

kriya visheshan shabd

By Candice Daniel on November 17th, 2025

kriya visheshan shabd •ù 'é9'IM"Y*")0"Ù# "YM'ù>'Y0'9?'R 8•) "M'©("â 9", "2 9"ù 'i@ 'Ù>"y> 'éG•" "Ù0"ù/"
"TMH-B /" 6'ÉM'b "Ù0"ù/"â "r, "é0"r."y •Y"ù 'É>'‰ "é0" *"Ù0'i>', " \$â 9",Â "‰8"r "ò "Ù0"ù/"â "â 8'é/, "
'YK "‰."9&"Ù' 'I0 "‰M'©7"Ù 'É("é("r "r 2"ù 'YM" '?'ù> "Y?"iG"y# 'Y> •TM*ùK'r "Y6"Ù/'R 9"1\$â 9",Â " . iya
'éG•" 9'â 5"ù8"Ù\$é0 "‰G kriya visheshan shabd 'YG •Y0"Ù%, '©M" "é0, '©M" /"1 'I0 'é9'IM"Y*")0"Ù# •TM&
) 'r 8"r 8'é "‰ "y 'I0 •Y*‰G "Ù>"y>•, "É6"" "2 .É,")\$ 'É("â 8'YG•)d

'YM" @'ù> "Y?"iG"y# "i,"Ù& 'Y> '©0"ù 'ð

"TM?•)&" 5"Ù/"é " # 'éG•"Â 6'ÉM'iK•" "2 '‰ "r "é0"Ù/ 'I0 •TM*ùK'r "r 'y>" * 5"ù-"ù"Ù("Y0"Ù "1 'éG•" , "é '
""Y?"iG"y# (adjective), 'ÉK "‰ 'ÉM'é> 'ù> "‰0"Ù5%>'â " 5"ù6"y7'l> 'É\$é\$â 9"‰d "Y9" , "YM" '?'ù>' (ve
"Y>'YM'ò ."y 'YM" '?'ù> 'YG "B'¢ ."y '©M" /" "Ù\$ "TMK'l@ "TMH-B 'Â 9'â "Ù0"ù/"â "r, "é0"r."y "Y?"iG"r "é
'©M" /"1 'Y?'ù> 'É>'l> "TMH-@

•TM&"é9" # 'YG 'IL" *"

* "Y9 'IG'É@ "‰G 'iL' <"éd ('ù9"é "IG'É@ "‰G' 'YM" '?'ù> "iL' <"âr "r \$" @'YG 'YK 'i0"Ù6"é\$â 9",•
* "Y9 "‰A•)&" Ç' ." 8"Ù " 0"é/"éd ('ù9"é "‰A•)&" Ç'r "Ù0"ù/"â y." 8"Ù " 0"é/"âr "r \$" @'YG 'YK "‰M'©7"Ù

'ù9"é "IG'É@ "‰G' 'I0 "‰A•)&" Ç'r . iya visheshan shabd 'YG "B'¢ ."y '©M" /"1 "TMA•ò 9"‰ , 'ÉK 'YM" '?'
"TMH•)d

'YM" @'ù> "Y?"iG"y# "i,"Ù& 'Y> 'é9'IM"R " '©/"1

'YM" @'ù> "Y?"iG"y# "i,"Ù& 'Y> '©M" /"1 "Y>'YM'ò ."y 'YM" '?'ù> 'YG "‰.òÂ 8"Ù%é(, 'é>'IM" >, 'I0" "âÂ /
"Y>'YM'ò 'y?'R 8'ù@'R " " M'Y*")0"Ù# 'É('l> "TMH-@

'éA'iM'ò 'iM'iG'iM'ó

1. 'YM" '?'ù> 'Y@ "‰M'Y?'l? 'YK "‰M'©7"Ù 'Y0'‰>
2. 'YM" '?'ù> 'YG 'I0" "rÂ 8"Ù%é(, "‰.ò 'i? 'Y> "‰ 'YG'B &"y("â
3. "Y>'YM'ò " 8"Ù*"yM'ù\$â " 8•)"Ù0"y7'2 "Ù7'é\$â "2 ,')<"é("â

•TM&"é9" # 'YG ")?•ó

* "Y9 'y@" G '©2 " 9"â 9"‰d ('ù9"é "y@" G' 'YM" '?'ù> "©2 " 9"â 9",r "r \$" @'YG 'YK 'i0"Ù6"é\$â 9",•
* •TM8'‰G •Y "é('R 'i. 'É""É>•ùd ('•Y "é('Rr "Ù0"ù/"â y,')<"é ' 'YG "‰.ò "2 &" M'i>'l> "TMH)

* 'É "Ù "r 8" , " 8"Ù ")2 'y –B ,y8" , "r " Ù0"ù/"â y •òr "r 8' é/ 'Y> "%o 'YG'B 9",•

'YM" @'ù> "Y?"iG"y# "i,"Ù& 'YG '©M" "é0

'YM" @'ù> "Y?"iG"y# "i,"Ù& "Y?"Ù?'%oM', * "Ù0'Y>" K•" . "y "Y?"Ù>'É?'B 9"1\$"r 9"%o –B ' , * "Ù0'Y>" K•" "â "Ù
'Y0'I> "TMH–B ." "Ù/ '©M" "é0 '%o?'éM'%o2"ù "ù\$ "TMH•#

1. 'Y>")5"é 'R "Ù0"ù/"â 5"ù6"y7'0

'ù9 "i,"Ù& 'YM" ?'ù> 'YG "%o."ò "2 &" M"i>'IG "TMH•)d

* •Y,, •Y, 'I , '©9"G, '1?" Â 'Ù@, 'Y2, •i , •i&"ùd

* •TM&"é9" #: "Y9 •Y, '%o0 'É>•ù "éd ("ù9"é "•Y,' 'YM" ?'ù> "y 'y>' 'YG "%o."ò "2 8") "ù\$ 'Y0'I> "TMH)

2. "%oM'Y>'%o5"é 'R "Ù0"ù/"â 5"ù6"y7'0

'ù9 "i,"Ù& 'YM" ?'ù> 'YG "%oM'Y>', "2 &" M"i>'IG "TMH•)d

* 'ù9"é , "Y9"é , •TM" Â "%o*"é8, •©*" Â (" "rÂ 'i?–@

* •TM&"é9" #: 'É "Ù "r /"TM@•" "y2 " 9"r 9"%o –B ,y/"TM@•"r 8"Ù%"é('YK 'i0"Ù6"é\$"â 9",•

3. "Y?"y?"Y>'© 'YM" ?'ù> "Y?"iG"y#

'ù9 "i,"Ù& 'YM" ?'ù> 'YG 'I0" "r /"â 5"ù"ò "2 8") "ù\$ 'Y0'IG "TMH•)d

* 'y@" G, 'IG'É@ "%oG, "%oA'%o?"iM'©?'B 0")* "%oG, "%o9'É\$"â 8"rÂ 'i?–@

* •TM&"é9" #: "Y9 'yM'ù>', 8"r *)< " 9"â 9"%od ("yM'ù>', 8"rr "Ù0"ù/"â "r \$" @'YG 'YK 'i0"Ù6"é\$"â 9",•

4. 'é>'IM" > "Y>'© 'YM" ?'ù> "Y?"iG"y#

'ù9 "i,"Ù& 'YM" ?'ù> 'YG 'é>'IM" > 'ù> "%o 'iM'ù> 'YK "YM'ù"Ù\$ 'Y0'IG "TMH•)d

* 'Y>'1@, 'YK' <"âÂ , "ù2'YA""Â "ù\$"%o>, •i&"ùd

* •TM&"é9" #: •TM8"%oG 'YK' <"â *"é(" *ù/"éd ("YK' <"âr ."é\$"Ù0"â "2 &" M"i>'I> "TMH)

5. •TM&"Ù&"y6"Ù/"Y>'© 'YM" ?'ù> "Y?"iG"y#

'ù9 "i,"Ù& 'YM" ?'ù> 'YG •™&"Ù&"y6"Ù/ 'ù> '©0"ù#"é. 'YK "%B'©?'B " \$"r 9"% –@

* "%9" Â 8"ù@'RÂ ." 8"Ù " 0"é\$"r 9" , •i&"ùd

* •™&"é9" #: "Y9 'éA"%M'YA" >'IG "™A•ò 'ù>–B ,y." 8"Ù " 0"é\$"r 9" ' 'YM" ?'ù> 'YG "%>'R 'iM'iG'iM'ò /"â

'YM" @'ù> "Y?"iG"y# "i,"Ù& 'YG 'é9'iM"Y*)0"Ù# •™&"é9" #

'ù9"é '©0 'YA'2 8"é."é("Ù/ 'I0 •™*"ùK'y@ kriya visheshan shabd 'YG •™&"é9" # 'i?•ò •ò 9"% , 'ÉK "Y>'YM'

1. 'É2"Ù&"
2. 'y@" G
3. "%A"%?"iM'©?'B 0")* "%G
4. •Y "é('P
5. 'iA"i@-'iA"i@
6. •™ "Ù "%M"Y0 'éG•
7. "%9" 8'é/ '©0
8. •i8"é(" 8"p
9. 'yM'ù> , 8"p
10. "% "é0"é\$"Ù.'R 0")* "%G

•™&"é9" # "Y>'YM'ó

* "Y9 'É2"Ù&" " 2"É •i/"éd ('YM" ?'ù> ""L'ò 'ù>'Y>'I0" "â•

* "Y9 "%A"%?"iM'©?'B 0")* "%G '©0" "Ù7"â ."y "%+"" 9"1 "éd ('YM" ?'ù> ""+"" 9"1 "âr "â * " ?'9>'â•

* 'É "Ù "r '©M'¢ 8"Ù5" ."y 'y> " 9"r 9"% –B ,y '©M'¢ 8"Ù5" ."y ' 'YM" ?'ù> 'Y>'I0" "â•

* •™8"%G •Y "é('R 'i. 'É""É>•ùd ('YM" ?'ù> "É""É>•òr "â 8'é/ 'I0 'I0" "â•

'YM" @'ù> "Y?"iG"y# "i,"Ù& 'Y> "%?" M'é>'2 " *"Ù0"ùK'p

'YM" @'ù> "Y?"iG"y# "i,"Ù& 'É("é("r "r 2"ù 'Y 'É>" "Ù0"ù/"â "r 'y>" * " 5"ù6"y7 "i,"Ù& 'ÉK' <"r "é\$"r 9"%

"Y?"%M'I">" &"y\$"r 9"% –@

'%?" M'é>'2 "r \$" @'YG:

* 'YM" ?'ù> 'YG •i""é0 '©0 "Y?"iG"y# 'É("é("â 'ÉH"%G "IG'É@' + "%G = "IG'É@ "%G'

* 'YM" ?'ù> 'YG "%>'R '©8" M'r "1!"É("â 'ÉH"%G '•Y "é('Rr % + '©>'%)

* 'YM" ?'ù> "%G "Y?"iG"y# 'É("é("â 'ÉH"%G ""%A"%?"iM'©?'Br %8" (+ '%?"iM'©?'B•

'©M" /"1 'Y>'I0" "â

* 'YM" ?'ù> "Y?"iG"y# 'Y>'©M" /"1 "Y>'YM'ò ."y 'YM" ?'ù> 'YG "%>'R "ù/"â "é\$"â 9"%d

* 'ù9 •Y "Ù8" "Ù0"ù/"â "r *™2"r /"â "%o "r ,“é& •i\$“â 9”%od
* ‘YA’2 "Ù0"ù/"â 5“ù6”y7’2 “) “%oG ‘Ù@ ‘©M“ /”1 “™K “%o ‘IG “™H•"Â "‰8”r y ‘©>’‰ ‘, “‰A‰%o?“iM’©?“iB

‘YM“ @’ù> “Y?“iG“y# “i,”Ù& ‘Y> ‘é9’IM“R ”Ù”1 “™H?

‘ù9 “i,”Ù& “Y>‘YM’ò ” “ M’Y5’IM’I> ‘YK ‘É““É>’IG “™H•" “ 8•)™”Ù0”y7’2 ”2 8’ù@‘R ,’‰>’IG “™H•)d ‘É?’‰>
“‰M’©7”Ù ‘‰9” “™K’I>—@

‘éA’iM’ò “é0’3

* ‘YM“ ?’ù> ‘YG ‘I0” ”rÂ 8’é/ ‘I0 “‰M’Y>’, ”2 8”Ù*“yM’ò “ (“éd
* “Y>‘YM’ùK•" .”y “Y?“Y?’y\$“â “ 0•) ‘Ù0’‰>—@
* “‰ “Y>’b ”2 *™”Ù0’Ù>“Y6“é2” ,’‰>’‰>—@
* ‘Ù>“y> ‘Y@ “‰. ”9&”Ù“ò ”2 ,’‰>•ò 0’i(“éd

“‰9” \$“ @‘YG “‰G KRIYA VISHESHAN SHABD ‘Y> ‘©M“ /”1 ‘YH“‰G ‘Y0”y ?

“‰9” *™”Ù0’ùK’r ”r 2“ù ‘‰?“éM”‰2“ù “ù\$ ‘É>’IK•" “â ”Ù/“é(“ ‘‰> ‘©>“™?•ó

1. ‘YM“ ?’ù> ‘YG “‰M’Y?’I? ‘I0 “‰ ‘i0”Ù- ‘YG •Y(” 8“é0 •™*”ùA‘YM’B · iya visheshan shabd ‘Y> ‘©/’, “ G•)C
2. “Y>‘YM’ò .”y ‘YM“ ?’ù> ‘YG “‰>’R .”y2 ‘i>’IG “™A•ò ”Ù0“ù/"â 5“ù6”y7’2 “â *™”Ù0’ùK’r “ G•)d
3. •Y“ù ‘I. “‰M’©7”Ù ‘I> ‘I0 ‘©M“ -“é5 ‘YG “)?•ò 8“™@ “‰M’Y>’, *™ ”Ù0“ù/"â 5“ù6”y7’2 0’iG•)d
4. ‘YM“ ?’ù> ‘YG ‘©M“ “é0 ‘I0 •™&”Ù&”y6”Ù/ ‘YK ‘yM’ù>’, .”y “ ‘IG “™A•ò ‘©/” ”Ù\$ “i,”Ù& ‘Y> ‘©M“ /”1 ‘Y

•™&“é9“ #:

* ‘y2’C “Y9 ‘IG‘Â &”É!“É>—@
* “‰9” “Y9 ‘IG‘É@ “‰G ‘iL’ <“éd (’ù9 •Y“ù “‰M’©7”Ù ‘I0 ‘©M“ -“é5“i>“)@ “™H)

‘‰?“yM‘Y0”Ù7

‘YM“ @’ù> “Y?“iG“y# “i,”Ù& “™?)&” 5”Ù/“é “ # ‘Y> •ù •Y(“ù5“é0”Ù/ “™?“‰M“‰> “™H•" ”2 5“é ”Ù”1 ‘Y@
‘©M“ /”1 ‘Ù>“y> ‘YK “‰ ” 5 ‘I0 ‘©M“ -“é5“i>“)@ ‘É(“é\$“â 9”%od ‘YM“ ?’ù> ‘YG ‘©M“ “é0, “‰.’òÂ 8”Ù%“é(, ‘I0
kriya visheshan shabd ‘Y> ‘©/’, “ (“â “é9“ù —B “, 2”y ‘ÉG•" 9’é(”r ‘‰ ”r “ M’RÂ *™”Ù0‘Y>“ Â (“ù0”Ù.“é#, ‘©M
‘ù&“ò ‘¢ ‘, (“ù/‘éK•" “â *é2’, “ \$”r 9”‰ ‘IK•i*‘Y@ “™?)&” -“é7“â ” 8’é ‘I0 •Y-“ù5”Ù/‘YM’I? ‘é ‘ÉB’B 9”1 ”
‘©>ù ‘yG—@

•Y ‘B .”y , ‘ù>’b 0’iG•" “ò -“é7“â “â 8“™@ ‘©M“ /”1 ‘, ”y5““ 8•)™”Ù0”y7’2 ”2 “‰>’€

Kriya Visheshan Shabd: An In-Depth Exploration of Adverbs in Hindi Grammar

Language is a complex, dynamic system that enables humans to communicate thoughts, emotions, and ideas with remarkable nuance. In Hindi grammar, one such structural element that enriches sentences and conveys precise meaning is the Kriya Visheshan Shabd—commonly known as adverbs. This article embarks on an investigative journey into the nature, classification, and functions of kriya visheshan shabd, highlighting their role in language, their formation, and their significance in both literary and everyday contexts.

UNDERSTANDING KRIYA VISHESHAN SHABD: DEFINITION AND BASIC CONCEPT

At its core, a Kriya Visheshan Shabd is a word that modifies or describes a verb, an adjective, or another adverb in a sentence.

The primary purpose of these words is to specify the manner, place, time, degree, or frequency of an action or quality.

Definition:

Kriya Visheshan Shabd (‘YM“ ?’ù> “Y?“iG“y# “i,”Ù&) refers to those words that provide additional information about the manner, place, time, or degree of an action expressed by a verb, thereby adding depth and clarity to the sentence.

Example:

- * “Y9 ‘IG‘É< ‘iL’ <“éd (He ran quickly.) — “IG‘É<” modifies the verb ‘iL’ <“âÂ –æF–6 F–ær Ö ææW .
- * “Y9 •Y-” ‘ù>–B „†R 6 ÖR §W7B æðw.) — “•Y-” “ 7 V6–f–W2 F†R F–ÖP.

In English, these are equivalent to adverbs such as "quickly," "now," "yesterday," or "very."

CLASSIFICATION OF KRIYA VISHESHAN SHABD

The richness of Hindi adverbs lies in their diversity, which can be systematically classified based on the aspect of the action or quality they modify. The main categories include:

1. KRIYA VISHESHAN SHABD OF MANNER (HOW?)

These words describe the manner in which an action is performed.

* Examples:

* 'य' (slowly)

* 'जल्दी' (quickly)

* 'आसानी से' (comfortably)

* 'आराम से' (comfortably)

2. KRIYA VISHESHAN SHABD OF PLACE (WHERE?)

Indicate the location or place where the action occurs.

* Examples:

* 'यहाँ' (here)

* 'वहाँ' (there)

* 'बाहर' (outside)

* 'ऊपर' (up), 'नीचे' (down)

3. KRIYA VISHESHAN SHABD OF TIME (WHEN?)

Specify the time an action takes place.

* Examples:

* 'आज' (today)

* 'कल' (tomorrow/yesterday)

* 'हमेशा' (always)

* 'कभी' (sometimes)

4. KRIYA VISHESHAN SHABD OF DEGREE (HOW MUCH?)

Express the intensity or degree of an action or quality.

* Examples:

- * 'É9" \$ (very)
- * 'YK' <"â †Æ—GFÆR•
- * •Y"ù (more)
- * 'Y. (less)

5. KRIYA VISHESHAN SHABD OF FREQUENCY (HOW OFTEN?)

Describe the frequency of an action.

* Examples:

- * •Y "Ü8" †ögFVâ•
- * 'Y-" Ü 'Ü@ (sometimes)
- * "%o&"%o5 (always)
- * 'Y-" †æPver)

FORMATION AND TYPES OF KRIYA VISHESHAN SHABD

The formation of kriya visheshan shabd often involves the use of base words, which may be:

- * Adverbs derived from adjectives: For example, 'É!"É> (big) !' 'É!"É> (bigly) or 'É!"É@ (big) (though in H adjectives are used directly as adverbs).
- * Adverbs derived from nouns: For example, "%o.'ò †F—ÖR' " 8'é/ '©0 (on time).
- * Simple adverbs: Words that inherently function as adverbs, such as 'É2"Ü&" † V—0kly), 'yM'ù>', 8"r †6 &

Types Based on Formation:

| Type | Examples | Explanation |

|-----|-----|-----|

| Simple Adverbs | 'É2"Ü&" Â "" 0"rÂ /"™>• Â 5"™>• Â & 6—2 pords functioning as adverbs |

| Derived Adverbs | •Y\$"Ü/•)\$ (extremely), 'É9" \$ (very) | Derived from adjectives or nouns |

| Compound Adverbs | 'Y9" -'Y9" , •Y,-'IK, 'y@" G-'y@" G | Formed by combining words |

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FUNCTIONS AND USAGE OF KRIYA VISHESHAN SHABD

Kriya visheshan shabd serve crucial roles in sentence construction:

- * Providing Clarity: They specify how or when an action occurs, reducing ambiguity.
- * Adding Emphasis: Words like 'É9" \$ (very) or •Y\$"Ù/•)\$ (extremely) intensify the meaning.
- * Expressing Nuance: They help convey subtle variations in meaning, such as "%o>"Y""é("*)"0"Ù5'P versus •Y "é('R ‡7VFFVæÇ'"à
- * Connecting Sentences: Adverbs like 'IK (then), '1?" (again), or •Y, (now) help in sequence and coherence.

Example Sentences:

- * "Y9 'É9" \$ •Y "Ù "â "é\$"â 9"%od (He sings very well.)
- * 'éH•" 'Ù@ 'É>"™0 'É> " 9"â 9") –B „' Ò vö–æ r ÷WG6–FR æðw.)
- * •™8'%oG 'y@" G-'y@" G '©2'%o> "iA" B 'Y?'ù>–B „†R 7F ted walking slowly.)

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COMMON CHALLENGES AND MISCONCEPTIONS IN IDENTIFYING KRIYA VISHESHAN SHABD

While the concept appears straightforward, several challenges and misconceptions persist:

1. Overlapping with Other Parts of Speech:

Many words can function as adjectives, adverbs, or other parts depending on context. For example, 'iB'Â † undantly or greatly) can modify a verb or an adjective.

2. Adjective vs. Adverb:

Some words look similar to adjectives but function as adverbs, e.g., •Y "Ù " (good) can act as an adjective or adverb depending on the sentence structure.

3. Use of Compound Forms:

Understanding the formation of compound adverbs like 'Y9" -'Y9" or •Y,-'IK requires awareness of idiomatic expressions.

4. Placement in Sentence:

Hindi adverbs have flexible placement but generally appear before or after the verb. Misplacement can lead to ambiguity.

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SIGNIFICANCE IN LITERATURE AND EVERYDAY LANGUAGE

Kriya Visheshan Shabd are indispensable in both literary and colloquial contexts:

- * In Literature: They help authors craft vivid descriptions, evoke emotions, and create rhythmic prose. Poets often use adverbs to add musicality and emphasis.
- * In Daily Communication: They enable speakers to express their thoughts with precision and nuance, whether describing actions, giving instructions, or expressing opinions.

Example from Literature:

* ""'Y9 'É9" \$ 'y@" G "%oG 'ÉK"" 0"™> 'Y>-B" „†R pas speaking very softly.) — The adverbs 'É9" \$ and 'y@

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CONCLUSION: THE INTEGRAL ROLE OF KRIYA VISHESHAN SHABD IN HINDI GRAMMAR

The study of Kriya Visheshan Shabd reveals their vital function in enriching language, facilitating nuanced expression, and enhancing clarity. Their classification into manner, place, time, degree, and frequency adverbs allows for precise communication and creative flexibility. Understanding their formation, usage, and contextual variations is essential for learners, writers, and

linguists aiming to master Hindi grammar.

In an era where effective communication is paramount, the mastery of adverbs like kriya visheshan shabd is not merely academic but practical — empowering speakers and writers to articulate thoughts with clarity, emphasis, and elegance. As Hindi continues to evolve and flourish globally, the foundational role of such grammatical elements remains undeniable, underscoring their timeless significance in the fabric of the language.

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References:

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- * Hindi Grammar and Usage by M. R. Kale
- * Online linguistic resources and scholarly articles on Hindi adverbs

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Note: This comprehensive exploration aims to serve as a valuable resource for students, linguists, and language enthusiasts interested in the intricate world of Hindi grammar and the vital role played by kriya visheshan shabd.

> QuestionAnswer

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> Kriya visheshan shabd kya hota hai?

> Kriya visheshan shabd aise shabd hote hain jo kriya (verb) ki visheshta ya gun ko batate hain, jaise 'jaldi', 'dhire', 'sambhal kar' etc.

>

>

> Kriya visheshan shabd ka prayog kahan hota hai?

> Yeh shabd vaakya mein kriya ke saath lag kar kriya ki prakriti, samay, ya avastha ko darshate hain, jaise 'wo achhi tarah se padh raha hai'.

- >
- >
- > Kriya visheshan shabd aur kriya ke beech kya antar hai?
- > Kriya shabd kriya ko vyakt karta hai, jabki kriya visheshan shabd us kriya ki visheshta, samay, ya guno ko batata hai, jaise
- > 'jaldi', 'dhire', 'achchhi tarah'.
- >
- >
- > Kriya visheshan shabd ki pehchan kaise karein?
- > Kriya visheshan shabd ko pehchanne ke liye uska upyog kriya ke saath karke dekhein, jaise 'wo jaldi aaya', yahan 'jaldi' kriya
- > 'aaya' ki visheshta bata raha hai.
- >
- >
- > Kriya visheshan shabd banane ke liye kaunse shabd prayog hote hain?
- > Kriya visheshan shabd banane ke liye 'jaldi', 'dhire', 'achchhi tarah', 'pahle', 'kab' jaise shabd prayog hote hain jo kriya ki
- > prakriti aur samay ko darshate hain.

Related keywords: kriya visheshan shabd, kriya visheshan, kriya visheshan ke shabd, kriya visheshan arth, kriya visheshan examples, kriya visheshan hindi, kriya visheshan ki paribhasha, kriya visheshan patra, kriya visheshan ke prayog, kriya visheshan list