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		ɾ	ɽ/ɻ				
approximant	ʋ			j			
lateral		l					

Table 1.2: Consonant Romanization

Manner	Labial	Alveolar	Retroflex	Palatal	Velar	Uvular	Glottal
voiceless stop	p	t	ṭ		k	q	'
voiced stop	b	d	ḍ		g	ġ	
nasal	m	n	ṇ				
voiceless fricative	f	s	ṣ				h
voiced fricative		z	ẓ				
rhotic		r	ṛ				
approximant	w			y			
lateral		l					

retroflexes[1], and g with overdot <ġ> represents the voiced uvular stop. The rhotics are <r> and <ṛ>, keeping to familiar symbols, and <w> and <y> are used to represent /ʊ/ 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 ɢ/ become fricatives between two vowels, as presented in (1.1). This change also affected /d/ historically, but is not synchonrically 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* /baɢam/ > [baʁam] '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' > *kuddık* 'clan patriarch'

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[1]This is a common convention from Indian languages.

(d) *kub(in)* 'clan' + *puuk* 'old woman' > *kuppuuk* 'clan matriarch'

(e) *luk-* + *byinęęp* 'to write sth' > *lubbyinęęp* 'to write (intrans)'

Liquid gemination. When the /l ɾ ɻ/ come into contact across a syllable boundary, a progressive assimilation applies creating a geminate liquid. When /ɾ/ is geminate, it becomes the trill [r], and in dialects where the retroflex is realized as a tap [ɽ] 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' + *luttwakëp* 'to throw things' > *garruttwakëp*

(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' *kattëp* 'to tell' *dakąątsuhok* 'I told (perfective) it.'

(b) *puzind-* 'boat (v)' *puziddip* 'to boat' *puzęętta* 'I boat'

Liquid deletion. The liquids /l ɾ ɻ/ 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* >   *datręęthok* >   *datręętök* 'I understand it.'
    +'aaș >   *datrint'aaș* >   *datrintaaș* >   *datrittaaș* 'I am understood.'

This is shown in (1.7), where the addition of the /h/-inital suffix *-hok*
(inanimate agreement), triggers nasal deletion before the /h/ is deleted[2],
while the addition of the /ʔ/-initial *-'aaș* (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 surfac-
ing of underlying liquids in both circumstances.

(1.8) *lupıl-* 'request'
    +p >   *lupıp* 'to request' (infinitive)
    +hok >   *dalupılhok* >   *dalupilok* 'I request it.'
    +'aaș >   *daupil'aaș* >   *dalupilaaș* '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 mark-
ing 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 monoph-
thongs 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 rep-
resented by the romanization sys-
tem used in this grammar.   Um-
lauts are used both to indicate front

Table 1.3: Vowels

(a) Short

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

(b) Long

	Front	Central	Back
High	iː yː		ɯː uː
Mid	eː øː		ɤː oː
Low		aː	

(c) Nasalized

	Front	Central	Back
High			
Mid	ẽː ø̃ː		ɤ̃ː õː
Low		ãː	

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[2]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 ɯ ø ɤ] occur as a result of vowel harmony (see section 1.2.1, however minimal pairs of the back rounded vowels [ɯ 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] morpologically. 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) *sɪbaw* 'you estimate'

1.2.1 Vowel Harmony

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' *sɪbuhok* '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

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 uu
Mid	ee öö		ëë oo
Low		aa	

(c) Nasalized

	Front	Central	Back
High			
Mid	ęę öǫ̈		ę̈ę̈ ǫǫ
Low		ą̈ą̈	

A final note, the vowel /a/ is trans-
parent to advancement harmony, un-
less it is the only vowel in the root, in
which case it triggers back harmony.
It does always trigger lowering har-
mony from the root but does not trig-
ger lowering from a prefix.

Chapter 2

Morphosyntax

2.1 Nouns

Nouns in Middle Pahran 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 Pahran nouns and explain the obligatory possession markers that appear on some nouns.

2.1.1 Gender

Middle Pahran 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 Pahran is entirely semantic. Occasionally apparent exceptions occur for cultural reasons. For instance, *samep* 'Sun' is masculine and *qen* 'Moon' is feminine because of old Pahran 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

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Table 2.1: Examples of gender assignment

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

context, agreeing with the referent. If the gender of the referent is un-kown, 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	*bas*	*basla*	*basno*	'belt'
II	*aame*	*aamee*	*aamen*	'person'
III	*linit*	*linitla*	*lininnü*	'shell; bark'
	'uttak	*'uttakla*	*'uttanno*	'sight'
	bun	*bunla*	*bunnu*	'stream'
IV	*gutɪp*	*gutɪpla*	*gutɪmmu*	'blanket'
	dip	*dipla*	*dimmü*	'small boy'
	taaṇ	*taaṇla*	*taaṇṇo*	'tree'
	bwam	*bwamla*	*bwammo*	'seed'
Va	*bawkee*	*bawkella*	*bawkeenö*	'language'
Vb	*saa*	*saṛṛa*	*saaṇ*	'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, than 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 -*'aaṣ* 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- -ġo	da- -sun		da- -lad	da- -hok
2	da- -'aaṣ-ġo		si- -sun		si- -lad	da- -hok
3 masculine	da- -aaṣ-sun	si- -aaṣ-sun	pa- -son		pa- -lad	pa- -hok
3 feminine	da- -aaṣ-sun	si- -aaṣ-sun	mu- -son		mu- -lad	mu- -hok
3 animate	da- -aaṣ-lad	si- -aaṣ-lad	pa- -aaṣ-lad	mu- -aaṣ-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-	-ġo
3 masculine	pa-	-sun
3 feminine	mu-	-sun
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 Pahran period.

(2.3) (a) *Biziipüsün*   *samep*
        biziṛ-pu-sun   samep
        shine-HAB-3R   sun

    'The sun shines.'

    (b) *Biziisün*   *samep*
        biziṛsun   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 *maġa* 'often' must occur with the habitual, since the adverb itself emphasizes the habitual nature of the event.

(2.4) (a) *Pafyakalëppo*   *maġa*   *'aamen*   *gi*   *gara*
        pa-fyakal-hen-pu   maġa   'aame-n   gi   gara
        3M-shout-PL-HAB   often   person-PL   REL   happy

    'Happy people often shout.'

    (b) *Pafyakalën maġa '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   tutuɽıs   dabisiniipü   maġa*
       ma-hok   sag-p   ba-hok   tutuɽıs   da-bisin-hii-pu   maga
       MA-3I   stay-INF   BA-3I   country   1-walk-PL-HAB   often
       bahok   ’i’iban.
       ba-hok   ’i’iba-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 com-
pletely stopped in the present time frame.

(2.8) (a) *Suzasuhok   laaṛo*
          suza-su-hok   laaṛo
          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) *Qopiqansü laqoqoqqë*
    qo-piqan-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) *Tappipaqeġö?*
    tan-pipa-qe-ġo
    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 ṛappo subınlam gi*
        pa-qom-'um-hok dip ṛak-pu subınlam gi
        3M-do-IRR-3I   boy that-M trip   REL
        diġeyöm
        diġee-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) *Biziṛümsün   samep bahok 'ama'i*
        biziṛ-'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   mahǫǫp sırakanomok*
      da-nidli-su-hok sahat-nu   mahǫǫp 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 *qooṣ* typically require the irrealis.

(2.15) *Daruka hew suza'omaaṣok pabe laaṛo*
      da-ruka hew suza-'um-hok pabe laaṛo
      1-hope   CMP stop-IRR-3I   soon rain
    'I hope the rain will stop soon.'

(2.16) *Sibyinimüm   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 Pahran, 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 Pahran, 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) *Guuṇ̈ëëşo'aaşilök*   *ramee* *'aplat* *nunı*
     guuṇıṛ-su-aaş-il-hok   ramel 'ap-lat nunı
     3I-roll-PFV-INV-APPL.INS-3I ball   AP-3A   baby

  'The ball rolled away from the baby.'

(2.21) *Guuṇışu'aaşilök*   *lutta* *mahok* *mipit* *gara* *'amme*
     guuṇnı-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/-ġo	-ġoo	-ġon
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   mẹẹp.*
      wa-kapo-su   taba-'izi ba-hok   mẹẹp
      3A-jump-PFV cat-DIM   BA-3I   table

    'The cat jumped onto the table.'

(2.25) *Sɪsubę̈ę̈trë   bahok   taaṇpoo?*
      si-subɪn-tri bahok   taaṇpoo
      2-traveling   l-EXP   BA-3IN

    'Have you travelled in the forest?'

(2.26) *duhok   mappo bulok   numɪp   gi   'ihihök   bahok*
      du-hok   mappo bul-hok numɪp   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 some-
thing 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,   dakoponën   baqebök   naket.*
      ba-hok   hottili   da-kopon-hen baqeb-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 pos-
sessor 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	maġoo	maġon
Third	rational	mazon		
	animate	malat	malan	
	inanimate	mahok		
Person	Gender	Singular	Dual	Plural
First		atta	attaa	attan
Second		aġġo	aġġoo	aġġon
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 ṛitan   malat   haas.*
        pa-'ato-su-hok   Qamoo ṛita-nu ma-lat haas
        3M-laugh-PFV-3I Qamoo trick   MA-3A monkey

    'Qamoo laughed at the monkey's tricks.'

(2.31) *Gutı'aaṣok   'idip   malat bikkizi   ilok   sipiw   gi*
        gutı-'aaṣ-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) *Pṛata'aaṣ   hew gara'onlat   daa   mazon.*
        pṛata-'aaṣ   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 lead to an extension in usage into general inalienable possession for nouns that are not obligatorialy possessed, as in (2.35) where *sagṛes* 'village' is inalienably possesed 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) *Daṛiztṛẹẹtensö   bahok sagṛes mazon   duprakwët,   gi*
        da-ṛiztrint-hen-su ba-hok sagṛes ma-son duprak-wit   gi
        1-visit-PL-PFV   BA-3I   village MA-3R duprak-1POS REL

    gato 'apok   supuu sagṛes malat   timmöök̦
    gato 'ap-hok supuu sagṛes ma-lat timmöök̦
    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) *Biṛa   piitin   gi   dusgutı'ilök   'azen*
       biṛa   piiti-n   gi   dus-gutı=il-hok   'aze-n
       many   little.girl-PL REL   head-cover=APP.INS-3I   circle-PL

mahok   saaṇ   hee   muba'a'ohee   humlat   kimih
ma-hok   saṛ-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 *laaṛo* 'rain', indicating that the birds are (hypothetically) in the rain.

(2.38) *Mahok   tutı   hee   'ihihök   pubbwam gi   miṛahök*
       ma-hok   tutı   hee   'ihi-hok   pubbwam gi   miṛa-hok
       MA-3IN   wheat   FOC   grow-3IN   poppy   REL   tall-3IN

sanohok   buk.
sano-hok   buk
red-3IN   and

'Among the wheat grew tall red poppies.'

(2.39) *Watiki   tii   mahok   laaṛo kay?*
       wa-tiki tii   ma-hok laaṛo 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) *Dapuz̧ȩ̧tën*   *ginüm* *gralat* *batlaam* *mahok* *ti*   *tiza.*
     da-puzɪnt-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 tutuṛıs* '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* *gatlaaṛo* *kay?*
     pa-aapo   papokwaap-nu   ma-hok   gatlaaṛo   kay
     3M-leave   neighbor-PL   MA-3I   monsoon   Q

     'Do your neighbors leave during the monsoon season?'

(2.42) *Mahok* *sagep*   *bahok* *tutuṛıs* *dabisiniipü*   *maġa*
     mahok   sag-p   ba-hok   tutuṛıs   da-bisin-hii-pu maga
     during stay-INF at-IN   country   1-walk-PL-HAB   often
     bahok   *'i'iban*
     ba-hok   'i'iba-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'ümaaş̧ökii*   *gwammo* *'apok*   *taaṇ* *kay?*
     mi-'um-'aaş̧-hok-ii   gwap-nu   'ap-hok   taaṇ   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   tąąp   'atta!*
İi! wa-dala-su-hok   suus   tąąp   '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   maġa 'aplan   tunın   bazon*
mu-dar-qe   maġa 'ap-lan   tunı-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,[1] 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.'

---

[1]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
   p̣rata'aaşokmat
   p̣rata-'aaş-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 con-
very 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 sep-
arated, 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 peo-
ple were otherwise quietly listening to a lecture, wheras (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 sup-
port (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 the indicates a kind of group membership or
part/whole relationship. Generally *ma-* is used in these kinds of construc-
tion 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	iiğoo	iiğon
Third	rational	iizün		
	animate	illat	illan	
	inanimate	ilök		
Reflexive		ilam		

(2.51) *Fittimmi'ümaaşök   mąąp bıdara mahok kattep.*
       fittimmi-'um-'aaş-hok mąąp bıdara ma-hok kattep
       interest-IRR-INV-3IN   part   first   MA-3IN story

   'The first part of the story may interest someone.'

(2.52) *Kuppuukgisün   malat fyu   kubın*
       kuppuuk=gi-sun   ma-lat fyu   kubın
       matriarch=COP-3R   MA-3A this.3A clan

   'She is the matriarch of this clan'

   Qaggamëdokii   pitü   aplat   nusgaa
   qaggamëd-hok-ii   pitü   ap-lat nusgaa
   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   bıra   mazon   'aamen   'ilök   mamesla*
       pa-fyakal-hen-su bıra   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	buuġoo	buuġon
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 *gutı* "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) *Gutı'aaşok   'idip   malat   bikkizi   ilök   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 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) *Qösęęp   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.*
  qo-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'aaṣök qage*
  pa-suza-su-kip ba-hok dimii gi sate-'aaṣ-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 (*numıp gi 'ihihök* 'plants that grow') are placed as the object of *bulok*

(2.60) *Duhok mappo bulok numıp gi 'ihihök bahok*
  du-hok mappo bul-hok numıp 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 rakąąp kay?*
  si-'aapo-ma-t pun-hok rakąąp 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		pǫǫt	puttaa	puttan
Second		puġġo	puġġoo	puġġon
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 *dalaġgu* (lit. 'carry you'). Note that in this case *pun-* will be inflected in the inanimate form, as infinitives in Middle Pahran are treated like inanimate nouns for purposes of agreement.

(2.63) *Mürimma   baazatoq   punok   dalaġgo   kay*
          mu-rimma   baazat-uq   pun-hok   dala-p-ġo   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 *'ǫǫṭën* '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) *Pagimütenpö   punok   'ǫǫṭën*
              pa-gimüt-hen-pu   pun-hok   'ǫǫṭën
              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	graġġoo	graġġon
Third	rational		grazon	
	animate	gralat	gralan	
	inanimate		grahok	
Reflexive			gra'am	

(b) *Pagimütenpö*   *'apok*   *pubım*   *punok*   *'ọọțën*
    pa-gimüt-hen-pu   'ap-hok   pubım   pun-hok   'ọọțën
    3M-work-PL-HAB   AP-3I   dusk   PUN-3I   dawn

    'They work until dawn'

(c) *Pagimütenpö*   *mahok*   *pubım*   *punok*   *'ọọțën*
    pa-gimüt-hen-pu   ma-hok   pubım   pun-hok   'ọọțën
    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) *Guuṇıṣu'aaşilök*   *lutta*   *mahok*   *mipit*   *grahok*
    guuṇıı-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 nąąq-

Person	Gender	Singular	Dual	Plural
First		nąątta	nąąttaa	nąąttan
Second		nąąqqa	nąąqqoo	nąąqqon
Third	rational	nąąqson		
	animate	nąąqlat	nąąqlan	
	inanimate	nąąqok		
Reflexive		naqqam		

(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

    sipiwnü
    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) *Dapuzë̈ë̈tën   ginüm   gralat   batlaam   mahok   ti   tiza*
    da-puzınt-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 *nąąq-* means simply 'except, excluding', as seen in (2.70), where it is used to exclude Bane from the group of children. The paradigm for *nąąq-* 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   nąąqson   Bane*
    mu-rimma-hen   su-fatee-nu   nąąq-son   Bane
    3F-come-PL   all-child-PL   NAAQ-3R   Bane

    'All of the children came except Bane.'

2.3.2 Class II prepostitions

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-* + *hepwe* 'head' = *bahepwe* '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 Pahran. For instance *babuuwı* 'on the bottom of, below' contains the Old Pahran 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 *g̱rataak*'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) *babuuwı* 'on the bottom of, below, at the bottom of'
    (c) *baqebwe* 'beside'
    (d) *bataakwë* 'inside'
    (e) *maragwe*[2] '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 prepostions that were never inflected, though *mappabba* is 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   muddın   mazon   punok   'aapop mabo faaba*
    nafke=gi-hok   muddın 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.'

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[2]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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