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# EXPLORING THE LINGUISTIC TAPESTRY OF MARATHI

A COMPREHENSIVE STUDY ON  
PHONETICS, MORPHOLOGY AND  
DEPENDENCY GRAMMAR

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# **Introduction**

## **Introduction to the project**

This project is a captivating exploration of the phonetic structure of the Marathi language. Marathi, with its intricate phonological features and rich linguistic heritage, offers a compelling and informative subject of study. In this undertaking, I delve into the sounds, articulation, and phonetic characteristics that form the backbone of Marathi speech. My objective is to provide a comprehensive understanding of the language's phonetic structure, encompassing its consonants and vowels, as well as its intonation patterns and phonemic distinctions. By examining the phonetic aspects of Marathi, I seek to illuminate the subtleties that contribute to the unique allure of this language.

## **Introduction to the language**

Marathi is an Indo-Aryan language predominantly spoken by Marathi people in the Indian state of Maharashtra. It is the official language of Maharashtra, and an additional official language in the state of Goa. It is one of the 22 scheduled languages of India, with 83 million speakers as of 2011. Marathi ranks 13th in the list of languages with most native speakers in the world. Marathi has the third largest number of native speakers in India, after Hindi and Bengali. The language has some of the oldest literature of all modern Indian languages. The major dialects of Marathi are Standard Marathi and the Varhadi dialect.

### **Where is it spoken?**

Marathi is primarily spoken in Maharashtra and parts of neighbouring states of Gujarat (majorly in Vadodara, and amongst small amount of population in Surat), Madhya Pradesh (in the districts of Burhanpur, Betul, Chhindwara and Balaghat), Goa, Chhattisgarh, Tamil Nadu (in Thanjavur) and Karnataka (in the districts of Belagavi, Karwar, Bagalkote, Vijayapura, Kalaburagi and Bidar), Telangana, union-territories of Daman and Diu and Dadra and Nagar Haveli. The former Maratha ruled cities of Baroda, Indore, Gwalior, Jabalpur, and Tanjore have had sizable Marathi-speaking populations for centuries. Marathi is also spoken by Maharashtrian migrants to other parts of India and overseas. For instance, the people from western India who emigrated to Mauritius in the early 19th century also speak Marathi.








### **Number of speakers**

There were 83 million native Marathi speakers in India, according to the 2011 census, making it the third most spoken native language after Hindi and Bengali. Native Marathi speakers form 6.86% of India's population. Native speakers of Marathi formed 70.34% of the population in Maharashtra, 10.89% in Goa, 7.01% in Dadra and Nagar Haveli, 4.53% in Daman and Diu, 3.38% in Karnataka, 1.7% in Madhya Pradesh, and 1.52% in Gujarat.



The following table is a list of the geographic distribution of Marathi speakers as it appears in the 2019 edition of Ethnologue, a language reference published by SIL International, which is based in the United States.

International geographic distribution as per Ethnologue.

Country	Speaker population	Notes
 Australia	13,100	2016 census
 Canada	8,300	2016 census
 Israel	11,000	Leclerc 2018a
 Mauritius	17,000	Leclerc 2018c
 New Zealand	2,900	2013 census
 UK	6,410	2011 census
 USA	73,600	2015 census

## **Introduction to the dataset**

### **Link to the source used:**

<https://youtu.be/fvXpwz00mMg?si=3o-Sh3apavCgFQil> (Time stamps: 00:17 to 4:05)

"Nivdak Pu La" is a show in which Pu. La. Deshpande, a literary luminary in Marathi literature, reads his own novels to the audience. This critically praised Marathi television programme pays loving respect to the renowned figure of Pu La Deshpande, a true icon in Marathi literature, humour, and culture. The play pays homage to Pu La's diverse talents by perfectly condensing his unmistakable wit, humour, and astute social commentary, giving viewers a rare glimpse into his literary genius. "Nivdak Pu La" brings his humour and storytelling to life on the small screen with a dynamic blend of skits, monologues, and adaptations of his literary masterpieces.

## Transcription

### Transcription in Devnagari

“सर, हे पेढे --” सखाराम गटण्याने माझ्या हातात एक पुडी ठेवली.

"कसले रे?"

"प्राज्ञ परीक्षेत पास झालो."

"छान!" प्राज्ञ परीक्षेची पातळी झटकन माझ्या लक्षात आली. "किती पर्सेंट मार्क मिळाले?"

"अजून गुणांची टक्केवारी कळली नाही. कळल्यावर सांगेन. पण निदान पासष्ट प्रतीशत तरी मिळावेत."

सखाराम गटणे प्राज्ञ मराठी बोलतो. पावसाळ्याचा दिवसांत रस्त्यात भिजलेले एखादे दिनवाणे कुत्रे उचलून आपण घरी आणावे, तसाच या गटण्याचा आणि माझा योग आला. ज्यांच्याकडे पाहिले म्हणजे अतीव करुणा खेरीज दुसरी कोणतीही भावना जागृत होत नाही अशा कारुण्यभजनांपैकी तो एक आहे.

बाकी माणसे तरी चेहऱ्यावर काय काय भाव घेऊन जन्माला येतात! कुणी सदैव अनाथलयाची वर्गणी मागायला आल्यासारखा, कुणी नुकतीच बस चुकल्यासारखा, कुणी सदैव आश्चर्यचकित, कुणी उगीचच अंतराळात, तर कुणी निष्कारण कपाळावर आठ्यांचे उभे गंध लावून.

सखाराम गटणेच्या चेहऱ्यावर हवा गेलेल्या फुटबॉलचा भाव आहे. त्याचे प्रथम दर्शन झाले तेदेखील त्याच भावात. वास्तविक हा मुलगा माझा कोणीही नव्हे. माझ्या एका व्याख्यानानंतर ह्याची आणि माझी ओळख झाली. हा त्या वेळी मॅट्रिकच्या वर्गात होता. अर्ध्या विजारीत पांढरा सद्रा खोचलेला, त्याला नाकासमोर गांधीटोपी घातलेला, लहानसे भावशून्य डोळे, काळा रंग, वेडेवाकडे दात- अशा थाटात हा मुलगा त्या हॉलच्या दारात उभा राहिला होता. मी हारतुरे घेऊन बाहेर आलो आणि त्याच्यावर नजर गेली. त्याने अत्यंत आदराने मला नमस्कार केला.

"स्वाक्षरी---" आपली वही पुढे करीत तो म्हणाला.

"छे छे, मी स्वाक्षरीबिक्खरी देत नाही.

"जशी आपली इच्छा--"

त्याने दोन्ही हात जोडून मला नमस्कार केला. अगदी देवाला नमस्कार करावा तसा. दुसऱ्या एखाद्याने मला तसला नमस्कार केला असता तर मी चिडलोच असतो. पण सखाराम गटण्याचा नमस्कार इतका प्रामाणिक होता की, तो नमस्कार मला कुठेतरी जाऊन लागला. स्वाक्षरी नाकारण्याचा माझा हा काही पहिला प्रसंग नव्हता. वास्तविक मी स्वाक्षरी नेहमीच नाकारतो असे नाही. पण कधीकधी छोट्याछोट्या पोरंपुढे उगीचच शिष्टपणा करायची हुक्की येते. स्वाक्षरी देण्यात अर्थ नाही हे खरे; पण न देण्यातही काही खास अर्थ आहे असे नाही. सखाराम गटणे कोपऱ्यात उभा होता. तेवढ्यात संस्थेचे चिटणीस एक मोठे रजिस्टर घेऊन माझ्यापुढे आले.

खिडकीबाहेर आपली वही घेऊन उभा असलेला सखाराम गटणे मला उगीचच अस्वस्थ करायला लागला होता. काही वेळाने त्या मुलाचं तिथे ते असं उभं रहाणं मला अगदी असह्य झालं आणि मी त्या चिटणीसाना सांगितलं त्याला बोलावून घ्या.

"कुणाला? सख्याला?" चिटणीस आश्चर्याने म्हणाले.

"मला त्याचं नाव ठाऊक नाही. पण तो तिथे उभा आहे तो--"

"सख्याच तो. अरे ए गटण्या--" एखाद्या अपराध्यासारखा तो माझ्यासमोर उभा राहिला.

"काय नाव तुझं बाळ?" मी आवाजात जमेल तितका मऊपणा आणित विचारले.

"सखाराम अप्पाजी गटणे."

"अक्षर झकास आहे बरं का ह्याचं! आमच्या व्याख्यानमालेच्या जाहिराती, बोर्ड हाच लिहितो. ह्याच्या वडिलांचं साईनबोर्डपेंटरचं दुकानच आहे, अप्पा बळवंत चौकात."

"अरे, तुझं अक्षर इतकं झकास आहे तर मग स्वाक्षऱ्या कशाला गोळा करतोस?" ह्यात इतकं खास मोठ्याने हसण्यासारखे काही नव्हते, पण मॅनेजींग कमिटीचे सर्व सभासद हसले

"कोणाकोणाच्या सह्या गोळा केल्या आहेस बघू--"

"मी फक्त साहित्यिकांच्याच स्वाक्षऱ्या घेतो." स्वाक्षऱ्यांचे पुस्तक माझ्या हाती देत सखाराम गटणे म्हणाला.

मी त्याचे स्वाक्षऱ्यांचे पुस्तक चाळू लागलो.

मी शेवटले माझे पान उघडले. तिथल्या वाक्याखाली सही नव्हती.

"हे वाक्य कोणाचं आहे?"

"आपल्याच एका नाटकातलं आहे!"

सखाराम गटणे अत्यंत आदरपूर्वक म्हणाला. संदर्भ सोडून काढलेले ते माझे वाक्य वाचताना माझी मलाच दया आली.

"हे वाक्य का निवडलंस तू बाळ?"

"हे वाक्य मला आपलं जीवनविषयक सूत्र वाटतं."

"बापरे!" मी मनात म्हणालो.

त्या चार-साडेचार फुटी उंचीच्या दिंदुबाळ्या देहातून जीवनविषयक सूत्र वगैरे शब्दांची मला अपेक्षाच नव्हती. मी सखारामच्या चेहऱ्याकडे पाहत राहिलो. कार्यकारी मंडळाच्या एका म्हातान्याशा सभासदावर गटण्याच्या जीवनविषयक सूत्र ह्या शब्दामुळे काहीतरी परिणाम झाला असावा. त्यांनी गटण्याला बसायला खुर्ची वगैरे दिली.



## **Transcription in Roman Alphabet**

“Sir he pedhe—” Sakhaaraam Gatnyaane maazhyaa haataat ek pudi thevli.

“Kasle re?”

“Praadny parikshet pass zhalo.”

“Chhaan!” Praadny parikshechi paatali zhatkan maazhyaa lakshaat aali.

“Kiti percent mark milaale?”

“Ajun gunaanchi takkevari kalaali nahi. Kalaalyaavar sangen. Pan nidaan paasashtha pratishat tari milaavet.”

Sakharam Gatne ha praadny maraathi bolto. Paavsaalaachyaa divsaat rastyaat bhijjele ekhaade dinvaane kutre uchlun aapan ghari aanave, tasaach ya gatnyaacha aani maazhaa yog aala. Jyaanchyaakade paahile mhanje ateev karunaa kherij dusri kontihi bhaavna jagrut hot nahi ashaa kaarunybhajnaanpaiki to ek aahe.

Baaki maanse tari chehryaavar kaay kaay bhaav gheun janmaalaa yetaat! Kuni sadaiv anaathalayaachi vargani maagaayla aalyaasaarkhe, kuni nuktich bus chuklyaasaarkhe, kuni sadaiv ashcharyachakit, kuni ugichach antaraalaat, tar kuni nishkaaran kapaalaavar aathyaanche ubhe gandh lavun.

Sakhaaraam Gatnechya chehryaavar havaa gelelya football chaa bhaav aahe. Tyaache pratham darshan zhale tedekhil tyaaach bhaavaat. Vaastavik haa mulgaa maazhaa konihi navhe. Maazhyaa eka vyaakhyaanaanantar hyachi ani maazhi olakh zhaali. Ha tyaaaveli matrik chyya vargaat hotaa. Ardhyaa vijaarit paandhraa sadraa khochlelaa, tyaalaa naakaasamor gandhitopi ghaatlelaa, lahaanse bhaavshuny dole, kaalaa rang, vedevaakde daat-ashaa thaataat haa mulga tyaa hall chyya daarat ubhaa raahilaa hotaa. Mi haarture gheun baaher alo ani tyaaachyaavar najar geli. Tyaane atyant adaraane malaa namaskaar kelaa.

“Swaakshari—” to aapli vahi pudhe karat mhanaala.

“Chhe chhe, mi swaakshari bikshari det nahi.”

“Jashi aapli ichhaa—”

Tyaane donhi hat jodun malaa namaskaar kelaa. Agadi devaalaa namaskaar karaavaa tasaa. Dusryaa ekhaadyaane malaa taslaa namaskaar kela astaa tar mi chidloch asto. Pan Sakhaaraam Gatnyacha namaskar itka praamaanik hotaa ki to namaskaar malaa kuthetari jaaun laaglaa. Swakshari naakaarynyaachaa haa kaahi maazhaa pahilaa prasanga navhtaa. Vastavik mi swaakshari nehmich naakaarto ase naahi. Pan kadhikadhi chhotya chhotya poranpudhe ugichach shishthpana karaychi hukki yete. Swaakshari denyaat arth nahi he khare; pan n denyaatahi kaahi khaas arth nahi. Sakhaaraam Gatne kopryaat ubhaa hotaa. Tevdhyaat sanstheche chitnis ek mothe register gheun maazhyaapudhe aale.

Khidkibaaher aapli vahi gheun ubhaa aslelaa Sakhaaraam Gatne malaa ugichach asvastha karaaylaa laaglaa hota. Kahi velaane tyaa mulaach tithe te as ubh rahaan malaa agadi asahiyy zhaal aani mi tyaa chitnisaanaa saangitla tyaalaa bolaavun ghya.

“Kunaalaa? Sakhyaalaa?” Chitnis aashcharyaane mhanaale.

“Malaa tyaaach naav thauk naahi. Pan to tithe ubhaa aahe to—”

“Sakhyaach to. Are ae Gatnya—” Ekhaadya apraadhyasarkhaa to maazhyasamor ubha raahilaa.

“Kaay naav tuzh baal?” Mi aavaajaat jamel titkaa maupanaa aanit vichaarle.

“Sakhaaraam Appaaji Gatne.”

“Akshar zhakaas ahe barkaa hyaach! Aamchyaa vyaakhyaanmaalechya jaahiraati, boards haach lihito. Hyaachyaa vadilaancha signboardpainterch dukaanch aahe, Aappaa Balvant chaukaat.

“Are, tuzh akshar itka zhakaas ahe tar mag swaaksharyaa kashaalaa golaa kartos?” Hyaat itk khaas mothyaane hasnyaasaarkhe kaahi navhte, pan managing committee che sarv sabhaasad hasle.

“Konaakonaachya sahya gola kelyaa aahes baghu—”

“Mi fakt saahityikaanchyaach swaaksharyaa ghetu.” Swaaksharyaanche pustak maazhya haati det Sakhaaraam Gatne mhanaalaa.

Mi tyaaache swaaksharyaanche pustak chalu laglo.

Mi shevatle maazhe paan ughadle. Tithlya vaakyakhaali sahi navhti.

“He vaaky konach aahe?”

“Aaplyach ekaa naatkaatla aahe!” Sakhaaraam Gatne atyant aadarpurvak mhanaalaa. Sandarbh sodun kaadhlele te maazhe vaaky vaachtaanaa maazhi malaach dayaa aali.

“He vaaky kaa nivadlas tu baal?”

“He vaaky malaa aapl jeevanvishayak sutr vaattaa.”

“Baapre!” Mi manaat mhanaalo.

Tya chaar-saadechaar futi unchichya deendublya dehaatun jeevanvishayak sutr vagaire shabdanchi malaa apekshaach navhti. Mi Sakhaaraam chyaa chehryaakade pahat rahilo. Karyakaari mandalaachyaa ekaa mhaataaryashya sabhaasadaavar Gatnyaachya jeevanvishayak sutr hyaa shabdaamule kahitari parinaam zhaalaa asaavaa. Tyaanni Gatnyaalaa basaylaa khurchi vagaire dili.

## Syllabification

### Introduction to marathi syllable structure

Marathi, like many other Indian languages, has a syllable-timed rhythm. The basic syllable structure in Marathi is (C)V(C), where:

- (C): Consonant
- V: Vowel

This means that a syllable in Marathi can have a consonant followed by a vowel, or just a vowel by itself. Additionally, a syllable may end with a consonant. The consonant-vowel combination is the most common structure in Marathi syllables.

#### **Examples:**

1. CV: kaa (का)
2. CVC: kat (कट)
3. V: a (अ)
4. VC: at (अंत)
5. CVCC: kaam (काम)

### Syllabification of the dataset in Devnagari

Syllabification in Devnagari (in spoken Marathi, each Devnagari letter corresponds to one syllable)

सर	पुडी	छान
हे	ठेवली	परीक्षेची
पेढे	कासले	पातळी
सखाराम	रे	झाटकान
गाटण्याने	प्राज्ञ	माझ्या
माझ्या	परीक्षेत	लक्षात
हातात	पास	आली
एक	झालो	किती

प॒र्से॒ट	आ॒णा॒वे	चे॒हा॒ऱ्या॒वा॒र
मा॒र्क	त॒सा॒च	का॒य
मि॒ळा॒ले	या	भा॒व
अ॒जून	ग॒टा॒ण्या॒चा	घे॒ऊ॒न
गु॒णांची	आ॒णि	ज॒न्मा॒ला
ट॒क्के॒वा॒री	मा॒झा	ये॒ता॒त
क॒ळा॒ली	यो॒ग	कु॒णी
ना॒ही	आ॒ला	स॒दै॒व
क॒ळा॒ल्या॒वा॒र	ज्यांच्या॒का॒डे	अ॒ना॒थ॒ला॒या॒ची
सां॒गे॒न	पा॒हि॒ले	वा॒र्ग॒णी
प॒ण	म्हा॒ण॒जे	मा॒गा॒या॒ला
नि॒दा॒न	अ॒ती॒व	आ॒ल्या॒सा॒रा॒खा
पा॒स॒ष्ट	का॒रु॒णा	कु॒णी
प्रा॒ती॒श॒त	खे॒री॒ज	नु॒का॒ती॒च
त॒री	दु॒स॒री	बा॒स
मि॒ळा॒वे॒त	को॒ण॒ती॒ही	चु॒क॒ल्या॒सा॒रा॒खा
मा॒रा॒ठी	भा॒वा॒ना	कु॒णी
बो॒ला॒तो	जा॒गृ॒त	स॒दै॒व
पा॒व॒सा॒ळ्या॒चा	हो॒त	आ॒श्च॒र्य॒चा॒कि॒त
दि॒व॒सां॒त	ना॒ही	कु॒णी
र॒स्त्या॒त	आ॒शा	उ॒गी॒चा॒च
भि॒जा॒ले॒ले	का॒रु॒ण्य॒भा॒जा॒नां॒पै॒की	अं॒ता॒रा॒ळा॒त
ए॒खा॒दे	तो	ता॒र
दि॒न॒वा॒णे	ए॒क	कु॒णी
कु॒त्रे	आ॒हे	नि॒ष्का॒रा॒ण
उ॒चा॒लून	बा॒की	क॒पा॒ळा॒वा॒र
आ॒पा॒ण	मा॒ण॒से	आ॒ठ्यांचे
घा॒री	त॒री	उ॒भे

गंध	माझी	मुलगा
लावून	ओळख	त्या
सखाराम	झाली	हॉलच्या
गटनेच्या	हा	दारात
चेहऱ्यावर	त्या	उभा
हवा	वेळी	राहिला
गेलेल्या	मॅट्रिकच्या	होता
फुटबॉलचा	वर्गात	मी
भाव	होता	हारतुरे
आहे	अर्ध्या	घेऊन
त्याचे	विजारीत	बाहेर
प्रथम	पांढरा	आलो
दर्शन	साद्रा	आणि
झाले	खोचलेला	त्याच्यावर
तेदेखील	त्याला	नाजर
त्याच	नाकासमोर	गेली
भावात	गांधीटोपी	त्याने
वास्तविक	घातलेला	अत्यंत
हा	लाहानसे	आदराने
मुलगा	भावशून्य	माला
माझा	डोळे	नामस्कार
कोणीही	काळा	केला
नाव्हे	रंग	स्वाक्षरी
माझ्या	वेडेवाकडे	आपली
एका	दात	वाही
व्याख्यानांनंतर	आशा	पुढे
ह्याची	थाटात	करीत
आणि	हा	तो

म्हणाला	तार	स्वाक्षरी
छे	मी	नेहमीच
मी	चिडालोच	नाकारतो
स्वाक्षरीबिबक्षरी	असतो	असे
देत	पण	नाही
नाही	साखाराम	पण
जशी	गटण्याचा	कधकधी
आपली	नामस्कार	छोट्याछोट्या
इच्छा	इतका	पोरांपुढे
त्याने	प्रामाणिक	उगीचच
दोन्ही	होता	शिष्टपणा
हात	की	करायची
जोडून	तो	हुक्की
मला	नमस्कार	येते
नामस्कार	मला	स्वाक्षरी
केला	कुठेतरी	देण्यात
आगदी	जाऊन	अर्थ
देवाला	लागला	नाही
नामस्कार	स्वाक्षरी	हे
करावा	नाकारण्याचा	खरे
तसा	माझा	पण
दुसऱ्या	हा	न
एखाद्याने	काही	देण्यातही
मला	पहिला	काही
तसाला	प्रसंग	खास
नामस्कार	नव्हता	अर्थ
केला	वास्तविक	आहे
असता	मी	असे

नाही	मुलाचं	तो
कोपाऱ्यात	तिथे	तिथे
उभा	ते	उभा
होता	आसं	आहे
तेवाढ्यात	उभं	तो
संस्थेचे	राहाणं	सख्याच
चिटाणीस	माला	अरे
एक	आगदी	ए
मोठे	आसाहिय्य	गाटण्या
रजिस्तर	झालं	एखाद्या
घेऊन	आणि	अपाराध्यासारखा
माझ्यापुढे	मी	तो
आले	त्या	माझ्यासमोर
खिडाकीबाहेर	चिटाणीसाना	उभा
आपाली	सांगितलं	राहिला
वाही	त्याला	काय
घेऊन	बोलावून	नाव
उभा	घ्या	तुझं
असलेला	कुणाला	बाळ
माला	सख्याला	मी
उगीचच	आश्चर्याने	आवाजात
अस्वस्थ	म्हणाले	जमेल
कारायला	माला	तितका
लागला	त्याचं	माऊपणा
होता	नाव	आणीत
काही	ठाऊक	विचारले
वेळाने	नाही	आप्पाजी
त्या	पण	अक्षर

झकास	गोळा	माझ्या
आहे	कारतोस	हाती
बरं	ह्यात	देत
का	इतकं	त्याचे
ह्याचं	खास	स्वाक्षयांचे
आमाच्या	मोठ्याने	पुस्तक
व्याख्यानामालेच्या	हास्यासारखे	चाळू
जाहिराती	काही	लागलो
बोर्ड	नव्हते	शेवटले
हाच	पण	पान
लिहितो	मॅनेजींग	उघाडले
ह्याच्या	कमिटीचे	तिथल्या
वाडालाचं	सर्व	वाक्याखाली
साईनाबोर्डपेंटरचं	सभासद	साही
दुकानाच	हासले	नव्हती
आहे	कोणाकोणाच्या	हे
आप्पा	साह्या	वाक्य
बळवंत	गोळा	कोणाचं
चौकात	केल्या	आहे
अरे	आहेस	आपल्याच
तुझं	बाघू	एका
इतकं	मी	नाटकातलं
झकास	फक्त	आहे
आहे	साहित्याकांच्याच	अत्यंत
तर	स्वाक्षया	आदरपूर्वक
माग	घेतो	म्हणाला
स्वाक्षया	स्वाक्षयांचे	संदर्भ
काशाला	पुस्तक	सोडून



काढालेले	वाटतं	राहिलो
ते	बापरे	कार्यकारी
माझे	मनात	मंडळाच्या
वाक्य	म्हणालो	एका
वाचताना	त्या	म्हाताऱ्याशा
माझी	चार-साडेचार	सभासदावर
मलाच	फुटी	गाटण्याच्या
दया	उंचीच्या	ह्या
आली	दिंदुबळ्या	शब्दामुळे
वाक्य	देहातून	काहीतरी
का	वागैरे	परिणाम
निवाडालंस	शब्दांची	झाला
तू	मला	असावा
बाळ	अपेक्षाच	त्यांनी
वाक्य	नव्हाती	गाटण्याला
मला	मी	बसायला
आपलं	साखारामाच्या	खुर्ची
जीवनाविषयक	चेहऱ्याकाडे	वागैरे
सूत्र	पाहत	दिली

### Syllabification in IPA

[sə][r] [ɦe:] [pe:] [dʰe:] [sə][kʰa:] [ra:] [m] [gə][tə][ŋja:] [ne:] [ma:] [ʃʰja:] [ɦa:] [t̪a:] [t̪] [e:] [k]

[pu][d̪i:] [tʰe:] [və][li:]

[kə][sə][le:] [re:]

[pra:] [ʃn] [pə][ri:] [k] [ʃe:] [t̪] [pa:] [s] [ʃʰa:] [lo:]

[cʰa:] [n] [pra:] [ʃn] [pə][ri:] [kʃe:] [ci:] [pa:] [t̪ə][Li:] [ʃʰə][tə][kə][n] [ma:] [ʃʰja:] [lə][kʃa:t̪]

[a:] [li:]. [ki][t̪i:] [pə][rse:] [t̪] [ma:] [rk] [mi][La][le:]

[ə][ju:] [n] [gu][ŋa:] [ci:] [tə][kke:] [va:] [ri:] [kə][Lə][li:] [na:] [hi:]. [kə][Lə][lja:] [və][r] [sa:] [ge:] [n]. [pə][ŋ] [ni][d̪a:] [n] [pa:] [sə][ʃtə] [prə][t̪i:] [eə] [t̪ə][ri:] [mi][La] [ve:t̪]

[sə][kʰa:] [ra:] [m] [gə][t̪ə][ŋe:] [pra:] [j̪n] [mə][ra:] [t̪i:] [bo:] [lə][t̪o:]. [pa:] [və][sa:] [Lja:] [ca:] [d̪i][və][sa:] [rə][st̪ja:] [t̪] [bʰi][j̪ə][le:] [le:] [e:] [kʰa:] [d̪e:] [d̪i][nə][va:] [ŋe:] [ku][t̪re:] [u][cə][lu:] [n] [a:] [pə][ŋ] [gʰə][ri:] [a:] [ŋa:] [ve:], [t̪ə][sa:] [c] [ja:] [gə][t̪ə][ŋja:] [ca:] [a:] [ŋi] [ma:] [j̪h̪a:] [jo:] [g] [a:] [la:]. [j̪ja:] [cja:] [kə][d̪e:] [pa:] [hi][le:] [mʰə][ŋə][j̪e:] [ə][t̪i:] [və] [kə][ru][ŋa:] [kʰe:] [ri:] [d̪u][sə][ri:] [ko:] [ŋə][t̪i:] [hi:] [bʰa:] [və][na:] [ja:] [g̪t̪] [h̪o:] [t̪] [na:] [hi:] [ə][eə:] [ka:] [ru][ŋə][bʰə][j̪ə][na:] [pa:] [ki:] [t̪o:] [e:] [k] [a:] [h̪e:]

[ba:] [ki:] [ma:] [ŋə][se:] [t̪ə][ri:] [ce:] [h̪ə][rja:] [və][r] [ka:] [j] [ka:] [j] [bʰa:] [v] [gʰe:] [u:n] [j̪ə][nma:] [la:] [je:] [t̪a:] [t̪] [ku][ŋi:] [sə][d̪a:] [i] [v] [ə][na:] [t̪h̪ə][lə][ja:] [ci:] [və][r] [gə][ŋi:] [ma:] [ga:] [j̪ə][la:] [a:] [lja:] [sa:] [rə][kʰa:], [ku][ŋi:] [nu][kə][t̪i:] [cə] [bə][s] [cu][kə][lja:] [sa:rəkʰa:], [ku][ŋi:] [sə][d̪a:] [i] [və] [a:] [eə] [r̪ə] [cə] [kit̪], [ku][ŋi:] [ugi:] [cə] [ə] [t̪ə][ra:] [La] [t̪], [t̪ə][r] [ku][ŋi:] [ni][ʃka:] [r̪ə] [kə][pa:] [La] [və] [a:] [t̪h̪a:] [ce:] [u] [bʰe:] [g̪n] [d̪h̪ə] [la:] [vu:] [n]

[sə][kʰa:] [ra:] [mə] [gə][t̪ə][ne:] [cja:] [ce:] [h̪ə][rja:] [və][r] [h̪ə][va:] [ge:] [le:] [lja:] [pʰu][t̪ə][b̪ə][lə][ca:] [bʰa:] [və] [a:] [h̪e:] [t̪ja:] [ce:] [prə][t̪h̪ə][m] [d̪ə][r] [eə] [n] [j̪h̪a:] [le:] [t̪e:] [d̪e:] [kʰi:] [lə] [t̪ja:] [c] [bʰa:] [va:] [t̪]. [va:] [st̪ə] [vi] [k] [h̪a:] [mu][lə][ga:] [ma:] [j̪h̪a:] [ko:] [ŋi:] [hi:] [nə] [v̪h̪e:]. [ma:] [j̪h̪a:] [e:] [ka:] [vja:] [kʰja:] [na:] [n̪] [t̪ə] [rə] [h̪ja:] [ci:] [a:] [ŋi] [ma:] [j̪h̪i:] [o:] [L] [kʰ] [j̪h̪a:] [li:]. [h̪a:] [t̪ja:] [ve:] [Li:] [mæ] [tri] [kə] [cja:] [və] [rga:] [t̪] [h̪o:] [t̪a:]. [ə] [rd̪ja:] [vi] [ja:] [ri:] [t̪] [pa:] [d̪h̪ə] [ra:] [sə] [d̪] [ra:] [kʰo:] [cə] [le:] [la:], [t̪ja:] [la:] [na:] [ka:] [sə] [mo:] [rə] [ga:] [d̪h̪i:] [t̪ō] [p̪i] [gʰa:] [t̪ə] [le:] [la:], [lə] [h̪a:] [nə] [se:] [bʰa:] [və] [eə] [ŋə] [d̪o:] [Le], [ka:] [La] [r̪n] [gə], [ve:] [d̪e:] [va:] [kə] [d̪e:] [d̪a:] [t̪] - [ə] [eə:] [t̪h̪a:] [t̪a:] [h̪a:] [mu][lə][ga:] [t̪ja:] [h̪ə] [lə] [cja:] [d̪a:] [ra:] [t̪] [u] [bʰa:] [ra:] [hi] [la:] [h̪o:] [t̪a:] [mi:] [h̪a:] [rə] [t̪u] [re:] [gʰe:] [u:] [n] [ba:] [h̪e:] [r] [a:] [lo:] [a:] [ŋi] [t̪ja:] [cja:] [və] [r] [nə] [j̪ə] [r] [ge:] [li:] [t̪ja:] [ne:] [ə] [t̪h̪ə] [t̪ə] [a:] [d̪ə] [ra:] [ne:] [mə] [la:] [nə] [mə] [ska:r] [ke:] [la:]

[sva:] [kʰəri:] [a:] [pə] [li:] [və] [hi:] [pu] [d̪h̪e:] [kə] [ri:] [t̪ə] [t̪o:] [mʰə] [ŋa:] [lə]

[ch̪e:] [ch̪e:], [mi:] [svə] [kʰa:] [ri:] [bi] [kʰə] [ri:] [d̪e:] [t̪] [na:] [hi:]

[j̪ə] [ei:] [a:] [pə] [li:] [i] [cʰa:]

[t̪ja:] [ne:] [d̪o:] [ŋhi:] [h̪a:] [t̪] [jo:] [du:] [n] [mə] [la:] [nə] [mə] [ska:] [r] [ke:] [la:]. [ə] [gə] [d̪i:] [d̪e:] [va:] [la:] [nə] [mə] [ska:] [r] [kə] [ra:] [va:] [t̪ə] [sa:]. [d̪u] [sə] [rja:] [e:] [kʰa:] [d̪ja:] [ne:] [mə] [la:] [t̪ə] [sə] [la:] [nə] [mə] [ska:] [r] [ke:] [la:] [ə] [sə] [t̪a:] [t̪ə] [rə] [mi:] [ci] [d̪ə] [lo:c] [ə] [sə] [t̪o:]. [pə] [ŋ] [sə] [kʰa:] [ra:] [m] [gə] [t̪ə] [ŋja:] [ca:] [nə] [mə] [ska:] [r] [i] [t̪ə] [ka:] [pra:] [ma:] [ŋi] [k] [h̪o:] [t̪a:] [ki:], [t̪o:] [nə] [mə] [ska:] [r] [mə] [la:] [ku] [t̪h̪e:] [t̪ə] [ri:] [ja:] [u:] [n] [la:] [gə] [la:]. [sva:] [kʰə] [ri:] [na:] [ka:] [rə] [ŋja:] [ca:] [ma:] [j̪h̪a:] [h̪a:] [ka:] [hi:] [pə] [hi] [la:] [prə] [s̪n] [gə] [nə] [v̪h̪ə] [t̪a:]. [va:] [st̪ə] [vi] [k] [mi:] [sva:] [kʰə] [ri:] [ne:] [h̪ə] [mi:] [c] [na:] [ka:] [rə] [t̪o:] [ə] [se:] [na:] [hi:]. [pə] [ŋ] [kə] [d̪h̪ə] [kə] [d̪h̪i:] [ch̪o:] [t̪ja:] [ch̪o:] [t̪ja:] [po:] [ra:] [pu] [d̪h̪e:] [u] [gi:] [cə] [c] [ei] [st̪ə] [pə] [ŋa:] [kə] [ra:] [j̪ə] [ci:] [h̪u] [kki:] [je:] [t̪e:]. [sva:] [kʰə] [ri:] [d̪e:] [ŋja:] [t̪] [ə] [r̪h̪ə] [na:] [hi:] [h̪e:] [kʰə] [re:]; [pə] [ŋ] [nə] [d̪e:] [ŋja:] [t̪ə] [hi:] [ka:] [hi:] [kʰa:] [s] [ə] [r̪h̪ə] [a:] [h̪e:] [ə] [se:] [na:] [hi:]. [sə] [kʰa:] [ra:] [m] [gə] [t̪ə] [ŋe:] [ko:] [pə] [rja:] [t̪ə] [u] [bʰa:] [h̪o:] [t̪a:]. [t̪e:] [və] [d̪h̪ə] [ja:] [t̪] [s̪n] [st̪h̪e:] [ce:] [ci] [t̪ə] [ŋi:] [s] [e:] [k] [mo:] [t̪h̪e:] [rə] [ji] [st̪ə] [r] [gʰe:] [u:] [nə] [ma:] [j̪h̪ja:] [pu] [d̪h̪e:] [a:] [le:]

[kʰi][də][ki:] [bɑ:] [ɦe:] [r] [ɑ:] [pə] [li:] [və] [ɦi:] [gʰe:] [u:] [nə] [u] [bʰɑ:] [ə] [sə] [le:] [la:]  
[sə] [kʰɑ:] [ra:] [m] [gə] [tə] [ɳe:] [mə] [la:] [u] [gi:] [cə] [c] [ə] [svə] [stʰə] [kə] [ra:] [jə] [la:]  
[la:] [gə] [la:] [ɦo:] [tɑ:]. [kɑ:] [ɦi:] [ve:] [La] [ne:] [tjɑ:] [mu] [la:] [cⁿ] [tʃi] [tʰe:] [tʃe:] [ə] [sⁿ]  
[u] [bʰn] [rə] [ɦɑ:] [ɳⁿ] [mə] [la:] [ə] [gə] [dʒi:] [ə] [sə] [ɦi] [jə] [ʃɑ:] [lⁿ] [ɑ:] [ɳi] [mi:] [tjɑ:]  
[ci] [tə] [ɳi:] [sa:] [na:] [sa:] [gi] [tə] [lⁿ] [tjɑ:] [la:] [bo:] [la:] [vu:] [n] [gʰjɑ:].

[ku] [ɳɑ:] [la:] [sə] [kʰjɑ:] [la:] [ci] [tə] [ɳi:] [s] [ɑ:] [ɛcə] [rjɑ:] [ne:] [mɦə] [ɳɑ:] [le:]

[mə] [la:] [tjɑ:] [cⁿ] [na:] [v] [tʰɑ:] [u:] [k] [na:] [ɦi:]. [pə] [n] [tə:] [tʃi] [tʰe:] [u] [bʰɑ:] [ɑ:] [ɦe:] [tə:]  
[sə] [kʰjɑ:] [c] [tə:] [ə] [re:] [e:] [ga:] [tə] [ɳjɑ:] [e:] [kʰɑ:] [dʒɑ:] [ə] [pə] [ra:] [dʒjɑ:] [sa:] [rə] [kʰɑ:]  
[tə:] [ma:] [ʃjɑ:] [sə] [mo:] [r] [u] [bʰɑ:] [ra:] [ɦi] [la:]

[kɑ:] [j] [na:] [v] [tu] [ʃʰn] [bɑ:] [L] [mi:] [ɑ:] [va:] [jɑ:] [t] [jə] [me:] [l] [tʃi] [tə] [kɑ:]  
[mə] [u:] [pə] [ɳɑ:] [ɑ:] [ɳi:] [tə] [vi] [ca:] [rə] [le:]

[sə] [kʰɑ:] [ra:] [m] [ɑ:] [ppɑ:] [jɪ:] [gə] [tə] [ɳe:].

[ə] [kʃə] [r] [ʃʰə] [kɑ:s] [ɑ:] [ɦe:] [bə] [rⁿ] [kɑ:] [ɦjɑ:] [cⁿ]! [ɑ:] [mə] [cja:]  
[vja:] [kʰjɑ:] [nə] [ma:] [le:] [cja:] [jɑ:], [bo:] [rdə] [ɦɑ:] [cə] [li] [ɦi] [tə:]. [ɦjɑ:] [cja:]  
[və] [də] [la:cⁿ] [sa:] [i:nə] [bo:] [rdə] [pe:n] [tə] [rə] [cⁿ] [du] [kɑ:] [nə] [c] [ɑ:] [ɦe:], [ə] [ppɑ:]  
[bə] [L] [vⁿ] [t] [ca:] [u] [kɑ:] [t]

[ə] [re:], [tu] [ʃʰn] [ə] [kʃə] [r] [i] [tə] [kⁿ] [ʃʰə] [kɑ:] [s] [ɑ:] [ɦe:] [tə] [r] [mə] [g] [sva:] [kʃə] [rjɑ:]  
[kə] [ɛɑ:] [la:] [go:] [La] [kə] [rə] [tə:] [s]? [ɦjɑ:] [t] [i] [tə] [kⁿ] [kʰ] [ɑ:] [s] [mo:] [tʰjɑ:] [ne:]  
[ɦə] [sə] [ɳjɑ:] [sa:] [rə] [kʰe:] [kɑ:] [ɦi:] [nə] [vɦə] [tʃe:], [pə] [n] [mə] [ne:] [jɪ:n] [gə]  
[kə] [mi] [ti:] [ce:] [sə] [rvə] [sə] [bʰɑ:] [sə] [d] [ɦə] [sə] [le:]

[ko:] [ɳɑ:] [ko:] [ɳɑ:] [cja:] [sə] [ɦjɑ:] [go:] [La] [ke:] [lɪjɑ:] [ɑ:] [ɦe:sə] [bə] [gʰu:]

[mi:] [pʰə] [ktə] [sə] [ɦi] [tjə] [kɑ:n] [cja:] [cə] [sva:] [kʃə] [rjɑ:] [gʰ] [e:] [tə:]. [sva:] [kʃə] [rjɑ:n] [ce:]  
[pu] [stə] [k] [ma:] [ʃjɑ:] [ɦɑ:] [tʃi:] [dʒe:] [t] [sə] [kʰɑ:] [ra:] [m] [gə] [tə] [ɳe:] [mɦə] [ɳɑ:] [la:].

[mi:] [tjɑ:] [ce:] [sva:] [kʃə] [rjɑ:n] [ce:] [pu] [stə] [kə] [ca:] [Lo] [la:] [gə] [lo:].

[mi:] [ɛe:] [və] [tə] [le:] [ma:] [ʃʰe:] [pa:] [n] [u] [gʰə] [də] [le:]. [tʃi] [tʰə] [lɪjɑ:] [va:] [kja:] [kʰɑ:] [li:]  
[sə] [ɦi:] [nə] [vɦə] [tʃi:].

[ɦe:] [va:] [kjə] [ko:] [ɳɑ:] [cⁿ] [ɑ:] [ɦe:]

[ɑ:] [pə] [lɪjɑ:] [c] [e:] [kɑ:] [na:] [tə] [kɑ:] [tə] [lⁿ] [ɑ:] [ɦe:]

[sə] [kʰɑ:] [ra:] [m] [gə] [tə] [ɳe:] [ə] [tʃi] [tə] [ɑ:] [dʒə] [rə] [pu:] [r] [vək] [mɦə] [ɳɑ:] [la:].  
[sⁿ] [dʒə] [r] [bʰə] [so:] [du:] [nə] [kɑ:] [dʰə] [le:] [le:] [tʃe:] [ma:] [ʃʰe:] [va:] [kj] [va:] [cə] [tɑ:] [na:]  
[ma:] [ʃʰi:] [mə] [la:c] [dʒə] [jɑ:] [ɑ:] [li:].

[ɦe:] [va:] [kjA] [kɑ:] [ni] [və] [də] [lⁿ] [sə] [tu:] [bɑ:] [L]

[ɦe:] [va:] [kjA] [mə] [la:] [ɑ:] [pə] [lⁿ] [jɪ:] [və] [nə] [vi] [ʃə] [jə] [k] [su:] [trə] [va:] [tə] [tⁿ].

[ba:] [pə] [re:]! [mi:] [mə] [na:] [t] [mɦə] [ɳɑ:] [lo:].

[tjɑ:] [ca:] [rə] [sa:] [dʒe:] [ca:] [rə] [pʰ] [u] [ti:] [uⁿ] [ci:] [cja:] [dʒi] [du] [bə] [Ljɑ:]  
[dʒe:] [ɦɑ:] [tu:] [n] [jɪ:] [və] [nə] [vi] [ʃə] [jə] [k] [su:] [trə] [və] [ga:] [re:] [ɛə] [bdʒɑ:n] [ci:] [mə] [la:]  
[ə] [pe:] [kʃɑ:] [c] [nə] [vɦə] [tʃi:]. [mi:] [sə] [kʰɑ:] [ra:] [mə] [cja:] [ce:] [ɦə] [rjɑ:] [kə] [dʒe:]

[pa:] [hə] [t̪] [ra:] [hi] [lo:]. [ka:] [rjə] [ka:] [ri:] [m̪] [d̪ə] [La] [cja:] [e:] [ka:] [m̪a:] [t̪a:] [rja:] [əa:]  
[sə] [b̪a:] [sə] [d̪a:] [və] [r] [gə] [t̪ə] [nja:] [cja:] [ji:] [və] [nə] [vi] [ʃə] [jə] [k] [su:] [t̪rə] [hja:]  
[eə] [bd̪a:] [mu] [Le] [ka:] [hi:] [t̪ə] [ri:] [pə] [ri] [ɳa:] [m] [ʃ̪a:] [la:] [ə] [sa:] [va:]. [t̪jaːn] [ni:]  
[gə] [t̪ə] [nja:] [la:] [bə] [sa:] [jə] [la:] [k̪u] [rci:] [və] [ga:i] [re:] [d̪i] [li:].

# Phonology

## Introduction to phonology

Marathi is written from left to right. Devanagari used to write Marathi is slightly different from that of Hindi or other languages. It uses additional vowels and consonants that are not found in other languages that also use Devanagari. The phoneme inventory of the Marathi language is similar to that of many other Indo-Aryan languages. An IPA chart of all contrastive sounds in Marathi is provided below.

## IPA chart

### Vowels:

Devanagari	अ	आ	इ	ई	उ	ऊ	ऋ	ए	ऐ	ओ	औ	अं	अः	अँ	ऑ
Transliterated	a	ā	i	ī	u	ū	ṛ	e	ai	o	au	aṁ	aḥ	ê	ô
IPA	[ə]	[a]	[i]	[iː]	[u]	[uː]	[ru]	[e]	[əi]	[o]	[əu]	[əm]	[əɦa]	[æ]	[ɒ]

### Vowel ligatures with Consonant क/ka:

क	का	कि	की	कु	कू	कृ	के	कै	को	कौ	कं	कः	कँ	कॉ
ka	kā	ki	kī	ku	kū	kṛ	ke	kai	ko	kau	kaṁ	kaḥ	kê	kô

**Consonants:**

क्	ख	ग	घ	ङ
k	kh	g	gh	ṅ
च्	छ	ज्	झ	ञ
c	ch	j	jh	ñ
ट्	ठ्	ड्	ढ	ण्
ṭ	ṭh	ḍ	ḍh	ṇ
त्	थ्	द्	ध्	न्
t	th	d	dh	n
प्	फ्	ब्	भ्	म्
p	ph	b	bh	m
य्	र्	ल्	व्	
y	r	l	v	
श	ष्	स्	ह्	ळ
ś	ṣ	s	h	ḷ
क्ष	ज्ञ			
kṣ	jñ			

**Vowels in native words are:**

Vowels			
	Front	Central	Back
High	i		u
Mid	e	ə	o
Low		a	

There is no phonemic length distinction, even though it is indicated in the script. Some educated speakers try to maintain a length distinction in learned borrowings (tatsamas) from Sanskrit. There are no nasal vowels. Like other Abugidas, Devanagari writes out syllables by adding vowel diacritics to consonant bases. The table below includes all the vowel symbols used in Marathi, along with a transliteration of each sound into Latin script and IPA.

Devanagari	Transliterated	IPA
अ	a	/ə/
आ	ā	/a(:)/
इ	i	/i/
ई	ī	/i(:)/
उ	u	/u/
ऊ	ū	/u(:)/
ऋ	r̥	/ru/
ए	e	/e/
ऐ	ai	/əi/
ओ	o	/o/
औ	au	/əu/
अं	aṁ	/əṁ/
अः	aḥ	/əḥə/

Marathi furthermore contrasts /əi, əu/ with /ai, au/.

There are two more vowels in Marathi to denote the pronunciations of English words such as: of /æ/ in act and /ɔ/ in all. These are written as ⟨अॅ⟩ and ⟨ऑ⟩.

Marathi retains several features of Sanskrit that have been lost in north-Indian Sanskrit-based languages such as Hindi and Bengali, especially in terms of pronunciation of vowels and consonants. For instance, Marathi retains the original Sanskrit pronunciation of ⟨अं⟩ [əṁ], ⟨ऐ⟩ [əi], and ⟨औ⟩ [əu]. However, as in Gujarati, Marathi speakers tend to pronounce ऋ r̥ somewhat similar to [ru], unlike most other Indic languages which changed it to [ri] (e.g. the original Sanskrit pronunciation of the language's name was saṁskṛtam, while in day-to-day Marathi and Gujarati it is saṁskrut. In other Indic languages, it is closer to sanskrit). Spoken Marathi allows for conservative stress patterns in words like राम (rama) with an emphasis on the ending vowel sound, a feature that has been lost in Hindi.



Consonants								
		Labial	Dental	Alveolar	Retroflex	(Alveolo-)palatal	Velar	Glottal
Nasal	plain	m	n		ɳ	(ɲ)	(ŋ)	
	murmured	m <sup>h</sup>	n <sup>h</sup>		ɳ <sup>h</sup>			
Stop/ Affricate	voiceless	p	t	<u>ts</u>	ʈ	<u>tɕ~tʃ</u>	k	
	aspirated	p <sup>h</sup> ~f	t <sup>h</sup>		ʈ <sup>h</sup>	<u>tɕ<sup>h</sup>~tʃ<sup>h</sup></u>	k <sup>h</sup>	
	voiced	b	d	<u>dz~z</u>	ɖ	<u>dz~dʒ</u>	g	
	murmured	b <sup>h</sup>	d <sup>h</sup>	<u>dz<sup>h</sup>~z<sup>h</sup></u>	ɖ <sup>h</sup>	<u>dz<sup>h</sup>~dʒ<sup>h</sup></u>	g <sup>h</sup>	
Fricative			s		ʂ	ɕ~ʃ		h~ɦ
Approximant	plain	v		l	ɭ	j		
	murmured	v <sup>h</sup>		l <sup>h</sup>		(j <sup>h</sup> )		
Flap/Trill	plain			ɾ~r				
	murmured			ɾ <sup>h</sup> ~r <sup>h</sup>				

- Marathi used to have a /ts<sup>h</sup>/ but it merged with /s/.
- Some speakers pronounce /dz, /dz<sup>h</sup>/ as fricatives but the aspiration is maintained in /z<sup>h</sup>/.

A defining feature of the Marathi language is the split of the consonant ल /la/ in Sanskrit words into a retroflex lateral flap ऌ (ɭ) and alveolar ल (l). For instance, कुळ (kuḷa) for the Sanskrit कुलम् (kulam, 'clan') and कमळ (kaṃḷ) for Sanskrit कमलम् (kamalam 'lotus'). Marathi got ऌ possibly due to long contact from Dravidian languages; there are some ल words loaned from Kannada like ṭaḷak from taḷaku but most of the words are native. Vedic Sanskrit did have /ɭ, ɭ<sup>h</sup>/ as well, but they merged with /ɖ, ɖ<sup>h</sup>/ by the time of classical Sanskrit.

The table below includes all the consonant bases onto which vowel diacritics are placed. The lack of a vowel diacritic can either indicate the lack of a vowel, or the existence of the default, or "inherent", vowel, which in the case of Marathi is the schwa.

क	ख	ग	घ	ङ	
ka /kə/	kha /kʰə/	ga /gə/	gha /gʱə/	ṅa (/ŋə/)	
च	छ	ज	झ	ञ	
ca, ça /tʃə/ or /tʃə/	cha /tʃʰə/	ja, jā /dʒə/ or /dʒə/	jha, j̥ha /dʒʱə/ or /dʒʱə/	ña (/ɲə/)	
ट	ठ	ड	ढ	ण	
ṭa /ṭə/	ṭha /ṭʰə/	ḍa /ḍə/	ḍha /ḍʱə/	ṇa /ɳə/	
त	थ	द	ध	न	
ta /tə/	tha /tʰə/	da /də/	dha /dʱə/	na /nə/	
प	फ	ब	भ	म	
pa /pə/	pha /pʰə/ or /fə/	ba /bə/	bha /bʱə/	ma /mə/	
य	र	ल	व	श	
ya /jə/	ra /rə/	la /lə/	va /və/	śa /ʃə/	
ष	स	ह	ळ	क्ष	ज्ञ
ṣa /ʃə/	sa /sə/	ha /ɦə/	ḷa /ɭə/	kṣa /kʃə/	jña /dʒnə/

## The combination of the vowels with the k-series

Script	Pronunciation (IPA)
क	/kə/
का	/ka:/
कि	/ki/
की	/ki:/
कु	/ku/
कू	/ku:/
कृ	/kru/
के	/ke/
कै	/kəi/
को	/ko/
कौ	/kəu/
कं	/kəm/
कः	/kəɦ(ə)/

## Phonological description:

### Consonant clusters

In Marathi, the consonants by default come with a schwa. Therefore, तयाचे will be tayā́ce, not tyā́ce. To form tyā́ce, one should add त् to याचे, which would yield त्याचे.

	Visem Class	Phoneme set (English)	Phoneme set (Marathi)	Articulation
<b>Consonants</b>	1	/p/ /b/ /m/	प ब भ म	Labial
	2	(ta tha da dha na)	ट ठ ड ढ ण	Retroflex
	3	(ta tha da dha na)	त थ द ध न	Dental
	4	(ka kha ga gha na)	क ख ग घ	Velar
		(ha)	ङ ह	Glottal
	5	(ca cha ja jha ña)	च छ ज झ ञ	Palatal Affricates/ Fricatives
		/s/ /sh/	श ष स	Sibilants
<b>Vowels</b>	6	/f/ /v/ /w/	फ व	Labiodentals
	7	/r/ /l/ /la/	र ल ळ	Alveolar semivowels
		/y/	य	Palatal Semivowel
	8	/a/	अ आ	Guttural
	9	/i/ /ee/	इ ई	Palatal
	10	/u/ /oo/	उ ऊ	Labial
	11	/ae/ /ai/	ए ऐ	Palato-Guttural
	12	/o/ /au/	ओ औ	Labio-Guttural
	13		Silence	

From the thirteenth century until 1950, Marathi, especially for business use, was written in the Modi alphabet, a cursive script designed for minimising the lifting of pen from paper while writing.

## Consonant clusters in Devanagari

In Devanagari, consonant letters by default come with an inherent schwa.

Therefore, त्याचे will be 'təyāche', not 'tyāche'. To form 'tyāche', you will have to write it as त् + याचे, giving त्याचे.

When two or more consecutive consonants are followed by a vowel then a jodakshar (consonant cluster) is formed. Some examples of consonant clusters are shown below:

- त्याचे – tyāche – "his"
- प्रस्ताव – prastāva – "proposal"
- विद्या – vidyā – "knowledge"
- म्यान – myān – "Sheath/scabbard"
- त्वरा – tvarā – "immediate/Quick"
- महत्त्व – mahattva – "importance"
- फक्त – phakta – "only"
- बाहुल्या – bāhulyā – "dolls"
- कण्हेरी – kaṇherī – "oleander" (known for its flowers)
- न्हाणे – nhāṇe – "bathing"
- म्हणून – mhaṇūna – "therefore"
- तन्हा – tarhā – "different way of behaving"
- कोल्हा – kolhā – "fox"
- केव्हा – kevhā – "when"

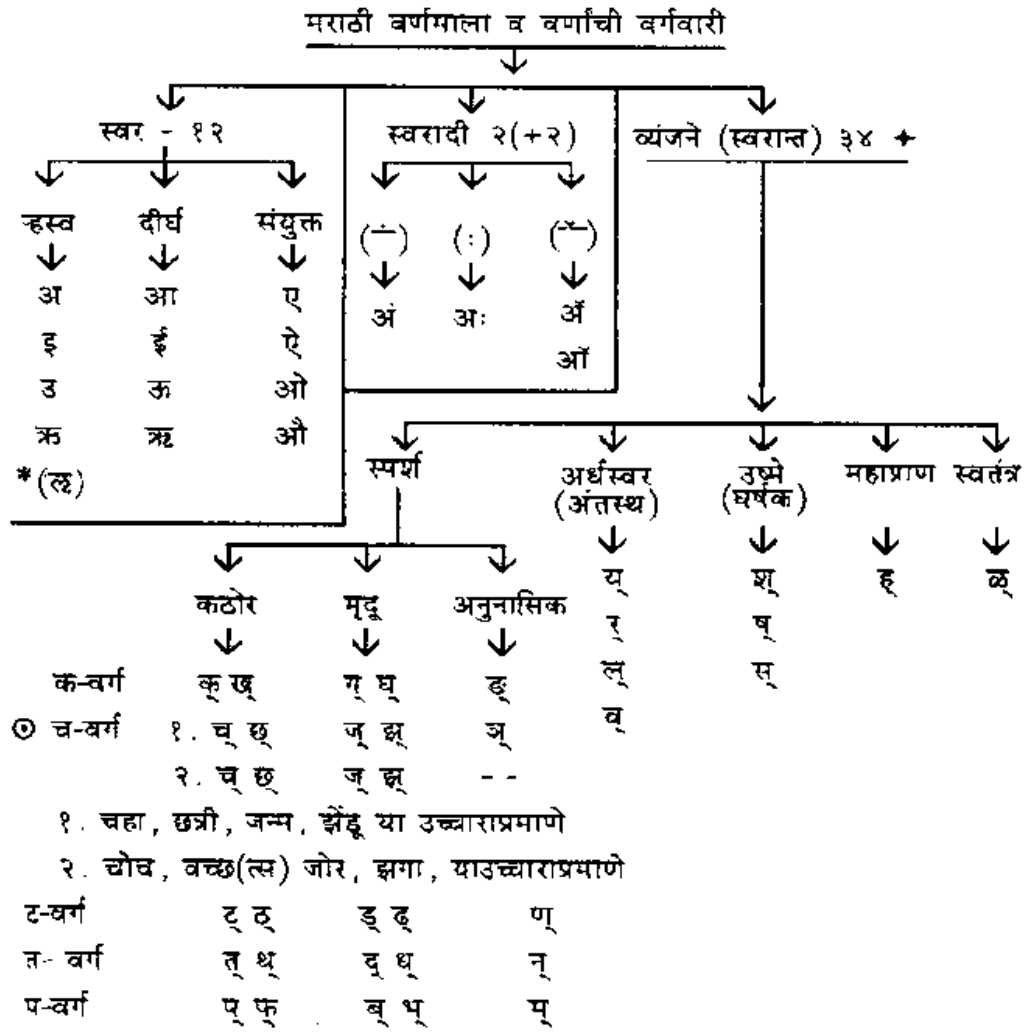
In writing, Marathi has a few digraphs that are rarely seen in the world's languages, including those denoting the so-called "nasal aspirates" (ṇh (ण्ह), nh (न्ह) and mh (म्ह)) and liquid aspirates (rh, ṛh, lh (ल्ह), and vh (व्ह)). Some examples are given above.

- Eyelash reph/raphar
- The eyelash reph/raphar (रेफ/ रफार) (ऱ at ɒpə ɟ̌ - ]n] pde] o s aḥ] o . al ] hū4da eyelash reph/raphar (ऱ ɒ l nk` q\_a` ɟ̌ 5 j e\_k` a ^u pda oamqaj \_a [ra र ] + [virāma ्र] + [ZWJ] and [rra र्र ]+ [virāma ्र] + [ZWJ]. In Marathi, when 'र' is the first consonant of a consonant cluster and occurs at the beginning of a syllable, it is written as an eyelash reph/raphar.

Examples
तऱ्हा
वाऱ्याचा
ऱ्हास
ऱ्हस्व
सुऱ्या
दोऱ्या

**Minimal pairs:**

Using the (Simple) Reph/Raphar	Using the Eyelash Reph/Raphar
आचार्यास (to the teacher)	आचाऱ्यास (to the cook)
दर्या (ocean)	दऱ्या (valleys)



ba:ki: ma:ṇase: t̪əri: ce:h̃ərja:vər ka:j ka:j bʰa:v gʰe:u:n ɟənma:la: je:ta:t̪! kuɲi: s̪ɔda:iv  
əna:t̪h̃əlj̃a:ci: ṽərgəɲi: ma:ga:j̃əla: a:l̃ja:sa:rəkʰa:, kuɲi: nukəti:cə bəs cukəl̃ja:sa:rəkʰa:,  
kuɲi: s̪ɔda:ivə a:ec̃ərj̃ec̃ək̃it̪, kuɲi: ugi:c̃əc̃ əṇt̃əra:Laṭ, t̪ər kuɲi: nišk̃a:r̃əɲ k̃əpa:La:vər  
a:t̪h̃ja:n̄ce: ubʰe: g̃ṇḍʰə la:vu:n.

səkʰa:ra:m̃ə gət̃əne:cja: ce:h̃ərja:vər h̃əva: ge:le:l̃ja: pʰuṭəb̃ləca: bʰa:və a:he:. t̃ja:ce: prəṭh̃əm  
ḍ̃əreən̄ ɟʰa:le: t̃e:ḍ̃e:k̃hi:l̃ə t̃ja:c̃ bʰa:va:t̃. va:st̃əvik̃ h̃a: mul̃ga: ma:ɟʰa: ko:ɲi:h̃i: nəṽhe:.  
ma:ɟʰja: e:ka: ṽja:k̃h̃ja:na:n̄t̃əṛə h̃ja:ci: a:ɲi ma:ɟʰi: o:Lk̃h̃ ɟʰa:li:. h̃a: t̃ja: ve:Li: m̃əṭrik̃əc̃ja:  
ṽərga:t̃ h̃o:t̃a:. əṛḍ̃h̃ja: ṽja:ri:t̃ pa:n̄ḍ̃h̃əra: s̪ɔdra: k̃h̃o:c̃əle:la:, t̃ja:la: na:k̃a:s̃əmo:r̃ə ga:n̄ḍ̃h̃i:t̃ōp̃i  
g̃h̃a:t̃əle:la:, l̃əh̃a:n̄ase: bʰa:ṽəu:n̄j̃ə ḍ̃o:Le, ka:La r̃ṇgə, ve:ḍ̃e:va:k̃əḍ̃e: ḍ̃a:t̃- əəa: t̃h̃a:t̃a:t̃ h̃a:  
mul̃ga: t̃ja: h̃əl̃əc̃ja: ḍ̃a:ra:t̃ ubʰa: ra:h̃ila: h̃o:t̃a:. mi: h̃a:r̃əṭ̃ure: gʰe:u:n̄ ba:h̃e:r̃ a:lo: a:ɲi  
t̃ja:cja:vər nəj̃ər ge:li:. t̃ja:ne: əṭ̃j̃ṇṭ̃ə a:ḍ̃əra:ne: m̃əla: n̄məska:r̃ ke:la:.

"sva:k̃ṣ̃əri:---" a:p̃əli: ṽəhi: puḍ̃h̃e: k̃əri:t̃ə t̃o: m̃h̃əṇa:l̃ə.

"ch̃e: ch̃e:, mi: svək̃ṣ̃a:ri:bik̃ṣ̃əri: ḍ̃e:t̃ na:h̃i:.

"ɟ̃əi: a:p̃əli: icc̃h̃a:--"

t̃ja:ne: ḍ̃o:n̄hi: h̃a:t̃ ɟ̃o:ḍ̃u:n̄ m̃əla: n̄məska:r̃ ke:la:. əg̃əḍ̃i: ḍ̃e:va:la: n̄məska:r̃ k̃əra:va: t̃əsa:.  
ḍ̃us̃ər̃ja: e:k̃h̃a:ḍ̃ja:ne: m̃əla: t̃əs̃əla: n̄məska:r̃ ke:la: əs̃əṭ̃a: t̃əṛə mi: ciḍ̃əlo:c̃ əs̃əṭ̃o:. p̃əɲ  
səkʰa:ra:m̃ gət̃əɲja:ca: n̄məska:r̃ iṭ̃əka: pra:ma:ɲik̃ h̃o:t̃a: ki:, t̃o: n̄məska:r̃ m̃əla: kuṭ̃h̃e:t̃əri:  
ɟ̃a:u:n̄ la:g̃əla:. sṽa:k̃ṣ̃əri: na:k̃a:r̃əɲja:ca: ma:ɟʰa: h̃a: ka:h̃i: p̃əh̃ila: pr̃əs̃ṇg̃ə nəṽh̃əṭ̃a:  
va:st̃əvik̃ mi: sṽa:k̃ṣ̃əri: ne:h̃əmi:c̃ na:k̃a:r̃əṭ̃o: əse: na:h̃i:. p̃əɲ k̃əḍ̃h̃ək̃əḍ̃h̃i: ch̃o:t̃ja:ch̃o:t̃ja:  
po:ra:n̄puḍ̃h̃e: ugi:c̃əc̃ əiṣṭ̃əp̃əṇa: k̃əra:ɟ̃əci: h̃u:k̃ki: je:t̃e:. sṽa:k̃ṣ̃əri: ḍ̃e:n̄ja:t̃ əṭ̃h̃ə na:h̃i: h̃e:  
k̃h̃əre:, p̃əɲ nə ḍ̃e:n̄ja:t̃əhi: ka:h̃i: k̃h̃a:s̃ əṭ̃h̃ə a:he: əse: na:h̃i:. səkʰa:ra:m̃ gət̃əṇe: ko:p̃əɲja:t̃ə  
ubʰa: h̃o:t̃a:. t̃e:ṽəḍ̃h̃ja:t̃ s̃ṇst̃h̃e:ce: ciṭ̃əɲi:s̃ e:k̃ mo:t̃h̃e: r̃əɟ̃is̃t̃ər̃ gʰe:u:n̄ə ma:ɟʰja:puḍ̃h̃e: a:le:.

k̃h̃iḍ̃əki:ba:h̃e:r̃ a:p̃əli: ṽəhi: gʰe:u:n̄ə ubʰa: əs̃əle:la: səkʰa:ra:m̃ gət̃əṇe: m̃əla: ugi:c̃əc̃ əsṽəst̃h̃ə  
k̃əra:ɟ̃əla: la:g̃əla: h̃o:t̃a:. ka:h̃i: ve:La:ne: t̃ja: mula:c̃ṇ t̃iṭ̃h̃e: t̃e: əs̃ṇ ub̃h̃n̄ r̃əh̃a:ṇ̄ m̃əla: əg̃əḍ̃i:  
əṣ̃əh̃ij̃j̃ə ɟʰa:l̄n̄ a:ɲi mi: t̃ja: ciṭ̃əɲi:sa:na: sa:n̄giṭ̃əḹn̄ t̃ja:la: bo:la:vu:n̄ g̃h̃ja:.

"kuṇa:la:? səkʰja:la:?" ciṭ̃əɲi:s̃ a:ec̃ər̃ja:ne: m̃h̃əṇa:le:.

"m̃əla: t̃ja:c̃ṇ na:ṽ t̃h̃a:u:k̃ na:h̃i:. p̃əɲ t̃o: t̃iṭ̃h̃e: ubʰa: a:he: t̃o:--"

"səkʰja:c̃ t̃o:. əre: e: ga:t̃əɲja:--" e:k̃h̃a:ḍ̃ja: əp̃əra:ḍ̃h̃ja:sa:rəkʰa: t̃o: ma:ɟʰja:s̃əmo:r̃ ubʰa:  
ra:h̃ila:.

"ka:j na:ṽ t̃uɟ̃h̃n̄ ba:L?" mi: a:va:ɟ̃a:t̃ ɟ̃əme:l̄ t̃iṭ̃əka: m̃əu:p̃əṇa: a:ɲi:t̃ə ṽica:r̃əle:.

"səkʰa:ra:m̃ a:p̃pa:ɟ̃i: gət̃əṇe:."

"ək̃ṣ̃ər̃ ɟʰəka:s̃ a:he: b̃ər̃n̄ ka: h̃ja:c̃ṇ! a:m̃əc̃ja: ṽja:k̃h̃ja:n̄ma:le:cja: ɟ̃a:, bo:rd̃ə h̃a:c̃ə lihiṭ̃o:.  
h̃ja:cja: ṽəḍ̃əla:c̃ṇ sa:i:n̄bo:rd̃əpe:n̄t̃əṛəc̃ṇ ḍ̃uka:n̄əc̃ə a:he:, əppa: b̃əṭ̃ṽṇṭ̃ ca:uka:t̃."

"əre:, t̃uɟ̃h̃n̄ ək̃ṣ̃ər̃ iṭ̃əṇ̄ ɟʰəka:s̃ a:he: t̃ər̃ m̃əg̃ sṽa:k̃ṣ̃ər̃ja: k̃əəa:la: go: k̃əṛəṭ̃o:s?" h̃ja:t̃ iṭ̃əṇ̄ k̃h̃a:s̃  
mo:t̃h̃ja:ne: h̃əs̃əɲja:sa:rəkʰe: ka:h̃i: nəṽh̃əṭ̃e:, p̃əɲ m̃əne:ɟ̃i:n̄g̃ə k̃əmiṭ̃i:ce: s̃ərṽə s̃əb̃h̃a:s̃əḍ̃  
h̃əs̃əle:

"ko:ṇa:ko:ṇa:cja: s̃əh̃ja: go:La ke:l̃ja: a:he:s̃ə b̃əg̃h̃u:--"



"mi: pʰəkʰtə səhiʈjəka:ⁿcja:cə sva:kʂəɾja: gʰe:ʈo:." sva:kʂəɾja:ⁿce: pustək ma:ɟʰja: fia:ʈi: de:ʈ  
səkʰa:ra:m gətəŋe: mʰəŋa:la:.

mi: ʈja:ce: sva:kʂəɾja:ⁿce: pustəkə ca:Lo la:gəlo:.

mi: ee:vətəle: ma:ɟʰe: pa:n ughəḍəle: ʈiʰəljə: va:kja:kʰa:li: səhi: nəvʰəʈi:.

"hie: va:kjə ko:ŋa:cⁿ a:ʰie:?"

"a:pəljə:cə e:ka: na:ʈəka:ʈəⁿ a:ʰie:!"

səkʰa:ra:m gətəŋe: əʈjⁿtə a:ḍəɾəpu:rvək mʰəŋa:la: sⁿḍərbʰə so:du:nə ka:ḍʰəle:le: ʈe: ma:ɟʰe:  
va:kjə va:cəʈa:na: ma:ɟʰi: məla:c ḍəja: a:li:.

"hie: va:kjə ka: nivəḍəⁿsə ʈu: ba:L?"

"hie: va:kjə məla: a:pəⁿ ʈi:vənəviʂəjək su:ʈrə va:ʈəʈⁿ."

"ba:pəre:!" mi: mənə:ʈ mʰəŋa:lo:.

ʈja: ca:rə-sa:ḍe:ca:rə pʰuʈi: uⁿci:cja: ḍiⁿḍubəLja: ḍe:ʰa:ʈu:n ʈi:vənəviʂəjək su:ʈrə vəga:ire:  
əbḍa:ⁿci: məla: əpe:kʂa:c nəvʰəʈi: mi: səkʰa:ra:məcja: ce:ʰəɾja:kəḍe: pa:ʰəʈ ra:ʰilo:.  
ka:rjəka:ri: mⁿḍəLacja: e:ka: mʰa:ʈa:rja:əa: səbʰa:səḍa:vəɾ gətəŋja:cja: ʈi:vənəviʂəjək su:ʈrə  
ʰija: əbḍa:muLe ka:ʰi:ʈəri: pəriŋa:m ʈʰa:la: əsa:va: ʈja:ⁿni: gətəŋja:la: bəsa:ʈəla: kʰurci:  
vəga:ire: ḍili:.

# **Morphology**

## **Morphological Analysis**

Morphological analysis involves breaking down words into their smallest units, called morphemes, and understanding their structure and meaning. Marathi, an Indo-Aryan language spoken predominantly in the Indian state of Maharashtra, follows a complex morphological structure. Here's a brief overview of Marathi morphological features:

### **1. Roots and Base Words:**

- Words in Marathi are often built on root words or base words.
- Example: केल (kela) - "do," लेख (lekha) - "write."

### **2. Inflectional Morphology:**

- Marathi uses inflections to indicate grammatical features such as tense, gender, number, and case.
- Example: लिहिले (lihile) - "wrote" (past tense), लेख (lekha) - "write."

### **3. Derivational Morphology:**

- New words are often formed by adding prefixes or suffixes to existing words.
- Example: लेखक (lekha-k) - "writer," लेखन (lekhan) - "writing."

### **4. Gender and Number:**

- Nouns and pronouns can change based on gender (masculine, feminine, neuter) and number (singular, plural).
- Example: पुस्तक (pustak) - "book" (singular), पुस्तके (pustake) - "books" (plural)

### **5. Conjugation:**

- Verbs undergo conjugation to match the subject, tense, and other grammatical features.
- Example: करतो (karto) - "do" (masculine), करते (karte) - "do" (feminine).

## 6. Case Marking:

- Nouns, pronouns, and adjectives change form to indicate the grammatical case (nominative, accusative, dative, etc.).

- Example: मुलगा (mulga) - "boy" (nominative), मुलाला (mulgala) - "to the boy" (accusative).

## 7. Reduplication:

- Marathi uses reduplication, repeating part of a word, for various grammatical and semantic purposes.

- Example: छोटे (chhote) - "small", छोटेछोटे (chhotekhote) - "very small"

## 8. Compounding:

- New words are often formed by combining two or more existing words.

- Example: विज्ञान (vijñān) - "science," शिक्षा (śikṣā) - "education," विज्ञानशिक्षा (vijñānśikṣā) - "science education."

## 9. Postpositions:

- Marathi often uses postpositions rather than prepositions. These are words that come after the noun and indicate relationships.

- Example: घरामध्ये (gharāmadhye - in the house), सूर्योदयापासून (suryodayāpāsūn - from sunrise).

## 10. Relative Clauses:

- Relative clauses in Marathi are formed using the relative pronouns जे (je - who/which) and आहे (āhe - is).

- Example: मुलगा जो गीता वाचतो आहे, तो सुंदर आहे (The boy who reads Gita is handsome).

## 11. Emphatic Constructions:

- Emphasis in Marathi can be achieved by using the particles च (ca) and चं (caṅ) after the noun.

- Example: राम राजा च (Ram is the king), गीता बालिका चं (Gita is the girl).

## 12. Coordination:

- Coordination of words, phrases, or clauses is often done using conjunctions like आणि (āṇi - and) and किंवा (kimvā - or).
- Example: राम आणि श्याम (Ram and Shyam), तू किंवा मला वाचा (You read or I will read).

## 13. Causative Constructions:

- Causative constructions are formed by adding suffixes like -वून (-vūn) or -याचं (-yācaṅ) to verbs.
- Example: रामने गीता वाचवले (Ram made Gita read).

## 14. Exclamatory Sentences:

- Exclamatory sentences are formed by using the particle किती (kitī) before an adjective or adverb.
- Example: किती सुंदर! (How beautiful!), किती वेगवान! (How fast!).

## 15. Imperative Sentences:

- Imperative sentences in Marathi often use the verb in its root form without any specific endings.
- Example: वाच! (Read!), काम कर! (Do work!).

## 16. Adverbs:

- Adverbs in Marathi can appear before or after the verb and can modify the verb, adjective, or another adverb.
- Example: त्यात वाच (Read in that), मला तेवढं वेगवान काम करा (Do the work as fast as me).

## Morphological Analysis of the Dataset

**Example 1:** सखाराम गटणेच्या चेहऱ्यावर हवा गेलेल्या फुटबॉलचा भाव आहे.

सखाराम – free morpheme: सखाराम ; no bound morphemes

गटणेच्या – free morpheme: गटणे; bound morpheme - च्या

चेहऱ्यावर- free morpheme: चेहरा (root); bound morpheme - वर

हवा – free morpheme: हवा; no bound morpheme

गेलेल्या – free morpheme: गेले; bound morpheme: ल्या

Root: जाणे

फुटबॉलचा – free morpheme: फुटबॉल; bound morpheme - चा

भाव – free morpheme: भाव; no bound morpheme

आहे- free morpheme: आहे; no bound morpheme

Complex word: फुटबॉल=फुट+बॉल

**Example 2:** सखाराम गटणे कोपऱ्यात उभा होता.

सखाराम – free morpheme: सखाराम; no bound morphemes

गटणे - free morpheme: गटणे; no bound morpheme

कोपऱ्यात – free morpheme: कोपरा (nucleus), आत (coda)

उभा – free morpheme: उभा; no bound morpheme

होता – free morpheme: होता; no bound morpheme

**Example 3:** आमच्या व्याख्यानमालेच्या जाहिराती, बोर्ड हाच लिहितो

आमच्या – free morpheme: आमच्या; no bound morphemes

व्याख्यानमालेच्या – free morpheme: व्याख्यानमाला; bound morpheme: च्या

जाहिराती – free morpheme: जाहिराती; no bound morphemes

बोर्ड – free morpheme: बोर्ड; no bound morphemes

हाच – free morpheme: हा; bound morpheme: च

लिहितो – free morpheme: लिहि; bound morpheme: तो

Root: लिहिणे

**Example 4:** आपल्याच एका नाटकातलं आहे

आपल्याच – free morpheme: आपल्या; bound morpheme: च

एका – free morpheme: एक (root); bound morpheme: आ

नाटकातलं – free morpheme: नाटक (root); bound morpheme: आतलं

आहे – free morpheme: आहे, no bound morphemes

**Example 5:** मी सखारामच्या चेहऱ्याकडे पाहत राहिलो

मी – free morpheme: मी; no bound morpheme

सखारामच्या – free morpheme: सखाराम; bound morpheme: च्या

चेहऱ्याकडे – free morpheme: चेहरा (root); bound morpheme - कडे

पाहत – free morpheme: पाहत

Root: पाहणे

राहिलो – free morpheme: राहिलो

Root: राहणे

## Dependency Grammar

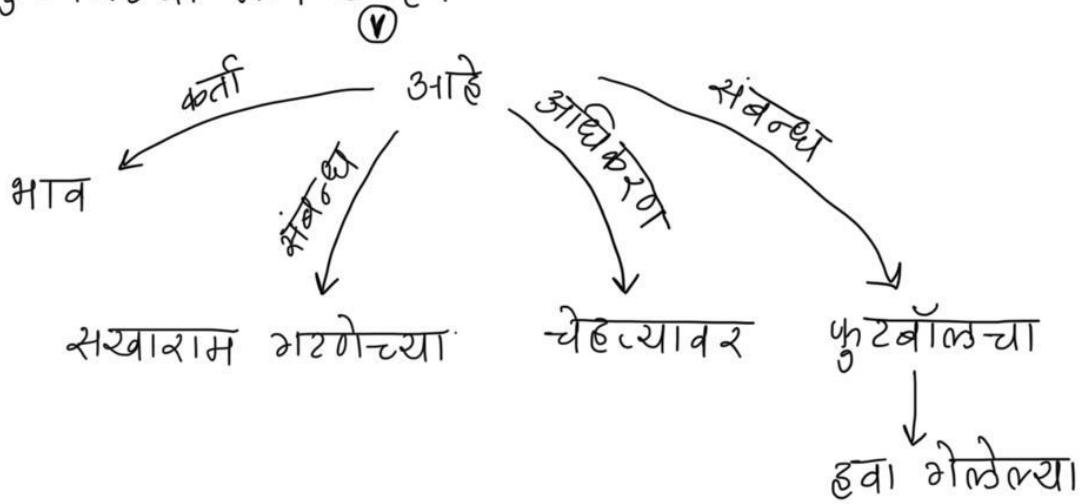
### Dependency Grammar for Marathi

Marathi vibhakti can be depicted as follows:

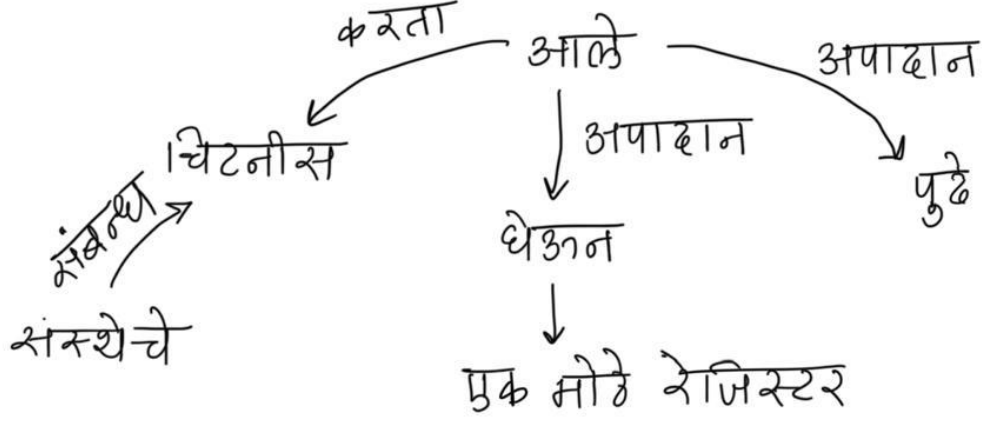
विभक्ती	प्रत्यय (एकवचन)	प्रत्यय (अनेकवचन)
प्रथमा doer	No प्रत्यय	No प्रत्यय
द्वितीया impacted	स, ला, ते	स, ला, ना, ते
तृतीया instrument	ने, ए, शी	नी, ही, शी
चतुर्थी recipient	स, ला, ते	स, ला, ना, ते
पंचमी source	ऊन, हून	ऊन, हून
षष्ठी relation	चा, ची, चे	चे, च्या, ची
सप्तमी location	त, ई, आ	त, ई, आ
संबोधन address	No प्रत्यय	नो

### Dependency Trees for Sentences from the Dataset

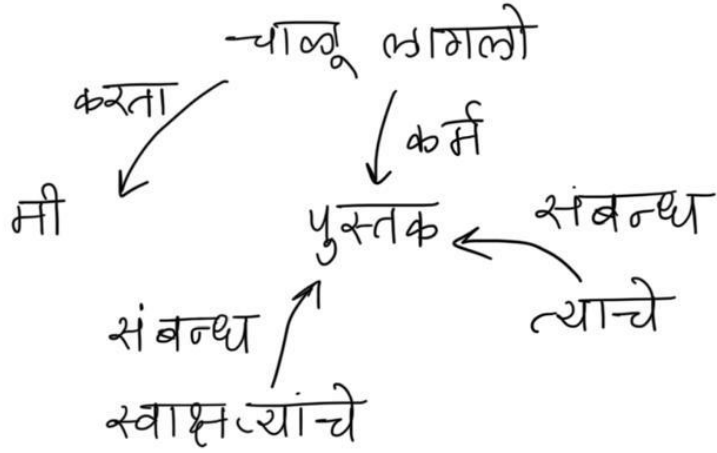
सखाराम भाटणेच्या चेहऱ्यावर हवा भेलेल्या  
फुटबॉलचा भाव आहे.



संस्थेचे चिटणीस एक मोठे रेजिस्टर धेऊन पुढे आले.

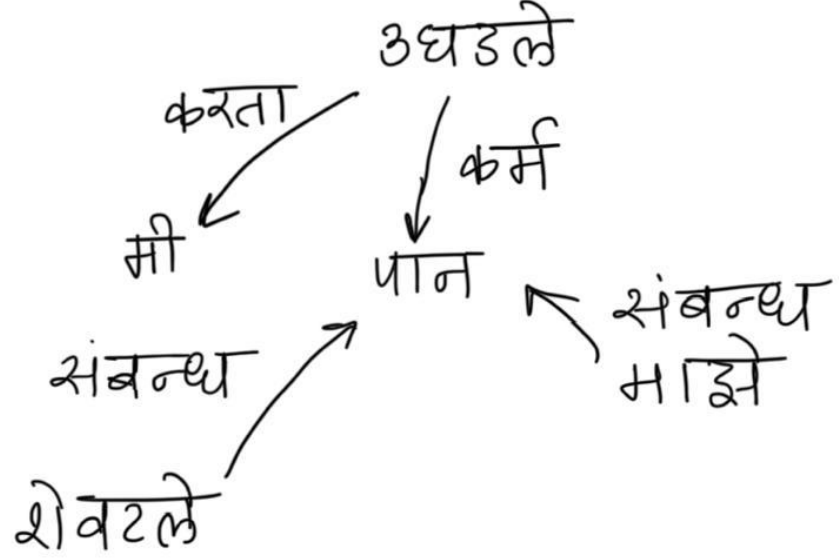


मी त्याचे स्वाक्षऱ्यांचे पुस्तक चालू लागलो.

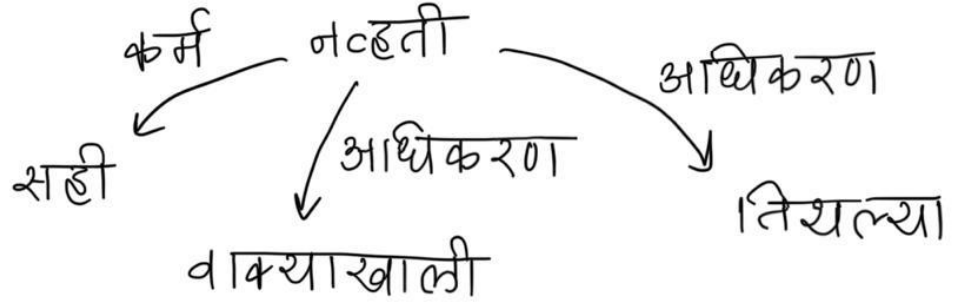




मी शेवटले माझे पान उघडले



तिथल्या वाक्याखाली सही नव्हती.



# **Number Systems**

## **Number systems in Marathi**

Marathi, like many other Indian languages, uses the Hindu-Arabic numeral system for representing numbers. The basic digits are the same as in English:

1. १ - 1 (ek)
2. २ - 2 (don)
3. ३ - 3 (tīn)
4. ४ - 4 (chār)
5. ५ - 5 (pāñc)
6. ६ - 6 (saha)
7. ७ - 7 (sāt)
8. ८ - 8 (āṭh)
9. ९ - 9 (nau)
10. १० - 10 (dahā)
11. ११ - 11 (gyārā)
12. १२ - 12 (bārā)
13. १३ - 13 (terā)
14. १४ - 14 (choudā)
15. १५ - 15 (pandharā)
16. १६ - 16 (sola)
17. १७ - 17 (satarā)
18. १८ - 18 (āṭharā)
19. १९ - 19 (unīs)
20. २० - 20 (vīs)

The pattern continues with multiples of ten, such as:

- ३० - 30 (tis)
- ४० - 40 (čālīs)
- ५० - 50 (pañās)
- ६० - 60 (sāṭh)
- ७० - 70 (sattālīs)
- ८० - 80 (aṣṭās)
- ९० - 90 (navvadh)

For larger numbers, you combine the digits following the same principles as in English. For example:

- १०० - 100 (śambhar)
- १००० - 1000 (hazar)
- १०,००० - 10,000 (dah hajar)
- १००,००० - 100,000 (lakh)
- १०,००,००० - 1,000,000 (dah lakh)

## **Writing Systems**

### **Writing systems in Marathi**

Marathi is usually written in the Balbodh version of Devanagari script, an abugida consisting of 36 consonant letters and 16 initial-vowel letters. It is written from left to right. The Devanagari alphabet used to write Marathi is slightly different from the Devanagari alphabets of Hindi and other languages: there are additional letters in the Marathi alphabet and Western punctuation is used.

William Carey in 1807 Observed that as with other parts of India, a traditional duality existed in script usage between Devanagari for religious texts, and Modi for commerce and administration.

Although in the Mahratta country the Devanagari character is well known to men of education, yet a character is current among the men of business which is much smaller, and varies considerably in form from the Nagari, though the number and power of the letters nearly correspond.

# **Language Analysis**

## **Language Family**

Marathi belongs to the Indo-Aryan branch of the Indo-European language family. The Indo-Aryan languages are a subgroup of the larger Indo-Iranian branch, which is part of the Indo-European family. The Indo-Aryan languages are primarily spoken in South Asia and include languages such as Hindi, Bengali, Gujarati, Punjabi, and others. Marathi, specifically, is spoken predominantly in the Indian state of Maharashtra and surrounding regions.

# **Phase Structure**

## **Phase Structure of Marathi**

Phase structure in linguistics refers to the hierarchical organization of elements within a sentence. It involves breaking down a sentence into its constituent parts, such as phrases and clauses, to understand the syntactic structure. Let's delve into the phase structure of Marathi in detail:

### **1. Sentence Structure:**

- Marathi typically follows a Subject-Object-Verb (SOV) word order in its basic sentence structure.

### **2. Phrases:**

- Noun Phrases (NP):

- Consist of a noun and its modifiers.

- Example: माझ्याकडे एक पुस्तक आहे (I have a book).

- Verb Phrases (VP):

- Consist of a verb and its complements.

- Example: राम गीता वाचतो आहे (Ram is reading Gita).

- Adjective Phrases (AdjP):

- Consist of an adjective and its modifiers.

- Example: ती किती सुंदर फुलं आहेत (Those flowers are so beautiful).

- Adverbial Phrases (AdvP):

- Consist of an adverb and its modifiers.

- Example: तिथे खूप काही आहे (There is a lot there).

### 3. Clauses:

- Main Clauses:

- Independent clauses that can stand alone as complete sentences.

- Example: राम गीता वाचतो आहे (Ram is reading Gita).

- Subordinate Clauses:

- Dependent clauses that cannot stand alone and function as part of a larger sentence.

- Example: जेव्हा राम गीता वाचतो तेव्हा सीता गीतेचा आनंद घेते (When Ram reads Gita, Sita enjoys the song).

### 4. Complements and Modifiers:

- Direct Object (Accusative):

- The noun or noun phrase that directly receives the action of the verb.

- Example: राम गीता वाचतो आहे (Ram is reading Gita).

- Indirect Object (Dative):

- The noun or noun phrase that indirectly receives the action of the verb.

- Example: रामने गीताला पुस्तक दिले (Ram gave a book to Gita).

- Modifiers:

- Words or phrases that provide additional information.

- Example: त्या मुलांना खूप खेळायचे आहे (Those children want to play a lot).

### 5. Modifiers and Head-Noun Constructions:

- Marathi often uses postpositions to show the relationship between modifiers and head nouns.

- Example: रामचं घर (Ram's house), सुंदर फुलं (beautiful flowers).

### 6. Cleft Sentences:

- Marathi allows for cleft sentences, where focus is placed on a specific element.

- Example: गीता जी वाचते आहे (It's Gita who is reading).

## 7. Coordinating and Subordinating Conjunctions:

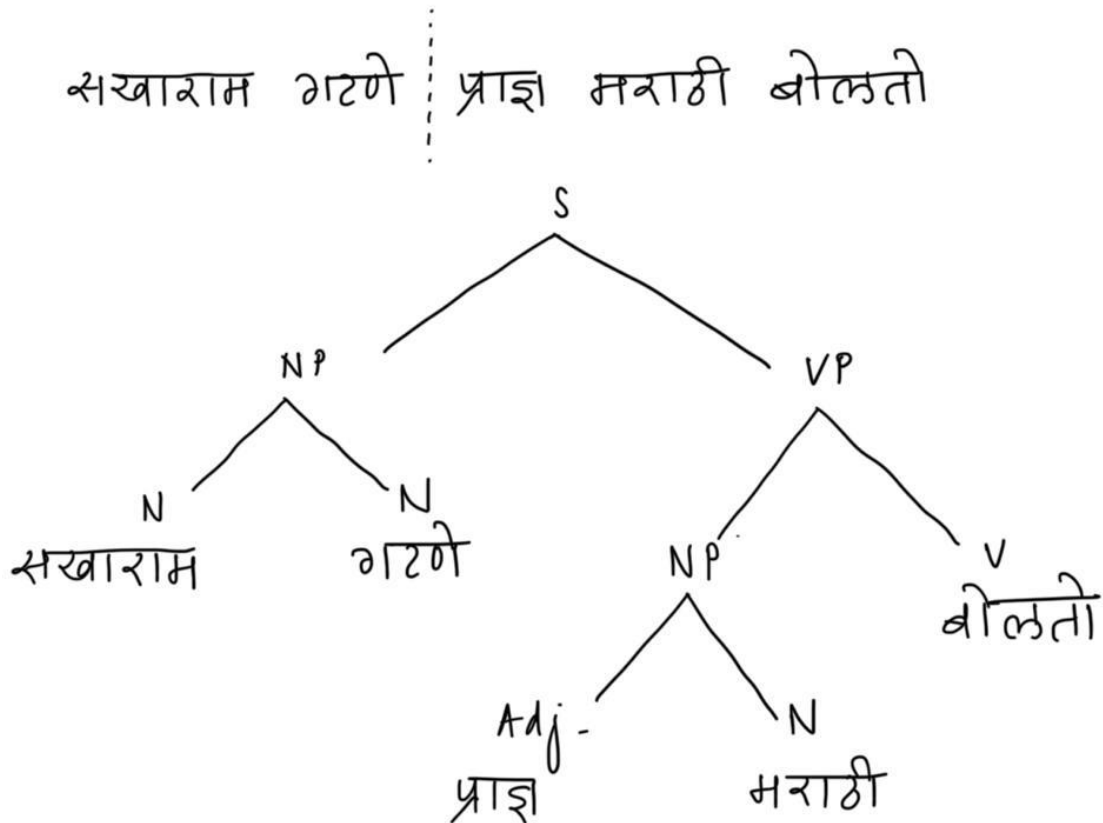
- Coordinate structures connect elements of equal syntactic status, while subordination involves linking elements of unequal status.

- Example: राम आणि श्याम गाडीत बसले (Ram and Shyam sat in the car), जेव्हा राम गीता वाचतो तेव्हा सीता आनंद घेते (When Ram reads Gita, Sita enjoys).

This detailed analysis provides insights into the hierarchical organization of elements in Marathi sentences, showcasing the diverse structures that contribute to the language's expressiveness and flexibility. Keep in mind that variations may exist across dialects and contexts in Marathi.

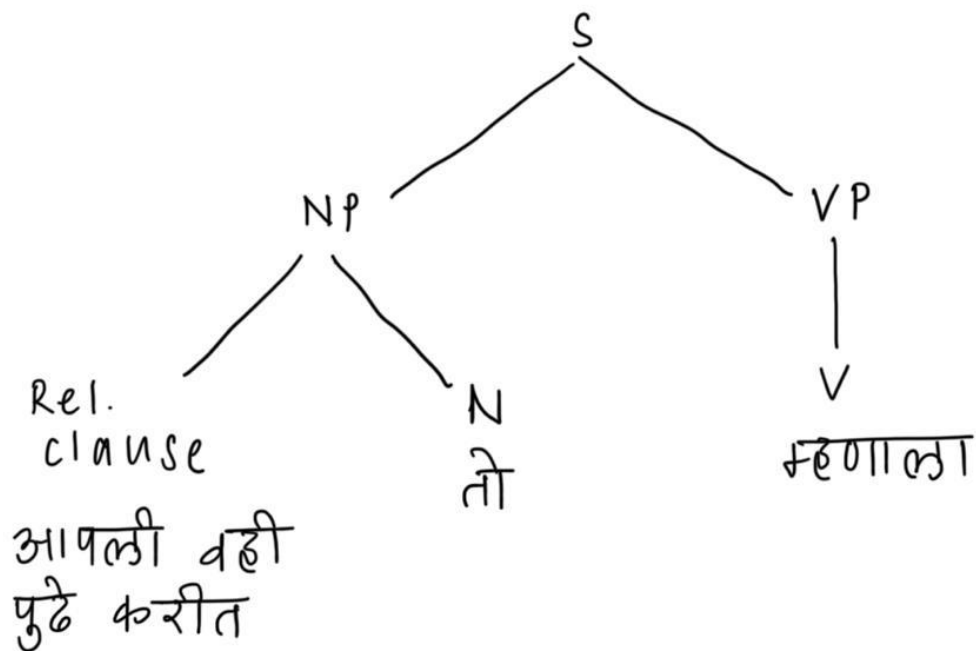
### Phase Structure Analysis of the Dataset

Following are the phase structure grammar trees for some sentences from the dataset:

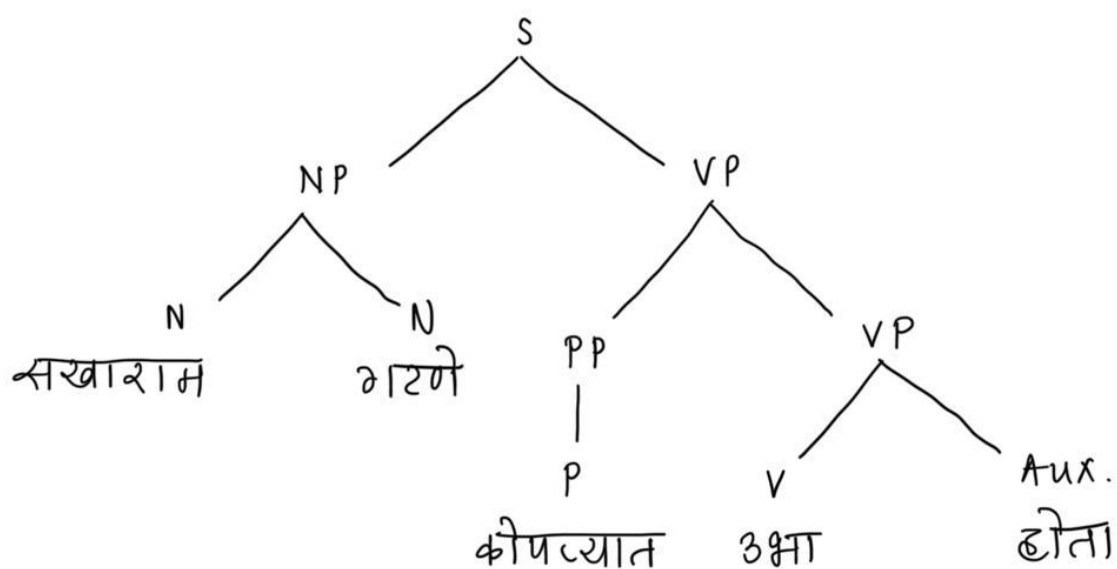




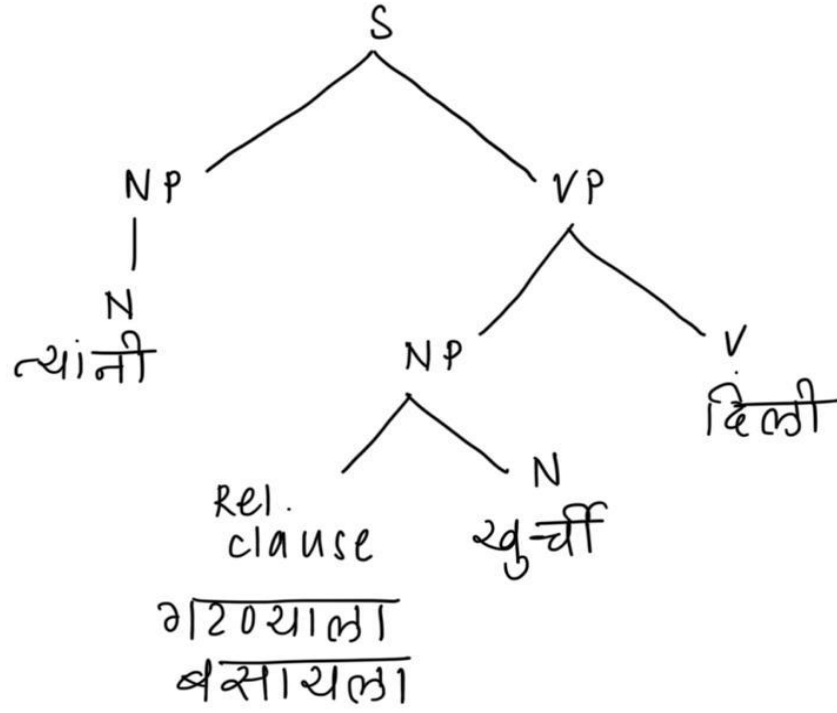
आपली वही पुढे करीत तो म्हणाला.



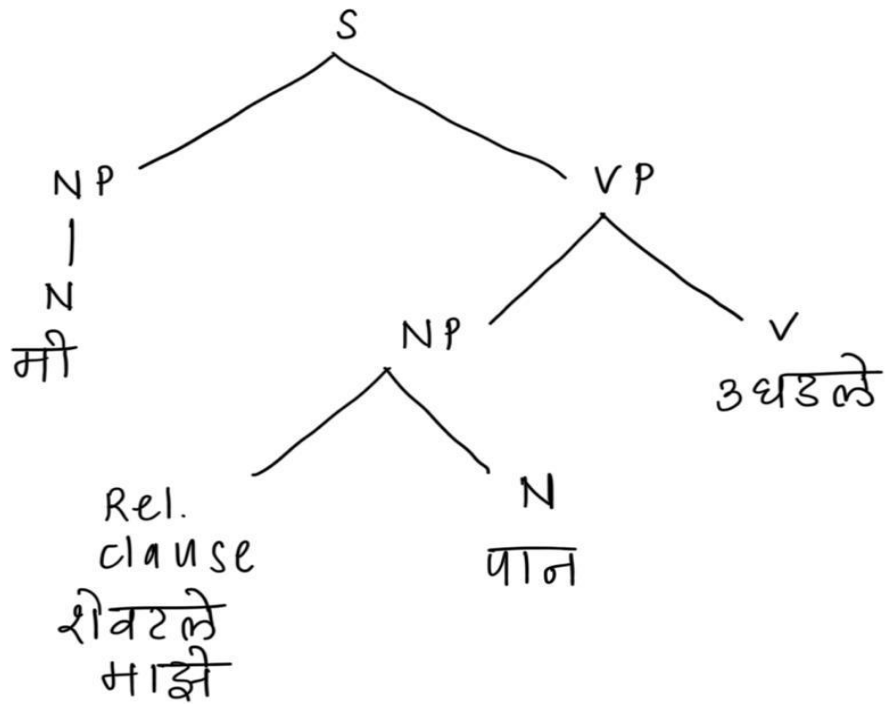
सखाराम गटने कोपल्यात उभा होता.



त्यांनी ; गट्याला बसायला खुर्ची दिली .



मी ; शेवटले माझे पान उघडले .



# **Historical Analysis**

## **Historical Analysis of Marathi Language**

The history of the Marathi language is rich and diverse, evolving over centuries with influences from various linguistic, cultural, and historical factors. Here's a brief historical analysis of Marathi:

### **1. Ancient Roots:**

- The origins of Marathi can be traced back to the Maharashtri Prakrit, an ancient Prakrit language spoken in the region that corresponds to present-day Maharashtra. Maharashtri Prakrit was the administrative language during the rule of the Satavahana dynasty (circa 230 BCE to 220 CE).

### **2. Medieval Period:**

- The Yadava dynasty (9th to 14th centuries) played a significant role in the development of Marathi. During this period, Marathi emerged as a literary language, and the earliest known Marathi inscription dates back to 983 CE.
- The Seuna Yadavas of Devagiri (Deccan region) made important contributions to Marathi literature, with works like the Lilacharita and Jnaneshwari.
- The Warkari tradition, a devotional movement initiated by saints like Sant Dnyaneshwar and Sant Namdev, played a crucial role in popularizing Marathi literature.

### **3. Bhakti Movement and Sant Sahitya:**

- The Bhakti movement, which emphasized devotion to a personal god, greatly influenced Marathi literature. Sant Dnyaneshwar's Dnyaneshwari, a commentary on the Bhagavad Gita, is a notable work from this period.
- Sant Namdev, Sant Eknath, Sant Tukaram, and other saint-poets contributed to the Sant Sahitya (saint literature), using Marathi to express devotional and philosophical ideas.

### **4. Colonial Period:**

- With the advent of the British colonial rule, Marathi faced challenges as it coexisted with other languages under British administration.
- Christian missionaries played a role in promoting Marathi through publications and education.

## **5. Post-Independence Era:**

- After India gained independence in 1947, efforts were made to standardize and promote Marathi as a regional language. The Sahitya Akademi, established in 1954, contributed to the recognition and preservation of Marathi literature.

- Marathi was included in the Eighth Schedule of the Indian Constitution in 1967, recognizing it as one of India's official languages.

## **6. Modern Times:**

- Marathi continues to thrive as a vibrant language with a rich literary tradition, encompassing various genres like poetry, drama, novels, and non-fiction.

- The language has adapted to contemporary changes, and Marathi literature continues to produce notable works by contemporary writers.

Throughout its history, Marathi has been shaped by the contributions of saints, poets, writers, and linguistic influences. Today, it stands as an essential part of India's linguistic and cultural landscape.

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