF, N.Inf; of the Vb in 8th form; Masc; Sing (recognition; admission, confession)

MURUF, N.Obj of the Vb in primary form; Masc; Sing (known; wellknown, generally recognized;)

MUTAARAF, N.Obj of the Vb in 8th form; Masc; Sing (confessor)

MUTARAF, N.Obj of the above 8th form; Masc; Sing; always followed by a preposition and a pronoun; such as BIHI. This pronoun varies according to the context (Mg: recognized, accepted, approved of).

The change of gen. in the word TAREEF is perhaps on the analogy of native words.
MATLAB N.Inf; Nn; Masc; Sing; -
(151) Masc; Pirl as per na
(Sear- Sing. tv forms:MATLAB-
ch; BON (Nom) MATLAB-
LabEN (Accus).
Problem; Arabic Pirl;
MATLABI is
also occasionally
used in Urdu.

TALAB; N.Inf; Masc; Sing;
MUTAALABA (pro-
(demand, claim, nounced as MUTALBA
wish, desire, in Hindi/Urdu)
entreaty, re-
quest);
MUTAALABA(TUN)
(Nn.Inf; Fem;
Sing (demand,
call, appeal)
MATLAB, N.Obj;
of the Vb in
primary form;
Masc; Sing;
(wanted in cla-
(owed) money)
MUTAALLABA
(TUN) Nn.Obj;
of the Vb in
5th form;
Fem; Pirl. 
(requirements)
TALIB, Nn.Agnt;
Masc; Sing
(seeker, pur-
suer)
TALABA (Pirl.
of TALIB).

Ref our
chapter
on semantic
changes
under the
category
Widening
orExten-
sion of
Meaning
re:
MATLAB

MATLAB is used with -
a variety of vbs.
e.g. MATLAB BAR IAANA
(to give effect to
one's wish or inten-
tion);
MATLAB RAKHNA (to have
some motive)
MATLAB NIKAALNA (to
effect one's purpose)
very
freq.
used
in
Arabic
everyday speech,e.g.
MATLAB YEHI HAI (the
purport is this; in
brief; in short)
In this context it
can also be described
as an 'expletive'
brought needlessly as
a matter of habit. In
this category, it is
used in any and every
situation without re-
ference to gen; No.;
place and person.
MATLAB is also used in
the adjv1 forms of
Hindi/Urdu; viz.MATLABI
and MATLABYa (having
and object or purpose
to serve;self seeking).
Both sords are unmarked
gender and number.
TALAB & MUTALABA are
also freq. used in
Hindi/Urdu mostly with
the vb. KARNA; e.g.
TALAB KARNA (to ask
for); MUTALBA KARNA
(to demand)
<table>
<thead>
<tr>
<th>MEHNA</th>
<th>Nn; Inf; (TUN) Fem; (152) Sing.</th>
<th>IMPAHAAN, Nn; Inf of the Vb. HAN are used in 8th form; Masc; Sing - Ref. this list alph. for a detailed analysis of this word.</th>
<th>MEHNA(TUN) MEHNA is most commonly used in Hindi/Urdu contexts.</th>
<th>MINNAT is used and all the derived forms are freq. used in Arabic.</th>
<th>Refer our Chapter on Semantic Changes under Narrowing or Restriction of Meaning re: semantic change in MEHNA</th>
</tr>
</thead>
<tbody>
<tr>
<td>MINNA</td>
<td>Nn; Inf; (TUN) Fem; (153) Sing.</td>
<td>MANN, N.Inf; Mas; Sing; gracious, bestowal, favour; MUNNA(TUN) N.Fem; Sing; (Strength, vigour)</td>
<td>MANUN is used frequently in Hindi/Urdu.</td>
<td>MINNAT is used with auxiliary vbs like KARNA It is also as Adj. in the expression: MINNAT KASH; (under obligation Obliged)</td>
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</table>
MIZAAJ Nn Inf; (154) Masc; (Mix-Sing. ture; as per na- ture; MIZAAJON (Nom); physical constitution; humor)

MAZEEJ; Adj; - Masc; Sing (Compounded, Bended, mixture, medley)

TAMAAZUJ,Nn.Inf, of the Vb in 6th form; Masc; Sing (intermixing)

IMTIZAAJ,Nn.Inf. of the Vb in 8th form; Masc; Sing; (mixture, blend)

- MIZAAJ and all its derived forms are used very freq. in Arabic.

MIZAAT is used with a variety of Vbs such as:

MIZAAJ PUCHNA (To enquire after the health of); MIZAAJ PAANAA (to find one in the humour for)

MIZAAJ BIGAARNAA (the temper to be spoiled)

MIZAAJ-MEN-AANAA (to suit the temper or humour)

MIZAAJ is also used in a variety of Adjvl expressions in Hindi/Urdu, e.g NEK MIZAAJ (good tempered);

BUD MIZAAJ (ill tempered); MIZAAJ-DAAR (Proud, haughty, conceited)

MIZAAJ-DAAN (knowing or one who knows the temperament)

MIZAAJ is also used in interrogatives such as:

MIZAAJ-E-SHAREEF? (How do you do? How is your noble or exalted disposition,)

MIZAAJ has undergone semantic change under the category widening or extension of meaning for which refer our chapter on Semantic Changes

HIZAAJ; Nn; Masc; Sing; Plrl. as per nara-
159

MOWJ Nn.Inf; Nn;Masc; Sing;Plrl as per native
(Billows; Sing.
Oscillation; undulation)

(155) Used in very limited contexts.

- TAMAWWWJ,Nn.Inf -
of the Vb in the 5th form; Masc;
Sing; (vibration, undulation)
MAAYIC; Adj;
Masc; Sing (surg-
ing, Swelling)

- Used very freq. -
in fig. meaning.
It is used with a variety of Vbs.
e.g. MOWJ KARNA or
MOWJ URANA (to
bellow, to fluctu-
tate, to enjoy oneself without
restraint).
MOWJ MENAANA (to
rise in billows;
to get into a
state of ecstasy).
MOWJ is also used
as Adj. as in the
following combinations:
MOWJ ZAN
(wavy, billowy,
agitated, boister-
ous)

MOWJUD Nn.Obj; Nn & Adj;
(156) Masc; Unmarked for No. & gender.
(Found; Sing.
Existence; Stock; Supply)

- WUJUD,Nn.Inf; EJJAAD is Masc;Uncoun-
table (find- commonly
ing; discovery; in Hindi
being; existence-
and Urdu.)
WAIJDAAN, Nn;
Masc; Uncoun-
table; (strong, emo-
tion, ecstasy
of love)
WIJDAAN, Nn;
Masc; Uncoun-
table; (passion;
at, excitement
ecstasy)
EJJAAD,Nn.Inf;
of the Vb in the 4th form; Masc;
Sing; (creation,
production, pro-
duction, supply).

- MOWJUD WUJD & all the derived forms are freq. used in Arabic in different contexts.

As a Nn MOWJUD remains unmarked for gen & No.
e.g. YEH LOG MOWJUD HAIN
(These people are pre-
sent)
YEH AWRAT MOWJUD HAI
(This lady is present)
But as an Adj. it is always used in the Fem gen. irrespective of the fact whether the Nn following is Masc or Fem.: e.g. MOWJUDA
MAKAAN (the present house;)

The use of MOWJUDA as an Adj in Fem. irrespective of the Nn. that follows it, is signifi-
cant.

159
MOWQA Advb. Noun; Masc; (UN) of Sing; also 157 Place; as Advb.

MOQA Masc;

MOX AQ in Hindi and Urdu.

(PLACE WHERE DROPS OR FALLS DOWN: SITUATION)

WUQU & WAQIA are very frequently used in Hindi and Urdu; WUQU, and all the derived forms of WUQU are all freq. used in Arabic in varying contexts.

MOWQA and MOQA are used — with a variety of vbs. such as; MOQA HAATH LAGNA (an opportunity to occur or to present itself); MOQA PAKAUNA (to seize the occasion; not to slip an opportunity); WAQIA has undergone Widening or Restriction to meaning whereas MOUQA has undergone (An opportunity to pass away or escape or be lost)

MOUQA is also used as Advb: BE MOUQA (Also Adj); (out of place, misplaced, untimely, unseasonable)

MOUQA PAR; Advb - In the right place; at the proper time) MUTAWAQQA is mostly preceded by the Arabic particle of exception GHAYR. Thus GHAYR MUTAWAQQA (un expected). It is used as an Adj unmarked for Gender and Number.

Ref. our chapter on Semantic changes re! this word. WAQIA, WAQAT & MOQA has undergone narrow-
161

157 contn:

MOWSIM Advb of Advb;Masc; (158) time; Sing; Flrl
MOWSAM Masc; as per na-
in Sing. tv forms:
Hindi/ MOWSAMON
Urdu. (Nom) and
(Time of MOWSAMEN
year;) feast
day; harvest)

WASM,Nn.Inf;Masc; Sing (to break, mark, etc)
MISAM, Nn of Inst; Masc; Sing (Brand-
ing Iron, brand)
WISAAM,Nn,Masc; Sing (badge,deco-
ration);
MOWSIMI, Adj;Masc; Sing (the monsoon)
SIMA(TUN);Nn,rem;
Sing (sign, mark, Characteristic, stamp; impress; Visa)

MOWSAMI is - MOWSIM is used a word used MOWSAMIS is
freq. in the for Orange; MOWSAM is
context of weather or sea- most freq.
son of the year used word
WASM & other It is used
derived forms with Vbs as
Arabic word: talking as well as in
MOWSIMI. Persianised

MUAFA(AN) Nn; Nn.Unmarked Refer this list MUAFAN and other MAAFI is - MUAFAN and other
and Obj; for gen and used as an derived forms
MAAFI is - MAAFI is
and Urdu MAAFI; Nn; No; Also MAAFI is used
in Hindi/ MAFFI, Nn. derived forms with auxiliary
Urdu MAAFI, Fem; Unmark ed for No. Vbs Like:
and Urdu MAAAF(AN)
(MAAFI-ZAM- ISTIPFA (82) for EEN (rentfree Aded
the derived land);MAAFI- of immunity
of the derived forms of MUAAF(AN) NAAMA (Adeed
from taxes)

MUAFA(AN) Nn; Nn.Unmarked Refer this list MUAFAN and other MAAFI is - MUAFAN and other
and Obj; for gen and used as an derived forms
MAAFI is - MAAFI is
and Urdu MAAFI; Nn; No; Also MAAFI is used
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<tr>
<td><strong>MUBAARAK</strong></td>
<td>160</td>
<td>Nn, Obj; Adj; unmarked</td>
<td>BARAKA(TUN) Nn. Inf. Fem; Sing; (Blessing, benediction) BARAKAT &amp; TABARUK are used more in Urdu than in Hindi. BARAKAT is mostly pronounced as BARKAT. MUBAARAK, BARAKAT &amp; TABARUK &amp; TABARRUK, Nn. Inf. of the Vb in II form; Masc; Sing; (to be blessed) MUBAARAK, BA-MUBAARAK is mostly used in the combination: MUBAARAK-BAAD or MUBAARAK-BAADI (Wishing blessings to someone) and it is used with such auxiliary Vbs: DENA (to give or convey) and KAHNA (to convey)</td>
<td><strong>BARAKAT &amp; TABARUK</strong></td>
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<td>MUDAATON</td>
<td>Nn. Inf. Fem; Sing; (Good wish; blessing)</td>
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<td><strong>MUJRA</strong></td>
<td>Nn. Obj; Nn; Masc; unmarked for gen and sed; Sing. No. MUJRA is used in Hindi/Urdu quite often in the Ms. of executing something; MUJRA is also used in Hindi/Urdu in Adjv. form; MUJRAAEE, i.e. MJURA+i= Prakrit (one who pays his respects, one who wants upon; one who is presented to), a servant; minister, visitor; one who</td>
<td>MUJRA, JARY (N) &amp; all the derived forms of JARY(UN) are freq. used in Arabic in different contexts. MUJRA is used in very restricted contexts. It is used with the following Vbs: MUJRAA PAANA (to receive credit for a sum) MUJRA KARNA (To have a trial of professional singing)</td>
<td><strong>MUJRA,JARY</strong></td>
<td>MUJRA MUJRAA MUJRAAN, Nn. Inf. Masc; Uncountable (flow, flux, course, stream) MAJRAA(N), Nn. Inf. Masc; Sing (water course, sewer, course of events progress, passage) MUJRAAATUN, Nn. Inf. of the Vb in III form; Masc;</td>
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<td>MUJRAA(TUN), Nn. Inf. of the Vb in II form; Masc; Sing; JARY(UN), Nn. Inf. Masc; Sing (to flow; stream water; to run; to rush; hurry) JARYAAN, Nn. Inf. of the Vb in II form; Masc; Sing; (to be filled)</td>
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<td>MUDDAATON</td>
<td>Nn. Inf. Fem; Prl as per Natv forms: MUDDATEN (Period of time; (Nom); limited or appointed (Accus))</td>
<td><strong>MUDAATEN</strong></td>
<td><strong>MUDAATON</strong></td>
<td><strong>JARY(UN)</strong></td>
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<td><strong>MUDDATON</strong></td>
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</tbody>
</table>

*Ref. our chapter on Semantic Changes - Widening or Extension of Meaning for this word.
MUJRIM  
(Nom)  
((criminal; suspect)  
MUJRIMON  
(Masc; Plrl as per native forms: MUJRIMEEN  
(ACCUS))  

<table>
<thead>
<tr>
<th>162 contn</th>
<th>Fem; Sing (keeping up with; conformity with)</th>
<th>It is also used in the expression: MUJRAA GAAH (place of visiting, audience)</th>
</tr>
</thead>
<tbody>
<tr>
<td>JIJRAA(UN), Nn. Inf; of the Vb. in 4th form; Masc; Sing; (performance, execution; enforcement; measure, step; proceeding)</td>
<td>JAAIRIYA(TUN), Nn. Agnt. Fem; Sing; (Slave-girl; servant maid; ship)</td>
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</tr>
</tbody>
</table>

MUJRIM, JARM, JURM is used - freq. in Hindi/Urdu. JURMAANA - JURMAANA has undergone Widening or Extension of Meaning for which refer our chapter On Semantic Changes.

JARM, Nn, Inf; Masc; Sing (to commit an offence); JURM. Nn, Masc; Sing (offence, crime, sin); JAREEMA(TUN) Nn, Fem; Sing (offence, sin)  JURM is used - & all the de- used with au- rived forms of JARM are like: MUJRIM TAHRAANA (to prove one an offender); JURMAANA is mostly used with the Vb. LAGAANAA - JURMAANA LAGAANA (to impose a penalty or fine)
<table>
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</tr>
</thead>
<tbody>
<tr>
<td>MULARIM</td>
<td>(164)</td>
<td>N.Agnt; Adj; unmarked -</td>
<td>LAM, Nn. Inf; Masc; Uncountable;</td>
<td>- Only the word MULAIM is used freq. in Arabic.</td>
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<td></td>
<td>(adap-</td>
<td>Adj; Masc;</td>
<td>LUM, Nn. Inf; Masc; Uncountable (to be ignoble);</td>
<td>- MULAAIM is used &amp; with Vbs: MULAAYIM</td>
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<td>t.ed;</td>
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<td></td>
<td>LAIM; Adj; Masc; Sing; (ignoble; lowly)</td>
<td>CHEEZ (Tender substance) MULAAYIM KARNA</td>
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<tr>
<td>consis-</td>
<td>Sing.</td>
<td></td>
<td>MULAAAMA(TUN) Nn. Inf of the Vb in 3rd form; fem; sing (adequacy, fitness)</td>
<td>(To make soft, to soften, to mitigate)</td>
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<tr>
<td>tent)</td>
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<td></td>
<td>MULAAIM, Adj; Masc; Sing (adapted, suited, appropriate)</td>
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<tr>
<td>MULAAQA</td>
<td>Nn;</td>
<td>Nn. Inf; Fem; -</td>
<td>LIQAA(UN) Nn. Inf; Masc; Sing (to encounter, meet with);</td>
<td>- IIQA is used only in Urdu in limited contexts.</td>
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<tr>
<td>(TUN)</td>
<td>Inf;</td>
<td></td>
<td>MULAAQA(TUN) Nn. Inf of the Vb in 4th form; Masc; Sing; (throwing, casting delivery, dictation);</td>
<td>MULAAQA(TUN) MULAAQAT is used with a variety of Vbs, such as forms of KARNA, RAKHNA, etc.</td>
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<tr>
<td>(165)</td>
<td>Sing. Plrl. as per Natv forms:</td>
<td>TALAQQIN, Nn. Inf of the Vb in 5th form; Masc; Uncountable;</td>
<td>LIQA and all the derived forms of Vbs, such as LIQA are used in Arabic in different contexts.</td>
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<tr>
<td>MULAASA</td>
<td>Inf</td>
<td></td>
<td>IIITIQAA(UN) Nn. Inf of the Vb in the 8th form; Masc; Sing; (meeting, reunion)</td>
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</tbody>
</table>
MULAAZIM
(166) Nn.Agent; Nn; Masc; Sing - LUZUM, Nn.Inf; Masc; Uncountable (refer this word LAAZIM & MULAAZIMA Arabic in varying contexts. are freq. used in Hindi/Urdu besides MULAAZIM.
MULAAZIMA(TUN), Nn. Inf of the Vb in II form; from which MULAAZIM is derived Male; Sing (adhesion Clinging, sticking to)
MULAAZIMA(TUN), Nn.
Agent; Fem of MULAA
ZIM, Sing (abiding adherent, flower)
MUMKIN Nn.Agent; Adj; unmarked - MAKAAANA(TUN), Nn.Inf; Fem; Sing (to be or become strong, to become influential, gain, influence, have influence)
TAMKEEN, Nn.Inf of the Vb in the 4th form; Masc; Sing; (to strengthen, to enable)
IMKAAN, Nn.Inf of the Vb in 4th form; Masc; Sing (to enable, to make possible)
TAMAKKUN, Nn.Inf of the Vb in 5th form; Masc; Sing (to have or gain influence; to have command or mastery over).
MULAAZIM and - MULAAZIM has undergone Restriction of meaning for which ref: our chapter on Semantic Changes
MULAAZIMA are used only in the Ngs of Male & Female servant respectively. MULAAZIMAT is used in the Mg of employment and is used with a variety of verbs.
MUMKIN is - MUMKIN, MAKAA-
used in NA and all Hindi/Urdu the derived very freq. forms of MAKAAANA(TUN) in Arabic is used only in varying in Urdu and contexts. is pronounced as MAKAAANAT; MUTAMAKKIN is also used in Urdu only
MUMKIN is used in a variety of sentences/expressions. It is also used in the neg. form by adding one of the following two prefixes: NA MUMKIN or GHAYR MUMKIN (impossible).
MUNEEB Nn.Agnt; Nn; Masc; (168) Masc; Sing; Plrl. and MUNIMJI in Hindi/Urdu.

(One who deputes or delegates or acts in behalf of; Repeitant)

MUTAMAKKIN, Nn.
Agnt of the Vb in 5th form; Masc;
Sing (an adept, a proficient, firmly seated, deeprooted)

NAUB, MANAAB & NIYABA(TUN) are all Inf.
Nns; NAUB; Masc; Sing;
MANAAB; Masc; Sing;
NIYABA(TUN); Fem; Sing (to represent, act as representative to perform someone's Office, to afflict, hit strike, befall);
NAUBA(TUN), Nn; Fem, Sing (misfortune, calamity, mishap, accident)
INAABA(TUN), Nn. Inf; of the Vb in V form;
Masc; Sing (to alternate, rotate);
NAAYIB, Nn; Agnt,
Masc, Sing (representative, agent, proxy substitute, delegate deputy);
NAAYIBA(TUN), Fem of
NAAYIB, Sing. It also has the Mgs: Vicissitudes, ups and downs, of luck, of a battle, In this Mg: the Plrl of this word is NAAYIBAAT

NAAYIB, – MUNIB, – MUNEEM & MUNE-

MUNEEM has undergone a major change (phonetic change) in the category of Assimilation for which refer our chapter on Phonetic Changes. The Plrls. MUNIM LOG & MUNIM HAZARA are exceptional forms of Plurals.
MUNSHI Nn. Agnt (169) Masc; Plrl in two exceptional natv forms:
(Crea-Sing, Author; Writer; organizer) MUNSHI LOG & MUNSHI HAZA-RAAT.

NASH pronoun- and all the derived forms are freq.1 used in Arabic.

MUNSHI, NASH only in a limited context in Hindi/Urdu;
MANSHA is a very freq. used word in Hindi/Urdu. It is always preceded the genitive KE or KAA; AAP KE MANSHA KE MUTABIQ (According to your desire)

MUNSIF, NASF used only in a legal context; Mg: a Judge, a dist. or village judge. MUNSIF is also used as Adj; in varying the combination: MUNSIF-MIZAJ (Just minded, just in temperament)

MUNSIF is used on semantic changes - Narrowing or Restricion of Meaning reg! this word. MUNSIF is also used in TAMIL as a legal term as in Hindi/Urdu & it is pronounced as MUNSEEPPU. No other derived form of NASF is used in Tamil.
<table>
<thead>
<tr>
<th>MUQA- Nn Inf</th>
<th>ABALA of the Flrl as per na (TUN) Vb. in (171) 3rd Form;</th>
<th>MUQAABALON (Nom) and (En-Fem); MUQABALE (Acs)</th>
<th>corner; Interview; Talk; Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>QABUL, Inf; Masc; Sing -</td>
<td>Unaccountable (to accept; acceptance; to receive kindly; consent; approval); TAQBEEL, Nn. Inf of the Vb in II form; Masc; Sing; (to kiss, to go south) IQBAAL, Nn. Inf of Vb in 4th form; Uncountable; Masc; (to draw near, to advance approach; arrival; advent; application attention; response) TAQABBUL, Nn. Inf of Vb in 5th form; Masc; Uncountable (to accept, to grant) TAQABAUB, Nn. Inf of Vb in 6th form; Masc; Uncountable (to be opposite to each other) ISTIQBAAL, Nn. Inf of the Vb. in 7th form; Masc; sing (to go to meet; to receive a guest) QABLU, Advb (previously, earlier, before) QAIBLA(TUN), Nn.; Fem; Sing (direction to which Muslims turn in praying toward the Kaaba) QAABILLYA(TUN); Nn. Fem; Sing (faculty, power, capacity, ability)</td>
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<tr>
<td>QABUL, IQBAL -</td>
<td>QAABIL, MUQAABIL, MAQBUL &amp; ISTIQBAAL are used in Hindi/Urdu. IQBAL is used as an honorific in Urdu only. QAABILLYA(TUN) is also used in Urdu only and is pronounced as QAABILLYAT MUSTAQBAL or MUSTAQBIL is also freq. used in Urdu only.</td>
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<tr>
<td>QABUL and all its derivatives are freq. used in Arabic in varying contexts.</td>
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<tr>
<td>MUQAABALA is used with a variety of Vbs. The most common vb. used with it is KARNA: MUQAABAAL KARNA (to face, to resist, to compare); QABUL is used mostly with KARNA QABUL KARNA (to accept) IQBAL is used mainly in one context: IQBAAL JURM (To accept one's crime, to plead guilty); IQBAAL is also used in the following Ms in Urdu/Hindi; 'admission of a claim, confession, acknowledgment, acquiescence, assent)</td>
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<tr>
<td>Ref. our chapter on semantic changes under the category mentioned against each; MUQAABALA - Narrowing or restriction of Meaning; IQBAABIL, QAABI-LYAT shift or transfer of Meaning; MUQAABALA is Masc. gen in Hindi/Urdu, perhaps on the analogy of native words; Ref. this list alph. for a detailed analysis of the word QAABIL. It is to be noted that in Arabic QAABUL is used in the Ms in which IQBAL is used in Hindi/Urdu. QAABUL is also has the simple meaning of acceptance, i.e. accepting a gift, etc.</td>
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</table>
MUQADAM

<table>
<thead>
<tr>
<th>Nn Obj</th>
<th>Nn; Masc; Sing</th>
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<tr>
<td>rem;</td>
<td>Plrl as per</td>
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<tr>
<td>(TUN)</td>
<td>Sing. Natv forms:</td>
</tr>
<tr>
<td>(172)</td>
<td>MUQADMON(Nom)</td>
</tr>
<tr>
<td>(Fore</td>
<td>MUQADME(Accs)</td>
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<tr>
<td>part;</td>
<td>head; lead;</td>
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<tr>
<td>van;</td>
<td>preamble)</td>
</tr>
</tbody>
</table>

QADDUM, Nn Inf; Masc; Sing (to send forward; presentation, submission)

TAQDEEM, Nn Inf of the Vb in II form

TAQADDUM, Nn Inf of the Vb in the 5th form (precedence, priority, advance)

QADAM is a freq. used word in Hindi/Urdu.

IQADAM, MUQADDJMA and all the other derived forms are freq. used in Arabic in varying contexts.

MUQADDAMA also pronounced as MUKADAMA is a very commonly used word in Hindi/Urdu, in legal contexts; it is expressed as: MUKADMA LARNA (to litigate)

MUKADMA BAARI KARNA (to enter into legal battles)

MUKADMA HAARNA (to lose a case or suit)

QADAM is mostly used with one of the following Vbs: RAKHNA (to set foot) or RAKHNA (To take a step)
### MU'RABBA

**Noun**
- (TUN) Obj; 
- (173) Fem; 
- Raised; Sing well-bred; 
- preserved fruit

**MUSAWDA**
- N. Obj; 
- Fem; 
- Sing; Plrl. 
- (174) Sng. 
- in Hindi/Urdu

**MASODA**
- in Tamil (draft; notes; draft-book)

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<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>IQDAAM, Nn. Inf of - the Vb in the 4th form;</td>
<td>RABB, Nn. Inf; Masc; Sing (to have command or authority over)</td>
</tr>
<tr>
<td>MUQADDAM, N Obj; of the Vb in II form; Masc; Sing; (prefaced, front part)</td>
<td>RABBAN, Nn of Exaggeration, Masc; Sing (Captain, skipper, Commander in the Navy)</td>
</tr>
<tr>
<td>MUSAWDA- per tv forms: as Plrl. Masc; Sing (to make black, to draft a letter, to make a rough draft)</td>
<td>Used frequently in the military Vbs e.g. MASAUDA KARNA (to make a rough draft)</td>
</tr>
<tr>
<td>MUSAWDA- per tv forms: as Plrl. Masc; Sing (to make black, to draft a letter, to make a rough draft)</td>
<td>MASAUDA GAAAN- THNA (to draft or compose a letter)</td>
</tr>
<tr>
<td>MUSAWDA- per tv forms: as Plrl. Masc; Sing (to make black, to draft a letter, to make a rough draft)</td>
<td>MASAUDA GAAAN- THNA (to draft or compose a letter)</td>
</tr>
</tbody>
</table>

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**IQDAAM is used only in Urdu and it is used mostly with the Vb KARNA (to undertake, to enter boldly upon);**

**MUQADDAM is also used in Urdu only as Adj; unmarked for gen. & No. in the same Mg. of a person or thing to which priority as given;**

**TASVEED is normally used in Urdu in the idiom TAQDEEM-O- TAAKEER (Advancing & retreading)**

**MURABBA**
- (rrUN) are used freq. in the Nn & Vb forms:
- (TUN) are of preserved fruit.

**MURADBA**
- is used in - the limited context of preserved fruit.
MUSHKIL Nn. Adj. unmarked -
(Tur- Masc; and No.; as a
bid; Sing. Nn it has the
Difficult;
Unsolved
question)

MUTAA-

Nn. Adj & Post-

position;un

(BIQ Agnt. mark for
(cor- Sing. gen & No.
res-
ponding;
in agreement
or conformity (with)

SHAKL, Nn Inf; Masc
Sing (to be dubious,
obscurc, di-
flcmt, figure,
form; shape, build)

SHAKL, Adj Masc;
Sing (formal);
TASHKEEL, Nn Inf
of the Vb in II
form; Masc; lSing
(to form, forma-
tion; order of
march (Military);

ISHKAAL, Nn. Inf.
of the Vb in 4th
form; Masc; Sing;
(To be dubious,
difficult;diffi-
culty; ambiguity)

MUSHAKKAL, Nn. Obj;
of the Vb in II
form; Masc; Sing;
(Different, di-
verse, miscellaneous)

SHAKL & ISH-

KAAL are
freq. used
in Hindi/Urdu

SHAKL is Femin.

in Hindi/Urdu
where as it's
Masc in Arabic

Its plural is
on the native
pattern:

SHAKLON (Nom);

SHAKLEN (Accs);

MUSHKIL is used
as a common Nn (Mg:
problem) as an Adj.
& as an Advb: As a
Nn. it is used only
in the Flrli form on
the ntv patterns:

MUSHKILON & MUSHKI-
LEN; the Arabic Pl-
ural MUSHUKILAAT is
also used occassio-
nally. e.g KITNE
MUSHKILON-SE HAME
GUZARNA PARA (how
many a problem had
we to confront);

As Adj: MUSHKIL
GUZAR (Difficult to
pass); As Advb:
MUSHKIL SE / YEH
KAAM MUSHKIL-SE HUVA
(This work was done
with difficulty);

MUSHKIL is also used
with a variety of Vbs
such as: MUSHKIL HOJA
-ANA (To become a
problem; to become
difficult)

MUSHKIL AA PARNAA
(to be best with a
difficulty)

TATBEEQ, Nn. Inf of
the Vb in II form
Masc; Sing (to make
coincident or con
gruent, to apply)

MUTAABAQA (TUN) Nn
Inf of the Vb in
III form; Fem; Sing

MUTAABAQA(TUN)-
MUTAABIQ

is used in
Hindi/Urdu &
other
forms

as MUTAABAGAT
or MUTAABKAT

MUTAABIQ is used
with vbs. such as:
MUTAABIQ HONA (To
agree or correspond
with)

MUTABAQAT Is also
used with Vbs such
as HONA or KARNA
(to bring to coincidence, agreement, conformity) INTIBAAQ, Nn. Inf of the Vb in 7th form Masc; Sing (to be applicable, to fit suit, hold good, to be in conformity)
TABAQ, Nn, Masc; Sing (lid, cover, plate, dish, bowl, round tray, salver)
TIBQA, preposition (according to, corresponding to, in accordance with)
TABAQA(TUN) Nn, Fem, Sing (a-yer, stratum of earth, society, etc, floor, storey of a bldg, class, category)

Refer the word 'ILAQ (74) in this list for derived forms of this word.

MUTALLIQ pronounced also as MUTALLIK in Hindi/Urdu
MUTALLIQ pro-nounced also as MUTALLIK in Arabic in varying contexts.

Frequently used in Arabic in varying contexts.

Used with auxiliary vbs. in the same Ms: as in Arabic, namely, depending from, belonging to, concerned with, etc).

In Urdu MUTALLIQEEN is used win the Ms of relatives.

MUTALLIQ Noun
(177) Agnt;
(Attached;
Concerning)

MUTALLIQ pro-nounced also as MUTALLIK in Hindi/Urdu
MUTALLIQ pro-nounced also as MUTALLIK in Arabic in varying contexts.

Frequently used in Arabic in varying contexts.

Used with auxiliary vbs. in the same Ms: as in Arabic, namely, depending from, belonging to, concerned with, etc).

In Urdu MUTALLIQEEN is used win the Ms of relatives.

MUTALLIQ Noun
(177) Agnt;
(Attached;
Concerning)

MUTALLIQ pronounced also as MUTALLIK in Hindi/Urdu
MUTALLIQ pronounced also as MUTALLIK in Arabic in varying contexts.

Frequently used in Arabic in varying contexts.

Used with auxiliary vbs. in the same Ms: as in Arabic, namely, depending from, belonging to, concerned with, etc).

In Urdu MUTALLIQEEN is used win the Ms of relatives.
<table>
<thead>
<tr>
<th>Word</th>
<th>Description</th>
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<tbody>
<tr>
<td>NABD</td>
<td>Noun, Inf, Fem, Sing; (to beat, throb, pulsate, palpitate, pulse, palpitation)</td>
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<tr>
<td>NABZ</td>
<td>Masc; Natv forms: SING, NABZON (Nom), NABZEN (Accs)</td>
</tr>
<tr>
<td>NADHR</td>
<td>Noun, Inf, Masc; (to dedicate, the Persian consecrate, to vow, form of to make a vow; Adjv Nn is active offering) also used INDHAAR, Noun, Inf of the Verb in 4th form; Hindi/Urdu; masc; sing (warning; announcement; Sing; notice; admonition; air-raid warning; (Nom) and NAZRAANON (Nom) and NAZRAANE (Accs) are Plrl forms.</td>
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<tr>
<td>NAfir</td>
<td>Noun, Inf, Masc; (Pulse be)</td>
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<tr>
<td>NAZRAANAH</td>
<td>NAZR or NAZAR and NAZRAANA or NAJRANA are used very freq. in Hindi/Urdu. They are used with auxiliary verbs, e.g. NAZR KARNA (to make an offering, to vow); NAZR HONA (to become a prey to); The Persian idiom: NAZR-O-NIAZ (Gifts &amp; offerings) is also freq. used in Hindi/Urdu.</td>
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<tr>
<td>NAPEER</td>
<td>Only NAFAR is used in Hindi and the context of man as a nominative. NAFAR and NAPEER used freq. in Arabic in the context of Man as a nominative.</td>
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<tr>
<td>NAJAF</td>
<td>Noun, Unmarked for Gen; Plrl as per Party mark-Indi-ed Natv forms: NAPARON</td>
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<td>NAJAR</td>
<td>SING, NAPAREN (Accus)</td>
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</table>

NAFAR is used freq. in Hindi/Urdu in the context of man as a nominative. NAFAR JATTI PAISALA is a revenue term Mgs; settlement of land revenue or taxes made with each individual cultivator himself.
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<tbody>
<tr>
<td><strong>NAFU(N)</strong> Nn.Inf Nn;Masc;1</td>
<td>NAFU(N),Nn.Inf.</td>
<td>NAFU and all its derived forms are freq. used in Arabic in varying contexts.</td>
<td>NAFU is used with auxiliary vbs, e.g. NAFU UTHANA (used always with the prefix SE) (to reap or make profit); MUNAAFA is also used with similar vbs. The idiom NAFU-O-NUQSAAN (both Arabic words) Mg. Profit and Loss is also used in Hindi/Urdu.</td>
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<tr>
<td>(181) Masc; Unmarked</td>
<td>Masc;Sing (to be useful, beneficial, advantageous, use, avail benefit, advantage, profit, gain, good, welfare); MUNAAFA(TUN)N.Inf. Synonym of NAFU; Fem; Sing; INTIFAAK,Nn.Inf. of the Vb in the 8th form; Masc; Sing (to make use, to employ, use, employment, utilization, etc)</td>
<td>MUNAAFA,which is Nn.Inf of the Vb in the 3rd form in Arabic is freq. used in Hindi/Urdu in the same Mg. as that of NAFU, but MUNAAFA (In Arabic MUNAA FATUN) is hardly used in Arabic.</td>
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<td>in</td>
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<td>( \text{NAFRAT} ) and all the other derived forms are freq. used in Arabic.</td>
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<tr>
<td>Hindi and Urdu</td>
<td>(Use; Profit; Welfare)</td>
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<td>(Use: Profit; Welfare)</td>
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<td><strong>NAFRA Noun; Noun;Fem;Sing;</strong></td>
<td>NAFUR &amp; NIFAAR,Nns; In.; Masc; Uncountable; (to flee, run away; to have an aversion, have a distaste, aversion) TANFEER,Nn.Inf; Masc Uncountable (estrangement, alienation, repulsion, deterrence) TANAAFUR,Nn.Inf of Vb in II form; Masc Sing (mutual aversion or repulsion; disagreement) NAFIR,Nn.Agt;Masc Sing (fleeing, fugitive, shy, fearful, timid, having an aversion.)</td>
<td>NAFUR &amp; NIFAAR, which are used as Adj - NAFRAT-ANGEZ (this is a Persian word ANGEZ Mg: Exciting aversion, disgusting, horrible, detestable, loathsome)</td>
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<td>(182) Fem; tv. forms:</td>
<td>NAFRAT &amp; NIFAAR, which are freq. used in Arabic.</td>
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<td>NAFRATEN (Nom)</td>
<td>NAFRAT is used with the auxiliary vb. KARNA</td>
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<td>NAFRATON (Nom)</td>
<td>NAFUR &amp; NIFAAR</td>
<td>NAFRAT is also used as Adj - NAFRAT-ANGEZ (this is a Persian word ANGEZ Mg: Exciting aversion, disgusting, horrible, detestable, loathsome)</td>
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<td>NAFRATEN(Accs)</td>
<td>NAFUR &amp; NIFAAR, which are freq. used in Arabic.</td>
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<td>Aversion; Antipathy</td>
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<td>NAFRA Noun; Noun;Fem;Sing;</td>
<td>NAFUR &amp; NIFAAR, which are freq. used in Arabic.</td>
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<td>NAQD</td>
<td>Nn;Inf</td>
<td>Nn;Masc;Un- marked for (cash Sing. Number coins; change)</td>
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<tr>
<td>NAQD, Nn;Inf; Masc; Sing (topay in cash; to examine critically; cash money, specie; coins; change)</td>
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<tr>
<td>NAQDI, Adj; Masc; Sing (Monetary, pecuniary, numismatic; of coin; cash)</td>
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<td>NAQQAD, Adj, Nn. of exaggeration, Masc; Sing (critical, reviewer); INTIQAAD; Nn. Inf of the Vb in 8th form; Masc; Sing (Objection, exception, criticism; censure, reproof, disapproval, review)</td>
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<td>NAQIQID, Nn; Agnt, Masc; Sing (critic); MINQAAD, Nn. of Instrument; Masc; Sing (beak, bill of a bird)</td>
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<td>NAQL</td>
<td>Nn; Inf; Nn; Fem; (184) Masc; Sing in Hindi</td>
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<td>NAQAL</td>
<td>Sing.</td>
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<td>NAQAL in Urdu and NAKAL in Tamil (Carrying; translation; posting (in an account book) assignment)</td>
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**NAQD** is used with - NAQD has undergone change in category of Extension or widening of Meaning, for which ref our chapter on Semantic Changes; TANQEED is Fem in Urdu perhaps on the analogy of natv. words.

**NAQD** is used in phrases of Hindi/Urdu such as NAQD DAM RAIN. **NAQD** is mostly used with the Vb NAQL KARNA (To copy, to transcribe) It is also used with the Vb UTAARNA: NAQL UTAARNA (To present an}

**NAQD** and all its auxiliary vbs, derived such as DENA or PESH KARNA, etc; are freq used in Arabic single life; in lit. to remain bachelor)

**NAQD** and all its derived forms are freq used in Hindi/Urdu such as NAQD DAM RAIN. **NAQD** is freq used in Arabic single life; in lit. to remain bachelor)

**NAQD** and all its derived forms are freq used in Hindi/Urdu such as NAQD DAM RAIN. **NAQD** is freq used in Arabic single life; in lit. to remain bachelor)

**NAQD** is freq used in Arabic single life; in lit. to remain bachelor)
contn of exaggeration; (Mg: genuine); ASLI NAQLI - genuine & fake or true and false or real and imitated, etc. Ref. this list for the word ASLI under ASL(9)

INTIQAL, Nn. Inf. of the Vb in 8th form; Masc; Sing (Change of locality/residence; move, demise; death);

INTIQAL, Nn. Inf. of the Vb in 8th form; Masc; Sing (Change of locality/residence; move, demise; death);

MUNTAQIL, Nn. Agent of INTIQAL; Masc Sing (ambulatory movable, mobile)

NAQL, Nn. Agent of the Vb in primary form; Masc; Sing; (carrying, career, barrier, translator, copy-list)

MANGUL, Nn. Obj of the Vb. in primary form; Masc; Sing (carried, conveyed, transported, transferred)

exact replica of some thing)

INTIQAL is also used with the Vb KARNA.

ref. our chapter on Semantic Changes;
The above change has taken place in this word in Tamil also.

NAQL is also used in Tamil (pronounced as NAKAL) as a Nn; Sing; Nuter gen;

Pirr as per Native forms: NAKALKAL. It is used only in the Mg. of Copy of a document or copy of any written matter.
NAQSHA Noun; Masc; Sing. -
(TUN) of Flrl as per Na-
(185) Unit
(tive forms:
(Faint Fem; NAQSHON and NA-
ing; Sing; QSHE (The Arabic
Ins-
Frl NGUSH is
cripation; also used in
figure) Urdu. Ns.

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</table>
| NAQSHA & NAQSHA - | NAQSH & NAQSHA are used in all its
derived forms are freq. used in Arabic.
NAQSHA & NAQSHA are used in Lit & Fig Mgs.
(E.G) NAQSHA UTAARNA (To make a sketch of);
NAQSHAA BIGAAR NA (To be spoiled; a plan or
the like);
NAQSHA JAMAA- NAA (To make a plan, to lay
the foundation)
NAQSHA has undergone Widening or
Extension of Meaning for which refer our Chapter
on Semantic Changes;
The change of gen of NAQSHA from Fem to Masc
is perhaps on the analogy of natv. words.

NAQSHA AND NA-
QQASH are freq.
ently used in Hindi/Urdu
MUNAQAAGASHA is used only in Urdu.
NAQSHA is also combined with the Persian
word KASH to make the Nn.
NAQSHA-KASH
(Mg: a draughts man) It is unmarked
for gen and
sing.)

NUQS & NUQSAAN
- NUQS & NUQSAAN & NAQIS are
all freq.
used in Hindi/Urdu.
NAQAAXIS (Flrl of NAQEESA) is
used freq. in Urdu only.

NUQS & NUQSAAN - NUQS &
NUQSAN are used with
different vbs.
such as:NUQ
NIKAALNA (To
pick out defects
or faults);
NUQQAAN KARNA
(To do harm or
injury; to af-
fact injurious-
ly; to destroy)

NUQS & NUQSAN - Ref. our Chap-
ter on Semen-
tic Changes -
Narrowing or Restriction of
Meaning with regard to NUQS
The change in gen. of the
word NUQS is perhaps on the
analogy of Native words.

NUQSAAN, N. Inf; Masc;
Uncountable, Masc;
(to variegate,
dapple, damb
with various col-
ours, to chist-
el, sculpture, to
carve out, to
engrave)
NAQQASH, Nn. Agent;
Masc; Sing (Paint-
ter, sculptor)
MINKASH & MIN-
QAAASH, Nn; Masc;
Sing (chiseler);
MUNAQAAGASHA(TUN)
Nn. Inf of Vb in
3rd form; Fem;
Sing (argument,
controversy, de-
bate, discussion)
NIQAAGASH, Nn. Inf;
Masc; Sing (same
Mgs. as of MUNA-
AQASHA)
MANQUSH, Nn. Obj;
Masc; Sing (Paint-
ed, engraved,
sculptured)

NAQ,SH & NAQSHA -
NAQSHA is also
combined with the
Persian word KASH
to make the Nn.
NAQSHA-KASH
(Mg: a draughts
man) It is unmarked
for gen and
sing.)

NUQS & NUQSAN - NUQS &
NUQSAN are used with
different vbs.
such as:NUQ
NIKAALNA (To
pick out defects
or faults);
NUQQAAN KARNA
(To do harm or
injury; to af-
fact injurious-
ly; to destroy)

NUQS & NUQSAAN - Ref. our Chap-
ter on Semen-
tic Changes -
Narrowing or Restriction of
Meaning with regard to NUQS
The change in gen. of the
word NUQS is perhaps on the
analogy of Native words.

NAQSAAN, N. Inf; Masc;
Uncountable; to
decrease, become
less, diminish, be
diminished; to be
deficient; decrease
deficient; loss; da-
mage; wantage; lack
want; blank; omis-
sion.

TAQEEES & INQAAGAH, Nn
Inf of Vb in 2nd

NAQSHA Noun; Noun; Masc;
Sing.

NUQSAAN, N. Inf; Masc;
Uncountable, to
variegate, to
dapple, damb
with various col-
ours, to chist-
el, sculpture, to
carve out, to
engrave)
NAQQASH, Nn. Agent;
Masc; Sing (Paint-
ter, sculptor)
MINKASH & MIN-
QAAASH, Nn; Masc;
Sing (chiseler);
MUNAQAAGASHA(TUN)
Nn. Inf of Vb in
3rd form; Fem;
Sing (argument,
controversy, de-
bate, discussion)
NIQAAGASH, Nn. Inf;
Masc; Sing (same
Mgs. as of MUNA-
AQASHA)
MANQUSH, Nn. Obj;
Masc; Sing (Paint-
ed, engraved,
sculptured)
178

186 contn

form & 4th form;
Masc; Sing (to de-
ree; diminish; les-
sen, etc);
INTIQAA$;Nn.Inf of
vb in 8th form;
Masc; Sing (Mg.same
as above)
MUNAQASA(TUN)Nn.
Inf of Vb in 3rd
form; Fem; Sing
(competition; to
determine the low-
est bidder, notice
to bidders);
NAQEESA(TUN);N Inf
Fem;Sing (Plrl NA-
QAAAYIS)(Mg;short-
coming, failing,
fault, defect)
NAAQIS,Nn.Agnt;Adj
Masc;Sing;(decrea-
sing, diminishing,
diminished, lowered
defective, defi-
cient, imperfect).

Ref this list
alph. under
the word INTI-
ZAAR (87) for
all the deri-
ved forms of
NAZAR.

NAZEER,NAZARI,
NAZARIYA and MAN
ZARYYA are all
derived forms
used in
Hindi/Urdu;
NAZARRA is also
used freq in
Hindi/Urdu; It
is also used in
natv plrl form:

NAZARE;
NAZAR HAYA is a
combination of

NAZAR &
all its
derived
forms
are fre-
quently
used in
Arabic
in vary-
ing con-
texts.

NAZAR is used with a
variety of Vbs,&
Nns to express dif-
ferent Mgs. such as,
NAZAR ANDAAZ KARNA
(to disregard, to
take no notice);
NAZAR BAND HONA,
(To be under deten-
tion or arrest or
parole);

NUQSAAN BHARNA (to
KAMI.
bear a loss)
NUQSAAN UTHANA (in
the same mg. as
above)

Ref our chap-
ter on Seman-
tic changes -
Widening or
Extension of
Meaning for
the semantic
changes of

NAZAR.
The change of
gender is per-
haps on the
analogy of
187 contn

Arabic NAZAR & Prak rit HAYA (noun, sing - Mg: One who looks upon a thing or person with a malignant eye; one who fixes a greedy eye upon a person); NAZAR BAZ is a combination with the Persian word BAS - Mg: an ogler, a juggler, a thief catcher.

QAABIL is used as a Nn & QAABILIYA (TUN) also in the Persified genitive forms such as: QAABIL-E-GHOWR (A matter worth being considered); QAABIL-E-TAREEF (A thing or person deserving praise) QAABILIYAT is also freq. used in Hindi/Urdu.

QAABIL is used as a Nn or as Adj: As Adj: QAABIL AADMI (A capable person); QAABILIYAT is used only as Nn; Plrl as per Natv forms: QAABILIYATON (NOM) QAABILIYATEN (ACCS) 

Refer our Chapter on Semantic Changes - Widening or Extension of Meaning re: QAABIL

native word NAZAR PEN KHNA (To cast glances around)
NTIGAAH, which is fem, in gender.

CARON TARAF NAZAR PEN
NAZAR CURAANA (to steal looks at)
NAZAR RAKHNA (to look upon; to have a watchful eye on)

NIGAAH, which is fem, in gender.

NAZAR LAGAANA (to cast a malignant eye);
As Adj vb: NAZAR MEN (In sight of; in view)
As Adj: NAZAR LAGA;
Masc; Sing (that which has been viewed with a malignant eye);
NAZAR ANDAAZ (unmarked for gen & No.) (disregarded, unnoticed);
NAZAR is also used with vbs. GIRNA / NAZAR SE GIRNA (To be cast off by somebody, to fall from the favour of)

QAABIL, Nn Aagt Adj: unmark - QABUL, Nn.Inf
(188) - Masc; Sing - Ref this list under the word MUQAABA
(obste- Sing and number, trician; susceptible; disposed)

QAABIL QAABIL is used as a separate adj. & QAABILIYA (TUN) are used freq.

QAABIL QAABIL is used as a Nn - QAA- or as Adj: As Adj: QAABIL AADMI (A capable person); QAABILIYAT is used only as Nn; Plrl as per Natv forms: QAABILIYATON (NOM) QAABILIYATEN (ACCS)

Refer our Chapter on Semantic Changes - Widening or Extension of Meaning re: QAABIL

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NAZAR is also used with vbs. GIRNA / NAZAR SE GIRNA (To be cast off by somebody, to fall from the favour of)

QAABIL, Nn Aagt Adj: unmark - QABUL, Nn.Inf
(188) - Masc; Sing - Ref this list under the word MUQAABA
(obste- Sing and number, trician; susceptible; disposed)
<table>
<thead>
<tr>
<th>QADP</th>
<th>Noun</th>
<th>QABP, Nn.Inf; Masc; Uncountable (Meanings same as QADP i.e. to seize, take grab, gripping, grasping; seizure, taking possession, constipation); QABD, Nn.Agnt, Masc; Sing (constipating; embarrassing; receiver, recipient, clamp, claw);</th>
<th>QABZ, QAAVIZ - QABD &amp; all its derived forms are frequently used in Hindi/Urdu. in Arabic contexts. QABZ is used in combination with a variety of vbs. QABZA KARNA (To seize, to lay hold of); QABZA UTHAANA (To remove the hold of); QABZENA MEN DAANA (To bring into one's grasp or power or possession)</th>
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<tr>
<td>QABZ</td>
<td>Nn;Masc;Uncmarked for Number</td>
<td>QABZA, QAAVIZ, - QABD &amp; all its derived forms are frequently used in Hindi/Urdu. in Arabic contexts. QABZ is used in combination with a variety of vbs. QABZA KARNA (To seize, to lay hold of); QABZA UTHAANA (To remove the hold of); QABZENA MEN DAANA (To bring into one's grasp or power or possession)</td>
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<td>QADAM</td>
<td>Nn; Fem; Nn;Masc;SING; - QUDUM, Nn.Inf; Masc; Uncountable (to precede, to arrive to come); QIDM, N; Masc; Uncountable (time long since past, old times); QIDAM, as above; QIDAM(Nom); QIDAM(QIND)</td>
<td>QADAM; QUDDUM &amp; MUQADDDIMA are all used very freq. in Hindi/Urdu; QADAM is used as an Adj. unmarked for gen &amp; No. QIDAM is also used in very refined expressions, as in: QADAM RANJA PARMAANA (To take the trouble of going).</td>
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<td>QADEEM; IQDAAM - QADAM; QUDDUM &amp; MUQADDDIMA are all used very freq. in Hindi/Urdu; QADAM is used as an Adj. unmarked for gen &amp; No. QIDAM is also used in very refined expressions, as in: QADAM RANJA PARMAANA (To take the trouble of going).</td>
<td>QADAM; QUDDUM &amp; MUQADDDIMA have undergone Shift or Transfer of Meaning for which ref. our chapter on Semantic Changes</td>
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<tr>
<td>QADEEM; Adj; Masc; Sing (old, ancient, Existing from time immemorial);</td>
<td>MUQADDIMA is also used only in Urdu / Hindi with auxiliary vbs. in a purely legal context.</td>
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<td>IQDAM, Nn. Inf of Vb in 4th form; Masc; Sing (to be bold, audacious, to embark boldly);</td>
<td>TAQDEEM, NUTAQADDIM &amp; MUQADDAM are used only in Urdu.</td>
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<td>MAQDAM, Nn. Inf, synonym of QUDUM; Masc; Uncountable (advent, arrival);</td>
<td>IQDAM is also used only in Urdu.</td>
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<td>MAQDAM, Adj; Masc; Sing; (bold, audacious, daring, valiant, etc);</td>
<td>QADAM BOSI (to kiss the feet);</td>
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<td>TAQDEEM, Nn. Inf of Vb in 2nd form; Masc; Sing; (Sending forward, sending off; presentation; submission);</td>
<td>IQDAM is used only in fig. Me: to take action; it is mostly used with the vb. KARNA; IQDAMMAAT KIYA (he took actions);</td>
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<td>TAQDIMA (TUN): Nn Inf. synonym of TAQDIM; Fem; Sing (offer, bid, introduction, presentation);</td>
<td>MUQADDIMA is used mostly in legal context of a law suit / Refer this list alph (171) for a detailed analysis of this word;</td>
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<tr>
<td>MUQADDAM, N. Obj of Vb in 2nd form; Masc; Sing (put before, prefixed; antecedent)</td>
<td>QADEEM is combined with the Persian word TAREEN;</td>
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<tr>
<td>MUQADDIM; Nn. Agat of Vb in 2nd form; Masc; Sing; (offerer, tenderer, donor, etc);</td>
<td>MUQADDIMA (TUN); fem. of the above, Sing;</td>
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<tr>
<td>of the above, Sing; (fore part, front, face, foreground, foremost rank or line,</td>
<td>MUQADDIMA is also used only in Urdu.</td>
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</tbody>
</table>
QADR (Noun) Inf; Nn; Sisng; Sing; Pirl as per native forms:
- Noun: QADRON (Nom)
- Noun: QADREN (Accs)
- Inf: The Are-bic
- Sing: Pirl.
- Extent, scope, quantity: AQDAAR is also used in Urdu only.

QADAR, Nn, Inf; Masc; Sing (to decreed, ordain, decide);
- QADRA(TUN) - pronounced as QUDRAT in Hindi/Urdu;
- Fem; Sing (same mg. as above);
- MAQDIRA(TUN), Nn; Fem; Singh (Mg.: same as above);
- TAQDEER, Nn Inf of Vb. in II form; Masc; Sing (estimation; evaluation; grading);
- MQADIRR, Nn, Inf of Vb. in II form; Masc; Sing (Decreed, foreordained);
- IQTIDAAR, Nn Inf of Vb. in 8th form; Masc Sing; (might, power);
- MIQDAAAR, Nn, Inf; Sing;
- (Measure, extent in space & time, sale, rate, range).

QADAR & all its derived forms are freq. used in Arabic in varying contexts.

QADAR is used in several Persianised combinations such as: QADRA-DAN (knowing the worth or value (of); appreciating) QAQRA-DANI (due regard to the worth (of); just appreciation of merit). BE-QADAR (worth less, insensible to merit);

QADAR is also used with auxiliary vbs, e.g. QADAR KARNA (to appreciate, to esteem);

QADAR is also used as Adj & Interjection: IS KADAR WOH PARSEHAAN THE KE...
<table>
<thead>
<tr>
<th>QAHT</th>
<th>Noun,</th>
<th>Noun;</th>
<th>QAHT Noun,</th>
<th>Noun;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inf;</td>
<td>Masc;</td>
<td>Un-</td>
<td>Inf;</td>
<td>Masc;</td>
</tr>
<tr>
<td>Femi</td>
<td>Un-</td>
<td>coun-</td>
<td>table</td>
<td>table</td>
</tr>
</tbody>
</table>

- 191 contn

<table>
<thead>
<tr>
<th>QAID</th>
<th>Noun</th>
<th>Noun;</th>
<th>QAID</th>
<th>Noun;</th>
</tr>
</thead>
<tbody>
<tr>
<td>(193) Inf;</td>
<td>Fem;Sing;</td>
<td>Plrl as per native forms for Gen.</td>
<td>Plrl as per native forms for Gen.</td>
<td></td>
</tr>
<tr>
<td>KAYTHI Masc;</td>
<td>Sing;</td>
<td>QAIKYAD &amp; QAIDI are very freq used in Hindi/Urdu;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>in Sing.</td>
<td>QAIKYAD &amp; QAIDI are very freq used in Hindi/Urdu;</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Tamil | Na; | NA;
| (Nom) & (Accus) | Plrl as per native forms for Gen. | QAIKYAD & QAIDI are very freq used in Hindi/Urdu; |
| limit, | rest- | QAIKYAD & QAIDI are very freq used in Hindi/Urdu; |
| restr- | ration) | QAIKYAD & QAIDI are very freq used in Hindi/Urdu; |
| QAID; The | Pirl of | QAIKYAD & QAIDI are very freq used in Hindi/Urdu; |
| Plrl of | QAIKYAD & QAIDI are very freq used in Hindi/Urdu; |
| QAID | QAIKYAD & QAIDI are very freq used in Hindi/Urdu; |
| QAIDON(Nom) | QAIKYAD & QAIDI are very freq used in Hindi/Urdu; |
| QAIDEN(Acs) | QAIKYAD & QAIDI are very freq used in Hindi/Urdu; |

- Freq. Used with auxiliary
- used in Vb PARNA - QAHT restric-
- PARNA (feminine to
ted Mgs: occur)
of Want Also used as Adj:
of Rain; (Unmarked) QAHT
- Femi - ZADA - stricken
- of Dearth. QAHT SAALI; Adj.
- (Unmarked) dearness,
- failure of harvest.
QAMEES
Noun; Nn; Masc; Sing; -
Masc; Plrl as per
KAMEES
Sing; native forms:
and
KAMEEJ
QAMEEZEN (Nom)
in
Hindi/
Urdu
(Shirt)

QAANUN
Noun; Nn; Masc; Unmark
(195)
Masc; ed for Number -
KANUN
Sing
in
Hindi/
Urdu
(Rule,
Law)

QAARAR
Nn, Inf; Nn; Masc; Sing -
(196)
Masc; Also as Advb
(Seden Sing;
tariness; steadiness; consis-
tency)

TAQMEES, Nn, Inf of
the Vb in 2nd form
Masc; Sing (to clo-
the with a shirt);
TAQANMUJ, Nn, Inf of
the Vb in 5th form
Masc; Sing (to put
on or wear a shirt
To be clothed, tr-
ansmigration of
souls)

QAAANUN, Adj; Masc;
Sing (legal, sta-
tutory; lawful, valid);
QAAANUNAN, Accus.
Nn of QAAANUN used
as Advb (by law;
according to law;
legally)

QAAANUN is -
used as an unmarked
Adj in Hindi/
Urdu;
QAAANUNAN is
also used in
Hindi/Urdu

QAANUN, QAA
NUNI & QAA
NUNAN are
all freq. used in
Arabic in
legal con-
texts.

QAANUN & QAANUNI
are freq. used in
Hindi/Urdu;
QAAANUNAN is used
more in Urdu than
in Hindi

TAQREER, Nn, Inf of
Vb in II form;
Masc; Sing (estab-
lishment; assign-
ment, decision)
IQRAAR, Nn, Inf of
the Vb in 4th
form; Masc; Sing;
(Settling, confir-
mation, confes-
sion, avowal, ad-
mission)
MUQARRAR, Nn Obj of
Vb in II form; Masc
Sing; (Established,
fixed, stipulated, decreed)

QAAANUN is -
used as an unmarked
Adj for Gen
and number;

QAARAR & QAARAR
are used with auxiliary
Vbs such as QA-
RAAR PAANA (to
be or become se-
tled or fixed);
TAQREER is usu-
ally used with
the Vbs HONA or
KARNA;
IQRAAR is most-
ly used with Vb
KARNA (To confess)
QAARAR is also
used with the
Adj. BE QAARAR
(unsettled, per-
turbed, disturbed)

QAARAR is used
with auxiliary
Vbs such as QAA-
RRAAR PAANA (to
be or become se-
tled or fixed);
TAQREER is usu-
ally used with the
Vbs HONA or
KARNA;
IQRAAR is most-
ly used with Vb
KARNA (To confess)
QAARAR is also
used with the
Adj. BE QAARAR
(unsettled, per-
turbed, disturbed)

TAQREER and
TAQARRUR
have under-
gone seman-
tic changes;
in the cate-
gory of
Widening or
Extension of
Meaning and
also in the
category of
Shift or Tran-
sfer of Mean-
ing, for
which ref.
our chapter
on Semantic
Changes.
196 contn

TAQARRUR, Nn, Inf. of the Vb in 5th form; Masc; Sing;
(to be fixed, settled, be appointed)
ISTIQRAAR, Nn, Inf;
of the Vb in 10th form; Masc; Sing;
(sedentary, sing; sojourn, constancy permanency)
QAARURA(TUN), Nn.
Fem; Sing (long necked, bottle)

But in some sentences it does change in Gen, such as
MUGAAARRA
CHEEZON PAR BAHAS HOGI
(The things agreed upon shall be discussed)
MAQURZ
DAAR is also
further developed into the phrase QAARZ-
DAARI which is a vbl Nn (being in debt, indebtedness)

it is unmarked for Gen & No. The above word is also used as
Adv. by adding the suffix 'I'; BE -
QARAAR - e.g. BE QAARAAR
E. WOH AAP KA INTIZAAR KAR RAHA
LHAI; (he is waiting for you anxiously)
BAA QARAAR is the opposite of BE QARAAR & it is also used
frequently ISKO BAA QARAR
RAKHNA HAI (This has to remain as it is or status quo has to be
maintained)

QARD & QARZ is used with all auxiliary Vbs, e.g. QARS ADA KARNA
(auxiliary Vbs)
QARD is also used in Tamil as an
Unmarked Adj in the following Ngs.
Agreement;
certainty;
KARAAR NAAMAII
(loan)
KARAAR VILAI
(Fixed price)

QARD Noun; Masc;
(197) Inf; Sing
QARZ Masc;
and Sing.
KARJ
In Hindi
and Urdu
(Loan, to
write
debt)

IQTIRAAP, Nn, Inf of the Vb in 8th form
Masc; Sing (to mise as a loan);
QAARUD, Nn, Masc;
Sing (Poetry)
MAQURZ, Nn, Obj; Masc
Sing (one who is in debt);
INQIRAD, Nn, Inf of the Vb in 7th form
Masc; Sing (to die out, gradual disappearance)

MAQURZ is used commonly in Hindi/Urdu as an Adj, unmarked for Gen & No.
QARZ is also used in combination with the Persian word DAAR -
QARZ DAAR as a synonym to MAQURZ (indebted);
QARZ DAAR is also a vbl Nn (being in debt, indebtedness)

QARZ is used with all its derived forms in Arabic.
QARZ UTHAANAA (to pay a debt)
QARS UTHAANAA (to contract or incur a debt)
QARS CUKAANAA (Same as QARZ ADA KARNA)
<table>
<thead>
<tr>
<th>S. No.</th>
<th>Word</th>
<th>Gender</th>
<th>Number</th>
<th>Case</th>
<th>Meaning</th>
<th>Usage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>QASAM</td>
<td>Nn.Inf</td>
<td>Masc; Sing</td>
<td>in Hindi</td>
<td>Noun; Fem</td>
<td>Used frequently with Vbs: QASM TORN (To violate an oath); QASAM DILAMNA (to administer an oath)</td>
</tr>
<tr>
<td>2</td>
<td>QASAM</td>
<td>Nn.Inf</td>
<td>Masc; Sing</td>
<td>in Hindi</td>
<td>Noun; Fem</td>
<td>QASAM, Accus. Nn; of QASAM, Masc; Sing (usually followed by the word biILLAHI (By God!))</td>
</tr>
<tr>
<td>3</td>
<td>QATL</td>
<td>Noun</td>
<td>Masc; Sing</td>
<td>in Hindi and Urdu</td>
<td>Noun; Masc; Uncountable</td>
<td>QAAATIL, Nn. Agn; of QATL, and MAQTUL are very freq. used in Arabic in varying contexts.</td>
</tr>
<tr>
<td>4</td>
<td>QISM</td>
<td>Nn.Inf</td>
<td>Masc; Sing</td>
<td>in Hindi and Urdu</td>
<td>Nn, Fem; Sing</td>
<td>TAQSEEM, Nn. Inf of the Vb in II form; Masc; Sing (dividing, partition; division subdivision); TAQSEEM &amp; QISM are very freq. used in Arab in varying contexts.</td>
</tr>
</tbody>
</table>

QISMAH, Accus. Nn; of QISM, Masc; Sing (usually followed by the word biILLAHI (By God!)) | QISM and QISMAT are used with a variety of Vbs: AAP KO KISI KISAM KI PARESHANI NAHIN HOGI (you'll not be put to any inconvenience) | YEH KIS QISM KA AADMI HAI? (What sort of a man is he?) |
QIST Nn.Inf; Nn; Fem; Sing; 
(201) Masc; Plrl as per 
KIST Sing. Nativ forms: 
in Hindi and 
Urdu 
KISTHI 
or 
GESTHI 
in 
Tamil 
(Justice; 
fairness; 
equity; 
share; 
allotment)

QISMA(TUN); N; Fem; 
Sing (dividing, 
division; share; 
lot; destiny; 
fate; foreordained 
by god) 
MUQASSAM, Nn. Obj of 
Vb in II form; Masc 
Sing (divided, partitioned; distributed) 

QISMAT PALAT JAANAA 
(One's fortune to take 
an adverse turn) 
QISMAT PAZMAANAA (to 
try one's luck) 
QISMAT KA LIKHA (the 
writing or decree of 
fate).

QIST and 
TAQSEET, Nn. Inf of 
the Vb in II form 
Masc; Sing (to pay 
in instalments); 
IQSAAT, Nn. Inf of 
Vb in 4th form; 
Masc; Sing (to 
act justly; 
in fairness; 
equitably) 

QIST is used as a 
revenue term as well 
as in its simple Ms. 
of 'an instalment'; 
used in Arabic 
in varying 
contexts 

QIST has undergone semantic 
change in the 
category of 
shift or transfer of meaning, 
for which refer 
our chapter on Semantic 
Changes; 
IN TAMIL, 
GESTHI IS 
USED ONLY IN 
THE MEANING 
OF LAND TAX; 
(unmarked for 
Gen; Plrl as 
per native 
form: GESTHI- 
KAL)
| QUFL  | Noun; Noun; Masc; (202) Masc; Sing (Lock) Sing; |
| QAPL | Noun; Inf; Masc; |
| QAFFAAL, Nn. of exaggeration; Masc; Sing; (locksmith); |
| QAFFILA,TUN; Nn, Fem; Sing; (caravan, column, convoy) |

**QUFL** is commonly used in all the derived forms commonly used in Arabic. It is also pronounced as **QUFAL** and **KUFAL**.

**KULFI** is a most popular word in Hindi/Urdu; it refers to a variety of cottage icecream. **KULFI** is an instance of metathesis and it has undergone semantic changes in the category of Widening or Extension of Meaning; for which refer our chapter on semantic changes.
<table>
<thead>
<tr>
<th>No.</th>
<th>Word</th>
<th>Part of Speech</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>QUSOOR</td>
<td>Nn.Inf; Nn; Masc; Unmarked</td>
<td>(2/3) Masc; countable</td>
</tr>
<tr>
<td></td>
<td>KASOOR</td>
<td>in Hindi/Urdu (In- capability; inability)</td>
<td>GUSOOH Nn.lnf; (2/3) He. se; Also Un-KUSOOR countable.</td>
</tr>
<tr>
<td></td>
<td>QUSOOR</td>
<td>- TAGSEER, N Inf of Vb in II form; Masc; Sing (shortening, restriction, inability, slackness, laxity, negligence); QUSARAA, Nn of Superlative, Fem; (The utmost; the maximum); QAASIR, N.Agt; Masc; Sing (incapable, limited, restricted, confined, unable, helplessness; parsimonious); MUQTASAR, N. Obj; of the Vb in the 6th form; Masc; Sing (limited, restricted, confined)</td>
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<tr>
<td></td>
<td></td>
<td>QASR, N. Masc; Sing; (Castle, palace); MUQASSIR, N. Agt; of the Vb in II form; Masc; Sing; (negligent, neglectful)</td>
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<tr>
<td></td>
<td>RUBU &amp; MU</td>
<td>RUBA &amp; MU sing only in Urdu</td>
<td></td>
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<tr>
<td></td>
<td>RABI</td>
<td>Adj; Noun; Masc; 'U(N) Masc; Unmarked</td>
<td>204 Sing for number</td>
</tr>
<tr>
<td></td>
<td>RA</td>
<td>(home, residence, quarters); RUBA, N. Masc; Sing; (Quarter, fourth part)</td>
<td></td>
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<tr>
<td></td>
<td>MURABA, N. Masc; Sing; (fourfold, quadruple, quadrangular angular)</td>
<td>The change of category in the words QUSOOR WAR &amp; MAND is noteworthy.</td>
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<tr>
<td></td>
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<td>QUSOOR is used as Adj in combinations, like: QUSOOR WAR or QUSOOR MAND (at fault, blameworthy); BE QUSOOR (Guiltless, innocent); It is also used with auxiliary vbs. like: QUSOOR KARNA (to fall short of); QUSOOR BATAANAA (to point out the fault)</td>
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<td></td>
<td></td>
<td>The other derived forms are all freq. used in Arabic in varying contexts.</td>
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<tr>
<td></td>
<td>RABIU</td>
<td>Only RABI is used in Hindi/Urdu in the meaning of spring season; it forms is also used in the context of agricultural harvest used in the spring season.</td>
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<td></td>
<td>ARBAC.</td>
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</tbody>
</table>
RADDA Noun
Noun; Masc
(Re; Masc; for number
turn, Sing; resto-
rative, repul-
sion)

RADDA also Inf;
Masc; Sing (to
sit; to squat)

RADD (TUN), Nn; Fem;
Sing (ugliness; re-
verberation; echo; brand)
MARADD, Adv of pla-
ce; Masc; Sing (fact
to which something
is attributable, un-
derlying factor or reason);
TARDEED, Nn. Inf of
Vb in 2nd form;
Masc; Sing (repeti-
tion, reiteration)
TARADDUD, N.Inf of
the Vb in 5th form
Masc; Sing (freq.
coming and going,
frequentation, hes-
itation, indécis-
sion, wavering;
reluctance);
IRTIDAAD, Nn. Inf of
the Vb in 8th form;
Masc; Sing; (retrea-
t, withdrawal, retro-
gression, renuncia-
tion, desertion,
apostasy);
ISTIRRAAD, Nn. Inf of
the Vb in 10th form
Masc; Sing; (recla-
mation, recovery,
retrieval, withdraw-
all);

TARDEED, TARA-
DDUD & MARDUD
are all freq.
used in Hindi/
Urdu. MARADD & MURTAAD
are used only in Urdu.
TARDEED & TARA
DDUD are used
with aux. vbs.
in Arabic
in varying contexts

RADD, RADDI &
all its derived
forms
are very
freq.
used in
Arabic
in varying contexts

RADD is used with
aux. vbs such as:
RADD KARNA, (to
return, refuse,
reject, oppose,
frustrate, etc);
MARDUD is used as
an Adv unmarked
for gen & No.
e.g MARDUD AADMI
(A contemptible
man, a worthless
person);
RADDI is very
commonly used in
Hindi/Urdu as a
Nn. to describe
any junk unwanted
or waste papers:
RADDI-KI-TOKRI
(Waste paper bas-
ket); is a combi-
nation with the
word TOKRI of
Hindi/Urdu
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RAFW</td>
<td>Noun (UN) Inf; Masc; Unmarked for Number</td>
</tr>
<tr>
<td>RAFU</td>
<td>Noun (UR) Inf; Masc; Sing Number</td>
</tr>
<tr>
<td>RASMI</td>
<td>Adj; Masc; Sing (Official, formal, conventional, ceremonial, official, officeholder, public servant); (draftsman, painter, artist); (Ceremonies, ceremonial, ritual, etiquette, customs, principles, regulations);</td>
</tr>
<tr>
<td>RASMEN</td>
<td>Nn.Plrl, Fem (Nom)</td>
</tr>
<tr>
<td>207 contn</td>
<td>painted, recorded, decreed, planned, ordered, decree, act, edict.</td>
</tr>
<tr>
<td>-----------</td>
<td>------------------------------------------------------------------</td>
</tr>
<tr>
<td>RILAYA Noun</td>
<td>RIYAT, collective Nn; KARN,RIYAT and all its derived forms are be careful; pay regard to;</td>
</tr>
<tr>
<td>(TUN) Inf;</td>
<td>RILAYA is used mostly with Vb:</td>
</tr>
<tr>
<td>(208) Fem;</td>
<td>RIAYATI DAAM (A concessional price)</td>
</tr>
<tr>
<td>(Keep- Sing.</td>
<td></td>
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<tr>
<td>custo</td>
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<tr>
<td>RAIYATON</td>
<td></td>
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<tr>
<td>(Nom)</td>
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<tr>
<td>RAIYATEN</td>
<td></td>
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<tr>
<td>(Accus)</td>
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<tr>
<td>RISHWA Noun</td>
<td>RISHWATKHORI is a phrase combining the Persian word KHORI; Mg: taking of bribes. This phrase is commonly used in Hindi/Urdu</td>
</tr>
<tr>
<td>(TUN) Inf;</td>
<td>RISHWAT is normally used with the auxiliary vb. KHARNA or LENA: Mg to accept a bribe.</td>
</tr>
<tr>
<td>(209) Fem;</td>
<td></td>
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<tr>
<td>(Bri- Sing</td>
<td></td>
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<tr>
<td>RISHWATON</td>
<td></td>
</tr>
<tr>
<td>(Nom) and</td>
<td></td>
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<tr>
<td>RISHWATEN</td>
<td></td>
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<tr>
<td>(Accus)</td>
<td></td>
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<tr>
<td>RISHWA, Nn.Inf of the Vb in 8th form Masc; Sing (vendibility, corruptibility, bribery, corruption)</td>
<td></td>
</tr>
<tr>
<td>MURAMA(TUN), Nn.</td>
<td></td>
</tr>
<tr>
<td>Inf of Vb in III form; Fem; Sing; (consideration, regard, compliance, observance of regulation, etc); RAIYA(TUN), Nn, Fem; Sing (citizens, subjects); MARA(N), Nn, Masc; Sing (grassland, grazing/land, pasture)</td>
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<tr>
<td>RISHWATKHORI</td>
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<td>RISHWAT</td>
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<td>RISHWATKHORI</td>
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<td>RISHWATKHORI</td>
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<td>RISHWAT</td>
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<td>RISHWAT</td>
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</tr>
</tbody>
</table>
RIWAAJ (2'10) (Circulation, marketability) Noun
Masc; Uncountable
forms: RIWAAJ, RIWAAJ (Nom); RIWAAJEN (Accus).

RAAUJ (RAAJON) Noun; Masc; Uncountable
forms: RAJAAJON (Nom); RAJAAJEN (Accus).

SSAF (UN) Noun, Inf.; Masc, Uncountable
forms: SAF; SAFW (UN); SAFW(UN),Nn,Inf.

TASFIYA (TUN) Nn.Inf. of Vb in 2nd form; Fem; SAF(UN); SAFW(UN) and SAF(UN) are commonly used in Hindi/Urdu and are often used in Arabic. SAF is used with a variety of Vbs in different contexts. SAF is also used as Adj: SAF-DIL (Pure, unadulterated).

SAFF & TASFIYA - SAF & TASFIYA are often used in Arabic. SAF is used in varying contexts, and SAF-DIL is also used as Adj.

SAF & SAFW - SAF-UN and SAFW with a variety of Vbs: SAF(UN); SAFW(UN); SAFW(UN); SAFW(UN) is also used as Adj: SAF-DIL (Pure, unadulterated).

SAF & SAFW - SAF(UN) and SAFW(UN) are commonly used in Hindi/Urdu and are often used in Arabic. SAF is used with a variety of Vbs in different contexts. SAF is also used as Adj: SAF-DIL (Pure, unadulterated).

SAF & SAFW - SAF(UN) and SAFW(UN) are commonly used in Hindi/Urdu and are often used in Arabic. SAF is used with a variety of Vbs in different contexts. SAF is also used as Adj: SAF-DIL (Pure, unadulterated).
SAHIB is put to multiple uses in Hindi/Urdu; its most freq. usage is as an honorific, irrespective of the religions community and it is equivalent to Mr. It is always used as a suffix to a name, e.g. MANAGER SAHIB (Mr Manager).

SAHIB has undergone Restriction or Narrowing of Meaning for which ref: our chapter on Semantic Changes.

SUHBA(TUN) - is used in Urdu more than in Hindi and is pronounced as SUHBAT.

SAFAAYI is also freq used in Hindi/Urdu as an Advb: SAFAAYI-SE-REHNA (to live clearly);

It is also used as Nn; SAFAAYI PESH KARNA (To make a clear breast of).
contn

SAHIB-E-GHARAZ (an opportunity)
SAHIB-E-NAZAR (a person with insight);
SAHIB-E-IKHTIYAAR (a man with full powers, administrative, etc);
In some Hindi dialects SAHIB also means 'God;
SUHBAT is used more in Urdu than in Hindi and it is used in two different meanings:
1. to be in the company of some one: SUHBAT MEN RAHNA;
2. to have sexual intercourse; SUHAT KARNA
In TAMIL SAYABU or SABU denotes a muslim gentleman; it is also used in Tamil plrl. form SAYABU-KAL. Among Tamil Muslims it is also an honorific or title of courtesy as in Hindi/Urdu.

Noun Nn; Masc; Plrl
3) subs- as per Natv
istance; forms: Masc; SHANON (Nom)
AN Sing. SHANEN (Accs)

SHAN is used - Used only
mostly in the in limited contexts especially in the phrase: RAHAN expression RAHAN
SAHAN

SHAN (Style referring to: Bowl, of living) It
to: Bowl, dish or
dish or
court yard
Urdu word
Shan (Living)

RAHAN

(Since)
SALAAH Noun; Fem; Uncountable

SALAAHIYA(TUN); Nn. Inf; Fem; Sing (s suitability of; Fitness; A ptness; Efficiency; Practiceability; Usefulness; Serviceability; proper or working condition; validity; applicability)

MASLAHA(TUN), Nn. Inf; Fem; Sing (Matter, affair, requirement, exigency, that which is beneficial, helpful or promoting; advantage; benefit, interest; good welfare; office, authority, department)

TASLEEH, Nn. Inf of Vb in II form; Masc; Sing (Restoration, mending, fixing, overhauling, repair, improvement)

SULH Nn. Inf; Masc; Uncountable (peace, settlement, reconciliation, compromise)

ISLALAH, Nn. Inf of Vb in 4th form; Masc; Sing (restoration, repair, renovation, reform, reclamation, peacemaking between)

ISTILAAH, Nn. Inf of Vb in 8th form; Masc; Sing (agreement, convention, practice, usage, technical term)

SALAH and all its derived forms are freq. used in Hindi/Urdu;

SALAAHIYAT & MASLAHAT are freq. used in Arabic in varying contexts.

SALAH is used with the following Vbs:

SALAH KARNA (to have consultation with);

SALAH LENA (to take the advice of);

SALAH PAR CALNA (to act according to the advice of);

SALAH is mostly used with the Vb.

KARNA, SULAH KARNA (to have peace or truce)

SALAAHIYAT is used as a Nn separately and also as Adj. by adding the Persian prefix: BAA:

BA SALAAHIYAT AAMI (A person of ability, competence)

SALAH has undergone extension of meaning for which refer our chapter on Semantic Changes.
<table>
<thead>
<tr>
<th>SANA</th>
<th>Advb; Advb: Unmarked for Gen; Sing</th>
<th>SANAWI, Adj; Masc; Sing (annual, yearly)</th>
<th>Used only in the contracted form: SAN</th>
<th>Both SANA (TUN) and SANAWI are used freq. in Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>(TUN) Fem;</td>
<td>for Gen; Sing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(215) Sing;</td>
<td>Plrl only in one native form:SANON</td>
<td></td>
<td></td>
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<tr>
<td>In Hindi/</td>
<td></td>
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<tr>
<td>Urdu (Year)</td>
<td></td>
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</tr>
<tr>
<td>SEHHA</td>
<td>Nn.Inf Fem;Sing</td>
<td>SEHAT, Adj;Masc; SAHEEH is Sing (healthy, used very sanitary, hygienic); in Hindi/Urdu and Sing (healthy, is perfect, whole, entire, right, correct, proper, true, veritable, actual, real, authentic, genuine, reliable, credible, valid)</td>
<td>Used very freq. in reference to the mentioning of an year; this word precedes the year, i.e. it is used in genitive phrase, similar to the pattern prevalent in Arabic, e.g. SAN 1950;</td>
<td></td>
</tr>
<tr>
<td>(TUN) Fem;</td>
<td>Plrl as per</td>
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<tr>
<td>(216) Uncoun Natv forms:</td>
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<tr>
<td>(Heal. table): SEHATON(Nom)</td>
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<td>Truth;</td>
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<td>validity;</td>
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<tr>
<td>SEHAT is used with vbs. PAANAA; SEHAT PAANA (to be restored to health to recover from sickness); It is also used as Advb: SEHAT-SE (Soundly, well, correctly, accurately); SAHI is used very freq. in everyday speech of Hindi/Urdu. It is used as an expletive without reference to Gen, No., place and person. It is thus equivalent to the English words: Yea; Verily; indeed; true enough; forthwith; just so; very well; so be it; let it be; pray; please; often; added to the particle 'To' - AAO TO SAHI (Just come then); KHOLO TO SAHEE (pray open)</td>
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<tr>
<td>SHA\N Noun</td>
<td>Noun;</td>
<td>Used in Persia-</td>
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<tr>
<td>(217) Sub-</td>
<td>Fem;</td>
<td>nised Adjv ph-</td>
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<tr>
<td>SHAN ject;</td>
<td>Unmarked</td>
<td>erase; SHAANDAAR</td>
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<tr>
<td>in Hindi/Sing;</td>
<td>for</td>
<td>(Sta-tely,grand,</td>
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<tr>
<td>Number</td>
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<td>pompous, splen-</td>
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<td>Urdu</td>
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<td>did, a person</td>
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<td>(Matter;</td>
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<td>of stats and</td>
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<td>Character;</td>
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<td>dignity);</td>
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<td>Significance;</td>
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<td>Rank)</td>
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<table>
<thead>
<tr>
<th>SHABEH Noun</th>
<th>Noun;</th>
<th>- SHUBHA(TUN);Nn;</th>
</tr>
</thead>
<tbody>
<tr>
<td>(218) Inf;</td>
<td>Fem;</td>
<td>SHUBHA and MUSH,-</td>
</tr>
<tr>
<td>Masc;</td>
<td>Unmarked</td>
<td>AABIH are used</td>
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<tr>
<td>(Re-</td>
<td></td>
<td>freq. in Hindi/</td>
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<tr>
<td>Sing. for No.</td>
<td>resemble;</td>
<td>Urdu; The Inf.</td>
</tr>
<tr>
<td>semblance;</td>
<td></td>
<td>Nn of MUSHAABIH</td>
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<tr>
<td>analogue;</td>
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<td>i.e MUSHAABAHA</td>
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<td>brass)</td>
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<td>(TUN) is also</td>
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<td>used in Hindi/</td>
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<td>Urdu and it is</td>
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<td>pronounced as</td>
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<td>MUSHAABAHAT;</td>
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<td></td>
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<td>TASHBEEH and</td>
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<td>MUSHTABAH are</td>
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<td>more used in</td>
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<td>Urdu than in</td>
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<td>Vb in 6th form;Masc</td>
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<td>Hindi.</td>
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<td>(resemblance,</td>
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<td>similarity, likeness</td>
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<td>indistinctness, obs-</td>
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<td></td>
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<td>curity);</td>
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<td></td>
<td></td>
<td>MUSHAABIH,Nn.Agnt of</td>
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<tr>
<td></td>
<td></td>
<td>Vb in 8th form;Masc;</td>
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<tr>
<td></td>
<td></td>
<td>Sing (suspicious, sus-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>pect)</td>
</tr>
</tbody>
</table>

| SHABAH Noun | Noun; | SHUBHA also pro- |
|--------------|-------| nounced as SHUBA |
| (218) Inf; | Fem;  | and all its de- |
| Masc; | Unmarked | rived forms |
| (Re- | | are freq. |
| Sing. for No. | | used with aux. |
| semblance; | | Vbs like KARNA |
| analogue; | | |
| brass) | | |

<table>
<thead>
<tr>
<th>SHUBA has</th>
<th>had change</th>
</tr>
</thead>
<tbody>
<tr>
<td>of its gen.</td>
<td>in Hindi/</td>
</tr>
<tr>
<td>Urdu per-</td>
<td>perhaps on the ana-</td>
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<tr>
<td>haps on the ana-</td>
<td>logy of</td>
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<tr>
<td>logy of sim-</td>
<td>natv words</td>
</tr>
<tr>
<td>similar</td>
<td>of similar</td>
</tr>
</tbody>
</table>
| endings be- | endin~s be-
| ing Masc; | ing similar |
| SHABAH is | |
| used in Fem | |
| in Hindi/ | |
| Urdu perhap- | |
| s on the ana- | |
| logy of a | |
| the word | MUSHAABAHAT |
SHAKK Noun

(219) Inf; Masc
(Doubt Sing Undoubtedly; positively)

SHAKK is used with -

The use of

SHAKK in
Advbl. form
is an innova-
tion of Per-
sin which
has gained
wide cur-
ency in Hind;
Urdu.

SHAKK PARNA (to
entertain a doubt,
to feel doubtful);

SHAKK MEN DAALNAA
(to cast a doubt
upon; to call into
question);

SHAKK DUR KARNA or
SHAKK MITAANAA or
SHAKK NIKAALNAA
(to remove doubt);

BESHAKK is also
freq. used in Hindi/
Urdu. e.g. BE SHAKK
AAP MALUM KARSekte
HAIN (undoubtedly
you can ask)

SHAKK is made in
to Plrl by
adding the
word BAHOT
(mg: Many)
Also Na-tv
plrl forms
SHAKKON
(Nom);
SHAKKEN
(Accus)

MASHBUH, Nn. Obj;
of Vb in Prima-
ry form; Masc;
Sing (suspici-
ous, suspect,
dubious, doubt-
ful, notorious)

TASHKEEK, N. Inf;
of Vb in II form;
Masc; Sing (to
cause doubt);
TASHAKKUK, N. Inf;
of Vb in 5th
form; Masc; Sing;
(to have doubts

SHAKK and MASH -
KUK are used
very freq in
Hindi/Urdu.

MASHKUK is used
as an Adj un-
marked for Gen
& No.

SHAKK is also
used as Advb.
of Vb in prima-
ry form; Masc;
Sing (doubtful,
dubious, uncer-
tain)

MASHKUK, Nn. Obj.
of Vb in primary
form; Masc;
Sing (doubtful,
dubious, uncer-
tain)

It is also used
in Advbl form;
SHAKKI (which is
Persian form of
Rel.Nn.) (one who
inclines to doubt
everything) - Un-
marked for Gen &
No.

BE-SHAKK
(undoubtedly)
<table>
<thead>
<tr>
<th>SHAMIL Noun</th>
<th>SHUMUL, Nn. Inf of the Vb in primary form; Masc; Uncountable (to contain, comprehend); SHAMIL, Nn. Inf. as above (uniting, gathering, concentration, unity union); MUSHTAMIL, Nn. Agnt of Vb in 8th form; Masc; Sing; (comprising, containing, including); SHUMULIA (TUN) Nn. Inf of the Vb in Primary form (Mg. same as SHUMUL) SHIMAL, Nn; Masc; Uncountable (Nor-, Northwind, lefthand, left side; left) SHIMAALI, Adj; Masc Sing (northern, northerly, north, situated on the left)</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHARAB Nn; Fem; Sing; (Beve- Sing Natv forms: SHARAB, Fem; Sing (drink, to sip) SHARBA (TUN); Nn; Fem; Sing (drink, sip, draught, swallow, dose, potion, laxative, purgative)</td>
<td></td>
</tr>
<tr>
<td>SHARAB &amp; SHARBAT are very freq. used in Hindi/Urdu. all the derived forms of SHARAB are also combined with Persian rel. Nn KHAANA: SHARAB KHAANA (A place where liquor is sold; a tavern, a distillery)</td>
<td></td>
</tr>
<tr>
<td>SHARAB is used with auxiliary verbs.</td>
<td></td>
</tr>
<tr>
<td>SHARAB has had a semantic change in Hindi/Urdu in the category of Shift or Transfer of Meaning,</td>
<td></td>
</tr>
</tbody>
</table>
MASHRUB, Nn. Obj; of Vb in primary form; Masc; Sing (drink, beveraeges)

SHARAAB KHWAAR
is another Persianised combination Mg: Wine-drinking; a wine-bibber; a drunkard; The word SHARAABOR which is commonly used in Hindi/Urdu is perhaps SHARAB + Sanskrit SARV+KE+WOD
IT is an adj. unmarked for Gen & No (wet through, dripping, wet, soured, drenched)
SHARAABI is the Persians form of rel. Nn which is also vary freq. used in Hindi/Urdu. It is used as an Adj. unmarked for Gen & No.

SHARAF, SHARAFAT, SHAREEF & TASHREEF are all freq. used in Arabdic texts.

SHARAF & all its derived forms are all popularly used in Hindi/Urdu.
SHARAF is used as a Nn; Masc; Unmarked for No. e.g MERE LIYE SHARAF
KI BAAT HAI (It is a matter of pride for me ....)
SHARAFAT is used as Nn; Fem; Unmarked for No; AAP KI SHARAFAT HAI KE AAP NE
222 contn

<table>
<thead>
<tr>
<th>Page</th>
<th>Column</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>MUSHRIF, Nn. Agnt; of ISHRAP, Masc; Sing; (supervisor, Overseer); SHAREEPR, Adj; Masc; Sing (distinguished, eminent, illustrious, noble, high-born, high-bred, honored; celebrated, sublime, exalted, august, honorable, respectable; honest, Sherif, title of the descendants of Mohammed, title of of the Governor of Macca in Ottoman times; SHURFA (TUN), Nn; Fem Sing (balcony, balcony lodge; Battle)</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>SACH BOLA (It is your nobility or good naturedness that you have spoken the truth); TASHREEF is invariably used with the Vb LAANAA e.g TASHREEF LAIYIE (Please come, please give us the honour of your presence)</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>SHARAARA (TUN), Nn; Fem Sing (to be bad, evil, wicked, vicious, malignant, SHIRRA (TUN) Nn. Inf; Fem; Uncountable; (Mg. same as above); SHARAARA (TUN) Nn. Inf; Fem; Uncountable; (Mg. same as above); SHARAARA (TUN) Nn. Inf; Fem; Uncountable; (Mg. same as above)</td>
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<tr>
<td>4</td>
<td>5</td>
<td>SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant, SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant)</td>
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<tr>
<td>5</td>
<td>6</td>
<td>SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant, SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant, SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant)</td>
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<tr>
<td>6</td>
<td>7</td>
<td>SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant, SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant)</td>
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<td>7</td>
<td>8</td>
<td>SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant, SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant)</td>
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<tr>
<td>8</td>
<td>9</td>
<td>SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant, SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant)</td>
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<tr>
<td>9</td>
<td>10</td>
<td>SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant, SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant)</td>
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<td>10</td>
<td>11</td>
<td>SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant, SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant)</td>
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</tbody>
</table>

SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant), SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant), SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant), SHARR, Nn Inf; Masc; Sing (to be bad, evil, wicked, vicious, malignant)
223 contn

is very much in use in Arabic in the Mg. of Spark or ignition.

SHARR PASAND. It is used as Adj unmarked for Gen & No.

SHART is used with a variety of vbs: SHART LAGAANAA or SHART BAANDHNA.

ISHTIRAAT, Nn, Inf of the Vb in 8th form; Masc; Sing (to impose as a condition; condition, proviso, stipulation); MASHRUT, Nn, Obj of the Vb in Primary form; Masc; Sing (that which has been made a condition).

MASHRUT Is used—SHART and all its forms are derived with Persian prepositional prefix BA: BASHART (On the condition that...)

SHAKWA; SHIKAYAT are very freq. SHIKAAYATO is mostly used with the Vb KARNA;

SHIKAAYAT KARNA (to complaint) SHIKAAYAT DUR KARNA (to remove the cause of complaint)

SHIKWA is used only in poetic language to indicate the yearnings of a beloved

<table>
<thead>
<tr>
<th>SHART</th>
<th>Noun</th>
<th>(224) Inf; Masc; Sing; Plrl. as per native forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Incision)</td>
<td>(Pre condition; stipulation)</td>
<td></td>
</tr>
<tr>
<td>SHARTON</td>
<td>SHARTEN</td>
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<tr>
<td>The Arabic Prl SHURUT is also used in Hindi/Urdu</td>
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</table>

<table>
<thead>
<tr>
<th>SHIKAA- Noun</th>
<th>(225) Inf; Fem; Sing</th>
</tr>
</thead>
<tbody>
<tr>
<td>YA(TUN)</td>
<td>Prlr as per native forms:</td>
</tr>
<tr>
<td>SHIKA- Sing</td>
<td>SHIKAAYATON</td>
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<tr>
<td>Hindi/Urdu</td>
<td>SHIKAAYATEN</td>
</tr>
<tr>
<td>(Complaint; grievance)</td>
<td></td>
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</tbody>
</table>

| SHAKIN, Nn, Agnt of Vb in primary form; Masc; Sing (complaint, Plaintiff); |
| SHAKEWALI, Nn, Inf; the word SHIKWA (TUN) and the word SHIKAAYA |
| Masc; Sing (complaint, accusation, is very commonly suffering, grievance); SHIKAYA(TUN) Nn. Inf; Fem; Sing (synonym to SHAKWA=TUN); |
| SHAKINA | SHIKAAYAT |
SHOWQ, Nn. Inf; Nn; Masc.

(226) Masc; unmarked
Also Sing for No.
SHOK in Hindi/Urdu
(Longing; yearning)

MUSHTAKIN, Nn. Agnt
of Vb in 8th form
(Masc; Sing) (complaint, plaintiff)

TASHWEEQ, Nn. Inf of
Vb in II form; Masc
Sing (arousing desire, of longing; fascination, thrilling; awakening of excitement, of eagerness);

ISTIYAAQ and MUSHTAAQ are freq used in Hindi/Urdu. SHOWQ is also used in the Persian form of Rel Nn

SHOWQIYA (Amorous, loving, the part of an epistle which follows the complimentary address) It is used as Adj; unmarked for Gen & No.

SHAUQEEEN is also freq used in Hindi/Urdu. It is a combination of SHAUQ+ IN zend affix resembling AENA of Sanskrit. It is used as Adj. unmarked for Gen & No. in the same mg. as of SHOWQIYA.

SHOWQ is also combined with Arabic word ZAUQ to make the phrase SHAUQ-
SHUHRA Noun (TUN) Inf Uncountable SHUHRAT Unin countable Hindi table Urdu (Repute, reputation, fame, famousness)

- TASHHEER, Nn. Inf of Vb in II form Masc; Sing (to make well known, famous, to defame, slander, revile publicly);
- MUSHAAARA (TUN) Nn, Inf of Vb in III form; Fem; Sing (monthly payments)
- ISHHAAR, Nn, Inf of Vb in 4th form; Masc; Sing; (announcement, proclamation, declaration)
- ISHTIHAAR, Nn. Inf of Vb in 8th form Masc; Sing (repute, reputation, renown, fame, celebrity, notoriety);
- MASHHUR, Nn. Obj of Vb in primary form Masc; Sing; (well-known, famous, celebrated, notorious, ill-reputed, accepted, established)

SHUHRAT, ISH - SHUHRA (TUN) TIIHAR & MA- and all its SHHUR are derived for all freq. forms are used in Hindi or used freq.

Urdu; in Arabic in SHUHRAT is also varying used in Pirl in contexts.

Ntv. forms:
- SHUHRATON (Nom);
- SHUHRAATEN (Accs);
- ISHTIHAAR (Nom);
- ISHTIHAAREN (Accs);

SHUHRA - ISHTIHAAR has undergone shift or transfer of meaning; for which refer our chapter on Semantic Changes.

SHUHRAT is also used in the phrase:
- SHUHRA-E-AFAAQ (world wide celebrity);

The second word AFAAQ is also Arabic.

ZAUQ (Pleasure, delight etc);

SHOWQ-SE is an Advb (with pleasure) is an Advb used commonly in Hindi/Urdu.

SHUHRAT is also varying.

With a variety of Vbs: SHUHRA RAIDAA KARNA (To acquire a reputation for);

SHUHRAT DENA (to give publicity to);

SHUHRAT is also used in the phrase:
- SHUHRA-E-AFAAQ (world wide celebrity);
(227) contn

SHURU Noun (228) Inf; Plrl in only
- (Begin Masc; one form: \\
start; coun-
common table to be on the \\
ment; pattern of \n阿拉伯 Plrl.
ition; but this 
attempt; word has ;no 
plan; Plrl in 
Arabic.

SIRF (229) Un-
Also coun- countable;
SIRAP as in 
Adj & 
Hindi/ 
Urdu (pure, 
un-
mixed, 
mer, 
sheer, 
abso-
lute) -

SARF,Na.Inf of Vb in primary form; Masc; 
Sing; (to turna way); 
(tospend; expend 
money, issue, issu-
ance); 
TASARRUF,Na.Inf of Vb in 5-th form; Masc; 
Sing (to act indepen-
dently, free disposal, 
behaviour, conduct); 
TASREEF,Na.Inf of Vb in II form; Masc;Sing 
(Drawing off of water, 
drainage, sale, retail 
disposal, idistribu-
tion, change, altera-
tion, inflection, dec-
lection)

SHURU & SHU RUAAAT are 
freq used 
in Hindi/Urdu 
SHAREEAT and 
TASHRI are 
only used by 
Muslims in 
Uru and all 
other langua-
es of India. 
SHURU-SE is a 
phrase often 
used in Hindi/ 
Urdu (from 
the beginning)

SHURU and SHURU ism mostly 
all its 
used with the Vb 
derived 
forms are 
KARNA - to begin; 
freq. used. 
also freq used in 
the same meaning 
as above.

SIRF,SARF 
and all 
derived 
forms are 
freq. used in 
Arabic 
in varying 
contexts.

SIRF is used as 
Adj and Advb: 
As Adj: SIRF EK 
AADEY YAHAN AYEN 
(Only one person 
may come, here); 
SIRF IE NAHIN 
SALKE YE'BHI 
(not only this 
but this also); 
Ad Adv-vb: AAP 
SIRF ITNA KAH 
KADEEJEYA 
(you may mention 
this much only)
MASRUF, Nn Obj of Vb in primary form; Masc; Sing; (Devoted, dedicated, money spent, expenses, expenditure);
SARRAF, Nn of Exaggeration; Masc; Sing (money changer, cashier, teller);
INSIRAIF, Nn Inf of Vb in 7th form; Masc; Sing (going away, leave, departure, avertedness, aversion);
MASRAF, Advb of Place; Masc; Sing; (Drainage canal, drainage ditch, drain, bank)

SARF is used with the Vb KARNA, SARF KARNA (to spend money or time, etc);
MASRUF is used as an Adj unmarked for Gen and No.
MASRAF is used only in Urdu in the context of manner or method of spending something; e.g IN RUPYON KA MASRAF KIYA HAI? (What is the channel in which this money can be spent)

SUAAL is used with all its variety of Vbs: SUAAL derived KARNA (to ask a question);
SUAAAL UTHANA (To raise freq. as an issue);
used in SUAAL HAL KARNA (to Arabic solve a problem);
in very SUAAL JAVAAB KARNA (To debate, to argue; texts. to cross examine)

SUAAAL has had under gone shift or transfer of meaning for which ref our chapter on semantic changes
<table>
<thead>
<tr>
<th>Subh</th>
<th>Noun, Adv, Inf; Fem; Sing, Unmarked for No.</th>
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<tbody>
<tr>
<td>Also</td>
<td>Masc; for No.</td>
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<tr>
<td>Suba</td>
<td>Sing.</td>
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<tr>
<td>Hindi and Urdu</td>
<td>(Dawn day-break, morning)</td>
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<tr>
<td>Tasavvul, Nn Inf of Vb in 5th form; Plrl MASAYIL</td>
<td>Misbaah, Nn, Masc; Uncountable (morning)</td>
</tr>
<tr>
<td>Masul, Nn Obj of Vb in primary form; Masc; Sing (responsible, answerable, accountable)</td>
<td>SUah &amp; SUaH is also used only in Urdu</td>
</tr>
<tr>
<td>Masuliya (Tun) Nn. Fem; Sing (responsibility)</td>
<td>SUaH is also all the derived forms (at early dawn); are freq. used in Arabic</td>
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<tr>
<td>Tasavvul</td>
<td>Sabaah, Nn, Masc; Uncountable (morning)</td>
</tr>
<tr>
<td>Subah, Nn, Masc; Sing (lamp, light, luminary also used figuratively)</td>
<td>Subah-O-Shaam Karna (To put off from time to time, to evade)</td>
</tr>
<tr>
<td>Misbaah</td>
<td>SUBAH is used as Advb:</td>
</tr>
<tr>
<td>(234)</td>
<td>Subh</td>
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<tr>
<td>of Vb. Plrl as per Natv forms:</td>
<td>Subah-SUBAH</td>
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<tr>
<td>Tafreeh</td>
<td>TafreehON</td>
</tr>
<tr>
<td>(232)</td>
<td>TafreehEN</td>
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<tr>
<td>(exhi-laration)</td>
<td>TAFREEHAAT</td>
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<tr>
<td>of Vb.</td>
<td>FARah(Tun), Nn, Fem; Sing (Merry, gay, cheerful)</td>
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</tbody>
</table>
| Tafreeh has had Widening or Extension of Meaning for which ref: our Chapter on Semantic Changes. The change of gender of TAFREEH is perhaps on the
TAHSEEL
Noun of Vb in 5th form; Masc; Sing
used in Urdu only as a name for indigenous medicine (of Unan-i system)
It means something which gladdens or enlivens the body. It is unmarked for gender & No.

TAHSEEL is combined with Persian words, such as:
TAHSEEELDAR (A sub-collector of revenue)
The above word is also used in Inf of Persian form: TAHSEELDAAR (The officer or jurisdiction of a sub-collector)

TAHSEEL is also used with aux. vb. KARNA: TAHSEEL KARNA (To get, gain, acquire, especially knowledge; in this context it is used only by Muslims in reference to the graduation of a Muslim youth from a MADRASA (a religious seminary)
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<th>11</th>
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<tr>
<td>TAJRUBA</td>
<td>Nn.Inf</td>
<td>Nn;Masc;Sing;</td>
<td>TAJREEB</td>
<td>Nn.Inf, synonym to TAJRU</td>
<td>all its</td>
<td>TAJRUBA &amp;</td>
<td>S TA</td>
<td>The Persian</td>
<td>The change</td>
<td>TALLYQ</td>
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<td>(TUN)</td>
<td>of Vb. Plrl as per</td>
<td>BA;Masc;Sing;</td>
<td>TAJRIBA KAR</td>
<td>derived</td>
<td>forms are</td>
<td>used with the Vb.</td>
<td>KAR</td>
<td>expression</td>
<td>of gender</td>
<td>Has he</td>
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<td>(234)</td>
<td>in II Natv forms:</td>
<td>MUJARRIB,</td>
<td>forms are</td>
<td>in Arabic</td>
<td>KARNA;</td>
<td>TAJRIBA</td>
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<td>a shift or</td>
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<td>TAJRIBA</td>
<td>form; TA-JRABON</td>
<td>Nn.Agnt</td>
<td>used in Hindi &amp; Urdu; it is</td>
<td>freg. used</td>
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<td>trial, to try,</td>
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<td>transfer of</td>
<td>RAKHNA; TALLYQ</td>
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<td>&amp;</td>
<td>Fem; (Nom) and</td>
<td>Masc;Sing (experimental;</td>
<td>Adj. unmarked</td>
<td>in Arabic</td>
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<td>prove)</td>
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<td></td>
<td>Meaning for</td>
<td>used in Arabic</td>
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<td>TAJARBA</td>
<td>Sing; TAJRABE</td>
<td>tester, examiner)</td>
<td>for Gen &amp; No.</td>
<td>forms are</td>
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<td>relate to; to</td>
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<td>which refer our</td>
<td>in various contexts.</td>
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<td>&amp;</td>
<td>(Accs)</td>
<td>MUJARRAB,</td>
<td>MUJARRIB,</td>
<td>used in Hindi &amp; Urdu;</td>
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<td>have an interest</td>
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<td>chapter on</td>
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<td>TAJRABA</td>
<td>in Hindi/</td>
<td>Nn Obj</td>
<td>MUJA in the restricted Mg.</td>
<td>only in Urdu.</td>
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<td>in; to concern;</td>
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<td>Semantic Char-</td>
<td>of a small</td>
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<td>in Urdu</td>
<td>(trial, test,</td>
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<td>to; to pertain to)</td>
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<td>division or a</td>
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<td>is pronounced</td>
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<td>experiment)</td>
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<td>as TALLUKA</td>
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<td>TALLUQ</td>
<td>Nn.Inf</td>
<td>Nn;Masc;Sing;</td>
<td>ILAAQA(TUN),</td>
<td>inf of Vb in</td>
<td>TALLYQ</td>
<td>is used freq.</td>
<td></td>
<td></td>
<td>TALLUQ</td>
<td>LULQ</td>
</tr>
<tr>
<td>(235)</td>
<td>Masc; Sing;</td>
<td>Arabic</td>
<td>primary form;</td>
<td>TALLYQADAR</td>
<td>in Arabic</td>
<td>in Arabic</td>
<td>mostly with the Vb.</td>
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<td>also</td>
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<td>This word and</td>
<td>is used in</td>
<td>in vari-</td>
<td>in Arabic</td>
<td>RAKHNA; TALLYQ</td>
<td>TALLYQ TAKHNA</td>
<td>mostly used with the</td>
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<td>TALUK in Nn.Inf</td>
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<td>all the derived</td>
<td>Hindi/Urdu</td>
<td>ous contexts.</td>
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<td>TALLYQ TAKHNA</td>
<td>RAKHNA; TALLYQ</td>
<td>RAKHNA; TALLYQ</td>
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<td>of Vb.</td>
<td>TALLUQAAT</td>
<td></td>
<td>forms are listed</td>
<td>Hindi/Urdu</td>
<td></td>
<td>in Arabic</td>
<td>in Hindi/Urdu</td>
<td>(To be connected with; to</td>
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<td>Urdu</td>
<td>in 5th</td>
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<td>under S No.74.</td>
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<td>in Arabic</td>
<td>possess-</td>
<td>relate to; to</td>
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<td>In</td>
<td>form.</td>
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<td>sor of an</td>
<td>depend on; to</td>
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<td>Tamil</td>
<td>it is</td>
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<td>estate, land-</td>
<td>have an interest</td>
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<td>pronounced</td>
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<td>lord); It is used as</td>
<td>in; to concern;</td>
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<td>as TALLUKA</td>
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<td>an Adj unmar-</td>
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<td>(Attachment,</td>
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<td>ked for Gen.</td>
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<td>devotion (to),</td>
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<td>and No.</td>
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<td>connections,</td>
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</table>

The Persian expression TALLUQADAR is used in Hindi/Urdu (possessor of an estate, landlord); It is used as an Adj unmarked for Gen. and No. TALLYQ is used mostly with the Vb. RAKHNA; TALLYQ TAKHNA (To be connected with; to relate to; to depend on; to have an interest in; to concern; to pertain to) TALLYQ Has he a shift or transfer of Meaning for which refer our chapter on Semantic Charges; TALLYQ is used in TAL in the restricted Mg. of a small division or a district. It is pronounced as TALUKA (natural gen. & sing)-Plrl as per natv form: TALUKA KAL.
TAAQA Noun
(TUN) Inf; Noun; Fem; Sing; Plrl as per
 natv forms:
(236) Fem; TAAQAT Sing. in
Hindi/Urdu
(Ability, strength, energy, bunch)

TAQAT is -
used in Persian combinations such as:
TAQAT AAZMAAI (trial of ability or strength);
TAQAT WAR (powerful) TAQAT WAR is used as an
Adj.unmarked for gen & No.
TAAQ is used in Hindi/Urdu commonly in the mean-
ing of a vault or shelf.

TARAH has taken -
an entirely different turn of
Mg in Persian thro' the influ-
ence of Persian. It has
come to mean only: Manner,
Mode, Sort, Kind, Plan, Design, it is
used in Hindi/Urdu as Noun and Adv.

TARAH & TAAQA Noun; Fem; Sing; -
TARAH & TA
(RAH A as Inf & Advb are not used as
the words MATRAH,
MATRAH & UTRUHA are used in Arabic.
TARAH is used as -

As Nn: AAP KIS TAAQA
CHAARTE HAI? (In what manner do you want it?)
As Advb: AAP ACHCHI
KAI TAAQA BE (Pl. explain it clearly)
you chapter on
Semantic Changes; The Change of gen of
TARAH is perhaps on the analogy of
Arabic word SUN which is almost a synonym to TAAQA
TAREEQQA Noun; Noun; Masc; Sing; (TUN) Fem; Plrl as per native forms: and TAREEQON (Nom); TAREEQA in Hindi/Urdu (Manner, Mode, Procedure) (299)

TAREEQON (Nom) i TAREEQEN (Accs).

TAREEQQA has also the connotation: a road to suffix perfection; this connotation came about in later Islamic period mainly due to the influence of Persian culture. This word is used in this sense mostly by the Muslims of the subcontinent; TAREEQQA in its general Mgs of Manner, way, fashion, etc is widely used in Hindi/Arabic.

THAABIT Nn. N.; Adj; Masc; -
SAABIT &; Masc. number
SABUT Sing in Hindi/Urdu (firm, fixed, confirmed, proven)

THAABIT is also used in expressions like:
THAABIT QADAM (Firm, immovable); QADAMi is also Arabic, Mg.Foot; This phrase is used ad Adj; unmarked for gen. & No. The per-; in SAAABIT SHUDA (that which is confirmed, undeniable) is also used in Hindi/Urdu

THUBUT, Nn.Inf, Masc; Uncountable (to knock, rap, bang, hammer);
TAREEQQA has also the connotation: a road to suffix perfection; this connotation came about in later Islamic period mainly due to the influence of Persian culture. This word is used in this sense mostly by the Muslims of the subcontinent; TAREEQQA in its general Mgs of Manner, way, fashion, etc is widely used in Hindi/Arabic.

THAABIT is mostly used with the Vb: KARNA; SAABIT KARNA (to prove, to confirm, etc) SAABIT REHNA (to continue firm in, to adhere to) SAABIT is also used as an Adj & is pronounced as SAAABUT (mg:solid as against liquid or loose); Unmarked for gen & No.

THUDAQ, TARQ &; all the derived forms of TARQ are widely used in Arabic.

SAABIT is mostly - used with the Vb: KARNA; SAABIT KARNA (to prove, to confirm, etc) SAAABIT REHNA (to continue firm in, to adhere to) SAABIT is also used as an Adj & is pronounced as SAAABUT (mg:solid as against liquid or loose); Unmarked for gen & No. SAAABUT in the Mg of solid or uncracked has had a Shift or Transfer of Meaning for which ref. our chapter on Semantic Changes

SABUT in (299) SABIT &; Masc. number SAABIT &; Masc. number
WAASITA Noun; Noun; Masc; (TUN) Aglent Sing; also (240) Fem; Adverb WASTA Sing; in Hindi/Urdu (Mediator, agent, medium, expedient)
WAHA Conjunct + for gen & M. Excep-

WAHAM, Adj; unmarked for number

WAHA1, Adj; unmarked for number

WAHAYRABA

WAHAM is mostly used with the vb KARNA: (To imagine, conceive, suspect,)

WAHAM is used very freq. - This is one instance of borrowing words from Arabic, (where Arabic is used as an influence,)

and the rest, so forth.

And the rest, so forth.

And the rest, so forth.

And the rest, so forth.

And the rest, so forth.
Also lJAZAN and lJAJAN in Hindi/Urdu in weight paradigm of vb)

<table>
<thead>
<tr>
<th>WAZN</th>
<th>Nn. Inf</th>
<th>Nn; Masc; Sing</th>
<th>WAZNI, Adj; Masc; Sing; MEEZAAN, Nn Of Instrument: Masc, Sing</th>
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<tbody>
<tr>
<td>(243)</td>
<td>Masc; Plrl as per native forms: (Weight in compounds of weight, ponderable, lightweight, ponderous, grave);</td>
<td>WAZEN, Adj; Masc; Sing (weighty, ponderous); MEEZAN, Nn Of Instrument. Masc, Sing</td>
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<tr>
<td>Also Sing and WAZAN WAZNON (Nom) and WAZNEN (Accus) MUTTAHIM, Nn. Agnt of Vb in the primary form; Masc; Sing (accuser, prosecutor); MUTTAHAM, Nn. Obj; of the above; Masc; Sing (accused, defendant)</td>
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<tr>
<td>WAJAN in Hindi/Urdu (weight paradigm of a vb) in the primary form;</td>
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- MUTTAHIM, Nn. Agnt of Vb in the primary form; Masc; Sing (accuser, prosecutor); MUTTAHAM, Nn. Obj; of the above; Masc; Sing (accused, defendant)
- MUTTAHAM, Nn. Obj; of the above; Masc; Sing (accused, defendant)
- MUTTAHIM, Nn. Agnt of Vb in the primary form; Masc; Sing (accuser, prosecutor); MUTTAHAM, Nn. Obj; of the above; Masc; Sing (accused, defendant)
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<th>243 contd</th>
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<tr>
<td>WASUL</td>
<td>Nn Inf</td>
<td>Nn; Masc;</td>
<td>(244) of Vb, Unmarked</td>
<td>Also in pri for No.</td>
<td>WUSUL</td>
<td>Nn Inf</td>
<td>Nn; Masc;</td>
<td>- SILA(TUN), Nn.Inf,</td>
<td>Synonym to WUSUL, Fem; Sing (junction, juncture, relation, connection, link, tie, bond, relationship, kinship); WASL, Nn.Inf of Vb. in primary form; like WUSUL &amp; SILA (TUN) but slightly different in Mg: (Combination, linkage, nexus; synopsis, summary, reunion of lovers); TAUSSEEL, Nn.Inf of Vb in II form; Masc; Sing (uniting, joining, connecting supply, feed, connection, electric contact, feed wire, WISAAL, Nn.Inf of Vb in 3rd form; Masc; Sing (reunion, being together of lovers, communion in love)</td>
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MAUZUN, Nn. Obj of Vb in primary form; Masc; Sing (weighed; balanced, evenly poised; wellconsidered; well measured; rhythmically balanced); MUTAWAANIN, Nn. Inf of Vb in 6th form; Masc; Sing (balanced) | WUSUL, WUSUL, WUSUL & WISAAL are - used with aux. vbs; and all WUSUL PAANA (to realize); its derivatives used in forms | WISAAL is used mostly in poetic language, esp. in Urdu: WISAAL is a phrase often used in Urdu poetry, Mg: reunion or meeting with beloved | MAUSUL & MUTTASIL are used as Adj's unmarked for Gen and No. | SILA is used as a Nn. (Masc) unmarked for No, is used in the Mg of reward, prize, remuneration, etc. | WUSUL and SILA have undergone Semantic Changes in the category of Shift or Transfer of Mg, for which ref our chapter on Semantic Changes; SILA has become Masc in Gen. in Hindi/Urdu perhaps on the analogy of native words |
EEESAL, Nn. Inf of Vb in 4th form; Masc; Sing (joining, connecting, uniting, union, communication, conveyance, transport, transportation);
TAWASSUL, N Inf of Vb in 5th form; Masc; Sing; (attainment, achievement, arrival);
ITTISAAL, Nn. Inf of Vb in 8th form; Masc; Sing (connectedness, unitedness, union, juncture, link, connection, contact, liaison, establishment of contacts);
MAUSUL, Nn Obj of Vb in primary form; Masc; Sing (bound, tied, glued);
MUTTASIL, Nn. Agnt. of ITTISAAL, Masc; Sing; (persistent, continued, continuous, unceasing, adjoining, adjacent, contiguous)

WUSUL is used in Tamil and it is pronounced as WASUL. It is used as a Vbl Nn in the Mgs: To receive; something, collection. It is used as Vbl Nn. Neutral gender, and singular in number. Plural is as per native form: WASULKAL.
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<tr>
<td>YANI Vb; Pre- Advb (Mg: (245) s-ent that is to (He· Tense; say; viz; Means; Sing; i.e; to It III Per wit; vid- Means) son. lict; for; because)</td>
<td>~INAAYAT, Nn. Inf of Vb in primary form; Sing; Fem (concern, care, solicitude, heed, regard, attention); MANA, Nn; Masc; Sing; (Sense, meaning, significance, import, concept, notion, idea, thought); ITINA, Nn. Inf of Vb in 5th form; Masc; Sing; (providing, solicitude, attendance, maintenance, care, carefulness)</td>
<td>MANA is used - very freq in Hindi/Urdu as an Ad Expletive; INAAAYAT is used more in Urdu than in Hindi; ITINA and MANA WI are used in Urdu only</td>
<td>YANI is used - YANI &amp; all its derived forms are very freq in Arabic used in different/ varying contexts. YANI is used - as an Advb very freq in Hindi/Urdu. It is usually followed by the phrase; YEH KE (That is to say; that...) MANA is also very freq. used in Hindi/Urdu as an expletive in similar contexts as that of YANI.</td>
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| ZAAHIR Noun Nn; Unmarked (246) Agnt; for gender (visible; Masc; and Number. apparent; external, outward) | ZUHUR, Nn Inf; Masc; Uncountable; (to become visible, to appear, to come out, appearance, visibility, pomp); ZAHR, Nn; Masc; Sing; (back, rear, reverse, spine); ZUHAR, Nn; Masc; Sing (noon, midday); MAZHAR, Nn; Masc; Sing (external appearance, external make-up, outward bearing, conduct, behaviour); MUZAHAHARA (TUN), Nn | ZAAHIR & ZAA are used - ZUHUR and HIRI are used very freq. in Hindi/Urdu; ZUHUR, MAZHAR, MUZAHAHARA and IZHAAR are all used in Urdu Only; MAZHAR is used in Urdu as Nn, Masc; Sing; Plrl same as Arabic Plrl: MUZAHAHARA; The Plrl of ZAHIR is used - ZAHIR and all the derived forms of ZUHUR are freq used in Arabic with vbs and as Adj. With Vbs: ZAHIR KARNA (to make evident or plain, to show, exhibit); As Adj; ZAAHIR NUMA (spacious, plausible); ZAAHIRI is used as Adj unmarked for No; IZHAAR-E KHAYYAL KARNA is an expression in Urdu Mq: to |

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<tr>
<td>MUZAHAHARA has become Masculine in g-ender in Urdu perhaps on the pattern of native words.</td>
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MUZAAHARA in Urdu is on the pattern of natv prls. MUZAAHARON (Nom); MUZAAHARE (Accs); MUZAAHARA is used in Masc. gen. in Urdu.

express one's views on a subject.
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<tr>
<td>DHAAT</td>
<td>Nn.Sub- Nn; Fem; Sing; Plrl as per</td>
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<td>Hindi Vb form; ZAATON (Nom)</td>
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<td>Urdu Sing (caste, ZAAT (being, community, (Own, essence, religion)</td>
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<td>self, per, Person</td>
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<td>self- (ality), created, same</td>
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<td>spontaneous)</td>
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DHAAT, Nn; Masc of. John T Platts - DHAAT, Sing (po- mentions in |
| DHAAT, Sing (po- mentions in |
| holder or master of Hindustani |
| of, endowed or |
| provided with); that ZAAT in |
| DHAATTI, Adj; |
| Masc; Sing (own |
| proper, self- |
| produced, self- |
| created, spontaneus, personal, automatic) |

DHAAT, DHU and their plrl forms are used |
| mentioned in |
| holder or master of Hindustani |
| that ZAAT in |
| masc; sing (own |
| proper, self- |
| produced, self- |
| created, spontaneus, personal, automatic) |

ZAAT is mostly used in idiomatic phrases such as: |
| ZAAT PAT DEEHNA (To ascertain one's lineage or antecedents); |
| ZAAT SE INKAAL DENA (to put out of caste); |
| It is also used as Adjvl. phrases as ZAAT-SE GIRA HUA, Masc; Sing; |
| (out of caste); ZAAT-E-SHARIF, Masc; Fem; Sing; |
| (an excellent mind or soul, a noble personage, (ironically) a consummate knave. |

ZAAT has undergone a shift or transfer in Meaning, for which ref. our chapter on Semantic Changes.
<table>
<thead>
<tr>
<th>ZAMAN</th>
<th>Nn; Nn; Masc; Unc.</th>
<th>ZAMAANA(TUN), Nn, Inf.</th>
<th>ZAMAANA (originally ZAMA-NA(TUN)) in Arabic is used in Hindi and Urdu; Masc; Sing; Plrl as per natv forms: ZAMAANON (Nom); ZAMAANEN (Accus); ZAMAN &amp; ZAMANI are used only in Urdu.</th>
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<tbody>
<tr>
<td>248</td>
<td>Masc marked for in Hindi/Urdu (time, duration)</td>
<td>ZAMAANA in-:': Hindi/Urdu (time, duration)</td>
<td>ZAMAANA is used mostly with fig. meanings, such as: ZAMAANA DEKHNA (to see the world, to gain experience,) ZAMANE KE SAATH CHALNA (To go along with the time)</td>
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<tr>
<td>ZIYAADAA</td>
<td>Nn, Masc; Unc.</td>
<td>MAZEEED, Nn Obj &amp; Adj from Vb in primary form; Masc; Uncountable (chronic illness); ZAMAN, Nn, Masc; Sing; (time, period, stretch of time; duration); ZAMAAN, Nn, Masc; Sing (time, duration, fortune, fate, destiny); ZAMANI, Adj, Masc, Sing (temporal, time, worldly, earthly, passing, transient, secular)</td>
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<tr>
<td>(249) Fem; No; Also as Advb: ZIYAADADA in Hindi/Urdu (excess, large extent, maximum)</td>
<td>ZIYAADADA &amp; - ZIYAADAD &amp; all its derived forms are very freq. used in Hindi/Urdu; ZIYAADADA is also converted into Persian form of Rel Nn; ZIYAADATI &amp; it is commonly used in Arabic in varying contexts.</td>
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<td>ZIYAADADA</td>
<td>Nn, Inf; No; Also as Adj: ZIYAADAD, Adv of place, Masc; Sing (auction, public sale); ZAAVID, Nn Agent of Vb in Primary form; Masc Sing (increasing, growing, excessive, immoderate, additional, extra)</td>
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<tr>
<td>(249) Fem; No; Also as Advb: ZIYAADADA in Hindi/Urdu (excess, large extent, maximum)</td>
<td>ZIYAADADA is mostly used with vbs: KARNA or HONA: ZIYADTI is a very freq used word in Hindi/Urdu. It is used in the Mgs: Excess, force, violence, oppression, tyranny; Fem; Sing; Plrl as per natv. forms: ZIYADATION (Nom); ZIYADATION (Accus); MAZEEED is used as an Adj unmarked for gen &amp; No. ZAAVID is used in the Mg of PLUS; it is unmarked for gen &amp; No.</td>
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The change of gen. of ZAMAANA is perhaps on the analogy of native words.
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<tr>
<td>ZUKAAM</td>
<td>Nn. Inf</td>
<td>Noun; Masc; Obj; Sing; Masc; (suffering from cold)</td>
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<td>(250)</td>
<td>Uncountable</td>
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<tr>
<td>JUMAAM</td>
<td>Hindi/Urdu</td>
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<td>(cold)</td>
<td>Unmark.</td>
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**ZUKAAM**
- **Noun:** (250)
- **Masc:**
- **Uncountable:**
- **Hindi/Urdu:**
- **cold**

**ZALIM**
- **Noun:** (251)
- **Inf:**
- **Masc:**
- **Uncountable:**
- **wrong**

Used mostly in the Noun form ZUKAAM HONA in the text context (To have or take a cold);
pertaining to cold or catarrh (The defluxion from the head to be suddenly stopped.)

Used with various vbs:
- **ZUKAAM**
- **HONA**

**ZAALIM**
- **Noun:**
- **Masc:**

**ZAALIM, Nn.**
- **Agent of Vb:** (insulting, oppressing, tyrannical, unjust, unfair, iniquitous)

**ZAALIM, Nn.**
- **Obj of the above:**
- **Masc; Sing:** (wronged, ill treated, tyrannical)

**ZAALAM, Nn of exaggeration:**
- **Adj:**
- **Masc; Sing:** (evil doer, villain, scoundrel, tyrant, oppressor)

**ZULM, ZALSIM**
- **All its derived forms**
- **used in Hindi/Urdu:**

**ZULM and MAZLUM**
- **are all freq. used in Urdu and is pronounced as ZULMAT:**
- **ZAALIM and MAZLUM**
- **are used as Adj.s unmarked for gen. & No in Hindi/Urdu:**
- **But in Urdu ZALIM is occasionally used in natv. Prirl form: ZALIMON.**

**ZAALIM**
- **is mostly used with Vb KARNA:**
- **ZAALIM KARNA** (to do injustice);
- **ZAALIM RASEEDA,** **Adj:**
- **Unmarked for gen & No (oppressed):**
- **ZAALIM GUDAAZI** (putting an end to injustice);

The above two expressions are borrowed from Persian:
**ZAALIM** is used in lit & fig meanings: in fig. sense it is used as a metaphor Mg: 'an unrelenting sweetheart, a cruel mistress'.

ZAALIM is mostly used in fig. usage is an instance of Widening or Expansion of Meaning; for which refer our chapter on Semantic changes.
SALAAM, Nn, Mas c.; Uncountable; (darkness, gloom)
ZULMA(TUN); Nn, Fem; Sing; (darkness, duskiness, gloom)
SEMANTIC CHANGES

Semantic Change is perhaps the most important and interesting kind of change that takes place in any language. It is more so in the context of loan words in a language. The study of semantic change provides us with many insights into the mechanisms of interaction between any two languages or between several languages. It can also help us in understanding the processes of adaptation and assimilation of words as a whole or in parts from one language into another.

The term 'SEMANTIC CHANGE' signifies the changes which occur in the meaning or meanings of a word or a phrase, whether it be within a language or whether it has been borrowed from another language. The study of these changes forms an important part of the science of linguistics. A linguist takes up this study against the backdrop of historical, social and cultural factors. He seeks to study and analyse these changes through a chain of processes; he proceeds in this task by first locating the basic etymological meaning of the word and then goes on to find the other meanings which the word has acquired through change and transfer. He then collates them in proper relation to their original meanings and tries to suggest the tie of association by which each new meaning was added to the word. Thus he tries to trace the entire territory covered by a word; it might be a territory that
is irregular, patchy and aberrant. This is all the more evident in loanwords since loanwords have a perplexing significance. The dictionary of any language can be described as the end-product of such a study. But the linguist's task stretches much beyond this end-product. He delves deeper and examines the impact of this change in the language that is current in a community at a given point of time; he also tries to assess the value of such change.

The linguist also looks at semantic change as 'adventures of individual speech forms'. Every speaker registers in his mind the meaning of each form of utterance which he hears and he gradually builds up a repertoires of such meanings. This is a phenomenon which is ever operating like a ferment through the material of language. It reflects the gradual intellectual growth of speech community. It also reflects the capability of human mind to improve its instruments of expression; it achieves this by employing different forms of figurative speech such as metaphor, simile, etc. These forms of speech bring about a 'tie of association' between things connected with one's life occupation and with things and ideas with which one is not so familiar in his everyday life. For example, we find poets in the Urdu language sparing no occasion to refer to the wine cup and the beloved irrespective of the subject they are taking about, whether wine and love or matters divine. We
find this phenomenon in the realm of loanwords also. To mention an example: 'Howsala' (64) which means 'the claw of a bird', but is used in Hindi and Urdu in the meanings of courage, bravery, capacity, spirit, ambition, desire, patience. This is but one example among innumerable other examples which prove the capability of the speakers of a language, be they cultivated or uncultivated speakers, to introduce variety and liveliness of style in the language.

Semantic change is thus a mode of enrichment for every language. It is a slow and conditioned process which takes place through several generations and as a result of several factors. These factors have to do with syntax, morphology, favourite form, collocation, idiomatic usage, etc., besides the factors of history and culture referred to earlier. To quote an example given by Bloomfield we may mention the word 'fee'. In old English it meant 'livestock' and then it went through several shifts in meaning such as 'cattle, property,' etc, until it came to denote 'money'. We may, as a similar example, mention the word 'Afat' (3) of Arabic which is used in Hindi and Urdu and Tamil. In Arabic it means: 'harm, hurt, evil, epidemic, etc.', and in Hindi and Urdu this word is used only in the meanings of 'hardship, bane; misery; difficulty, etc.', and in Tamil this word is used in one meaning only, namely, 'danger'. At first sight, the shift in the meaning

1 Bloomfield, *Language*, p. 428
of this word does not seem to be conspicuous but a closer look at it would reveal to us that there has been a major shift in the meaning in a gradual manner and ultimately a final point has been reached which is far removed from the original meaning. The new meaning that the word has acquired in the borrowing language is very different from the original meaning to the extent that it is difficult to relate it to its original meaning. It is impossible for us to trace the chain of shifts that took place in the meaning of this word after it was adapted in Hindi, Urdu and Tamil.

Linguists have classified semantic changes under the following categories:

1. Narrowing or Restriction of Meaning;
2. Widening or Extension of Meaning;
3. Shift or Transfer of Meaning.

We have mentioned earlier that syntax, morphology, favourite form, collocation, idiomatic usage, etc., are factors which bring about semantic change; we have also mentioned factors of history and culture in this context. In addition to all these there are a few more factors also listed by linguists. These may be summarised as follows:

1. Cultural Diffusion: The vocabulary of any speech community acquires inevitable additions due to cultural innovations that may be through innovation or borrowing. Bloomfield says: 'Objects both natural and
manufactured pass from one community to another and so do patterns of action, such as technical procedures, warlike practice, religious rites or fashions of individual conduct. As a result of this process the speech-forms by which these objects are named are also transmitted from one people to another.

(2) **Changes in context**: A word may be used in new contexts that are far removed from its original meanings. This is known as 'change in context'. Such changes may come about due to one of the following factors:

(a) **Geographical or General Cultural Change**:

For example, the word QIBLA (170) means in Arabic 'direction to which Muslims turn in prayer (toward the Kabba): recess in a mosque indicating the direction of the Kabba, prayer niche'. But in Hindi and Urdu it has besides these meanings, the meaning of an object of veneration or reverence; a father; a king; (by way of respectful address) Father! Worship! Sire!

(b) **The Effect of Cultural Contacts with Other People**

We may in this context mention the Phrase 'ADAB ARZ' which is very frequently and popularly used in Hindi and Urdu. Both these words are loanwords from Arabic but they are used in entirely different contexts; in Arabic these words are hardly combined together because no meaningful expression can be evolved by combin-
ing these two words in Arabic. In Arabic, the former means 'literature; decorum; good manners; etc,' and the latter means 'presentation; performance; width, etc,' but in Hindi and Urdu there has been a complete innovation by combining these two words. It is used in the meaning: 'salutations!' It is considered as a refined form of greeting especially in North India.

3. Expansion and Obsolescence: Many words acquire expansions in some of their meanings while some others drop out of usage and become obsolete over a period of time. We may mention from our list the word 'AMEER' (6), which has the following meanings in Arabic: 'Chieftain, commander, governor, leader, lord, prince, a person of rank'. But in Hindi and Urdu this word is used in the meaning of a 'rich person'; this meaning is an expansion of the meaning: 'a person of rank'. On the other hand, the other meanings have become obsolete and the above mentioned meaning alone is used as an extended meaning. As an example of obsolescence, we may mention the word 'HADD' of Arabic which is frequently used in Hindi and Urdu. In Arabic this word means: 'edge, border, brink, verge, end, terminal point, divine ordinance, divine statute; legal punishment,'. In Persian also these meanings are current for this word.
But in Hindi and Urdu this word has, specially, in idiomatic usage, come to mean: 'violation of the law'; this meaning has gained wide currency in these two languages; the word is invariably used in a negative sense, as in: HADD HOGAYEE (matters have reached such an extent that they have gone beyond the limit and it has become necessary to take legal action). This is the meaning inferred from the example of the above and thus this word has almost come to mean only 'violation of the law'; the original meaning 'limit or extent' has almost become obsolete.

(4) Growth of Refined and Abstract Meanings:

There are instances when a word having a concrete meaning in the donor language acquires a very refined meaning in the receiving language. The AURAT (‘11) of Arabic can be mentioned here as an example; in Arabic this word means: 'priva part, defectiveness', etc., but in Hindi and Urdu it has come to mean 'a woman'. It is inexplicable how this shift has taken place because even in Persian this word retains the Arabic meaning. We can consider this as an innovation evolved in Urdu which has become popular in Hindi also.

We have so far considered the broad principles of Semantic Change and the important varieties of such change. We shall now proceed to apply these principles and identify the varieties referred to earlier.
As mentioned before, linguists have categorised
Semantic Changes under the following three heads:

(1) Narrowing or Restriction of Meaning;
(2) Widening or Extension of Meaning;
(3) Shift or Transfer of Meaning.

In the first category we can mention the following
examples from our list:

AFAT (4); AHATA (5); 'AMAL (6); 'AWRAT (10);
'AISH (11); BADAL (16); BUKHAR (21); DABT (30);
DIYD or ZIDD (34); DIL'E or ZILLA (35); FASL (37);
FE (39); FOWJ (41); GHUSSA (50); HAVALA (61);
HAMELI (62); IJAZAT (72); 'AZIZ (85); JAHAZ (86);
JALD (87); JAYIZA (96); KAIL (100); KASR (102);
KHATT (110); MAZBUT (136); MAJAL (140); MEHNAT
(151); MOWQIA (154); MULAZIM (165); MUNSIIF (169);
MUQABALA (170); NAFÂ (181); NAQL (184); NUQS (187);
RASM (208); RIYAYAT (209); and SAHIB (214).

We may now explain briefly how the Narrowing or
Restriction of Meaning has taken place in each of the
above words:

AFAT (4) means in Arabic: 'Harm, hurt, evil, epi-
demic, etc'. It appears that in Persian the meaning
'epidemic' alone gained currency but with the connotation
of 'misfortune or calamity'. When the word was absorbed
in Hindi and Urdu, it got narrowed down to the following
meanings: 'hardship, bane; misery; difficulty; etc', and
it is used more in the meaning of: "difficulty or that which causes trouble". Let us look into some examples of its usage in these two languages: "KIYA AFAT MACHI HUWI HAI" (What an irksome situation is it now!); "MULUM NAHIN KE IS MULK PAR KIYA AFAT AIYEEH HAI KE ROZ KUCH NA KUCH MUSIBAT PARTI HAI" (God alone knows what has beheld this country; every day there is a crisis here); "DILLI SHAHAR KE ANDAR BUS MAY SAFAR KARNA BADI AFAT KI BAAT HAI" (It is a troublesome affair to travel in a bus within the city of Delhi).

In Tamil this word has undergone further restriction of meaning in a context entirely different from that of Hindi and Urdu. In Tamil it simply means: "danger or hazard". This word is pronounced in Tamil as 'ABATTU' and it is very commonly used in the every day speech of Tamil. For example, one can find this word written in bold letters as a signboard of 'Caution' near all electrical installations, railway crossings, etc. It is also used in a sentence such as: "IPPADI SEYTHAL ABATTU AKIVIDUM (If this is done like this it may end in danger or it may be hazardous); 'ITHU ORU ABATTANA SANGATHI' (this is a dangerous matter). Thus it is clear that this word is used in Tamil only in the meaning of "danger or hazard".

AHATA (5) means in Arabic: 'encirclement; comprehension, grasp, understanding, knowledge, cognizance', etc. In classical Arabic this word also meant: 'to surround, to besiege, etc'. It appears that the latter men-
tioned meanings were absorbed in Persian in preference to the other meanings. We are inclined to make this inference in view of the meanings that are prevalent for this word in Hindi and Urdu. It has come to mean in these two languages: 'enclosed space; division of territory, etc'. Thus the word is used in a restricted sense. This restriction of meaning must have taken place when Persian was the Court language in medieval India. Our opinion is further strengthened by the fact that this word is used even today as a nomenclature or as an appellative to refer to each enclosed area in the old quarters of the towns in North India. For example, there are several areas in Old Delhi, the names of which start with the word IHATA, such as IHATA KALE KHAN (originally IHATA-E-KALE-KHAN).

'AQRAT (ال) means in Arabic: 'defectiveness; faultiness, deficiency, imperfection, pudendum, genitale; weakness, weak spot'. In classical Arabic this word also meant: 'any part of the body which it is indecent to expose (particularly from the navel to knee); any place exposed to hostile incursions; any weak part in an army or fortress'. It appears that this word got naturalised in Persian over a period of time to the extent that the original meanings had been dropped out from usage and the word came to mean only a 'woman'. It is this meaning that has gained wide currency for this word in Hindi and Urdu. But it is strange that this meaning has faded out of usage in present day Persian. It seems to have lost currency in Persian since three or four centuries ago.
A plausible explanation for the above restriction of meaning of this word in the borrowing language is that women were perhaps considered restricted members of the society and therefore they were not to be 'exposed' to the society at large.

We must repeat here again that in Arabic this word has never been used in the meaning of 'a woman'. This word has occurred in the Holy Quran in five verses four of which are of different contexts, none of which refer to the meaning of 'woman'. The Holy Quran besides being religious scripture of the Muslims is also considered as an excellent work of reference on language. We give below the five verses and their translations to show how the word 'AWRAT' has been used therein:

1. *WA QUL LIL MUMINATI YAGHDUDNA MIN ABSARIHUNNA WA YAHFAZNA FURUJAHUNNA WLI LA YUBDINA ZEENATAHUNNA ILLA MA ZAHARA MINHA WAL YADRIENA BEKUMURIHUNNA* *WA LA YUBDINA ZEENATAHUNNA ILLA LE BU ULATIHINNA AW ABAYIHINNA AW ABNAYI BU ULATIHINNA AW ABNAYIHINNA AW ABNAYI BU ULATIHINNA AW IKHWANIHINNA AW BANI IKHWANIHINNA AW BANI AKHAWATIHINNA AW NISAYIHINNA AW MA MALAKAT AYMANUHUNNA AWITTABATINA GHAYRI ULIL IRBATI MINAR RIJAL AWITTIFL ALLADHINA LAM YAZHARU 'ALA AWRATIN NISAWA*

('And say to the believing women that they should lower their gaze and guard their modesty, that they should not display their beauty, and ornaments except what (must ordinarily) appear thereof; that they should draw their veils over their bosoms and not
display their beauty except to their husbands, their fathers, their husbands' fathers, their sons, their husbands' sons, or their sisters' sons, or their women, or the slaves whom their right hands possess, or male servants free of physical needs, or small children who have no sense of the shame of sex')

(Chapter or Sura No.34, AL NOOR, Verse No.31 - translated by Yusuf Ali)

It may be noted that in the above lengthy verse, the word Awrat has been used in the plural form 'AWRAT' and in the meaning of 'the shame of sex'.

2. 'YA AYYUHALLADHINA AMANU LE YASTADHINAKUM ALLADHINA MALAKAT AYMANUKUM WALLA DHINA IAM YABLUGHU ALHULMA MINKUM THALATHA MARRATIN MINQUALI SALATIL FAJRI WA HINA TADAUNA THIYABUKUM MINAZ ZAHIRATI WA MIN BADISALATIL ISHAI THALATHA AWRATIN LAKUM' (Ye who believe! Let those whom your right hand possess, and the (children) among you who have not come of age ask your permission (before they come to your presence), on three occasions: before morning prayer, while you doff your clothes for noonday heat; and after the late-night prayer: these are your three times of undress')

(Chapter or Sura No.35, AL NOOR, Verse 58, translated by Yusuf Ali)

In the above verse also the word AWAT is used in the plural form of AWAT but in the meaning of 'time of undress', i.e. privacy.

3. 'WA IDH QALAT TAYIFATUN NINHUM YA AHLA YATHRIBA LA MUQAMA LAKUM FARJ UOO WA YASTADHINU FAREEQUN MINHUM AN NABIYA YAQULUN INNA BUYYOTANA AWRATUN WA MA HIYA BE AWRATIN IN TURIDUNA TILLA FIRARA' (Behold! a party among them said: Ye men of Yathrib! Ye cannot stand (the attack)! Therefore go back! And a band of them ask for leave of the Prophet, saying, 'Truly our houses are bare and exposed, they intended nothing but runaway').
In the above verse the word 'AWRAT' has been used in the meaning of 'bare and exposed'. Thus it is clear that in Arabic this word has never had any connection with the meaning 'woman'.

As stated earlier, this word has been totally absorbed in Hindi and Urdu although in Hindi the words 'MAHILA' and 'STRI' are being preferred gradually. The plural form of this word in these two languages is formed as per the pattern of plurals in Urdu, namely, AWRATEN (nominative case) and AWRATON (accusative case).

Thus the word AWRAT is a case of restriction of meaning which may also be described as a 'metaphoric extension' to the meaning of the word.

'BADAL' (16) has already been discussed in the previous category, namely, 'widening of meaning'. But here we would like to point out that this word has also had a shift in meaning in Hindi, Urdu and Tamil. This shift has come about as a result of the shift in Persian from the meaning 'recompense, and set off' to 'requital in lieu of, retaliation'. And in Hindi and Urdu the word structure was also modified to the form BADLA in order to denote these extended or rather transferred meanings. Here are some examples of the usage of this word in these two languages: UNHON NE UNSE BADLA LIYA (he took revenge from him); IS KITAB KE BADLE MAY MUJHE EK COPY DE DO (Please give me a note book, in lieu of this book).

In Tamil this word (pronounced as PATHIL) has had a more drastic shift since it has come to mean: 'to answer,
to reply, etc. This shift can perhaps be traced to the original meanings of: 'substitute or alternate'. Here are some examples of its usages in Tamil: PATHIL SOLLUVATHU (to answer); ATHARKKU PATHILAKA (in lieu of that); PATHILUTHIRAM (answer, reply); PATHILUKKU PATHIL (like for like, retaliation); PATHILALI (Substitute); PATHIL UPAKARAN (recompense). The shift that has taken place in Tamil in the meanings of: 'answer and reply' can be described as 'total shift' in meaning.

BUKHAR (21) means in Arbbie: 'vapour, fume; steam'; In Persian there was a narrowing of meaning arising out of the meaning: 'steam'. It was given the connotation of 'feverish heat, fever, anger, wrath, animosity, brief and anguish'. And in Hindi and Urdu this word has acquired only the meaning of 'fever'. Here are some examples of its usages in these two languages: BUKHAR ANA, BUKHAR CHARNAA (to have a fever; to get into a state of fever; to get into a state of feverish heat or excitement or alarm). BUKHAR DIL MAY RAKHNA (to harbour or cherish wrath or animosity); 'BUKHAR NIKALNA' (to vent one's rage or spleen, to let off steam). The shift in the meanings of this word may be described as 'a restriction of meaning since it is in some way connected with the original meaning in Arabic.

DIDD (34) pronounced as ZIDD in Hindi and Urdu, means in Arabic, 'an opposite, a contrary, contrast, word with two opposite meanings, adversary, opponent, anti-toxin, antidote, anti- inc compounds'. In Hindi and Urdu this word has come to mean the 'spirit of contrariness';
this shift in meaning has in all probability come about through Persian, although in Persian the emphasis is on the original Arabic meanings of 'opposite and contrary'. Let us look into some examples of the usage of this word in Hindi and Urdu: AAP IS BAAT PAR ZIID FAHIN KIJIYE (please don't insist or be adament on this); WOH BAHOT ZIDDI AADMI HAI (he is a very obdurate person); ZIDD ANA or ZID PAR CHARHNA (to be or become possessed of a spirit of opposition; to be persistent; to insist on; to be or become obstinate).

The Persian form of relative noun ZIDDI is also very commonly used in Hindi and Urdu as per examples given above. Thus the word ZIDD is a case of restriction of meaning.

The word DIL'E' or ZILLA (35) means in Arabic: rib, cutlet, chop, side of a triangle, etc', whereas in Hindi, Urdu and Tamil, it has retained only one meaning: 'a district in a province or a state'. This meaning is obsolete in Arabic now. It is to be found in some very old Arabic texts only. But in Hindi, Urdu and Tamil it is a very commonly used word. It is also used in combinations with some nouns of Persian and native origin. For example, ZILLA BANDI, is a combination ZILLA and the Persian word BANDI. This combination gives the meaning 'division' of a province into ZILLAS or districts. ZILE DAR (an officer in charge of the revenue of the district); In Tamil there is the term: ZILLA ADHIKARI (District authority); this is a combination of Arabic and the Tamil word ADHIKARI meaning: an official or an authority.
It is evident from the above that the Arabic word DILE has been received in the borrowing languages in a restricted context. This can also be considered as a case of shift in meaning.

FASL (37) in Arabic means: 'parting, disjunction, detachment, severance, sunderance, cutting off, separation, division, partition, discharge, dismissal, decision, rendering of judgement, section, part, chapter, act of a play, movement of a symphony, class, grade in a school, season'.

All these meanings are prevalent in Persian also but the meaning 'season' has been interpreted as 'harvest, crop, etc'. In Hindi and Urdu this word is used mostly in the last mentioned two meanings only and occasionally in the meaning of 'season as in FASL-E-BAHAR (spring season).

Here are some examples of its usage in these two languages.
FASAL KATNE KA ZAMANA AGAYA (it is time for harvest);
IS SAAL FASAL ACHCHI HAI (This year the harvest is good);
CHAVAL KI FASAL SAAL MAY DO BAR HOTI HAI (rice crop is two times in a year).

The Persian form of relative noun FASLI is also commonly used in Hindi and Urdu as in the following sentences: YAHAN KI FASLI MEWA KIYA HAI, (what are the seasonal fruits available here?); FASLI SAAL (the revenue or harvest year); The Fasli era was instituted by Emperor Akbar, and began on 10th September 1555; the fasli year falls behind the Hijra era at the rate of three years per century because the Fasli years are solar.
It is evident from the foregoing examples that the word FASL has got narrowed down in its meaning stemming from the Arabic meaning 'to cut' and also 'a season'. This can also be described as a case of 'total shift' of meaning especially in the meaning of 'harvest' that is commonly used in Hindi and Urdu.

FEE (39) is a preposition in Arabic meaning 'in, at, on, near by, within, during, among, in the company of, with, about, on, concerning, regarding, with reference to, according to, in proportion' to'. In Hindi and Urdu this word is restricted to the meaning: 'each, for each, per'. As for example, 'FEE KA SS' (per head), 'FEE SAD' (per cent); 'FEE SAAL' (per year); 'FIL HAL' (immediately); FEE MANN (per maund); FIL JUMLA (Upon the whole, in brief, in effect).

FOWJ (41) means in Arabic, 'a group, crowd, troop, band, detachment, party, battalion, regiment'; however, the last two meanings are only used; it is used more as a military term to mean 'an army'. It is also used in some Persianised combinations, such as: FAUJ DAR (an officer of the police); FAUJ DARI (the office or jurisdiction of a faujdar); The Persian relative noun FAUJI (of or belonging to the army) is also used commonly in Hindi and Urdu. The restriction of meaning which this word has acquired in Hindi and Urdu is also an instance of shift of meaning from a more material and substantial value towards one that is more conceptual and formal.
It is evident from the above that the Arabic word DILE has been received in the borrowing languages in a restricted context. This can also be considered as a case of shift in meaning.

FASL (37) in Arabic means: 'parting, disjunction, detachment, severance, sunderance, cutting off, separation, division, partition, discharge, dismissal, decision, rendering of judgement, section, part, chapter, act of a play, movement of a symphony, class, grade in a school, season'. All these meanings are prevalent in Persian also but the meaning 'season' has been interpreted as 'harvest, crop, etc'. In Hindi and Urdu this word is used mostly in the last mentioned two meanings only and occasionally in the meaning of 'season as in FASL-E-BAHAR (spring season). Here are some examples of its usage in these two languages.

FASAL KATNE KA ZAMANA AGAYA (it is time for harvest); IS SAAL FASAL ACHCHI HAI (This year the harvest is good); CHAVAL KI FASAL SAAL MAY DO BAR HOTI HAI (rice crop is two times in a year).

The Persian form of relative noun FASLI is also commonly used in Hindi and Urdu as in the following sentences: YAHAN KI FASLI MEWA XIYA HAI, (what are the seasonal fruits available here?); FASLI SAAL (the revenue or harvest year); The Fasli era was instituted by Emperor Akbar, and began on 10th September 1555; the Fasli year falls behind the Hijra era at the rate of three years per century because the Fasli years are solar.
GHUSSA (57) means in Arabic 'that which comes choking, a lump in the throat, mortal distress, torment, agony, ordeal choking sound, suppressed moan'. In Persian it got restricted to the meanings of 'suffocation, grief, anxiety, sorrow, and sadness'. In Hindi and Urdu it got restricted further and has come to mean only 'wrath, anger, rage, and passion'. It is also one of the commonly used words in Hindi and Urdu and it can be counted among the indispensable words in these two languages. The semantic change in this word can be described as another incident of shift from the material value to a more conceptual value. This word is very often used with verbs in certain interesting combinations which indicate the ingenuity of the speakers of these two languages. Some of these combinations are GHUSSA PINA OR PIJANA or GHUSSA THUKNA or THUKDENA or (Swallow one's anger; to suppress anger); GHUSSA DILANA or GHUSSA MAY LANA (KISI KO) (to make angry, to enrage, to provoke, to offend); GHUSSESE or GHUSSE KE MARE BHUT HOJANA (to become a very devil through rage).

HAVALA (62) in Arabic means 'assignment, cession, jurisprudence; bill of exchange, (promisory) note, check draft, money order' etc. But in Persian it came to mean 'Transfer, commitment, charge, trust, care, custody, deposit, consignment (of property); assignment for payment, adverbially) in the charge or care of'; and in Hindi and Urdu it is now used in the following meanings: 'to make a reference (HAVALADENA); to give in charge or possession of
HAVALA KARNA) and to be sent to police custody or to be arrested (HAVALAT MAY BAND KARDENA). This word is also combined with the noun of possession 'DAR' in Hindi and Urdu and thus the word HAVELDAR is formed and it is a frequently used word to denote 'a military officer'. This term was used by the Britishers during their rule in India to refer to a military officer of inferior rank in the native regiments. During the Mughal rule this word meant 'one employed to protect the grain before it is stored; a steward or agent employed for the management of a village'. This word as a military term is common in Hindi, Urdu and Tamil. The semantic change that has taken place in this word is an instance of shift from the conceptual to the material or substantial meaning.

HAVALY (63) means in Arabic 'around, about circa'. It is used in Arabic as an adverb of place or time, unmarked for number and gender. This word underwent a shift in meaning in Persian since it was taken to mean as 'outskirts, suburbs of a city, environs, etc'. It underwent a further narrowing of meaning in Hindi and Urdu since it was taken to mean 'a house of brick or stone, house, dwelling, habitation, mansionn, the districts or lands attached to and in the vicinity of a town (the revenues of which were devoted to the support of the military garrison).

This word is now commonly used in the meaning of the ancient quarters of many towns in north India, e.g HAVELI AZAM KHAN. Thus the usage in Hindi and Urdu can be considered as an instance of 'total shift'.
HOWSALA (64) means in Arabic, 'craw or bladder of a bird (pelican); gall bladder, bile'; but in Persian it acquired the additional meanings of 'capacity, spirit, ambition, desire, courage, patience'. And it is only these meanings gained currency in Hindi and Urdu. Thus it is a case of total shift. Let us look into some of the examples in which this word is used in these two languages: HOWSALA DAR (having a stomach for; capricious); HOWSILA DARI (capacity); HOWSILA MAND (aspiring, ambitious).

IJAZAT (73) in Arabic means, 'permission, authorization, approval, permit, vacation, leave (of absence), licence as an academic degree', etc. All these meanings are in use in Persian also. But in Hindi and Urdu this word is restricted to a situational use as in formal or informal conversation one would say to his host or to the person to whom he is talking to: 'May I have your permission to leave now,' or 'May I have your permission to say a few words now:' In such situations this word is brought into use in Hindi and Urdu and the following sentences are very often used: 'IJAZAT HAI?' or KIYA MUJHE IJAZAT HAI? the rest of the words in such sentences are not spoken but they are understood from the context. This kind of usage is not found in Persian; it is an innovation in Hindi and Urdu. Thus the semantic change in this word can be described as 'a conventional abstraction in the sense-referent relationship' mentioned by Ullmann. 4

4 Stephen Ullman, The Principles of Semantics, p.84
This word is also used in the original sense in sentences such as: 'IJAZAT DENA (to grant leave or permission); IJAZAT LEHA (to get permission).

The word 'AZIZ (85) in Arabic means 'dear, worthy, precious, highly esteemed, greatly valued, honoured, respected, beloved'; in Persian also these meanings are prevalent. But in Hindi and Urdu this word has come to mean: 'a near and dear friend or relative' only. In this meaning it is combined with 'DARI' (which is also originally Persian, but modified on the pattern of relative nouns in Hindi and Urdu) to make the word AZIZDARI (relationship). It is also used as an adjective in phrases like AZIZ DOST (dear friend) and AZIZ CHIZ (a dear thing); The semantic change in this word can be described as a 'contiguity under the association between the senses', that is to say there is a transfer of meaning on the basis of some common features between the idea of something being dear and the relationship on the basis of blood or on the basis of dearness of a thing or a person to one's heart. Thus the resultant semantic change is a 'metonymy', i.e changing the sign for the thing signified.

JAHAZ (87) in Arabic means 'equipment, appliances, outfit, gear, rig, trousseau, contrivances, gadget, implement, appliance, utensil, installation, apparatus (technical), system'; in Persian all these meanings do exist but in actual use this word is restricted to two meanings only: (1) paraphernalia or portion given with a daughter; a
trousseau; 2. a ship. In the first meaning the word is pronounced as JAHEZ which is the pronunciation prevalent in Hindi and Urdu also; for the latter meaning the word is pronounced as JAHAZ as in Arabic. The change in spelling and pronunciation is inexplicable. But the semantic change can be described as a change resulting from the 'similarity arising from association between names'. In present day Arabic both the above meanings are absolute; 'equipment, appliance, apparatus and implement' are the meanings current in Arabic for this word. But in classical Arabic the above two meanings did exist as it could be ascertained from some history books of the tenth century A.D. In Hindi and Urdu, the word JAHAZ has acquired further extensions such as HAVAY JAHAZ and PANI KA JAHAZ meaning 'aeroplane and ship' respectively.

JALAD (88) meant in classical Arabic 'flogging of the camel by the camel driver in order to make the animal move fast'; besides this meaning, this word also meant, 'staunch steadfast, strong, sturdy, quick, active, brisk, hasty, rash, precipitate, fierce, soon and without delay', etc. It is these last mentioned meanings which have come to stay in Hindi and Urdu. This shift has most probably occurred through Persian. It is now one of the commonly used words in Hindi and Urdu and it can be counted among the indispensable words. In present day Arabic this word is used

5 Ibid P.80
in the meanings, 'flogging, steadfastness' only. But in Hindi and Urdu it is used only in the meaning of 'swift, hasty, quick', etc. It is also used in Persianised combinations such as: JALD BASI (quickness, briskness, activity, ability, haste, expedition); JALDI KARNA is also an oft repeated phrase meaning, 'make haste, hasten, hurry,' the adjectival phrase JALD BAZ is also used often in Hindi and Urdu to mean 'a hasty person'. A closer study of the semantic change that has taken place in this word would reveal to us that a certain amount of filtering has taken place in the meaning of this word; the original meaning 'flogging' has been the source for further extensions as detailed above. It later on underwent a 'shift in application' and as a result of 'the virtual-actual duality on the one hand, and of the vagueness and elasticity of the sense on the other'.

JAYIZA (96) in classical Arabic meant: 'prize, reward, premium, stipend, and scholarship'. But in Persian it underwent major shift in meaning because it acquired the following meanings, 'examination, review, trial, proof, confirmation, a mark made in checking, signature, muster'; in Hindi and Urdu this word is restricted to the following meanings: 'examination, review, trial', etc. A careful study of this shift in meaning reveals to us that this has most probably occurred due to the similarity with the word IJAZAT (permission, leave, etc) referred to earlier. Both the words are from the same root and they differ

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6 Ibid, p.11
in meaning only by the difference of the form derived from the root. In Arabic, both classical and modern, this word has always been used in the meaning of, 'reward, prize', etc; this is perhaps due to the fact that this stems from the meaning of 'granting or permitting something after due scrutiny'. Thus the shift that has occurred in the usage of this word in Persian and later on in Hindi and Urdu through the influence of Persian, in all probability, has been based on the root meaning of the word in Arabic. The resultant semantic change in this word can be described as a change due to analogy. In Hindi and Urdu this word is always used with the verbs like LENA and DENA, i.e JAYIZA LENA (to examine, to check, etc); JAYIZA DENA (to undergo examination);

KAHIL (101) meant in classical Arabic 'upper part of the neck, withers hump of a camel and a person of matured age'; these meanings are current in modern Arabic also. But in Persian it acquired the meanings of 'slow, tardy, languid, indolent, idle, lazy, negligent, unwell, sick, indisposed, middleaged'; it is these meanings of Persian that have come to stay in Hindi and Urdu in the context of this word. The emphasis in Hindi and Urdu while using this word is on the meanings, 'idle, lazy, negligent, and sick'. It is also used in an Arabicised combination (with some modifications) such as, KAHIL MIZAJ (sluggish, indolent). This word is also used with verbs in Hindi and Urdu, such as: KAHILI AGAYI (laziness has overtaken); there
in meaning only by the difference of the form derived from the root. In Arabic, both classical and modern, this word has always been used in the meaning of, 'reward, prize', etc; this is perhaps due to the fact that this seems from the meaning of 'granting or permitting something after due scrutiny'. Thus the shift that has occurred in the usage of this word in Persian and later on in Hindi and Urdu through the influence of Persian, in all probability, has been based on the root meaning of the word in Arabic. The resultant semantic change in this word can be described as a change due to analogy. In Hindi and Urdu this word is always used with the verbs like LENA and DENA, i.e JAYIZA LENA (to examine, to check, etc); JAYIZA DENA (to undergo examination).

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is also an adjectival form; KAHILANA which Platts7 explains as a combination of Arabic and Zend and Sanskrit; he gives the break up as follows: KAHIL + Zend aff. ANA or ANA = Sanskrit: AN. It can be seen from the above analysis that the meanings that have become current for this word in Hindi and Urdu through Persian are all extensions of the original Arabic meaning; 'a person of mature age'. This semantic change can be described as a change resulting from contiguity, because the KAHIL meaning 'mature or ripe age has been extended to mean laziness, indolence, etc. since these qualities are normally associated with old age.

KASR (103) in classical and modern Arabic has always meant; breaking, fracturing, shattering, fragmentation, break, breach, fracture, crack, rupture, fracture of a bone, etc. In Persian also these meanings have been adopted. But in Hindi and Urdu this word has been mixed up with another phonetically similar Arabic word: QASR and as a result of it, the entire range of meanings for this word has also been mixed up. It would be useful to quote Platts observation on this word8: KASR (in Hindustani, perhaps by mistake for QASR) something wrong or amiss; something wanting, a want, deficiency, defect, flaw. Platts also has listed the original Arabic meanings for this words besides the above. Let us now consider some examples of the usage of

7 J.T. Platts, A Dictionary of Urdu, Classical Hindi and English; p.808
8 Ibid, p.833
this word in Hindi and Urdu: KASR UTHANA (to suffer loss or damage); KASAR BHARNA (to make good a loss, to indemnify; to make up a deficiency); KASR BESHI (a fraction more); KASR PARNA (trouble or inconvenience to arise, a deficiency to occur, to fall short); KASR-E-BHAN (loss of dignity or honour); KASR NIKALNA or NIKAL-LENA (to make up a loss or deficiency, to be revenged for; to quits with; to pay one off for;) KASR-E-NAFSI (to humble oneself); KASRAT (athletic exercise; practice; usage; habit); KASRAT KARNA (to practise on oneself in athletic or gymnastic exercises). It becomes clear to us from the above examples that excepting the last mentioned two examples referring to physical exercises (which are in some way connected with the original Arabic meaning of breaking), the rest of the entire range of meanings of this word in Hindi and Urdu is related to the other phonetically similar word QASR. Thus the semantic change in this word can be described as a Polysemy (one name - several senses) resulting from phonetic interference from another word.

KHATT (١١١) is an Arabic word meaning 'line, stroke, stripe, streak, railroad, line, line of communication, telephone lines, frontline (military), furrow, ridge, handwriting, writing, script, calligraphy and penmanship'. In Persian this word has, besides the above, had the following extended meanings: 'a letter, a note, a character, a figure drawn on the sand by conjurers, a line, a limit, margin, edge, a bank, coast, a line of conduct or argument,
an order, a marriage contract, the down on the cheek of a youth'. But in Hindi and Urdu this word is restricted to the following meanings, 'writing, character, handwriting, chirography, a letter epistle, down on the face, incipient, beard, moustaches.' The semantic change in this word with regard to the last mentioned meanings of 'down on the face, beard, moustache, etc, is a case of 'metonymy' i.e changing the sign for the thing signified.

MAZBUT (137) in classical Arabic meant 'possessed, occupied, held', etc. In modern Arabic it has acquired the following meanings, 'accurate, exact, right, precise'; in Persian both the above sets have been adopted and it has also acquired extended meanings such as 'tamed, moderated, disciplined, firm, strong, solid', etc; in Hindi and Urdu this word is now restricted to the following meanings: 'hold firmly, firm, fixed, tight, immovable, stable, strong, stout, resolute, cogent, valid, firmly, tightly'; the Persian form of relative noun MAZBOOTI is also commonly used in Hindi and Urdu to mean, 'strength, force, firmness, solidity, durability, validity, cogency'. The adverbial form MAZBUTI meaning 'strongly, firmly,' etc, is also an oft repeated phrase in Hindi and Urdu. MAZBOOT and MAZBUT are construed with several verbs in Hindi and Urdu, such as, BAT MAZBUT KARLIJIYE (make your statement or agreement firm); MAZBUTI SE PAKARHNA (to hold firmly); it is also used in adjectival forms, such as: MAZBOOT CHEEZ (a strong thing); MAZBOOT GHARI (a sturdy vehicle); MAZBOOT DAM
(fixed price), etc. Thus we can see that in Hindi and Urdu this word is restricted to the meanings which are semantic extensions received through Persian. This is an instance of semantic change due to 'contiguity under the association between the senses'.

MAJAL (مجال) is an Arabic word meaning, 'room space, field, domain, sphere, scope, extent, reach, range, elbowroom, freescope, play, clearance, field (magnetism)'; In Persian it got extended to the following meanings: 'power, strength, ability, vigour, skill, place, opportunity, a circus, a field of battle'. It is these extended meanings of Persian that have gained currency in Hindi and Urdu for this word. It is very often used in these two languages with verbs in sentences such as: UNKA KIYA MAJAL HAI KE WOH AISA KAHEIN! (Dare he say like this!); MAJAL RAKHNA or MAJAL HONA (to have the power to do something); KIYA MAJAL HAI (what power has he? or What can he do?). Thus this word is now restricted to the meanings: 'power, might, skill and dare'. The semantic change that has occured in this word may be categorised as a departure from the conventionality of a meaning due to a certain 'motivation' i.e the word MAJAL has motivated the change due to a certain similarity between the idea of 'space, domain, scope,' etc., and between the idea of 'power, might, skill and dare'.

9 Stephen Ullmann, The Principles of Semantics, p. 80
MEHNAT (152) is an Arabic word meaning 'severe trial, ordeal, tribulation, affliction, hardship, distress, suffering, misfortune'; in Persian the meanings have changed as follows: 'moil, toil, drudgery, calamity, misfortune, misery, sore trial, temptation'; but in Hindi and Urdu this word has come to mean: 'diligence, application, attention, exercise, athletic exercise'. It is construed with several other verbs and nouns such as MEHNAT UTHANA (to undergo labour or trouble, to labour, to take pains); MEHNAT KARNA (to labour or toil for or after, to exert oneself); MEHNAT KA PHAL (the fruit of labour). We could see from these examples that the meanings of this word in Hindi and Urdu has been restricted to 'exertion, physical labour, etc', whereas in Arabic it is used only in the meanings, 'misfortune, calamity', etc. Thus the semantic change in this word is another instance of change due to motivation. This word has motivated a certain similarity between the idea of 'calamity, misfortune', etc, and the idea of 'hard labour, toil', etc, and thus it has come to mean only 'hard labour and toil' etc, in Hindi and Urdu. This motivation has most probably come through Persian.

MOWQA (155) in Arabic means, 'place where something drops or falls down; place, site, locality, spot, position (of a ship and mill); scene, situation, location, position; impression; time or date on which something falls'. In Persian there has been a shift in the meanings of this word; the meanings in Persian are as follows: 'opportunity,
occasion, accident, contingency, occurrence, vicissitudes of fortune, proper, fit, suitable, the falling of a star'; all these meanings have been adopted in Hindi and Urdu also but the emphasis is on the meanings of 'opportunity, right place, at the proper time', etc. We find this word used in these meanings by combining it with different verbs and nouns. Let us look at the following examples: MOUQA BANNA (an opportunity to occur or to present itself); MOUQA PER (adverb - at the right place, at the proper time,); MOUQA PAKARNA (to seize the occasion, not to let slip an opportunity); MOUQA HATH LAGNA (an opportunity to come to hand); BE MOUQA - an adjective and adverb - (out of place, misplaced, untimely, unseasonable, ill timed, inopportune, mal-a-propos, inconvenient, untoward). MOUQA DEKNA or MOUQA TAKNA (tolook for or watch for an opportunity) MOUQA DENA (to give an opportunity, or occasion to); MOUQA SE (adverb - opportunely, seasonably, timely); MOUQA NIKAL JANA (an opportunity to pass away or escape or be lost); MOUQA-E-WAR-IDAT, (the place where a crime has been committed). It is now clear to us after a perusal of all these examples in Hindi and Urdu that this word is restricted to the abstract meaning of 'opportunity and occasion', etc. The semantic change in this word can be placed under the category of change due to a conventional abstraction in the sense-referent relationship.
MULAZIM (166) is an Arabic word meaning 'tenacious followed by genitive: of', clinging, keeping, sticking, (with following genitive: to); preservering, persisting, remaining, abiding; inseparable, closely connected or attached; attending; accompanying; adhering; adherent; follower; partisan; Second Lieutenant'; Morphologically this word is a noun agent in Arabic; besides this word, we note that the noun infinitive MULAZAMAT is also frequently used in Hindi and Urdu. MULAZAMAT means 'adhesion, close attachment; pursuit; pursuance; preservation; assiduity and zeal'. All the meanings of both these words have been totally absorbed in Persian. But the emphasis has been on one meaning only, 'to serve' (as a verb) and (servant, domestic servant, etc. It is these two meanings that have been transmitted to Hindi and Urdu also and they are widely used in these two languages. The following examples can confirm this fact: 'Sarkari Mulazim', (a government servant); MULAZIM-E-KHAS (a private servant); MULAZIM KARNA (to engage a servant); MULAZAMAT (service, employment duty, etc); WOH MULAZIM HAI (he is an employee); 'Unhon ne Mulazamat Ikhtiyar Karli' (he/she has taken up employment); the plural of this word is formed on the pattern of plurals of Urdu, namely MULAZIMIN (nominative case) and MULAZIMON (accusative case). It is clear from the above examples that this word has been restricted to the meanings of service or employment in Hindi and Urdu, inspite of the fact that this meaning is not commonly prevalent in Persian and
and it is never in use in Arabic. Thus this is an innovation or rather a semantic extension evolved by the people who speak Urdu and Hindi. This semantic change can be placed under the category of change due to 'similarity between the senses'.

Ullmann makes a further classification of such changes and states that this type of change could be either due to substantive or emotive similarity. By substantive he means the 'anthropomorphic transfers' such as: 'foot of a hill, arms and mouth of a river, eye of a needle', etc., and by emotive he means the similarity that 'entirely depends upon the analogous impact and affective resemblance of two senses'. In our present discussion, we may classify this word MULAZIM as a case of change due to emotive similarity between the two senses.

MUNSHI (16) in Arabic means, 'creator, organizer, promoter, founder, author, writer, creating, creative'. In Persian this word has the following extended meanings, 'tutor, secretary, a composer in prose'; it is these extended meanings of this word which have gained currency in Hindi and Urdu. This word is now used to refer to: 'a scribe, an amanuensis; (in India chiefly among Europeans) a tutor, a teacher of Persian or Urdu; language master, a title of respect'. The Persian adjectival form MUNSHIANA is also used very commonly in Urdu to mean 'writing like a

10 Stephan Ullmann, The Principles of Semantic Change, p.280
Munshi's good handwriting or penmanship. MUNSHIJI is also a very commonly used word in Hindi and Urdu; it is a title of respect for one who teaches Arabic and Urdu and Persian, as against PANDITJI for one who teaches Sanskrit and Hindi. Thus the semantic change in this word is another instance of 'change due to the similarity between the senses'.

MUNSF (170), in Arabic means, 'just man, righteous, equitable, fair, just'. But in Persian this word got transferred to the meanings of 'a judge-advocate, an arbitrator, discreet, just, equitable, fair, just', etc. In Hindi and Urdu this word is used strictly in the meaning of a district or village judge, a subordinate judge. This word is used in Tamil also in the same meaning as in Hindi and Urdu. This word is current in many other languages of the Indian sub-continent as a title for a legal office. In Tamil this word is pronounced as MUNSIPPU. In Hindi and Urdu the Persian adjectival form MUNSIFANA, meaning, 'equitably, justly, fairly and candidly', is also used. In Arabic, both classical and modern, this word has never had this legal connotation. It is thus an innovation received through Persian. But in Persian also this legal connotation is not in vogue. It is therefore, an exclusive usage in Hindi, Urdu and Tamil besides many other languages of the sub-continent. The semantic change in this word may also be classified under the emotive change due to the similarity between the two senses.
MUQABALA (771) also pronounced as MUKABALA (in Hindi and Urdu) is an Arabic word meaning 'encounter, meeting, conversation, talk, discussion, interview, audience, reception, comparison, collation'. In Persian this word has the following meanings, 'facing, standing, over against, looking towards, comparing, collating (one book with another), confronting, meeting face to face, opposing, resisting, recomposing, comparison control, collation, examination, contrast, exchange, reciprocation, equality, retrospection, a book of control, contradistinction, a counter part, duplicate, tablets, memorandum - book'. But in Hindi and Urdu this word is restricted to the meanings of: 'contest, competition, opposition, opposite quarter'. The meanings which are in use in Persian for this word are actually the meanings of the noun agent MUQABIL (masculine) and MUQABILA (feminine) of Arabic. This difference in the word form has been overlooked in the Persian usage, as a result of which there has been a mixing up of the meanings and these have passed on to Hindi and Urdu also. But in Hindi and Urdu it has got restricted to the meanings mentioned earlier. This word is used with several verbs, as follows: MUQABALA KARNA or MUQABALA KAR BALTHNA (to confront, to oppose, to resist, to contend (with or against); to compete or cope with, to challenge, to compare, collate, contrast, to examine, check, or balance accounts); MUQABALA ANA (to come in front of, to face, confront, to oppose, to challenge to combat, to defy). It is clear from the above examples that this word has got
to the meanings of 'confrontation, opposition and challenge' in Hindi and Urdu. The semantic change in this word may be described as also a change due to similarity between the senses.

NAFA (181) in Arabic means, 'use, avail, benefit, advantage, profit, gain, good, welfare'. In Persian this word acquired the following additional meanings: 'gain, profit, advantage, emolument, interest, avail, these additional meanings alone have gained currency in Hindi and Urdu. The word MUNAFA which is the noun infinitive of another form developed from NAFA is also used in Hindi and Urdu in the meanings of 'net profit and interest'. Some of the sentences in which these words are used are as follows: NAFA UTHANA (to reap or make profit); MUNAFA LENA (to make or obtain profit); NAFA-O-NUQSAN (Profit and Loss). Thus this word has got restricted to the meanings of 'profit, interest, advantage', etc., in Hindi and Urdu. The semantic change in this word is also due to the similarity of senses.

NAQL (184) in Arabic means, 'carrying, carriage, conveyance, transportation, transport, removal, translocation, relocation, transfer (also of an official); change of residence, move remove; transmission (also by radio), translation, transcription, transcript, copy, tradition, report, account, entry, posting in an account book, assignment, cession'. All this meanings got transferred to Persian also and it also acquired to additional meanings in Persian, namely, imitating and mimicking. It is these two additional meanings that have gained currency in Hindi and Urdu besides,
the meanings 'to copy or transcribe'. This word is used in Tamil also but only in the meanings of 'copying or transcribing'. In Hindi and Urdu this word is used with many verbs like: NAQL KARNA (to copy); NAQL KARWANA (to have something copied); NAQL UTARNA (to imitate or mimic); The Persian form of relative noun NAQLI is also very commonly used in Hindi and Urdu in the meanings, 'imitated, fabricated, artificial, fictitious, spurious, counterfeit, false, a mime, mimic, an actor, a jester, bufoon, a narrator, relater, story-teller'. In Hindi the word NAQLIYA has been evolved by a combination of Arabic NAQL + IYA of Prakrit, and it is widely used in the meaning of: 'a mime, mimic, an actor, a jester, bufoon,etc.'11 The word INTIQAL which is the noun infinitive of another word developed from NAQL is also used in Hindi and Urdu very commonly. In Arabic INTIQAL means: 'to move from one place to another'. But in Hindi and Urdu this has come to mean 'death and demise of a person'. This meaning is conveyed in Arabic with this word also but by combining it in a phrase meaning 'so and so has departed from this world to the mercy of Allah'. It is evident from the above examples that the word NAQL is restricted to the meanings of 'to transcribe or copy or to imitate or mimic'. The semantic change in this word may be described as a change due to the contiguity between the senses.

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NAQS (187) in Arabic means, 'decrease, diminution, deficit, loss, damage, wantage, lack, want, shortage, gap, blank, omission, defect, shortcoming, failing, fault, blemish, deficiency, imperfection, inferiority'. In Persian the same meanings prevail. But in Hindi and Urdu this word is restricted to the following meanings, 'defect, deficiency, demunition, decrease, wane, detriment, damage, blemish, flaw, unsoundedness, weakness'; in Hindi and Urdu this word is pronounced as NUQS and not as NAQS. It is used with verbs like NUQS NIKALNA (to pick out defects or faults); US MAY KIYA NUQS HAI? (what defect is there in it or in her/him). The word NUQSAN which is another noun infinitive like NAQS is also used very often in Hindi and Urdu in the meanings, 'loss, waste, detriment, injury, harm, damage'; it is used with several verbs such as NUQSAN BHARNA (to bear a loss), NUQSAN KARNA (to do harm or injury, to affect injuriously, to destroy, ruin); NUQSAN GAWARA KARNA (to put with or to abide a loss), NUQSAN PHUNCHANA (to cause loss, damage or injury(to). The semantic change in these two words, NUQS and NUQSAN is again a change due to the emotive similarity between thes senses.

RASM (207) is an Arabic word meaning, 'drawing, sketch, graph, picture, photograph, illustration, pattern on a fabric, trace, impression, designation, mark; inscription, legend, record, notes, official document, legal instrument, writing, design, prescription, regulation, ceremony, form, formality, rate, fee, tax, due'. In
classical Arabic the meanings 'trace, drawing, impression, etc', were more prevalent than the above meanings. However, in Persian this word has come to mean, 'habit, custom, mode, manner, usage', etc. It is these meanings which have gained currency in Hindi and Urdu. It is used with verbs and as adjectives as follows: RASM HOJANA (to become a custom or practice); RASM PAR JANA or CHALNA (to act according to custom, to follow the custom or practice of); thus the restriction of meaning of this word is a semantic change due to the contiguity between the senses.

RIYAYAT (208) is an Arabic word meaning, 'keeping, custody, charge, care, attention, consideration, regard, patronage, auspices, sponsorship, protectorate'; in Persian also the same meanings prevail; but in Hindi and Urdu the following meanings have gained currency: 'remission, abetment, clemency and leniency'; it is used in Hindi and Urdu with several verbs such as RIYAYATKARNA (to show favour or indulgence, to be partial, lenient; to remit, to mitigate); the Persian relative noun RIYAYATI is also used in Hindi and Urdu as an adjective, such as RIYAYATI DAM (a price with special rebate). The word RIYAYAT which is the Arabic plural, meaning 'subject, citizens,' is also widely used in Urdu more than in Hindi. The semantic change in the word RIYAYAT is another instance of change due to the similarity between the senses of the word in the donor language and the receiving language. The similarity is here due to the association of the idea of 'consideration,
regard, and patronage with material things concerned with
day to day life. Thus it is very usual to hear sentences
in Hindi and Urdu such as: IS CHEEZ KO MEIN NE RIYAYAT SE
KHARIDI (I bought this with a rebate); DUKANDAR NE HAMARE
SATH RIYAYAT XI (The shop keeper gave us a special
consideration). It must be noted that in all such semantic
changes the reciprocal relationship between the name and
the sense is always maintained.

SAHIB (212) is an Arabic word meaning 'associate,
companion, comrade, friend, adherent, follower, the tother
of two (followed by genitive); man-owner, possessor, holder,
master, lord, commander, representative, author or originator of ... entrusted with; addicted or given to'. In
Persian also the same meanings are current although the
emphasis is on the meanings, 'a friend, a companion, pos-
sessed of' or endowed with'. But in India this word has
come to mean a title of courtesy equivalent to Mr or Sir
and the feminine SAHIBA is considered equivalent to Miss or
Mrs. Besides this meaning, this word is used in Urdu only
in genitive phrases giving the meaning of 'owner or pos-
sessed of'. Let us look at the following examples: SAHIB-
E-IKHTIYAR (the man having the power to decide, one who
acts on his own volition); SAHIB-E-KAMAL (a man of perfec-
tion, an unusual man); SAHIB ASADA (a son of or scion of a
well known family); SAHIB-E-DIL (a man of heart, a man
full of compassion); SAHIB-E-GHARZ (a self seeker, egoistic,
ungenorous, avaricious, monopolistic, opportunist, time
server, etc); SAHIB-E-NAZAR (a man with intuition, fore-
sight, perception); SAHIB-E-NASIB (a man with good fortune), SAHIB or popularly 'SAB' is one of the most frequently used words in Hindi and Urdu. It is one of the most indispensable words in these two languages. We give below some more examples to explain this point: 'SAB, KAHIYA SAP KO KIYA CHAHYIE?' (Yes Sir, May I help you or what would you like to have?) is the most frequent sentence one could hear when one enters a shop in any place in North India. SAB AAJ DAFTAR NAHIN AYEN HAI; (the officer has not come to the office today); BHAIE SAB, AAP ANDER AAYIYE (Sir, please come in - literally brother, please come in); in this sentence the word BHAIE is a kinship term which is also used as a non-kin term. During the British rule in India, SAHIB also referred to the British officer, whether civil or military and it is also referred to any alien, especially an European gentleman. SAHIB LOG is a term used to refer to rich people, it is used in sarcastic as well as respectful contexts. WOH ADMI BADA SAHIB BUN GAYA (that person has become a big man, i.e. he has started throwing airs about him) is also an oft repeated term in the present day usage in Hindi and Urdu. DAKTAR SAB MUJE DAVADEJIYE (Doctor, please give me medicine) is yet another example of frequency of usage of this word in Hindi and Urdu. This is a word used by all the religious communities and denominations of the Indian sub-continent without any inhibition, especially those who speak Hindi and Urdu. In Tamil this word is used only by the muslims as an honorific meaning 'Sir' or 'Mr'; it is also used to refer to a
person who is a muslim. In the latter context it is the non-muslim Tamilian who uses this word to refer to muslim. Thus it can be described as a word which has reached the heads and hearts of the mass of the population of the Indian sub-continent.

MEM SAHIB is another term very frequently used in Hindi and Urdu and many of the languages of North India. It is a combination of the English word MADAM diluted as MEM and SAHIB. This term is used to refer to the wife of an officer (especially a British officer) or to the lady of the house by her domestic servants. It should be noted here that SAHIB is masculine in gender and it has been adopted in this phrase without any change of gender. However, many of the cultivated speakers, especially those of Urdu, do make the required difference in gender and thus say MEM SAHIBA. In present day Hindi and Urdu, this term is not used only by the domestic servants; it is very commonly used to refer to any respectable lady. For instance a shopkeeper would welcome a lady customer with the words AAYIE MEM SAHIB (Please come in, Madam).

It is evident from all the above examples that this word, though used in a restricted but popular meaning has come a long way from its original Arabic meaning. We have explained earlier, that in Arabic this word as a title or courtesy is always combined with certain other words and this practice was adopted in Persian also. Thus the words SAHIBUL MAALI (His Eminence); SAHIBUL SAADA (His Excellency) are common to both Arabic and Persian, with
some minor phonetic changes in Persian. But this is not the case with Hindi, Urdu and Tamil. In these languages this word has undergone a major shift in its connotations despite the similarity of senses. This can be described as a semantic change due to similarity of senses but on the basis of a mistaken analogy, because in Arabic and Persian it is never used as an independent word to indicate an honorific; moreover in the structural form also this word is always placed in the beginning of a phrase in these two languages, whereas in Hindi, Urdu and Tamil it occurs at the end of the phrase as could be seen from many of the examples cited above. We feel that it is a semantic change due to mistaken analogy because there is an apparent difference between the 'referent' and the 'reference' i.e between the object in real life and between the notion it symbolizes. This shift and restriction in the meaning must have, in all probability taken place sometime during the period when Urdu started developing quick strides, i.e sometime in the eighteenth century. This change may have come about without anyone ever being aware of it. It would be relevant to quote here W.D. Whitney12 'every one is welcome to hold that alterations of speech are not made by the human will; there is no will to alter speech; there is only will to use speech in a way which is new; and the alteration comes of itself as a result.' But it must be at the same time be borne in mind that:

12 William Dwight Whitney, The Life and Growth of Language, p. 457
'Every new item in speech has its own time and occasion and place of origination; it spreads from one to another until it wins general currency, or else it is stifled by general neglect. Only of course, it is not necessary that every single change should start from a single point. There are some words which the general mind so distinctly inclines, which lie so close outside of and within reach from the present boundaries of usage, that they are made independently by many persons, in many places, and thus have a variety of starting points from which to strive after currency'. 13 This word may also have had many starting points. In all probability it may have been introduced by the Afghans who came to India before the Mughals. This becomes evident from the fact that in Dari, the language of Afghanistan, this word is used very commonly even now and is always placed at the end of a name as in Hindi and Urdu.

13 Ibid, pp.151
In this category we find the following words from our list of 250 words:

'AAM (1); 'AISH (6); 'AMAL (7); AMEER (8); 'ARD (9);
AŠL (10); BAQI (13); BADAL (16); BAGHAYR (18);
DAKHAL (22); DHARR (27); GHALAT (46); GHAYIB (48);
HAḌM (53); HUḌUR (69); ISTIPA (83); JALSA (90);
JAVAB (93); JAZBA (97); JULUS (99); KAMAL (102);
KHALI (104); KHABAR (105); Khabar (105); Kharab (107);
KHASS (108); KHATIR (113); KHAYAL (114); KHAYR (115);
LATIFA (126); MADD (135); MADHAQ (138); MAḤOWLA (139);
MAMUL (145); MANZUR (146); MARDEE (148); MAṬLAB (151);
MIZAJ (154); MUNSHI & MANSHA (169); NAQD (183);
NAQSZA (185); NAZAR (187); QABIL (187); QARAR &
TAQREER (196); QUFL & KULFI (202); RADD &
MARRDUD (205); SAF (211); SALAH (214); TAFRIH (232);
TAḤR (237); ZULM & ZALIM (250).

Let us now briefly consider how the extension of meaning has taken place in each of the above words.

AAM (1) in Arabic means 'common and general'; these meanings are current in Persian, Hindi and Urdu. But the extension of meaning in this word is noticeable in the several collocations and idiomatic usages that are very commonly prevalent in Hindi and Urdu. We give the following examples to explain this point: AAM TOR SE (Generally, normally, invariably, etc) is a phrase repeated very often in Hindi and Urdu, in sentences such as: AAM TOR SE WOH SHARAB NAḤIN PITE HAIN (Normally he does not take
alcoholic drink); AAM TOR SE WOH ZIYADA DER TAK BAITH THE HAIN (normally he sits till late hours); AAM AADMI (an ordinary person or a layman); AAM BAAT (a very common thing, speaking generally); AAM LOG (ordinary people, layman and the masses); KHULE AAM (openly, publicly); UNHON NE YEH BAT KHULA AAM KAHI (he said this openly); RAY-E-AMMA or AAM RAY (the general or common opinion or opinion of the majority)

In Arabic there are separate words for each of the above contexts and this word, AAM may be used only in one or two of these whereas in Hindi and Urdu AAM has been frequently used for all the above contexts. Thus a widening of the meaning has taken place in this loanword in Hindi and Urdu.

"AISH (6) means in Arabic, to live, be alive, life, way of living, way (or mode) of life; livelihood, subsistence, living; In Hindi and Urdu this word has acquired a wide extension of meaning through the influence of Persian, because in Persian this word is used in the following meanings: 'living, food, bread, pleasure, delight, luxury, gratification, of the appetites, sensuality, sexual intercourse'; all these meanings are prevalent in Hindi and Urdu excepting the last mentioned meaning of 'sexual intercourse' which is however taken as an implied meaning in Hindi and Urdu. This word is construed with verbs in Hindi and Urdu such as KARNA or URANA; thus there are phrases such as AISH KARNA (to lead a life of pleasure), etc; AISH URANA (to revel in pleasure); besides these words, AYYASH (Arabic form of noun of exaggeration) and AYYASHI (a form of noun of attribution in Persian) are also frequently used in Hindi and Urdu. The word
AYYASH has come to mean 'a person addicted to pleasure, libidinous, lecherous, sensualist, rake, etc' and AYYASHI has come to mean in Hindi and Urdu 'sensuality, voluptuousness, etc'. But in Arabic the word AYYASH simply means 'a bread-seller', which is an archaic usage. It can thus be seen from the above examples the extent of widening of meaning that the words AIISH and AYYASH have acquired in Hindi and Urdu through the influence of Persian and also through its own innovations.

'AMAL (7) means in Arabic, 'doing, acting, action, activity, work, labour, course of action, practice, practice, achievement, accomplishment, making, production, manufacture, fabrication, performance, execution, make, workmanship; act, operation (military), job, chore, viceroyalty, province, district'; although this word has many shades of meanings in Arabic, it has acquired extension of meaning in Hindi and Urdu in some areas only wherein they are frequently used. These areas pertain to legalistic and revenue matters, for example; AMAL MAY LANA (to implement a law or an order); AMAL DAR (a revenue officer); AMAL DASTAK (a warrant); etc. This word is very commonly used in Tamil also in the same legalistic and revenue contexts, thus it is very common to say in Tamil INDA MASODA AMALUKKU KONDUWARAPPATTATHU (this bill or draft proposal was brought into force).

We shall, after a short while, be noticing the word MAMOOL which is a derived noun from the above word
and which has many dynamic extensions of meanings.

AMEER (6) means in Arabic, 'chieftain, commander, governor, leader, lord, prince and a person of rank'; in Persian also this word is used in these meanings. But in Hindi and Urdu this word has undergone widening of meaning to the extent that it is far moved from its original meanings because in Hindi and Urdu it has come to mean the following: 'a man of noble birth; a rich man'; it is more commonly used in the latter meaning. It is used as an unmarked adjective and thus it is combined with any suitable noun, such as: AMEER LOG (rich people); AMEER AURAT (a rich lady); AMEER AADMI (a rich man), etc. It is also used in Hindi and Urdu plural forms: AMEERON in sentences such as AMEERON KE GHAR AISI HOTA HAI (this happens in the houses of the rich). Besides this it is also used in the Persian form of relative noun: AMEERI to mean richness or wealthiness as against GHALIBI meaning poverty. AMEERANA is another form of relative noun in Persian meaning, 'princely or something having a touch of a class'; these two words are used with several types of verbs in Hindi and Urdu such as: AMEERI KARNA (to boss over someone or to flaunt or display ostentatiously one's wealth or position); AMEERANA TARIQE SE REHNA (to lead a princely style of life). These extensions of meanings which this word has acquired are perhaps a result of the political and social conditions that existed in medieval India. The Mughal commanders and governors of provinces were given the honorific title of AMEER which had naturally the connotation of wealth, influence, poli-
cal power, et al. But it is strange that the connotations of influence or political power have faded out from usage and this word is very commonly used in the present day Hindi and Urdu in the meaning of material wealth. AMEERI KO KHATM KARO (do away with the rich) is an oft repeated political slogan in the Indian sub-continent. Such types of loanwords have been described by Weinreich as being the result of 'the symbolic association of the source language in contact situation with social values, either positive or negative'. He further explains that such loanwords are accepted in the receiving language as 'a means of displaying the social status which its knowledge symbolizes'.

Thus in our example we might say that AMEER and AMEERI have been accepted as words of social prestige. We must also note here that this word is frequently used in Hindi as much as it is used in Urdu.

'ARD (9) in Arabic means: 'presentation, demonstration, staging, show(ing), performance, display, exposition, exhibition, submission, filing (e.g. of an application); proposition, proposal, offer, tender, parade, review (military), besides the meanings: breadth and width'. In Hindi and Urdu this word has gained currency in the meanings of 'presentation and submission' only and it is noticed in a variety of usages in the two languages. For example, SALAM ARZ KARTA HOON is a very elegant way of greeting (I submit my greetings); ADAB ARZ HAI (my salutations to you or something

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14 & 15 Weinreich, Uriel, Languages in Contact, p. 59
equivalent to the colloquial hello) is the most common form of greeting both in Hindi and Urdu. MEIN EK SAHIR ARZ KARTA HOON (I am reciting a line of poetry) is another oft repeated phrase by poets in Mushairas, i.e assemblies or gatherings of poets for poetry reading and recitation. MERI ARZ YEH HAI or HAMARI ARZ YEH HAI (my or our submission is this...) is another expression which one can often hear in serious discussions as well as in small talk. In Arabic, on the contrary, this word is not used at all in the above contexts. This usage in Hindi and Urdu has most probably infiltrated through the Persian court language that was prevalent in medieval India. This word, thus, may also be described as another instance of borrowing due to social prestige or due to the urge to speak or use very refined or elegant forms of expressions.

ASL (10) means in Arabic, 'root, trunk (of a tree), origin, source, cause, reason, lineage, stock (especially one of a noble character), foundation, fundament, basis, the original (e.g of a book)'; in Hindi and Urdu this word has acquired extended usages emanating from the meanings: 'origin, cause or reason'. Thus this word is used in these two languages in a variety of combinations with verbs, nouns and prepositions. For example, DAR ASAL is a prepositional phrase in Persian and very frequently used in Hindi and Urdu in the meanings 'actually, in fact, as a matter of fact, etc.' ASLAN is another word which is also used in these same meanings. ASLAN is an Arabic noun in the accusative case.
Fīl All is an Arabic prepositional phrase which is also used in the above meanings.

ASL is also used as a monetary term in Hindi, Urdu and Tamil to mean, 'the principle amount'.

ASL may is the Hindi and Urdu form of equivalent to the above phrases of Persian and Arabic.

ASLIYAT is an Arabic adjectival form in the feminine gender meaning, 'originality'; this word has acquired interesting connotations in Hindi, Urdu and Tamil. It has come to mean in these two languages, 'the true characteristics of a man or his true elements, true colour, etc'. But it must be noted that in Tamil the word ASLIYAT is used by the muslim community only.

ASLI is another adjectival form in Arabic (masculine) which is also used in Hindi, Urdu and Tamil to mean, 'pure unadulterated, genuine, etc'. ASLI NAQLI (genuine and fake) is a commonly used term in Hindi and Urdu.

While observing the widening of meaning in the above word ASLI and its derivatives we must note that the role of context has been a great factor in the semantic changes as well as in the frequency of use of this word in Hindi and Urdu.

BAQI (13) means in Arabic, 'staying, remaining, left, remainder (arith), lasting, continuing, permanent, unending, surviving, living on, everlasting, eternal (God)'. The same meanings are prevalent for this word in Hindi, Urdu and Tamil also, but here again the context of usage
grants certain connotations or widening of meanings for this word in Hindi and Urdu. Let us look into the following examples: BAQI YEH HAI KE AAP JAISA CHAHEIN WAISA FEEJIYE (As for the rest or as far as other matters are concerned, you may do as you wish); this is an oft repeated sentence in any casual or serious conversation. BAAQI AYINDA (literally, 'the rest later') is something equivalent to 'au revoir' of French or good bye of English; this is a very familiar form of wishing good-bye in Urdu. YA KHUDA MERI IZZAT KO BAQI RAKHNA (Oh! Lord, protect or preserve my dignity; literally: let remain my dignity); is also a frequently heard sentence in Urdu. BAQI PARNA (to fall into arrears) is also another instance of widening of meaning of this word in Hindi and Urdu. Thus it is evident that this word is used in several different contexts and it can therefore be classified as 'one word many senses'.

BADAL (16) is an Arabic word meaning, 'substitute, alternate, replacement, equivalent, compensation, set off, reimbursement, recompense, allowance, price, rate'. In Hindi and Urdu this word is used in all these same meanings excepting the last two meanings. But this word has acquired widening of meaning in Hindi and Urdu in one context only: 'to get changed, to shift in one's moods' as in the sentence WOH KUCH DIN SE BADAL GAYE HAIN (he/she has changed or there is shift in his/her mood since a few days); the Arabic equivalent for such usage would be the verb TABADDALA (he has changed).
We shall be discussing this word again in the next category of semantic changes, namely, 'Shift or Transfer of Meaning' because this word has undergone major shift in meaning in Hindi, Urdu and Tamil.

BEGHAYR (18) and WAGHAYRUHI', are Arabic words used in Hindi and Urdu; the later word is used in Tamil also. It is the latter word which has acquired extension of meaning in all the three languages. WAGHAYRUHU in Arabic means: 'other than him or it' (the HU in this word is a pronominal suffix which can vary in gender and number according to the context). But in Hindi and Urdu and Tamil it has been absorbed as one whole word and is used as an equivalent of the Latin word, ' etcetera '. This word is pronounced as 'WAGH.YRA in Hindi and Urdu and as VAKAIRA in Tamil. This word is used in a variety of contexts. Let us look into the following examples: SAFAR KE LIYE AAP SAMAN WAGHAYRA BAND LEEJIYE (please pack up your luggage and other things in preparation for the journey); PAANI AUR SABOON WAGHAYRA LAO (bring water and soap, etc); In Tamil we have the following examples: SEDIKAL VAKAIRAVIlAKU TANNER OTRAVENDUM (Plants, etc, have to be watered). Thus it can be seen that the context alone conceives and defines the semantic extension of this word; it is impossible for us to enumerate all the different contexts in which this word is used in the three languages. Ullmann sums up this kind of situations in a very crucial statement when he states: 'the semantic gap between word engram and actualised,
i.e. contextualised word is incomparably wider than the gap between virtual and actualised phonemes, morphologic elements or syntactic arrangements. It must also be said about this word that it has acquired tremendous staying power; it is one of those words which cannot be easily dispensed with or replaced by any other word in Hindi, Urdu or Tamil.

DAKHL (22) pronounced as DAKHAL in Hindi and Urdu, means in Arabic, 'income, revenues, receipts, returns, takings, interference, intervention, doubt, misgiving,'; in Hindi and Urdu this word acquired wider meanings emanating from 'interference and intervention'. The other meanings of this word are not in vogue in these two languages. Here are a few examples of the usage of this word in Hindi and Urdu: DAKHAL ANDAZI KARNA (to interfere, to poke one's nose in); the Arabic word for such a context would be the verb TADAKKHALA (he interfered). KISI KE KAM MAY DAKHAL NAHIN DENA (do not interfere in any body's work).

The Arabic noun agent from DAKHIL has also been adopted in the three languages and this form alone is used in Tamil. DAKHIL in Arabic means 'a person who is entering,' in Hindi and Urdu this word is used in the same meaning, but as unmarked adjective, for example, WOH DAKHIL HUWA (he entered); and WOH DAKHIL HUWEEN (she entered); this word is also used as a transitive verb in Hindi and Urdu, such as, APPLICATION FORM KO DAFTAR MAY DAKHIL KARO (submit the appli-

16 Ullmann, Stephen, The Principles of Semantics, p.62
cation form at the office); BENK MAY RUPAIYYE DAKHIL KARDO (pay the money in the bank). In Tamil this word is used only as a transitive verb and it is used with wider connotations; for example, TAKKAL KODUPPATHU (to inform or to give information); TAKKAL SEYVATHU (to submit or tender an application or document, etc).

In Hindi and Urdu this word has a further connotation since it also means 'to seek admission in an institution', for example, SCHOOL MAY BACHCHON KA DAKHILA MILGAYA (the children have got admission in the school); thus this word is another instance of 'one word many senses'.

DHARRA (27) pronounced as ZARRA or ZARA in Hindi and Urdu in Arabic means, 'atom, tiny particle, speck, mote, an iota, a jot', in Hindi and Urdu this word has been absorbed for wider uses and it is again instance of 'the gap between word engram and the contextualised word' referred earlier. Let us now see some of the sentences in which this word is used in Hindi and Urdu; AAP ZARRA TEHRIYA (kindly wait for a while); MUJHE ZARA SABAANI CHAIYE (I need a little water); MUJHE IS MAMLE MAY ZARRA BHE SHAKK NAHIN HAI (I have not got the least doubt in this matter). MEIN ZARRA SI DEIR MAY WAPPAS AJAONGA (I shall be back in a few minutes); AAP ZARA TEHRKE AAIYE (Please come after a short while); MUJHE ISKE BARE MAY ZARRA BHI DHIIYAN NAHIN HUWA (It did not occur to me at all to think about this matter); ZARRA-I-ATISH (a spark of fire) is also another oft repeated word in Hindi and Urdu. (Atish is a Persian word meaning fire). It is thus evident from the preceding examples that this word
has acquired widening of meaning through the various contexts in which it is used. It is also a word that has got tremendous staying power.

**GHALAT** (46) in Arabic means, 'error, mistake, blunder, incorrect, wrong'; in Hindi and Urdu this word has got enlarged in its scope of meaning besides the above meanings. It is construed with several verbs in these two languages. Here are some examples: **GHALAT SAMAJHNA** (to misunderstand, misapprehend, misconceive); **GHALAT TAHARANA** (to prove to be wrong or erroneous, to show the falsity of, expose the error of,); **GHALATI KARNA** (to commit a mistake); **GHALAT FAHMI** (misunderstanding); the word FAHMI is also Arabic but used in this phrase in the Persian form of relative noun. The word GHALATI is also combined with several nouns, verbs and adverbs, such as: **GHALATI HOGAYEE** (a mistake has occurred), **GHALATI SE** (by mistake, erroneously, by an oversight).

The word GHALAT is also used as an adjective as in the phrase, **GHALAT AADMI**, (wrong person); **GHALAT BAAT** (wrong statement, impropriety), etc.

It is evident from the above examples that this word and its derivatives have travelled far away from its original meanings; they have got widened in their scope of meaning through the numerous forms in which they are used.

**GHAYIB** (48) in Arabic means, 'absent, not present, not there, hidden, concealed, unseen, invisible'; this word has acquired additional connotations in Hindi and Urdu in two aspects only which can be explained by giving the
following examples: GHAYIB HOJANA (to vanish from sight, i.e. to disappear after committing a wrongful act or to wantonly hide oneself away from the person whom he or she does not want to meet); GHAYIB KARDENA (to hide a thing away from one's sight; to steal, to embezzle, to do away with or get rid of); We may also mention this word as another example of 'the gap between the word engram and contextualised word' referred to earlier.

HADIM (53), pronounced in Hindi and Urdu as HAZAM, means in Arabic 'digestion, patience, long-suffering'; this word is used in Arabic in biological and physical sense more than in the abstract sense. But in Hindi and Urdu this word is used only in the abstract sense although in Urdu it is also occasionally used in the biological sense. Let us look into the following examples: PAISE KO HAZAM KARDIYA (he/she has embezzled the money); HAZAM KAR BAITHNA (to embezzle, to misappropriate) is also an oft repeated phrase in Hindi and Urdu. Thus it is evident that this word has acquired a widening of meaning, though in a restricted scope.

HUDUR (69) pronounced in Hindi and Urdu as PUZUR, means in Arabic, 'presence, visit, participation, attendance, those present (as plural of HADIR)'. In Hindi and Urdu this word has come to mean: 'the royal presence, the presence of a superior authority (as a judge); the person of the monarch or any high functionary; the presence chamber, hall of audience, the court; the government; government estate; your Majesty or Highness'. Thus it has come to mean an
honorific title in Hindi and Urdu through the influence of Persian which used to be the court language in medieval India. But in the present day Hindi and Urdu it is used in everyday language as a title of address equivalent to the English word: 'Sir'. Huzur-E-Wala is another phrase used often in Hindi and Urdu in the meaning of Sir. One can hear it repeated often but in certain contexts it also indicates obsequiousness and therefore it is not taken as a desirable word. JE HUZURI is an oft repeated phrase in Hindi and Urdu to describe contemptuously the manner in which one makes himself subservient in order to achieve his objects. Thus this word has also travelled a long way from its original meaning through the influence of Persian.

'ILAQA means in Arabic, 'attachment, devotion, association, contact, bond, connection'. But in Persian this word acquired the following additional meanings 'a dependency, province, district, parish, a tenure, holding, estate, manor, jurisdiction. These meanings were evolved in Persian through the original root meaning of the word in Arabic i.e 'to be attached ' to have affection or bondage for a person, thing or place'; It is these meanings that have come to stay in Hindi, Urdu and Tamil. It has come to mean only the following: 'a geographical area demarcated for administrative purposes: a district or a province'. Thus this word is another instance of widening of meaning in a restricted scope.
ISTIFA (٦٣) means in Arabic, ‘to ask to be pardoned or exempted’. In Hindi and Urdu this word has acquired the meaning of ‘resignation from one’s job’. This extension of meaning, of course, has come through Persian. Thus it is very commonly used in these two languages in sentences such as: ISTIFA DENA (to tender resignation or to resign from one’s job). ISTIFA MANZUR ROGAYA (the resignation has been accepted), etc. It must also be said about this word that it is obsolete in Arabic but very much in use in Hindi and Urdu, though in Hindi a purely sanskritised phrase namely THIAG PATR has also been given currency.

JALSA (٨٠) means in Arabic, ‘seat (in a auditorium), session (of parliament, of a committee, of a court), party, gathering, meeting’. In Urdu also this word is used in these very meanings, but in Tamil this word has acquired an entirely different connotation namely, ‘to make merry, to enjoy, etc’. But it must be mentioned here that this word is used in Tamil in the colloquial language only.

JAVAB (٩٣) means in Arabic, ‘answer, reply, letter message’. In Hindi and Urdu this word has accumulated some additional meanings by using with some verbs such as: JAVAB DENA or JAVAB DE DENA (to reply, to answer, etc.), and the meanings ‘to discharge, to dismiss, disband, to leave, foreshake, desert’; it is these last mentioned meanings which are semantic extensions of this word. They have, in all probability came through Persian but they are widely and very commonly used in Hindi and Urdu. For example, UNKO DAFTAR SE JAVAB MILGAYA (he has been discharged or dismissed from his office); MERI GARHI NE MUJHE JAVAB DEDIYA (my watch has gone
out of order); UN KE HATH PAIR NE UNKO JAVAB DEDIYA (he has become disabled; literally his limbs have given him the slip).

There is a derivative of the word JAVAB, namely IJABAT which is the noun infinitive in Arabic of the verb AJABA, meaning, 'to answer, to reply, etc', which is also commonly used in Hindi and Urdu, but in a different connotation: 'action, of the bowels, motion, evacuation, stool'; this is another example of widening of meaning due to the difference between the word engram and the contextualised word.

JAZB (97) means in Arabic, 'to pull, draw, to attract, to pull out, draw out, to appeal, prove attractive, attract, captivate, charm, attraction, gravitation, appeal, lure, enticement, capitation'. In classical Arabic this word also meant: 'ecstasy, rapture and ravishment'. But in Persian, this word acquired the meanings, 'passion, fury, rage and violent desire'; these meanings were innovated in Persian by perhaps extending the meaning: 'ecstasy' which was prevalent in Classical Arabic. Ecstasy came to mean in Persian 'ecstasy in anger'. It is these extended meanings of this word that have gained wide currency in Hindi and Urdu. But there is a slight toning down of these meanings in Hindi and Urdu because the emphasis is on the following: 'impulsive or quickly swayed by one's emotions'; it is thus an additional innovation in Hindi and Urdu. It is also used in the meaning 'emotions'. It must be noted that the above mentioned form JAZB is not used in Hindi and Urdu but only the form JAZBAT is used in these two languages. JAZBAT is
actually the plural of JAZBATUN in Arabic (refer the chapter on grammatical changes regarding this word under serial No.97)

The Persian form of relative noun JAZBATI is also widely used in Hindi and Urdu; and it is used as an adjective unmarked for number and gender. Let us now look into the following examples regarding the usage of this word in Hindi and Urdu: AAP JAZBAT SE KAM NA LEJIYE (please do not be impulsive or please do not bring in emotions in your actions); AAP BAHOT JAZBATI ADMI HAIN (you are a very emotional or impulsive man). 'MEIN AAP KI JAZBAT KA QADAR KARTA HUN' (I appreciate your feelings.)

It is clear from the above examples that the word JAZBAT has undergone 'widening or extension of meaning' and this can be described as a case of widening on the basis of 'association of the senses'.

JULUS (99) means in Arabic, 'sitting, sitting down, accession to the throne', in Hindi and Urdu this word has acquired an entirely different connotation namely, 'a procession, a demonstration to express a protest, etc'. JULUS NIKALNA (to take out a procession) is a commonly used expression in Hindi and Urdu. It must be mentioned here that the meanings prevalent for this word in Hindi and Urdu have not come from Persian because in Persian this word is used only in the meaning of 'accession of a Monarch to his throne'. It is thus an innovation evolved in Hindi and Urdu. This innovation emanated, perhaps, from the idea that the accession of a king to his throne involved a long procession and gradually other kinds of processions for entirely different purposes and in entirely different forms came also to be
described by this word. Another factor which may have also
helped in the spread of this word was that co-ronation cere-
monies were very frequent in medieval India and, therefore,
this word was frequently used in the various provinces of
India with the result that it came to be applied to other
contexts as explained above. The widening of meaning that
has taken place in this word is another example of widening
of meaning due to the difference between the word engram and
the contextualised word.

KAMAL (102) means in Arabic, 'perfection', completeness,
completeness, completion, con summation, conclusion, termination,
wind up, maturity, ripeness'; In Hindi and Urdu this word has
in its meaning got widened by being used in several combina-
tions of verbs and also by being used as adjective. Let us
consider the following examples: KAMAL DIKHLANA (to show
consummate skill or power, to exhibit marvellous power; to
work wonders); KAMAL RAKHNA (to possess perfection (in), to
be a master of); KAMAL KARNA (to do something wonderful,
to do wonderfully well; to succeed to perfection); KAMAL KO
PAHUNCHANA (to bring to completion or perfection; to com-
plete, to perfect).

KAMAL is also used to indicate the meaning equivalent to the English expression 'I just wonder', e.g. KAMAL
HAI KE MEIN NE AAP KO ITNI BAR PHONE KIYA PHIR BE AAP MILE
NAHIN (I just don't understand why I could not get you on the
phone in spite of my contacting you so many times). This examp-
le is typical of the gap situation which we had mentioned earlier.

KHALI (104) means in Arabic, 'empty, void, open, vacant (office, position), free, unrestrained, untrammled, unencumbered, free (from) devoid (of);' it is also used in numerous compounds corresponding to English: less or un; this word is used in Hindi, Urdu and Tamil very commonly and widely in different contexts. Let us look into the following examples: 'KHALI KARNA (in Hindi and Urdu) and KHALI SEYVATHU (in Tamil) mean the same as in Arabic, i.e. to vacate. KHALI BATEIN KARTA HAI (he only talks a lot, i.e. he doesn't by prove his words/his actions); KHALI AAP AYE HAIN (you alone have come); UNHON NE KHALI YEH MAHIN KAHA BALKE YEH BHI KAHA (he didn't say only this but he also said this); KHALI HATH WAPPAS AGAYE (he has returned empty handed). Thus we can notice that in Hindi and Urdu this word has acquired the following additional meanings, 'alone, by oneself, single, idly, unoccupied'.

In Tamil this word has the following additional meanings: 'idler, loafer', etc. KALIPPAYAL is a very denigratory used word in Tamil meaning 'a loafer or vagabond'.

KHABAR (105) means in Arabic, 'news, information intelligence, report, communication, message, notification, rumour, story, matter'; in Hindi and Urdu this word has the following meanings: 'notice, care, heed, etc'. The extensions of meanings of this word will be amply clear when we look into the following examples: KHABAR RAKHNA (to be informed (of); be acquainted (with); to bear in mind; to be on
the look out or alert); KHABAR KARNA (to acquaint, inform, apprise, advise, to report (to); KHABAR GIRI KARNA (to look (after), to manage, to conduct; to protect, care (for), to aid, support); KHABAR LAGANA (to seek for a trace (of), to search for stolen property); KHABAR LENA (to look after, to take notice of, to inquire into, to ask about, to be after one, to serve one out, settle accounts with); KHABAR DAR (having knowledge of; this word is also used as an interjection meaning: 'Have a care!; Take Care!; Be on your guard!); BE KHABAR (unacquainted with, - 'se'; ignorant; uniformed regardless, careless, inattentive; insensible; senseless; unconscious; stupefied; intoxicated). Thus this word has got widened in its meanings through these various usages.

KHARAB (107) means in Arabic, ruin, ruination, state of destruction or dilapidation, desolation (site of) ruins'. In Hindi and Urdu this word has of its own, that is to say, without the influence of Persian, acquired the following additional meanings; 'abandoned, lost, miserable, wretched, bad, worthless, vitiated, corrupt, depraved, profanated, defiled, polluted, contaminated'. Let us now consider some examples to see how effectively these meanings are put to use: KHARAB KARNA (to ruin, mar, spoil; to waste, deprecate, depopulated, lay waste, desolate, to vitiate, corrupt, deprave, to pollute, defile); AAP NE PURE MANLE KO KARAB KARDIYA (you have spoiltt the whole issue); WAHAN KI HAVA KARAB HAI (the air there is bad or polluted); PAISA U DHAR LENA KARAB BAAT HAI (to borrow money is a bad thing)
SHARAAB PINA EK KKHARAB ADAT HAI (to take alcohol is a bad habit);

In current Hindi and Urdu this word is also used in the sense of something going wrong or going out of order or being defective, for example, MERI GHADI KKHARAB HOGAYEE HAI (my watch has gone out of order); PANI KA NUL KKHARAB HOGAYA HAI (the water tap has gone out of order). 'Being indisposed' is another meaning for this word which is commonly used in the current language: AAJ MERI TABIYAT KKHARAB HAI (I am indisposed today).

The Persian form of relative noun, KKHARABI is also commonly used in Hindi and Urdu in the sense of Defect, e.g. IS GHADI MAY KIYA KKHARABI HAI (what is wrong with this watch); YAHAN KI PANI MAYK MEY KUCH KKHARABIAN HAIN (there are some defects in the water of this place). It is thus clear from all the foregoing examples that this word has acquired semantic extensions through the different contexts in which it is being used.

KHASS (108) means in Arabic, 'special, particular, specific, peculiar, relative, relevant, pertinent to, concerning, earmarked, designated, destined, set aside; especially valid or true, especially applicable to'; in Hindi and Urdu, we notice that the focus is on the following meanings: 'Particular, special and relative'. Here are some examples to show how this word is used in these two languages: KHASS-KAR (an adverb meaning: in particular, particularly,) KHASS KHASS LOG (adjectival phrase meaning: persons of distinction
or rank and consideration); KHASS-O-AM (noble and plebian, high and low, the public); MUJHE AAP SE EK KHASS BAAT KARNI HAI (I would like to discuss something with you privately); YEH JAGHA AAP KE LIYE KHASS KARDI GAYEE HAI (this place has been allocated to you); MEVAH KASHMIR KE EK KHASS BAAT HAI (Dry fruits are a special feature of Kashmir). This word is also another example of the 'gap situation' as it is evident from these languages.

KHATIR (113) in Arabic means, 'idea, thought, notion, mind, desire, inclination, liking, gladly, with pleasure, voluntarily, (construed with other words); This word has also acquired many extensions through the different contexts in which it is used. Here are some examples: KHATIR KARNA (to desire to please, to indulge, to soothe, comfort, encourage to conciliate, to reconcile, to fondle, to show affection for, be partial to); KHATIR MAY RAKHNA (to bear in mind, to remember); KHATIR MAY LANA (to allow to enter the mind, to think of, to give a thought to, to regard, mind care for attend to); In these senses this word is generally used negatively, e.g. UNKO KHATIR MAY NAHIN LAYA (he or she did not show any regard for her or him); KHATIR DARI KARNA (to entertain one warmly).

The meanings 'to seek to please and to show affection' are used in the present day Arabic also but only in the colloquial language.

All the above given examples make it amply clear that this word has acquired many semantic extensions through the varied usages in Hindi and Urdu.
KHAYAL (114) in Arabic means, 'disembodied spirit, ghost, specter, imagination, phantom, apparition, phantasm, fantasy, chimera, vision, shadow, trace, dim reflection'. In Hindi and Urdu the concept of imagination which forms part of the meaning of this word, has alone been developed to facilitate expression of many ideas and thus the word has acquired many semantic extensions. The meanings that have been developed from the concept of 'imagination' are: 'opinion, surmise, suspicion, conception, notion; regard, deference, apprehension, care, concern (construed with several phrases)'.

Let us look into some of the expressions in which this word is used: JAB MEIN BAHAR JAUNGA KIYA AAP MEREBACHCHON KA KHAYAL RAKHENG (will you kindly look after my children when I go out); MUJHE APNI CHABI LENA KA KHAYAL HI NAHIN RAHA (it never occurred to me that I should bring my key); AAP IS BAAT KO KHAYAL MAY NA LAIYE (please do not give this any thought or please forget about it); AAP YEH KHAYAL KEJYE KI DILLI SE MADRAS TAK RAIDAL JANA KITNA MUSHKIL KAM HAI (just imagine how difficult it is to go by foot from Delhi to Madras).

UNKO HAMARE BARE MAY ZARA BHI KHAYAL NAHIN HUWA (he or she never thought a bit about us). KHAYAL BANDHNA (to imagine, to build castles in the air); KHAYAL PARAST (fanciful, a visionary; a castle builder); this is an adjectival phrase in the singular masculine form.

KHAYR (115) in Arabic means, 'good, excellent, outstanding, superior, admirable, better, best'; This is one more example of Arabic words which are used in varying shades of
meaning in Hindi and Urdu, partly through the influence of Persian and partly through indigenous innovations. Let us see the following examples: KHAHIR (as an interjection—meaning: Indeed, well); this is an oft repeated word in everyday language in Hindi and Urdu, especially in casual conversations, e.g. you may explain something in detail to somebody and he just does not want to carry on the conversation with you, so he might in a rather rude tone dispose off by saying KAHYR, as though he wants to say 'Well that is enough'. This is, as we have mentioned earlier, the most popular form of usage of this word in the two languages. Besides this we also have the following usages: KAHIR MANANA (to feel happy over something or to revel over something); we notice the following expressions in Urdu only: KAHIAR BAD (farewell; may he prosper); KAHIR KHWAH (well wishing, benevolent, friendly, loyal, affectionate, a well-wisher, a friend) KHAIR SE (in good condition, well, in safety, safely).

The word KHAIRIAT which is a rarely used adjective in Arabic has been absorbed in Hindi and Urdu through the influence of Persian and it is used as a noun in everyday speech. It has become the form of asking one about his welfare or rather it has become a form of greeting, especially in Urdu. One can just greet a person by using this word. This word also means: 'welfare, safety, happiness'. HUM LOG KHAIRIAT SE PAHUNCH GAYE HAIN (we have reached safely).

KHAIRAT is a noun in the plural form which is hardly used in Arabic but very commonly used in Urdu in the meaning of 'charity, alms', etc.
Thus the word KHAIR and its derivatives have traveled a long way from their original meanings in Arabic. This has happened as a result of motivations felt by the speakers of the receiving languages across several centuries.

LATIFA (126) means in Arabic, 'thin, fine, delicate, dainty, little, small, insignificant, gentle, soft, light, mild, pleasant, agreeable, amiable, friendly, kind, nice, civil, courteous, polite, affable, genial, pretty, charming, lovely, graceful, intellectually refined, full of spirit, brilliant, witty, elegant'; This word has taken an entirely different turn of meaning in Hindi and Urdu since it has come to mean 'a joke or pleasantry'. This has, of course, come through the usage in Persian. We are hard put to explain as to why this meaning got currency and how this has become a very commonly used word in Hindi and Urdu. All that we can infer is that this meaning has developed from the idea of 'full of spirit, witty', etc., mentioned above. This is an example of semantic extension in a limited range.

MADD (135) means in Arabic, 'extension, distension, stretching, spreading, lengthening, elongation, prolongation, protraction, rising, rise of water, of the flood, supply (with - SE)'. In Hindi and Urdu this word has acquired some additional meanings by being used with some nouns and verbs. Let us consider the following examples: MADD-E-AMANAT (head of deposits); MADD-E-MUQABIL, adverb (per contra); MADD MAYANA (to come under the head of account); MADD-E-NIGHAH or
MADD-E-NAZAR (extension or stretch of sight, limit of vision, the horizon, object of sight, or regard or affection, prospect, object, before the eyes, in view, in sight in prospect).

ISKE MADD-E-NAZAR MAY YEH FAISALA KARTA HUN (I am taking this decision in view of this).

MADHAQ (138) means in Arabic, 'taste' only, but in classical Arabic it also had the meaning of 'plate and nice perception'; these were absorbed in Persian and extended further to mean 'wit, humour, pleasantry, ardent desire of a lover, etc'. It is these extended meanings of Persian that have gained currency in Hindi and Urdu. Here are some examples of its usages in these two languages: MAZAQ KARNA (to joke at or cut a joke); MAZAQ SE (wittily, humorously).

The word MAZAQIYA is also commonly used in Hindi and Urdu. It is composed of MAZAQ and IYA of Prakrit and Sanskrit. It is used in the meaning of 'fine taste'.

MAZAQ URANA is another commonly used expression in Hindi and Urdu in the meaning of 'to mock at, to make little of, to show contempt for, etc'. YEH KIYA MAZAQ HAI (how ridiculous is this) is also an oft repeated sentence in these two languages.

MAHOWLA (139) is an Arabic phrase consisting of a relative pronoun MA and an adverbial particle HOWLA. It means, 'what is around, surroundings'. In Hindi and Urdu it has been extended to mean, 'environment', whereas in Arabic there are other words to denote this. This meaning 'surroundings' mentioned above is used in a very restricted context in Arabic and therefore it cannot be considered as
being synonymous with 'environment'; MAHOWLA in Arabic simply means, 'what is around a particular place or point under discussion'; thus this word does not denote in Arabic the comprehensive sense of the word 'environment'. But in Hindi and Urdu this word has come to mean only 'the environment'. Here are some examples of its usage: 'YAHAN KA MAHOWL ACHCHA HAI (the atmosphere or the environment here is good); ACHCHE MAH- HOW MAY PALE HAIN (has been brought up in a good society). We can consider this word as one more example of the gap situation mentioned earlier.

MAMOOL (145) means in Arabic, 'in force, effective, valid, in use, applied, etc. It is a noun object used always with the preposition: 'be with'. But in Persian this word acquired the additional meanings of 'customary, established, action, operation, usage, established custom, fixed allowance or gratuity'. And these meanings alone have gained currency in Hindi, Urdu and Tamil. Let us consider the following examples: APNE MAMUL KE MUTABIQ WOH DAFTAR SE PANCH BAJE NIKALGAYE (he left the office at 5.00 p.m. as per his usual habit); ROZ SUBAH KO TEHALNA MERA MAMUL HAI (It is my routine to have a walk every morning).

In Tamil the word MAMUL is used as a kind of code word for 'bribery'. For example, MAMULAI KODUTHU VIDA VENDUM (the usual pay off should be remitted). It must be mentioned here that this word is not in common use although it is often heard in the rural areas. The above mentioned meanings of 'habitual or customary' are also in vogue in Tamil.
The most interesting development with regard to the word MAHUL is the Persian form of relative noun, MAMULI, which has gained wide currency in Hindi and Urdu. This word is hardly used in Persian, whereas, it is the most repeated word in Hindi and Urdu. Here are some examples: YEH TO UNKE LIYE BAHOT MAMOOLI KAM HAI (This work is something very easy for him to do); WOH EK MAMOOLI AADMI NAHIN HAI (he is not an ordinary person); YEH TO EK MAMULI BAAT HAI (this matter is something very simple).

It is thus clear from the above examples that the word MAMUL and its derivatives have travelled a long way from their original meanings. The word MAMULI can be taken as another example of the 'gap situation' to which we have been referring so often.

MANZOOR (146) means in Arabic, 'seen, visible, foreseen, anticipated, expected, supervised, under supervision, controlled, envied, regarded with the evil eye, under consideration (case), pending (complaint, law suit)'. In Persian this word acquired the following meanings: Looked at, admired; chosen, approved of, admitted, accepted, sanctioned, granted, agreeable, acceptable. In Hindi and Urdu the meanings 'granted, accepted and sanctioned alone have gained currency and these are used in different contexts. Here are some examples: MANZOOR KARNA (to approve, admit, accept, to agree to, sanction, to grant, to confirm, to affirm). UNKO MULK SE BAHAR JAANA MANZUR NAHIN HAI (he does not approve of the idea of going abroad). AAP KI DARKSHAT MANZOOR HOGAYEE HAI (your application has been accepted or request has been granted). AAP
APNA DARKHAST PRINCIPAL SAHIB SE MANZOOR KARAIYE (you have to get your application approved by the Principal).

The Persian form of relative noun MANZOORI is also commonly used in Hindi and Urdu. It is used in the same meanings as above, but in the sense of infinitive, i.e. 'approval, consent, permission, etc'.

MARDI (148) pronounced as MARZI in Hindi and Urdu means in Arabic, 'satisfied, contended, pleased'; but in Persian it acquired the following meanings: 'agreeable, acceptable, anything in which one takes pleasure, laudable, will, assent, concurrence'. It is these meanings which have gained currency in Hindi and Urdu as could be seen from the following examples; AAP APNI MARZI KE MUTAAQBIQ KEEJIYE (you do as you wish); APNI MARZI SE (of one's own free will and consent, voluntarily). It must be mentioned here that this word is hardly used in Arabic whereas in Hindi and Urdu it is a very commonly used word.

MATLAB (151) means in Arabic, 'search, quest, pursuit, demand, call, request, wish, claim, problem, issue'. In Persian this word acquired the following additional meanings: 'intention, purpose, proposition, wish, desire, etc'. In Hindi and Urdu this word is used only in these additional meanings that are in vogue in Persian. Let us consider the following examples: 'AAP KA MATLAB KIYA HAI?' (what is it that you are wanting to say?) MATLAB RAKHNA (to have some motive). MATLAB KA YAR (a friend for his own interests). MATLAB NIKAALNA (to effect one's purpose). There is a very oft repeated phrase in everyday speech in Hindi and Urdu which is as follows: MATLAB YEH HAI (the purpose is; in short, in brief). This phrase is one of the indispensable phrase in Hindi and Urdu.
MATLAB is also used in the Persian form of relative noun, MATLABI, in Hindi and Urdu; it is used as an adjective unmarked for gender and number. MATLABI is also used in another extended form MATLABIYA which is a combination of MATLAB + IYA of Sanskrit. This word is also used as an adjective unmarked for gender and number in Hindi and Urdu. WOH EK MATLABI AADMI HAI or WOH BAHOT MATLABIYA HAI (he is a self seeker) are very oft repeated sentences in Hindi and Urdu.

It is clear from the above examples that the word MATLAB has undergone 'widening or extension of meaning.

MIZAAJ (754) means in Arabic 'mixture, medley, blend, temperament, temper, nature, disposition, frame of mind, mood, humor, vein, physical constitution, condition, state of health'. In present day Arabic this word is used only in the meanings of 'mood and temperament' and it is used only in the colloquial language whereas we find it widely used in Hindi and Urdu in the classical and colloquial forms of speech. For example the most common form of greeting one can hear in North India is the phrase MIZAAJ SHARIF (how are you). Literally this phrase would mean: Your noble or exalted disposition of health, how is it? This is a Persianised form of construction (originally MIZAAJ-E-SHARIF) which has been absorbed in Urdu and is accepted in Hindi also. Here are further examples of the different contexts in which this word is used: MIZAAJ PUCHNA (to enquire after the health of); MIZAAJ BIGAARNA (to spoil the temper; to get out of temper).
MIZAAJ PAANA (to find one in good humour); MIZAAJ MAY AANA (to be suitable to the temperament); AAP KE MIZAAJ MAY AYE TO YEH KAAM KEEJIYE (you may please do this if it suits your temperament); the following phrases are used more in Urdu than in Hindi: 'KHUSH MIZAJ' (of a pleasant disposition); BUD MIZAJ (ill tempered); TEZ MIZAAJ (hot tempered); MUSTAQIM MIZAJ (even tempered); NEK MIZAAJ (good tempered).

All the above examples prove the extent of utility of this word and thereby the semantic extensions that have occurred to it in Hindi and Urdu.

MUNSHI (269) in Arabic means, 'creating, creative, originizer, promoter, founder, author, writer', In Persian the meanings 'author or writer' were extended to mean: 'secretary, tutor or language master'; it is these extended meanings which have come to stay in Hindi and Urdu. It is also used in these two languages by adding the suffix 'JI indicating respect: MUNSHIJI, meaning 'a scribe, an amanuensis, a teacher of Persian or Urdu, language master'. However, in present day usage this word is used as a title of respect for one who teaches Arabic or Persian as against PANDITJI for one who teaches Sanskrit and Hindi. It must also be mentioned here that in Arabic this word is hardly used in the meaning of 'author or teacher'; but the word INSHA which is the infinitive of MUNSHI is used in the meanings of 'composition or essay'.

MANSRA is another derivative form of INSHA and it is also frequently used in Hindi and Urdu.
Arabic means, 'place of origin or upgrowth, birth place, home town, home, fatherland, homeland, native country, origin, rise, birth, formation, genesis, source, springhead, fountainhead, beginning, start, onset. In Persian it acquired the following additional meanings, 'motive, object, design, purport, drift, provision of a law, allusion,' and in Hindi and Urdu this word has come to mean only an 'intention, design or desire'. Let us consider the following examples: AAP KA MANSHA KIYA HAI (what is your desire or intention); HASEB-E-MANSHA (according to the desire) is also a frequently used phrase in Hindi and Urdu. MANSHA KE MUTABIQ is another phrase synonymous to this phrase. It is thus clear from these examples that this word has also undergone 'widening or extension of meaning'.

NAQD (183) means in Arabic, 'criticism, cash, ready money'. In Persian also this word retains the same meanings. But in Hindi and Urdu this word has acquired some extended meanings, through figurative usages, such as: NAQD DAM RAHNA (to live a single life, to remain a bachelor); in this expression NAQD has been used in the sense of a person being alone or unmarried, in other words he is as single and isolated as a coin of hard currency). NAQD MAAL (good or choice article or goods) is another example of a different connotation to this word namely, 'something being very selected' or in other words 'something which has been selected after careful scrutiny'; in
this sense this word may be linked with the meaning of 'criticism' which is also one of the original meanings in this word. Thus both the above usages this word has undergone 'widening or extension of meaning'.

NAQSHA (185) means in Arabic, 'painting, picture, drawing, engraving, inscription, sculpture, figure'; In Persian this word retains all these meanings and has acquired the following meanings also: 'a character given to a man in the estimation of others'; In Hindi and Urdu this word has come to mean: 'a delineation, a portrait, a model, pattern, sketch, draught, a blank form' it is also used in some idiomatic combinations wherein one notices more clearly the widening of meaning. Let us look at the following examples: NAQSH-E-QADAM PAR CHALNA (to follow the foot steps of someone); NAQSH UTAARNA (to make a sketch of, to trace, to copy); NAQSH BIGAARNA (a plan or like to be spoiled or marred); the features of a person to be changed or marred to be put out of countenance). NAQSH BANANA (to make a plan or map of; to plot). These examples clearly show (especially those underlined) that this word has undergone 'widening or extension of meaning' in Hindi and Urdu. It must also be mentioned here that in Persian too, this word is put to such idiomatic usages but not in such varying contexts as in Hindi and Urdu.

NAZAR (187) means in Arabic, 'seeing, eyesight, vision, look glance, gaze, sight, outlook, prospect, view, aspect, appearance, evidence, insight, discernment, penetration, perception, contemplation, examination of
inspection, study, perusal, consideration, reflection, philosophical speculation, theory, trial hearing of a case, in courts, supervision, control, surveillance, competence, jurisdiction, attention, heed, regard, notice, observance, respect, consideration, care, influence of an evil eye. All these meanings are prevalent in Persian also and the same have been transmitted to Hindi and Urdu. But in Hindi and Urdu, the emphasis is on the following meanings: 'sight, vision, view, opinion, estimation, influence of an evil eye'; however when we survey the actual usage of the word we find that this word has undergone 'widening or extension of meaning'. Here are some examples to prove our statement: NAZAR BAZ (ogler, a juggler, a thief-catcher); NAZAR BAND (strictly watched, under surveillance, under detention or arrest, on parole, imprisoned, confined); NAZAR MARNA (to cast mischievous looks at); NAZAR RAKHNA (to look upon, to set eyes upon, to cast a wistful eye upon); NAZAR SE GIRJANA (to fall from the favours of someone); NAZAR CHURAANA (to steal looks at, to take the eye or the fancy of); all these examples represents the multiple contexts in which the word is used. It is thus evident that this word has undergone 'widening or extension of meaning'.

QAABIL (188) means in Arabic, 'Obstetrician, accoucher, coming, next, subject, liable, susceptible, disposed to'. It is also used in Arabic in phrases with nouns in the infinitive form and with the preposition (LE ) and they would correspond in their meanings to the English phrases having the suffixes: 'able, ible, ive, al'. For example, QAABIL LIL KASR' (breakable): QAABIL LIL MOWT (Mortal), etc
In Hindi and Urdu QABIL has acquired the following additional meanings: 'skilful, clever, worthy, a fit or competent person, an able man'. The following are some examples of usages of this word in Hindi and Urdu 'QABIL HONA or QABIL HOJAANA (to be or become fit for); QABIL AADMI (an able man); AQQBIL AURAT (an able or efficient woman); this word is also used in phrases similar to the English phrases mentioned above, for example, YEH BAAT QABIL-E-GHOWR HAI (this is worth consideration); YEH MAMALA QABIL-E-FIKR HAI (this matter is worth contemplation); All these semantic extensions of this word which has come through Persian have most probably developed from the root meaning of this word in Arabic, namely, 'to be disposed to etc'. Thus we consider this word also another example of the 'gap situation'.

QARAAR (196) means in Arabic, 'sedentariness, settledness, stationariness, sedentation, fixedness, fixity, firmness, solidity, steadiness, constancy, continuance, permanence, stability, repose, rest, stillness, duration, abode, dwelling, habitation, residence, resting place, bottom of a receptacle; depth of the sea; decision, resolution'. All these meanings have, through Persian got transferred to Hindi and Urdu. It does not as such, project any major semantic change. But in Tamil it has undergone an extension of meaning in the context of its being used as an adjective, meaning: fixed or no-bargain as in KARAARANA VILAI (fixed price).

TAQEER is a word derived from QARAAR and it merits our attention since it has undergone a widening of meaning in Hindi and Urdu. In Arabic this word is the noun infinitive
of the verb in the second form derived from the root 'QARARA'. TAQREER in Arabic means, 'establishment, settlement, fixation, appointment, assignment, regulation, arrangement, stipulation, determination, decision'; But in Persian this word acquired the following meanings: 'speaking, discoursing, relating, explaining, a narrative, relation, recital, account, detail, a statement, exposition, an official report, the last in mentioned meaning is very much/use in present day Arabic also. But in Hindi and urdu this word has come to mean only 'a speech, a public address', this extension and restriction of meaning of this word has no doubt come through the influence of Persian. Thus this word can, for the purposes of our present analysis, be placed under all the three categories of semantic changes, namely, Narrowing or Restriction of Meaning, Widening or Extension of Meaning, and Shift or Transfer of Meaning. We are inclined to do so because this word has undergone a dynamic process of change; this has come about by developing one of the original meanings in Arabica namely 'a statement'. IN Persian it got restricted to the meanings 'confirming, constituting, appointing, speaking, discoursing relating, explaining, a narrative, relation, recital account, detail, a narrative, a statement, assertion, exposition, an avowal, confession, an official report, pleasure, delight'. The Arabic form of noun in the accusative case, namely, TAQREERAN is also used in Persian in the meaning of 'word of mouth, orally'. It can thus be seen that though this word seems to have developed such a wide range of meaning, it essentially revolves around the meaning 'statement' which
has provided the tie of association for the progress of this word in Persian and then in Hindi and Urdu. Thus it has undergone a process of 'Restriction' as well as 'Widening' of meaning. It is interesting to note that the 'Restriction of meaning and widening of meaning has got related to actions done by word of mouth or orally. It is the meaning that has come to stay in Hindi and Urdu. This word has therefore witnessed in Hindi and Urdu a 'Shift or Transfer of Meaning' because it has served its connections with the tie of association of that of Arabic and has come to mean only 'a speech or a public address'. TAQREER has also been developed into indigenous structures such as TAQREERI and TAQREERIYA meaning 'a person addicted to talking much, talkative, loquacious, fond of arguing, disputations'. These indigenous structures are further proofs of the shift in the meaning.

QUFL (202) means in Arabic, padlock, lock, latch, bolt, in Persian also these meanings are prevalent for this word, and the same got transferred to Hindi and Urdu; in Persian this word was also used in the adjectival form of QUFLI meaning, 'a mould for ice, jelly, etc, a small-saucer shaped earthen vessel'; this adjectival form also got transferred to Hindi and Urdu and it is frequently used in these two languages but it is pronounced as QULFI; it is used only in the context of an iced delicacy. Platts explains in his dictionary this word as follows: 'a small saucer-shaped earthen
filled with KHIR (rice cooked in milk); it is commonly inter-changed as presents by families between which a marriage is arranged, from the first to the fortieth day after Moharrams (the first month of the Islamic calendar). However, in present day Hindi and Urdu this word is used only in the meaning 'country ice cream frozen in cone shaped earthen containers'. The phonetic change in this word is an instance of Metathesis for which refer the chapter on Phonetic Changes.

RADD (205) means in Arabic, 'return, restoration, restitution, refund, reimbursement, repayment, requital, repulsion, warding off, parrying, denial, refusal, rejection, reply, answer, reflection (e.g. of light), refutation, attribution to,' These meanings are current in Persian also in addition to two other meanings - 'anything bad, worthless, refuse'. It is only these last mentioned meanings that are current for this word in Hindi and Urdu. It is also used in the Persian form of relative noun RADDI meaning, rejected, rejected things.

RADDI is very often used in the phrase: RADDI KI TOKRI (waste paper basket); it is also used as an adjective unmarked for gender and number as in the following examples: RADDI CHEEZ (a thing of bad quality or a thing that is despicable); RADDI KARNA (to waste, to throw away).

It must be mentioned here that RADD is also used in Tamil and it is pronounced as RATHTHU (refer Chapter on Grammatical Changes for a detailed analysis of this word); it is used as a verbal noun in the meaning 'to reject, refuse,
as in the following example: RATHTHU SEYYAPPATTATHU (it was rejected or turned down).

It is clear from the above examples that this word has undergone 'widening or extension of meaning' in Hindi, Urdu and Tamil.

It must be mentioned here that RADDI in the meaning of waste, refuse, etc, can also be placed in the category of Transfer or shift of meaning (refer our analysis under that category).

Besides, RADDI, there are several other derived forms of this word in Arabic (refer the chapter on Grammatical Changes) which are also used in Hindi and Urdu frequently. These are MARDUD (yield, return); TARDID (repetition, reiteration); TARADDUD (frequent coming and going, frequentation; hesitation; indecision; wavering; reluctance); it must be noted that the meanings given in brackets after each of these words are those that are prevalent in Arabic. As regards the meanings that are in use for this word in Hindi and Urdu, we shall observe them through the following examples:

The word MARDUD is used in Hindi and Urdu in the following meanings: 'a reprobate, an outcaste, an apostate; a wretch.' Here some examples of its usage are given: It is used as an adjective unmarked for gender and number - YEH BHAHOT MARDUD ADMI HAI (He is a very despicable person). It is thus clear from this example that this word MARDUD is far removed from the meaning that is prevalent in Arabic.

TARDEED is used in Hindi and Urdu in the following meanings: 'to repeal, to refute, rebut, disprove, to set
aside, reverse, annul repeal; UNHON NE HAMAARI BAAT KI TARDEED KI' (he refuted my statement); PRADHAAN MANTRI KI ISTIFA KE BAARE MAY JO KHABAR THI USKI TARDEED KARDI GAYEE HAI (the news regarding the resignation of the Prime Minister has been denied); it is clear from these examples that TARDEED is also used in Hindi and Urdu in a sense far removed from the original although the tie of association with the original is maintained.

SAAF (213) means in Arabic, 'clear, limpid, sheer, pure, straight, unmixed, undiluted, unadulterated, untroubled, undisturbed, serene, pure, net (as against gross). The same meanings have passed on to Hindi and Urdu via Persian, as is the case with many words already considered. But the focus is on the meanings, 'clear and pure'. And these two meanings are used in a variety of shades as could be seen from the following examples: AAP SAAF SAAF BATAAIYE KE KIYA HWAA (explain clearly and precisely what happened); UNKA EKHATT SAAF HAI (his handwriting is clear); WOH SAAF DIL AADMI HAI (he is a man with open heart; he is candid and frank); UNHON NE SAAF INKA KARDIYA (he flatly refused); SAAF KARNA (to clean); UNHON NE MAMLE KO SAAF KARDIYA (he settled the issue or cleared the issue); SAAF NIKAL JANA (to get clear away; to go scot free)

The Persian form of relative noun SAFAAYEE is also commonly used in Hindi and Urdu in the meaning cleanliness, i.e physical cleanliness like personal hygiene, etc.

SAFAAIYEE is also used in the meaning of 'clear conscience' as in the sentence, WOH SAFAAIYEE SE PESH AAYE (he presented himself with a clear conscience or with an open heart.).
We can thus notice the semantic extensions of this word through the different shades of meanings reflected in the above examples.

SALAAH (216) means in Arabic, 'goodness, properness, rightness, righteousness, probity, piety, godliness'. In Persian this word acquired the following additional meanings, 'prudent measure, well being, advisable'. In Hindi and Urdu the focus is on the meanings developing from: 'advisable'; thus they have come to mean 'advice, counsel, consultation'. Here are some examples of their usage: SALAAH PAR CHALNA (to act on the advice of); SALAAH DENA (to give advice); SALAAH KARNA (to take the advice of).

The Arabic infinitive noun SALAAHIYAAT is also used in Hindi and Urdu in the meaning of 'efficiency, ability, etc'. BA SALAAHIYYAT AADMI (a man of talent or efficiency).

TAFREEH (236) means in Arabic, 'Exhilaration and amusement' only. In Persian this word got the extended meanings of: 'rejoicing, gladding, gratification, diversion, recreation, fun, jest'; in Hindi and Urdu the focus is on the meanings 'recreation, fun and jest'. Here are some examples of the usage of this word in the two languages: TAFREEH KARNA (to divert or amuse oneself, to take recreation, to make fun, to be cheerful, to laugh and joke); US FILAM MAY TAFREEH KA SAAMAN KAARI HAI (that movie has lots of elements of amusement and recreation). MUFARRIHUL QALB is a medical term very commonly used in the Unani system (i.e Greco-Arab system of medicine) which is very popular in the Indian sub-
continent. This is used to describe the medicines which are useful for diseases of the heart. It literally means: 'rejoicer for the heart'. MUFARRIH is the noun agent of the Arabic verb FAHIRAH (to gladder) and QALB is heart.

TARH (242) pronounced in Hindi and Urdu as TARAH means in Arabic, 'expulsion, rejection, repulsion, banishment, repudiation, miscarriage, abortion, subtraction, deduction and discount'. These are the meanings in vogue for this word in present day Arabic. But in classical Arabic this word also meant: 'position, establishment, disposition, mode manner, foundations, a verse set, showing the metre in which a poem is to be composed'. These meanings that were prevalent in the classical age got transferred to Persian and from Persian they found their way into Hindi and Urdu. But the focus in Hindi and Urdu with regard to this word is on the meanings, 'manner, mode, plan, design, form, sort, kind'; It is evident that the last mentioned meanings, namely, 'sort, kind, etc' are further developments or innovations brought in by the speakers of Hindi and Urdu. Now, this is a word which merits a lot of description since it is used in numerous ways in the everyday language of Hindi and Urdu. Let us consider the following examples:

AAP MUJHE ACHCHI TARAH BATAAIYE YE WAHAN KIYA HUWA (explain to me clearly what happened there); MEIN IS KAAM KO KISSI TARAH JALDI POORA KAROONGA (I will somehow finish this work quickly); UNKO MEIN ACHCHI TARAH JAANTA HUN (I know him very well). UNKO BURI TARAH SE HAR HUWI HAI (he has got
defeated badly); UNKO BURI TARAH CHOT AAIYEE HAI (he has got injured badly); UNKO UNHON NE BURI TARAH SE GALI DI (he abused him in very bad language); AAP IS :BAAT KO KIS TARAH KAHENGE (how will you convey this point); YEI KIS TARAH KA KAPDA HAI (what sort of a cloth is this); LOG TARAH TARAH KI BAATEN KARTE HAIN (people are talking in different ways, i.e. they are indulging in woolgathering or in spreading rumours) AAP ISKE BARE MAY ACHCHI TARAH SOCHLIJIYE (you think well about this); AAP KO BAAZAAR MAY ACHCHI GHADIYYAA TARAH TARAH KE MILJAYENGE (you will get watches of different sorts in the market); INGLISTAAN MAY TARAH TARAH KE LOG RAHTE HAI (different kinds of people live in England); AAP IS MAAMLE KO KIS TARAH SULJHAAYENGE (how will you settle this matter); MEIN AGRA GAYAA THA MAGAR TAAJ MAHAL KO ACHCHI TARAH DEKH NAHIN SAKHA (I had been to Agra but I couldn't see the Taj Mahal properly); AAP IS KAAGHAZ KO ACHCHI TARAH PADHNE KE BAD US PAR DASTAKHAT KEEJIYE (you please read this paper thoroughly and then put your signature on it). IS BOTUL KO ACHCHI TARAH SAMBHAAL KE APNE SAATH LEJAANAA (please carry this bottle with you carefully) AAP IS MAAMLE KO KIS TARAH BHI SULJAANE KI KOSHISH KEEJIYE MAGAR WO SULJHEGA NAHIN (you may try to resolve this issue by any possible means, but it still can't be resolved).

This word is also used in the plural form by prefixing the Hindi word KAI meaning Many; Thus we have sentences: AAJ MEIN NE KAI TARAH KITAABEIN LIBRARY MAY DEKHI (I saw a variety of books in the library today); KASHMIR MAY KAI TARAH KE PHAL MILTE HAIN (there are many kinds of fruits available in Kashmir).
Here are some expressions which are rather rarely heard: TARAH DIKHAANA (to exhibit one's airs and graces); TARH KAASH (drawing a plan of, designing, sketching).

It is thus amply evident that TARAH is one of the indispensable words in Hindi and Urdu. All the above examples prove the multiple uses to which this word is put. Each different usage may be considered as a semantic extension of the original meaning.

ZULM (250) means in Arabic, 'wrong, iniquity, injustice, inequity, unfairness, oppression, repression, suppression, tyranny, etc'. In Hindi and Urdu also the same meanings have been retained but there is a derived form of this word in Arabic, namely, ZALIM which is used in an extended context in Hindi and Urdu. In Arabic this word is noun agent (refer our chapter on Grammatical Changes regarding this word); meaning 'an oppressor, a tyrant, etc'. But in Hindi and Urdu this word is used mostly in a metaphorical context meaning 'an unrelenting sweetheart, a cruel mistress'. This metaphorical extension seems to have been evolved in Hindi and Urdu alone because it is not used in this context in Persian. In the early stages, it appears that this metaphorical extension was restricted in usage in Hindi and Urdu, to the meanings of 'unrelenting sweetheart and a cruel mistress', but in current usage in these two languages it is used in all contexts, it is no more limited to the romantic sense as it used to be in the earlier times. Let us consider the following examples: ZALIM NE KOYI KAM NAHIN KIYA
(the blessed man has not done any work!). It must be noted that ZALIM is used in Hindi and Urdu as an adjective, unmarked for gender for example, KAL KE TEST MATCH MEN HAMARE TEAMWALON NE ACHCHA KHEL: ZALIMON NE KOYI KASAR NAHIN CHORA (in yesterday’s testmatch our team played very well; these marvellous players never failed in their efforts).

It is evident from the above examples that the words ZULIM and ZALIM have undergone 'widening or extension of meaning'. The latter can also be placed in the category of Shift or Transfer of Meaning.

We now move on to the next category of Semantic Change, namely 'Shift or Transfer of Meaning'.
SHIFT OR TRANSFER OF MEANING

In this category we have the following words from our list given in Appendix I.

‘AADI (3); Gharib (47); ‘ILAQA (74); JAMÁ (94);
MAL (143); MÁRIFAT & TAREEF (150); MOUJ (155);
MOWQÍA & WAQÁT (157); MUJRA (162); MUQAABALA,
QIBLA & IQBAAL (171); MUQADDAMA (172); QIST (201)
RADDI (205); RAFW (206); SAHIBAA & SUHBAT (212);
SHARAAB (221); SHUBRAT & ISTIHAR (227); SIRF &
MASHRUF (229); SAVAL (230); TEHSIL (233); TÁLLUQ
(235); THABIT (239); ZAT (246); ZIYADA & ZIYADTI (248).

Let us now consider these words and try to delineate the shift in meaning that has taken place in each of them:

‘AADI (3); means in Arabic, 'ordinary or usual'. But in Persian this word acquired the meanings, 'customary, or habitual' and this shift in meaning gained currency in Hindi and Urdu also. It is now used only in these meanings in these two languages. Here are some examples: MEIN JHOOT BOLNE KE AADI NAHI HOON (I am not in the habit of speaking lies); WOH SHARAAB PEENE KE AADI NAHIN HAI (he is not in the habit of drinking liquor). It must be mentioned here that this word is used in Hindi and Urdu as an unmarked adjective.

Thus we can say: WOH AADMI or WOH AURAT SHARAAB PEENE KE AADI NAHIN HAI (that man or that woman is not in the habit of taking liquor). The shift that has taken place in the meaning of this word may be described as a shift in focus or as a partial shift.
**Gharib** (47) means in Arabic: strange, foreign, alien, extraneous, strange, odd, queer, quaint, unusual, extraordinary, curious, remarkable, peculiar, amazing, astonishment, baffling, startling, wondrous, marvelous, grotesque, difficult to understand, abstruse, obscure (language); remote, outlandish, rare, uncommon (word); stranger, foreigner, alien.

In Persian this word also acquired the meanings: poor, needy, humble, gentle, docile. These additional meanings of Persian alone gained currency in Hindi and Urdu and these meanings are used in various expressions in these two languages (Gharib is used as an unmarked adjective; refer the chapter on Grammatical Changes under this word). This word is used more in Urdu than in Hindi.

Here are some expressions containing the word Gharib and used commonly in Hindi and Urdu: Gharib Aadmi, Gharib Awrat and Gharib Log (poor man, poor woman and poor people).

The word Ghurbat which is an infinitive noun in Arabic is also used commonly in Hindi and Urdu, as for example., Is mulk may bahot ghurbat hai (there is a lot of poverty in this country). This word is also commonly used in Persian and it is through Persian that it got absorbed in Hindi and Urdu.

Gharib is also used in several Persianised compounds and these are popular only in Urdu. Here are some examples of these compounds: Gharib Parwar (cherisher of the poor); Gharib Nawaz (kind to strangers); Gharib Khaana (the humble dwelling of your servant, my house); Gharib Nawaaazi (courtesy
or attention to the strangers, hospitality, kindness to the poor); Gharibana is a compound of Gharib plus the word Ana in which is the ending indicating infinitive in Hindi and Urdu, is also commonly used in these two languages. For example, Mein Gharibaana Zindagi Guzaarta Hoon (I lead a very humble life, like the poor).

Thus it is evident from the above examples that this word has had a 'total shift' in meaning.

Ilaqa (73) means in Arabic, 'attachment, devotion, affection, bond, relation, affiliation, association, contact, bond, connection'. But in Persian this word acquired the following additional meanings: 'a dependancy, province, district, parish, a tenure, holding estate, manor, jurisdiction'. These meanings were evolved in Persian through the original root meaning of the word in Arabic, i.e. 'to be attached, to have affection or bondage for a person, thing or place'. In Hindi, Urdu and Tamil this word has come to mean only the following: 'a geographical area demarcated for administrative purposes, a district or a province'. Thus this word is another example of Shift or Transfer of Meaning.

Jama (91) means in Arabic, 'gathering, collection, combination, connection, coupling, joining, accumulation, (arithmetic) addition, union, merger, aggregation, integration, holding together, crowd, throng, gang, troop etc. There has been no shift in meaning in respect of this word in Persian, but in Persian it has acquired the following new meanings: 'capital, principal, stock, assets, a fund, outlay,
cost prices, the credit side of an account, credit, collections, receipts'. And these new meanings have been absorbed into Hindi and Urdu. Here are some examples of its usages in these two languages: JAMA KARNA (to collect, to accumulate, to assemble, etc); JAMA KARC (receipts and disbursements JAMA BANDI KARNA (to assess the revenue of); this is a term used in Tamil also. The revenue authorities conduct the JAMA BANDI procedure once in a year in every state in India. Therefore, this term is prevalent in almost all the Indian languages. It is evident from these examples that this word has undergone 'partial shift' in its meanings from the original meaning in Arabic.

MAAL (742) means in Arabic, 'property, possessions, chattels, goods, wealth, affluence, fortune, estate, money, income, revenue, assets, capital, stock fund, tax, especially land tax, marketable title in Islamic law;' In present day Arabic this word is not used in the meaning of 'goods'. In Persians the emphasis is on the following meanings: 'rich, affluent, flocks, herds, cattle'.. In Hindi and Urdu this word is used with the meanings prevalent in Persian but the emphasis is on the meaning of 'goods'. It is construed with several nouns and verbs in these two languages. Here are some examples: DUKAAN KI LIYE MAAL LENA (to buy the stock of goods required for the shop); MAAL URAANA (to squander wealth) MAAL-A-MAAL (heaped, brimful, replete, abundant); MAAL BAR AAMAD KARNA (to export); MAAL DAAR (wealthy, rich, moneyed); MAL GAADI (Goods van or train); MAAL GUZAAR (one who pays revenue to the government, a land holder); MAAL-E-ZABTI (attached
property), MAAL-E-GHANIMATEM (plunder, spoil); the last mentioned two phrases are used in Urdu only.

The Arabic adjectival form MALI is also used in Urdu, e.g. MAALI SAAL (financial year).

All the above usages in Hindi and Urdu prove the fact that there has been a partial shift in the meanings of this word from their original meanings in Arabic.

MARIFAT (150) means in Arabic, 'knowledge, learning, lore, information, skill, know-how, cognition, intellecction, perception, experience, realization, gnosis, acquaintance, cognizance, conversance, versedness, an acquainted person, an acquaintance, a friend, (grammar) definite noun'. In Persian this word is either used in the meaning of 'gnosis' (in the purely spiritual realm) or in the meaning of 'an acquaintance, a friend, etc'. In Urdu also the emphasis is on the same meanings as that of Persian. But in Hindi and in colloquial Urdu this word is used only in the meaning of 'an acquaintance or a friend or a source of contact through whom or by whose recommendation a work may be got done'. Thus there has been a shift in meaning in the borrowing languages in respect of this word. But there is another word TAREEF (a noun derived from MARIFAT) that has undergone 'total shift' in meaning in Hindi and Urdu. In Arabic TAREEF means 'announcement, notification, communication, information, instruction, direction, (social) introduction, definition, determination, identification, specification, characterization, a rendering definite (grammar)'
In Persian this word acquired the additional meanings of 'praise, commendation'. In Hindi and Urdu these additional meanings have gained currency and are very commonly used. Here are some examples: UNHON NE AAP KI BAHOT TAREEF KI (he praised you very much). YEH KAM TAREEF KE QASIL HAI (this work deserves to be praised).

TAREEF is also used in the meaning of 'introduction' (social) as in the sentence: AAP KI TAREEF (may I know your name please?).

It can thus be seen from the above examples that the words MARIFAT & TAREEF have undergone 'shift' of meaning in Hindi and Urdu. Besides the semantic change TAREEF has also undergone some basic grammatical changes for which see the concerned chapter under the word MARIFAT.

MOUJ (155) means in Arabic, 'billow, surge, sea, breaker, wave, ripple, oscillation, vibration, undulation'. These meanings are current in Persian also but in Hindi and Urdu this word is used only in the figurative sense to mean: whim, caprice, emotion, ecstasy. Here are some examples of its usage in Hindi and Urdu: MOUJ RAKHNA (to be whimsical, to be proud); MOUJ KARNA (or) MOUJ MAARNA (to fluctuate, to waver, to be capricious, to enjoy oneself without restraint) MOUJ MAYAANA (to get into a state of ecstasy); MOUJ-E-NASIM (a cooling squall). It is evident from these examples that MOUJ has undergone a 'total shift' in meaning in Hindi and Urdu. It must be mentioned here that this has happened without the influence of Persian because in Persian this word is not used in the figurative sense as it is used in Hindi and Urdu.
MOWQIA (157) means in Arabic, 'place, where something drops or falls down, place, site, locality, spot, scene, situation, location, position, impression,'. In Persian this word acquired the following additional meanings: 'opportunity, occasion, accident, contingency, occurrence, vicissitudes of fortune'. In Hindi and Urdu this word is used with a variety of verbs as for example, MOWQIA HAATH LAGNA (an opportunity to present itself or to occur); MOWQIA PAKARNA (to seize an occasion, not to slip an opportunity); MOWQIA NIKAL JAANA (an opportunity to pass away or escape or be lost); It is also used as an adverb, as in BE MOWQIA (out of place, untimely); It is thus evident from all these examples that this word has undergone a shift in meaning from the concrete to a more subtle sense. It is therefore a case of 'shift' in meaning.

There is another derived form MOWQIA, namely, WAQAT which represents a total shift in meaning in Hindi and Urdu. In Arabic WAQAT means, 'fall, drop, tumble, thump, thud, blow, shock, jolt, incident, occurrence, encounter, combat, battle, meal, repast'. In Persian also these meanings are prevalent. But in Hindi and Urdu this word has acquired the following meanings: 'weight, force, respect, regard, consideration, attention'. Let us consider some sentences in which this word is used in Hindi and Urdu: WAQAT RAKHNA (to have (or to carry) weight or force; to command attention or consideration); AAP IS TARAH KOYI GHALAT KAM KARENGE TO AAP
KI KOYI WAQAT JAHIN RAHEGI (if you do a wrong action like this you will command no respect or you shall lose all respect). We can see from these examples that WAQAT represents a case of 'total shift' in meaning from the original meaning in Arabic.

MUJRA (162) means in Arabic, 'that which has been caused to flow or to run or that which has been executed', In Persian also these meanings are prevalent without any changes. But in Hindi and Urdu this word has acquired an entirely new cultural connotation since it is used only in the meaning of 'a trial of professional singing, an initiation or inaugural ceremony in an artiste's life'. Thus this word is another instance of total shift in meaning in Hindi Urdu. Refer our chapter on Grammatical Change for the other derivatives of this word which are also widely used in Hindi and Urdu.

MUQAABALA (171) is a word we have already discussed under different category 'narrowing or restriction of meaning'. We are mentioning this word here once again in order to discuss two other words namely QIBALA and IQBAL, derived forms of MUQAABALA. (Refer our chapter on Grammatical Changes for a detailed analysis of these and other derivations of this word).

QIBLA means in Arabic, 'direction to which Muslims turn in praying (towards the Kabba); recess in a mosque indicating the direction of the Kabba, prayer niche'; QIBLATUL ANZAAR, is a phrase in Arabic meaning 'focus of attention,
IQBAAL means in Arabic, drawing near, advance, approach, coming, arrival, advent, turning, application, attention, response, responsiveness, concern for, interest in, good fortune, prosperity, welfare. In Persian this word has acquired the following additional meanings: 'accepting a bond, admitting a claim, confession, acknowledgement, acquiescence, assent'; and the focus in Persian is only on these additional meanings and on the meaning of good fortune. The same is true with regard to the usage of this word in Hindi and Urdu also. It is very interesting to note that in Arabic the word used for accepting claim or confessing one's fault or crime would be QABOOL which is another derivative from the root 'QABALA' (for which refer our chapter on Grammatical Changes) and all the other words just discussed are also derived. It is rather a baffling phenomenon because we can hardly explain the reasons for this shift from one form to another. We therefore feel that IQBAAL has undergone a total shift in meaning. It must
also be mentioned that the meaning 'good fortune' is obsolete in Arabic but very much in vogue in Hindi and Urdu or rather more in Urdu than in Hindi.

**MUQADDAMA (172)** means in Arabic, 'fore part, front part, front, face, prow, bow (of a ship); foreground, foremost rank or line, forefront, head, lead, advance guard, vanguard, van, foreword, preface, introduction, prologue, proem, preamble, prelude, premise'. In Persian this word has acquired the following additional meanings: 'an affair, matter, case, business, subject, cause, suit, law-suit,' these meanings especially that of law-suit were perhaps developed from the meaning: 'premise or preamble'. It is these meanings that have gained currency in Hindi and Urdu. Let us consider some examples of the usage of this word in Hindi and Urdu: 'MUQADDAMA HARA KARNA (to institute a suit, to prosecute, to litigate); MUQADDAMA LARANA (to fight a case or a cause). Thus through the influence of Persian usage this word has undergone a 'total shift' in meaning from the original meaning in Arabic.

**IQDAAM** is a word derived from the same root as that of MUQADDAMA and it merits our attention because this word has also undergone 'shift' of meaning. In Arabic IQDAAM means, 'to be bold, audacious, daring, to venture, risk, undertake, tackle, set about something, dare to engage'. In Persian this word came to mean also 'effort, diligence, and attention' and in Hindi and Urdu it further shifted to the meanings: 'measures and procedures, etc'. Here are some
examples of its usage in Hindi and Urdu: SARKAR NE IS MAMLE MAY KAIY IQDAMAN JAARI KIYE HAIN (the government has taken several measures on this matter); Thus this word is also another instance of 'total shift' in meaning.

QIST (202) means in Arabic, 'justice, fairness, equity, equitableness, fair-mindedness, rightness, correctness, just, fair, equitable, fair-minded, right, correct, part, share, allotment, portion, instalment, quantity, amount, measure, extent'. All these meanings were brought into use in Persian also but in Hindi and Urdu the following meanings alone gained currency: 'portion; instalment; dividend a stipulated rate and time of payment (of revenue), a tax. In Tamil it refers only to the land tax.

Here are some of its usages in Hindi and Urdu: QIST BAANDHNA (to arrange to pay a debt by instalments); QIST BANDI (settling for payment of the revenue or taxes or a debt by instalments; an obligation for the discharge of a debt by instalments); QIST KAAR (one who pays revenue or a debt); QIST WAAR (by instalments).

QIST is also used in Tamil as a revenue term and it is pronounced as GISTI (Refer our Chapter on grammatical changes regarding this word).

It is evident from the above that the meanings 'revenue and debt' constitute a 'total shift' in Hindi, Urdu and Tamil from the original meaning in Arabic.

RADDI is a word which we have already mentioned briefly under the word RADD (205) in the category of 'Widening or Extension of Meaning'. We would however like to
discuss about this word under the present category since it also represents a 'total shift' in meaning when compared with the original in Arabic.

RADDI is structurally the Persian form of relative noun adopted in Hindi and Urdu. The Arabic noun RADD has been moulded in this form in order to convey the following meanings: 'rejected, thrown away, waste, used and done with, trashy, worthless, bad, pernicious, hurtful, anything rejected, anything worthless or unserviceable; waste; waste paper; remnants; scraps, refuse'; all these meanings have been developed from the original Arabic meaning 'to turn or reject'. However, in present day Hindi and Urdu only the meanings of 'waste, waste paper, refuse, etc' are used. RADDI KI TOKRI (waste paper basket); is a very commonly used expression in Hindi and Urdu. RADDI MAY PHENK DO (throw it away in the refuse) is also another frequently used expression in Hindi and Urdu. Thus it is clear from the above examples that RADDI represents a 'total shift' in meaning from the original meaning in Arabic.

RAFW (206) means in Arabic, 'to darn, mend'. In Persian also it is used in the same meaning but in Hindi and Urdu it has besides the said meaning, acquired an extended meaning which represents a total shift. This has come about by using this word with the expression RAFU CHAKKAR (making one's escape, stealing off): This expression is construed with verbs such as: RAFU CHAKKAR MAY AAJAANA (to be taken in the meshes, to be entangled in); RAFU CHAKKAR HOJAANA (to
(to make one's escape, to abscond, decamp, steal off or away). This is an example of contextualising a word engram. The physical image of a 'mesh' involved in the darning work has been visually transformed to express the idea of 'stealing, decamping, etc'. THUS this is a case of 'total shift' in meaning from the original in Arabic.

SAHIBAA (212) is a word which we have already discussed in the category of 'Narrowing or Restriction of Meaning', (for which refer the relevant page in this chapter). We are mentioning this word once again here in order to discuss another word connected with it, namely SUHBAT meaning in Arabic, 'friendship, companionship, comradeship, accompanying, company, escort, association, intercourse, friends, companions, associates, comrades'. It is noun infinitive of the word SAHIB (refer our chapter on Grammatical Changes under this word). In Persian the same meanings are prevalent as that of Arabic, but in Hindi and Urdu it has acquired an additional meaning by attaching it with the verb KARNA; used with this verb, the expression 'SUHBAT KARNA' would mean: 'to have sexual intercourse or to cohabit'; it must be noted that this meaning is conveyed only by using this particular verb. We do not find any parallel usage in Arabic or in Persian. It is thus another example of contextualising a word engram and in the process it has undergone a 'total shift' in meanings from the original in Arabic.

SHARAAB (221) means in Arabic, 'beverage, drink, wine, fruit juice, fruit syrup, sherbet.' In Persian also it has the same meanings but in Hindi and Urdu it is used
only the meaning of 'wine or spirituous liquor'. It is, in this meaning construed with several verbs and nouns, for which refer our chapter on Grammatical Changes under this word. We therefore feel that this word represents a 'shift' in meaning from the original in Arabic.

SHUHRAT (227) means in Arabic 'repute, reputation, renown, fame, famousness, celebrity, notoriety, surname'. The same meanings are prevalent in Hindi and Urdu also, but there is another word ISHTIHAR which is derived from this word and which merits our attention because it is another instance of 'total shift' in meaning from that of the original in Arabic. In Arabic this word has the same meanings as that of SHUHRAT, namely, repute, reputation, renown, fame, famousness, celebrity and notoriety. But in Persian it acquired the following additional meanings: 'publishing, divulging, blazoning, abroad, publicity, public notice, notification, proclamation, advertisement, placard, poster, fame, report' and in Hindi and Urdu these additional meanings of Persian gained currency. It is used with a variety of verbs for which refer our chapter on grammatical changes under this word.

The shift in meaning that has taken place in ISHTIHAR can be described as process of designation of a physical and sensible meaning to a concept that is essentially intellectual and moral. It is a case of 'total shift' in meaning.

SIRF (229) is an Arabic word used in Hindi and Urdu in exactly the same meanings as that of Arabic. But the word MASHUF, a derivative of SIRF which is also very frequently
used in Hindi and Urdu deserves our attention because it represents a shift in meaning (Regarding the word SIRF refer our chapter on Grammatical Changes for a detailed analysis of this word).

MASROOF means in Arabic, 'devoted, dedicated, money spent, expenditure'. In Persian these same meanings are prevalent, but in Hindi and Urdu this word has come to mean: 'employed, engaged in, occupied, busy'; thus the original Arabic meaning 'devoted' has been shifted to the meaning: 'engaged in, etc'. This shift can be described as the shift of the figurative value of a word to a more literal value. It is therefore a case of 'total shift' in meaning.

SUAAL (230) also pronounced as SAVAAL in Hindi, Urdu and Tamil is an Arabic word used in these three languages in the same meanings as that of Arabic (refer the chapter on Grammatical Changes for a detailed analysis of this word) But in Tamil this word has undergone a shift in meaning, it is besides its original meanings of 'question, enquiry, etc' also used in the meaning of 'challenge' in present day Tamil. SAVAAL VIDUVATHU (to pose a challenge) is a phrase commonly used in Tamil. It thus constitutes an extension of meaning in the nature of a 'total shift' in meaning.

TAHSIL (233) means in Arabic 'attainment, obtainment, gain, acquisition (also of knowledge), learning, studying,

18 W.D. Whitney, 'The Life and Growth of Language', P. 97
scientific studies, collection, raising, levy(ing), calling in (of funds, taxes); revenue, receipts, returns, proceeds, resume, summary, gist (of a speech or opinion). The same meanings are prevalent in Persian also. But in Hindi and Urdu the emphasis is on 'revenue jurisdiction of a TEHSIL DAAR. In Tamil also it is used as a 'revenue jurisdiction'. In Hindi, Urdu and Tamil and also in many other languages of India, a TAHSILDAR means a sub-collector of revenues. It can be seen from these usages in the borrowing languages that this word is another example of contextualising a given concept. It is therefore a case of 'total shift' in meaning.

TALIUQ (235), pronounced in Hindi and Tamil as Taluk means in Arabic, 'attachment, devotion to, affection for, linkage, connection, relationship with'. In Persian also came to mean: 'a manor, a small division of a district', but in Urdu it is used in this meaning as well as in the other meanings in Arabic. The restricted meaning of 'a small division of a district' is a case of shift arising out of contextualising a given concept.

THAABIT (239) means in Arabic, 'firm, fixed, established, stationary, immovable, steady, invariable, constant, stable, permanent, lasting, durable, enduring, confirmed, proven, a constant'. In Persian this word acquired the added meanings of 'sound, valid, substantial, true, right, just, proper'. Almost these very meanings are prevalent in Hindi and Urdu also. But there is one usage
which is an instance of major shift in meaning and that is when this word is used in the meaning of 'solid' as against 'liquid'. For example it is very common to say in Hindi and Urdu DAL SAABUT (unsplit pulse or lentils); this can be described as a case of 'idiolectal aberration' which in simpler terms would mean the usage of a conventional word in an unconventional context. In the word SAABUT the meanings mentioned above are used in conventional and abstract context such as to describe anything which is firm, i.e. not shaky or anybody who is firm willed, i.e. not hesitant. But it is only in Hindi and Urdu that the meaning 'firm' has also been interpreted as 'solid' in the context of what is not 'liquid'. This word is widely used in Hindi and Urdu as an adjective (refer to our chapter on Grammatical Changes) to describe things that are unbroken or unsplit. Thus this is an instance of a 'total shift' in meaning from the original in Arabic.

WUSOOL (244) means in Arabic, 'arrival, attainment, obtainment, achievement, receipt, voucher'. In Persian it came to mean, 'union with or enjoyment of, a wished for object, collection, acquisition'. In Hindi, Urdu and Tamil this word is used in meanings that are more remote than that of Persian namely, getting, levying, collection, realization, or recovery of arrears or balances. In Tamil especially this word is used as a term for collection of land revenues.

In Hindi and Urdu the meanings, 'union with, or enjoyment of, a wished for object' are also prevalent, but the word WISAAL (which is another form of noun infinitive in
Arabic, for which refer the chapter on Grammatical Changes under WUSOOL) is used to denote this meaning. This is also a very familiar word in Hindi and Urdu. It usage can be noticed frequently in poetry and film songs in Hindi and Urdu.

WUSOOL KARNA (to collect one's dues); WUSUL PAANA (to realize a sum of amount); are expressions that are very often used in Hindi and Urdu.

The change of meaning in SUSOOL may be described as a contraction leading to a 'total shift' in meaning.

ZAAT (246) also pronounced as JAAT in Hindi and Urdu and as JAATI in Tamil, means in Arabic, 'being, essence, nature, self, person, personality, the same, the selfsame, -self, (refer the chapter on Grammatical Changes for a detailed analysis of this word). In Persian it also came to mean: 'generation, breed, tribe, caste, genus, species, kind, a concrete (opposite to abstract)'. John T.Platts mentions in his directory of Hindustani and English that ZAT in the meanings of 'generation, breed, tribe, caste, genus, species, sort, kind, is perhaps connected through the Sanskrit JAT which the Hindustanis commonly corrupt into ZAT. In Arabic the usage of this word is always governed by certain grammatical rules because it cannot be used like any other noun. (Refer the Chapter on Grammatical Changes). It is in no context used in any of the additional meanings that have accrued to it in Persian. While retaining the tie of association with the etymological meaning of this word in Arabic, it has,
in Persian got enlarged in its scope of meaning so as to include larger ideas of 'genus, breed, caste, etc'. This has perhaps been possible due to the elasticity of the word. Thus, the applicability of this word has multiplied in the borrowing languages and its usefulness has become manifold. It is in essence an expansion in context that has brought about a 'total shift' in meaning from the original in Arabic.

ZIYAADDA (248) is an Arabic word used in Hindi and Urdu without any change in meaning. But the word ZIYAADTDI a purely indigenous form evolved in Hindi and Urdu merits our attention since it represents another instance of 'total shift' in meaning (refer the chapter on Grammatical Changes for a detailed analysis of the word ZIYADA and its derivatives).

ZIYAADTI is structurally the relative noun evolved from the Arabic ZIYADATUN. This form of relative noun is a frequently used element of expression in Hindi and Urdu; there are similar nouns in Persian also. However, it must be mentioned that ZIYAADTI has not come through Persian into Hindi and Urdu.

ZIYAADTI in Hindi and Urdu means, 'increase, augmentation, addition, surplus, excess, abundance, superfluity, redundancy, excrescence, excess, force, violence, oppression, tyranny.' It is the last mentioned (underlined) meanings that represent a total shift in meaning from the original in Arabic
ZIYAADTI is construed with several verbs in Hindi and Urdu (refer the chapter on Grammatical changes). ZIYAADTI KARNA (to practise force or violence or to be unjust or unfair) is a very frequently used expression in Hindi and Urdu.

The above shift in meaning may be described as contextualisation of concept that is essentially abstract. It is thus a 'total shift' in meaning.