Genre Effects of Compound Verbs in Hindi-Urdu: A Comparative Study of *Jānā* with Japanese Verb *Shimau* in Translations

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The purpose of this study is to clarify how similarly certain compound verbs (V1+V2), which are often treated as a complex predicate in the study of South Asian languages, behave in Hindi-Urdu compared to Japanese, a non-cognate language spoken far from the Indian Subcontinent. The first phase of this study involves the investigation, through statistical methods, of second verbs (V2s) in Hindi stories. I use two short stories by Premchand and the screenplay for the famous film In Custody. The results objectively, rather than anecdotally, demonstrate to us non-native Hindi-Urdu speakers the fact that the verbs jānā 'go', denā 'give', and lenā 'take' concatenated to V1 in stem form are used quite frequently within such genres. The second phase of the study involves the analysis of illustrative examples of compatibility between jānā 'go' and the Japanese verb shimau 'put away', as used in their Japanese translations[*]

Keywords: Hindi-Urdu, Japanese, comparative study, compound verbs, genres

Introduction

There are two well-known strategies of translation. As Baker and Pérez-González (2011: 40) among others mentioned, one strategy is free translation, which matches 'sense for sense', while the other is literal translation, matching 'word for word'. Both are original and orthodox strategies on which scholars such as Cicero, Horace, and Jerome commented extensively in ancient times. We still find either strategy effective in different ways and circumstances.

However, with progress in computers, machine translation, and the internet, automatic translation has gained a prominent foothold worldwide.[1]

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[1] At the present state of artificial intelligence, machine translation currently tends to be useful for direct translation (word for word) rather than free translation (meaning for meaning).

With it, literal translation has grown in popularity, since it is easier for a computer to replace a word in a source language with an equivalent in a target language as a minimum unit. For lexical parts of speech, Hindi-Urdu has nouns, verbs, and adjectives. Adverbs can be added optionally. However, Hindi-Urdu also has postpositions and particles that have lost lexical meaning and operate only as function words. When translating a source language into a target language through automatic literal translation, the output will fall into one of three categories: a) grammatical and understandable, but not natural in the target language; b) grammatical and intelligible, therefore sounding natural to native speakers of the target language; c) neither grammatical nor intelligible to those speakers. Outputs of literal translation tend heavily to fit into category a). As far as trivial day-to-day communication is concerned, a) is sufficient. However, translating essays and stories is a trickier proposition, since transposing thoughts, feelings, and so on to another language is a challenge, even when both languages are from the same language family.

Compound verbs (hereafter termed CVs), as noted by numerous scholars such as Pořízka (1967-69), Hook (1974), Masica (1976), etc., are among the most problematic and controversial topics in Hindi-Urdu research for non-native speakers. Hook and Masica call the V2 a *vector verb* or an *explicator*, respectively. Jagannathan (1981) calls it a *raṃjak kriyā* 'coloring verb'. In providing an overview of the research history of compound verbs in Hindi-Urdu, Machida (1983) has discussed norms of selection among *jānā* 'go', *lenā* 'take', and *denā* 'give', towards creating a descriptive grammar or dictionary in Japanese. Japanese itself is an East Asian language, and has the same device as V2s in Hindi-Urdu to express nuances of (lexical) perfective aspect or modality.[2]

In light of the above, I've decided to make a comparative study of two short stories and a screenplay, investigate the use of CVs in these genres, and look at examples of *jānā* vis-à-vis their Japanese translations.

Investigation of Compound Verbs in Hindi-Urdu Vs. Japanese

It should first be noted that the term CV here broadly includes 'verb-verb concatenations' consisting of V1+V2, although the scholars mentioned above prefer to include only concatenations of 'V1 (stem) +V2' as shown in Table 1 below.

Types of CV in Hindi-Urdu and Japanese

Following are the types of Hindi-Urdu CVs. Based on forms of V1, CV constructions are divided into four types: (1) stem, (2) infinitive in oblique -ne

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[2] I rely on Endley's (2010: 264) suggested definition of modality: "the simplest way to explain modality is to say that it has to do with the stance the speaker adopts toward some situation expressed in an utterance. ... So, modality reflects the speaker's attitude toward the situation being described".

form, (3) imperfect participle, and (4) perfect participle. Some scholars term the last two present participle and past participle, respectively.

Masica (1976: 141-4) adopted the term 'conjunctive participle' (CP), first used by George Grierson, for types 3 and 4, to avoid confusing the grammatical terminology of each language – especially to differentiate them from type 1, as in Table 1 below. In any case, I continue to use the terms numbered above.

	V1 (non-finite)	Verbal form
1	Stem	stem (without *-nā*)
2	Infinitive	stem-*ne*
3	Imperfect (present) participle	stem *-tā* / *-tī* / *-te*
4	Perfect (past) participle	stem *-ā* / *-ī* / *-e*

TABLE 1. Types of V1 Verbal Forms in Hindi-Urdu

In view of contrasting with Japanese, I've provided the table of Japanese CVs as well. In Japanese, we focus on two types of non-finite verbal forms for CV constructions. In traditional Japanese grammar, the first form is called *ren'yō kei* (literally 'adverbial form'), while the second is called *-te kei* (literally "*-te* form"). The *-te* is originally derived from the finite past tense verbal form *-ta*[3] In other words, it is an allomorph of the past morpheme of a non-finite form, and is equivalent to a so-called perfect participle (or past participle). In contrast, the *ren'yō kei,* is equal to an imperfect participle (or present participle).

	V1 (non-finite)	Verbal form
1	Imperfect (present) participle	*ren'yō kei* (conjunctive form)
2	Perfect (past) participle	*-te kei* (*-te* form)

TABLE 2. Types of V1 verbal forms in Japanese

This terminological equivalence may be controversial, especially within Japanese linguistics, but defending it is beyond the scope and focus of this paper. For our purposes, I will replace the Japanese terms with *imperfect participle* and *perfect participle*.

The Sources of CV Data

The sources for the CV data in this paper are Munshi Premchand's stories *Īdgāh* and *Baṛe Bhāī Sāhab*, and, for natural dialogue data, the film *Muhāfiz*. Premchand was a famous early twentieth century Indian writer of modern

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[3] The suffix -te is considered a conjunctive particle that is added to a verb in traditional Japanese grammar. However, some scholars, such as Teramura (1984: 44-5), have recognized -te as a conjugative suffix derived from the past finite form -ta. Ex.: miru 'see' > mita 'saw'.

Hindi-Urdu literature, and *Muhāfiz* is based on Kiran Desai's Booker Prize-nominated novel *In Custody* (1984).

Īdgāh (ईदगाह) and *Baṛe Bhāī Sāhab* (बड़े भाई साहब)

First, let's look at the short stories *Īdgāh* 'Idgah' and *Baṛe Bhāī Sāhab* 'The Elder Brother' by Munshi Premchand, each sourced both from the book *Premcaṃd Kī Sarvaśreṣṭh Kahāniyāṁ* and from the internet.[4] The word count for *Īdgāh* is 4,925 in the book and 4,857 on the internet; and for *Baṛe Bhāī Sāhab* 3,561 in the book and 3,550 on the Iinternet. Incidentally, Japanese translations for these two stories are available in a collection called *Genkan no yoru Premchando tampen shū*.

Table 3 and table 4 below show verb-verb-concatenations found in the original for *Īdgāh* and *Baṛe Bhāī Sāhab* respectively.

V1 (Stem)					V2
ho	ā	lag	ban	baiṭh	
mil	mac	chā	caṛh	badal	
kāṭ	jal	luṛhak	ghus	ṭūṭ-phūṭ	
khisiyā	kho	par	le	rah	jānā
nikal	pahuṁc	khul	mar	pī	
de	jhuk	bujh	ghul	baṛh	
baj	chūṭ	leṭ	pakaṛ	sūjh	
kar	de	paṭak	bhar	ḍāl	
bikher	batā	lagā	jamā	girā	denā
jamā	jo	toṛ			
mār	nikāl	jamā	chīn	pīṭ	
badal	rakh	banā	le	pakaṛ	lenā
tulvā	kar	khā	utār	jalā	
seṁk	(mol)				
ho					uṭhnā
mār	gir	jā	chūṭ		paṛnā
phāṛ					ḍālnā
nikal					ānā
bacā					rakhnā
V1 (Infinitive)					V2
hone	āne	kahne	khāne	karne	lagna

bolne	kāmpne	lagāne	rone	chiṛakne	
jāne	lāne				denā
kamāne	lāne	māngne			jānā
māṁgne	pakaṛane				ānā
V1 (Imperfect participle)					V2
paṛhte	detī	girātī			jānā
caltā	jāgte				rahnā
calte					bannā
V1 (Perfect participle)					V2
bharā	bichā	phiroe	laṭke	pakṛe	huā/hue/huī[5]+COP
rakhe	banī	lagī			
dauṛā/dauṛe	bhāgā	kaṛe	sahā	calā/cale/calī	jānā
ḍūbī	diyā/die/dī	sunī	kiyā	liyā	
rakhā	bichāyā/bichāye				
rakhe	paṛā	banā/banī			rahnā
uṁṛelā	bolā (hī)				cāhnā

TABLE 3. *Īdgāh*

Regarding stems, we have found *jānā* 'go', *denā* 'give', *lenā* 'take', *uṭhnā* 'rise', *paṛnā* 'fall', *ḍālnā* 'throw down', *ānā* 'come' and *rakhnā* 'put'[6] as V2s. As for infinitives, *lagnā* 'attach', *denā* 'give', *jānā* 'go', and *ānā* 'come' have been found. The *lagnā* and *denā* instances denote inchoative and permissive meanings, respectively. On the other hand, the adverbial part of the infinitive -*ne* with *jānā* 'go' or *ānā* 'come' is used to express purposes such as 'in order to' or 'so as to'. Regarding imperfect or perfect participles, it is well-known that *jānā* 'go' with a perfect participle in Hindi-Urdu is used mainly to express passive meanings. However, this instance of *jānā* renders some continuity as does *rahnā* 'remain'.[7] We have seen one example of *bannā* 'to be made' with the imperfect participle *calte* 'moving', to denote suitability or capacity. This story also contains resultative constructions with perfect participles and *huā/hue/huī+COP*. In addition, a couple of examples of *cāhnā* 'want' with perfect participle have been found, which indicate near future as well as just 'wish'.[8]

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[5] The huā/hue/huī are for M.SG/M.PL/F.SG or F.PL

[6] I have sourced the English translations for each verb from McGregor's The Oxford Hindi-English Dictionary.

[7] The details for this are mentioned in 2.2.2. Also, examples of stem+ *rahā* (a default perfect form from rahnā), which renders progressive aspect, are omitted in this paper, since there are numerous examples of it in the stories.

[8] Examples of Infinitive+ *cāhnā* 'want'= 'want + infinitive' are omitted here for the same reason as in footnote 7.

The following table is that of *Baṛe Bhāī Sāhab*.

V1 (Stem)					V2
ho	ā	lag	paṛ	baiṭh	
mil	bhūl	rah	paṛh	mar	
uṛ	kaṭ	phir	ṭūṭ	sūkh	jānā
phaṭ	cāṭ	le	nikal	phūl	
kar	batā	likh	girā	kah	
miṭā	thūṁs	ḍhakel			denā
mār	khīṁc	banā	kar	bhāṁp	
paṛh	samajh	le	baṛh	pakaṛ	
lagā					lenā
likh	raṭ	nikāl	kar	banā	ḍālnā
ro	ṭūṭ	jān			paṛnā
rakh					choṛnā
ho					guzarnā
V1 (Infinitive)					**V2**
hone	socne	banāne	kaṭne	rone	
samajhne	uṭhāne	curāne	khāne		lagna
jāne	karne				denā
karne	dekhne				jānā
paṛhne					baiṭh jānā
māṁgne	pakaṛne				ānā
V1 (Imperfect participle)					**V2**
paṛhtā/paṛhte		kheltā	saṛte		rahnā
V1 (Perfect participle)					**V2**
banā	bharā	baṛhā			huā/hue/huī+COP
pūchā	banī	dauṛā	diyā	calā/cale	
kahā/kahī	kī				jānā
paṛā	jakaṛā	baiṭhe			rahnā
dauṛī	calā				ānā
banāyā					karnā

TABLE 4. *Baṛe Bhāī Sāhab*

Again we found examples of *jānā* 'go', *denā* 'give', *lenā* 'take', and *paṛnā* 'fall' with stem. Besides these, a few more examples of *ḍālnā* 'throw down' observed in *Īdgāh* are found, adding the nuance of 'violence (उग्रता)' to V1. As for *choṛnā* 'release' and *guzarnā* 'pass', their occurrence is unproductive and seems to be a lexicalized compound, since the dictionary gives the phrase *ho*

guzarnā as meaning 'come to pass' or 'be past'. As for infinitives, the V2s shown here are the same as in *Īdgāh*, except for *baiṭhnā* 'sit'. Regarding imperfect or perfect participles, *ānā* 'come' and *karnā* 'do' are added to the list. The former works as a lexicalized compound like 'approach' or 'return', while the latter renders a certain continuity, different from the combination of an imperfective participle and *rahnā*.

Although variations of V1s in the tables above seemingly depend on the stories' narrative context, it should be noted that for stem, *jānā*, *denā* and *lenā* have been widely used in both stories, as previously noted by the scholars. Next, we will examine a screenplay as a sample of natural dialogue.

Muhāfiz (मुहाफ़िज़)

Muhāfiz/In Custody (1993) is a film[9] by Ismail Merchant, with a screenplay by Anita Desai and Shahrukh Husain. The story is based on the 1984 novel *In Custody* by Anita Desai. Unfortunately there is no Japanese translation available for this screenplay. The screenplay has a word count of 9,199 not counting Ghazal poems, and most of the screenplay consists of dialogue. The word total is almost double that of the abovementioned two stories.

V1 (Stem)					V2
ho	ṭhahar	rah	ā	mil	jānā
lag	ban	pahuṁc	bigaṛ	paṛ	
bikhar	gir	lād	so	pighal	
cal	nikal	bhūl	le	baiṭh	
jal	de	thak	bac	ruk	
uṛ					
de	nikalvā	bhej	hār	khilā	denā
bhar	jhoṁk	batā	choṛ	kar	
lagā	karvā	kah	rakh	kāṭ	
bhijvā	nikāl	cal	bec		
le	mān	maṁgvā	kar	dekh	lenā
sun	thakā	bacā	utār	ḍhūṁṛh	
karvā	kah	xarīd			
kho	gaṁvā	uṭh			baiṭhnā
bhulā	samajh	rok			rakhnā
ḍhūṁṛh					nikālnā
le	ghūm				ānā
V1 (Infinitive)					V2

9 Merchant Ivory Productions, 1993. See details: http://www.merchantivory.com/film/incustody.

āne	sunāne				lagna
āne	rahne	pīne	jāne	hone	denā
pilāne					jānā
karne	dekhne	satāne	sunāne	milne	ānā
lagāne	lene				
ghūmne					calnā
V1 (Imperfect participle)					V2
hotī					jānā
miltā	detā	mamḍalāte	karte	jīte	rahnā
caltī					
V1 (Perfect participle)					V2
baiṭhe	likhe	pahacānā	nikalī		huā/hue/huī+COP
paṛhe	kiyā	calā/cale	jakaṛā	bahāyā	jānā
banāī	dī	chūṭā	ṭhaharāyā		
baiṭhī					rahnā
lie					ānā
khulī					rakhnā
phāṛe					denā
rukī					paṛnā

TABLE 5. *Muhāfiz*

Regarding stem + V2, *jānā* 'go', *denā* 'give', *lenā* 'take' were found, as in the short stories. Notably, a couple of examples of *baiṭhnā* 'sit' which expresses 'brashness (धृष्टता)' were also found, as was *rakhnā* 'put'. Guru (1978: 272) states that the number of V1s with *rakhnā* is not large, and that the use of this verb as a V2 is generally identical to that of *lenā*.[10] Thus, *rakhnā* renders a kind of 'self-interest', as many Hindi grammarians have pointed out about *lenā*. The other verbs, *nikālnā* 'take out' and *ānā* 'come', seem to function as lexical verbs, not as auxiliaries.[11] Looking at infinitive + V2, we found almost the same verbs as in the two stories. Only *calnā* 'move (go)', another motional verb, is added to the list. Regarding participles, it should be noted that Guru (ibid. 273) points out that perfect participles of transitive verbs and some V2s indicate 'continuity (निरंतरता)' or 'assurance (निश्चय)'. As I've mentioned above, most of perfect participles with *jānā* are

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[10] In Japanese, we also use oku 'put', equivalent to rakhnā in Hindi-Urdu, as a V2. This verb expresses some preparation (for one's sake) in advance. For more, refer to sites for Japanese learning, such as IMABI at http://www.imabi.net/teoku.htm

[11] The process of semantic 'bleaching', as described by Hopper and Traugott (2003), has not happened in 'come' or 'take out' here.

used for passive constructions, not for continuity. This depends on context. Perfect participles with *rakhnā* 'put' and *denā* 'give' are used for assurance, and the ones with *ānā* and *paṛnā* seem to be used for continuity.

Characteristics of CVS within Genres

Following is a summary of the types of verb-verb concatenations and the variations of V1 and V2 found in the two short stories and the screenplay.

Verb Form V2	Stem			Infinitive			Imperfect participle			Perfect participle		
jānā	I	B	M	I		M	I	B	M	I		M
denā	I	B	M	I	B	M						M
lenā	I	B	M									
uṭhnā	I											
paṛnā	I	B										M
ḍālnā		B										
baiṭhnā			M									
rakhnā			M									
rahnā							I	B	M	I		M
bannā							I					
honā (COP)										I		M
karnā											B	
cāhnā										I	B	
lagnā				I	B	M						
ānā			M	I	B	M		B	M		B	M
choṛnā		B										
guzarnā		B										
nikalnā			M									
calnā						M						

I…*Idgāh*, B…*Baṛe Bhāī Sāhab*, M…*Muhāfiz*

TABLE 6. Distribution of types of verbal forms and V2s

Table 6 shows that three verbs, *jānā*, *denā* and *lenā*, are used with a stem in all three source texts. This means that the three verbs are employed for general use. The verbs *lagnā*, *denā* and *ānā* with infinitive are frequently used to report an inchoative aspect or some mood or modality, such as permission and purpose. *Jānā* and *rahnā* with imperfect or perfect participles express continuity, carrying meanings of grammatical imperfect or perfect aspects, as

indicated by each participial suffix. In other words, the V2s with infinitives or imperfect/perfect participles belong to the range of aspect or mood/modality. However, the V2s with stems are problematic when translating 'word for word' into another language, since their use in themselves is not easy to explain. This is why *Jagannāthan* (1981: 263-73) had to give a new name, 'coloring verb' (रंजक क्रिया), to such V2 instances. Table 7 below lists the frequency of the top three V2s, *jānā* 'go', *denā* 'give' and *lenā* 'take', with stems.
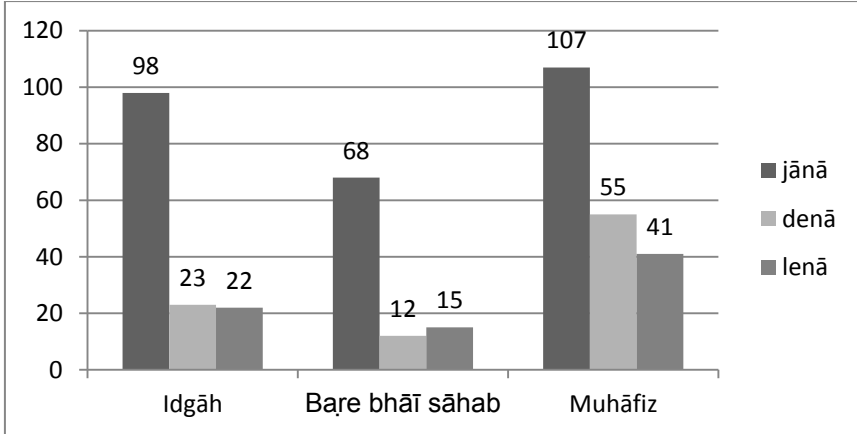

TABLE **7.** Frequency of use of stem (V1) + jānā, denā and lenā (V2)

Judging from each text's word count, it is remarkable that *jānā* is most frequently used of the three verbs. However, in the short stories, the frequency of *denā* and *lenā* is approximately one fourth that of *jānā*, while in *Muhāfiz* the frequency of both verbs is about half that of *jānā* (107). Such difference in frequency between the short stories and the screenplay may be attributed to language registers and writing genres, stories being narrative and descriptive, and screenplays tending to be conversational and dialogue-driven. Neither is expository or argumentative, in the style of, e.g., academic writing. On this point, Liperovskiĭ (1984) correctly stated, in referring to certain uses of limiting forms with negative particles and CVs (i.e., verb-verb concatenations), that "Deviations from this tendency are observed, mainly, in the colloquial speech in such cases when context determines the emotive content of the utterance."[12] This 'emotive content', so common to speaking, is seldom to be found in expository or argumentative writing.

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[12] The original citation from Liperovskiĭ (1984: 182) is "Отклонения от этой тенденции наблюдаютсяб гравным образомб в разговорной речи в тех случаях, когда речевой ситуфцией определяется эмоитвное содержание высказываний."

Some Compatibility between Hindi-Urdu and Japanese CVS: *Jānā* Vs. *Shimau*

We have noted the frequency of CVs in the two short stories and the screenplay. Now we will examine remarkable examples of compatibility between the Hindi-Urdu verb *jānā* and the Japanese verb *shimau*. The latter originally means 'put something away', 'put in order', or 'settle'. For example, in Matsuoka's translation of *Īdgāh*, included in the collection *Genkan no yoru Premchand tanpen shū*, the *jānā* occurs ninety-eight (98) times. Twenty-seven (27) out of these – nearly 27 percent – are translated as shimau. This demonstrates the close relationship between *jānā* with *shimau*.

In Sakata's translation of *Baṛe Bhāī Sāhab, shimau* was used as a V2 only 9 times, 5 of which were used for *jānā* as well. The difference between the two stories stems from the translators' styles: the first seeming to rely on a word-for-word approach, while the latter uses free translation.

Following are examples from the translations with *jānā* and *shimau*:

(1) a. pair   mẽ   chāle   paṛ   jāẽge.
     foot   LOC   blisters   fall.STEM   go.FUT

  b. ashi=ni   mizubukure=ga dekite   shimau.
     foot=LOC   blisters=NOM   be made.*te-kei* put away.NON-PAST

The predicate in example 1a. consists of *paṛ* 'fall' and *jānā*,'go', which literally means "fall go". The meaning of the sentence is "you will get blisters on your foot". For this original sentence, Matsuoka's Japanese translation is 1b. The phrase *mizubukure=ga dekiru* means 'to get blisters'. The *shimau* here is used as a so-called operator, identical to what Masica (1976) terms an 'explicator'. This is optional with the predication of an event such as 'to get blisters'. This operator can add not only a measure of completeness, but also an implication to the predication, such as that the event about to happen is undesirable or unexpected to the speaker. That is, it renders a certain attitude for a speaker.

(2) a. īdgāh se   lauṭṭe-lauṭṭe   dopahar ho   jāegā.
     Idgah ABL   return.IPFV-return.IPFV   noon   be.STEM go.FUT

  b. īdogāha=kara kaette   kitara   hiru=ni   natte
     Idgāh=ABL   return.te-kei come.SUBJ   noon=LOC   be.*te.kei*

     shimau   darou   kara   na.
     put away.NON-PAST   COP.FUT   because   S-PAR[13]

In example 2a., *īdgāh*, is an enclosed Muslim ritual site, which does not exist in Japan, for *Id* and other celebrations. Thus, it is imported (technically

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[13] This is a Japanese sentence-ending particle called shūjoshi, which adds some nuance of modality.

borrowed) with some phonological changes. *Shimau* is here again an optional operator to render such an attitude, as seen in 1b. It is not necessary to add it to the main verb when simply stating the fact 'to be(come) noon'. It is added to the meaning of the main verb *naru* in order to show that the event or proposition 'becoming noon' will be complete, eliciting the nuance of 'finally', 'at last', 'in the end'; or extending the scope of meaning to 'unwillingly', 'unexpectedly', etc., to express the speaker's negative opinion.

(3) a. tave se   roṭiyã̃ utārtī   haĩ,   to   hāth   jal
       pan ABL rotis   remove.IPFV   COP   then hand   burn.STEM

       jātā hai.
       go.IPFV COP

   b. teppan=kara rotī=wo   torou   to   sureba   te=wo
      pan=ABL   roti=ACC take.FUT CP[14] do.SUBJ hand=ACC

      yakedo   shite   shimau.
      burn   do.IPFV   put away.NON-PAST

Example 3 tells the same story as 1 and 2 above. The phrase in 3a. *yakedo suru*, literally 'burn do', which consists of a noun *yakedo* 'burn' + a light verb *suru* 'to do', is used for *jalnā* 'to burn' in 3b. The single verb *jalnā* would be enough if one simply wanted to predicate the event in Hindi-Urdu *hāth jaltā hai*. The same happens in 3b. The V2 in the Japanese example can render such meanings as 'in the end', 'surely', and even 'unwillingly' or 'by mistake'.

(4) a. unhẽ   kyā xabar ki   caudharī   āj   ā̃khẽ badal
       them   what news that Chaudhari today eyes change

       lẽ,   to   yah sārī   īd muharram ho   jāe.
       take.SUBJ,   then this whole Id forbidden be.STEM go.SUBJ

   b. sono hito=ga   kyou   soppo=wo   muitara,   īdo-sai=ga
      that person=NOM   today turn (face) away.SUBJ   Id-festival=NOM

      dainashi=ni natte   shimau   nante, doushite
      mess=LOC   become.*te-kei* putaway.NON-PAST like   how

      kodomotachi=ni wakaru darou ka.
      children=DAT   know   COP.FUT QM[15]

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[14] CP stands for conjunctive particle. The phrase 'verb (FUT) –to + suru' here means 'to try to do something'.

[15] An abbreviation for a question marker.

In translation, the part underlined in 4b. is paraphrased as an idiom, *soppo=wo muku* 'to look the other way', where another V2 *lenā* is used in the Hindi-Urdu original.[16] As for parallelism between *jānā* and *shimau, muharram honā* 'to be forbidden' is translated as *dainashi=ni naru* 'to come to nothing', 'to be spoiled' or 'to be messed'. There seems to be a functional difference between original and translation here. *Shimau* in 4b. can be interpreted optionally as 'at last' or 'eventually', whereas *jānā* with *muharram ho* seems different. In opting to add such a nuance, it may function as a trigger that changes a static or stative verb into a dynamic or active verb: *muharram honā* 'to be forbidden' vs. *muharram ho jānā* 'to become forbidden'. Incidentally, *Chaudharī* here means 'the headman of a village' while the Japanese version simply reads 'that man'

Conclusion

As a whole, we've seen a strong indication that the Japanese *shimau* as a V2 tends to function similarly to *jānā* as a V2 in Hindi-Urdu. Especially, they support what Jagannāthan (1981: 263-73) claims and terms as a *raṃjak kriyā* 'coloring verb'. He states that a *raṃjak kriyā* that behaves as a V2 does not have an original lexical meaning but rather a 'specialty'. Further study is required in order to describe the exact 'specialty', probably from viewpoints of semantics, pragmatics, stylistics, and discourse analysis.

Although there have not been enough translated Japanese versions for each story in Hindi-Urdu, which would enable comparison between English and Japanese translations using parallel corpora, I have used this paper as an early parallel corpus study of Hindi-Urdu and Japanese. At the least, the translations currently available can show that *jānā* 'go' as a V2 tends to be translated into Japanese V2 *shimau* 'put away', and each may color the other with similar nuances in translation.

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[16] As far as the stories are concerned, lenā as a V2 tends to be translated as miru 'to look'/'to see' as a V2, to add meaning such as 'to try to do something' or 'to do something voluntarily or willingly'.

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