Compound Verbs in Kashika
Bhojpuri Spoken in Varanasi

Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Department of Linguistics
Dr. B.R. Ambedkar University, Agra, U.P., India 282004
dr.neelam2012.yadav@gmail.com
Mob. +91 7417890936
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Abstract

This paper aims at discussing the vector or second verb in sentences with compound verbs in Bhojpuri Spoken in Varanasi also called *Kashika.* It also attempts to focus on honorific inflections in vectors with the main verbs with aptness of instances.

Keywords: Compound verbs, Vector, Second verbs, honorifics, Bhojpuri.

Introduction

It is defined that Compound Verb (CV) refers to a form more than one verb containing a main verb (MV) as a bare stem and at least a secondary element carries the features of tense, number, gender and also indicates honorifics. This secondary element has been variously termed as explicator, operator, auxiliary, vector, etc.

These vectors constitute a small class of typically motion verbs like go, sit, come, give, take, etc. CV is a V(erb)+V(erb) construction, distinct from other complex predicate constructions like N(oun)+V(erb) or A(djective)+V(erb). The latter have been referred to as Conjunct Verbs. (**Raj Nath Bhat, 2002**)

Suniti Kumar Chatterji (1926) writes, *CV phenomenon is widespread in the languages across Africa, Asia, and Eastern Europe. In the context of the Indo-Aryan languages, it is opined that CV is a New Indo-Aryan (NIA) innovation. It was non-existent in the Old Indo-Aryan and very rare in the Middle Indo-Aryan (MIA). NIA developed it under the influence of Dravidian languages to compensate for the loss of root modifying prefixes, verbal declensions and for other phonological and grammatical changes that had occurred during the course of historical development from OIA/MIA to NIA.*

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Language in India www.languageinindia.com **ISSN 1930-2940 23:9 September 2023**
Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*   39

Guru (1977) defines CV as the one *'where bare stem (kridant) functions as the main verb (MV)and the vector (sahka:ri: kriya:) informs us about its qualities which are dependent upon its meaning in a sentence.'*

In an example of Hindi:

laRaka: bha:g gaya: (The boy ran away).
/bha:g gaya:/ is CV where /bha:g/ functions as the MV and /gaya:/ carries the features of tense, number, and gender. It does not convey its lexical meaning 'go' in the sentence. The vector /ja:na:/ has been emptied of its semantic features and allocated the grammatical function of indicating tense, aspect, number and gender, a process which Hook(1974:94) refers to as 'grammaticalisation'.

Methodology

The research design of this study is qualitative by nature where the target respondent or subject is directly observed and analyzed in natural world setting. Moreover, being a native speaker, it has been natural and unproblematic to get the unambiguous depiction of CV in Kashika.

Compound Verbs in Kashika

There are different forms of vector in Kashika occur in combination with the Main Verbs (MVs) where they reflect even the shade of honour along with indicating grammatical functions of tense, number, gender etc. However, the common vectors in Kashik are: /ja:/ 'go', /le:/ 'take', /de:/ 'give', /da:l/ ' pour', /PaR/ ' fall', /uTh/ 'stand', /bai:Th/ 'sit', /a:/ 'Come', etc.

1. /Ja:/ : occurs in its various forms in combination with the following MVs:
/kha:/ 'eat',/samajh/ 'comprehend', /a:/ 'come', /chal/ 'walk',/ baiTh/ 'sit', /su:t/ 'sleep', /uTh/ 'get up', /caba:/ 'masticate', /sikuR/ 'shrink', /ja:g/ 'awaken', /saR/ 'stink', /chu:T/ 'miss', /thak/ 'tire', /ruk/ 'stop', /baRh/ 'grow', /paR/ 'fall', /pi:/ 'Drink', /na:ca/,etc.

a.	/Ja:ila:/: FP/(M/F)/PR.T/(Sing./pl.) Example: ham/hamhan pi: ja:ila: *I/ drink.*
b.	/Ja:la:/: (2nd P+3rd P)/M/PR.T/(Sing./Pl.)/(Formal/H+Inf./NH) Example: tu/ tu log/ tu sab/u (3rd P/sg.) a: ja:la: *You/you all/he come(s).*
	/ja:lu:/: 2nd P/F/(Sing./Pl.)/ PR.T/Formal/NH

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Language in India www.languageinindia.com **ISSN 1930-2940 23:9 September 2023**
Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*   40

c.	Example: tu/ tu log/ tu sab samajh ja:lu: *You/you all understand.*
d.	/Ja:lan/: 3rdP/M/PR.T/(Sing./Pl.)/(Formal/Inf)/H) Example: u/ u log/ u sab kha: ja:lan *You/you all eat.*

e.	/Ja:le:/ :
	2nd P/M/PR.T/Sing./(Inf./NH)
	3rd p/F/ PR.T/Sing./(Inf./NH)
	Example : tu su:t ja:le: '*You sleep.' (M)*
	   u su:t ja:le: *'she sleeps'* (F)
	/ja:li:/: 2nd P/F/PR.T/Sing./Inf./NH)
	   tu su:t ja:li: *'You sleep'* (F)

f.	/Ja:lin/: 3rd P/F/PR.T/(Sing./Pl.)/(Formal/Inf)/H) Example: u su:t ja:lin *she sleeps*
g.	/gayal/ : (1st +2nd +3rd p)/M+F/PT/Sing./(Inf./NH) Example: ham thak gayal rahali:/u thak gayal rahal/ u sab thak gayal rahalan *I tired.(M/F) He tired They tired*
h.	/gailan/: 3rdP/M/PT/(Sing./Pl.)/(Formal/Inf)/H) Example: u sab/log thak gailan *They tired.*
i.	/gail/: (3rd p)/F/PT/Sing./(Inf./NH) Example: u a: gail *She came.*
j.	/gailin/ 3rdP/F/PT/(Sing./Pl.)/(Formal/Inf)/H) Example: u/u sab/log thak gailan *They tired. (F)*
k.	/gailu:/ : 2nd P/F/sing./PT/Form./H Example: tu kha: gailu: 'You ate.' /gaili/: 2nd /F/PT/sing./inf./NH tu kha: gaili: ' You ate.'

Thus, /Ja:/ in its various forms, in Kashika, occur with transitive as well as intransitive verbs and generally indicate completed action or action in progress. Their uses also suggest a

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Language in India www.languageinindia.com **ISSN 1930-2940 23:9 September 2023**
Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*   41

sense of habit and urgency on the part of the doer. Guru (1970) said for Hindi vector /ja:na:/ suggests a sense of urgency on the part of the doer.

2. /le: /: occurs in its various forms in combination with the following MVs:

/su:t/ 'sleep', /kha:/ 'eat', /si:kh/ 'learn', /su:t/ 'sleep', /bai:Th/ 'sit', /le/ 'take', /kar/ 'do', /rakh/ 'keep', /laR/ 'quarrel', /pakaR/ 'catch', /cora:/ 'steal', /choRa:/ 'free', /uTha: 'pick up', /mil/ 'meet', /rok/ 'stop', /ga:/ 'sing'etc.

a.	/lehi:la:/ : FP/(M/F)/PR.T/(Sing./pl.) Example: ham/hamhan pi: lehi:la: 　　　　　 *I/ we drink.*
b.	/le:la:/ : (2nd P+3rd P)/M/PR.T/(Sing./Pl.)/(Formal/H+Inf./NH) Example: (tu/ tu log/ tu sab)/u (3rd P/sg.) kha: le:la: 　　　　　 *You/you all / He eat.*
c.	/le:lu:/ : 2nd P/F/(Sing./Pl.)/PR.T/ Formal/inf./NH/H Example: tu/ tu log/ tu sab samajh le:lu: 　　　　　 *You/you all understand.*
d.	/le:lan/ : 3rdP/M/PR.T/(Sing./Pl.)/(Formal/H) Example: u/ u log/ u sab apane se naha: le:lan 　　　　　 *He/They bath himself/themselves*
e.	/le:le:/ : 2nd + 3rd P/(M/F)//PR.T/Sing./(Inf./NH) Example : tu su:t le:le: '*You sleep.' (M)* 　　　　　 u su:t le:le: *'she sleeps'* (F)
f.	/le:lin/ : 3rd P/F/PR.T/(Sing./Pl.)/(Formal/Inf)/H Example: u/u log/ u sab ga: lel:lin 　　　　　 *She/they sing(s)*
g.	/lehali:/ : : (1st P)/M+F/PT/Sing./(Inf./NH) Example: ham kar lehali: 　　　　　 *I did it.(M/F)*
h.	/lehalas/ : (3rd p)/(M/F)/PT/Sing./(Inf./NH) Example: u paRh lehalas 　　　　　 *He/She read.*
i.	/lehalan/: 3rdP/M/PT/(Sing./Pl.)/(Formal/Inf)/H Example: u/u sab/log naha: lehalan 　　　　　 *He/ They bathed*

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Language in India www.languageinindia.com **ISSN 1930-2940 23:9 September 2023**
Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*　　　　　　42

j.	/lehalin/: (3rd p)/F/PT/(Sing./pl.)/(Form./H) Example: u/u sab na:ca lehlin *She /they danced.*
k.	/lehalu:/ : 2nd P/F/sing./PT/Form./H Example: tu kha: lehalu: 'You ate.' /lehali:/: 2nd /F/sing./PT/inf./NH Example: tu kha: lehali: ' You ate.'

/le:/ vector in its various forms in Kashika occur mostly with transitive verbs and its use implies benefit to the doer through action. There is also an insinuation of doing something despite difficulties; examples given from 2(a) to 2(f) reveal such implication.

3. /de: /: occurs in its various forms in combination with the following MVs:

/cal/ 'walk', /thaka:/ 'tire', /kara:/ 'get done',/saRa:/ 'ferment',/saRawa:/ 'get ferment', /toR/ 'break', /moR'/ 'bend', /ro/ 'weep', /choR' 'let go', /ma:r/ 'kill', / dara:/ 'fear' etc.

a.	/dehi:la:/ : FP/(M/F)/PR.T/(Sing./pl.) Example: ham/hamhan kar dehi:la: *I/ we do it.* /dehli:/ : FP/(M/F)/PT/(Sing./pl.) Example: ham/hamhan kar dehli: *I/ we did it.* /dehli:/ : 2nd P/F/PT/Sing./inf./NH Example: ham/hamhan kar dehli: *I/ we did it.*
b.	/de:la:/ : (2nd P+3rd P)/M/PR.T/(Sing./Pl.)/(Formal/H+Inf./NH) Example: (tu/ tu log/ tu sab)/u (3rd P/sg.) ro de:la: *You/you all / He weep(s).*
c.	/de:lu:/ : 2nd P/F/(Sing./Pl.)/PR.T/ Formal/inf./NH/H Example: tu/ tu log/ tu sab cu:ha: ma:r de:lu: *You/you all kill rat..*
d.	/de:lan/ : 3rdP/M/PR.T/(Sing./Pl.)/(Formal/H) Example: u/ u log/ u sab hamke thaka: de:lan *He/They make me tired.*

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Language in India www.languageinindia.com **ISSN 1930-2940 23:9 September 2023**
Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*   43

e.	/de:le:/ : 2nd + 3rd P/(M/F)//PR.T/Sing./(Inf./NH) Example: tu uhã: cal de:le: '*you started to go there.*' *(M)* u uhã: cal de:le: '*she started to go there*' (F)
f.	/de:lin/ : 3rd P/F/PR.T/(Sing./Pl.)/(Formal/Inf)/H) Example: u/u log/ u sab dara: de:lin *She/they frighten(s)*
g.	/dehali:/ : (1st P)/M+F/PT/Sing./(Inf./NH) Example: ham kar dehali: *I did it.(M/F)*
h.	/dehalas/ : (3rd p)/(M/F)/PT/Sing./(Inf./NH) Example: u paRh dehalas *He/She read.*
i.	/dehalan/: 3rdP/M/PT/(Sing./Pl.)/(Formal/Inf)/H) Example: u/u sab/log ka:m kara: dehalan *He/ They got the work done.*
j.	/dehalin/: (3rd p)/F/PT/(Sing./pl.)/(Formal./H) Example: u/u sab oke na:ca dehlin *She /they made her/him danced.*
k.	/dehalu:/ : 2nd P/F/sing./PT/Form./H Example: tu bola: dehalu: 'You called.' /dehali:/: 2nd /F/sing./PT/inf./NH Example: tu bola: dehali: ' You called.'

/de:/ is an antonym of /le:/ and its various forms occur mostly with transitive verbs. It also suggests that the benefit of doer's action affects other. The analysis of the examples, (3(a) to 3(f), also implies capability of the doer to act.

4. /da:l/ : This vector occurs in its various forms in combination with the following MVs:
 /thaka:/ 'tire', /kar/ 'do', /karwa:/ 'get done',/saRa:/ 'ferment',/saRawa:/ 'get ferment', /toR/ 'break', /moR'/ 'bend', /ma:r/ 'kill', / dara:/ 'fear' , /kha:/ 'eat' etc.

a.	/da:lila:/ : FP/(M/F)/PR.T/(Sing./pl.) Example: ham/hamhan karwa: da:lila: *I/ we get it done.*
b.	/da:lela:/ : (2nd P+3rd P)/M/PR.T/(Sing./Pl.)/(Formal/H+Inf./NH) Example: (tu/ tu log/ tu sab)/u (3rd P/sg.) cu:hank e ma:r da:lela: *You/you all / He kill(s)) rats* .
c.	/da:lalu:/ : 2nd P/F/(Sing./Pl.)/PR.T/ Formal/inf./H

Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*   44

	Example: tu/ tu log/ tu sab cu:han ke ma:r da:lalu: *You/you all kill rats..*
d.	/da:lana/ : 3ʳᵈP/M/PR.T/(Sing./Pl.)/(Formal/H) /da:lalan/ Example: u/ u log/ u sab hamke thaka: da:lana *He/They made me tired.*
e.	/dalale/ : 2ⁿᵈ P/M//PT/Sing./(Inf./NH) Example: tu kirani ke maar dalale '*you killed Kiran.' (M)*
f.	/da:lelin/ : 3ʳᵈ P/F/PR.T/(Sing./Pl.)/(Formal/Inf)/H) Example: u/u log/ u sab dara: da:lelin *She/they frighten(s)*
g.	/dalali:/ : (1ˢᵗ P)/M+F/PT/Sing./(Inf./NH) Example: ham kar dalali: *I did it.(M/F)*
h.	/dalalas/ : (3ʳᵈ p)/(M/F)/PT/Sing./(Inf./NH) Example: u paRh dallas *He/She read.*
i.	/dalna/: 3ʳᵈP/M/PT/(Sing./Pl.)/(Formal/Inf)/H) Example: u/u sab/log ka:m kara: dalna *He/ They got the work done.*
j.	/dalani:/: (3ʳᵈ p)/F/PT/(Sing./pl.)/(Form./H) Example: u/u sab oke na:ca dalani: *She /they made her/him danced.*
k.	/dallu::/ : 2ⁿᵈ P/F/sing.+pl./Form./H Example: tu sabke bola: dalalu:/dallu: 'You called all.' /dalali:/: 2ⁿᵈ /F/sing./inf./NH Example: tu sabke bola: dalali:/dalli ' You called all.'

These different forms of vector of /da:l/ occur with transitive verbs and gives implication of drastic, antagonistic action.

5. /paR/: This vector occurs in its various forms in combination with the following MVs:

/thak/ 'tire', /ma:r/ 'beat', / dar/ 'fear' , /kha:/ 'eat' , /cal/ 'walk/move', /ro/ 'weep', /gir/ 'fall', /nikal/ 'move out/come out', /hãs/ 'laugh/smile',/ku:d/ 'jump' etc.

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Language in India www.languageinindia.com **ISSN 1930-2940 23:9 September 2023**
Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*   45

a.	/paRila:/ : FP/(M/F)/PR.T/(Sing./pl.)
	Example: ham/hamhan dar paRila:
	   I/ we get frightened.
	/paRli:/ : FP/(M/F)/PT/(Sing./pl.)
	Example: ham/hamhan dar paRli:
	   I/ we get frightened.
	/paRli:/ : 2nd P/F/PT/Sing./Inf./NH
	Example: tu dar paRli:
	   You get frightened.

b.	/paRela:/ : (2nd P+3rd P)/M/PR.T/(Sing./Pl.)/(Formal/H+Inf./NH)
	
	Example: (tu/ tu log/ tu sab)/u cu:ha: dekh ke bha:g paRela:
	   Seeing a rat *You/you all / He run(s) away (suddenly)*
	/paRla:/ : (2nd P/M/PT/(Sing./Pl.)/(Formal/H+Inf./NH)
	Example: (tu/ tu log/ tu sab)/ cu:ha: dekh ke bha:g paRla:
	   Seeing a rat *You/you all ran away (suddenly)*

c.	/paRalu:/ : 2nd P/F/(Sing./Pl.)/PR.T/ Formal/inf./H Example: tu/ tu log/ tu sab jor se hãs paRalu: *You/you all burst into laughter/ laugh loudly*

d.	/paRna/: 3rdP/M/PT/(Sing./Pl.)/(Formal/H)
	Example: u/ u log/ u sab uhã: se turant cal paRna
	   He/They immediately walked away from there.
	/paRana/ 3rdP/M/PR.T/(Sing./Pl.)/(Formal/H)
	   / u log/ u sab uhã: se turant cal paRana
	   He/They immediately walk(s) away from there.

e.	/paRle:/ : 2nd P/M//PT/Sing./(Inf./NH)
	 Example: tu ka:he ro paRle?
	   Why did you weep?
	paRale:/ : 2nd P/M//PR.T/Sing./(Inf./NH)
	 Example: tu ka:he ro paRale?
	   Why do you weep?

f.	/paRelin/ : 3rd P/F/PR.T/(Sing./Pl.)/(Formal/Inf)/H) Example: u/u log/ u sab dar paRelin *She/they frighten(s)* /paRlin/ : 3rd P/F/PT/(Sing./Pl.)/(Formal/Inf)/H) Example: u/u log/ u sab dar paRlin

	She/they frightened

g.	/paRila:/ : (1ˢᵗ P)/M+F/PR.T/Sing./
	Example: ham nikal paRila:
	      I move out suddenly (M/F)
	/paRli:/ : (1ˢᵗ P)/M+F/PT/Sing./(Inf.
	Example: ham nikal paRli:
	      I moved out suddenly (M/F)

h.	/paRna, / 3ʳᵈP/M/PT/(Sing./Pl.)/(Formal/Inf)/H)
	  Example: u/u sab/log bha:g paRna
	      He/ They ran away(suddenly).
	/paRana/: 3ʳᵈP/M/PR.T/(Sing./Pl.)/(Formal/Inf)/H)
	  Example: u/u sab/log bha:g paRana
	      He/ They run away(suddenly).
	/paRal : 3ʳᵈP/M+F/PT/(Sing.)/(/Inf)/NH)
	      u bha:g paRal
	      He/she run away(suddenly).

j.	/paRni:/: (3ʳᵈ p)/F/PT/(Sing./pl.)/(Form./H)
	Example: u/u sab gir paRni:
	      She/They fell down.
	/paRani:/: (3ʳᵈ p)/F/PR.T/(Sing./pl.)/(Form./H)
	Example: u/u sab gir paRani:
	      She/They fall(s) down.

k.	/paRlu:/ : 2ⁿᵈ P/F/sing.+plu./PT/Form./H
	Example: tu/ tu sab ro paRlu:
	      You/they started weeping.
	/paRalu:/: 2ⁿᵈ /F/sing.+P/PR.T/inf./NH
	 Example: tu/ tu sab ro paRalu:
	      You/they start weeping.

/paR/ generally occurs with intransitive verbs and implies the sense of suddenness of action or a sudden change of circumstances that can be analyzed by the examples mentioned above.

5. /uTh/: This vector occurs in its various forms in combination with the following MVs:

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Language in India www.languageinindia.com **ISSN 1930-2940 23:9 September 2023**
Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*   47

/bol/ 'speak', /gũ:j/ 'echo', / cilla:/ 'shout' , /kã:p/ 'tremble', /bha:g/ 'run' etc.

a.	/uThila:/ : FP/(M/F)/PR.T/(Sing./pl.)
	
	Example: ham/hamhan bol uThila: *I*
	          I/ we begin to speak.
	/uThli/ : FP/(M/F)/PT/(Sing./pl.)
	Example: ham/hamhan bol uThli
	          I/we began to speak.
	/uThli/: 2nd P/F/Sing./PT/NH/Inf.
	          Tu bol uThli
	          u began to speak.

b.	/uThela:/ : (2nd P+3rd P)/M/PR.T/(Sing./Pl.)/(Formal/H+Inf./NH)
	
	Example: (tu/ tu log/ tu sab)/u (3rd P/sg.) cu:ha: dekh ke bha:g uThela:
	          Seeing a rat *You/you all / He begin to run(s) away (suddenly)*
	/uThla:/ : 2nd P/M/PT/(Sing./Pl.)/(Formal/H+Inf./H)
	          Seeing a rat *You/you all began to run away (suddenly)*

c.	/uThalu:/ : 2nd P/F/(Sing./Pl.)/PR.T/ Formal/inf./H
	
	Example: tu/ tu log/ tu sab jor se cilla: uThalu:
	          You/you all begin to shout loudly
	
	uThlu:/ : 2nd P/F/(Sing./Pl.)/PT/ Formal/inf./inf./H
	
	Example: tu/ tu log/ tu sab jor se cilla: uThlu:
	          You/you all began to shout loudly

d.	/uThlan/: 3rdP/M/PT/(Sing./Pl.)/(Formal/H)
	Example: u/ u log/ u sab ek sa:th bol uThlan
	          He/They begin to speak together.
	/uThana/ : 3rdP/M/PR.T/(Sing./Pl.)/(Formal/H)
	          u/ u log/ u sab ek sa:th bol uThana
	          He/They begin to speak together.
	/uThal/: 3rdP/M+F/PT/(Sing.)/(inf./NH)
	          u bol uThal
	          He/She begin to speak .

e.	/uThale:/ : 2nd P/M//PR.T/Sing./(Inf./NH) Example: tu ka:he bol uThale?

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Language in India www.languageinindia.com **ISSN 1930-2940 23:9 September 2023**
Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*   48

	Why do you begin to speak?
	/uThle:/ : 2ⁿᵈ P/M//PT/Sing./(Inf./NH)
	Example: tu ka:he bol uThale?
	Why did you begin to speak?
f.	/uThelin/: 3ʳᵈ P/F/PR.T/(Sing./Pl.)/(Formal/Inf)/H)
	Example: u/u log/ u sab dar ke ma:re kã:p uThelin
	She/they begin(s) to tremble with fear.
	/uThlin/ : 3ʳᵈ P/F/PT/(Sing./Pl.)/(Formal/Inf)/H)
	u/u log/ u sab dar ke ma:re kã:p uThlin
	She/they began to tremble with fear.

/uTh/ vector's forms too indicate suddenness of action; it mostly transpires with intransitive verb.

6. /baiTh/: This vector occurs in its various forms in combination with the following MVs:
/ka/ 'say', /kar/ 'do', / laR/ 'quarrel' , /bana:/ 'make', /ban/ 'become' etc.

a.	/baiThila:/ : 1ˢᵗ P /(M/F)/PR.T/(Sing./pl.)
	Example: ham/ hamhan kah baiThila: ' *I/ we speak.'*
	/baiThli:/ : 1ˢᵗ P/(M/F)/P.T/(Sing./pl.)
	Example: ham/hamhan kah baiThli:
	I/we spoke.
	/baiThli:/ : 2ⁿᵈ P/F/PT/(Sing./Inf./NH
	Example: tu kah baiThli:
	you spoke.
b.	/baiThela:/ : (2ⁿᵈ P+3ʳᵈ P)/M/PR.T/(Sing./Pl.)/(Formal/H+Inf./NH)
	Example: (tu/ tu log/ tu sab)/u (3ʳᵈ P/sg.) laR baiThela:
	You/you all / He start(s) quarrelling/quarrel
	/baiThla:/ : 2ⁿᵈ P/M/PT/(Sing./Pl.)/(Formal/H+Inf./H)
	(tu/ tu log/ tu sab)/u laR baiThla:
	You/you all started quarrelling/quarreled
	/baiThal/ : 3ʳᵈ P /M/PT/(Sing./Pl.)/nf./NH)
	He/she started quarrelling/ quarrelled

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Language in India www.languageinindia.com **ISSN 1930-2940 23:9 September 2023**
Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*   49

c.	/baiThalu:/ : 2nd P/F/(Sing./Pl.)/PR.T/ Formal/inf./H
	
	Example: tu/ tu log/ tu sab tab tak kha:na: bana: baiThalu:
	       You/you all cook food by then
	
	baiThlu: / : 2nd P/F/(Sing./Pl.)/PT/ Formal/inf./inf./H
	
	    tu/ tu log/ tu sab tab tak khana bana: baiThalu:
	    You/you all cooked food by then

d.	/baiThana/baiThalan/: 3rdP/M/PR.T/(Sing./Pl.)/(Formal/H)
	Example: u/ u log/ u sab tab tak ka:m kar baiThana
	    He/They do work by then
	/baiThna/ or /baiThlan/: 3rdP/M/PT/(Sing./Pl.)/(Formal/H)
	    u/ u log/ u sab tab tak ka:m kar baiThana
	    He/They did work by then
	/baiThal/ : 3rdP/M+F/PT/(Sing.)/(Formal/H)
	    u tab tak ka:m kar baiThal
	    He/she did work by then.

e.	/baiThale:/ : 2nd P/M//PR.T/Sing./(Inf./NH)
	 Example: tu ka:he kar baiThale ?
	    Why do you do it?
	/baiThle:/ : 2nd P/M//PT/Sing./(Inf./NH)
	 Example: tu ka:he kar baiThle ?
	    Why did you do it?

f.	/baiThelin/: 3rd P/F/PR.T/(Sing./Pl.)/(Formal/Inf)/H)
	Example: u/u log/ u sab kar baiThelin
	    She/they do it.
	/baiThlin/ : 3rd P/F/PT/(Sing./Pl.)/(Formal/Inf)/H)
	    u/u log/ u sab kar baiThlin
	    She/they did it.
	/baiThli/: 2nd P/F/PT/Sing./Inf./NH)
	    tu kar baiThli

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Language in India www.languageinindia.com **ISSN 1930-2940 23:9 September 2023**
Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*   50

/baiTh/ in Kasika suggests the sense of relaxation after finishing task/job etc., along with, it also suggests that the action performed is bad in taste or has been done thoughtlessly or hurriedly. Examples discussed above entail the same.

7. /a: /:   occurs in its various forms in combination with the following MVs:

/nikal/ 'come out', /ug/ 'grow', /utar/ 'descend', /bha:g/ 'run' etc.

a.	/a:ila:/ : 1st P/(M/F)/PR.T/(Sing./pl.) Example: ham/hamhan ka:m kar a:ila: 　　　　*I/ we do work.* /aili/ : 1st P+2nd P/(M/F)/PT/(Sing./pl.) Example: ham/hamhan/tu kar aili: 　　　　*I/ we/you did work.* (Note: for 2nd P /aili/ is NH)
b.	/a:wala:/ : (2nd P+3rd P)/M/PR.T/(Sing./Pl.)/(Formal/H) Example: (tu/ tu log/ tu sab)/u (3rd P/sg.) nikal a:wala: 　　　　*You/you all / He come out* /aila:/ : (2nd P+3rd P)/M/PT/(Sing./Pl.)/(Formal/H+Inf.) Example: (tu/ tu log/ tu sab)/u (3rd P/sg.) nikal aila: 　　　　*You/you all / He come out*
c.	/a:walu:/ : 2nd P/F/(Sing./Pl.)/PR.T/ Formal/H Example: tu/ tu log/ tu sab cu:ha: ma:r a:walu: 　　　　*You/you all kill(s) rat.* /ailu:/ : 2nd P/F/(Sing./Pl.)/PT/ Formal/H Example: tu/ tu log/ tu sab cu:ha: ma:r ailu: 　　　　*You/you all killed rat.*
d.	/ailan/ : 3rd P/M/PT/(Sing./Pl.)/(Formal/H) Example: u/ u log/ u sab bha:g ailan. 　　　　He/they ran back. /a:walan/ : 3rd P/M/PR.T/(Sing./Pl.)/(Formal/H) Example: u/ u log/ u sab bha:g a:walan 　　　　He/they run back.

Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*　　　　　51

e.	/aile:/ : 2nd P/M/PT/Sing./(Inf./NH)
	Example: tu uhã se bha:g aile:
	              You ran back from there.
	/a:yal/ : 3rd P/M/PT/Sing./(Inf./NH)
	Example: u uhã se bha:g a:yal
	              He ran back from there.

f.	/a:walin/ : 3rd P/F/PR.T/(Sing./Pl.)/(Formal/H)
	Example: u/u log/ u sab oke dara: a:walin
	        She/they make her/him frighten.
	/ailin/ : 3rd P/F/PT/(Sing./Pl.)/(Formal/H)
	Example: u/u log/ u sab oke dara: ailin
	        She/they made her/him frightened.

h.	/ailas/ : (3rd p)/(M/F)/PT/Sing./(Inf./NH)
	Example: u unhan ke bhag: ailas
	        He/She made them ran away.
	/a:il/ : (3rd p)/F/PT/Sing./(Inf./NH)
	Example: u unhan ke bhag: ai:l
	        She made them ran away.

Various forms of vector /a: / not only gives a sense of suddenness but also indicates to make the action completed along with a sense of relaxation in some of the given examples particularly in 7 (a), 7(b), 7(d), 7(e) and 7(h).

In the above instances the MVs occur as a bare stem, the vectors' different forms have endured *grammaticalisation* and the MV perpetually precedes the vector. In Kashika a reverse order such as vector+MV in a CV is also available in a number of cases. For example:

8. (a) ra:m hamse ra:ste me mil gayal
   (b) ra:m hamse ra:ste me a: milal
     'Ram met me on the way.'
9. (a) u oke danda: se ma:r dehlas
   (b) u oke danda: se de marlas
     'He/she beat him/her with a stave.'

Bahl (1964) opines that the phenomenon of reversal can be related to the un-reversed CV which he called 'reordering'. Hook (1974) argues that all the reversed CVs do not relate to the un-reversed CV, some of the reversed CVs are usually *"a sequence of conjoined main verbs*

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Language in India www.languageinindia.com **ISSN 1930-2940 23:9 September 2023**
Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*   52

derived through the application of /kar/-deletion (with reference to Hindi)." For example, in Hindi:

10. (a) wah uske dost se mil gaya:

  'He went over to his friend.'

 (b) wah uske dost se ja: kar mil gaya:

  'He went over and met his friend'

  According to Bhat (2002), *"not all reversed sequences conform to the /kar/-deletion hypothesis. For example, the following would not allow /kar/-insertion:*

  Cha:n ma:r 'search'> ma:r cha:n

  uR cal 'fly away'> cal uR ..."

  Here, the same phenomenon of *reversed and un-reversed* can be found in Kashika too but reversal or reordering of vectors in CVs is not possible in all the cases.

  Hook (1974:62) proposes that *"the reversed CVs express actions which involve actual physical (as opposed to psychic or metaphoric) movement."*

  Bhat (2002:17) says with examples (Hindi), *"23a.us ne gila:s diva:r mẽ de ma:ra: , 23b. us ne gila:s diva:r mẽ ma:r diya: (He struck the glass against the wall). It may be noted that 23a. where the CV is in the reversed order, is more commonly used than 23b. where the CV is in the un-reversed order. And the magnitude or intensity of anger, violence and suddenness expressed in 23a is lacking in 23b. This is an indication of the pragmatic implications of reordering the MV+V."*

  Similarly, in Kashika if we say:

11(a) u gila:s diva:r par de marlas

11(b) u gila:s diva:r par ma:r dehlas

 'He/she struck the glass against the wall.' ,

the above examples more or less entail the same logic.

  Kashika syntax allows substitution of a CV with a simple verb as follows:

a: gayal > a:yal

kha: ja:la: > kha:la:

kha: gayal > khilas

paRh lela: > paRhala:

paRh lehalas > paRhlas

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Language in India www.languageinindia.com **ISSN 1930-2940 23:9 September 2023**
Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*   53

ma:r lehalas > marlas
mil gayal> milal
de marlas> marlas
ma:r dehalas > marlas

With reference to Hindi syntax substation of CV with a simple verb like*:   a: gaya: >a:ya:,*
 kha: jata: > kha:ta:, Bhat (2002) says, *'...examples demonstrate that MV assumes a finite form in the absence of a vector in both the unreversed as well as reversed order CVs. Thus MV, substitution could be construed as a reliable test to find out the MV in a CV...another mode of isolating a MV from a complex predicate .CV rarely occur in negation, it is the main verbwhich is negated. For example kita:b paRh leta hai > kita:b nahi paRhta:, hãs paRa: > nahi hãsa: ...'*

In Kashika too CVs rarely occur in negation, it is the main verb which is negated. For example:
 hãs paRal > na: hãsal
 ro uThal > na: rualas/ na: roal etc.

According to Nespital (1997), with reference to Hindi, choice of a vector in a CV sequence is guided by the lexico-semantic features of the second verb. He said, *"...second verb (vector) additionally contributes a varying number of lexico-semantic that are already present or inherent in the lexical meaning of the first verb (MV)."* Nespital's opinion is pertinent in Kashika too, for instance, in /kha: gayal/ 'ate', the main verb 'kha:' indicates an action of eating to ceasing to be done with eating process that is /gayal/ 'went' . Thus, /gayal/ 'went' entails the lexico-semantic features like to reach a terminal point.

However, the lexico-semantic contribution of second verb to the meaning encompasses only a specific number of CV strings. There are many examples in Kashika where second verb's lexico-semantic features do not match with the meaning of the CV, for example:

 /rah ja:la:/ 'stay -go' , / baith ja:la:/ 'sit- go', do not match the concerned semantic features.

Bhat (2002), writes truly , with reference to Hindi, that *" Hence, the category of vector verbs which are completely grammaticalised in a CV sequence and a class of factor verbs which are partially grammaticalised, for these contribute shades of their meaning features to the CV sequence, seems to be a plausible explanation."*

The same can be appropriately discussed in reference to Kashika.

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Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*   54

Conclusion

The present paper intends to delineate Compound verbs in Kashika. It focuses that how inflections in vectors with the main verbs specify honor system in Kashika which is supported with aptness of instances. Moreover, certain examples from Hindi CVs are also propped up due to similarities in certain aspects. This paper is an attempt to discuss vectors in Kashika as many as possible with grammatical functions which Hook refers to as 'grammaticalisation'.

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Abbreviations:

FP/P	First Person/Person
M	Male
F	Female
PR.T	Present Tense
PT	Past Tense
Sing.	Singular
Pl.	Plural
Form.	Formal
Inf.	Informal
H	Honorific
NH	Non Honorific

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Language in India www.languageinindia.com **ISSN 1930-2940 23:9 September 2023**
Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*   55

Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Department of Linguistics
Dr. B.R. Ambedkar University, Agra, U.P., India 282004
dr.neelam2012.yadav@gmail.com
Mob. +91 7417890936

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Language in India www.languageinindia.com **ISSN 1930-2940 23:9 September 2023**
Dr. Neelam Yadav, NET, Ph.D., D.Litt.
Compound Verbs in Kashika: *Bhojpuri Spoken in Varanasi*   56