

# Chapter 1

## Phonology

### 1.1 Consonants

Middle Pahran has 25 consonants as listed in Table 1.1. Both stops and fricatives can be distinguished on voicing, though /f/ has no voiced variant. There is also a strong retroflex series and both voiced and voiceless uvular stops. The retroflex rhotic varies by dialect, with northern dialects usually preferring the approximant realization and southern dialects preferring the tap approximation. More detail on dialect variation in ???. For the purposes of this document, the approximant variant symbol /ɻ/ will be used unless a distinction needs to be made.

Table 1.2 shows the values of these consonants according to the romanization system used in this grammar. Most characters are identical to their IPA values, but there are a few changes to reflect common orthographic conventions. The underdot has been chosen to represent

Table 1.1: Consonants

Manner	Labial	Alveolar	Retroflex	Palatal	Velar	Uvular	Glottal
voiceless stop	p	t	ʈ		k	q	ʔ
voiced stop	b	d	ɖ		g	ɢ	
nasal	m	n	ɳ				
voiceless fricative	f	s	ʂ				h
voiced fricative		z	ʐ				
rhotic		r	ɻ/ɽ				
approximant	ʋ			j			
lateral		l					

Table 1.2: Consonant Romanization

Manner	Labial	Alveolar	Retroflex	Palatal	Velar	Uvular	Glottal
voiceless stop	p	t	ʈ		k	q	'
voiced stop	b	d	ɖ		g	ġ	
nasal	m	n	ɳ				
voiceless fricative	f	s	ʂ				h
voiced fricative		z	ʐ				
rhotic		r	ɻ				
approximant	w			y			
lateral		l					

retroflexes<sup>1</sup>, and *g* with overdot <ġ> represents the voiced uvular stop. The rhotics are <r> and <ɻ>, keeping to familiar symbols, and <w> and <y> are used to represent /v/ and /j/ to keep a convention familiar to English speakers. Finally, the glottal stop is represented by <'>. For an analysis of the decisions that went into this orthography, see Corley [2016].

### 1.1.1 Assimilation

**Spirantization.** The voiced stops /b g/ become fricatives between two vowels, as presented in (1.1). This change also affected /d/ historically, but is not synchronically active as spirantized /d/ merged with the phoneme /z/ created by an earlier intervocalic voicing rule (see section ??). This change is blocked by stop gemination (see below).

- (1.1) (a) *'aba* /ʔaba/ > [ʔaβa] 'rag'  
 (b) *dagaap* /daga:p/ > [daɣa:p] 'to clean'  
 (c) *baġam* /baɣam/ > [baɣam] 'truth'

**Stop gemination.** Any cluster of stops and nasals undergoes regressive gemination. This rule crosses morpheme boundaries and is commonly seen in derivatives and compounds, as in (1.2). This rule is fed by a nasal place assimilation rule where nasals following a bilabial or retroflex stop assimilate to the place of the stop. This rule bleeds the nasal deletion rule (see section 1.1.2), leading to a number of irregular verb stems.

- (1.2) (a) *'un* 'see' + *-tak* > *'uttak* 'sight'  
 (b) *hop* 'day' + *tili* 'middle' > *hottili* 'midday, noon'  
 (c) *kub(in)* 'clan' + *dik(ü)* 'grandfather' > *kuddik* 'clan patriarch'

<sup>1</sup>This is a common convention from Indian languages.

- (d) *kub(in)* 'clan' + *puuk* 'old woman' > *kuppuuk* 'clan matriarch'  
 (e) *luk-* + *byineḡep* 'to write sth' > *lubbyineḡep* 'to write (intrans)'

**Liquid gemination.** When the /l r ɲ/ come into contact across a syllable boundary, a progressive assimilation applies creating a geminate liquid. When /r/ is geminate, it becomes the trill [r], and in dialects where the retroflex is realized as a tap [ɾ] it also becomes a trill. This rule bleeds the liquid deletion rule (see section 1.1.2 with geminate liquids being no longer subject to deletion).

- (1.3) (a) *gar-* 'prone to, -happy' + *luttwakḡep* 'to throw things' >  
*garruttwakḡep*  
 (1.4) (a) *qaap* (root: *qar-*) 'to bite' > *muqarrat* 'She bit it(animate)'  
 (b) *pamaap* (root: *pamal-*) 'to smash' > *mupamallat* 'She smashed it(animate)'  
 (1.5) (a) *dagaap* (root: *dagal-*) 'to be clean' > *dagallat* 'It (animate) was clean'  
 (b) *paqaap* (root: *paqar-*) 'to be fat or thick' > *paqarrap* 'It (animate) was fat'

### 1.1.2 Deletion

**Nasal deletion.** When a nasal appears before a consonant within the same coda, it is deleted and the preceding vowel is lengthened and nasalized. This rule is historical, however it remains visible in alternations of vowel stems, where it interacts with stop gemination.

- (1.6) (a) *kant-* 'tell' *kattḡep* 'to tell' *dakqatsuhok* 'I told (perfective) it.'  
 (b) *puzind-* 'boat (v)' *puziddip* 'to boat' *puzḡetta* 'I boat'

**Liquid deletion.** The liquids /l r ɲ/ are deleted in the coda of a syllable, leaving compensatory lengthening in the vowel. This rule is visible in those scenarios where the liquid may resurface due to morphological rules, however this only occurs in relationship to other rules, namely the liquid gemination rule in section 1.1.1 and the glottal deletion rule later in this section.

**Glottal deletion rules.** Both /h/ and /ʔ/ are deleted when following a consonant. Due to historical developments, this deletion occurs at different stages. This is most notable in cases where nasal deletion and stop gemination are possible. /ʔ/ is deleted early, altering syllable structure and bleeding nasal deletion to allow stop gemination. /h/ is deleted after

vowel nasalization, so the nasalization may occur before the /h/ is deleted if the syllable structure requirements are met.

- (1.7) *trint-* 'understand'  
 +hok > *datrinthok* > *datrɛ̃ɛthok* > *datrɛ̃ɛtök* 'I understand it.'  
 +'aaş > *datrint'aaş* > *datrintaaş* > *datrittaaş* 'I am understood.'

This is shown in (1.7), where the addition of the /h/-initial suffix *-hok* (inanimate agreement), triggers nasal deletion before the /h/ is deleted<sup>2</sup>, while the addition of the /ʔ/-initial *-'aaş* (inverse/passive) causes the /ʔ/ to be deleted early in the derivation, thus removing the syllabic structure environment for nasal deletion and favoring stop gemination.

This contrasts with this rule's relationship with liquid deletion, which occurs after both /h/-deletion and /ʔ/-deletion, thus leading to the surfacing of underlying liquids in both circumstances.

- (1.8) *lupil-* 'request'  
 +p > *lupup* 'to request' (infinitive)  
 +hok > *dalupilhok* > *dalupilok* 'I request it.'  
 +'aaş > *daupil'aaş* > *dalupilaaş* 'I am requested'

### 1.1.3 Other.

**Final devoicing.** Voiced oral stops become devoiced at the end of a word. Again, this rule is visible when morphology allows the historical voiced consonant to surface. Such surfacing can occur with dual number marking on nouns, as seen in

- (1.9) (a) *ni'it* 'lake' *ni'idla* '(two) lakes'  
 (b) *pinük* 'crow' *pinügla* '(two) crows'

## 1.2 Vowels

Middle Pahran has nine monophthongs as seen in Table 1.3. All vowels appear in both short (Table 1.3a) and long (Table 1.3b) variants. In addition, all non-high vowels can be nasalized (Table 1.3c).

Table 1.4 shows the vowels as represented by the romanization system used in this grammar. Umlauts are used both to indicate front

Table 1.3: Vowels

(a) Short

	Front	Central	Back
High	i y		u u
Mid	e ø		ɣ o
Low		a	

(b) Long

	Front	Central	Back
High	i: y:		u: u:
Mid	e: ø:		ɣ: o:
Low		a:	

(c) Nasalized

	Front	Central	Back
High			
Mid	ẽ: ø̃:		ỹ: õ:
Low		ã:	

<sup>2</sup>Vowel harmony also applies to the final form, hence *-hök*. See section 1.2.1.

rounded vowels and one of the back unrounded vowels. Long vowels are marked by doubling the vowel, and nasalization is indicated using an ogonek. More on the choices behind this romanization scheme can be found in Corley [2016].

The secondary cardinals [y ʊ ø ɤ] occur as a result of vowel harmony (see section 1.2.1, however minimal pairs of the back rounded vowels [ʊ ɤ] with their front variants [i e] can result due to the interaction of the above rules with morphology. This is illustrated in examples 1.10 and 1.11. In 1.10 a minimal pair of [e ɤ] morphologically. Since the [e] of *mamep* exists in the root *mame*, it is unaffected by back harmony. However, in *mamëp*, the root is *mam-*, and epenthetic /i/ is inserted before the infinitive suffix *-p*, where it then undergoes both height and back harmony, resulting in surface /ɤ/.

- (1.10) (a) *mamep* 'to show' (root: *mame-*)  
 (b) *mamëp* 'to be ashamed' (root: *mam-*)
- (1.11) (a) *sibaw* 'how many'  
 (b) *sibaw* 'you estimate'

### 1.2.1 Vowel Harmony

Table 1.4: Vowel Romanization

(a) Short

	Front	Central	Back
High	i ü		ɪ u
Mid	e ö		ë o
Low		a	

(b) Long

	Front	Central	Back
High	ii üü		ɪɪ uɪ
Mid	ee öö		ëë oo
Low		aa	

(c) Nasalized

	Front	Central	Back
High			
Mid	ɛɛ ɔɔ		ɛ̃ɛ ɔ̃ɔ
Low		ąą	

Middle Pahran has both height and advancement harmony. Advancement harmony begins at the root and extends in both directions to affixes, with /i e/ triggering front harmony and /u o/ triggering back harmony.

- (1.12) (a) *bip* 'to select' *sibihök* 'you select it'  
 (b) *bup* 'to catch' *sibuhok* 'you catch it'

Height harmony is triggered by /e o a/, which lower all following vowels starting within the root. In addition, /e o/ can trigger lowering when present in a prefix

A final note, the vowel /a/ is transparent to advancement harmony, unless it is the only vowel in the root, in which case it triggers back harmony. It does always trigger lowering harmony from the root but does not trigger lowering from a prefix.

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## Chapter 2

# Morphosyntax

### 2.1 Nouns

Nouns in Middle Pahrān inflect for number (singular, dual, plural), and a subset of nouns inflect for their possessor. There are also four genders: masculine, feminine, animate, and inanimate, where masculine and feminine can merge to a 'rational' number in some cases. This section will outline the gender and number systems for Middle Pahrān nouns and explain the obligatory possession markers that appear on some nouns.

#### 2.1.1 Gender

Middle Pahrān has four genders: masculine, feminine, animate, and inanimate. Masculine and feminine refer to humans who are old enough to talk. These can be merged to rational in agreement (see sections 2.2 and 2.3). Animate nouns include most animals, flowing water, infants and toddlers, most celestial phenomena, the human mind, and unpossessed or default possessed body parts (see section 2.1.3 for how gender interacts with obligatory possession). Inanimate includes inanimate objects, standing water, and most abstract concepts. Some examples of common terms in each gender are given in Table 2.1.

Gender assignment in Middle Pahrān is entirely semantic. Occasionally apparent exceptions occur for cultural reasons. For instance, *samep* 'Sun' is masculine and *qen* 'Moon' is feminine because of old Pahrān mythology that they are male and female lovers, which is paired with cultural associations of the Sun with masculinity and the Moon with femininity. There are also cases where a change in gender indicates a different meaning. For instance *daa* meaning 'sound' takes inanimate gender, but when it is used to mean 'human voice', it is animate.

Where there is a word that can be either masculine or feminine, such as *nidlisü* 'alchemist' or *'aame* 'person', the gender is selected based on

Table 2.1: Examples of gender assignment

Rational		Animate	Inanimate
Masculine	Feminine		
<i>papok</i> 'man'	<i>tawzaa</i> 'woman'	<i>bara</i> 'dog'	<i>paqanem</i> 'hammer'
<i>kuddik</i> 'clan patriarch'	<i>kuppuuk</i> 'clan matriarch'	<i>lu</i> 'frog'	<i>tim</i> 'trousers, pants'
<i>samep</i> 'Sun'	<i>qen</i> 'Moon'	<i>batlaam</i> 'river'	<i>pitü</i> 'standing water'
<i>piiti</i> 'little girl'	<i>dip</i> 'boy'	<i>nunu</i> 'infant, toddler'	<i>taa</i> 'fly'
<i>nidlisü</i> 'alchemist'		<i>i</i> 'mind'	<i>gammo</i> 'corpse'
<i>'aame</i> 'person'		<i>diziiwi</i> 'hand'	<i>taan</i> 'tree'
<i>fatee</i> 'child'		<i>pagga</i> 'star'	<i>ginü</i> 'luck'

context, agreeing with the referent. If the gender of the referent is unknown, or if there is a mixed male-female group, then gender defaults to masculine for adults and feminine for children (*fatee*). More on gender agreement can be found under section 2.2.1.

### 2.1.2 Number

Middle Pahran inflects nouns for three numbers: singular, dual, and plural. Singular indicates a single item and is the unmarked form of the noun. By default, the dual is formed by the suffix *-la* and plural by the suffix *-nu*. However, various phonological processes and historical changes have interacted with these suffixes.

Where the stem ends in a short vowel, an irregular change caused the vowel of *-la* and *-nu* to be deleted. As a result, plural is marked only by a final *-n*, and dual is expressed by lengthening of the final vowel, due to liquid deletion.

In singular, a stem with a historically voiced stop will undergo final devoicing. The historical voicing resurfaces in the dual.

For stems that historically ended in a liquid that is now a long vowel, the historical rhotic will resurface in the dual the initial /l/ of *-la* will assimilate, creating a geminate. In dialects where the rhotics are produced as taps, geminate taps become trills.

All stops undergo regressive gemination with the /n/ in *-nu*. In addition, bilabial and retroflex stops and nasals also



Table 2.2: Nominal number inflection

Declension	Singular	Dual	Plural	English Gloss
I	<i>bas</i>	<i>basla</i>	<i>basno</i>	'belt'
II	<i>aame</i>	<i>aamee</i>	<i>aamen</i>	'person'
III	<i>linit</i>	<i>linitla</i>	<i>lininnü</i>	'shell; bark'
	<i>'uttak</i> <i>bun</i>	<i>'uttakla</i> <i>bunla</i>	<i>'uttanno</i> <i>bunnu</i>	'sight' 'stream'
IV	<i>gutp</i>	<i>gutpla</i>	<i>gutummu</i>	'blanket'
	<i>dip</i>	<i>dipla</i>	<i>dimmü</i>	'small boy'
	<i>taan</i>	<i>taanla</i>	<i>taanno</i>	'tree'
	<i>bwam</i>	<i>bwamla</i>	<i>bwammo</i>	'seed'
Va	<i>bawkee</i>	<i>bawkella</i>	<i>bawkeenö</i>	'language'
Vb	<i>saa</i>	<i>sarra</i>	<i>saan</i>	'flower'

### 2.1.3 Obligatory Possession

## 2.2 Verbs

### 2.2.1 Agreement and Transitivity

There are three classes of verbs defined by how they handle agreement. Transitive verbs use a direct inverse system of agreement using the hierarchy in (2.1). If the subject is higher in the hierarchy than the object, then it takes an agreement prefix, and the object takes an agreement suffix. If the subject is lower on the hierarchy than the object, it takes an agreement suffix while the object takes the prefix, and the inverse marker *-'aaş* is added as a suffix. One exception is inanimate nouns, which may never serve as the subject of a transitive verb and instead must be part of an instrumental construction, most commonly with the instrumental applicative (see section 2.2.4), when they occur as a semantic agent.

(2.1) 1 > 2 > 3 rat > 3 an > (3 inan)

Intransitive verbs are divided into active and stative verbs. Active verbs take only agreement prefixes, and as with transitive verbs an inanimate may not occur as the subject. Semantically these active verbs usually denote meaning that involve the subject taking an action. Stative verbs take agreement suffixes and do allow inanimate subjects. Stative verbs usually denote the subject's state of being, including most meanings that English would tend to use adjectives for.

These agreement prefixes and suffixes encode for the person and gender of the noun they agree with. Agreement prefixes and suffixes differ

Table 2.3: Transitive verb agreement

Subject	Object					
	1	2	3 masculine	3 feminine	3 animate	3 inanimate
1		da- -ğo	da- -sun		da- -lad	da- -hok
2	da- -'aaş-ğo		si- -sun		si- -lad	da- -hok
3 masculine	da- -aaş-sun	si- -aaş-sun	pa- -son		pa- -lad	pa- -hok
3 feminine	da- -aaş-sun	si- -aaş-sun	mu- -son		mu- -lad	mu- -hok
3 animate	da- -aaş-lad	si- -aaş-lad	pa- -aaş-lad	mu- -aaş-lad	wa- -lad	wa- -hok
reflexive	da- -kip	si- -kip	pa- -kip	mu- -kip	wa- -kip	

Table 2.4: Intransitive verb agreement

Subject	Active	Stative
1	da-	-ta
2	si-	-ğo
3 masculine	pa-	-sun
3 feminine	mu-	
3 animate	wa-	-lat
3 inanimate		hok

in their encoding of person, with prefixes distinguishing masculine and feminine, while the suffixes merge them to rational.

Number agreement is separate from this system, with two suffixes used to agree with the number of the subject, *-hii* for dual and *-hen* for plural.

### 2.2.2 Aspect and Mood

There are five aspect and mood suffixes, which are attached to the stem before the valency and person agreement suffixes, but after the subject number agreement suffixes. The aspect and mood suffixes are mutually exclusive. This section will describe each of these suffixes and their usage.

**The habitual *-pu*** indicates events that occur continuously or regularly over an extended period. This is most commonly applied to rational or animate subjects and active or transitive verbs, as seen in (2.2). In (2.2 a) the habitual marker makes the shouting into a habitual activity, perhaps something that happy people shouting do daily or just occasionally and different times. In (2.2 b) the habitual is missing and the bare, aspect-less verb defaults to an event that is currently happening (or happened

at some point) rather than a habit or regular occurrence.

- (2.2) (a) *Pafyakalëppo* 'aamen gi gara  
 pa-fyakal-hen-pu 'aame-n gi gara  
 3M-shout-PL-HAB person-PL REL happy  
 'Happy people shout.'
- (b) *Pafyakalëppo* 'aamen gi gara  
 pa-fyakal-hen-pu 'aame-n gi gara  
 3M-shout-PL-HAB person-PL REL happy  
 'Happy people are shouting.'

While the habitual can be used with stative verbs, it is far less common, and the meaning is not as rigid, as seen in (2.3). In (2.3 a) the habitual forces the reading that the sun shines every day, but in (2.3 b), both readings are available. That is to say, in (2.3 b) we can be saying that it is currently day time and the sun is out and shining, or that the sun shines every day. Some grammarians absolutely insist that the habitual is required on inactive verbs, but in practice its usage fades throughout the Middle Pahrān period.

- (2.3) (a) *Biziipüsün* samep  
 bizir-pu-sun samep  
 shine-HAB-3R sun  
 'The sun shines.'
- (b) *Biziisün* samep  
 bizirsun samep  
 shine3R sun  
 'The sun is shining' or 'The sun shines.'

It should be noted that adverbs can require a certain aspect by virtue of their semantics. This is an important note for learners and might help as a test for which aspect you need. For instance, in (2.4), the adverb *mağa* 'often' must occur with the habitual, since the adverb itself emphasizes the habitual nature of the event.

- (2.4) (a) *Pafyakalëppo* mağa 'aamen gi gara  
 pa-fyakal-hen-pu mağa 'aame-n gi gara  
 3M-shout-PL-HAB often person-PL REL happy  
 'Happy people often shout.'
- (b) \**Pafyakalën* mağa 'aamen gi gara

Finally, the habitual need not be global but can be restricted to a time period. This is illustrated in (2.5), where the habitual activity of walking in the pastures only occurred during the speaker's time living in the country.

- (2.5) *Mahok sagep bahok tuturıs dabisiniipü maga*  
 ma-hok sag-p ba-hok tuturıs da-bisin-hii-pu maga  
 MA-3I stay-INF BA-3I country 1-walk-PL-HAB often  
*bahok 'iiban.*  
 ba-hok 'iiba-n  
 BA-3I pasture-PL  
 'During our residence in the country we often walked in the pastures'

### The experiential *-tri*

**The perfective *-su*** indicates events that are seen as complete, usually as viewed from the end of the event. As such, it is frequently seen in descriptions of events in the past, as seen in (2.6) where both the cat's jumping action in (2.6 a) and the arrival at the river (2.6 b) are in the past.

- (2.6) (a) *Wakaposo taba'ëzë bahepök męęp*  
 wa-kapo-su taba-'izi bahep-hok męęp  
 3A-jump-PFV cat-DIM on.top-3I table  
 'The cat jumped up onto the table.'
- (b) *Darimmahensö balat batlaam*  
 da-rimma-hen-su ba-lat balaam  
 1-arrive-DU-PFV BA-3R river  
 'We arrived at the river.'

However, the perfective is not tense dependent and can refer to events that reach their completion in the present, as exemplified by (2.7), where the action of arriving is completed in the present time frame, indicated by the perfective in Pahran and the present perfect in English.

- (2.7) *Sirimmasö faapabe*  
 si-rimma-su faa-pabe  
 2-arrive-PFV too-soon  
 'You have come too soon.'

This can also distinguish events that reach completion in the present from events that are in process in the present. In (2.8 a), the perfective implies that the rain has completely stopped and is no longer falling. By contrast with no perfective morphology, (2.8 b) implies that the rain is in the process of tapering off, perhaps having slowed down but not completely stopped in the present time frame.

- (2.8) (a) *Suzasuhok laaro*  
 suza-su-hok laaro  
 stop-PFV-3I rain  
 'The rain has stopped.'

- (b) *Suzahok laaṛo*  
 suza-hok laaṛo  
 stop-3I rain  
 'The rain has stopped.'

**The inceptive -qe** indicates events which are framed at their starting point or changes of state. The first usage is illustrated in (2.9), where the sunrise is naturally viewed as a starting point to the sun's ascension toward the noon zenith, and in (2.10) where the emphasizing the sudden start of the rainstorm.

- (2.9) *Panataqë hop samep*  
 pa-nata-qe hop samep  
 3M-rise-INC now sun  
 'The Sun is rising now.'

- (2.10) *Miqehök laaṛo*  
 mi-qe-hök laaṛo  
 fall-INC-3I rain  
 'The rain came down.'

When paired with a perfective, the inceptive can assert a sequence of events, similar to a frame of "first ... then ...". This is illustrated in (2.11), where the first verb is in the perfective, denoting a completed action, then the second verb is inceptive, indicating that the thinking should be completed before the acting can start.

- (2.11) *Qopiqaṣü laqoqoqqë*  
 qo-piqaṣ-su la=qo-qom-qe  
 IMP-think-PFV then=IMP-do-INC  
 'Think, then act.'

The use of -qe to indicate a change in state is shown in (2.12) where the question is whether the interlocutor is now comfortably warm, where they were presumably uncomfortably cool prior to this. In general, the use of the inceptive with a stative verb will refer to some change of state.

- (2.12) *Tappipaqqë?*  
 tan-pipa-qe-ḡo  
 enough-hot-INC-2  
 'Are you warm enough now?'

**The irrealis -'um** indicates events that are imagined or yet unrealized. This is the typical marking used for future events, as seen in the examples in (2.13). Here, (2.13 a) and (2.13 b) both refer to events that are expected to occur in the future, but are not yet realized. In (2.13 c), it refers to the fact that the sun will be in the state of shining in the future.

- (2.13) (a) *Paqomomok dip rappo subınlam gi*  
 pa-qom-'um-hok dip rak-pu subınlam gi  
 3M-do-IRR-3I boy that-M trip REL

*diğeyöm*  
 diğee-um  
 wonderful-IRR

'That boy will have a wonderful trip.'

- (b) *Dafusgu'um punok faaba bumis*  
 da-fusgu-'um pun-hok faaba bumis  
 1-run-IRR PUN-3I port day.after.tomorrow

'I will run to the port the day after tomorrow.'

- (c) *Bizirümsün samep bahok 'ama'i*  
 bizir-'um-sun samep bahok 'ama'i  
 shine-IRR-3R sun BA-3I tomorrow

'The sun will shine tomorrow.'

Future events lean very heavily toward using the irrealis form even when they are fairly certain to occur, however one can use aspect markers in narration of future events in order to clarify the temporal relationship of events. For instance, in (2.14), the speaker is expressing that their mixing of potions will occur entirely within the time while the interlocutor is at the lecture, using the perfective to emphasize the potion-mixing as a complete event that occurs within the time frame of the lecture going. Meanwhile, the lecture-going event as a point of reference remains in irrealis as it is a future event not yet realized.

- (2.14) *Danidlisühök sahanno mahqpp sırankanomok*  
 da-nidli-su-hok sahat-nu mahqpp si-rakan-'um-hok  
 1-mix-PFV-3I potion-PL while 2-listen-IRR-3I

*pısrakattak*  
 pısrakattak  
 lecture

'I will mix potions while you go to the lecture.'

In addition to events that are expected in the future, it is also used for any event that is in some way imagined. For instance, (2.15) uses the irrealis when expressing the speakers' wishes, which are of course a definite future event but rather something that the speaker imagines in a preferred world. In (2.16), this refers not to a future event, but a general timeless statement, the interlocutor should *always* write clearly. Indeed, modals such as *qooş* typically require the irrealis.

- (2.15) *Daruka hew suza'omaşok pabe laaço*  
 da-ruka hew suza-'um-hok pabe laaço  
 1-hope CMP stop-IRR-3I soon rain

'I hope the rain will stop soon.'

- (2.16) *Sibynimüm qooş dagaat*  
 si-byinim-um qooş dagal-t  
 2-write-IRR should clean-ADV  
 'You should write more clearly.'

**The iterative.** In addition to these suffixes, there also exists an iterative aspect which is formed by reduplicating the onset and nucleus of the first syllable of the verb root. This indicates an event that occurs repeatedly during a short period. This is exemplified in (2.17), where the iterative is used to indicate that striking the iron occurred a number of times in succession.

- (2.17) *Paqeqemök qamoo 'ilök paqanem*  
 pa-RDP-qem-hok qamoo 'il-hok paqanem  
 3M-ITR-strike-3I iron IL-3I hammer  
 'He pounded the iron with a hammer.'

This iterative does not conflict with aspect/mood suffixes. In most cases, the combined effect of iterative and another marker is compositional, however when it is combined with an iterative, it can indicate a gradual increase in some quality, as seen in (2.18), where the verb *suugap* 'to be loud' is conjugated as both iterative and inceptive, as well as bearing the derivational *bi-* 'more', to indicate that the loudness of the drum is increasing in steps.

- (2.18) *Bısuusuugaqëhok daa mahok dannemmu.*  
 bi-RDP-suuga-qe-hok daa ma-hok dannem-nu  
 more-ITR-loud-INC-3I sound MA-3I drum-PL  
 'The sound of the drum became louder and louder.'

### 2.2.3 Valency

There are two major valency changing operations in Middle Pahrān, both involving suffixes that fit into a slot immediately after the aspect slot. First, the inverse *-aaş*, when used on a transitive verb with only one person agreement marker marks a passive construction with the subject left unknown.

The suffix *-ka* indicates a causative which can be applied to transitive and active intransitive verbs. Active intransitive verbs become transitive, with the causer as the subject and the causee as the object, whereas in a transitive verb, the patient is no longer marked on the verb and must be introduced in a prepositional phrase with *pun-*, while again the causer becomes the subject and the causee the object. Due to the inverse person marking system, at times both *-ka* and *-aaş* must occur on the same verb, in which case they merge to *-kaaş*.

There are also derivational methods for changing valency. The prefix *luk-* derives an active verb from a transitive verb.

### 2.2.4 Applicatives

There are three applicatives in Middle Pahrān, the instrumental *-(i)lök*, locative *-bahok*, and dative/benefactive *-punok*, each of which promotes the corresponding oblique argument to object position. There is also a pseudo-applicative *-mahok* which is applied rarely to reintroduce a subject in a passive construction. All of these applicatives are transparently derived from Class I prepositions and retain the same agreement morphology as their preposition etyma as well as being interchangeable with those prepositions (see section 2.3.1).

Applicatives typically pre-empt the object of a transitive verb in agreement, however incorporated objects may remain attached to the verb, especially for more lexicalized compounds, as seen in (2.19), where *tinsüdaap* is a lexicalized verb incorporation meaning “to sing, to play a wind instrument” and an instrumental applicative is used to introduce the flute.

- (2.19) *Patinsüdaalök* *la'o*  
 pa-tinsü-dar-il-hok *la'o*  
 3M-music-speak-APL.INS-3I flute  
 'He played his flute.'

All of the applicatives are clitics which do not respect vowel harmony.

#### The instrumental applicative

- (2.20) *Guuñëšo'aaşilök* *ramee 'aplat nuni*  
 guuñır-su-aaş-il-hok *ramel 'ap-lat nuni*  
 3I-roll-PFV-INV-APPL.INS-3I ball AP-3A baby  
 'The ball rolled away from the baby.'

- (2.21) *Guuñuşu'aaşilök* *lutta mahok mipit gara 'amme*  
 guuñn-su-'aaş-il-hok *lutta mahok mipit gara 'amme*  
 roll-PFV-INV=APPL.INS-3I spool MA-3I thread across floor  
 'The spool of thread rolled across the floor.'

#### The locative applicative

- (2.22) *Qomokbat* *satte*  
 qo-muk=ba-t *satte*  
 IMP-sit=APPL.LOC-1 here  
 'Sit here.'



- (2.23) *Qaapo buu*  
 tanqo-aapo bul-tan  
 IMP-go with-1PL  
 'Go with us.'  
*Qaapobatan*  
 qo-aapo=ba-tan  
 IMP-go=APPL.LOC-1PL  
 'Go with us.'

### The dative/benefactive applicative

### The passive pseudo-applicative

## 2.3 Prepositions

Middle Pahran has three classes of prepositions. Class I prepositions agree with their objects in person, gender, and number, and are the most frequently used class of preposition with a broad array of meanings. Class II prepositions agree with their objects in person and gender, and are mostly used for specific locative meanings. Class III prepositions show no agreement and are often restricted in usage. This section details these prepositions and their uses.

### 2.3.1 Class I Prepositions

Class I prepositions agree with their objects in person, number, and gender. In agreement they distinguish three genders (rational, animate, inanimate), three numbers (singular, dual, and plural) and three persons (see section 2.1 for more about nominal categories of gender and number). The agreement markers are related to the second agreement position on transitive verbs. The base agreement paradigm is presented in Table 2.5, with the note that all agreement affixes are affected by vowel harmony and other phonological changes. Class I prepositions form a closed class of ten lexical items, the use of which are detailed below.

#### **Ba-**

The preposition *ba-* is a general locative preposition, translatable as "at, in, on, by". The paradigm of *ba-* is presented in . The use of *ba* in locative expressions is illustrated below in (2.24-2.26). In (2.24), we see it used in the sense of 'on', though in this case *ba-* is somewhat ambiguous, indicating that the place that the cat jumped to is 'on' or maybe 'near' the table. In (2.25) we also have a general idea that the traveling is occurring in the

Table 2.5: Class I preposition agreement

Person	Gender	Singular	Dual	Plural
First		-t(a)	-taa	-tan
Second		-q/-ḡo	-ḡoo	-ḡon
Third	rational	-sun		
	animate	-lat	-lan	
	inanimate	-hok		

vicinity of the forest, probably within it. Finally 2.26 indicates that the plants are somewhere around the window, likely beside or 'in' it.

(2.24) *Wakaposo taba'eze bahok meḡp.*  
 wa-kapo-su taba-'izi ba-hok meḡp  
 3A-jump-PFV cat-DIM BA-3I table  
 'The cat jumped onto the table.'

(2.25) *Sisubḡḡtrḡ bahok taanpoo?*  
 si-subin-tri bahok taanpoo  
 2-traveling I-EXP BA-3IN  
 'Have you travelled in the forest?'

(2.26) *duhok mappo bulok numip gi 'ihihök bahok*  
 du-hok mappo bul-hok numip gi 'ihi-hok ba-hok  
 stand-3I box BUL-3I plant REL grow-3I BA-3I  
 'idibap.  
 'idibap  
 window  
 'A box of growing plants stood in the window.'

In temporal expressions, *ba-* can be used when indicating that something occurred at a defined point in time. This is illustrated in (2.27), where the object of *bahok* is *hottili* 'midday'. Note that this must refer to a point in time, not a duration or period of time (for handling periods of time and duration, see section 2.3.1).

(2.27) *Bahok hottili, dakoponḡn baḡebök naket.*  
 ba-hok hottili da-kopon-hen baḡeb-hok naket  
 BA-3I midday 1-eat-PL beside-3I road  
 'At midday we ate beside the road.'

*Ba-* is also used to signify alienable possession, such as expressions of ownership of animals, as in (2.28) or inanimate objects (2.29). The possessor is the object of the preposition, the speaker in (2.28) and the girl

Table 2.6: Paradigms for *ma-* and *'ap-*

Person	Gender	Singular	Dual	Plural
First		mat	mataa	matan
Second		maq	maḡoo	maḡon
Third	rational	mazon		
	animate	malat	malan	
	inanimate	mahok		
Person	Gender	Singular	Dual	Plural
First		atta	attaa	attan
Second		aḡḡo	aḡḡoo	aḡḡon
Third	rational	apson		
	animate	aplat	aplan	
	inanimate	apok		

in (2.29). Note that first and second person pronouns are normally not expressed as a free pronoun, but rather left implicit by agreement as in (2.28). Inalienable possession is marked with obligatory possession markers (see section 2.1.3) or the preposition *ma-* (see section 2.3.1).

(2.28) *Tuzılat taba bat.*  
 tuzı-lat taba ba-t  
 black-3A cat BA-1S  
 'My cat is black.'

(2.29) *Taqso'aaşok pikki bazon piiti*  
 taq-su-'aaş-hok pikki ba-son piiti  
 break-PFV-INV-3I doll BA-3R little.girl  
 'The little girl's doll broke.'

### ***Ma-* and *'ap-***

The prepositions *ma-* and *'ap-* can both be translated as "of" or "from" in some of their uses, however they have very different usage across the board. Paradigms for *ma-* and *'ap-* are shown in Table 2.6.

*Ma-* can mean "of, from" in a number of abstract senses. Its first use is in a structure indicating that the object is created by or originating from some person or thing, as seen in (2.30-2.32). In (2.30), the tricks are a performance by the monkey, hence the monkey is the source. In (2.31), the squirrel built the nest, and therefore has possession of the nest.

(2.30) *Patosohok Qamoo řitan malat haas.*  
 pa-'ato-su-hok Qamoo řita-nu ma-lat haas  
 3M-laugh-PFV-3I Qamoo trick MA-3A monkey  
 'Qamoo laughed at the monkey's tricks.'

(2.31) *Gutı'aaşok 'idip malat bikkizi ilok sipiw gi*  
 gutı-'aaş-hok 'idip ma-lat bikkizi il-hok sipiw gi  
 cover-INV-3I nest MA-3A squirrel IL-3I branch REL  
*gwisü.*  
 gwisü  
 hang

'The squirrel's nest was hidden by drooping boughs.'

(2.32) *Prata'aaş hew gara'onlat daa mazon.*  
 prata-'aaş hew gara-'un-lat daa ma-zon  
 hear-INV SUB happy-IRR-3I sound from-3R  
 'Their voices sound very happy.'

(2.33) *Daa mahok dannemmu bisuugaqëhok.*  
 daa ma-hok dannem-nu bi-suuga-qe-hok  
 sound MA-3I drum-PL more-loud-INC-3I  
 'The sound of the drums grew louder and louder.'

Note that the source/creator meaning of *ma-* allows a distinction with the possessive function of *ba* (see section 2.3.1). In (2.34 a) the book is owned by the alchemist, whereas (2.34 b), refers to a book that was written by the alchemist. This has led to an extension in usage into general inalienable possession for nouns that are not obligatorily possessed, as in (2.35) where *sagres* 'village' is inalienably possessed by *duprakwë* 'uncle (father's brother)' (while *duprakwe* is itself inalienably possessed by the speaker, using obligatory possession suffixes (see section 2.1.3).

(2.34) (a) *Dunsuhok gunuppu bazon nidlisü*  
 da-'un-su-hok gunuppu ba-son nidlisü  
 1-see-PFV-3I book BA-3R alchemist  
 'I saw the book owned by the alchemist.'

(b) *Dunsuhok gunuppu mazon nidlisü*  
 da-'un-su-hok gunuppu ma-son nidlisü  
 1-see-PFV-3I book MA-3R alchemist  
 'I saw the book by the alchemist.'

(2.35) *Dařiztręęensö bahok sagres mazon duprakwët, gi*  
 da-řiztrint-hen-su ba-hok sagres ma-son duprak-wit gi  
 1-visit-PL-PFV BA-3I village MA-3R duprak-1POS REL  
*gato 'apok supuu sagres malat timmöök*  
 gato 'ap-hok supuu sagres ma-lat timmöök  
 big 'AP-3I all village MA-3A world

'We visited my uncle's village, the largest village in the world.'

It can be also be used to indicate composition. In (2.36) *mazon* is used to indicate that the company is made up of soldiers, and in (2.37) *mahok* indicates that the wreath is made of flowers.

- (2.36) *Wabunahën kinipüü mazon dattwanno bahepök*  
 wa-buna-hën kinipüü ma-son dattwan-nu bahep-ok  
 3A-march-PL company MA-3RAT soldier-PL on.top-3IN  
*twu dat gara saapew.*  
 twu dat gara saapew  
 hill and across meadow  
 'A company of soldiers marched over the hill and across the meadow.'

- (2.37) *Bira piitin gi dusguti'ilök 'azen*  
 bira piiti-n gi dus-guti=il-hok 'aze-n  
 many little.girl-PL REL head-cover=APP.INS-3I circle-PL  
*mahok saañ hee muba'a'ohee humlat kimih*  
 ma-hok sañ-n hee mu-ba'a'o-hen hum-lat kimih  
 MA-3I flower-PL FOC 3F-dance-PL HUM-3A fire  
 'Many little girls with wreaths of flowers on their heads danced around the bonfire.'

*Ma-* can also be used to mean 'among' (2.38), where it is used to indicate that the poppies are growing 'among' (scattered within) the wheat. Similarly, it can be used to mean 'within, in' when referring to an overall environment or situation as in (2.39), where *mahok* controls *laaro* 'rain', indicating that the birds are (hypothetically) in the rain.

- (2.38) *Mahok tutu hee 'ihihök pubbwam gi miṛahök*  
 ma-hok tutu hee 'ihi-hok pubbwam gi miṛa-hok  
 MA-3IN wheat FOC grow-3IN poppy REL tall-3IN  
*sanohek buk.*  
 sano-hok buk  
 red-3IN and  
 'Among the wheat grew tall red poppies.'

- (2.39) *Watiki tii mahok laaro kay?*  
 wa-tiki tii ma-hok laaro kay  
 3A-sing bird MA-3I rain no  
 'Does the bird sing in the rain?'

When used in expressions of distance, *ma-* generally indicates that an event occurred along that distance, similar to English 'for' in similar expressions. In (2.40) we see this applied to *ti tiza* 'a few *tiza*' indicating that the sailing occurred for that distance.

- (2.40) *Dapuzëëtën ginüm gralat batlaam mahok ti tiza.*  
 da-puzint-hen ginüm gara-lat batlaam ma-hok ti tiza  
 1-boat-PL down GARA-3A river MA-3I few tiza  
 'We sailed down the river for several tiza.'

In temporal expressions, it indicates 'during', as seen in (2.41), where it is used to ask whether the neighbors leave during the monsoon season, and in (2.42), in which *mahok* controls the phrase *sagep bahok tuturıs* 'stay in the country' which refers to an event that occurred over a period of time. Note the the difference between this usage and the temporal usage of *ba-*, which is used with a point in time rather than a period of time (see section 2.3.1).

- (2.41) *Paapo papokwaammo mahok gatlaaro kay?*  
 pa-aapo papokwaap-nu ma-hok gatlaaro kay  
 3M-leave neighbor-PL MA-3I monsoon Q  
 'Do your neighbors leave during the monsoon season?'

- (2.42) *Mahok sagep bahok tuturıs dabisiniipü mağa*  
 mahok sag-p ba-hok tuturıs da-bisin-hii-pu maga  
 during stay-INF at-IN country 1-walk-PL-HAB often  
*bahok 'iiban*  
 ba-hok 'iiba-n  
 at-3IN pasture-PL  
 'During our stay in the country we often walked in the pastures.'

By contrast, 'ap- is usually used in a simple ablative sense "out of, away from". This meaning is present in (2.43-2.45). In (2.43) it indicates the motion of the leaves away from the tree (specifically down from the tree). In (2.44) it indicates the motion of the wind coming from the west. Finally, in (2.45) it indicates the motion of the hat away from the speaker (note here that it is explicit where the hat is blowing away from, whereas with the English expression this can be left implicit).

- (2.43) *Mi'ümaaşökii gwammo 'apok taan kay?*  
 mi-'um-'aaş-hok-ii gwap-nu 'ap-hok taan kay  
 fall-IRR-INV-3IN-APPL.INS leaf-PL from tree no  
 'Have all the leaves fallen from the tree?'

- (2.44) *Da'ibüüsü'aaşlat suus 'apok howt garat pagowët*  
 da-'ibüü-su-'aaş-lat suus 'ap-hok howt gara-t pago-wit  
 1-blow-PRF-INV-3A wind AP-3I west across-1S face-1  
*pis mimip mazon kas.*  
 pis mimi-p ma-son kas  
 like touch-INF from-3R friend  
 'The west wind blew across my face like a friendly caress.'

- (2.45) *İi! Wadalasohok suus tqqp 'atta!*  
 İi! wa-dala-su-hok suus tqqp 'ap-ta  
 II 3A-carry-PFV-3IN wind large.hat AP-1  
 'Oh, dear! The wind has blown my hat away!'

'*ap-* can also mean 'about' in a topical sense. This sense is most often used with an infinitive verb, as shown in (2.46), where the object of '*ap-* is *kraapamep* 'hunt', but can occur with a noun, as seen in (2.47), where the topic being discussed is someone's horses.

- (2.46) *Pasli supuu 'apok kraapamep*  
 pa-sli supuu 'ap-hok kraa(no)-pame-p  
 3M-know all AP-3IN beast-chase-INF  
 'Everyone knows about hunting.'

- (2.47) *Mudaaqë mağa 'aplan tunun bazon*  
 mu-dar-qe mağa 'ap-lan tunu-nu ba-son  
 3F-speak-HAB often AP-3A.PL horse-PL BA-3R  
 'She often talks about her horses.'

In temporal expressions, '*ap-* has the meaning of 'since' or 'from', as shown in (2.48), where the expression *qassana* 'last year' is controlled by *apok* to indicate the time of the event. *ma-* can also be used in this way, but only when combined with the temporal usage of *pun-* (see section 2.3.1).

- (2.48) *Panidlihök kay sahat 'apok qassana*  
 pa-nidli-hok kay sahat 'ap-hok qas-sana  
 3M-mix-3I NEG potion AP-3I last-year  
 'He hasn't mixed a potion since last year.'

'*ap-* is also used as part of the comparative construction, introducing the standard of comparison as part of a particle comparative,<sup>1</sup> as seen in (2.49 a), where the standard is *guttumu* 'her brother'. To produce a superlative, the object of *ap-* must be *supuu* 'all', with *ap-* conjugated to the appropriate gender for the discourse (2.49 b), where *supuu* is used with the rational form *apson* to indicate that we are comparing people, while in (2.49 c) we have inanimate *apok*, which goes with the inanimate gender of *kattep* 'story'. Superlatives can also be further qualified with modifiers on *supuu* (2.49 c) where the relative clause *gi prata'aaşokmat* 'that has been heard by me' restricts the universe of stories being discussed to those the speaker has heard for themselves.

- (2.49) (a) *Mirasön 'apson guttumu*  
 mira-son 'ap-son guttu-mu  
 tall-3R AP-3R young.brother-3F.POSS  
 'They (sg) are taller than her younger brother.'

<sup>1</sup>For more information on the typology of comparative constructions, see Stassen [2013].

- (b) *mirasön 'apson supuu*  
 mira-son 'ap-son supuu  
 tall-3R AP-3R all  
 'They (sg) are the tallest'
- (c) *Kattep hee atodalok 'apok supuu gi*  
 kattep hee atodal-hok 'ap-hok supuu gi  
 story FOC funny-3I AP-3I all REL  
*prata'aasokmat*  
 prata-'aas-hok=ma-t  
 hear-INV-3I=MA-1  
 'That is the funniest story I have ever heard.'

Both *ma-* and *'ap-* can be used in partitive constructions, but they convey different pragmatic assumptions about how the part relates to the whole. In (2.50 a), the difference between the shouting people and the rest of the crowd is emphasized, indicating perhaps that it is surprising that they shouted, or perhaps that this shouting group is somehow separated, whereas in (2.50 b), the shouting is not called out as unusual or separating. For instance, (2.50 a) might be used in a context where people were otherwise quietly listening to a lecture, whereas (2.50 b) might be used in the context of a festival, where shouting may be expected from the crowd. Or, in a crowd listening to a king or military officer giving a speech, (2.50 a) might refer to a small number of people shouting out in dissent, while (2.50 b) might refer to a larger number shouting out in support (at least if the person describing the event is sympathetic to the one making the speech).

- (2.50) (a) *Pafyakalënso maga 'apson 'aamen*  
 pa-fyakal-hen-su maga 'ap-son 'aamen  
 3M-shout-PL-PFV some AP-3R people  
 'Some of the people shouted.'
- (b) *Pafyakalënso maga mazon 'aamen*  
 pa-fyakal-hen-su maga ma-son 'aamen  
 3M-shout-PL-PFV some MA-3R people  
 'Some of the people shouted.'

Related to this is a usage that indicates a kind of group membership or part/whole relationship. Generally *ma-* is used in these kinds of construction when the part is considered inseparable from the whole, as we see in (2.51), where a part of the story is considered an integral part of the whole, and in (2.52), which indicates human group membership, which uses *ma-* as such group membership is inseparable from an individual's identity. However, in (2.52), *ap-* may be used, as we are merely indicating water that comes out of the sea, not some integral or inseparable part of the sea.



Table 2.7: Paradigm for *il-*

Person	Gender	Singular	Dual	Plural
First		iit	iitaa	iitan
Second		iiq	iiġoo	iiġon
Third	rational	iizün		
	animate	illat	illan	
	inanimate	ilök		
Reflexive		ilam		

- (2.51) *Fittimmi'ümaaşök maqq bídara mahok kattep.*  
 fittimmi-'um-'aaş-hok maqq bídara ma-hok kattep  
 interest-IRR-INV-3IN part first MA-3IN story  
 'The first part of the story may interest someone.'

- (2.52) *Kuppuukġisün malat fyu kubin*  
 kuppuuk=gi-sun ma-lat fyu kubin  
 matriarch=COP-3R MA-3A this.3A clan  
 'She is the matriarch of this clan'

*Qaggamëdokii pitü aplat nusġaa*  
 qaggamëd-hok-ii pitü ap-lat nusġaa  
 salty-3A-APPL.INS water AP-3A sea  
 'Sea water is salty.'

***il-***

The preposition *il-* indicates the instrumental. The paradigm for *il-* is given in Table 2.7. The basic instrumental use is illustrated in (2.53), where the hammer is the instrument.

- (2.53) *Dataqsohok muttak ilök paqanem.*  
 da-taq-su-hok muttak il-hok paqanem  
 1-break-PFV-3I chair IL-3I hammer  
 'I broke the chair with a hammer.'

*Il-* may also be used with *mames* "time, occasion" to indicate meanings such as "once", "twice", "three times", etc. This is illustrated in (2.54) where placing it with the dual form *mamesla* gives the meaning "twice".

- (2.54) *Pafyakalënso bira mazon 'aamen 'ilök mamesla*  
 pa-fyakal-hen-su bira ma-son 'aame-n 'il-hok mames-la  
 3M-shout-PL-PFV many MA-son person-PL IL-3I time-DU

Table 2.8: Paradigm for *bul-*

Person	Gender	Singular	Dual	Plural
First		buut	buutaa	buutan
Second		buuq	buuḡoo	buuḡon
Third	rational	buuzon		
	animate	bullat	bullan	
	inanimate	bulok		

'Many of the people shouted twice'

Finally, *il-* is used to reintroduce the inanimate agent of an unspecified subject transitive verb, as shown in (2.55). The verb *guti* "cover" is marked as having an unspecified subject by pairing the inverse with only inanimate agreement (for the object 'idip "nest"), while the removed agent *sipiw* "branch" is the object of *ilök*. (See section 2.2.1 for more about transitive verbs.)

- (2.55) *Guti'aaşok* 'idip malat bikkizi ilök sipiw gi  
 guti-'aaş-hok 'idip ma-lat bikkizi il-hok sipiw gi  
 cover-INV-3I nest MA-3A squirrel IL-3I branch REL  
*gwisü*  
*gwisü*  
 hang

'The squirrel's nest was covered by a hanging branch.'

### ***Bul-***

The preposition *bul-*, whose inflectional paradigm is seen in 2.8, can be translated as the committative usage of "with", as in "together with" or "I went to the dance with Bob." This first usage is exemplified in examples (2.56-2.58). In (2.56) and (2.57) the object is implied using agreement (first person plural vs second person singular, respectively). In (2.58) we see it with the coordinate phrase *duwaawëq mit muwaawëq* 'your father or mother'.

- (2.56) *Qaapo buutan*  
 qo-aapo bul-tan  
 IMP-go BUL-1PL  
 'Come with us.'

- (2.57) *Qösepp kasno buuq.*  
 qo-simb kas-nu bul-q  
 IMP-bring friend-PL BUL-2

'Bring your friends with you.'

- (2.58) *Qöremma buuzon duwaawëq mit muwaawëq.*  
 go-rimma bul-son duwaa-wiq mit muwaa-wiq  
 IMP-come with-3RAT father-2POS or mother-2POS  
 'Come with your father or mother.'

Like *ma-* and *ap-*, *bul-* can be used in partitive and group membership expressions. In this usage, *bul-* can usually only be paired with a particularly transient or impermanent group, as in (2.59), where the 'group' in this case is a line or queue, which is of course extremely transient and expected to continually change as people either leave it to take their turn or step to the end to wait.

- (2.59) *Pasuzasokëp bahok dimii gi sate'aaşök qage*  
 pa-suza-su-kip ba-hok dimii gi sate-'aaş-ok qage  
 3M-stop-PFV-REF BA-3I door REL enter-INV-3I boy  
*bıdara bullat tyi*  
 bıdara bul-lat tyi  
 first bul-3A line  
 'The first boy in the line stopped at the entrance.'

*Bul-* can also be used to indicate the contents of a container. Consider (2.26), reproduced below as (2.60). Here, the contents of the box (*numip gi 'ihihök* 'plants that grow') are placed as the object of *bulok*

- (2.60) *Duhok mappo bulok numip gi 'ihihök bahok*  
 du-hok mappo bul-hok numip gi 'ihi-hok ba-hok  
 stand-3I box BUL-3I plant REL grow-3I BA-3I  
*'idibap.*  
*'idibap*  
 window  
 'A box of growing plants stood in the window.'

### **Pun-**

The core meaning of the preposition *pun-* is "to, toward" as shown in (2.61), where the object of *punok*, the concert, is a destination. The paradigm for *pun-* is shown in Table 2.9.

- (2.61) *Saapomat punok rakqap kay?*  
 si-'aapo-ma-t pun-hok rakqap kay  
 2-go-APPL.BEN-1 PUN-3I concert NEG/Q  
 'Are you going with us to the concert?'

Table 2.9: Paradigm for *pun-*

Person	Gender	Singular	Dual	Plural
First		pq̄t	puttaa	puttan
Second		puḡḡo	puḡḡoo	puḡḡon
Third	rational	punsun		
	animate	punlat	punlan	
	inanimate	punok		
Reflexive		punam		

Another common use of *pun-* is as a benefactive or dative, as illustrated by (2.62) where the boy is the recipient of the knife, and thus the beneficiary in the event.

- (2.62) *Paqomok duwaapo pare punsun dipizi*  
 pa-qom-hok duwaa-pu pare pun-sun dip-izi  
 3M-make-3I father-3M knife PUN-3R boy-DIM  
 'The father made a knife for his little boy'

*Pun-* is also used to introduce infinitive phrases. When the object of *pun-* is an infinitive phrase, it takes the inanimate form. This can be seen in (2.63), where the object of *punok* is the infinitive phrase *dalaggu* (lit. 'carry you'). Note that in this case *pun-* will be inflected in the inanimate form, as infinitives in Middle Pahrān are treated like inanimate nouns for purposes of agreement.

- (2.63) *Mūrimma baazatoq punok dalaḡḡo kay*  
 mu-rimma baazat-uq pun-hok dala-p-ḡo kay  
 3F-come sister-2 PUN-3I carry-INF-2 Q  
 'Is your sister coming to get you?'

In temporal expressions, *pun-* can mean 'until', as seen in (2.64 a), where *punok* controls 'ḡḡḡn 'dawn'. It can also be combined with *ap-* or *ma-* for a meaning of 'from ... until ...', as seen in (2.64 b) and (2.64 c), where *apok/mahok* control *pubim*. Note that while *ma-* and 'ap-' are interchangeable in this expression, it is the only case where *ma-* can be used to mean 'from' or 'since' in a temporal expression, as it otherwise means 'during' (see section 2.3.1).

- (2.64) (a) *Pagimūtenpö punok 'ḡḡḡn*  
 pa-gimüt-hen-pu pun-hok 'ḡḡḡn  
 3M-work-PL-HAB PUN-3I dawn  
 'They work until dawn'

Table 2.10: Paradigm for gara-

Person	Gender	Singular	Dual	Plural
First		garat	grataa	gratan
Second		garaq	grağğoo	grağğon
Third	rational	grazon		
	animate	gralat	gralan	
	inanimate	grahok		
Reflexive		gra'am		

- (b) *Pagimütenpö* 'apok pubım punok 'q̄q̄t̄en  
 pa-gimüt-hen-pu 'ap-hok pubım pun-hok 'q̄q̄t̄en  
 3M-work-PL-HAB AP-3I dusk PUN-3I dawn  
 'They work until dawn'
- (c) *Pagimütenpö* mahok pubım punok 'q̄q̄t̄en  
 pa-gimüt-hen-pu ma-hok pubım pun-hok 'q̄q̄t̄en  
 3M-work-PL-HAB MA-3I dusk PUN-3I dawn  
 'They work until dawn'

### Other Class I Prepositions

Finally, there are two final Class I prepositions that have relatively simple meanings. First is *gara-* (paradigm in Table 2.10), which indicates motion through or across, as seen in examples (2.65-2.67). In (2.65) and (2.66) (the latter previously mentioned as (2.36), it is used to indicate motion across a surface, the first across a floor and the second across the ground of a meadow. However, in (2.67) it is clearly indicating motion through a medium.

- (2.65) *Guuṇuṣu'aaşilök* lutta mahok mipit grahok  
 guuṇu-su-'aaş=il-hok lutta mahok mipit gara-hok  
 roll-PFV-INV=APPL.INS-3I spool MA-3I thread GARA-hok  
 'amme  
 'amme  
 floor

'The spool of thread rolled across the floor.'

Table 2.11: Paradigm for *n̄aqq-*

Person	Gender	Singular	Dual	Plural
First		<i>n̄aṭta</i>	<i>n̄aṭtaa</i>	<i>n̄aṭtan</i>
Second		<i>n̄aqqqa</i>	<i>n̄aqqqoo</i>	<i>n̄aqqqon</i>
Third	rational	<i>n̄aqqson</i>		
	animate	<i>n̄aqqlat</i>	<i>n̄aqqlan</i>	
	inanimate	<i>n̄aqqok</i>		
Reflexive		<i>naqqam</i>		

- (2.66) *Wabuna(hën) kinipüü mazon dattwanno bahepök twu*  
 wa-buna(-hën) kinipüü ma-son dattwan-nu bahep-ok twu  
 3A-march(-PL) company MA-3R soldier-PL on.top-3I hill  
*dat grahok saapew*  
 dat gara-hok saapew  
 and GARA-3I meadow  
 'A company of soldiers marched over the hill and across the meadow.'

- (2.67) *Pa'azason samep fateenö gi miqi grahok*  
 pa-'aza-son samep fatee-nu gi miqi gara-3I  
 3M-watch-3R sun child-PL REL play GARA-3AN.PL  
*sipiwñü*  
 sipiw-nu  
 branch-PL  
 'The sun watched the children at play through the branches.'

In the 'across' meaning, *gara-* does not indicate a direction relative to the geometry of the object. Thus, in (2.68) context allows it to mean moving down the length of the river, in contrast to the English expression *across the river*, which can only refer to motion across the width of the river.

- (2.68) *Dapuzëëtën ginüm gralat batlaam mahok ti tiza*  
 da-puzint-hen ginüm gara-lat batlaam ma-hok ti tiza  
 1-boat-PL down GARA-3A river MA-3I few tiza  
 'We sailed down the river for a few tiza.'

Finally, the preposition *n̄aqq-* means simply 'except, excluding', as seen in (2.70), where it is used to exclude Bane from the group of children. The paradigm for *n̄aqq-* can be seen in Table 2.11.

- (2.69)

Table 2.12: Class II prepositions

Person/Gender	Suffix
First	-wit
Second	-wiq
Third masculine	-pu
Third feminine	-mu
Third animate	-wi
Third inanimate	-hok

- (2.70) *Mürimmahen süfateenö nqqqson Bane*  
 mu-rimma-hen su-fatee-nu nqqq-son Bane  
 3F-come-PL all-child-PL NAAQ-3R Bane  
 'All of the children came except Bane.'

### 2.3.2 Class II prepositions

Class II prepositions follow a separate agreement pattern from Class I, agreeing only with person and gender. For gender agreement, Class II prepositions distinguish masculine and feminine, unlike Class I prepositions which merge masculine and feminine to rational (see 2.3.1). The basic Class II preposition agreement paradigm is presented in Table 2.12.

Class II prepositions are derived from compounds of Class I prepositional roots with obligatorily possessed nouns, hence their agreement paradigms are largely derived from obligatory possession suffixes (see 2.1.3). The nouns in these compounds are typically derived from body parts, creating prepositions that indicate location relative to the object. Below are a few examples of the derivation of several Class II prepositions. As with obligatorily possessed nouns, the citation form for a Class II preposition is third person animate.

- (2.71) (a) *ba-* + *hepwē* 'head' = *bahepwē* 'on top of, above, at the top of, over, to the top of'  
 (b) *ma-* + *fimwi* 'chest' = *mafimwi* 'in front of'  
 (c) *pun-* + *fimwi* = *pünfimwi* 'facing, opposite, accross from'

Note that in (#2.71 c), the /u/ in *pun* undergoes vowel harmony, suggesting that these compounds are particularly old and the prepositions degraded into prefixes prior to vowel harmony. Indeed, some Class II prepositions include nouns that are no longer present in Middle Pahrān. For instance *babuuwi* 'on the bottom of, below' contains the Old Pahrān root *\*bula* 'sole of foot', which presumably became the unattested form *\*buuwi* before

disappearing from the language. The *-taakwë* element of *bataakwë* 'inside' seems to be related to *grataak* 'stomach', but that *\*taak* is elsewhere unattested. A list of Class II prepositions is given in (2.72).

- (2.72) (a) *bahepwe* 'on top of, above, at the top of, over, to the top of'  
 (b) *babuuwi* 'on the bottom of, below, at the bottom of'  
 (c) *baqebwe* 'beside'  
 (d) *bataakwë* 'inside'  
 (e) *maragwe*<sup>2</sup> 'behind'  
 (f) *mafimwi* 'in front of (facing away)'  
 (g) *pünfimwi* 'facing, opposite'

### 2.3.3 Class III Prepositions

Class III Prepositions are a small class of prepositions which do not inflect. A list of these prepositions is given in (2.73). Class III prepositions have varying origins. The preposition *mati'ip* appears to be a compound of *ma-* and *ti'ip* 'empty space', indicating a formation similar to Class II preposition, while *bawaa* is a combination of *ba-* plus the verb *waap* 'to be near'. Others seem to be ancient prepositions that were never inflected, though *mappabbais* also a noun meaning 'enemy', and there are some scholars who believe it was borrowed from an unknown language.

- (2.73) (a) *bawaa* 'near'  
 (b) *mabo* 'away from'  
 (c) *mappabba* 'facing, across from'  
 (d) *pimi* 'to, toward'  
 (e) *mati'ip* 'between'  
 (f) *pis* 'like, as'

In some cases these prepositions are more restricted than Class I or II prepositions with similar meanings. For instance, *mabo* can only be used to indicate travelling away from a location as in (2.74), where it controls *faaba* 'port, port city'. This may be related to a second usage of *mabo* as an adverb meaning 'away', as seen in (2.75), where there is no specified point that the kitten is walking away from.

- (2.74) *Nafkegihök muddn mazon punok 'aapop mabo faaba*  
*nafke=gi-hok muddn ma-son pun-hok 'aapop mabo faaba*  
*secret=COP-3I reason MA-3R PUN-3I leave from port*  
 'It is a mystery why he left the port.'

<sup>2</sup>It appears that this term retains front vowel harmony from a deleted /e/ from *ragewe* 'back'



(2.75) *Wabisinsü mabo taba'eze bat*  
wa-bisin-su mabo taba-'izi ba-t  
3A-walk-PRF away cat-DIM BA-1  
'My little kitten walked away.'

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