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Grammatical Treatise
OF THE
Marathi Language.

Capt. H. Wilberforce-Bell.



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A
Grammatical Treatise
OF THE
Marathi Language.

BY

Captain H. Wilberforce—Bell,

(Author of "Some Translations from the Marathi Poets " etc.)

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Preface.

This work was primarily intended to act as a help to students well advanced in the Marathi language. But it was found that circumstances rendered the scope of such a work to be so small, that the author acted on the advice of friends and considerably augmented it. Consequently it has been made of such a nature that even the beginner might begin his study of Marathi from it, without experiencing the difficulties which follow from endeavouring to learn the essential principles of a language from a book of too advanced a nature.

The author has throughout tried to explain and make easy those difficulties which first assailed himself, and lists of exceptions have been made as complete as possible. Full examples to illustrate Grammatical and other points are given, and the author's first object has been to make the work as lucid and simple as possible.

The author takes this advantage of thanking those who have so kindly and generously helped him in various ways. Mr. Garde, the well known Marathi Scholar of Kolhapur, was of great assistance in the earlier stages of the work and his help and advice were invaluable. Mr. Ghurye of the Bahauddin College at Junagadh very kindly went over the M. S., and the additions and alterations he made in the text go far towards increasing the use of the Grammar. Mr. Sathe of the Mayo College at Ajmer rendered great help in writing an opening Chapter, which the Author had not time to write himself. To these three gentlemen the author offers his acknowledgements and sincere thanks.

It is only left to hope that the work may prove of value to those who desire to study Marathi, and that in their efforts to master the difficulties of the language it may give them real help.

Ajmer, 1911.

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SECTION—I.

ORTHOGRAPHY.

The Marathi language though bearing a strong resemblance to Sanskrit, is not directly derived from it. Prakrit plays an intermediate part between the two, and it is for this reason that the many difficult sounds contained in Sanskrit find no place—or at most a very unimportant place—in Marathi. Sanskrit was formerly spoken only by the priests and the aristocracy, but later on its use became more common with illiterate people, and its most difficult features became eliminated in the Prakrit which took its place. From Prakrit therefore Marathi is directly derived.

The letters of the language are forty-eight in number, made up of fourteen vowels and thirty-four consonants.

The vowels are अ a (short), आ à (long); इ i (short), ई ì (long); उ u (short), ऊ ù (long); ऋ ri, ॠ rì, ऌ li, ॡ lì, ए e, ऐ ai, ओ o, औ au.

Of these ऋ, ॠ, ॡ are rarely used in Marathi. ऋ occurs as the initial letter of a very few words of which only ऋण (rina) debt, ऋषि (rishi) a sage, and ऋतु (ritu) a season, need be noted.

The consonants are :—

क ka,	ख kha,	ग ga,	घ gha,	ङ na.
च cha,	छ chha,	ज ja,	झ jha,	ञ ña.
ट ta,	ठ tha,	ड da,	ढ dha,	ण na.
त ta,	थ tha,	द da,	ध dha,	न na.
प pa,	फ pha,	ब ba,	भ bha,	म ma.
य ya,	र ra,	ल la,	व va,	श sa.
ष sha,	स sa,	ह ha,	ळ la.	

VOWELS.

The vowels can be sounded alone, i.e. by themselves, while consonants cannot be sounded without the help of vowels. The consonants should really be written as क् k, ख् kh, ग् g, घ् gh, इ ì, etc.

In order to give them a complete sound a silent अ a is joined to each, forming क ka, ख kha, ग ga, घ gha, ङ ña, etc.

अ a, इ i, उ u, ऋ ri, ॠ li, are short vowels, while आ à, ई ì, ऊ ù, ॡ rì, ॢ lì, are the long vowels corresponding.

ए e, ऐ ai, ओ o, औ au, are diphthongs.

Thus ए = अ + इ or ई, ऐ = आ + इ or ई, ओ = अ + उ or ऊ, औ = आ + उ or ऊ.

When these vowels are joined to consonants they assume modified forms as under :—

Vowels :—अ आ इ ई उ ऊ ऋ (ॠ लृ) ए ऐ ओ औ.

Forms assumed :—अ ई उ ऊ (ॠ लृ) ए ऐ ओ औ.

The following is an example showing all the vowels joined to the consonant प :—

प पा पि पी पु पू पृ (पृ लृ) पे पै पो पौ.

The forms with rare vowels which are enclosed in brackets, are never found in use. Those of ऋ occur mostly in Sanskrit words.

CONSONANTS.

The consonants are divided into classes according to the particular part of the vocal organ used in uttering them. The five organic classes are :—

	Surds.	Sonants.
1.—Gutturals (Throat sounds)	क ख ग घ ङ	
2.—Palatals (Palate sounds)	च छ ज झ ञ	
3.—Cerebrals (Brain sounds)	ट ठ ड ढ ण	
4.—Dentals (Teeth sounds)	त थ द ध न	
5.—Labials (Lip sounds)	प फ ब भ म	

य, र, ल, व, are Semi-vowels, and they belong to the second, third, fourth and fifth classes respectively.

श, ष, स, are sibilants, and belong to the second, third and fourth classes respectively.

ह is the aspirate and belongs to the first class.

ळ is unclassified.

The first two letters in each class viz, क, ख; च, छ; etc. are hard letters or surds, and the last three in each class are soft letters or sonants .

Of the vowels, अ, आ, ए, ऐ belong to the first organic class, इ, ई to the second, ऊ, ॠ to the third, ॡ, ॢ to the fourth and उ, ऊ, ओ, औ to the fifth.

PRONUNCIATION.

The surest method of learning the correct pronunciation is to hear the letters uttered by one whose mother tongue is Marathi. The following list gives the pronunciation of each letter as nearly correct as possible :—

अ	has the sound of 'u' in 'tun'.
आ	„ 'a' in 'far'.
इ	„ 'i' in 'pin'.
ई	„ 'i' in 'machine'.
उ	„ 'u' in 'put'.
ऊ	„ 'u' in 'rule'.
ॠ	„ 'ri' in 'merrily'.
ॡ	„ 'l' in 'devilry'.
ए	„ 'a' in 'fate'.
ऐ	„ 'ai' in 'aisle'.
ओ	„ 'o' in 'go'.
औ	„ 'ou' in 'house'.
क	„ 'k' in 'king'.
ख	„ 'kh' in 'inkhorn'.*
ग	„ 'g' in 'gave'.
घ	„ 'gh' in 'loghut'.*
ङ	„ 'n' in 'king'.
च	„ 'ch' in 'church'.
छ	„ 'chh' in 'church-hill'.*
ज	„ 'j' in 'jim'.
झ	„ 's' in 'measure'.
ञ	„ 'n' in 'lunge'.
ट	„ 't' in 'try'.

ठ	has the sound of 'th' in 'fat-head'.*
ड	„ 'd' in 'do'.
ढ	„ 'dh' in 'adhere'.
ण	„ 'n' in 'heron'.
त	„ 'tt' in 'ette', (French).
थ	„ 'th' in 'thin'.
द	„ 'th' in 'then'.
ध	„ 'th' in 'this'.
न	„ 'n' in 'no'.
प	„ 'p' in 'pit'.
फ	„ 'ph' in 'up-hill'.*
ब	„ 'b' in 'bad'.
भ	„ 'bh' in 'abhor'.*
म	„ 'm' in 'man'.
य	„ 'y' in 'you'.
र	„ 'r' in 'run'.
ल	„ 'l' in 'land'.
व	„ 'w' in 'wild'.
श	„ 's' in 'sugar'.
ष	„ 'sh' in 'shunt'.
स	„ 's' in 'said'.
ह	„ 'h' in 'hay'.

ळ has no English equivalent, though the Scotch pronunciation of 'Earl' (Earrl) is near to it.

* To get the correct sounds of ख, घ, छ, ठ, फ and भ pronounce the words given as examples so as to unite the final sound of the first part and the initial sound of the second part.

च has another sound in some words; e. g., चांगला is pronounced as 'tsàngalà' instead of 'chàngalà.' Similarly, in चाकर a servant, चटकन quickly, the possessive case endings चा and चे, in चार (four) and in all combinations of च with ई, the च should be pronounced as 'tsa.' When not fully pronounced, ड has a sound somewhat similar to 'rd' without the trill of 'r.' e. g., बडबडणे (bardabardane) prattling, गडबड (gardabarda) haste or noise.

ट, ठ, ड, ढ, ण require the tongue to be curled up so as to touch the back of the roof of the mouth. The sounds so produced

are sharper than the English sounds of 't' and 'd,' and after some practice in talking are easily distinguishable.

To produce the sound of त correctly, the back of the upper row of teeth should come into contact with the tip of the tongue.

फ is not at all like 'f' in 'father,' or 'ph' in 'physics'. Marathi फ is purely a Lip Sound. To produce it, close the lips, and explode the breath sharply, avoiding all contact of the lips with the teeth.

व is like 'v' without the aspirate sound. The English 'w' is purely labial. व is a dento-labial, requiring the lower lip to be curled up slightly, and to touch the upper teeth in its pronunciation. It is, in fact, half 'v', and half 'w', without being distinctly either.

ळ requires the tongue to be curled farther back than in pronouncing ट, ठ, ड.

CONJUNCT CONSONANTS.

1.—A special feature of the Marathi language is the जोडाक्षर or 'compound letter.' It is produced by combining a consonant with one or more other consonants; e. g., ग (ga) and य (ya), when combined, form ग्य (gya). स (sa) and क (ka) form स्क (ska).

2.—In such combinations the final member usually retains its full form. All the other members in the combination undergo a change in form. Letters which have a full vertical stroke, drop it when they form the first members of a conjunct consonant. Thus प becomes ॡ, ग becomes ॢ; e. g., प with य forms प्य. ग with न forms ग्न.

3.—क and फ become ॣ and । respectively.

4.—When letters, which are without the full vertical stroke, (e. g. ण ña, छ chha, ट ta, ठ tha, ड da, ढ dha, द da, ह ha,) are the first members, they are written *full*, and the final member is written *under* them, losing its horizontal stroke. Thus ट and व become टव, ठ and ड form ठड, ह and ल form हल.

If ल and ऌ are the first members, they become ॢ and ॣ respectively.

5.—श, as first member, is optionally written as ३, or ४, as in ईश्वर.

6.—र, as first member, if fully trilled, is written as ॥, on the top of the final member ; e.g., र and म form म॥. When not trilled, it is written as, e.g., र and य form २य, र and ह form २ह.

7.—If र is the final member, and the first member has a full vertical stroke, then the first member is written full, and र assumes the form of a short slanting stroke, given on the left of the vertical stroke of the first member. Thus, ग and र form ग्र, प and र form प्र, as in ग्रंथ and प्राप्त.

If the first member has not got the full vertical stroke, then र is written as २ under the first member. Thus ट and र form ट२.

8.—क and ष form क्ष; ज and ञ form ञ. In Marathi the ञ is pronounced as 'dnya'. In Gujarathi it is pronounced as 'gna', and in Hindi as 'gya'.

9.—The following conjuncts are peculiar in form :—

क+क=क्क, क+त=क्त, क+ल=क्ल, क+व=क्व, च+च=च्च, ड+य=ड्य,
त+त=त्त, त+र=त्र, द+ग=द्ग, द+म=द्म, द+न=द्न, द+ध=द्ध,
द+य=द्य, द+व=द्व, ल+ल=ल्ल, ह+य=ह्य, ह+म=ह्म, ह+व=ह्व,
ह+न=ह्न, ह+ण=ह्ण.

ANUSVĀRA.

1.—The anusvāra is the (.), placed on the top of any syllable, to give it a nasal sound. Sometimes the anusvāra is not fully pronounced. Thus in कांटा (kāṇṭā a thorn, the 'n' is not to be pronounced, but only slightly sounded. It assumes a sound similar to the 'n' in the French word 'bon'. In other cases the anusvāra is fully pronounced, and takes the sound of the fifth letter of that organic class to which the letter following it belongs. Thus कंकण (kaṅkana) a bangle, अंजीर (añjira) a fig, बंड (banda) rebellion, अंत (anta) end, आंबद (āmbata) sour,

2.—When pronounced through the nose, as in 'bon', the anusvāra is called नासिक्य (nāsikya.)

3.—A fully pronounced anusvāra is called 'Organic'.

4.—When followed by र, श, ष, स, or ह, the anusvāra assumes the sound of 'nv', and is then called 'provincial'. Thus संरक्षण (sanvrakshana) protection.

5.—When य, व, ल, follow an anusvāra, they sound as though they were double letters, the anusvāra itself being slightly nasalized. Thus संयोग [sanyyoga] junction, संवाद [sanvvada] conversation.

In such cases the anusvāra is called 'classical'.

SPELLING.

Spelling in Marathi is not very difficult, as each sound has a separate and unvarying symbol or letter for itself. The only sources of error are the इ and उ sounds, and the nasal anusvāra.

1.—Marathi words ending in इ or उ, must always be written long. Thus गाडी (gāḍi) a carriage, कडू (kaḍū) bitter.

But परंतु (parantu) but, and आणि (āni) and, must always be written *short*, and these two words form the only important exceptions to the general rule.

2.—In words ending in the inherent अ, the preceding इ or उ must always be long; e.g. लाकूड (lākūḍa) wood, चीर (chīra) a crack; but if the इ or उ has an anusvāra on it, it must be written short. Thus, भिंग (bṅinga) a pane of glass, सुंठ (sunṭha) ginger.

3.—In other positions, इ or उ must be short.

4.—Penultimate long ई or long ऊ in words of two syllables, must be shortened when the words are inflected. Thus, तूप (tūpa) ghee, becomes तुपाला, तुपाने, तुपांत.

4a.—In the inflection of words of more than two syllables, the penultimate long ई or long ऊ are either shortened or changed to अ, the change to अ being the more common. Thus परीट (parīṭa) a washerman, may become परिटाने or परटाने, prefer-

ably परटानें ; also, कापूर (kàpūra) camphor, may become कापुराचा or कापराचा, preferably the latter.

5.—Sanskrit words ending in इ or उ short are *pronounced* long, but must be written *short*. Thus, नीति (nìti) morals, गुरु (guru) teacher.

6.—All neuter words not ending in अ must have an anusvāra (nāsikya) on them. Thus, तळें (talen) a tank, मोतीं (motin) a pearl, लेंकरूं (lekarun) a child.

7.—The termination नें of the instrumental singular, and नीं of the instrumental plural, must always have an anusvāra on them.

8.—In all cases except the nominative, the plural forms must always have an anusvara on the letter preceding the case termination ; e.g. बोटांनीं, बोटांना, बोटांपासून, बोटांचा.

9.—The letter preceding the त of the locative termination must always have an anusvāra on it ; e.g. पोटांत.

10.—Verbs and verbal nouns ending in णें, must always have an anusvāra on the णें, खाणें (khānen) to eat or eating, देणें (denen) to give or debt.

10.—Both letters in काहीं (kahin) some, and the final in नाहीं (nāhìn) no, must always have an anusvāra.

ACCENT.

Marathi is always spoken in an even tone, accent being used only under certain circumstances :—

1.—A letter followed by a compound letter is accented. Thus, चकर (chakkara) a round.

2.—A letter followed by a visarga, is accented. Thus, दुःख (dukkha) grief. (A visarga is an indistinguishable sound which is really of the nature of an hiatus in a word in which it occurs).

In Marathi words, some syllables are pronounced less distinctly than in others. It should be remembered that those pronounced distinctly are not accented in the sense in which

'accent' is understood in English.

3.—In words of two syllables, the first is *always* distinctly spoken.

4.—In words of three syllables, the first is distinctly spoken ; e.g. भटजी (bhatajī) a priest. But when the first syllable is short, and the second long, the second is distinctly spoken ; e.g. नगारा (nagàrà) a drum.

5.—In words of four syllables, the first and the third are distinctly spoken, e.g. बडबड (badabada) prattling. But when the second syllable is long, the second and the third are distinctly spoken ; e.g. झटापट (jhatàpata) scuffle.

6.—Long syllables are *always* distinctly spoken whatever position they occupy.

THE INHERENT अ.

1.—The final अ is always silent and the initial fully sounded ; as, घर (ghar)=a house.

2.—In a word of three syllables, the inherent अ immediately preceeding the final silent अ is always sounded ; as, कपट (kapat)=fraud.

If the final be any other vowel the preceeding अ becomes silent ; as, कपटी (kapti)=fraudulent, नकटी (nakati)=a flat-nosed woman.

3.—In a word of four syllables the first and third inherent अ are always sounded, and the second and the fourth are silent ; as, करवत (karvat)=a saw. हरकत=an objection.

4.—In a word of five syllables, the 1st, 3rd and 4th अ are fully sounded if the final is अ, otherwise only the 1st and 3rd ; as, मळमळत=feeling vomiting sensation कळमळत=ailing but in कळमळते, मळमळते the 4th अ is not fully sounded.

SECTION—2.

ETYMOLOGY.

GENDER.

1.—Pure Marathi substantives in आ are always Masculine ;
as, आंबा = a mango ; दोरा = a thread.

But Sanskrit substantives in आ are either Masculine or
Feminine.

Note the following Sanskrit feminine nouns :—

आज्ञा = an order.

भाषा = a language.

कथा = a tale.

व्यथा = pain.

परीक्षा = a trial.

दशा = state.

विद्या = a science.

यात्रा = pilgrimage.

घटिका = { a period of
24 minutes.

शिक्षा = instruction.

छाया = a shade.

सत्ता = authority.

पूजा = worship.

निंदा = reproach.

वेदना = agony.

वार्ता = news.

(Mas. or Fem.) तारा = a star.

सभा = an assembly.

प्रजा = subject of a king.

सूचना = a suggestion.

हत्या = murder.

Note the following Hindustani feminine nouns :—

इजा = vexation.

मजा = taste.

परवा = care.

मनुका = raisins.

मुभा = full permission.

जिम्मा = trust.

जमा = a sum (collected)

तन्हा = kind.

पागा = a stable.

बोलवा = rumour.

रजा = leave.

सुंता = circumcision.

सजा = punishment.

थड़ा = jesting.

जागा = a place.

मका = Indian corn.

हवा = air.

दवा = medicine.

2.—Nouns in ई are generally feminine.

EXCEPT :—(a) पक्षी (m.) = a bird ; मणी (m.) = a jewel.

हत्ती (m.) = an elephant ; धनी (m.) = a master ;

लोणी (neu.) = butter ; पाणी (neu.) = water.

(b) All words denoting profession, character, office, etc., are masculine ; as, धोबी = a washerman ; माळी = a gardener ; वाटाडी = a guide ; कारभारी = a manager ; पापी = sinner.

(c) All nouns ending in ई or ऐ or ऊ are neuter ; as, मोती = a pearl ; तळे = a tank ; पांखरू = a bird.

3.—Nouns ending in ई or उ are pure Sanskrit, and are of all three genders ; as, कवि = (m.) = a poet ; पति (m.) = a lord ; रवि (m.) = the sun ; मणि (m.) = a jewel ; मति (fem.) = intelligence ; अस्थि (neu.) = bone ; वायु (m.) = wind ; भानु (m.) = the sun ; हेतु (m.) = object ; साधु (m.) = saint ; विस्तु (m.) = fire ; चंचु (fem.) = a beak ; धेनु (fem.) = a cow ; तालु (neu.) = palate ; देवदारु (neu.) = pine.

4.—Nouns in ऊ belong to all the three genders.

5.—Nouns in ए and ऐ are feminine, and the ए or ऐ is sometimes written य or ई ; i.e. सवे (fem.) = a habit also सवय or सर्वई.

6.—Nouns ending in ओ or औ (only seven or eight) are masculine ; as, लोहो = covetousness ; मोहो = a bee's nest ; पौ = a mark on a die.

Exception.—बायको (fem.) = a woman.

7.—A compound noun takes the gender of its last member ; as, भाजीपाला (m. sing.) = vegetables ; नाकडोळे (m. plu.) = nose and eyes.

8.—Remember :—

अस्वल = a bear.	} are neuter.
डुकर = a pig.	
कबुतर = a pigeon.	
हरण = a deer.	
मांजर = a cat.	} are feminine.
गाय = a cow	
म्हंस = a she-buffalo	
उंट = a camel (masculine).	

कौबडी = a hen.
 शेळी } = a she-goat. } are feminine.
 बकरी }

9.—The names of large and powerful inanimate objects are often masculine ; as, डोंगर = a mountain ; समुद्र = the sea ; सूर्य = the sun ; तारा = a star ; दग = a cloud.

TO FORM THE FEMININE :—Living things in आ are generally masculine, and the feminine is obtained by changing आ into ई; for the neuter आ is changed into ऐं or ऊँ the first to describe the species generally without reference to sex and the second to describe a living animal.

BUT, घोडा, घोडी and शिगरुं = (a foal), while घोडे is a diminutive.

Nouns ending in any other vowel but आ (implying living beings or things) take either ई or ईण for feminine and some of them रुं for neuter diminutives.

Masculine nouns indicating persons are modified only if they express surnames, characters, castes, professions, etc., and then they take ईण alone ; as,

पवार ——— पवारीण (Povar).
 सोनार ——— सोनारीण (Goldsmith).
 भट ——— भटीण (Brahman).
 पापी ——— पापीण (Sinner).

Surnames in आ may also take ईण.

The following nouns assume ई (being Sanskrit) ;

देव ——— देवी = (a goddess).
 ब्राह्मण ——— ब्राह्मणी = (a Brahmini).
 दास ——— दासी
 शूद्र ——— शूद्री
 हरीण ——— हरिणी
 हंस ——— हंसी
 भेष ——— भेषी
 सिंह ——— सिंही

NOTE.—मावळी—मावळणं { 1.—A maternal uncle.
2.—The wife of maternal uncle.
गवळी—गवळणं { 1.—A milk-man.
2.—A milk-maid.

Masculine nouns indicating irrational animals assume either ई or ईण.

(a) Marathi words of only 2 syllables take ईण; as, उंट—उंटीण; वाघ—वाघीण.

(b) Pure Sanskrit words take ई; हंस—हंसी.

(c) Marathi polysyllabic words take ई; उंदीर—उंदरी; गाढव—गाढवी; पोपट—पोपटी = (a parrot); हरण—हरणी; माकड—माकडी = (a monkey).

Note दोर—

दोर (mas.) = a rope; दोरी (f.) = a string.

दोरा (mas.) = thread; दोरडे (n.) = a string (in contempt).

Learn :—

Mas.	Fem.
पति = (husband)	पत्नि.
उंट = (camel)	सांड.
काळवाट = (male antelope)	हरणी.
दौर = (husband's brother)	जाऊ.
नवरा = (husband)	वायको, नवरी.
पिता = (father)	माता.
पुरुष = (man)	स्त्री.
कांत = (husband)	कांता.
वाप = (father)	आई.
बैल = (ox)	गाय.
बोकड = (he-goat)	शेळी, बकरी.
बोका = (he-cat)	भाटी, मांजरी.
भाऊ = (brother)	बहीण.
मोर = (peacock)	लांडोर.
राजा = (king)	राणी.

रेडा = (he-buffalo)	महैस.
बाध्या = (male devotee)	मुरळी.
सासरा = (father-in-law)	सासू.
खोंड = (young bull)	कालवड (heifer).
पाडा = (young calf)	पाडी.
एडका = (ram)	मेंढी.
नर = (male)	मादी.
पुत्र = (son)	कन्या.
विधुर = (widower)	विधवा.
वर = (husband)	वधू.
वडील = (father)	मातुथ्री.
बंधु = (brother)	भगिनी.

NUMBER.

All masculine nouns ending in अ change आ into ए; all others remain unchanged; as, आंबा—आंबे; बाघ—बाघ; माळी—माळी; भाऊ—भाऊ; लाहो—लाहो.

Feminine nouns ending अ change अ into ई; as, पाठ—पाठी; मूठ—मुठी, खाण—खाणी (mines). वेल—वेली.

Exceptions—about 300 which change अ into आ; as, वाट = (a way)—वाटा = (ways). नाव—नावा = (ships).

Nouns in ई change into य before आ; as, गाडी—गाड्या, नदी—नद्या, भाजी—भाज्या, लेखणी—लेखण्या.

Nouns in ऊ take वा (not या); as, जळू—जळवा.

All other feminine nouns remain unchanged; as, कथा—कथा; शाळा—शाळा.

Note.—

Sing.	Plural.
बायको ....	.... बायका.
सुई ...	.... सुया.

Neuter nouns take एं for the plural ; as, घर—घरें; मोतीं—मोतयें.
Those ending in ऐ take ई; as, तळें = (a tank)—तळीं.

Note: —पिलूं = (a cub)—पिलें; निवूं = (a lime)—निवें; तारूं = (a ship)
—तावें or तारवें; गळूं—गळवें or गळूवें (boils).

Nouns ending in ई or उ are Sanskrit and do not change in the plural.

1.—Names of material and abstract nouns are generally used in the singular ; e. g. तांबें = (copper) ; साखर = (sugar) ; चांगुलपणा = (goodness).

2.—मुसक्या = (arms as tied behind the back) is used in the plural only, so also देवी = (small pox), हाल = (trouble).

3.—पैसा —plural पैसा or पैसे.

नारळ
or
नारळी } = (a cocoanut tree)—plural नारळी.

भाकर = (bread)—plural भाकरी.

or

भाकरी = („)— „ भाकऱ्या.

केळ = (a plantain)—plural केळें.

or

केळें = („)— „ केळीं.

Some words ending ई or य have Corresponding forms in the plural ; as,

बाई
or
बाय } —plural { बाई
or
बाया.

Likewise, गाई or गाया, and आई or आया.

Note.— Sing. Plu.

म्हैस ————— म्हशी.

छाँ ————— छिया.

बी ————— बिया.

दासी ————— दासी.

नारी ————— नारी.

देवी ————— देवी.

Note.—

sing. plu.

काका — काका.

दादा — दादा.

आजोबा — आजोबा.

and other words showing relationship and respect.

Remember.

Sing.

Plu.

ढाल=(a shield) — ढाला or ढाली.

तसवीर=(a picture) — तसबिरा or तसबिरी.

करमणूक=(amusement)- करमणुका or करमणुकी.



EIGHT CASES IN MARATHI (कारक).

—◆—

THEY ARE :— (1) Nominative ; (2) Accusative ; (3) Instrumental ;
 (4) Dative ; (5) Ablative ; (6) Genitive ; (7) Locative ;
 (8) Vocative.

1.—The Nominative case (कर्त्ता कारक) is obvious.

2.—The Accusative case (कर्म कारक) is obvious. It is unchanged.

3.—The Instrumental case (करण कारक) is inflected by means of the terminations ने (sing.) and नीं (plu.).

4.—The Dative case (संप्रदानकारक) is inflected by means of स or ला (sing.) and सु, ल or नां (plu.) and shows the idea of recipient.

{ त्याने अबदुल्लास जिवदान दिलें
 { = He spared Abdulla's life.

5.—The Ablative case (अपादान कारक) is inflected by ऊन or हून and shows separation or comparison.

{ तो घरून आला
 { = He came from home.

{ तो मजहून मोठा आहे
 { = He is bigger than I.

6.—The Genitive case (संबंध कारक) shows possession or origin and is inflected by चा.

7.—The Locative case (अधिकरण कारक) shows position and is inflected by ई or आं.

{ तूं आपल्या जागीं वेंस
 { = Sit in your own place.

{ तो त्याच्या पायां पडला
 { = He prostrated himself at his feet.

8.—The Vocative case (संबोधन कारक) is only a modified form of the substantive (C. F. in fact) and is used in addressing a person. नो is its termination in plural.

{ मुला, इकडे ये { मलांनो, इकडे या
 { = Child, come here. { = Children, come here.

Note the following forms :—

Instrumental :—**णे; णीं** (used with pronouns).

ॠ; ॡ (chiefly in poetry).

शीं { तूं ल्याशीं बोलूं नको
= Do not speak with him.

Dative :—तें; used exclusively in poetry.

POSTPOSITIONS.

Instrumental :—कड़न; कहन; करवीं; जवळून; द्वारे; मुळें (By).

Dative :—पार्शी; जवळ; प्रत (To); करितां; साठीं; अर्थ; स्तव (For).

Ablative :—पासून; जवळून (From); पेक्षां ; परीस (Than).

Genitive :— संबंधीं.

Locative : —आंत; मध्ये (In); विषयीं (about).

Vocative :—Sing.— { अरे, रे, हे, अजी, अगा, गा O (*mas.*) } Plural.
 { अगे, गे, ग, अगो, गो, अजी O (*fem.*) } अहो O.



CRUDE-FORM OR BASE (सामान्य रूप).

Masculine nouns ending in आ and ई assume या.

as, घोडा C. F. घोड्या.

धोबी C. F. धोब्या.

Those ending in अ assume आ.

as, देव C. F. देवा.

All others unchanged.

Feminine nouns ending in अ which change अ into आ in the plural, take ए (sing.).

Likewise those ending in आ.

as, जीभ = (a tongue) C. F. जिभे (sing.) जिभां (plural.)

माता = (a mother) C. F. माते (sing.) मातां (plural.)

Those ending in अ which change अ into ई for the plural assume ई in C. F.

as, भित्त = (a wall) C. F. भित्ती.

All others unchanged except that C. F. for plural is like nominative plural.

Neuter nouns ending in ई or एं assume या.

as, केळें = (a plantain) C. F. केळ्या.

Those ending in अ or ऊं assume आ.

as, दार = (a door) C. F. दारा.

वांसरुं = (a calf) ,, वांसरा.

All others unchanged.

Nouns of persons do not change in crude-form ; also when respect is required.

as, बाबा = (father) बाबाला (to a father) not बाब्याला.

also, हत्ती; वादी; प्रतिवादी; मुनशी; सेनापति; कैदी; फिर्यादी; पंतोजी;

आरोपी; प्रतिनिधी; राजा; चहा; नकाशा; काका; दादा; मामा; आवा.

Words ending in या do not change the या to य्या.

as, वाटाड्या = (a guide) C. F. वाटाड्याला.

पुतण्या = (a nephew) C. F. पुतण्याला.

NOTICE :—भाऊ = (a brother)C. F. भावा.

गव्हूं = (wheat) गव्हा.

पू = (pus) पुवा.

रू = (cotton) रूवा.

जू = (folces) जुवा.

नारू = (guinea-worm) नारू or नारवा or नार्वा.

पणतू = (great-grandson) पणतू or पणत्वा or पणतवा.

लाडू = (sweet cake) लाडू or लाड्वा or लाडवा.

विस्तू = (fire)... .. विस्तू or विस्त्वा.

वेळू = (bamboo) वेळू or वेळुवा or वेळवा.

साडू = (brother-in-law) साडू or साड्वा or साडवा.

नातू = (grandson) नातू or नात्वा or नातवा.

विंचू = (scorpion) विंचू or विंचवा or विंच्वा.

The following nouns either retain their form or assume आ :—

तट्टू = (a pony).

यात्रेरू = (a pilgrim).

परभू = (Parbhu - a caste).

वाटसरू = (a traveller).

बायको = (a woman) does not change.

The following neuter nouns usually assume आ in the Crude-form :—

करडू = (a kid.)

मांजरू = (a cat).

किरडू = (a reptile).

मेंढरू = (a sheep).

कोंकरू = (a lamb).

रेडकू = (a buffalo calf).

गायरू = (a cow).

वांसरू = (a calf).

पांखरू = (a bird).

शेरडू = (a goat).

पिलू = (a cub).

लेंकरू = (a child).

वाघरू = (a tiger).

निंबू = (a lime).

The following feminines in ऊ may have alternative forms of वे in singular, and वा in plural :—

दुरू = (a kind of grass).

वाळू = (sand).

बाजू = (side).

सामू = (mother-in-law).

भालू=(a bear).	जाऊ=(sister-in-law).
पेळू=(a coil of rope).	दारू=(wine).
जळू=(a leech).	पिसू=(flea).
ऊ=(a louse).	आऊ=(woman).
तालू-ळू=(palate)	सू=(a needle).
टाळू=(fore-part of the head).	

THE ADJECTIVE.

Sometimes ए is used for या when inflecting an adjective.

as, भले वायकोचा=(of a good woman).

Adjectives which do not end in आ remain unaltered before the noun qualified.

आंबट फळें=(sour fruits).

In poetry the adjectives which do not end in आ may be inflected.

When adjectives ending in आ are turned into abstract nouns in पण or पणा the आ is changed into ए.

चांगला—चांगलेपणा.

Exceptions :—

शहाणा=(wise)—शहाणपण

व्हातारा=(old)—व्हातारपण

Terminations are :—

पणा (*Mas.*); हुशारपणा.

ता (*Fem.*); योग्यता.

पण { *Neu.* } ; चातुर्य.

THE NUMERALS.

Cardinals...	...	...	...	संख्यावाचक.
Ordinals ...	...	...	...	क्रमवाचक.
Fractionals	...	...	...	संख्यांशवाचक

Distributives भेदवाचक.

Multiplicatives गुणांकवाचक.

The idea of multiplied cardinals is expressed by the particle ओ being added.

as, लाखों रुपये = lakhs of rupees.

The ordinals (except the first four numbers) are made up by adding वा to the cardinals; and from एकुणीस onwards the final vowel of the root is changed before वा. Thus

पहिला. पांचवा.

दूसरा. सहावा.

तिसरा. एकुणिसावा. NOTE :—Ninth = नववा.

चौथा. पन्नासावा.

Etc.

The Numerals :—

एक	अकरा	एकवीस	एकतीस	एकेचाळीस
दोन	बारा	बावीस	बत्तीस	बेचाळीस
तीन	तेरा	तेवीस	तेहतीस	त्रेचाळीस
चार	चौदा	चौवीस	चौतीस	चव्वेचाळीस
पांच	पंधरा	पंचवीस	पस्तीस	पंचेचाळीस
सहा	सोळा	सव्वीस	छत्तीस	शेचाळीस
सात	सतरा	सत्तावीस	सदतीस	सत्तेचाळीस
आठ	अठरा	अठ्ठावीस	अडतीस	अठ्ठेचाळीस
नऊ	एकुणीस	एकुणतीस	एकुणचाळीस	एकुणपन्नास
दहा	वीस	तीस	चाळीस	पन्नास

एकावन्न	एकसष्ट	एकाहत्तर	एक्याऐशीं	एक्याण्णव
बावन्न	बासष्ट	बाहत्तर	व्याऐशीं	व्याण्णव
त्रेपन्न	त्रेसष्ट	त्रयाहत्तर	त्रयाऐशीं	त्रयाण्णव
चौपन्न	चौसष्ट	चौन्याहत्तर	चौन्याऐशीं	चौन्याण्णव
पंचावन्न	पांसष्ट	पंचाहत्तर	पंचाय्शीं	पंचाण्णव
छपन्न	सासष्ट	शहात्तर	स्त्राय्शीं	शाण्णव
सत्तावन्न	सदुसष्ट	सत्याहत्तर	सत्याय्शीं	सत्याण्णव
अष्टावन्न	अडुसष्ट	अठ्याहत्तर	अठ्याय्शीं	अठ्याण्णव
एकुणसाठ	एकुणसत्तर	एकुणऐशीं	एकुणनव्वद or नव्याय्शीं	नव्याण्णव
साठ	सत्तर	ऐशीं	नव्वद	शंभर

The multiplicatives are made up by adding पट to the cardinals—
i. e. एकपट, दुष्पट, तिष्पट, चौपट, दसपट.

$\frac{1}{8}$ = अधपाव.	$\frac{1}{4}$ = पाव.	$\frac{1}{2}$ = अर्धा, निमा.
$\frac{3}{4}$ = पाऊण.	$1\frac{1}{4}$ = सव्वा. <i>Note.</i> —सव्वा—सव्वाला; <i>not</i> सव्याला.	
$1\frac{1}{2}$ = दीड.	$1\frac{3}{4}$ = पावणेदोन.	$2\frac{1}{4}$ = सव्वादोन.
$2\frac{1}{2}$ = अडीच.	$2\frac{3}{4}$ = पावणेतीन.	$3\frac{1}{4}$ = सव्वातीन.
$3\frac{1}{2}$ = साडेतीन.	$3\frac{3}{4}$ = पावणेचार.	Etc.

The idea of frequency is expressed by adding दां to the cardinals:—
as, एकदां = Once.
दोनदां = Twice.
तीनदां = Thrice.
Etc;

THE PRONOUN.

1. *The Personal Pronoun* = (पुरुषवाचक सर्वनाम.)

Note the following poetical forms of मी and तूं.

मसी.....with me; आह्मांसी = with us.

मज, मजसी, मातें = to me; आम्हातें = to us.

माजा.....= of me.

तुजसी, तुसी = against thee. तुझांसी = against you.

तुज, तूतें, तूंस = to thee. तुम्हातें = to you.

तुजा.....= of thee.

2. *The Reflexive Pronoun*:—

आपण and स्वतः.

आपण declined regularly c. f. of स्वतः = स्वतां.

3. *The Relative Pronoun*:—

जो and तो

4. *The Demonstrative Pronoun*.

हा and तो etc.

Notice—इतका = So many or so much.

एवढा = So much

5. *The Interrogative Pronoun*.

कोण; कोणता; किती; काय.

6. *The Indefinite Pronoun:—*

कोण=some one.
 कोणएक=some one.
 कोणता=anyone.
 उभय } =both
 उभयतां }
 कित्येक=several.
 कांहीं=some.
 कोणा=anyone.
 कोणसा=someone.

अमूक }
 अमका } =a certain one.
 फलाणा }
 आणिक }
 आणखी }
 अन्य } =others.
 इतर }
 वरकड }

THE VERB.

The personal endings indicate:—

- (1) Gender=लिंग. (2) Number=वचन. (3) Persons=पुरुष.
 (4) Senses=काळ. (5) Moods=अर्थ. (6) Construction
 =प्रयोग. (7) Participles and verbal nouns.

Present Tense (वर्तमानकाळ)
 Past Tense (भूतकाळ)
 Future Tense (भविष्यकाळ)
 Habitual Past (रीति भूतकाळ)

The four simple tenses.

Present Tense.

Singular.

Plural.

Endings

तां, तें or त्यें, तें.

तां, तां, तां.

तोस, { त्येस.
 तेस, तेस.

तां, तां, तां.

तो, { ते, तें,
 त्ये.

तात, तात, तात.

Past Tense.

लों, लें, or ल्यें, लें.

लों, लों, लों.

लास, लीस, लेंस.

{ लांत or लां, लां or
 लांत, लां or लांत

ला, ली, लें

ले, ल्या, लीं.

Future Tense.

एन or ईन

ऊं.

शील

आल.

एल or ईल

तील.

Habitual Past.

एं or ईं

ऊं.

स

आं.

ए or ई

त.

THE MOODS.

The indicative mood (स्वार्थ).—

Denotes whether the action does or does not take place.

The conditional mood (संकेतार्थ).

Expresses an action thought of as contingent and as one which may or may not happen.

Endings.

Singular.

Plural.

तों, तें, or त्यें, तें.

तों.

तास, तीस, तेंस.

तां.

ता, ती, तें.

ते, त्या, तीं.

The subjunctive mood (विध्यर्थ).

Denotes propriety or impropriety of an action.

Endings.

Singular.

Plural.

आवा, आवी, आवें.

आवे, आव्या, आवीं.

आवास, आवीस, आवेंस.

{ आवे, आव्या, आवीं.

{ आवेत, आव्यात, आवींत.

आवा, आवी, आवें.

{ आवे, आव्या, आवीं.

{ आवत, आव्यात, आवींत.

The imperative mood (आज्ञार्थ).—

Expresses command, advice etc.

Endings.

Singular.

Plural.

ऊं

ऊं.

(none)

आ.

ऊ or ओ.

ऊत or ओत.

The infinitive mood (उद्देशार्थ).

Expresses the action as dependent upon another action and is chiefly employed to make up compound verbal forms.

The following are the *anomalous verbs*.

आचरणे=to practise.

प्रसवणे=to bring forth.

आठवणे=to remember.

बोलणे=to speak.

ओकणे=to vomit.

भेटणे=to visit or see.

चावणे=to bite.

मुकणे=to lose.

चुकणे=to miss.

म्हणणे=to say.

जनणे=to bear.

लढणे=to fight.

जेवणे=to dine.

लागणे=to effect.

झोबणे=to seize hold of.

लेणे=to put on.

डसणें = to bite.	विणें = to bring forth.
तरणें = to pass over.	विसरणें = to forget.
थुंकणें = to spit.	शिकणें = to learn.
नेसणें = to gird.	शिकरणें = to blow the nose.
पढणें = to study.	शिवणें = to touch.
पसवणें = to fool.	समजणें = to understand.
पांघरणें = to clothe.	स्मरणें = to remember.
पावणें to obtain.	हरणें to lose.
पिणें to drink.	

Note.—

- (1) सांगणें (to tell) is transitive but does not take the ई.
 (2) जेवणें is irregular in प्रयोग but regular in inflection. मी जेवितों = I dine. तो जेवील = He will dine. But in the past tense the ई is dropped. मी जेवलों—I dined.
 (3) डसणें, शिवणें and मुकणें take the object in the dative.
 (4) लढणें takes the instrumental शीं.
 { तो त्या लोकांशीं लढला.
 { He fought with those people.

Irregular Verbs.

Many verbs are irregular in the past tense.

- (1) The following insert आ:—

निघणें-निघाला (to set out); पळणें, म्हणणें, रिघणें (to penetrate forcibly). हिंवणें (to be cold).

- (2) The following sometimes insert आ:—

जिरणें (to soak). दळणें (to slip aside). निभणें (to get out of). भिजणें (to be wetted). मुरणें (to be absorbed). जिराला or जिरला, दळाला or दळला. These all seldom.

- (3) But these often, namely:—

उडणें (to fly). दडणें (to be hid). निवणें (to cease). निवणें (to cool). बुडणें (to sink). मिळणें (to get). विरणें (to melt).

उडाला or उडला; बुडाला or बुडला; मिळाला or मिळला.

- (4). The following immaterial:—

उभणें (to cease for a time). खिजणें (to grate). गळणें (to leak). जळणें (to burn). झिजणें (to wear away). दबणें (to give way).

दिपणें (to be dazzled). बुजणें (to start). बुझणें (to understand). लपणें (to be hid). विझणें (to be extinguished).

उभाला or उभला; दिपाला or दिपला;

(5) Note.—जा—गेला. ये—आला. हो—झाला or जहाला or जाहला.

(6) गाणें—गाइला. सांगणें—सांगितला. खाणें—खाइला.

धुणें—धुतला. देणें—दिला. खणणें—खंडला or खणला.

घालणें—घातला. घेणें—घेतला. भिणें—भ्याला.

बघणें—बघितला. हणणें—हटला or म्हणाला. करणें—केला.

पिणें—प्याला. लेणें—ल्याला or ल्याइला. मागणें—मागितला.

हाणणें—हाटला or हाणिला. मरणें—मेला. खाणें—खाइला.

Conjugation (रूप चालविणें).—

There are two conjugations, one adding ई to the root before assuming the personal endings, the others not doing so. Those undergoing the above change have ई all through the Past Habitual and Future, while the prevailing letter in the others is ए. Under the list of the verbs making the changes are:—

(1) Transitive verbs.

(2) Monosyllabic verbs, and all verbs ending in ह (in past and future tenses only).

The verbs of the first conjugation are:—

(1) Intransitive verbs.

(2) Anomalous verbs.

(3) Potential verbs.

(4) All monosyllabic verbs in the Present Tense only; likewise verbs ending in ह except लिहिणें.

(5) Reflexive verbs.

Causal verbs are made by adding व to the root; as, मोडणें...to break.

मोडवणें=to cause to break.

These take the augment इ.

मोडवितों—मोडविला—मोडवीन.

Monosyllabic roots like खा; पी; ये etc. and the roots ending in इः (लिह) take a double व.

खाणें=to eat.

खावविणें=to cause to eat.

Note.—बोलावणें=to call.

Also verbs like निजणें=to sleep.

निजविणें=to put to sleep.

निजवविणें=to cause to put to sleep.

Note:—

तुटणें=to break (intrans.)	तोडणें=to break. (trans.)	तोडवणें=to cause to break.
चरणें=to graze.	चारणें=to feed.	चारवणें=to cause to feed.
टळणें=to pass by.	टाळणें=to remove.	टाळवणें=to cause to remove
तरणें=to float (intrans.)	तारणें=to save.	तारवणें=to cause to save.
दबणें=to be crushed.	दाबणें=to crush.	दाबवणें=to cause to crush.
पडणें=to fall	पाडणें=to fell.	पाडवणें=to cause to fell.
मरणें=to die.	मारणें=to kill.	मारवणें=to cause to kill.
सरणें=to remove. (intrans.)	सारणें=to move. (trans.)	सारवणें=to cause to move.
फिटणें=to get loose.	फेडणें=to loose.	फेडवणें=to cause to loose.
सुटणें= „ „	—सोडणें= „ „	सोडवणें= „ „

Potential verbs are formed by affixing व to the root; as, चाल=(walk)

मला चालवतें=I can walk. The Potential verb, whether transitive or intransitive, does not take इ to make up its conjugational forms. It also takes माझ्यानें (the genitive crude form) etc.

माझ्यानें सोडवतें=I can unloose it.

माझ्यानें सोडवेल=I shall be able to unloose it.

The Subject of a potential verb is never in the Nominative case.

A Potential intransitive is always conjugated in the Bhavé and the transitive either in the Bhavé or Karmani—the Bhavé when the object is a person and the Karmani otherwise.

माझ्यानें जाववेलें=I could go. माझ्यानें रावणास मारवेलें=I could kill Rawan.

माझ्यानें काठी मोडवली=I could break that stick.

The anomalous verbs in the Potential take the Bhavé or Karmani, like Transitive Potentials.

Anomalous—मी धडा शिकलों=I learnt the lesson.

Potential } —माझ्यानें }
Anomalous } or } धडा शिकवला=I could learn the lesson.
(कर्मणी) } मला }

and Potential }
 Anomalous } —माझ्याने त्यांना शिकवले = I could teach him.
 (भावे) }

The Constructions (प्रयोग).

(1) The subjective construction (कर्तरि) where the verb agrees with the subject; as, **सुलगा पुस्तक वाचता.**

(2) The objective construction (कर्मणि) where the verb agrees with the object as **मी त्याला घोडा दिला.**

(3) The neuter construction (भावे) where the verb agrees with neither, but is conjugated in the neuter singular. **पंतोजीने सुलांस कार मारिले.**

Ignorance or indifference is indicated by the Neuter gender.

कोण हांक मारिते = Who calls out to me?

The noun with which the verb agrees must always be uninflected.

In the Neuter construction the inflected subject is usually in the Instrumental and the Object in the Dative. Sometimes the inflected subject is in the Dative.

The Participles (कृदन्ते)

(1) Present Participle (वर्तमानकृदन्त) denotes currency of action and assumes **त, ता, तां** or **तांना**. **मारितांना = while beating.**

(2) Past participle (भूतकालवाचक) denotes complete action and assumes **ला, लेला.**

(3) Pluperfect Participle denotes something which has taken place before the action mentioned in the principal clause, and assumes **ऊन, जाऊन = Having gone.**

(4) Future Participle (भविष्यकालवाचक) expresses intention to do and assumes **णार** or **णारा**. **येणार आहे = He is about to come.**

The noun of agency is derived from this. **तो बोलणार आहे = He is about to speak. बोलणारा = a speaker.**

The Participles which end in **आ** are declinable and may be used as adjectives or nouns.

वाहाते पाणी = a flowing stream.

मंढेलें लेंकरूं = a dead child.

पळत्याच्या पाठीस लागणे = to pursue one who is running.

The *Verbal Nouns* are two:—

(1) The Gerund. A neuter substantive
as, **करणें** to do.

(2) The Supine. Has a Dative and a Genitive form.
The Dative form expresses purpose.

तो त्यास मारायास गेला.

The Genitive form expresses suitability or need.

{ **त्याला जायाचें आहे**
{ He has to go.

THE AUXILIARY VERBS.

These are of three kinds:—

(1) The Substantive.

(2) The Negative.

(3) The Obligational.

(1) are **असणें** and **होणें** (to be and to become).

होणें expresses an entrance into a new state.

INDICATIVE MOOD (**स्वार्थ**)

Present Tense (I am).

मी आहे	आम्ही आहों
तूं आहेस	तुम्ही आहां
तो, ती, ते आहे	ते, त्या, तीं आहेत.

Present Habitual. (I usually am).

मी असतां, असतें or असत्यें, असतें	आम्ही असतो.
तूं असतोस, { असतेस, असतेंस	तुम्ही असतां.
(असत्येस,	
तो असतो, ती असते, तें असतें	ते, त्या, तीं असतात.

Past Tense (I was).

मी होतो, होतें, or होत्यें, होतें	आम्ही होतो.
तूं होतास, होतीस, होतेंस	तुम्ही होतां.
तो होता, ती होती, तें होतें	ते होते, त्या होत्या, तीं होती.

Future Tense (I will be).

मी असेन	आम्ही अमं.
तूं असशील	तुम्ही असाळ.
तो, ती, तें असेल	ते, त्या, तीं असतील.

Past Habitual (I usually was).

मी असें	आम्ही अमूं.
तूं असस.	तुम्ही असां
तो, ती, तें असं	ते, त्या, तीं असत.

CONDITIONAL MOOD (संकेतार्थ).

(were I, had I been, I would be, I would have been).

मी असतों, असतें, असतें	आम्ही असतों.
तूं असतास, असतीस, असतेंस	तुम्ही असतां.
तो असता, ती असती, तें असतें	ते असतं, त्या असत्या, तीं असतीं.

Dubitative Conditional (should I be).

Same as above. Substitute ल for त e. g. मी असलों etc.

SUBJUNCTIVE MOOD (विध्यर्थ).

(I may, can, might, would, could, should be or have been.)

मी असावा, असावी, असावें.	आम्ही असावे, असाव्या, असावीं.
तूं असावास, असावीस, असावेंस.	तुम्ही असावेत, असाव्यात, असावींत.
तो असावा, ती असावी, तें असावें.	ते असावे, त्या असाव्या, तीं असावीं.

IMPERATIVE MOOD (आज्ञार्थ) (Let me be).

मी अमं.	आम्ही अमं.
तूं अस.	तुम्ही असा.
तो, ती, तें असा.	ते, त्या, तीं असोत.

होणें (to become) is declined in the same way.

There is no Present Habitual, and the Past Tense is झाला etc.

Note.—

2nd person Plural Future is तुम्ही व्हाल.

There is no Dubitative Conditional.

Subjunctive mood is व्हावा or हवा.

N. B.—The above forms are obtained not by adding the terminations of the corresponding tenses and moods; *e. g.* आहे though present is formed by the terminations of रीतिभूतकाळ; while होतों etc. are formed by the terminations of the Present Tense.

Inceptives.—

Show beginning. लागणें and होणें used. लागणें is used either with Infinitive mood or Dative Supine.

{ तो चालूं (or चालायास) लागला
{ He began to walk.

होणें is used with the Present Participle in ता.

{ राजा बोलता झाला.
{ The king began to speak.

Permissives.—

Infinitive with देणें.

{ मला जाऊं या.
{ Let me go.

Obligationals.—

Made up with parts of पडणें (to fall); पाहिजे; लागणें and असणें.

(1) पडणें is used with Genitive or Dative Supine of principal verb. Subject in the Dative.

{ मला तेथें चालायाचें (or चालायास) पडलें.
{ I had to go there.

(2) पाहिजे is used with Past Tense of principal verb. Subject in the Dative.

{ मला पोट्यास मिळविलें पाहिजे
{ I have to earn my livelihood.

(3) लागणें is joined to Subjunctive mood or Dative Supine. Subject in the Dative.

{ आपणांस तसदी यावी लागेल.
{ We shall have to trouble you.

{ रामजीस रुपये यावयास लागतील.
{ Ramji will have to pay.

(4) असणें is joined to the Genitive Supine. Subject in the Dative.

मला जायाचें आहे = I have to go.

COMPOUND TENSES.

INDICATIVE MOOD.

Present Tense.—

Present Imperfect **मी जात आहे**=I am going.

Present Imperfect Emphatic **तो रडतो आहे**=He is crying.

Present Habitual **तो जात असतो**=He usually goes.

Past Tense.—

Past Imperfect. **तो चालत होता**=He was going.

Past Perfect. **तो गेला आहे**=He has gone.

Pluperfect. **तो गेला होता**=He had gone. (i. e. He has gone)

The action is over. He went.

Past Habitual. **तो तेथे बसत असे.**=He was in the habit of sitting there.

Dubitative Past. **तुम्हीं शिकविलें असेल** You must have taught me.

Past Prospective. **मी लिहिणार होतों**=I was going to write.

Future Tense.—

Future Imperfect. **मी तुमची वाट पाहत असेन**=I shall be waiting for you.

Present Prospective. **काय खेळणार आहां ?**=What are you going to play ?

Future Future. **मी लिहिणार असेम**=I shall be going to write.

CONDITIONAL MOOD.

PRESENT TENSE (2)

Present Progressive. { **तो जर काम करीत असता**
Had he been doing his work.

Present Dubitative. { **तो जात असला तर...**
Should he be going, then....

PAST TENSE (2)

Past Conditional. { **ती पडली असती**
She would have fallen,

Past Dubitative { मीं अशी लबाडी केली असला
Had I done such roguery.

FUTURE TENSE (2).

Future Conditional { तो जाणार असता
If he had been going.

Future Dubitative { जर तो जाणार असला
{ Should he be going (in the future).

SUBJUNCTIVE MOOD.

तुला चालावें लागेल = You will have to walk.

PARTICIPLES.

Present. तो तें करीत असतां (असतांना) = While (when) he was doing that.

Past. तो आला असतां = When he came.

मी स्वतः आलों असतां पैसे देत नाहीस ? = Don't you pay me even when I come here personally (to demand) ?

ADVERBS.

तरी Sometimes means " at least. "

जेव्हां तेव्हां = Always.

जेव्हां केव्हां = Sometimes.

जेव्हां कधीं = Whensoever.

केव्हां कधीं = Indefinitely.

कधीं तरी = Now and then.

कधीं ना कधीं = Sometime or other.

वारंवार = Frequently.

Adverbs of time.—

आजकाल = Now-a days.

एकाएकीं = Suddenly.

एव्हां = At this very time.

झटकन् = Instantly.

तेरवां = { 3 days ago.
 { 3 days hence.

नुक्ता = Lately.

पश्चात् = Hereafter.

परवां = { 3 days ago.
 { 3 days hence.

तत्काळ, } = Immediately.
 तत्क्षणीं }
 तूर्त = Presently.

सतत = Continually.

संप्रत = At present. (In a wide sense-ago, time.)

Adverbs of place.—

समीप = Near.

सर्वत्र = Everywhere.

Adverbs of manner.—

अचानक = Suddenly.

झटपट = Quickly.

अत्यंत = Eminently.

प्रायः = For the most part.

अधिक = More.

बहुशः = } Generally.
 बहुतरुण = }

अवश्य = Necessarily.

एकत्र = Together.

फुकट = Gratis.

एणेप्रमाणे = Thus.

व्यर्थ = In vain.

उगीच = { For no reason.
 { Merely.

ही = Even

किंचित् = Scarcely.

Adverbs of quantity.—

एकदा = Once.

पुरे = Enough.

आरंभी = At the beginning.

Adverb of mood.—

किमपि नाही = Not at all.

खरोखर = Truly.

खचित = Certainly.

Adverbs of demonstration.—

एव्हां = Now.

Adverbs of interrogation.—

कशाला = Why.

Adverbs of motion.—

झणझण = Quickly; briskly.

फट, फटकन्, फटकर; गट, गटकन्, गटकर, गटगट etc. = At once.

POSTPOSITIONS.

Before Postpositions Nouns indicative of time usually remain unchanged.

The Postposition **करून** is joined to the instrumental in **एँ**; e. g., **आपल्या कृपेकरून**=by your favour.

Adverbs governed by Postpositions are not inflected; but they may take the Genitive crude form.

कालपासून or **कालच्यापासून**=From (or since) yesterday.

Postpositions of time.—

आंत; **पुढें** (denote futurity) **नंतर**, **पर्यंत**, **अगोदर**, **पूर्वी**.

Note difference between **पुढें** and **नंतर**.

Postpositions of space.—

आंत, **ठायीं**=In.

अलीकडे=On this side

मध्ये=In.

पलीकडे=On the other side.

पार्शी, **समीप**, **सन्निध**=Near.

Note—**ठायीं** used only in learned discourse.

Motion to and from.—

पावेतो=Till.

Instrumentality.—

कडून, **करवीं**, **द्वारां**, **द्वारे**, **द्वार्ती**=By or through.

Miscellaneous.

खेरीज, **वांचून**, **विना**=Without.

Note.—**वांचून** and **विना** only mean “without.”

घेतल्याविना (or **वांचून**)=Without taking it.

खेरीज and **शिवाय** express more:—

(1) besides.

(2) without, except.

(3) additional.

खेरीज is used with **करणें** and **ठेवणें** to express a sense of exclusion

ऐवजीं=Instead of (**बद्दल**).

समान=Like (**सारखा**).

बरोबर; **संगें**; **संगतीं**; **सवें**; **सह**; **सहीत**; **सहवर्तमान**=With; but **सवें** only

in poetry.

विरुद्ध; **उलटें**=Against.

सुद्धां=Together with,

CONJUNCTIONS.

(1) *Copulative*:—Uniting form and meaning,

आणि, आणखी; व; कीं; ही; च; देखील; पण (also, even); किंवा (nay)

(2) *Disjunctive*:—Uniting sentences but not meaning.

किंवा; अथवा; अगर; कीं=or.

(3) *Adversative*:—Uniting sentences but opposite senses.

पण; परि; तरी (but); तथापि (still).

(4) *Causative*:—Stating a reason.

कांकीं; कारणकीं; म्हणून; आतां; यास्तव; अतएव (therefore). म्हणून has three meanings:—

(1) “ Therefore ”—

त्याने मला शिवी दिली म्हणून मी मारिले.

(2) Like “ हें ” demonstrative—

{ मी तुझे घरीं येईन म्हणून म्हणाला
{ He said he would come to my house.

(3) “ Called ”—

{ इसाक म्हणून आब्राहामचा पुत्र होता,
{ There was a son of Abraham called Isaac.

Conditional conjunctions.—

जर; जरी; नाहींतर; म्हणजे (then).

(1) म्हणजे means “ namely ”, “ that is to say ” as म्हणजे काय
= Meaning what ?

(2) “ Then indeed ”, “ that being the case ”

{ तुम्ही बोललां म्हणजे माझे कार्य होईल=Should you
{ speak, then indeed my work will be done.

Declarative Conjunctions.—

कीं (that), म्हणून (saying).

Comparative Conjunctions. पेक्षां; परीस (than).

INTERJECTIONS.

Those of joy—ओहो; आहा (oh !).

Those of approbation—वाहवा; ठीक; भले शाबास; धन्य (bravo !)

Those of surprise—आहा; अब्ब; अलल; अहाहा (oh !)

Those of contempt—छे, छत; छीछी; धिक; फें (shame !)

Those of disgust— { इश; शिव
त्राहि त्राहि (help !)

Those of reproach—हत; उदेव (shame !)

Those of prohibition—ऊंह; चुप (silence !)

Those of indifference—अं (umph !)

Those of address अरे; रे; हे (O ! mas.) अगे; गे; O ! (fem.) अजी O ! (mas. or fem.) अहो... ...O ! (plural. mas. or fem.)

अरे and रे are endearing but not respectful.

हे is singular, but respectful.

अहो for respect and courtesy.

Prefix=उपसर्ग.

Suffix=प्रत्यय.

SECTION-3.



SYNTAX.

THE SUBJECT.

When the Verb has two objects—the Accusative and the Dative—the Acc. object is put before the verb.

{ आपण एकमेकांस सुख द्यावें
{ We should make each other happy.

The Subject can be a word, a phrase or a sentence—in the last case the Demonstrative Pronoun is inserted in apposition.

The subject of the Verb is in the Nominative case except in the following cases:—

(1) A transitive verb in the Past Tense.

{ त्यानें मला बोलाविलें
{ He called me.

(2) In the Subjunctive mood, when it is in the Instrumental.

{ त्यानें जावें
{ He should go.

But in the Dubitative Subjunctive in the Nominative. .

{ तो आला असावा.
{ He might have come.

(3) In the Potential, when the Subject goes into the Dative or Genitive Instrumental.

{ मला or माझ्यानें चालवतें
{ I can walk.

{ रामाच्यानें हा घडा उचलवला.
{ Rama could lift this "ghara."

(4) The Verbs expressing obligation—simple or compound—take the Dative.

{ मला एक आंबा पाहिजे
{ I want a mango.

{ मला जावें लागतें
{ I have to go.

{ मला गेलें पाहिजे
{ I must go.

{ मला हें करायचें आहे
{ I have to do this.

The Subject of the Verb is sometimes omitted.

- (1) When the Verb is impersonal

{ माझ्या पोटांत कळमळतें
{ I feel sick.

- (2) When the Subject is indefinite such as "one" the verb is in the Neuter singular.

{ जमिनीवर निजलें तर.....
{ If one sleeps on the ground.....

- (3) In passive phrases

{ त्यास कोश असें ह्मणतात
{ It is called a dictionary.

The Subject is sometimes put into the Neuter singular with the Verb in agreement.

- (1) When the agent is unknown

{ कोण हांक मारिते ?
{ Who is calling ?

- (2) In a general statement

{ ज्याला डोळे आहेत ते पाहील
{ Whoever has eyes will see.

- (3) To describe a humble person delicately.

When the verb असणे is followed by a nominal predicate, it agrees with the subject.

{ तूं सुलगा झाली असतीस तर
{ Suppose you had become a boy.

When there are two or more Nominatives.

- (1) If they are persons and of the same gender, they take the plural.

{ रामा व त्याचा बाप आले आहेत.
{ Rama and his father have come.

- (2) But if the persons are different (*i. e.* "you and I," "She and you"), the verb agrees in person with the 1st in preference to the 2nd (*i. e.* I, not you), and with the 2nd in preference to the 3rd (*i. e.* you, not she).

{ तें तूं आणि मी यांना वांटूं.
{ That you and I shall distribute them.

{ माझी बहीण व मी किती सुखी आहें.
{ How happy my sister and I are.

{ ती व तूं आलां होतां
{ She and you had come.

(3) When the Nominatives denoting persons differ in gender, whether singular or plural—they take the Neuter Plural.

{ जानोजी व त्याची बायको कोठें गेलीं आहेत ?
{ Where have Janoji and his wife gone ?

(4) When the two Nominatives are inanimate objects or irrational animals, the Verb often agrees in number and gender with the last word.

{ आमची गाय व घोडा आला नाहीं
{ Our cow and horse have not come.

But if a Demonstrative Pronoun be introduced, the 3rd person plural may be used.

THE OBJECT.

When the object is a person, it goes into the Dative. Otherwise the Accusative.

Sometimes when stress is to be laid on a verb, the irrational object takes the Dative.

गाय बांधलीस ? = Have you tied up the cow ?

गाईला बांधलीस ? = Have you tied up the cow ?

If emphasis is to be laid on an inanimate object, it sometimes takes the Dative.

When a transitive Verb takes two or more Accusative objects, it generally agrees with the last. But a Demonstrative Pronoun in apposition may be used, when the Verb goes into Neuter Singular or Plural in agreement with the pronoun.

A transitive Verb may take two objects—a direct (प्रत्यक्ष or मुख्य) (which is in the Accusative) and an indirect (असमीप or संबंधी) (which is in the Dative).

(1) When the direct object denotes an action, the Gerund or Dative Supine is used,

{ मीं त्याला लिहिणें (or लिहावयास) शिकविलें
{ I taught him to write.

(2) When the indirect object expresses an action, the indeclinable present participle in तां or तांना is used.

{ मीं त्याला जातांना वघितलें
{ I saw him going.

Note— { मीं त्याला राजा केले
{ I made him king.

The Verb does not agree with the factitive object राजा.

When the object of a transitive Verb is a sentence, the Verb goes into the Neuter Singular.

THE ADJECTIVE.

When an Adjective is used attributively to two or more Nouns it agrees with the nearest.

{ हा चांगला आंगरखा, पागोटें, सखलाद
{ This good coat, turban and plaid.

{ हा चांगला मुलगा व मुलगी मला आवडतात.
{ I like this good boy and girl.

When an Adjective is used predicatively, to two or more nouns, which denote Persons and are of the same gender, it is in the plural.

{ तूं व मी चांगले आहों
{ You and I are good.

But if of different genders, then the Adjective is in the Neuter Plural.

{ त्याचा बाप व आई मोठीं भलीं आहेत
{ His father and mother are very good people.

When the subjects denote inanimate objects, the Adjective agrees with the last.

{ त्याचें डोकें व चोंच मोठी होती
{ Its head and beak were large.

But if the Demonstrative Pronoun is used, it, of course, is Neuter Plural, and Adjective and Verb follow suit.

When a declinable Adjective is used by itself as the object of a transitive Verb, it assumes the Neuter Singular form.

{ याला खरें सांगितलें
{ We told him the truth.

This declinable Adjective may be used with an object when, if the object is Accusative, the Adjective agrees with it in gender and number.

{ तिनं कोळशानें भित्त अगदीं काळी केली
{ She made the wall quite black with coal.

and when the object is in the Dative, the Adjective goes into the Nenter Singular.

{ मी तुझाला गहाणें समजतों
{ I consider you wise.

In constructions with करणें the Adjective usually agrees with the inflected object (if it is declinable).

{ मीं तिला बरी केले
{ I made her well.
{ This is the largest mango.
{ सर्व आंब्यांत हा मोठा आहे (or मध्यें for आंत).
{ सर्व आंब्यांपेक्षा हा मोठा आहे.

Excess may be shown by doubling the Adjectives or by adding another of like meaning.

{ तो लाल लाल झाला
{ He became very red.
{ तो पांढरा सफेत झाला
{ He became very white.

Quality is shown by. इतका or एवढा.

{ तो माझ्याइतका तरुण दिसतो
{ He looks as young as myself.

इतका shows number or quantity while एवढा shows rather magnitude.

Note.— { तो काळासा दिसला
{ He looked somewhat black.

सा or सर=somewhat, rather.

Likewise the Adverbs, जरा, किंचित्, अंमळ are used.

Only they come before the Adjective.

{ तो जरा काळा आहे
{ He is a little black.

To show plurality the Adjective is repeated or has ला affixed to it.

{ तेथें मुख्य मुख्य लोक आले होते or
{ तेथें मुख्याल लोक आले होते
{ Great men had come there.

Notice that reduplicating the Adjectives shows distribution gradual progression and intensity.

1. { सर्वांना एक एक लाडू वाढा
Give a cake to each of them all.
2. { तुम्ही थोडे थोडे वाचा
Read a little at a time.
3. { तो लाल लाल झाला
He became very red.

When in a sentence a Noun is placed in apposition, the Verb and Adjective agree with the apposition.

Titles come after names, but English ones before, after the English fashion. Nouns denoting trades, professions etc. are put after the Proper Nouns *i. e.* रामा माळी = The gardener Rama. Also Nouns denoting countries, cities and rivers etc. मुंबई शहर.

THE PRONOUN.

Personal.

In addressing the Deity the Singular is used.

In addressing persons by name certain honorific suffixes are used, *i. e.* राव, रावजी, जी, पंत, बा, बाजी etc. for men, and बाई, ताई for women.

When the Personal Pronouns take inflected Nouns in apposition, they usually assume crude form.

{ मज गरीबाला दान द्यावे
{ You should give a gift to me, a poor man.

Before names in the instrumental case, the 1st and 2nd Personal Pronouns assume their instrumental forms.

{ तुम्ही रावांनीं याप्रमाणें करू नये
{ You, gentlemen, should not act so.

When the Noun is uninflected, the Pronoun also is uninflected.

{ मी गरीब काय करू शकतां
{ What can I, a poor man, do ?

Reflexive.

The Pronouns आपण and स्वतः are used reflexively.

{ त्यांनीं आपणांस (or स्वतांस) मारून घेतले
{ They beat themselves.

{ आम्ही आपणांशीं विचार करूं
{ We shall think about it by ourselves.

Appositionally स्वतः only is used.

{ तो स्वतः विद्वान् आहे
 { He himself is learned.

but { तो आपण आला
 { He came personally (or himself).

Note.—आपला which can be used appositionally as an expletive.

{ मी आपला वसलों
 { I am just sitting !

The Genitive case of आपण can never be used with the subject. It can only qualify the object of the Verb or its extension. Thus:—

{ रावजीनें आपला मुलगा रस्त्यांत पडलेला पाहिला
 { Raoji saw his son lying on the road.

{ गोपाळ आपल्या गांवाला गेला
 { Gopal went to his village.

But { खंडू व त्याची बायको आली आहेत
 { Khandu and his wife have come.

This however is correct

खंडू आपली बायको घेऊन आला आहे.

आपण may sometimes be substituted for the Personal Pronoun.

{ मला बाहेर ठेवून आपण गेला
 { He left me outside and went.

Special uses of आपण:—

(1) In the sense of “ I together with others ” addressed,

{ आपणा चौघांस आज आमंत्रण आहे
 { We four are invited to-day.

(2) In respect, instead of तुम्ही.

(3) In speaking modestly of intention or ability to do a thing.

{ आपण याचा विचार करूं
 { I will consider it.

आपले आपण=of ones own accord.

आपआपले is distributive.

Relative.

When the antecedent Pronoun (to which a relative is attached) is of the 1st or 2nd person, it is joined to both the relative and correlative.

{ ज्या तुला वाचतां येत नाही त्या तुला हें काय उपयोग ?
 { What is the use of this to you who cannot read ?

When the relative is followed by several Nouns, it agrees with the one nearest to it. But sometimes it may agree with the last, particularly if it be the principal word.

Emphasis is obtained by either doubling the relative or adding **कोणी** to it.

{ जो जो पदार्थ ती मागे तो तो आम्ही देऊं
 { Whatever she asked, we gave her.
 { जो कोणी विश्वास ठेवील तो तरेल
 { Whoever believes will be saved.

Demonstrative.

अमा used appositionally expresses kind or sort. But **हा** expresses individuality.

A Demonstrative Pronoun used appositionally to Nouns, agrees with those Nouns in gender and number. If the Nouns are of different gender, the Demonstrative goes into the Neuter Plural. If an appositional Demonstrative is followed by a Noun, it agrees with that Noun.

{ त्यांनीं त्या वेळीं आपल्या बंदुकी, तरवारी व ढाली अशीं
 हत्यारें घेतलीं
 { At that time they took muskets, swords and shields.

A Demonstrative in apposition to a clause or several clauses, is always in the Neuter Singular.

Interrogative.

कोण is used chiefly in reference to persons but sometimes to things.

कोणता or **कोणचा** is used when enquiry refers to one of a class of objects.

{ कोणत्या मुलानें ही गोष्ट सांगितली ?
 { Which boy told you this story ?

कोणता thus means " which " or " what."

uses of कायः—

(1) As “what”

तुला काय पाहिजे ?

(2) Instead of जें in the sense of “ whatever, ”

{ तो काय देईल तें घेऊन ये.

{ Bring whatever he may give you.

(3) As an exclamation of surprise at greatness or magnitude.

{ काय हें धैर्य !

{ What courage this !

(4) Reduplicated to show surprise at number and variety.

{ मी काय काय त्याचें गुण सांगूं !

{ What and how many excellencies of his shall I tell !

(5) As an interjectional particle of surprise.

{ काय, तूं त्याला मारिलेंस काय ?

{ What, did you strike him ?

(6) आज पडेल काय ? in a question.

Indefinite.

कोण=Some one. When the person is quite unknown कोणसा is used.

कोणी=Any one.

कोण एक expresses some particular person or thing, both singular and plural.

{ कोण एकानें असं ह्मटलें.

{ Some one said so.

कोण एक Also means “a certain man.”

Note.— { कोणता घ्यावा ?

{ Which one shall I take ?

{ कोणताही घे.

{ Take any one at all.

कांहीं=Some, a few etc.

{ कांहीं लोकांस असं वाटतें.

{ Some people think so.

कांहीं नाही=Nothing at all, not at all.

कांहीं करून=By some means or other.

कांहीं कांहीं Can be used distributively.
 कांहीं बाहीं=Some little (in degree).

THE CASE.

The Nominative.—(प्रथमा or कर्तृकारक).

This is the case of the subject in the कर्तरी प्रयोग. Also of the nominal predicate.

{ तूं फार भली बायको आहेस.
 { You are a very honest woman.

The Accusative (कर्मकारक).

This expresses the direct object of a Verb. But when this direct object denotes a person, it is put in the Dative, i. e. with ला.

The Accusative shows time, space and measure.

- (1) { मी दररोज दोन कोस चालतो.
 { I walk four miles every day.
 (2) { ती बारा महिने अनवाणी चालते.
 { She walks bare foot all the year round.
 (3) { त्याला दोन शेर पीठ द्या.
 { Give him two seers of flour.

The Instrumental. (करणकारक or तृतीया).

This case denotes the instrument whereby an action is performed.

It also denotes

(1) The subject in the कर्मणी & भावी constructions.

(2) The operating power or cause.

{ त्याने त्या लाजेनेच जीव दिला.
 { He died from that very disgrace.

(3) Manner.

{ तो मोठ्या उशिराने आला.
 { He come with great delay.

(4) The accompanying circumstance.

(5) The contents of a thing.

{ त्याने ते पाण्याने भरिले.
 { He filled it with water.

(6) A reference.

{ तो शरिराने निरोगी आहे.
 { He is healthy in body.

(7) Space, proximity, etc.

- { मी वाटेनें चाललों होतों.
 { I was walking along the road.
 { तिनें त्याला उराशीं धरिलें.
 { She held him close to her bosom.
 { पुण्याने.
 { From Poona.

Note—In the last case *i. e.* when नें is used to mean हुन or ऊन, it has no anuswar.

(8) Intercourse, opposition, etc.

- { तो त्याशीं लढला.
 { He fought with him.

(9) Time

- { दोन तासांनीं.
 { In two hours time.

(10) Authority.

- { कायद्यानें.
 { According to law.

(11) Comparison.

(12) Measure of excess or inferiority.

- { तो दोन वर्षांनीं मोठा.
 { He is older by two years.

(13) Rate of, in measurements etc.

The Dative (चतुर्थी or संप्रदानकारक).

(1) Signifies a giving. It shows the indirect object.

- { मी हें तुला देईन
 { I will give this to you.

(2) The direct object.

- { मीं त्याला मारिलें.
 { I beat him.

(3) The subject of a Potential Verb.

(4) The person or thing to which an action refers—especially in intransitive Verbs.

- { मला दिसते.
 { It appears to me.
 { त्याला गुण आला.
 { He recovered.

(5) Person or thing benefitted or injured.

(6) Possession with असणें.

{ त्याला सहा मुलें आहेत.
{ He has six children.

(7) The person for whom sympathy is shown.

{ त्याला ते फार रडले.
{ They cried much for him.

(8) The thing in which a person suffers.

{ तेणेंकरून ते मनुष्यपणाला शुकतात.
{ They lose their manhood by it.

(9) The person supplicated.

(10) Effect or consequence.

{ तो आपल्या नाशाला लढला.
{ He fought to his ruin.

(11) Definiteness.

{ जिभेला गोड.
{ Sweet to the taste.

(12) Comparison.

(13) Utility, office.

{ तो पोरें चाकरीस ठेवीत असतो.
{ He employs boys as servants.

(14) Compensation.

{ लातेला लात.
{ A kick for a kick.

(15) Relation of space (space in, or on, and motion to)

{ त्याचे डोक्याला पागांटे होतें.
{ He had a turban on his head.

{ तो शहराला गेला.
{ He went to the city.

(16) Time.

(a) Point of time.

{ उद्यां चाराला.
{ Tomorrow at four o'clock.

(b) Indefinite time.

{ काल रात्रीस तूं कोठें होतास ?
{ Where were you last night ?

(:c) Limit, extent.

{ दहाला दोन मिनिटें आहेत.
{ It is two minutes to ten.

Note.—**ला** is used to show definite time only and never indefinite time, which is shown by **स**.

The Ablative (**अपादानकारक** or **पंचमी**).

The ablative shows the sense of “taking away” or ablation.

The termination **हून** or **ऊन** is affixed directly to the noun or to nouns governed by the postpositions. Also to adverbs, as, **वरून** etc. **पामून** is used in the sense of **हून** to denote a sense of ‘ablation.’

{ **ग्यास हा पदार्थ कोळशापामून उत्पन्न होतो.**
{ Gas is produced from coal.

{ **त्याच्या चेष्टांपामून कोणाला उपद्रव झाला नसेल.**
{ No one can have suffered from his pranks.

Motion from a place is expressed by **हून**.

{ **तो गांवाहून आला.**
{ He came from the village.

Motion from a person is shown by **पामून** or **जवळून**.

Postpositions and adverbs inflected by **हून** and **ऊन** when expressing plurality have a locative and not ablative form.

{ **इकहून तिकहून सर्व झाडे दिसत होती.**
{ Everywhere all the trees were visible.

Postpositions inflected by **ऊन** when governing plural nouns convey the locative sense.

{ **झाडांवरून पांखरें बसलीं.**
{ The birds perched on the trees.

Motion is expressed by **ऊन**.

{ **तो घोड्यावरून गेला.**
{ He went on horseback.

हून is also used comparatively as “than.”

{ **याहून चांगली अवस्था.**
{ A better position than this.

The Genitive.

The object is sometimes governed by the genitive.

{ **तिचा विश्वास धर.**
{ Believe her.

The genitive is often used of a person with reference to an emotion.

{ **यावर माझा किती लोभ.**
{ How much I loved him.

This emotional genitive means two things; thus आइवापांची प्रीति may mean either the love of parents (by a child) or the love of parents (for a child).

Note—A noun in the genitive case when it denotes a quality (i. e. when it is an adjective), is not generally modified before the genitive termination.

Thus घरचा=household.

But घराचा=of the house.

घरचीं माणसें=The people living in the house. .

घराचा धनी=The master of the house.

It is usually only words expressing a local relation which (like adverbs) do not inflect the root before the genitive termination.

अंगचा; तोंडचा; देशचा; उत्तरचा etc:

But कामाचा=Useful, of use, etc:

Also notice the adverbs such as वरचा (of above); कालचा (of yesterday).

These adverbs become adjectives.

The genitive of change of state.

{ भिक्षुकाचा श्रीमंत होतो.
{ A beggar becomes a rich man.

The objective genitive is chiefly governed by the compound verbs and expresses the object of some feeling.

{ याचा मला राग आला.
{ I was angry with him.

{ राजाचा अपमान केला.
{ They dishonoured the king.

The genitive is sometimes used adverbially to express relation of time.

{ तो दिवसाचा निजतो.
{ He sleeps by day.

The Locative (सप्तमी).

. The Locative of Instrumentality.

{ तो तोंडीं जेवतो.
{ He eats with the mouth.

THE POSTPOSITIONS.

Instrumental.

करून expresses simple instrumentality and is affixed to the instrumental in ऐं.

करवीं likewise.

{ त्यानें शस्त्रेकरून (करवीं) मारिलें.
{ He killed him with a weapon.

कडून is much the same. But it sometimes has the ablative sense of "from."

{ त्याकडून पैसा वे.
{ Take the money from him.
{ तो हिंदुस्थानाकडून आला.
{ He came from Hindustan.

जवळून has generally an ablative force but sometimes expresses agency.

{ हे भांडें मजजवळून फुटलें.
{ This vessel was broken by me.

द्वारां=By.

Dative.

प्रत=To. It can be attached to the object; as,

{ प्रधानाप्रत बोलतो.
{ He speaks to the minister.

or to the place

{ तो गांवाप्रत गेला
{ He went to the town.

But प्रत only occurs in learned discourse. जवळ expresses the object.

{ त्याच्याजवळ सांग.
{ Tell him.

लागीं is used in poetry. It shows the object, ground or utility.

{ लिहिण्याच्या लागीं.
{ Fit for writing.

करितां, कारणें, सार्थी, स्तव, अर्थी=For.

पार्शी like जवळ.

कडे=To.

{ त्याकडे जा.
{ Go to him.

Ablative.

कइन्=From.

जवकून् shows motion from.

{ मी त्याच्या जवकून् आलों.
{ I have come from him.

Agency or proximity.

{ तो आमच्या गांवाजवकून् गेला.
{ He went by our village.

पासून=From, time, (space or otherwise.)

पेक्षां=Than (in comparison).

वरून expresses motion.

(1) Source.

{ माडीवरून खाली आला.
{ He came from upstairs.

(2) Locality.

{ घोड्यावरून.
{ On horse back.

(3) Proximity in motion.

{ गांवावरून.
{ By the village, past the village.

(4) Reason "by means of."

{ शब्दावरून
{ By reason of the voice.

Locative.

आंत, } Both mean "in" and are used with reference
मध्ये } to place.

Notice the idiom of आंत for वर when talking of clothes.

पायांत जोडा=Shoes on the feet.

आंगांत आंगरखा=A coat on the body. etc.

But

डोक्याला पागोटें.

When capable of inflection, postpositions agree in gender and number with the noun to which they refer.

{ त्या सभोंवतालें वीस हत्ती उभे होते
{ Twenty elephants stood round him.

They may inflect the whole sentence.

{ मी रुपये घेतल्याविना जाणार नाही
{ I will not go without taking the Rupees.

When postpositions inflect a sentence, the verb is in the past tense in ला (uninflected).

Note. The postposition and the inflected form are put together.

{ घरा बाहेर
{ Out of the house.

THE TENSES.

The simple tenses express point of time without regard to duration and they show single acts or habits.

Compound tenses express duration or continuance of time.

INDICATIVE MOOD.

THE PRESENT TENSE.

The Present Indefinite.

(1) Indicates an act lately commenced and in a state of progression.

(2) Indicates an action just about to begin; as, मी येतां=I am just coming.

(3) Indicates an action that will certainly happen; as, तुझांस उद्यां मोकळाक देतां=I shall give you leave tomorrow.

(4) Indicates a general axiom or truth of all times.

(5) Shows habit; मी लाखां रुपये देतां=I am in the habit of giving lakhs of rupees.

(6) When quoting from an extant author.

The Present Imperfect.

(1) Expresses that action is going on; as, मी लिहीत आहे= I am writing.

(2) Used in speaking of past action.

(3) It expresses something which has been going on for an indefinite period; as, **तू एथें किती दिवस रहात आहेस**=How long have you been living here ?

The Present Imperfect Emphatic.

(1) Is more emphatic than the above; **मी लिहितों आहे**=I am writing (go away etc.).

(2) It expresses an action that has been going on interruptedly for some time.

The Present Habitual

Shows the habitual occupation of the agent; as, **समुद्रांत मासे रहात असतात**=Fish live in the sea.

THE PAST TENSE.

The Past Indefinite.

(1) Shows what is already past and done with; as, **तां काल मला झणाला**=He said to me yesterday.

(2) Is used with the first clause of a conditional sentence with जर to show probability; as, **तू कधीं आलास तर सांग**=Should you come then tell me.

(3) It expresses something which will certainly be done at once; as, **मी आलों**=I am just coming. (Consider "I have come.")

(4) It is used instead of the present tense to express a desire or opinion modestly; as, **थोडी साखर पाहिजे होती**=I want a little sugar.

5) It shows a present progressive action on point of completion; as, **पहा माझा घोडा आला**=My horse is coming, look !

The Past Imperfect.

Shows an action begun and in progress but not finished; as, **एके दिवशीं तो परत येत होता**=One day he was coming back.

The Past Habitual

(1) Expresses an action which was habitual in time past; as **तो बाहेर निघे**=He used to sally forth.

(2) With **ना** it shows unwillingness or impossibility in past time; as, **तो निघेना**=He would not set out.

(3) It is used to show the result, end, or completeness of an action expressed by another verb; as, **तुझा जीव जाई तोंपर्यंत तूं दारू पिशील**=you will drink liquor till you die.

(4) Consequence of an action; as, **माझा हात पुनः नीट होई असे औषध पावें**=Please give me medicine to cure my hand.

(5) It is used in poetry for all the tenses of the indicative.

The Compound Habitual Past.

ते येत असत=They used to come.

The Dubitative Past.

(1) This expresses the probable occurrence of an event in past time; as **तुझी मला शिकविले असेल पण**=You may have taught me but... ..; **तूं गेला असशील**=You may have gone.

When the probability is more near a certainty **असावें** is used; as, **तो गेला असावा**=He must have gone; **त्यानें तें नेलें असावें**=He must have taken it.

(2) A common probability; as, **तो आला असेल**=He may have come.

(3) **असेल** may be used to show a past event which may have happened in past time; as, **मी येण्यापूर्वी तो गेला असेल**=He might have gone before I arrived. For greater probability **असावें** is used; as, **मी येण्यापूर्वी तो गेला असावा**=He must have gone before I arrived.

Note—In conditional clauses **असला** is preferable to **असेल**; as, **तो आला असला तर मला सांग**=Should he have come, then tell me.

The Past Prospective.

(1) Expresses an intention in past time to do some action; in **मी काल येणार होतो पण.....**=I was to have come yesterday, but....

(2) Expresses an act which was on the point of happening in past time, but whether it did or did not take place is uncertain; as काल त्याची चौकशी होणार होती=He was to have been tried yesterday.,

THE PERFECT TENSE.

Shows completed action the effects of which extend to the present; as, त्यां संगती जेवायास बहिणीने बोलाविलें आहे=My sister has invited me to dine with them. आपण एकमेकांचें साहाय्य करावें ह्यान ईश्वरानें आपणांस या लोकां पाठविलें आहे=God has sent us into this world that we might help each other.

Note.

In English the Perfect Tense is used to show a past action recently completed. But in Marathi for this purpose the Past Indefinite is used; as, मीं आतांच वार्ता ऐकिली=I have just heard the news. It is used dramatically for the Pluperfect; as, तो चालला आहे इतक्यांत राजा आला=He was just going when the king arrived.

THE PLUPERFECT TENSE.

(1) Expresses a past completed action; as, त्यांनीं तिला ताडीवर निजविलें होतें तेव्हां मीं पाहिलें=They had just placed her on the bier when I saw her.

(2) Expresses a past action which does not continue itself to the present time; as, मी काल पुण्यास गेलों होतो=I went to Poona yesterday (but returned.)

(3) Employed for the present perfect out of modesty; as, मी आपणांस भेटायास आलों होतो=I have come to meet you.

The Future Tense.

Indefinite.

(1) Futurity; as, उद्यां पाऊस पडेल=It will rain tomorrow.

(2) Expresses the interrogative "should;" as, कां फोडील ? तो वेडा नाही=Why should he break it ? He is not mad.

(3) With च expresses "Shall;" as, तो जाईलच=He shall go.

(4) Expresses indifference as to realisation of supposition; as, **याल तर या**=You may give if you wish.

(5) The possibility of the English " may; " as, **कोणी तरी भेटेल**=We may meet some one.

(6) It is used when followed by an Imperative; as, **बाकीच्याचे तुझ्या मनांत येईल तें कर**=Do with the rest what you please.

(7) After **जेव्हां** or **जर**.

(8) More respectful than Imperative or Subjunctive in making a request.

Future Imperfect.

(1) Expresses continuity in futurity; as, **उद्यां या वेळेस तो प्रवास करीत असेल**=He will be travelling this time tomorrow.

(2) Shows most probability; as, **मी उद्यां पुण्यास असेन**=I shall in all probability be in Poona tomorrow.

Future Continuative.

Shows commencement and continuance of a future act in future time; as, **तो चालता होईल**=He will begin to go away.

Present Prospective.

(1) Shows the future accomplishment of an act resolved on; as, **ते उद्यां येणार आहेत**=They are coming tomorrow.

(2) Shows emphatically a determination to do or not to do something; as, **तुला आज्ञा मिळणार नाही**=You shall not have permission.

Future Future.

तुम्ही याल तेव्हां मी लिहिणार असेन=I shall be going to write when you come.

Shows future probability; as, **तो येणार असेल**=He may be coming

THE CONDITIONAL MOOD.

The Simple Indefinite.

(1) Expresses something which might have happened in past time but which did not take place; as, **असें जर तुला ह्मणता, तर तुझ्यानें त्याची धट्टा करवती ?** = If he had spoken to you thus, could you have mocked him ?

(2) Also used in both clauses of a conditional sentence; as, **मी तसें करितों तर** = Had I acted so, then.

(3) May express a present, past or future supposition; as, **तो आज येता तर तुझी भेट होती** = Were he to come to day, you would see him.

Progressive Conditional.

This expresses much the same as the simple indefinite, but is more applicable to acts in progress at the time to which the supposition refers; as, **असा पाऊस पडत असता तर चांगलें नसतें** = Were it to rain continually like this, it would be bad.

Dubitative Conditional.

(1) Expresses a probability of which the speaker has no knowledge; as, **जर पाऊस पडत असला तर येऊं नको** = If it should be raining, do not come.

(2) To show agent may have an intention, but speaker is ignorant; as **तो जात असला तर तें काम त्याला सांगा** = Should he be going entrust the work to him.

Compound Indefinite.

Expresses "would have"; as, **तो तेथें आला असता तर तुला त्यानें जाऊं दिलें असतें** = If he had come there, he would have let you go.

Past Dubitative.

Shows an uncertainty which, if it ever occurred, must be now fully performed; as, **तो हें बोलला असला तर द्वाड** = Should he have said thus,

he is a blackguard; तो आला असला तर मला सांग=Should he have come, tell me.

Future Conditional.

Shows a possibility of doing a thing which actually did not come off; as, तो जाणार असता तर बरें होतें=If he had intended to go, it would be fine.

Future Dubitative.

Same as Dubitative Conditional, only of a more distant future time; as, तो जाणार असला तर मला सांग=Should he be going, then tell me.

SUBJUNCTIVE MOOD.

(1) Expresses obligation; as, क्षमा मागावी=You should ask for pardon.

(2) Denotes fitness or authority; as, त्याने सिंहासनावर बसावे=That person might sit on the throne.

(3) Shows " must " with the Instrumental in the following case; as, त्याने उपाशी मरावे काय ?=Must he die of hunger?

(4) Shows " must, " " is to "; as, असें समजावे=It is to be understood thus.

(5) Used for politeness in orders.

(6) To show interrogatively surprise or emotion; as, क्षमा, तुम्हीही असें क्षणावे=You too talk of pardon ! मुला, तुला काय क्षणावे=Boy, what shall I say to you ?

(7) With म्हणून expresses purpose; as, राजा नेमावा क्षणम सर्व लोक एकत्र झाले=All the people assembled to elect a king.

(8) Is sometimes used for Past Habitual; as, त्याने बाहेर निघावे=He would sally forth.

(9) Expresses a supposition which the speaker expects to be realised; as, त्याने उद्यां यावे=He should come tomorrow.

(10) तू सांगावे होतें=You should have told me.

The negative forms are three:—

(1) न Before the ordinary subjunctive (rarely used).

(2) The subjunctive with नये (subject in Instrumental) (most common).

(3) Present Participle in तां with कामा नये (subject in Dative or Instrumental); as, मला or मीं येतां कामा नये=I should not come. (This shows a certain degree of impropriety).

THE IMPERATIVE MOOD.

(1) In the 1st person to ask something or to say 'let us'; as, मी आंत येऊं=May I come in ? माडीवर जाऊं=Let us go upstairs.

(2) To give a command, in the 2nd person.

(3) In the 3rd person to bless or curse; as, ईश्वर तुमचें कल्याण करो- May god bless you.

THE INFINITIVE MOOD.

The principal verbs governing the infinitive are इच्छिणें, पाहणें, शकणें, देणें and लागणें.

PARTICIPLES.

PRESENT.

(1) The participle in त;

(a) तो वाचीत आहे.=He is reading.

(b) ती तेथें रडत बसली=She sat there crying.

(2) The participle in ता denotes that while the action denoted by the participle is going on, that denoted by the verb takes place, It shows duration expressed by " while."

{ तो चालतां चालतां खालीं पडला
{ He fell down while walking.

When duration or continuance is to be expressed, the participle is repeated; but if not, it remains singly.

{ बारा वाजतां या.
{ Come at 12 o'clock.

{ वांकडीं तोंडें न करितां त्यांनीं औषध घेऊं आदरिलें.
 { They set themselves to take medicine with-
 { out making faces.

As the participle in त expresses an accompanying action on the part of the subject so does that in तां with reference to the Indirect object.

त्याला खेळतां मीं बघितलें.

{ I saw him { while he was playing.
 { playing.

(3) The participle in तांना is the same as in तां.

(4) The participle in त असतां expresses the progressive sense;

{ आझीं खेळत असतां तो आला.
 { He came while we were playing.

With or without ही it has the force of जरी.

{ शिकवीत असतांही ती विद्या मनांत येऊं नये.
 { Although I teach him he cannot understand
 { that science.

(5) The participle in त असतांना same as above; but seldom used.

PAST.

(1) In ला used with auxiliary verbs.

{ लिहिलें आहे.
 { It is written.

Note.—तो गेल्यास=Should he go.

(2) लेला is used as a participial adjective. It is sometimes used with an auxiliary to make up a Passive form.

{ नौका कांठाशीं बांधलेली हांती.
 { The boat was tied to the shore.

(3) ला असतां=When.

{ तो गेला असतां
 { When he had gone.

When used with a conditional sentence, it has a greater force than ल्यास. It is sometimes used for "though."

{ इतकें ब्यटलें असतां तो गेला
{ Though I said so much, still he went.

(4) The participle in **उन** when it inflects **असणें**, has the force of **जरी**.

{ पहा, मी जाणता असून इतका घसरलों.
{ See, what a blunder I have made, though I
am wise.

To make up compound verbs.

{ मीं फेंकून दिलें.
{ I flung it away.

Note—Phrase. { हें तर मीं जाणून आहे.
{ I know full well.

FUTURE.

Shows knowledge of a future act.

{ तां येणार आहे.
{ He is going to come.

Also a verbal noun.

{ येणारे.
{ Those who are coming.

THE GERUND.

The verb in **एं i. e** **करणें**.

Declinable. *e. g.* **करण्याला**=for doing.

करण्याचा=of doing.

{ त्याचीं करणीं चांगलीं आहेत.
{ His actions are good.

{ त्याला बापाची आज्ञा मान्य करणें प्राप्त आहे.
{ It is right that he obeys his father.

It may take an object.

{ तूं मला सुपाऱ्या देणें आहेस.
{ You owe me betelnuts.

With **असणें** it shows obligation or necessity.

{ एक दिवस आपणांस मरणें आहे.
{ We must die some day.

{ मग जें करणें असेल तें कर.
{ Do then as you think right.

THE SUPINE.

DATIVE AND GENITIVE.

(1) The Dative is used as the infinitive.

{ मी हें करायास तयार आहे.
{ I am ready to do this.

(2) With पडणें to show necessity.

{ आझांस जायाचें पडेल.
{ We shall have to go.

(3) With असणें to show necessity.

{ मला जायाचें आहे.
{ I have to go.

But uninflected it simply shows the participle in णार.

{ मी जायाचा आहे.
{ I shall go.

(4) Without an auxiliary it is used to show high probability only just short of certainty.

{ तो एकादे दिवशीं अनर्थ करायाचा.
{ He will one day do some harm.

THE ADVERB.

The declinable adverb agrees in gender and number either with the subject or object of the verb.

{ ती चांगली नाचेल.
{ She will dance well.

{ तो गायन कसें करितो?
{ How does he sing ?

When the subject is uninflected and the verb intransitive, the adverb agrees with the subject.

{ ती चांगली चालते.
{ She walks well.

When the verb takes an uninflected object the adverb agrees with the object in preference to the subject.

{ ती गायन चांगले करिते.
{ She sings well.

When both subject and object are inflected, the adverb goes into neuter singular.

{ त्यानें याला कसें मारावें ?
{ How could he beat him ?

Also when subject of intransitive verb is omitted or inflected.

{ होईल कसें ?
{ How will it be ?

{ त्यानें जावें तरी कसें ?
{ How could he go ?

Adverb is in neuter singular, when object of transitive verb is omitted and the verb expresses merely general sense of action.

{ तो कसें वाचतो ?
{ How does he read ?

But { तो कशी पोथी वाचतो ?
{ How does he read the book ?

When one adverb modifies another, both agree in gender and number.

Adverb used to express sense of quality and also adjectives used adverbially can be compared.

{ रामापेक्षां मैना चांगली वाचते.
{ Maina reads better than Rama.

When जेव्हां is joined to केव्हां to express the rare occurrence of an event, the correlative केव्हां is only once mentioned in a compound sentence, *i. e.* in the first clause.

THE CONJUNCTION.

आणि and व are copulative conjunctions.

These two differ. आणि connects opposite truths, but व denotes variety.

{ तो काळा आणि हा गोरा
{ That one is dark and this one is fair.

While { त्याने कृतघ्नता व दुर्लौकिक व अकल्याण आणिलें
He brought ingratitude, dishonour and ruin.

आणि has a causal force, *i. e.* it can be translated as “and consequently.”

It also indicates that the action in the first clause preceded in point of time that in the second.

{ त्याने चार पाने उलटलीं आणि विचारिलें.
He turned over four leaves and asked.

आणि may be used indiscriminately but not व.

The omission of conjunctions shows succinctness, though the repetition of them rivets the attention on details. However the voice is generally made to play its part.

अथवा and किंवा are almost identical. अथवा has only a disjunctive force, while किंवा has the additional sense of variety.

पण and परंतु are adversative conjunctions. When the second clause contradicts the first and when the first does not contain a negative but the second does then no conjunction is used.

{ तिने आपणास फसविलें, आईस नाही.
She deceived herself, not her mother.

When the first clause contains a negative and the second a positive, the conjunction, may or may not be inserted. If inserted, it must be तर.

{ वीष खाल्यानें मनुष्य वांचणार नाही, (तर) मरेल.
By eating poison, man will not live, but die.

When two opposite clauses are joined to indicate variety आणि is used.

{ मुलगा अशक्त आणि मुलगी सुदृढ आहे.
The boy is weak and the girl is strong.

When two adversative clauses are united in one sentence पण and आणि connect the clauses. When the second clause negatives the first, and the third limits the second, there is no particle between the first and second clauses, and पण or तरी between the second and third.

In causative sentences expressing purpose, the causal part is put before the other with म्हणून after it.

{ तो अपशकून दूर करावा म्हणून त्यानें.....
In order to remove the bad omen, he.....

{ ध्यानं.....कीं अपशकून दूर करावा.
{ He.....in order to remove the bad omen.

जर and तर together are only used in conditional or suppositional sentences.

ल्यास is used when the act mentioned in the conditional clause is least important.

{ आमच्या गांवीं आल्यास मला भेट.
{ Should you ever happen to come to our town,
come and see me.

असतां is more emphatic; but it still implies that the act mentioned in the conditional clause is least important.

{ मी तिकडे गेलों असतां ते मला पुनः चाकरीस ठेवतील.
{ Should I go to him again, he will restore me to
his service.

When the conditional clause is to be made emphatic, the past indicative with जर is used.

{ हें मामास कळलें तर काय म्हणेल ?
{ Should my uncle learn this, what would he say.
{ तिचा तोटा माझी सगळी संपत्ति खर्च केली तरी भरून
येऊ शकणार नाही.
{ Though I spend all my estate, still I could not
make up her loss.

The Past Indicative is used when an event is most likely to happen in future time.

{ कधीं आमच्या दारावरून आलास तर मजकडे ये.
{ Should you ever pass our door, come to me.

When the event is almost certain and the performance of another act depends upon it, the past tense is used followed by ह्मणजे and not तर.

{ तो आला ह्मणजे मला सांग.
{ Tell me as soon as he comes.
{ मामा बाहेर गेला ह्मणजे मी तुला भेटें.
{ When uncle goes out, I will meet you.

When an event has actually occurred and there is no doubt about it in the speaker's mind, the present and past tense of आहे make the verbal forms.

{ तो जर चोर नहीं तर त्यास भय नाही.
{ If he is not a thief, then he has nothing to fear.

{ एथें जर तो आहे तर तुझे दृष्टीस पडेल.
{ If he is here, then you will see him.

{ जर ते आले होते तर मला भेटले असते.
{ If they had come, they must have seen me.

When the speaker does not question the occurrence of the event but simply wants to express his ignorance of it असला is used.

{ तो जात असला तर येऊं नको.
{ Should he be going, do not come.

{ तूं लिहिणार असलास तर मी लिहिणार नाहीं.
{ Should you be going to write, I shall not write.

{ जर तो एथेंच कोठें असला तर काय ?
{ Should he be somewhere just here, then what ?

When we wish to express that the event might have been different from that which has actually happened, the Conditional Mood is used.

{ आणखी पैशाची गरज लागती तर मीं सगळें विकलें असतें.
{ Had I needed more money, I would have sold the whole.

{ त्याला क्षमा केली असती तर रामाला इतका खेद होताना.
{ If you had pardoned him, Rama would not have been so grieved.

When the conditional clause denotes a concession, जरी and तरी are used.

{ जरी सांगितलें तरी त्यानें ऐकलें नाहीं.
{ Although I told him, he did not listen.

or असतां or असतांही instead of तरी.

म्हणजे has several meanings:—

(1) That is to say, *viz.* *i. e.*

(2) After Past tense: "When" or "if."

{ मी गेलों म्हणजे
{ When (or if) I go.

(3) After Imperative: "And," (if the action in the 2nd clause is performed by another agent).

{ तथे जा ढणजे तो तुला ते पुस्तक देईल.
 { Go there, and he will give you the book.

(4) As an expletive.

म्हणून

(1) = Therefore.

(2) = Called.

{ गण म्हणून एक सुलगा होता.
 { There was a boy called Ganu.

(3) = As.

{ हे पुस्तक बक्षीस ढणून त्याने मला दिले.
 { He gave me this book as "Bakshis."

(4) = That, when placed between the objective sentence and the principal verb.

{ मी जातो म्हणून तो म्हणाला.
 { He said that he would go.

(5) After Subjunctive it means "in order to."

{ शिकावे म्हणून आम्ही शाळेला जातो.
 { We go to school in order to learn.

काय म्हणून = Why.

THE INTERJECTION.

In answering a question the verb employed in the question is repeated with or without होय. As, काम झाले? होय, झाले or झाले.

When the question is put with the verb आहे, it can be used alone.

तू कुणबी आहेस? होय or होय कुणबी आहे.

माही is used in the same way.

SAMAS (Compounds).

The four principal compounds are:—

- (१) अव्ययीभाव = Adverbial Compound.
 (२) तत्पुरुष = Determinative Compound.
 (३) बहुव्रीहि = { Adjectival }
 { Possessive } Compound.
 (४) द्वन्द्व = Copulative Compound.

(1) In the अव्ययीभाव समास the first word is the principal word, and the others are subordinate. The whole compound has the force of an Adverb.

The first word is generally an Adverb or indeclinable word.

यथाशक्ति=According to the ability.

प्रतिक्षणं = Every moment, momentarily.

दरदिवस = Daily.

हरघडी=Every 24 minutes.

(2) In the तत्पुरुष समास the second word is the principal one and the two words are joined by some of the case relations (except Nom. and Voc.).

देवघर=The house of god (देवाचें घर) Gen.

भूपति=Lord or king of the earth. (भूचा पति) Gen.

यज्ञस्तंभ = A pillar for sacrifice (यज्ञाकरितां स्तंभ) Dat.

चोरभय = Fear from a thief (चोरापासून भय) Abl.

नरकवास=A dwelling in hell (नरकांत वास) Loc.

शास्त्रनिपुण=Versed in shastras (शास्त्रांमध्ये निपुण) Loc.

ईश्वरनिर्मित=Created by God (ईश्वराने निर्मित) Instr.

It is thus seen that in the तत्पुद्गल समास the case relationships are implied and not expressed.

(3) When the whole compound is used predicatively of a subject, it is called an Adjectival Compound; as:—

घोडमुखी=Having the face of a horse; horse-faced.

कमलाक्षि=Lotus eyed.

वांकडमान्या=Crooked-necked.

दुतांडी=Two-faced.

The बहुव्रीहि is usually derived from the substantive compounds by a modification of their final vowel.

If the final vowel is अ, this become ई or या.

चतुर्मुख=Four faces, चतुर्मुखी=Four-Faced.

लांब नाक=Long nose, { लांबनाक्या } =Long-nosed (man).
 { लांबनाकी } =Long-nosed (woman).

The बहुव्रीहि समास stands for the object it describes and suggests, i. e. गजानन=Elephant-headed. This is really a noun, but can be used predicatively.

तो गजानन आहे=He is elephant-headed.

गणपति=Elephant-headed.

लंबकर्ण=Long-eared (This is either an Adjective, or a Noun denoting "an ass.")

(4) द्वंद्व समास is simple. It consists of eliminating the usual आणि connecting two words (Nouns) of a same idea; e. g.

घरदार=House and door.

बापलेंक=Father and son.

आईबाप=Parents.

The words in the समास remain unchanged.

समाहारद्वंद्व—Reduplicative Compounds are considered as द्वंद्व. They are made by doubling the original word.

भाकरीबिकरी=Bread and meat.

The reduplicative part generally begins with बी.

दारबीर=Doors etc.

पुस्तकविस्तक=Books etc.

पालात्रिला=Leaves etc.

कागदत्रिगद=Paper etc.

Sometimes the original word, if a Verb, is literally repeated and the final vowel of the root lengthened.

बांधणें=To bind.

बांधाबांध=Active packing up etc.

सांधणें=To join.

सांधासांध=The joining of many things by many people, *e. g.*

{ त्याच्या दुकानांत बांधाबांध चालली होती.

{ In his shop packing was going on hard.

The whole reduplicate may take a final ई *i. e.* बांधाबांधी; सांधासांधी.

These words are Nouns and denote the doing of an action with energy.

They may also show a mutual action between two or more persons.

मारामारी=A battle, an affray,

शिव्याशिवी=Mutual abuse.

(5) The कर्मधारय समास is a तत्पुरुष when the determining Adjective is one of quality.

काळमांजर=काळें + मांजर.

The first word is always an Adjective.

विद्याधन=विद्या + धन=Knowledge-like treasure.

देवमाणूस=देव + माणूस=God-like man.

(6) In द्विगु समास the first word is a numeral Adjective.
as,

पंचपाळें=पंच=5 + पाळें=a pot = { a pot with 5 compart
ments.

चौपाळा=चौ + पाळा=A swing.

पंचांग=पंच + आंग=An almanac.

त्रिभुवन=त्रि + भुवन=Three worlds.

(7) मध्यमपदलोपी समास is one in which two or more words are joined and the middle word or words are omitted; as,

साखरभात=साखर घातलेला भात=Rice (mixed with) sugar etc.

कातरविडा=कातरीने केलेला विडा=Betel (made by) scissors.

घराजांवई=घरामध्ये ठेविलेला जांवई=Son-in-law (allowed to remain in father-in law's house.)

लांकूडकाम=Work (made out of) wood.

चुलतभाऊ=A cousin.

Other relationships are similarly formed.

SANDHI (Coalition).

When two similar vowels, short or long, unite, they coalesce into their long vowel.

अ + अ = आ; as, वस्त्र + अन्न = वस्त्रान्न = Food and clothes.

अ + आ = आ; „ धर्म + आश्रय = धर्माश्रय = Support of religion.

इ + ई = ई; „ हरि + इच्छा = हरीच्छा = The will of Hari.

ई + ई = ई; „ नदी + ईश = नदीश = Lord of rivers.

उ + उ = ऊ; „ भातु + उदय = भातुदय = Sun-rise.

When अ or आ is followed by a dissimilar vowel, they both are changed into the improper diphthong or गुण of the class to which the second of the uniting vowels belongs i. e. if the second is इ or ई the गुण substitute is ए, and if the second is उ or ऊ the गुण is ओ.

अ + इ = ए; as, मुख + इंदु = मुखेन्दु = Face of the moon.

अ + ई = ए; „ परम + ईश्वर = परमेश्वर = Great god.

आ + ई = ए; „ गंगा + ईश = गंगेश = Lord of the river.

अ + उ = ओ; „ अन्न + उदक = अन्नोदक = Food and water.

When अ or आ is followed by the dissimilars, (ऋ, ॠ, ॡ, ॢ,), they are changed to the corresponding गुण (अर् and अल्).

अ + ऋ = अर्; as, देव + ऋषि = देवर्षि = The divine Rishi.

आ + ऋ = अर्; „ महा + ऋद्धि = महर्द्धि = The great wealth.

अ + ॡ = अल्; „ देव + ॡकार = देवल्कार = The divine letter ॡ.

अ or आ when followed by a diphthong, the two are changed into their proper diphthong.

अ + ए = ऐ; as, एक + एक = एकैक.

आ + ए = ऐ; as, महा + एकांत = महैकांत = Great solitude.

अ + ऐ = ऐ;

आ + ऐ = ऐ; as, विद्या + ऐश्वर्य = विद्यैश्वर्य = Glory of knowledge.

When a simple vowel (other than अ or आ) is followed by a dissimilar vowel, the former is changed to its corresponding semi-vowel.

ई + आ = या; as, जाती + आधार = जात्याधार = Support of caste.

इ + अ = य; as, नीति + अभ्यास = नित्यभ्यास = Practice of morality.

इ + ए = ये;

उ + अ = व;

उ + ऐ = वै;

ऋ + आ = रा; as, पितृ + आज्ञा = पित्राज्ञा = Father's command.

When the improper diphthongs ए and ओ are followed by any other vowel, simple or diphthongal, they are changed to अय् and अव् respectively; as,

ए + अ = अय; as, ने + अन = नयन = The eye.

ओ + अ = अव; as, पो + अन = पवन = Wind.

When the proper diphthongs ऐ and औ are followed by any other vowel, simple or diphthongal, they are changed to आय् and आव् respectively.

ऐ + अ = आय; as, नै + एक = नायक = Leader.

औ + ई = आवि; as, नौ + इक = नाविक = Sailor.

When two consonants combine, they undergo either a change of place or of quality and place. When a surd or sonant changes to its opposite character, the change is one of quality;

as, जगत् + ईश = जगदीश = The Lord of the world.

When a consonant of one organ or place is changed to a consonant of another organ, it is said to undergo a change of place.

as, सत् + शास्त्र = सत्शास्त्र or सच्छास्त्र = The true scripture.

In combination it is only the initial letter of the second word which can assimilate. It changes the final of the first word to its own character. But the final is never changed to an aspirate though the initial letter be an aspirate.

as, सत् + भय = { सद्भय, (not सधभय).
सद्भय.

1. When अ or आ is followed by इ, उ, क (both), ल the substitute for both is the गुण of the second; i. e., ए, ओ, अर, अल.

2. When अ or आ is followed by ए or ऐ the substitute for both is ऐ, and by ओ or औ the substitute for both is औ.

3. When इ, उ, क (short or long) or ल are followed by any dissimilar vowel, they take य, व, र, ऌ respectively, i. e., semivowels.

4. When ए, ऐ, ओ, औ are followed by any vowel the substitute for them is अय, आय, अव, आव respectively.

5. When क is preceded by any vowel (except diphthongs), the two are replaced by the गुण of क.

6. A surd + a sonant or a vowel, the surd is changed to the second letter of its class.

7. A surd + a surd, the first surd is changed into the first letter of its class.

8. A sonant (nasal excepted) + a surd, the sonant is changed into the first letter of its class.

9. A sonant + a sonant or a vowel, the sonant is changed into the third letter of its class.

10. If a consonant is followed by a nasal, it may be substituted by the nasal of its own class.

11. Before the above rules are applied,

च, श and ह	are	changed	to	क.
ज and झ	„	„	„	ग.
छ, श and ह्	(sometimes)	„	„	द.

12. When the dentals त, थ, द, ध and न are followed by any of themselves or by च, छ, ज or झ or by श or ल, the latter is substituted for the former.

13. But when it is an aspirate which is in the beginning of the second word and which the dentals have to change to, the unaspirate letter is written and not the aspirate.

as, तद् + छत्र = तच्छ and छत्र = तच्छत्र.
शरद् + झंझावात = शरज्झंझावात.

14. When श् (combined with a vowel, a semivowel, a nasal or ह्) is preceded by a consonant (nasal excepted), it is optionally changed to छ्.

as, सत् + शिष्य = सच्छिष्य.

15. When ह् is preceded by the third letter of any class, ह् is sometimes substituted by the aspirate letter.

16. When the nasals इ, ण, न् are followed by a vowel, they are joined with it; but if preceded by a short vowel they are doubled.

As, भगवान् + अत्र = भगवावत्र.

न्	before च् or छ्	takes anuswar in its place and inserts श्.
”	before त् or थ्	” ” ” ” and inserts स्.
”	before ट् or ठ्	” ” ” ” and inserts ष्.
”	before ल्	” ” ” ” and inserts ल्.

17. The Visarga followed by a surd is changed into the sibilant (if of the second, third and fourth classes of letters).

Otherwise the Visarga does not change.

The Visarga followed by a sonant changes to र्; as दुः + आत्मा = दुरात्मा.

But if the Visarga is preceded by अ and followed by a sonant consonant, it is dropped and अ is changed to ओ; as मनः + रम = मनोरम.

If the Visarga is preceded by आ and followed by any sonant—vowel or consonant—or if the Visarga is preceded by any vowel except अ, it is dropped.

THE END.

ADDENDA.

Addition to page 20 (Postpositions).

The following examples will give some idea of the use of some of these:—

माझ्याकडून होईल तितकी तुला मी मदत करीन (I shall help you to the best of my ability).

घराजवळून (*By* the house).

माझ्याद्वारे (*Through* me).

मुलापाशीं or मुलाजवळ (*With* the boy).

देशासाठी or देशाकरिता (*For* the country).

रामापेक्षा बळी (*Mightier than* Râma).

त्यासंबंधी काहीं बोलू नको (*Don't say a word about* it).

घरांत or घरामध्ये (*In* the house).

घराविषयी (*About* the house).

अगा देवा (*O God* !).

अरे रामा or रे रामा or रामा रे (*Râma* !)

अग आई or आईग (*O Mother* !).

अगे रमे (*O Ramâ*); रमे is Voc. sing. of रमा (name of a woman).

There are numerous postpositions but only those that are often used in the current Marathi are given above.

Nouns in इ or उ generally assume ई or ऊ; as

रवि—रवी;

भातु—भान्.

Addition to page 23 (Crude Form).

Crude Forms, or सामान्यरूपे of all words are generally the same for singular and plural except those of some feminine words, in which case the *Crude Form* is like the nominative plural.

Rules about other changes accompanying the formation of *Crude Form* (सामान्यरूप) are so numerous that they can't be fully treated here. Yet the following fully declined words will give some practical hint and illustrate the rules given above.

I. Masculine Nouns.

देव (a god). *This is a type of masculine nouns in अ.*

	Sing.	Plu.
Nom. & Accu.	देव	देव
Inst.	देवांनीं-शीं	देवांनीं-शीं
Dat.	देवास-ला	देवांस-ला-ना
Abl.	देवाहून	देवांहून

Gen.	देवाचा-ची-चे	देवांचा-ची-चे
Loc.	देवांत	देवांत
Voc.	देवा	देवांनो.

EXCEPTIONS:—Words consisting of one letter as अ, व, क, proper names and words borrowed from foreign languages do not, as a rule change अ to आ. As,

अस-ला (To A).

कमिशनरचा (Of the commissioner).

बाळाजी विश्वनाथची (Of Balâji Vishwanath) etc.

II. MASCULINE NOUNS IN आ.

घोडा (horse). A typical word.

	<i>Sing.</i>	<i>Plu.</i>
Nom.	घोडा	घोडे
Inst.	घोड्यानें-शीं	घोड्यांनीं-शीं
Voc.	घोड्या	घोड्यांनो.

EXCEPTIONS.

आवा, दादा etc.

	<i>Sing.</i>	<i>Plu.</i>
Nom.	आवा	आवा
Inst.	आवानें-शीं	आवांनीं-शीं (आड्यानें will indicate disrespect.)
Voc.	आवा	आवांनो.

राजा (king).

		<i>Sing.</i>	<i>Plu.</i>
Nom.	राजा	राजे	देवपणा
Inst.	राजानें-शीं	राजांनीं-शीं	देवपणानें-शीं
Voc.	राजा	राजांनो	देवपणांनो.

Note the words मासा (fish) and भरंवसा (confidence).

	<i>Sing.</i>	<i>Plu.</i>
Nom.	मासा	मासं
Inst.	माशानें-शीं	माशांनीं-शीं
Voc.	माशा	माशांनो.

Nom.	भरंवसा	भरंवसं
Inst.	भरंवशानें-शीं	भरंवशांनीं-शीं.
Voc.	भरंवशा	भरंवशांनो.

पुतण्या (Nephew)

	<i>Sing.</i>	<i>Plu.</i>
Nom.	पुतण्या	पुतण्ये
Instr.	पुतण्याने-शीं	पुतण्यांनीं-शीं
Voc.	पुतण्या	पुतण्यांनां.

III. MASCULINE NOUNS ENDING IN इ and उ.

रवि (the sun);

भातु (the sun).

रवि.

भातु.

	<i>Sing.</i>	<i>Plu.</i>	<i>Sing.</i>	<i>Plu.</i>
Nom.	रवी	रवी or रवि	भातु	भातु or भातु
Instr.	रवीने-शीं	रवींनीं-शीं	भातुने-शीं	भातुंनीं-शीं
Voc.	रवी	रवींना	भातु	भातुंना.

IV. MASCULINE NOUNS ENDING IN ई.

धोबी (washerman.) (A typical word).

	<i>Sing.</i>	<i>Plu.</i>
Nom.	धोबी	धोबी.
Instr.	धोब्याने-शीं	धोब्यांनीं-शीं
Voc.	धोबी or धोब्या	धोब्यांना.

Exception.

हत्ती (elephant).

	<i>Sing.</i>	<i>Plu.</i>
Nom.	हत्ती	हत्ती
Instr.	हत्तीने-शीं	हत्तींनीं-शीं
Voc.	हत्ती	हत्तींनां.

V. MASCULINE NOUNS ENDING IN ऊ.

पेरू (guava), type of those that remain unchanged.

	<i>Sing.</i>	<i>Plu.</i>
Nom.	पेरू	पेरू
Instr.	पेरूने-शीं	पेरूंनीं-शीं
Voc.	पेरू	पेरूंनां.

But लाडू (sweet cake).

	<i>Sing.</i>	<i>Plu.</i>
Nom.	लाडू	लाडू

Instr.	{ लाइन-शीं लाइवान-शीं लाडान-शीं	{ लाइनी-शीं लाइवांनी-शीं लाडानी-शीं
Voc.	लाइ	{ लाइनो लाइवानो लाडानो

भाऊ (brother).

Nom.	भाऊ	भाऊ.
Instr.	भावान-शीं	भावानीं-शीं.
Voc.	भावा	भावानीं.

गहूँ (wheat).

Instr.	गव्हान-शीं	गव्हानीं-शीं
But again	तटू (horse).	वाटसरू (traveller).
	<i>Sing.</i> <i>Plu.</i>	<i>Sing.</i> <i>Plu.</i>
Nom.	तटू तटू	वाटसरू वाटसरू
Instr.	{ तटूनि-शीं { तटूने-शीं	{ तटूनीं-शीं { तटूनीं-शीं
Voc	तटू { तटूनो { तटूनो	वाटसरू { वाटसरूनो { वाटसरानीं

NEUTER NOUNS.

I. NEUTER NOUNS ENDING IN अ.

घर (house) exactly like देव (a god) except in nom. plural.

Nom.	घर	घर
Instr.	घरान-शीं	घरानीं-शीं
Voc.	घर	घरानी.

II. NEUTER NOUNS ENDING IN ई.

N. B.—Neuter nouns ending in इ and उ are declined exactly like masculine nouns in इ and उ respectively.

पाणी (water)

Nom.	पाणी	पाण्ये
Instr.	पाण्याने-शीं	पाण्यानीं-शीं
Voc.	पाण्या	पाण्यानो.

Rest—like धोबी.

N. B.—बीं (seed) is exceptional.

Nom.	त्रीं	वियं
Instr.	त्रियाने-शीं	त्रियांनीं-शीं
Voc.	त्रिया	त्रियानो.

III. NEUTER NOUNS ENDING IN ऊं.

वांसरू (calf).

Nom.	वांसरू	वांसरें
Instr.	वांसराने-शीं	वांसरांनीं-शीं
Voc.	वांसरू	वांसरांनो

But तारू (ship).

Sing.

Plu.

Nom. तारू

{ तार्वें.
{ तारवें

Instr. { तार्वाने-शीं
{ तारवाने-शीं

{ तार्वानीं-शीं
{ तारवानांनीं-शीं

Voc. तारू

{ तार्वानो
{ तारवानो

But again सुकाणू (rudder), जिवाणू (reptile).

Nom. सुकाणू

{ सुकाणें
{ सुकाण्वें
{ सुकाणवें

Instr. { सुकाणाने-शीं
{ सुकाणवाने-शीं
{ सुकाणवाने-शीं

{ सुकाणांनीं-शीं
{ सुकाण्वानीं-शीं
{ सुकाणवानांनीं-शीं

Voc. सुकाणू

{ सुकाणांनो
{ सुकाण्वानो
{ सुकाणवानो

IV. NEUTER NOUNS ENDING IN ऐं.

केळें (plantain).

Nom.	केळें	केळीं
Instr.	केळ्यानं-शीं	केळ्यांनीं-शीं
Voc.	केळ्या	केळ्यांनो.

FEMININE NOUNS.

I. FEMININE NOUNS IN अ that change अ to आ in plural.

जीभ (tongue)

	<i>Sing.</i>	<i>Plu.</i>
Nom.	जीभ	जिभा
Instr.	जिभेन-शीं	जिभांनीं-शीं
Voc.	जिभे	जिभांनो

FEMININE NOUNS IN अ that change अ to ई in plural.

भित (wall).

Nom.	भित	भिती
Instr.	भितीनें-शीं	भितींनीं-शीं
Voc.	भिती	भितींनो.

FEMININE NOUNS IN अ that change अ to ई or आ in plural.

करमणूक (amusement).

Nom	करमणूक.	{ करमणुका करमणुकी.
Instr.	{ करमणुकेनें-शीं करमणुकीनें-शीं	{ करमणुकांनीं-शीं करमणुकींनीं-शीं
Voc.	{ करमणुके करमणुकी	{ करमणुकांनो करमणुकींनो

II. FEMININE NOUNS ENDING IN आ.

माता (a mother).

Nom.	माता	माता
Instr.	मातेनें-शीं	मातांनीं-शीं
Voc.	माते	मातांनो.

III. FEMININE NOUNS ENDING IN इ.

भक्ति (devotion).

Nom.	भक्ति	भक्ति or भक्ती
Instr.	भक्तीनें-शीं	भक्तींनीं-शीं
Voc.	भक्ती	भक्तींनो.

N. B.—Feminine Nouns in इ and उ are declined exactly like corresponding masculine nouns.

IV. FEMININE NOUNS ENDING IN ई.

नारी (a woman).

Nom.	नारी	नारी
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Inst. नारीनें-शीं

नारीनीं-शीं

Voc. नारी

नारीनो.

देवी, सती, साध्वी, कुमारी, गर्भवती &c. are declined like नारी.

FEMININE NOUNS IN ई THAT CHANGE ई TO आ IN PLURAL

नदी (a river).

Nom. नदी

नद्या

Inst. नदीनें-शीं

नद्यानीं-शीं

Voc. नदी

नद्यानो.

आई (a mother) when it shows respect.

Nom. आई

आई

Inst. आईनें-शीं

आईनीं-शीं

Voc. आई

आईनो

N. B.—आया, आयांनीं &c. denote only plural. So also काकी, मामी.

बायको (a wife).

Nom. बायको

बायका

Inst. बायकोनें-शीं

बायकांनीं-शीं

Voc. बायको

बायकानो.

V. FEMININE NOUNS ENDING IN ऊ.

धेनु (a cow).

Sing.

Plu.

Nom. धेनु

धेनु.

Inst. धेनुनें-शीं

धेनुनीं-शीं

Voc. धेनु

धेनुनो.

Those feminine nouns in ऊ that form nominative plural by changing ऊ to वा or अवा optionally.

साम् (a mother-in-law).

Nom. साम्

{ साम्
सास्वा
सासवाInst. { साम्नें-शीं
सास्वेनें-शीं
सासवेनें{ साम्नीं-शीं
सास्वांनीं-शीं
सासवांनीं-शींVoc. { साम्
सास्वे
सासवे{ साम्नो
सास्वानो
सासवानो.

जाऊ (a sister-in-law).

Nom.	जाऊ	जाऊ, जावा
Instr.	{ जाऊनें-शीं जावेनें-शीं	{ जाऊनीं-शीं जावांनीं-शीं
Voc.	{ जाऊ जावे	{ जाऊनो जावानो

ऊ (a louse).

Nom.	ऊ	उवा
Instr.	{ ऊनें-शीं उवेनें-शीं	{ ऊवांनीं-शीं
Voc.	{ ऊ उवे	{ ऊवांनो.

सू (a needle).

Nom.	सू	सुवा
Inst.	{ सुनें-शीं सुवेनें-शीं	{ सुवांमीं-शीं
Voc.	{ सू सुवे	{ सुवांनो.

धू (a daughter).

Nom.	धू	धूवा
Inst.	धुवेनें-शीं	धुवांनीं-शीं
Voc.	धुवे	धुवांनो.

पिम् (a flea).

Nom.	पिम्	{ पिम् पिसा पिस्वा पिसवा
Instru.	{ पिसनें-शीं पिसेनें-शीं पिस्वेनें पिसवेनें	{ पिसंनीं-शीं पिसांनीं-शीं पिस्वांनीं-शीं पिसवांनीं-शीं
Voc.	{ पिम् पिसे पिस्वे पिसवे.	{ पिसंनो पिसांनो पिस्वांनो. पिसवांनो

Addition to page 26.

Conjugation (रूप चालवणं.)

Before the conjugational terminations roots undergo certain changes. The following are some of the general rules governing these changes.

- (1) Before vowel terminations roots ending in अ drop their अ, as कर + ऊं = करूं (we shall do) and not करें; but जा + ऊं = जाऊं (we shall go).
- (2) Ultimate and penultimate ई and ऊ are shortened; as पी-पितो (drinks), नीघ-निघाला (started), ऊठ-उठतो (gets up).
- (3) Before consonantal terminations some roots take इ, some do not take it, while others take it optionally.

ROOTS THAT TAKE इ.

All transitive roots ending in अ take इ, as कर (to do) करितो धर (to hold) धरितो, with the exceptions of the roots of आचरण which take it optionally and those of उमजगण which don't take it at all. As आचर (to practise), आचरितो or आचरतो. उमज (to understand), उमजतो. These exceptional roots of आचरण and उमजगण are called anomalous root.

ROOTS THAT DO NOT TAKE इ.

All intransitive roots and transitive roots ending in any vowel except अ. As पड (to fall), पडतो; जा (to go), जातो. ने (to lead), नेतो, वे (to take), वेतो.

The Anomalous Roots.

SOME ROOTS OF आचरण.

आचरणं (to practise) आचरितां-रतां.	नेसणं (to gird.)
आठवणं (to remember) आठवितो-वतो.	पांघरणं (to clothe)
चावणं (to bite)	शिंफरणं (to blow the nose)
जेवणं (to dine)	उत्तरणं (to answer)
धुंकणं (to spit)	जिकणं (to conquer)

SOME ROOTS OF उमजगण.

उमजणं (to understand) उमजतां.	भेटणं (to visit or see)
ओकणं (to omit) ओकतो.	मुकणं (to lose)
चुकणं (to miss) चुकतो.	हणणं (to say)
झांबणं (to seize)	लढणं (to fight)

डसणें (to bite)	लागणें (to affect)
तरणें (to pass over)	विसरणें (to forget)
पढणें (to study)	शिकणें (to learn)
पसवणें (to foal)	शिवणें (to touch)
पावणें (to obtain)	समजणें (to understand)
प्रसवणें (to bring forth)	स्मरणें (to remember)
बोलणें (to speak)	हरणें (to lose)
वदणें (to speak)	&c.

Besides these, some roots are irregular only before certain terminations. These irregularities are shown below by tenses.

Present Tense.

(1) Transitive कर root. करणें (to do).

Person.	Masculine.		Feminine.		Neuter.	
	<i>Sing.</i>	<i>Plural.</i>	<i>Sing.</i>	<i>Plural.</i>	<i>Sing.</i>	<i>Plural.</i>
1st	करितों	करितां	करित्यें-तें	करितां	करितें	करितां
2nd	करितोस	करितां	करित्येस-तेस or करितीस	करितां	करितेंस	करितां
3rd	करितो	करितात	करित्ये-ते	करितात	करितें	करितात.

(2) Intransitive पड root. पडणें (to fall).

1st	पडतों	पडतां	पडत्यें-तें	पडतों	पडतें	पडतां
2nd	पडतोस	पडतां	पडत्येस-तेस or-तीस	पडतां	पडतेंस	पडतां
3rd	पडतो	पडतात	पडत्ये-ते	पडतात	पडतें	पडतात.

(3) Intransitive जा root. जाणें (to go).

2nd	जातोस	जातां	जात्येस-तेस —तीस	जातां	जातें	जातां.
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(4) Transitive घे root. घेणें (to take).

2nd	घेतोस	घेतां	घेत्येस-तेस —तीस	घेतां	घेतेंस	घेतां
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(5) Transitive आचर root. आचरणें (to practise.)

1st	{ आचरितो आचरितों	आचरित्यें-तें	आचरितों	आचरितें	आचरितों
	{ आचरतो आचरतां	आचरत्यें-तें	आचरतों	आचरतें	आचरतों
2nd	{ आचरितोस आचरितां	आचरित्येस-तेस	आचरितां	आचारतेंस	आचरितां
	{ आचरतोस आचरतां	—तीस	आचरतां	आचरतेंस	आचरतां

3rd	{ आचरितो आचरतो	आचरितात आचरतात	आचरित्ये-ते आचरत्ये-ते	आचरितात आचरतात	आचरितें आचरतें	आचरितात आचरतात.
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(6) Transitive उमज root. उमजणें (to understand).

2nd	उमजतोस	उमजतां.	उमजत्येस-तेस	उमजतां	उमजतेंस	उमजतां.
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—तीस

(7) पी root. पिणें (to drink).

1st	पितों	पितों	पित्यें-तें	पितों	पितें	पितों
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(8) नीघ root. निघणें (to start).

3rd	निघतो	निघतात	निघत्ये-ते	निघतात	निघतें	निघतात.
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Exceptions.—Roots सांग, माग (ask for), वघ (to see) and roots ending in ह do not take इ.

सांगतों, मागतों, वघतों, पाहतों, वाहतों.

But again लिह (write), लिहितो.

Past tense.

(1) Transitive धर root. धरणें (to catch hold of).

1st	धरिलों	धरिलों	धरिलें-ल्यें	धरिलों.	धरिलें	धरिलों
2nd	धरिलास	धरिलां-लांत	धरिलीस	धरिला-लांत	धरिलेंस	धरिलां-लांत
3rd	धरिला	धरिले	धरिली	धरिल्या	धरिलें	धरिलीं.

(2) Intransitive बस root. बसणें (to sit).

2nd	बसलास	बसलां-लांत	बसलीस	बसलां-लांत	बसलेंस	बसलां-लांत.
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(3) Intransitive न्हा root. न्हाणें (to bathe).

1st	न्हालों	न्हालों	न्हालें-ल्यें	न्हालों	न्हालें	न्हालों
3rd	न्हाला	न्हाले	न्हाली	न्हाल्या	न्हालें	न्हालीं.

(4) Transitive ने root. नेणें (to carry).

1st	नेलों	नेलों	नेल्यें-लें	नेलों.	नेलें	नेलों.
3rd	नेला	नेले	नेली	नेल्या	नेलें	नेलीं.

(5) Transitive पांघर root of आचरगण. पांघरणें (to cover).

1st	{ पांघरिलों पांघरलों	{ पांघरिलों पांघरलों	{ पांघरिल्यें-लें पांघरल्यें-लें	{ पांघरिलें पांघरलों	{ पांघरिलें पांघरलों	{ पांघरिलों पांघरलों.
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(6) Transitive बोल root of उमजगण. बोलणें (to speak).

2nd बोललास बोललां-लांत बोललीस बोललां-लांत बोललेंस बोललां-लांत

Roots ending in ह generally take इ in the past tense, as पाहणें-पाहिला; वाहणें-वाहिला; लिहिणें-लिहिला.

But पोहणें (to swim). पोहला.

Future Tense

(a) There is no change in forms with genders, the terminations being the same for all the genders.

(b) The terminations ईन (1st singular) and ईल (3rd sing.) are taken by all the transitive roots except the root of उमजगण; as करणें-करीन-करील; but उमजणें-उमजेन-उमजेल.

(c) The termination एन and एल are taken by all intransitive verbs except those that end in any other vowel than अ; as पडणें-पडेन-पडेल; but विणें-विईन-विईल.

(d) Before शील and तील the two consonantal terminations of this tense, all the transitive roots ending in अ, except those of उमजगण, take the augment इ optionally; as करणें- { करिशील — { करितील
करशील — { करतील; but उमजणें—
उमजशील-उमजतील.

(e) The final ऊ of root is optionally changed to उव् before the vowel terminations of this tense. धू-धुणें-धुईन or धुवीन.

Transitive कर root.		Intransitive पड root.		
	<i>Sing.</i>	<i>Plu.</i>	<i>Sing.</i>	<i>Plu.</i>
1st.	करीन	करूं	पडेन	पडूं
2nd	{ करिशील करशील	कराल	पडशील	पडाल
3rd	करील	{ करितील करतील	पडेल	पडतील
Transitive जिक root of आचरण.			Transitive तर root of उमजगण.	
1st	जिकीन	जिकूं	तरेन	तरूं
2nd	{ जिकिशील जिकशील	जिकाल	तरशील	तराल
3rd	जिकील	{ जिकितील जिकतील	तरेल	तरशील

न्हा root.			वी root.	
1st	न्हाईन	न्हाऊं	विईन	विऊं
2nd	न्हाशील	न्हाल	विशील	व्याल or विआल
3rd	न्हाईल	न्हातील	विईल	वितील
ने.			धू.	
1st	नेईन	नेऊं	धुईन or धुवीन	धुऊं or धुवूं
2nd	नेशील	न्याल	धुशील	धुआल-धुवाल
3rd	नेईल	नेतील	धुईल-धुवील	धुतील.
सांग and माग (like उमजगण)				
1st	सांगेन	सांगूं	लिह—लिहीन—लिहिशील	
2nd	सांगशील	सांगाल		
3rd	सांगेल	सांगतील		

Past Habitual.

Before the terminations of this tense, roots undergo nearly the same changes as they do before those of the future tense. Some small differences that exist will be made clear by the following forms.

Transitive कर root.			Intransitive पड root.	
	<i>Sing.</i>	<i>Plu.</i>	<i>Sing.</i>	<i>Plu.</i>
1st.	कराँ	करूं	पडें	पडूं
2nd.	करीस	करां	पडस	पडां
3rd.	करी	करीत	पडे	पडत
Transitive जिंक root			Transitive तर root	
of आचरण.			of उमजगण.	
1st.	{ जिंकीं जिकें	जिकूं	तरें	तरूं
2nd.	{ जिंकीस जिकस	जिकां	तरस	तरां
3rd.	{ जिंकी जिके	{ जिंकीत जिकत	तरे	तरत.
जा.			वी.	
1st	जाई	जाऊं	विई	विऊं
2nd	जास	जा	वीस	व्या
3rd	जाई	जात	विई	वीत
ने.			धू.	
1st	नेई	नेऊं	धुई-धुवीं	धुऊं-धुवूं

2nd	नेस	न्या	धूस	धुवा
3rd	नेई	नेत	धुई-धुवी	धूत

सांग and माग.

1st	सांगें	सांगूं	2nd	सांगस	सांगां	3rd	सांगें	सांगत
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The Conditional Mood (संकेतार्थ).

Before the terminations of this mood, roots undergo exactly the same changes as they do before those of the present tense.

कर root.

पड root.

	<i>Sing.</i>	<i>Plu.</i>	<i>Sing.</i>	<i>Plu.</i>	
1st	करितों	करितों	पडतों	पडतों	} Masculine.
2nd	करितास	करितां	पडतास	पडतां	
3rd	करिता	करिते	पडता	पडते	
1st	करित्यें-तें	करितों	पडतें-त्यें	पडतों	} Feminine
2nd	करितीस	करितां	पडतीस	पडतां	
2nd	करिती	करित्या	पडती	पडत्या	
1st	करितें	करितां	पडतें	पडतों	} Neuter.
2nd	करितें	करितां	पडतेंस	पडतां	
3rd	करितें	करितां	पडतें	पडतां	

आचार { आचरितों उमज-उमजतों. सांग-सांगतों. पोह-पोहतो. लिह-लिहितो.
आचरतों

VI. The Subjunctive Mood (विध्यर्थ).

(a) Final अ, आ and ई of roots form regular संधि with the initial आ of the terminations of विध्यर्थ.

(b) Final ऊ is changed to उव् while final ए is changed to य् before this आ.

as कर + आवा = करावा
जा + आवा = जावा
पी + आवा = प्यावा.

धू + आवा = धुवावा
ने + आवा = न्यावा.

कर root.

Person.	Masculine		Feminine.		Neuter.	
	<i>Sing.</i>	<i>Plu.</i>	<i>Sing.</i>	<i>Plu.</i>	<i>Sing.</i>	<i>Plu.</i>
1st	करावा	करावे	करावी	कराव्या	करावें	करावीं
2nd	करावास	करावे-वेत	करावीस	कराव्या-व्यात	करावेंस	करावीं-वींत
3rd	करावा	करावे-वेत	करावी	कराव्या-व्यात	करावें	करावीं-वींत

पी root.

1st	प्यावा	प्यावे	प्यावी	प्याव्या	प्यावें	प्यावीं
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2nd	प्यावास	प्यावे-वेत	प्यावीस	प्याव्या-व्यात	प्यावेंस	प्यावीं-वींत
3rd	प्यावा	प्यावे-वेत	प्यावी	प्याव्या-व्यात	प्यावें	प्यावीं-वींत

धू root.

1st	धुवावा	धुवावे	धुवावी	धुवाव्या	धुवावें	धुवावीं
2nd	धुवावास	धुवावे-वेत	धुवावीस	धुवाव्या-व्यात	धुवावेंस	धुवावीं-वींत
3rd	धुवावा	धुवावे-वेत	धुवावी	धुवाव्या-व्यात	धुवाव	धुवावीं-वींत

The Imperative Mood (आज्ञार्थ).

कर root.

चाल root.

	<i>Sing.</i>	<i>Plu.</i>	<i>Sing.</i>	<i>Plu.</i>
1st	करूं	करूं	चालूं	चालूं
2nd	कर	करा	चाल	चाला
3rd	करू or करो	करूत or करोत	चालू or चालो	चालूत or चालोत.

जा root.

पी root.

धू root.

	जाऊं	जाऊं	पिऊं	पिऊं	धुऊं	धुऊं
1st	जाऊं	जाऊं	पिऊं	पिऊं	धुऊं	धुऊं
2nd	जा	जा	पी	प्या	धू	धुवा
3rd	जाऊ or जाओ	जाऊत or जाओत	{ पिऊ or पिओ	{ पिऊत or पिओत	{ धुऊ { धुऊत	{ धुओ { धुओत

Note.—Generally in poetry one lettered roots take व् before ओ and ओत of the 3rd person. As जा-जावो-जावोत, पी-पिवो-पिवोत, ने-नेवो-नेवोत.

Some roots ending in ह sometimes take आ in 2nd person singular; but the root लिह् is again exceptional.

पाहणें { पाह
पाहा
पहा

लिहिणें—लिही.

राहणें { राह
राहा
रहा

पोहणें—पोह (only)

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