Glottopoeia: A Case Study in Language Change

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An Elementary Ghau Aethauic Grammar

By Ian Hollenbaugh
i. Foreword

This is an essential grammar for any serious student of Ghau Aethau. Mr. Hollenbaugh has done an excellent job in cataloguing and explaining the many grammatical features of one of the most complex language systems ever spoken. Now published for the first time with an introduction by my former colleague and premier Ghau Aethauic scholar, Philip Logos, who has worked closely with young Hollenbaugh as both mentor and editor, this is sure to be the definitive grammar for students and teachers alike in the field of New Classics for many years to come.

John Townsend, Ph.D
Professor Emeritus
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ii. Author’s Preface

This grammar, though as yet incomplete, serves as my confession to what J.R.R. Tolkien once called “a secret vice.” History has proven Professor Tolkien right in thinking that this is not a bizarre or freak occurrence, undergone by only the very whimsical, but rather a common “hobby,” one which many partake in, and have partaken in since at least the time of Hildegard of Bingen in the twelfth century C.E. Tolkien has been proven wrong, however, in calling language-making “secret” or “a hobby for the home.” For there are at present sizable communities of language-makers around the world. Regrettably, the popular word for such creation is *conlanging*. I say *regrettably*, not because this word doesn’t fill perfectly well its *function* of denoting a type of activity, but because it does absolutely no justice to what it purports to describe. For language-making, I venture to assert, is nothing if not an art form of the highest degree. On this point I am in agreement with Tolkien, and no doubt many others who have directed their creative energies to this craft. Thus I prefer to call the practice *Glottopoeia*. This word also serves a function, as must all words, in designating a concept. However, it does more than that, as all words ought to and (I believe) most words do. For it is not merely descriptive, colorless, mechanical, as is the mashing together, as it were, of the word *constructed* and the word *language* (then transforming the result into a substantivized verb). If I supposed for a moment that this were the means by which any language-makers at present were going about the producing of their craft, I would at once turn tail, abandon the practice altogether, and stick, perhaps, to poetry instead. But this *conlanging*, I must assume, is an accident or a term of convenience propagated by the necessity of having *some* name, *some* term that is universally recognizable. Nevertheless, I do not feel compelled to subscribe to its perpetuation. I am not alone in using the name *Glottopoeia*, though I have only seen it elsewhere as *Glossopoeia*. I do
not know why I prefer the Attic Greek version, but I'm quite certain that that is the point: this is art, not mathematics, and I therefore need explain my tastes and inclinations for what I find aesthetically pleasing to no one. I will, however, having pointed out the deficiencies of the one term, attempt to explain my preference for the other. I will start by assuring readers that I do not prefer this term because it is Greek, for the Latin or the English (or the Arabic or Swahili) equivalent might do just as well. Rather, I prefer it for its etymological significance and its basic semantic meaning, along with my previously mentioned and decidedly inexplicable senses of taste. I quote Sir Philip Sidney: “It comes of this word poiein\(^1\), which is “to make”; wherein I know not whether by luck or wisdom we Englishmen have met with the Greeks in calling him ‘a maker.’” Perhaps precisely because I am no Englishman I find this all the more potent a sentiment. For the poets have their name rightly, and whether preceded by beat, lyric, epic or anything else, they have remained poets in name and occupation since the Greeks bestowed this name upon them. I assert no one-to-one comparison between poets and glottopoets, but I will be bold enough to say that the language-makers deserve a title of their own—not the same one as the poets have, but of the same root—one worthy of their craft, their unique motives, and their individual creative energies. We need a good name, a purposeful name, a well-thought-out name. *Glottopoeia* may serve as both signifier and signified, both the means and some small example of the ends of language-making, just as poet does for poetry.

But I fear I have done nothing as yet to defend Glottopoeia as a high art form worthy of its name. In this way, musicians are often poets, and poets are musicians. The same goes for storytellers, writers, designers, architects, painters, dancers, in all their permutations and hybrid forms. Language-making, then, is not language-making only. I do not mean to suggest that this would be a frivolous accomplishment in and of itself, but rather that language-making cannot

\(^{1}\)ποιεῖν
help but be every other art form simultaneously. For a culture, history, and art are not optional additions for the language-maker, but necessities for effecting the desired outcome. A language (real or imagined) is not a ‘language’ until it has speakers (real or imagined). Words cannot develop out of nothing, even with an intelligent designer helping them along. They must come of necessity from the people and culture which uses them, which cannot exist without them and without which they cannot exist. How might one decide what to call the stars unless one first has a clear understanding of how the stars are perceived by those beholding them, and how they are conceived of in the minds of those pondering them? What is the mythology, what the history, what the daily practices of the people speaking? What fuels the development of their words? Which words do they need and which do they use for (mere) delight? How have older words formed newer words and why? How does the grammatical structure of the language reflect on the culture and how has the culture shaped the grammatical structure of the language? These are the questions that the glotto poet must ask and answer throughout the development of their language. Language, being inseparable from culture, must have a rich culture if it is to be a rich language. It must have verse forms. It must have music. It must have myth and folklore. It must have orators, politicians, deities, arguments, forbidden romances, and graffiti. It must have high and low culture, philosophy and profanity. It must have words for plants, animals, agriculture, body parts, bonds of kinship, abstract thoughts, dreams, aspirations, failures, peace, war, love, law, and custom. In its most developed forms it will even have visual art and dance as well. All these things depend on language even as language depends on all these things. My own language lacks many of these necessities, and so I admit that as yet, though the present grammar is over 100 pages in length, I have created little, if not nothing at all, worthy of the name Glottopoeia. But I am not finished. Nor will I ever be finished until either my language or I myself die. So I
should not properly say that I am a language-maker, but that I *partake* of language-making, I
bask in it as in a hot bath, I frolic in it as through a meadow, but I do not lay claim to it, I do not
mark my territory and call it *mine* as a dog to a tree. Language-making has its place in art, then,
and art of the highest order, of which I know of four types: acoustic, visual, visceral, and
linguistic. I may never be a musician, an architect, a painter, or a dancer. But, being a maker of
language, I may hold my head high as I stand beside the poets and other writers of our time in
the realm of the language arts. I may not only create in the space of my own mother-tongue, nor
even in a second or third language, but I may create both the canvas and the paint before placing
my brush to begin the painting. I may make the very words of the poems I write, and the culture
behind the stories I weave. Thus shall I ride the wake of those language-makers who came before
me, realizing and adding and creating afresh or pressing on in new directions and exploring new
frontiers, taking up the small scepter from their hands and passing it to the next maker in turn.

But, if I have convincingly shown Glottopoeia to be an art form, it might be asked how
this practice, appealing apparently only to a niche audience of philologists, mythmakers, and
linguists, might be applied. How might it ascend to the status of poetry or music to be taken
seriously as a viable and legitimate art form? The simple answer, I believe, is to take this hobby
out of home. It can no longer be a secret vice. Let it instead be a public one! Just as we hear the
poets speak and the musician sing, so too let us hear the glottopoets. We need not understand
their words to admire the beauty of their artistry, as the English audience members of an Italian
opera. But maybe, just maybe, we will hear one we enjoy so much as to desire that its words
come also from our own lips. We will study it and speak to others who have mastered it, adding
where it has holes, and amending where it has instabilities. Thus the weight of being a language-
maker shall be lifted from the shoulders of the original composer of the language, and dispersed
to a whole community of speakers, not for functionality but for, dare I say, *fun*. This amusement, this pleasure, will take various forms. Some will wish to write poetry and music. Some will delight only in partaking of the speech itself. Whatever the case may be, it is clear that, unlike any art form I have heard of, Glottopoeia is of such a nature that it renders any who partake of it—actively or passively—as creators in their own right. True, songs may be hummed and sung along to, stories may be read and reread, and poems may be heard and repeated, but they will always remain the work of the author, however their audience interprets and understands them throughout the years. Glottopoeia, on the other hand, is a mutable and communal art, just as real language is. But unlike real languages, glotto poetic ones are up for critical scrutiny and artistic guidance. There can be popular growth and change, as well as praise or rejection, reflection or hesitation. A glotto poetic language has the artistic beauty of a real-world language or folktale, descending from a long line of oral traditions, but with the name of an author attached to the work, an intelligent designer: someone to thank for its beauty or blame for its deficits, a reason to stop and appreciate the sounds which proceed past our lips and into the air as we speak, knowing that much care went into each word, each morpheme was carefully placed, every phoneme deliberately selected. It has also the potential to press upon the limits of linguistics and language itself, coming up with entirely new grammatical concepts or new ways of achieving the old ones—feats akin to growing a new kind of flower or conceiving of a new color.

I have, I hope, now presented some insight into the questions of *what* I have done and *why* I have done it. Namely, I have begun work on a language, for which I have a partially-complete grammar, some cultural background, and endless possibilities for further development. I have done this for two reasons. The first, because I must. As any artist might claim, to practice one’s craft is not an option. The second, because I—again, like all artists—
seek to create a thing of beauty. I will now venture upon a much more concrete discussion involving the third and final question that I will address in this preface: the matter of *how* I have made my language. This involves a discussion of what conditions and restraints I placed upon myself from the outset, what my inspirations were, what my exempla were, which things I have borrowed and which are of my own invention, what provisions I have made intrinsic to the language to ensure its mutability, and by which processes I have formed words, morphology, and grammatical features.

It has been over two years since it first came into my mind to invent a language which has only one consonant sound. I had been working on a language called Mok Akaustis at the time, which I was developing for a fairy tale I had been writing for my niece and nephew. The name *Mok Akaustis* was of my niece’s conception. She was four at the time. She was wandering around the house one day speaking some words that were not English. Upon closer inspection I came to realize that she was speaking her very own made up language! Perhaps it was nonsensical, perhaps she was just making sounds for fun, but to her mind it was a language—*her* language. When I asked her what language she was speaking she replied, after a brief pause, “Mock Akostis.” I could not think of a better source of a language within a tale written for my niece than my niece’s own mind, so I set out to make Mok Akaustis a fully grammatical language. It was a hard-and-fast language, in retrospect, borrowing heavily in phonetics in grammar from Greek and Latin, in diction from Finnish, German, and Welsh, and in phonetics from Hebrew, German, and English. It served its purpose, and it appears now in the fairy tale, in a foreign country called Mort Maääninen (‘The Dead Hills’). This country was inhabited by a race of werewolves. In their human form they spoke Mok Akaustis. Yet I began to wonder what they might speak in their wolf form. Thus was born the kernel of the idea for what would one day
become Ghau Aethau. While, I must make perfectly clear, the language of werewolves set the wheels of Ghau Aethau in motion, the Ghau Aethau of the present grammar book is not a language for animals but of (non-transforming) humans. I have departed almost entirely from my original conceptions of the speakers of Ghau Aethau, even if its phonetics have come down nearly unaltered to the present form of the language.

I quickly figured how a language of a single consonant might work. It required me to strip things down all the way to the phoneme. There was to be no borrowing of speech sounds from other languages this time. I decided that the language would have to be tonal, so I gave it three tones: up, down, and neutral. I also gave it a three-part length system to add to its capacity to make grammatical distinctions without the use of consonants. Then I moved to the mouth. I knew that the height of the jaw, the placement of the tongue, and the position of the lips all affected the timbre of speech sounds. From the possible combinations of these came 210 distinct phonemes. These are all vowels by definition, though they may be either voiced or voiceless. To top it all off came the one consonant, which had long been my favorite. I called it a rolling uvular fricative (in IPA, [R]) and set it as the non-phonemic backdrop for my vowels, to add “color.” I then proceeded to come to my Greek professor one day and, very excitedly, to “growl” at him. What came out did in fact sound more or less like the Wookie language from Star Wars (and to some extent still does). He approved, however bemused he might have been.

Thereafter I endeavored to make an alphabet, one of my own design, and a basic grammatical system for verbs, nouns, and participles. It was at this point an agglutinative language, as it is now. But then production on this language (at that time called only Animalic) halted for a long time. About a year later I had in mind to develop this language as fully as possible and to use this as my honors thesis to graduate from the Lee Honors College at Western
Michigan University. And so with renewed vigor, a generous grant from the College of Arts and Sciences, and the mentorship of three of my favorite professors, I reassumed my role as language-maker. I spent the summer fleshing out case, mood, and tense. By the end I had a relatively complete morphological system for verbs, nouns, adjectives, substantives, and pronouns. The obvious next step was to type these things into digital format, for which I had the very generous assistance of my cousin-in-law, Brad Rodstrom, a graphic designer who digitized all 210 characters of my language’s script. These were in the form of picture files that could be cut and pasted into a document, one at a time. It has been a very tedious process. Furthermore, tone and length was designed to be conveyed by means of diacritic marks, which I drew myself, copying and pasting them one at a time. This proved even more tedious, since shapes such as these do not tend to stay put on the page, but move whenever type is added above them. Aside from formatting issues, however, the main delay in typing up my grammar was that it grew as I typed. I revised and expanded as I went, changing this or that feature, adding here, subtracting there. One small change can have systematic implications. Thus most revisions led to further revisions of things which I had thought already complete.

There were four main driving forces throughout the development of Ghau Aethau, guiding every action I made. The first is aesthetics. Everything I did had to appeal to my personal tastes as an artist. This was certainly true of the phonological system, but also of the morphology and grammatical features. For example, I wanted there to be no subordinating conjunctions and no prepositions, so the morphological system accommodated by having many moods and many cases (locatives in particular). The general trend of the language is specificity, for the second goal was to observe linguistic change. Thus I set out to create a highly inflected, complex language in order to see on the one hand how that might arise, and on the other hand
how it might collapse, simplify, and reassign grammatical roles to other means of communication (e.g., cases to prepositions). It is for this reason that I decided to make my language a “dead” one, and divide its history into Ancient, Classical, and post-Classical periods. I still hope to fully develop this all the way up to modern times, with the birth of daughter languages along the way. The third goal was never to make a fine distinction between grammatical concepts which did not actually exist already in some living language. This prevented me from getting too carried away with my specificity, at times a difficult thing to control. In spite of this, I did try to keep direct borrowings to an absolute minimum, desiring a language as ex nihilo as possible.

I have, nonetheless, used knowledge of Greek and Latin grammar a fair amount in developing Ghau Aethau. I have also employed bits and pieces of Finnish (e.g., agglutination and the extensive case system), Arabic (the root-and-pattern system), the ergative languages (for their peculiar way of dealing with grammatical case), and Old Norse and Old English (minor things here and there, such as the “the more…the more” construction). Tolkien’s Elvish languages have also played some role, though mostly in inspiration. The Intensive Affix, for example, was inspired by Sindarin Elvish. Many other things are, to a greater or lesser degree, of my own design. One of my proudest achievements is the four-part Animacy system with four grammatical genders. My taste inclined me to develop a gender system that was both fully natural (male=masculine, woman=feminine, thing=neuter, unknown/mixed=collective) and fully grammatical (i.e., gender helps identify noun-adjective pairs), and Ghau Aethau’s previously established traits gave me the means to do so. I have also developed a bizarre number system, including a hitherto unheard of number, the subplural, consisting of several but not many. Other fully or partially invented features include submood and subaspect. Some features are unique to
Ghau Aethau, though perhaps they do not seem immediately novel. These include having both a gerundive *and* an articular infinitive, as well as the *agreement* of certain *adverbs* with the verbs, adjectives, or other adverbs that they modify.

Finally, everything in the language had, I determined, to bear the *inner consistency of reality*. There could be no arbitrary additions or changes, chosen simply because I felt like choosing them. Everything had to come from somewhere—some demonstrable and justifiable source—and almost everything has. Much of the morphology is related to other, similar morphological concepts. Adverbs come largely from verbs and pronouns, which in turn are based on nouns. There has necessarily been some ungrounded selections, especially for the most basic features of verbs and nouns, but these are minimal and at the very least always compelled by the first goal, aesthetics. Everything in Classical Ghau Aethau has its source in earlier (and syntactically much simpler) Ancient Ghau Aethau, which is mentioned in this grammar only for contrast with the Classical form, and is ripe for break-down in the post-Classical stages of the language (again greatly simplified, here in terms of morphology). This has been the essential goal of this project: to take a sample of language over which I have complete control in order to see how it is born, grows up, and changes with time. It is a case study in language change, by which I have been able to test and prove my assumptions that language begins simply, gets more and more complicated, then simplifies (with or without contact with other languages), then gets complex again in a different way. This accordion pattern to language development is, I think, universal, and perhaps the reason that the ultimate source of all the world’s languages will never be found – it never existed. Rather, language has been in a state of flux since its beginnings, evolving with its speakers, who likewise have no beginning if not the Big Bang itself.
I will conclude by remarking on the adaptability of Ghau Aethau. Very specific rules have been established for word formation, to the effect that presumably anyone could build on and add to this language with relative ease, while staying within the bounds of what makes Ghau Aethau ‘Ghau Aethau.’ This I think is a crucial part of language making, for it opens the door not only to people seeking to read the language, but also to speak it and thereby add their own small part to the greater whole. This ought to be the end goal of any glotto poet.
iii. Acknowledgments

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iv. Dedication

For Alyson Laura Philips, who exists so that the stars know where to shine.
v. Introduction by Philip Logos

The field of so-called New Classics is a rapidly expanding field. With the discovery of the Nunavut-American language family and its wealth of long-buried Classical literature has come a renewed vigor for the understanding of the ancient and the hitherto unknown. Over a dozen branches of this language family have been identified, though only one is spoken today, by a population of less than 1000, in one of the most remote regions of our world. Unlike other language families, the “proto” form of this group has come down to us entirely intact. From it we have been able to acquire a clearer understanding of how languages come about, how they grow, and how they change. Not only that, but the literature of the Aethauic peoples, along with archaeological excavations, has revealed a lost civilization, a lost empire, of no less significance than Atlantis itself. For the historian and linguist alike, New Classics is now the field of choice. Ghau Aethau is the Classical “mother” of this language family, in which documents are written in all genres from drama, tragedy, and comedy to treatises on philosophy and legal proceedings, to religious texts and epic poetry. The field has truly earned its name. But it is unlike the Greek and Roman languages and literatures in many ways. Phonologically there is no analogous language to speak of in all the world. Grammatically it is as complex a language as has ever been seen, as if all grammars are contained in a single language, a fact that has led some to dub it the long-sought-after “Proto-World” language (though I am not alone in being quite skeptical of this claim). Culturally these people seem to have known a harmony of human nature and human aspirations (including the more visceral desires) that many cultures struggle with to this day. It is truly difficult to overstate the significance of this 8000-year-old language.

It is therefore with the greatest pleasure that I introduce, for the first time in English, an elementary grammar of Classical Ghau Aethau, complete with all the perplexing intricacies of
the language from its morphology to its syntax and pragmatics, contained in one volume. Prospective students and even the old pioneers will rejoice at having this handbook at the ready for quick reference as they pour over the texts of these ancient masters. Those who have studied Ghau Aethauic already will look with new clarity at things which perhaps baffled them at first, while new students will need to spend much less time scratching their heads than their professors might have had to do. Mr. Hollenbaugh has carefully gone through each document and engraving of Classical, Ancient (i.e., pre-Classical), and early post-Classical date. He then extrapolated all the intricacies of Ghau Aethauic grammar that he (or I) could discern, and here has collected them between two covers with extensive references and textual citations throughout. I am very proud to have mentored him in this process. Of course, new documents are being discovered, it seems, nearly every day, and so the present grammar will necessarily have to be much revised and expanded in the years to come and new texts and updated scholarship come to light. Nevertheless, this is an excellent beginning to what is sure to be a long and exciting journey for scholars around the world.

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I. Alphabet

A. Classification of Vowel Sounds

The alphabet of Ghau Aethau contains 210 distinct vowel sounds read left to right, top to bottom (except on engravings which sometimes read top to bottom: left to right, right to left, left to right, etc.). Every speech sound has two forms of articulation: one constant and one variable. The constant form is consonantal and has been called “a rolling uvular fricative,” which may be voiced or voiceless (see “Voicing & Aspiration” below), and is produced like a uvular fricative but with the uvula continuing to roll (as the tongue does in a trilled [r]). This sound is always made for every vowel sound—“the motor,” as some have called it,1 that propels the vowel sounds forth. The variable forms of articulation are the 210 vowels themselves. These vowels have long been categorized into two types of three major classes. The first type is lax (i.e., having no tension in the lips) and the second is tense (i.e., having tension in the lips). Within these are the following major classes: lax (a neutral position for lips), wide (a position similar to that assumed by the lips when smiling), and rounded (a position where the lips are thrust outward and rounded, as if blowing smoke rings). This yields a total of six minor classes of vowels: lax-lax (neutral position with no lip tension), wide-lax (“smiling” position with no lip tension), rounded-lax (“smoke-ring” position with no extra lip tension); lax-tense (neutral position with lip tension), wide-tense (“smiling” position with lip tension—like playing a wind instrument), and rounded-tense (“smoke-ring” position with lip tension, resulting in a rather small oval or approximately circular opening between the lips). In addition, there are seven different categories of vowels, each of which refers to the position of the tongue when making the sounds belonging to that category. The tongue may be either: low and back in the mouth (LB), middle and back (MB), middle and central (MC), middle and front (MF), high and back (HB), high and central (HC), or high and frontal (HF). (There are no low central or frontal sounds recorded, likely due to the shape of the mouth being unfit to allow differentiation between such sounds.) These tongue positions refer mainly to the tip (and sometimes middle) of the tongue, since the back is ever preoccupied with producing the rolling uvular fricative. Thus, there is a sort of retroflex positioning of the tongue in assuming the HB (with the tongue tip pointing toward the velum) and HC (with the tongue tip pointing toward the hard palate) positions, while HF is similar to the position used to produce the English [i:] sound, with the tongue tip just behind (but not touching) the alveolar ridge. The middle positions involve the tongue being as centered between the roof and bottom of the mouth as possible, with MB holding the tongue scrunched up in the back of the mouth completely underneath the velum, MC having a similar position as English [ə:], and MF placing the tongue just behind or in between the teeth. The low-back (LB) position nestles the tongue at or beneath the gums of the lower jaw. Finally, there are five groups within each class. These groups refer to the position of the jaw—how open or closed it is—which can range from completely shut to as open as possible with three stages in between. They are: closed (teeth touching/clenched), relaxed (small space between teeth), middle (medium space between teeth), open (a wide but comfortable amount of space between teeth), and wide (jaw dropped as low as possible). In summary, there are four main determining factors for producing any vowel sound in Ghau Aethau: lip tension (types), lip position (major classes),

1 e.g., Professors Philip Logos and John Townsend
2 There are actually two more factors: see “Tones & Lengths of Syllables” below.
tongue position (categories), and jaw position (groups). Taken together, the vowels of Ghau Aethau may be assembled in the following chart, in which the first set of seven categories (LB, MB, MC, etc.) represents lax vowels, and the second set of seven categories represents tense vowels. As can be seen, there are only three basic shapes of the characters used to write the script of Ghau Aethau—lax, wide, and rounded. From these three, 210 distinct forms are determined by: (a) the form of the figure, which reveals the major classes—whether it is lax, wide, or rounded; (b) the position of the figure, usually determined by whether its “head” is facing up, down, left, right, etc.—except in the case of the rounded figures, in which it is the direction of the “tail” that matters—which reveals the category to which each figure belongs; (c) the presence or absence of an “extra” line in the figure, the presence of one marking the figure as tense, and the absence marking it as lax (e.g., ♀ vs. ♀), thus distinguishing between the two main types of figures (note that this combined with form reveals the figure’s minor class); and (d) the number of dots on the figure, ranging from zero (for closed jaw) to four (for wide jaw), which reveals the group to which the figure belongs. A figure with three or four dots is typically written with a short line and a dot in place of three dots, and a single long line in place of four dots. The alphabet or Ghau Aethau script is thus a wholly descriptive or phonetic one, in that each individual character or figure reveals to its reader precisely how to pronounce it, provided that the reader is aware of the four kinds of indicators just outlined.

### LAX

<table>
<thead>
<tr>
<th>Lax</th>
<th>Wide</th>
<th>Rounded</th>
</tr>
</thead>
<tbody>
<tr>
<td>W</td>
<td>O</td>
<td>M</td>
</tr>
<tr>
<td>R</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### LB:

![Lax LB](image)

#### MB:

![Lax MB](image)

#### MC:

![Lax MC](image)

#### MF:

![Lax MF](image)

#### HB:

![Lax HB](image)

#### HC:

![Lax HC](image)

#### HF:

![Lax HF](image)

### TENSE

#### LB:

![Tense LB](image)

#### MB:

![Tense MB](image)
In the most ancient Ghau Aethauic engravings, these symbols appeared quite different, though it is not difficult to see how they may have evolved into their Classical forms. For the Ancient forms correspond with the Classical in all ways. I do not list all 210 of them here, but the whole of the closed lax-lax minor class (and the complete first category), as well as the LB closed lax of each subsequent minor class should be sufficient for comparison to the Classical forms.

**LB:**

- **lax-lax:** 
  - |X|, |X|, |X|, |X|, |X|
  - |X| X| X| X| X|

- **wide-lax:** 
  - |U| (⇒ Q, then Ὗ)

- **round-lax:** 
  - |O| (⇒ ὑ, then ὑ)

- **lax-tense:** 
  - |X| (⇒ ὑ, then ὑ)

- **wide-tense:** 
  - |U| (⇒ ὑ, then ὑ)

- **round-tense:** 
  - |궁| (⇒ ὑ, then ὑ)

This system was ideal for engraving, but became tedious in handwriting. Scribes began drawing the letters top to bottom rather than bottom to top, starting with the base line rather than the vertical sideline. This base line quickly became what is called the “tail” of the letter in Classical writing. Furthermore, the characters (aside from the “WOMRC” dots/lines) began to be drawn in one stroke rather than two (e.g., the X of the LB lax-lax was drawn attached to the vertical sideline, |X|, the U of the LB wide-lax, |U|, and so on). Since there was no longer any space between the old sideline and the X, U, or O, the “WOMRC” dots and lines were placed within these symbol rather than on their left side. This eventually resulted in characters very similar to the ones of the Classical period, except that the tail was still the determining factor for category (e.g., LB=قسام, etc.; MB=قسام, etc.; MC=قسام, etc.; MF=قسام, etc.; HB=قسام, etc.; HC=قسام, etc; HF=قسام, etc.). It also resulted in what in Classical writing would appear to be *low-front (*LF) forms
(e.g., ꜔, ꜑, etc.), but were in fact Ancient HB forms for unrounded sounds and LB forms for rounded sounds. Finally, for reasons not entirely clear, the characters shifted in the late Ancient period, so that it became the “heads” rather than the tails that determined the category of the sound (e.g., LB=꜔, etc.), with the exception of the rounded forms, which still indicate category with their tails, despite the shift. This brought about the disappearance of the supposed “LF” forms (e.g., ꜔, ꜑, etc.). Thus the characters assumed their familiar Classical forms, although some dialects retained the pre-shifted forms¹ and engravings tended to maintain the original Ancient forms).

II. Tones & Lengths of Syllables

There are three basic tones in classical Ghau Aethau: rising or acute, falling or grave, and neutral (no change in pitch). All of these represent changes (or not) in pitch relative to the nearest pitch change preceding it within one word. The first tone is marked by a diagonal line upwards above the syllable and represents a change from a lower pitch to a higher one, the second is marked by a diagonal line downwards above the syllable and represents a change from a higher pitch to a lower one, and the third is unmarked and indicates no change: that is, if high the pitch remains high; if low it remains low; and if on a new word or previously neutral it remains neutral, which is a pitch somewhere in between the other two, typically whatever is most comfortable for the speaker’s personal vocal range. Tones are always “reset” at the start of new words (i.e., default on the neutral pitch), unless the word is enclitic or proclitic, whereby it takes the tone of the preceding word (if enclitic) or that of the following word (if proclitic).

\[
\begin{align*}
\text{Tones:} & \quad \acute{\text{ }} = \text{ acute} \quad \grave{\text{ }} = \text{ grave} \quad [\text{implied}] = \text{ neutral} \\
\text{The lengths of syllables are also three: short} & \quad (\text{comprising one beat}), \quad \text{mid-length} & \quad (\text{two beats}), \quad \text{and long} & \quad (\text{three beats}). \quad \text{The first is marked by a single dot above the syllable or is (more usually) unmarked or implied, the second is derived originally from two dots above and is in classical Ghau Aethau represented by a horizontal line above the syllable, and the third is marked by a horizontal line plus a dot above the syllable. A syllable can have a duration of any of these three lengths (i.e., it may be a short, middle, or long syllable), but a syllable cannot be longer than three beats and so a new syllable must begin by the fourth beat at the latest. Note that a beat, like pitch, is a relative measurement, and the system depends only on the fact that a syllable of two beats be twice as long as a syllable of one beat, and that a syllable of three beats be three times as long as a syllable of one beat.}
\end{align*}
\]

\[
\begin{align*}
\text{Short} & \quad \text{Mid} & \quad \text{Long} \\
\text{Lengths:} & \quad \bullet \ (\text{or unmarked}) = 1 \text{ beat} & \quad = 2 \text{ beats} & \quad = \bullet = 3 \text{ beats} \\
\text{When tone and length are marked together, they take on peculiar shapes, as follows*:} \\
\acute{\text{ }} & \quad = \text{ up-short} & \quad \grave{\text{ }} = \text{ down-short}
\end{align*}
\]

¹ See “Dialects & Allophones” below.
and \(\rightarrow\) = up-mid \(\rightarrow\) and \(\leftarrow\) = down-mid [Anciently, • & •, etc.]
\(\leftarrow\) and \(\rightarrow\) = up-long \(\rightarrow\) and \(\leftarrow\) = down-long [Anciently, \& \', etc.]

*Neutral tones look identical to the non-tonal beats shown above in the “Lengths” chart.

A mid-length syllable may consist of two tones: up-up, down-down, up-down, and down-up (e.g., \(\leftarrow\), etc.) while a long syllable may have up to three tones, in addition to the one and two-tone varieties up-up-up, down-down-down, up-down-up, up-down-down, up-up-down, down-up-down, and down-down-up (e.g., \(\leftarrow\), etc.). Note that on long syllables, it is only the last tone stroke of the syllable that faces outward. Syllables composed of two or more phonemes (which are always vowels, so the terms are used interchangeably in this text) are marked for length on the final phoneme of the syllable, unless grammatical information is determined by the length above a particular phoneme, as with case, gender, and number markers. In the latter instances, the lengths (and tones) are placed above that phoneme which they modify as described in the sections of this grammar that follow.

For now, a couple of simple examples will suffice: 1.) (‘I am going’). This word contains four syllables. The first syllable is short, the second is mid-length, and the final two are also short. All four vowels/phonemes of the second syllable must be pronounced within two beats. Since the acute accent is at the beginning of the length marker, the voice will rise on the first of the four vowels, \(\overset{\text{•}}{\text{•}}\), and maintain its pitch until either the end of the word or until another tone marker occurs (in this case, until the “•” of the following syllable). If the acute accent were at the end of the length marker, the voice would rise only at the end of the syllable, on the final vowel, \(\overset{\text{•}}{\text{•}}\), and resume its neutral pitch at the next syllable, \(\overset{\text{•}}{\text{•}}\). As will be discussed in detail later, the final syllable, \(\overset{\text{•}}{\text{•}}\), is short because the verb is singular, and it lacks tone because the verb is first person. It is thus marked with “•” above. The first and third syllables are voiceless, since they begin sequences of prefixes or suffixes and are not tonal. The second syllable, however, despite containing the first phoneme of the word’s stem, is voiced throughout because it is tonal (see “Voicing & Aspiration” below).

2.) (‘I have gone’). This word is composed of three syllables. The first syllable is long and contains three vowel sounds, while the other two syllables are short. The “•” above the \(\overset{\text{•}}{\text{•}}\) reveals grammatical information that will be discussed later, and so it must be present. The “•” above the \(\overset{\text{•}}{\text{•}}\), however reveals no grammatical information, and so may or may not be written, since unmarked syllables are assumed to be short. The first, second, and fourth phoneme of this word are voiceless for reasons given in the following section.

A. Voicing & Aspiration
All phonemes are assumed to be voiced unless: they are non-tonal and (a) begin the root or stem of a word or (b) begin a series (i.e., one or more) of prefixes or suffixes. Voicing is not phonemic in Ancient and Classical Ghau Aethau. A voiceless sound may only ever occur one phoneme at a time. In other words, if a root or stem contains more than one phoneme, only the first phoneme will be voiceless. Likewise, if there is more than one prefix or suffix on a word root or stem, or if the prefix or suffix in question contains more than one phoneme, regardless of the length of the syllable, only the first phoneme in the entire sequence of prefixes or suffixes will be voiceless. This effectively divides words aurally into three parts—prefix sequence, root or stem, and suffix sequence—with the beginning of each being marked by a voiceless sound. However, if such a syllable is mid or long in duration and only contains one phoneme, it will be voiceless for the whole duration of the syllable. Accordingly, non-tonal monosyllabic words composed of a single phoneme are always voiceless, though these are rare in all classes of words except particles, conjunctions, interjections, and (in later forms of the language) prepositions. Infixedes are counted as part of the stem of a word, placed amidst the root, and are always voiced. If a vowel is voiceless, so is the rolling uvular fricative “behind” it. In fully marked texts, voiceless sounds or syllables are marked by a small circle (o) diacritic placed underneath.

Aspiration has a specific grammatical function in Ancient and Classical Ghau Aethau, and thus, when present, it only occurs on the final phoneme of a word. Otherwise, phonemes are not aspirated. Like voicelessness, aspiration may only occur one phoneme at a time. In writing, aspiration is marked by a right-facing wedge (>) diacritic placed just after the character it modifies.

For example, ɓːʊ (‘go!’ or ‘go away’), from the root, ɓːʊ (‘go’), is a non-tonal monosyllabic word composed of a single morpheme, which means that the entire word (in this case) is voiceless. It is also in the imperative mood, which is marked by word-final aspiration, so it happens that the whole word is also aspirated.

### III. Formation of Words

#### A. Roots & Stems

The root of a word refers to the most basic element that has meaning, while the stem refers to the root plus the derivational morphemes and/or infixes attached to it. A polyroot is one that may be broken down into two or more monoroots from which the root is ultimately derived.

For example, ɓːʊɛːɬ, which means ‘throat’, is literally ‘speech-way’, derived from the verb root ɓːʊ (‘speak’) and the noun root ɛːɬ (‘road, path, way’). Thus, the name of the language, ɓːʊɛːɬɛːɬ, means ‘throat song’ or ‘song of the throat’. In IPA, this roughly transliterates to [ɣdaː æːðɒo], hence the transliteration into Latin letters, Ghau Aethau, pronounced accordingly.

#### B. Application of Affixes
There are three types of affixes: prefixes, infixes, and suffixes. Prefixes are placed before the root or stem of a word (not including derivational morphemes). These will always add at least one syllable to the length of the word, according to the following rules:

<table>
<thead>
<tr>
<th>Type &amp; Number of Prefixes</th>
<th>Syllable Yield</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 short syllable</td>
<td>1 short</td>
</tr>
<tr>
<td>2 short syllables</td>
<td>1 mid</td>
</tr>
<tr>
<td>3 short syllables</td>
<td>1 long</td>
</tr>
<tr>
<td>4 short syllables</td>
<td>1 short, then 1 long</td>
</tr>
<tr>
<td>5 short syllables</td>
<td>1 mid, then 1 long</td>
</tr>
<tr>
<td>6 short syllables</td>
<td>2 long</td>
</tr>
<tr>
<td>7 short syllables</td>
<td>1 short, then 2 long</td>
</tr>
<tr>
<td>8 short syllables</td>
<td>1 mid, then 2 long</td>
</tr>
<tr>
<td>9 short syllables</td>
<td>3 long</td>
</tr>
</tbody>
</table>

Prefixes of mid and long syllable duration maintain independently their own lengths, and so the prefixes on either side of them will adhere to the chart above independently of one another. If grammatical information is required on one of the prefixes in the form of tone, it will only adhere to the chart above provided that the tone falls on it as the last phoneme of the syllable, thus maintaining its phonemic tone. So, for example, if such a prefix is preceded by two short non-tonal prefixes, they will take the form of one long tonal syllable; but if it is instead followed by two short non-tonal prefixes, it will be a single short tonal syllable followed by one mid-length non-tonal syllable.

Infixedes are placed after the first phoneme of a word’s root. With the exception of the archaic comparatives (a special instance discussed below, see VII.B), infixes have no independent length and so never affect the length of the root into which they are inserted, whether in length of a single syllable or in adding a new syllable altogether. For example, a root of one mid-length syllable will remain a single syllable of mid-length once an infix has been inserted. If the root contains only one phoneme, an infix is inserted differently depending on the length of the root syllable. If it is short, the infix immediately follows it and is essentially a suffix. If it is mid-length or long, the syllable is divided by the infix such that the phoneme of the root falls on either side of the infix.

Suffixes are placed after the root or stem of a word (not including derivational morphemes). Unlike prefixes, short suffixes do not join to form larger syllables. Rather, they always maintain independent length.

C. Hierarchies of Affixes

The hierarchies of affixes are as follows, leftmost being first on the word (as read left to right) and so on. Of course, it is extremely rare to come across a word with all of these affixes at once, for this is an exhaustive list containing all possibilities for affixes on any given class of word.
1. The Emphatic Affix & the Intensive Affix:

The intensive (ë) and emphatic (ê) affixes may occur on any word of any part of speech. On verbs and verbal adverbs, these are always prefixes coming before any other (considered a kind of high-priority adverbial prefix), except with the conditional submood in which case the intensive prefix comes just after the submood marker (between it and the independent mood marker). On nouns, adjectives, pronouns, and the like, these are both suffixes coming after any others. Verbals may be either. With an infinitive it depends on whether it is acting nominally or verbally, and on participles it depends whether they are attributive (adjectival), having the suffixes, or predicate (verbal), having the prefixes. When both affixes are present, the intensive always precedes the emphatic. On minor parts of speech (conjunctions, particles, etc.) these are always prefixes. The emphatic affix can be placed anywhere on any word to emphasize a specific part of it (e.g., ‘I said I forgot not forgave’), in which case it immediately precedes the part it emphasizes. The intensive generally alters the sense of a word by intensifying it (e.g., ‘dry’ => ‘very dry, arid’), while the emphatic merely strengthens the force of a word or part of a word (e.g., ‘dry’ => ‘dry indeed,’ ‘dry’) or makes it more definite (‘this’ => ‘this here’), hence its replacement by the definite article in later Ghau Aethauic.

2. Prefixes:

Verbs& their\(^2\) Adverbs: intensive, emphatic, adverbial prefixes, mirative prefix, interrogative, negative, primary gender (with or without personal tone), secondary gender (with or without personal tone), secondary case, evidentiality, submood, mood, subaspect, derivational morphemes.

Participles, Gerunds/Gerundives, and their Adverbs: intensive, emphatic, adverbial prefixes, mirative prefix, augmentatives/diminutives/despectives (if substantive), possessives (if substantive), secondary gender (with or without personal tone), secondary case, evidentiality, submood, mood (rare except on gerundive), subaspect, the mass prefix (if substantive), derivational morphemes.

Nouns, Pronouns, Supine,& Substantive Adjectives: negative prefix, possessives, gender of possessor, augmentatives/diminutives/despectives, the mass prefix, derivational morphemes.

Adjectives& their Adverbs: adverbial prefixes, prefix for Comparisons of Equivalency, derivational morphemes.

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1 This was originally tonal, as shown here, but by Classical times was only tonalized when it might be confused with the aoristic aspect or the emphatic subaspect, which are of the same form, being derived from the emphatic affix.

2 By which is meant those adverbs which modify them (but not necessarily derived from them).
Infinitives & their Adverbs: intensive, emphatic, adverbial prefixes, mirative prefix, secondary
gender (with or without personal tone), secondary case, evidentiality, submood, mood,
subaspect, derivational morphemes.

3. Suffixes:

Verbs & their Adverbs: derivational morphemes, aspect, time/person/number, aspiration for
imperative/implorative, adverbial suffixes.

Participles, Gerunds/Gerundives, & their Adverbs: derivational morphemes, aspect,
gender/number, case, aspiration for imperative/implorative (only on gerundive), adverbial
suffixes, intensive, emphatic.

Nouns, Pronouns, & Supine: derivational morphemes, gender/number, case, intensive, emphatic.

Adjectives & their Adverbs: derivational morphemes, comparatives, gender/number, case,
adverbial suffixes (unless substantive), intensive, emphatic.

Infinitives & their Adverbs: derivational morphemes, aspect, instrumental case marker, adverbial
suffixes, intensive, emphatic.

Comparable Adverbs: comparatives, intensive, emphatic

4. Infixes:

Verbs, Participles, Infinitives, Gerunds/Gerundives, & their Adverbs: voice.

Nouns: infix of sort or type

Adjectives: the adjectival infix

Class II Adverbs: the adverbial infix

(Archaic) Adjectives and their Adverbs: archaic comparatives.

IV. Theoretical Chronology of Word Development

The chronological development of words in Ghau Aethau, as best as can be determined,
from oldest to newest (top to bottom), is as follows. Throughout, the symbol “>” refers to
chronological development of the group on the right of the symbol taking place after that of the
group on the left; while the symbol “=>” indicates that the group to the right of it is derived from
the group on the left. Numbers 1-15 were fully developed by the beginning of the Classical
period; number 9 marks the beginning of Ancient Ghau Aethau; number 16 developed around
the middle of the Classical period; numbers 16 & 17 developed in the Late Classical period; and
number 19 is a postclassical development. Interjections developed throughout from various
sources, as they were either onomatopoetic or appropriate to sense in their sounds. They quickly
became archaic and new ones were invented or recycled from old ones. Particles (i.e., sentence adverbs) and conjunctions usually have their origins as verbal affixes, which then dropped off (i.e., unbound, free morphemes that could act as their own word in various locations within a sentence) and in most cases were modified in some way (either lengthened, tonalized, paired with some other formerly bound morpheme, or some combination thereof) to form adverbs or conjunctions. Indeed, certain conjunctions could serve both an adverbial and a coordinating function in Ancient and Classical Ghau Aethau. It should be noted that none of the following chronology has been satisfactorily proven, and that some of it is merely speculative, there being as yet little agreement among scholars as to the nature of Ghau Aethaaic word origins.¹

1. verbs: concrete verbs (of motion, literal action) ⟷² abstract verbs (of thinking, wondering, figurative action)
2. verbs ⇒ participles ⇒ adjectives (general, concrete > particular, figurative)
3. verbs ⇒ verbsals (supine ⇒ infinitive) ⇒ nouns: familial & bodily nouns > other count nouns > mass nouns > proper nouns > abstract nouns
4. adjectives ⇒ nouns
5. adjectives/nouns (=)⇒ adverbs > particles > coordinating conjunctions
6. nouns ⇒ adjectives/verbs
7. pronouns: [emphatic affix is used to form…] ⇒(briefly) the old definite article >equivocal demonstrative pronoun> [old definite article soon becomes…]⇒ intensifying demonstrative pronoun > other demonstrative pronouns
8. participles ⇒ gerundive ⇒ gerund
9. intensifying demonstrative pronoun ⇒ relative pronouns
10. relative pronouns/adjectives ⇒ relative adverbs > indefinite pronouns
11. relative adverbs/other adverbs ⇒ correlatives
12. indefinite pronouns ⇒ interrogative pronouns
13. nouns and locutionary demonstrative [possessive prefixes are increasingly rare as they form…] ⇒ possessive pronouns
14. equivocal demonstrative pronoun ⇒ reflexive pronoun > supplementary pronouns
15. reflexive pronouns + supplementary pronoun ⇒ reciprocal pronouns
16. elocutionary demonstrative pronoun ⇒ definite article (begins to replace emphatic affix) [+ infinitive] ⇒ articular infinitive
17. verbs [primary gender markers are increasingly rare as they form…] ⇒ personal pronouns [after the development of which secondary gender on verbs becomes obsolete]
18. pronouns, formerly bound affixes, adverbs ⇒ subordinating conjunctions: comparative > conditional > declarative = final/fearing = consecutive > concessive > indirect command/prohibition > local > temporal > indirect statement)
19. Prepositions (locatives > datives > genitives > instrumentals/ablatives > accusatives > temporals) [the absolutive-ergative system fell out of use in the Late Classical period; the essive, transitive, and conjunctive cases did not merge with any other cases but fell away

² “⇒” implies that the word class on the left preceded the one on the right, while “⇐” implies that the word class on the left brought about the one on the right.
entirely, and so their meanings were expressed by adverbs, verbal and adjectival constructions followed by prepositions with nouns in their respective cases]

V. Verbs

A. Mood

1. Independent Mood

There are six independent, or mutually exclusive, moods. Two or more such moods cannot occur simultaneously on the same verb. They are: indicative, subjunctive, optative, potential, and imperative. Each is marked by a prefix, except for the indicative which is unmarked and implied in the absence of other mood prefixes. Time is not marked on any of the non-indicative moods, though aspect is always marked on all finite verbs. Futuristic aspect only occurs with certain non-indicative constructions, which is indicated wherever relevant below and may be assumed not to occur if not mentioned explicitly. Any of the following usages may also occur in the negative. Of the two negative prefixes,  is used with notions of reality, and thus is always used with the indicative and certain instances of the other, “oblique,” moods. The negative prefix,  is used for notions of unreality or contrary to fact. The appropriate negative for each function of the independent moods enumerated and explained below is explicitly stated.

a.) The indicative is used in independent clauses for any real or factual statement (according to the speaker) or for remarks which are simply declarative. In dependent clauses it is used with certain subordinating conjunctions to indicate the limited or factual nature of the subordinate clause in which it appears. For example, with temporal conjunctions or the temporal submood (see below, V.A.2.b) the indicative defines or dates the time of the action of the main verb. The indicative is also used for direct questions, and direct and indirect statements that are not potential. The negative is always  

b.) The subjunctive is used in independent clauses to indicate one of the following three modes of speech: hortatory/jussive, concessive, and deliberative.

1. The hortatory subjunctive is marked by the prefix,  and is used to express an exhortation (“Let us depart”) or a command of moral obligation or proposals

---

1 The infinitive is not here defined as a mood, as in some texts, but as a verbal noun.

2 No distinction is here made between hortatory and jussive, and the term hortatory will hence be used exclusively in this grammar.
(“We should depart”, "They ought to have died"). The negative is $\phi$.

2. The concessive subjunctive, marked ˇ, expresses concession: “(Granted) times are hard, yet there is always hope.” The negative is $\phi$. Such clauses may take futuristic aspect.

3. The subjunctive is said to be deliberative when used in questions implying doubt as to what thing or whether a thing should, may, or can be done. It differs in form from the hortatory subjunctive only in that it always occurs with the interrogative prefix.

   The negative is $\phi$.

c.) In dependent clauses, the subjunctive serves one of eleven distinct functions. These all involve subordination in primary sequence (i.e., present time), and each was sufficient in and of itself to mark a subordinate clause until the Late Classical period, when subordinating conjunctions came into being (see above: IV, “Theoretical Chronology of Word Development”). The dependent subjunctive occurs in some conditional clauses, for which see below, V.A.2.b. Otherwise, it is used:

1. with a corresponding conjunction, submood, or relative pronoun to indicate an indefinite temporal, conditional, or relative clause. The simple marker, ˇ, is used in these instances and marked for subordination either by a conjunction, one of the temporal submoods (‘whenever’), the conditional submood (‘if ever’), or by a relative pronoun (‘whoever’) or conjunction, depending on the nature of the clause to be conveyed. Indefinite relative pronouns with the indicative or simple relative pronouns with the subjunctive are used for indefinite relative clauses. (See below: V.A.2, “Submoods,” and IX.B, “Relative.”) Such clauses may take futuristic aspect. With the conditional submood (ˇ), tonal ˇ marks strong concession. This may also take futuristic aspect and is the only instance in which the conditional mood will not appear in a condition. The negative is $\phi$.

2. to express purpose in primary sequence, marked ˇ. A purpose clause expresses the purpose of an action toward a pointed end (whether desirable or not). For example: “He made a loud noise in order that it may be heard for miles and frighten away the enemy.”

   When this form of the subjunctive occurs with a relative pronoun it denotes a relative clause of purpose (See below: IX.B, “Relative”). The negative is $\phi$.

   If the purpose clause acts as the subject or object of the main verb, as the appositive of the subject or object, or the subject or object complement (i.e., a predicate nominative or accusative), then the purpose clause is said to be substantive (i.e., the clause functions as a noun) (cf. similar clauses of result, fact-that, indirect questions, and
indirect discourse). Such clauses generally indicate action directed toward the future and may involve (verbs of) wishing, admonishing, bargaining, decreeing, determining, resolving, permitting/allowing, persuading, cautioning, or effort. These are subjects of passive verbs and impersonal verbs, and are objects of personal verbs.

3. to express result in primary sequence. A result clause expresses the consequence of what is stated in the main clause. Such clauses may take futuristic aspect. These are of two types: real and natural.

   – A real result is marked \( \text{\textsuperscript{\textregistered}} \), and denotes a consequence that is factual and which actually follows from actions or circumstances of the main verb. For example: “The noise was so loud that it was heard for miles.” Here, the noise is said to be loud enough to be heard, and was definitely heard, for miles around the place whence it originated. The negative is \( \text{\textsuperscript{\textregistered}} \).

   – A natural result is marked \( \text{\textsuperscript{\textcdo}} \), and denotes a consequence that is merely anticipated or possible, but which may or may not be factual in ultimate occurrence, and which may follow from the nature of an object or action, in consequence of an intention, tendency, or capacity. For example: “The noise was so loud as to be heard for miles.” Here the noise is said to be loud enough to be heard, but may or may not have actually been heard, for miles around the place whence it originated. The negative is \( \text{\textsuperscript{\textcdo}} \).

When either of these forms of the subjunctive occurs with a relative pronoun it denotes a relative clause of result, real or natural respectively (See below: IX.B, “Relative”).

If the result clause acts as the subject or object of the main verb, as the appositive of the subject or object, or the subject or object complement (i.e., a predicate nominative or accusative), then the result clause is said to be substantive (i.e., the clause functions as a noun) (cf. similar clauses of purpose, fact-that, indirect questions, and indirect discourse). Such clauses indicate generally the accomplishment of an effort, and may involve happenstances, effects, consequences, remainder (It remains that...), or logical sequence (It follows that...). These are subjects of passive verbs and impersonal verbs, and are objects of personal verbs. They may be real or natural, and are marked accordingly (see above).

4. to denote indirect questions in primary sequence, marked \( \text{\textsuperscript{\textcdo}} \). The negative is \( \text{\textsuperscript{\textcdo}} \). Such clauses may take futuristic aspect. These are never potential unless they employ the potential mood (see below). Examples: “I doubt how well he will fare.” “I asked what she is doing.” “I wonder if you can’t do better.”

5. with a temporal submood or conjunction to denote the circumstances surrounding the main verb (cf. the indicative, A.1.a, above), marked \( \text{\textcircled{\textdollar}} \). This also occurs fairly regularly.
in the same sense but without any temporal markers, thus leaving the exact time unspecified and imprecise. When tonal and without temporal markers, this form of the subjunctive takes on a weak causal or concessive sense, marked \( \hat{\delta} \) and \( \hat{\phi} \) respectively, denoting that the matter of the subordinate clause follows from the matter of the main clause or that the matter of the main clause follows in spite of the matter of the subordinate clause. Unlike other means of expressing cause or concession, these bear a purely temporal relationship to the main verb (cf. English “since” having both a temporal and causal sense, the latter due to the implications of the former: “I smiled when/since I saw you.”). Any of these may occur with futuristic aspect. The negative is \( \hat{\Theta} \).

6. to express indirect commands, marked \( \hat{\delta} \), or indirect prohibition (i.e., negative indirect commands) in primary sequence. For example: “I forbid that you do that.” Indirect prohibition is simply the negative form of the indirect command, marked by affixing \( \hat{\phi} \) to the verb if the command is in the speaker's interest, or \( \hat{\Theta} \) if it is in the interest of the one(s) being commanded. If both the commander and the one(s) commanded are in the first person singular the negative is always \( \hat{\phi} \), and so usually (but not always) in the first person dual or plural (see “Imperative Mood” below, V.A.1.i).

7. to express indirect implorations or beseechings, marked \( \hat{\delta} \). The negative is \( \hat{\phi} \) if the beseeching is in the speaker’s interest, or \( \hat{\Theta} \) if it is in the interest of the one(s) being implored. These function in much the same way as indirect commands but with a sense of a lack of control over or an uncertainty concerning the outcome of the request, usually made by a social inferior. The potential mood (see (g) below) is used similarly in indirect discourse and in polite requests, regardless of whether or not the speaker has control over or doubt regarding the outcome of the imploration.

8. to express strong/direct causal relationship, marked \( \hat{\epsilon} \). The negative is \( \hat{\Theta} \). The potential mood (see below) is used in this construction when the cause is based on someone’s authority other than the speaker.

9. to denote a “(for) fact that” clause, marked \( \hat{\epsilon} \). The negative is \( \hat{\phi} \). For example: “Thank god [for the fact] that we are allowed to die”; “It is a curious thing that humans do not have tails.” The latter of these examples might just as well use a result clause (see c.3 above) were it not considered an absolute fact that humans do not have tails. The potential mood is used in this construction (oddly enough) if the statement is a matter of speculation – that is, regarded as highly likely or near fact by the speaker but still not quite an objective truth (see (g) below). For example, “Thank god that we might not have to go to war.” In such cases the negative is \( \hat{\Theta} \).

10. with clauses of fearing, marked \( \hat{\epsilon} \) (e.g., “I fear lest she discover us”). The negative
isè (e.g., “I fear lest you not succeed”).

11. to express a proviso, marked 〈. The negative is 〈. This is a kind of subordinate hortatory subjunctive (and is most clearly and closely related to it in form). For example: “The harvest will be bountiful, provided that we work hard in the spring.”

The negative is 〈.

d.) The optative mood, marked 〈 (the negative is always 〈), is used in independent clauses to express:

1. a wish or desire. For example, “Would I were with you”; “May the god help you all”; I should have liked to see him one last time.”

2. a question of indignation: the deliberative optative. This is, like the deliberative subjunctive, a type of deliberation, but with the difference that the question is one implying moral indecency at the thought of the answer to the question. The question therefore usually, but by no means always, supposes an answer in the negative. Examples are: “Should I be remembered as a coward? [i.e., Would I like to be remembered as a coward?]”; “Should[i.e., is it right that] I allow them to suffer while I do nothing?” “Might they have thought me rude last night?” The deliberative subjunctive may be used thus with identical meaning, but may also have the sense (regularly) of neutral or objective doubt, or (rarely) of pure impossibility. In contrast, the optative is used strictly for questions of indignation. (cf. V.A.1.b.3 above, and V.A.1.f.2 below).

e.) The optative in dependent clauses functions in identical fashion to the subjunctive, except that it is used only for secondary sequence (i.e., past time). For example, “She asked if he went to the southern region.” Its marker changes with respect to its function in like manner as the subjunctive. For a complete list of these, see chart below at V.A.1.g.

The dependent optative also occurs in some conditional constructions (see below, V.A.2.b). The negatives correspond to the subjunctives. The optatives may take futuristic aspect wherever the subjunctives do.

f.) The potential mood, marked 〈, is used in independent clauses for notions which are possible, conceivable, speculative, contingent, plausible, or probable; but which are not necessarily desired or wished for (as with the hortatory subjunctive or optative moods).

The negative for all instances, except (2) and (4), is 〈. Aside from its appearance in future less vivid conditions (see below, V.A.2.b), it has the following uses and forms:

1. whenever something is thought by the speaker or writer to be uncertain. For example, “We may go to war”; “He might have been too hasty.” This is marked with the simple
θ, and typically has the sense of mere possibility, conceivability, or an opinion or speculation, but it may be used for the others as well.

2. in notions of contingency, plausibility, or probability. This is used in like fashion as (1) above, but with the difference that the action is thought by the speaker or writer to be only somewhat uncertain, or rather likely. It is marked θ, and the negative is θ.

3. in contrast with (2) above, notions of near certain impossibility are sometimes marked θ, though this form is usually only seen in questions (see number 5 below)

4. in cautious or modest assertions, most commonly (by far) in the first person singular, usually with expressions of saying, thinking, or wishing. It frequently implies, to greater or lesser extent, a sense of permission, whether desired, granted, or doubtful. Often these may be interpreted as apodoses with unexpressed protases, though they certainly were not conceived of in such a way by speakers as they do not occur with the conditional submood. Examples are: “I should [like to] think so”; “I would say how I feel at your bidding”; “[If permitted] He would have you understand his way of thinking”; “You may speak your defense now [if you will]”; “I might have known that I would be lacking thus.” This is marked with θ, and the negative is θ.

5. in polite requests, marked θ with the interrogative prefix. For example, “Would you [please] tell me when the next orgy will take place?”

6. in questions implying impossibility, marked θ with the interrogative prefix. This is called the deliberative potential, and is used strictly for questions where the outcome is thought hardly conceivable or impossible. It may often be translated into English with a simple present tense, or with a verb of ability (e.g., can, could). Examples are: “Who may not be [i.e., is not] susceptible to weakness?”; “How might [i.e., could] anyone [possibly] think this of me?”; “May [i.e., can] I ever be forgiven for my crimes?” It is also used for hypothetical questions and rhetorical questions. The former invents a situation to be pondered by its supposed questioning which may or may not call for an answer (“Could [i.e., is it conceivable that] a person in isolation not be unhappy?”; “Would you [ever] consider running off with me [even though it isn’t possible]?”), while the latter supposes either an answer in agreement with the speaker, which is unexpressed or understood, or no answer at all—common in orations and rhetoric (“Should [i.e., how could] we allow them to get away with this?”). One may ask such a question to oneself, as with the deliberative subjunctive and deliberative optative, but this is not considered rhetorical since a question addressed to oneself always involves implicit knowledge or supposition of its answer. Like the deliberative optative, the deliberative potential need not be used, its functions being well within the bounds of the deliberative subjunctive. Likewise, certain of its uses may be filled by the optative subjunctive and vice versa. This is especially true of questions which would be deliberative subjunctive or optative if they were not rhetorical [i.e., if they did not suppose an understood or unvoiced reply].
However, when used the deliberative potential is strictly used for the functions enumerated here.

7. in jest or to poke fun at another, sometimes with the simple \( \Theta \), but usually with the fifth-level evidential (see below, V.3) marker, \( \mathcal{E} \) for primary sequence and \( \mathcal{C} \) for secondary sequence. This usage only occurs in independent clauses, and can usually be translated indicatively. “[I suppose that] you’re a coward if you don’t talk to her.” Depending on the speaker this may shade into the vulgar or offensive: “He penetrates beasts of burden.” In questions, the simple potential is never used, but rather the evidential marker exclusively. Though this usage is quite common, of course a joke need not be in the potential mood to be made.

g.) The potential mood, marked \( \mathcal{E} \) in primary sequence and \( \mathcal{G} \) in secondary sequence, is used in dependent clauses to denote the same constructions as the subjunctive and optative, except that it may represent either primary sequence or secondary sequence and always denotes potentiality. That is, that something may or might occur or have occurred. It is therefore never used with futuristic aspect. “The fact that” clauses may occur, despite their name, in the potential mood (e.g., “I am glad [for the fact] that we might not have to go to war”), but this only occurs a few times in the written language. Indirect commands cannot be potential (see c.6 above), though indirect implorations and questions can. Indirect questions in the potential mood regularly have a sense of politeness to them (see c.4 above). Potential clauses of fearing and potential provisos also do not exist (cf. c.10 and c.11 above), since the former is already a potential notion and the latter is strictly not potential but rather conditional. The potential in a purpose clause is used only very rarely (see c.2 above). For uses described in f.2, f.3, f.4, and f.6 above in dependent clauses, the markers are identical but with an up-tone for primary sequence and a down-tone for secondary sequence, with negatives corresponding to those of their independent counterparts:

\( \mathcal{E}, \mathcal{E}, \mathcal{G}, \mathcal{G}, \mathcal{E}, \mathcal{E} \). These will be omitted in the following chart (h).
h.) Chart of markers for dependent uses of subjunctive, optative, and potential moods. Numbers refer to the functions of the subjunctive under section (c) above, as the optative and potential serve identical functions but with difference of sequence and possibility respectively. As can be seen, these correspond in form (character), and therefore in sound (timbre) and tone (pitch) wherever they correspond in meaning. In the case of result clauses, real result is placed on the left and natural result on the right of the column. For the potential, the secondary sequence markers are placed on the left, while the primary sequence markers are on the right side of the column. This is because in Ancient times there was only one potential for either sequence, developed out of the optative, and having the form of what in the Classical period are the secondary sequence markers. The primary markers were developed by early Classical times by analogy with the subjunctive as a primary mood (i.e., they are the tense versions of the subjunctive markers, just as the secondary sequence markers are the tense versions of the optative markers). When a marker may be tonal for a certain function (such as strong concession with the subjunctive or optative), tones are placed in parentheses. The potential is used only very rarely with a purpose clause or with a “fact that” clause, and so these markers are placed in brackets.

<table>
<thead>
<tr>
<th>Subjunctive</th>
<th>Optative</th>
<th>Potential</th>
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<tbody>
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<td>1.</td>
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<td>1.</td>
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<td>3.</td>
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<td>4.</td>
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<td>5.</td>
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<td>6.</td>
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<td>10.</td>
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<td>10.</td>
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<tr>
<td>11.</td>
<td>11.</td>
<td>11.</td>
</tr>
</tbody>
</table>
i.) The imperative mood is used for direct commands and negative commands (prohibition). The negative is ꞏ when the command is in the interest of the speaker, but ꞑ when the command is in the interest of the one(s) being commanded. In the first person singular, the negative is always ꞑ, and so usually in the first person dual or plural. When used with a first person plural, implicit is the interest of the speaker: “for my sake,” “because I don’t want to,” etc. By contrast, when ꞑ is used with a first person plural, implicit is “for your sake,” “for the sake of our whole group,” etc. The exclusive first person (see V.E.4, “Clusivity,” below) may be used to similar (but not identical) effect with positive commands, or for added emphasis or clarity with prohibitions. Commands may occur with any person, number, aspect, or voice. The imperative mood generally express real necessity, “must,” “have to,” “let him/her/it/them,” as opposed to moral obligation, “should,” “ought to.” All preceding statements are also true of indirect commands, but with the added complication of having both an independent and a dependent clause involved (see above, c.6). The imperative mood exclusively occurs in main (i.e., independent) clauses. It is marked by adding aspiration, “>,” to the ultimate (i.e., final) phoneme of the verb. This does not include adverbial suffixes, however, and is therefore almost always placed on the aspect marker of the verb (see III.C above, “Hierarchies of Affixes”).

j.) The implorative submood is used for direct acts of begging, beseeching, or pleading. It may be positive or negative and may occur with any person, number, aspect, or voice. The negative is ꞏ when the request is in the interest of the speaker, but ꞑ when the request is in the interest of the one(s) being commanded. Cf., “[Please] don’t hurt yourself!” with “[I pray], let me go home!” The implorative is used whenever there is a sense of a lack of control over or an uncertainty concerning the outcome of a request or (what would otherwise be) a command, and is usually made by a social inferior. The implorative rarely occurs in the first person singular. In the plurals, the distinction between the negatives is much the same, and the exclusive first person may be used in like manner as with the imperative (see (i) above). All preceding statements are also true of indirect implorations, but with the added complication of having both an independent and a dependent clause involved (see above, c.7). The implorative mood exclusively occurs in main (i.e., independent) clauses. It is marked by the prefix ꞑ (i.e., the potential mood marker) plus aspiration of the ultimate phoneme (i.e., the imperative mood marker). Thus it is a sort of potential imperative. The aspiration for this mood is employed exactly as with the imperative, described in (i) above.

2. Submoods

There are 67 dependent moods, or submoods. They are all prefixes. In general, these exist where other languages might have a complementary infinitive. They can occur alone, in which case the verb is assumed to be indicative, or they can appear with any of the independent moods listed in section V.A.1 above (though this is least common with the imperative or implorative moods). Likewise, two or more submoods may occur on a single verb, whether indicative or not. The first three submoods listed below most commonly occur with other moods and submoods.
while the rest rarely occur together on the same verb in a dependent clause. The first three submoods below are said to be of class I, while the rest are of class II. Class I submoods differ from class II in function, serving special roles which will be outlined in detail for each one. Class II submoods all have the function served in other languages, like English, by the complementary infinitive, and thus they need be discussed only briefly in terms of their meaning, what sort of notion they express. In translation to English, the submoods of class II are rendered as independent, main verbs, while the main verb in Ghau Aethau on which the submood occurs is rendered as an English complementary infinitive. Thus, for example, a main verb meaning “I go” with the submood expressing ability should be translated as “I am able to go”. Likewise, the mood of the Ghau Aethauic main verb is transferred to the English main verb (e.g., “I might be able to go”). Submoods do appear in dependent clauses but, of course, always occur with one of the subordinating non-indicative moods (i.e., subjunctive, optative, or potential) in such cases. Submoods in independent clauses always have time marked on the verb unless they occur with independent moods which do not. The negative for submoods always corresponds to the main, independent, mood with which it occurs.

Class I

1.) The gnomic/generic submood may express a gnomic statement (e.g., “He not busy being born is busy dying”); a characteristic statement or question, which usually occurs in the singular to imply a generalization of the quality or characteristic of a certain group (e.g., “The human is the god in its infancy,” “The child is [i.e., (all) children are] not lazy but reluctant”); or a generic, empiric, or indefinite statement/question, usually with the second or third person singular (e.g., “One is foolish to partake of such frivolities,” “You would think that they would have learned by now”). The second usage mentioned is the oldest form, marked ᛝ. The other two are tonal, the gnomic sense marked with ᛝ and the generic marked by ᛝ. Any of these may occur in either independent or dependent clauses. The simple, non-tonal, form of the gnomic/generic mood is used with relative clauses of characteristic.

2.) The temporal submood is identical in form to the temporal case on nouns (see VI.B.2 below), except that it is only marked on verbs and is a prefix rather than a suffix. It only occurs in dependent clauses and is equivalent to a temporal conjunction referring to the time when (i.e., at which), within which, while (i.e., during which), before which, after which, since which, or until which the action of the main verb occurs, (has) occurred, or will occur. This may be exact (non-tonal) or approximate (tonal). It is marked thus:

<table>
<thead>
<tr>
<th>Exact</th>
<th>Approx.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ᛝ (when, at which)</td>
<td>ᛝ (around/about which)</td>
</tr>
<tr>
<td>ᛝ (within which)</td>
<td>ᛝ (within about)</td>
</tr>
</tbody>
</table>

1 With the intensive prefix ᛝ this has meaning ‘as soon as,’ ‘whenever.’
3.) The conditional submood simply indicates a conditional clause. It is placed on the verb both in the protasis (the dependent, “if” clause) and in apodosis (the independent “then” clause. Verbs in the protasis are tonal, marked ⟨⟩, while those in the apodosis are non-tonal, marked ⟨⟩. These are in turn combined with other moods and tenses/aspects to form conditional sentences. Time is always marked unless the verb is non-indicative (e.g., as with the protases of the present general, past general, and future more vivid general real conditions). Conditions are formed as follows:

Real Conditions:

With Present Time

<table>
<thead>
<tr>
<th>Protasis:</th>
<th>Apodosis:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Particular: ⟨⟩ (+ imperf. or perf. aspect)</td>
<td>⟨⟩ (+ imperf. or perf. asp.)</td>
</tr>
<tr>
<td>General: ⟨⟩ ⟨⟩ (+ aor., imp., or per. asp.)</td>
<td>⟨⟩ (+ imp. or per. asp.)</td>
</tr>
</tbody>
</table>

With Past Time

<table>
<thead>
<tr>
<th>Protasis:</th>
<th>Apodosis:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Particular: ⟨⟩ ⟨⟩ (+ aor., imp., or per. asp.)</td>
<td>⟨⟩ ⟨⟩ (+ aor., imp., or per. asp.)</td>
</tr>
<tr>
<td>General: ⟨⟩ ⟨⟩ (+ aor., imp., or per. asp.)</td>
<td>⟨⟩ ⟨⟩ (+ aor., imp., or per. asp.)</td>
</tr>
</tbody>
</table>

Notice that these correspond with certain of the locatives (see VI.B.3 below)—except that they are lax sounds rather than tense—which have similar meaning with regard to space as the temporals have with regard to time.

1 With the intensive prefix ⟨⟩ this has meaning ‘as/so long as,’ ‘while.’ By extension it may also mean ‘provided that.’

2 These two may occur with the intensive prefix ⟨⟩ to mean ‘just before/after.’
With Future Time

More Vivid Part.: \( \text{+ imp. or per. asp.} \)

More Vivid Gen.: \( \text{+ aor., imp., or per. asp.} \)

Minatory/Most Vivid: \( \text{+ imp. or per. asp.} \)

Unreal or Contrary-to-Fact Conditions:

Present: \( \text{+ imp. or per. asp.} \)

Past: \( \text{+ aor., imp., or per. asp.} \)

Future Remote/Less Vivid: \( \text{+ aor., imp., or per. asp.} \)

Future Least Vivid: \( \text{+ aor., imp., or per. asp.} \)

Notice that the general real conditions consist, in the protases, of the subjunctive (primary: future and present) or optative (secondary: past) mood plus the conditional submood and certain aspects. The unreal conditions consist, in the apodoses, of the potential mood plus the conditional submood and certain aspects; the future less vivid has the optative mood with the conditional submood and certain aspects in its protasis, while the future least vivid has the primary potential mood (since it is a primary dependent clause) with the conditional submood and certain aspects in its protasis, and the independent potential mood (since it is an independent clause) with the conditional submood and certain aspects in its apodosis. Logically, not all tenses or aspects are possible in every conditional clause. The future more vivid particular and the future minatory are identical in form, except that the future minatory has imperative aspiration or the hortatory subjunctive mood prefix, depending on whether the apodosis of the condition is considered to be of real obligation (imperative) or moral obligation (subjunctive). The future minatory thus often expresses threats or warnings, as in Greek. The future least vivid is also called the impossible condition, as it commonly (but not always) expresses conditions in which the protasis and apodosis are logically contradictory: “If the soil would yield more crops, we would still starve.” It is also used for conditions in which the likelihood of protasis actually occurring is so low as to render the fulfillment of the apodosis unthinkable: “If the sea would trade places with the sky, I would call you friend.” The English translation of the protasis of a future least vivid condition should usually be rendered with “would,” while the protasis of a future less vivid condition should be rendered with “should.” The protases and apodoses of conditions need not be in the order given in the above chart, nor even be consecutive in the sentence in which they occur. There also exist mixed conditions, in which the apodoses of the contrary-to-fact conditions may occur with the protases of any of the real conditions (particular, general, or minatory). Likewise can the hortatory or deliberative subjunctive or the imperative (positive or negative) mood be used as the apodosis of the protasis of any condition (real or unreal). The protases of the particular conditions may occur with the apodoses of the present general/future more vivid general, past general/future less vivid, or the future least vivid.
Sometimes the conditional with the subjunctive occurs as the protasis with the apodosis of the present general/future more vivid general, past general/future less vivid, or the future least vivid. Conditions whose protases do not occur with the conditional submood are known as *disguised conditions*. They may take the following forms: A relative clause, whether definite, indefinite, or characteristic, may be substituted for the protasis of any condition. Likewise, a definite or indefinite temporal clause may be substituted for the protasis of any condition. The hortatory or deliberative subjunctive or the imperative (positive or negative) mood can also occur as the protases of general, unreal, or future particular conditions, though they must take the form of independent clauses, commonly connected with a coordinating conjunction (see below). The apodoses of any of these three types of disguised conditions may or may not occur with the conditional submood. Sometimes the protasis and apodosis of a condition may be expressed as independent clauses, usually with dramatic effect: “He approaches. You tremble.” The protasis is sometimes omitted from conditions, being implied from the previous sentence or from the nature of the apodosis. Apodoses in such cases may or may not occur with the conditional mood. Sometimes a protasis may have as its apodosis an entire condition with a complete protasis (implied or explicit) and apodosis. Contrariwise, an apodosis may have a complete condition (with protasis either implied or explicit) as its protasis. Two or more protases in a condition are common, and two or more apodoses are possible. The protasis may take the form of two alternatives connected with coordinating conjunctions (“whether…or”). Negative protases may be rendered in English as either “not/but/except if…”, “if…not”, or “unless.” Clauses of comparison (“(just) as if” or “than if”) may occur as the protases of conditions, for which the comparative particles ὥς (“as”) and ὅς (“than”) precede the verb. These are derived from the translative and ablative cases respectively (see VI.B.1 below). With the emphatic prefix (Θ-Θ), the first of these particles has meaning equivalent to English “just as if.” With the intensive prefix (Θ) on a verb in the protasis, marked just after the conditional submood marker, the meaning is equivalent to English “even if” (in turn, roughly equivalent to a strong concessive, ‘although,’ ‘even though’). Any of the evidentials (see V.3 below) may also be substituted for the protasis or apodosis of any condition: “If she is lost, I assume she is dead.” “If you saw him take her, he is a villain.”

**Class II**

Submoods marked * often appear as impersonal verbs. Those marked ** are always impersonal. “X” represent the main verb, while “Y” represents an object, usually animate, in the accusative case; while “Z” represents an object, usually animate, in the dative case (dative of reference). “X(ing) represents main verbs that may be translated into English as either infinitives or gerunds. Notice that these are all derived from aspects or independent moods. All are short syllables unless otherwise marked. Note than many of these concepts can also be represented with substantive purpose or result clauses.

**Expresses:**

4. Ability/Capability to X
   (“I am able to X”)

**Marked:**
**5. Possibility/Capability (for Z) to X
(“It is possible for Z to X”)

6. Daring to X
(transitive: “I dare to X”; or factitive\(^1\): “I dare Y to X”)

7. Running the risk to/of X(ing)

8. Continuing to / Still doing X

*9. Shaming / (Being) ashamed to

*10. Priding / (Being) Proud to

11. Ceasing to
(transitive: “I cease to X”; or factitive: “I stop Y from doing/being X”)

12. Delaying/Stalling/Waiting to X

13. Refraining from Xing

14. Resuming to X

15. Pausing/Stopping Xing (for a time)

16. Being accustomed to / being in the habit of X(ing)

*17. Wearying
(“I weary Y of X(ing)”; “It wearies Y to X”)

18. Regretting to

19. Undertaking/Setting out to (perform an effort/action)

*20. Striving/Effort/Trying (hard) to
(“I strive to X”; “It exerts/is hard for Y to X”)

21. Attempting to X/Making trial of Xing

22. Willingness to

23. Eagerness to

\(^1\) This and all factitive usages must have the causative affix (see V.K below). Thus the example here is literally, “I cause someone to dare to X”
24. Hesitating to / Feeling anxiety to

25. Learning (how) to

26. Knowing (how) to

27. Understanding (how) to

28. Remembering (how) to
   (i.e., by a stimulus: “I am reminded”)

29. Recalling (how) to
   (i.e., without prompt)

30. Forgetting (how) to

31. Allowance/Permission to
   (Active: “I allow X to”; Passive: “I am allowed to”)
   (Impersonal: “It is permissible for Y to X”)

*32. Agreement/Consent
   (“I consent to X”; “It is agreeable for Y to X”)

33. Enduring/Suffering Y to X

34. Pardoning/Excusing
   (Active: “I excuse Y from Xing”; Passive: “I am excused from Xing”)

35. Condemning Y to X

*36. Fitness/Propriety (Objectively/Customarily)
   (“I am correct to X”; “It is proper for Z to X”)

*37. Suiting/Finding favorable (Subjectively)
   (“I find X(ing) favorable for Z”; “It suits Z to X”)

*38. Rightness (Morally)
   (“I am justified to X”; “It is right for Z to X”)

*39. Pleasing/Liking/Enjoyment
   (“I please Z by X(ing)”; “It pleases Y to X”)

*40. Fulfillment/Satisfaction/Gratification
   (“I am fulfilled in Xing”; “It fulfills Y to X”)

46
41. Asking Y to X

42. Requesting/Asking Y (permission) to X

43. Begging/Imploring/Beseeching Y to X

44. Begging Y (permission) to X

*45. Troubling/Bothering/Pestering
   ("I trouble Y to X"; "It troubles Z to X")

46. Seeming/Appearing to

*47. Likelihood/Probability
   ("I am likely to X"; "It is likely for Z to X")

*48. Unlikelihood/Improbability

49. Pretending to X

50. Suggesting/Telling Y to X

51. Commanding/Ordering Y to X

55. Prohibition/Forbidding Y to X

*53. Wanting/Lacking/Remaining to
   ("I am in want of X(ing)"; "It remains to X")

54. Interest
   ("I am interested to/in X(ing)"")

55. Disinterest

56. Wishing/Desiring to

*57. Necessity/Needing
   ("I need to X"; "It is necessary (for Z) to X")

58. Intention/Purpose to
3. Evidentiality

There are five levels of evidentiality, derived from the potential mood, used for clauses of reporting information. These may occur in either independent or dependent clauses (in primary or secondary sequence). A report may be evidenced based on: clear personal experience (witness with the eyes or ears), obscure personal experience (witness with the other senses), deduction from (obvious) clues or indicators, hearsay (e.g., “So they say,” “So I heard,” “So I’ve read”), or mere assumption or speculation. The first three are common in legal accusations, the fourth in gossip, and the fifth when speaking in jest. These are a type of submood, and as such are marked as prefixes (though they frequently occur with other submoods and always precede them on the verb) and must always be accompanied by an independent mood. They are marked as follows:

<table>
<thead>
<tr>
<th>Independent:</th>
<th>Dependent Primary:</th>
<th>Dependent Secondary:</th>
</tr>
</thead>
</table>

• Personal Experience —
  – Eye- or ear-witness: 
  – Witness with other senses: 

59. Real obligation
   (“I must X”; “I have to X”)

60. Moral obligation
   (“I ought to X”)

61. Destiny / (Being) destined to
   (“I am to X”)

62. Resigning
   (“I resign Y to X”)

63. Resolve/Decision/Determination to

64. Inviting/Welcoming X to

65. Refusing to

66. Proposing/Suggesting (for Z) to X

67. Preparing/Making (Y) ready to X
4. Interrogative & Negative

Direct interrogative and negative clauses are denoted by means of prefixes, and must always be accompanied by one of the independent moods. They may occur in independent or dependent (primary or secondary sequence) with no change to the respective prefixes. The interrogative prefix is \( \text{for questions which presume a response contrary to the question, } \), \( \text{for those presuming a response affirming the question (i.e., “Surely…”), and } \) \( \text{for those about which the questioner has no presumptions or is at the mercy of the person being questioned to determine the answer (cf., Latin “num,” “nonne,” “-ne”). The negative prefix with notions of reality is } \), \( \text{while the negative prefix with notions contrary-to-fact is } \). These may be strengthened with a preceding emphatic affix, intensive affix, or both. In negative questions, the interrogative prefix comes first. In the Late Classical period, these prefixes “dropped off” and became particles, able to be positioned anywhere in a clause to mark it as interrogative, negative, or both. This was largely facilitated by the development of the double negative construction (which negate one another as in Latin) at the beginning of the Classical period, which saw the first free-standing negative particles. This eventually became used even in simple negations and the interrogative followed by analogy. Note that indirect questions never use an interrogative prefix.

5. Mirativity

The prefix \( \) can be added to verbs to express surprise at new or unexpected information. It is identical in form to the mirative-vocative suffix on nouns (see VI.B.1 below).

B. Voice

Primary or Secondary Sequence

There are 30 voices in Ghau Aethau that may be employed in either primary sequence (nominative-accusative) or secondary sequence (ergative-absolutive), all of which are marked by means of infix. Of course, not all voices are possible for every verb, and some
are quite rare. Several Ghaouthaic voices have very subtle nuanced distinctions from one another hardly detectable in Modern English translation.

In the list below:
T = Transitive: Subject is nominative (in primary sequence) or ergative (in secondary sequence).
I = Intransitive: Subject is nominative (in primary sequence) or absolutive (in secondary sequence).
T/I = Either transitive or intransitive.

1. Active (T/I), — The subject is the agent of the action of the verb, whether transitive or intransitive. “I kick the stone.” “I hurry.”

2. Passive (I), — The object of an active is promoted to the subject, while the agent may or may not be represented in the ablative case. “The stone is kicked (by me).”

3. Middle (T/I) — Usually can (and does) take an object and involves the subject being intimately invested in the action of the verb. It exists in the following 11 types.

   A.) Middle of Interest or Benefit (T), — The action of the verb benefits the subject in some way. “I carry off the prize (for myself).” = “I win the prize.”; “I release the slave (for myself).” = “I ransom the slave.”

   B.) Subjective or Self-referential Middle (I), — The subject involves itself in an action of which it itself is the agent, but without being a truly (actively) reflexive action. “He presents (himself) well.” “I turn (myself)” [cf., Active: “I turn the wheel.”; Passive: “The wheel is turned by me.”; Reflexive: “He turns himself (i.e., by physically moving himself).”] [cf. also, Subjective Middle: “I please myself (in general).”]; with Reflexive: “I please myself (sexually).”]

   C.) Objective Middle (or Middle Causative) (T), — The subject is not the agent of the action, but causes it to be done in his or her interest. “I have the slave released (for myself).” = “I cause someone to ransom the slave.” [But cf. the Causative voice, which does not necessarily imply interest on the part of the subject: “I make someone release the slave.”]

   D.) Stative Middles (I) — These only occur with verbs that may denote the state or condition of the subject:

2.) Anticausative or Dynamic Stative (I), \( \subseteq \) — The subject changes state without any implicit control over that change. “It becomes larger.” “I become happy (i.e., by chance or circumstance).”

3.) Static Auticausative (I), \( \mathcal{J} \) — The subject causes itself to remain in a certain state. “I keep (myself) happy.” “I am (forcing myself to keep) sleeping.”

4.) Dynamic Auticausative (I), \( \mathcal{U} \) — The subject causes itself to change state. “I become (i.e., I make myself) happy.” “I (force myself to) sleep.”

E.) Mutual (T), \( \mathfrak{M} \) — The object shares in the agency with the subject, yet the focus remains on the subject as the primary agent. “I complain to her.” [Cf., Active: “I complain (about) her.”; Reciprocal: “I complain with her.” = ‘We both complain to one another.’]; “We fight (with) the enemies.” [Cf., Active: “We fight (against) the enemies.”; Reciprocal: “We fight (one another).”]

F.) Reciprocal (I), \( \mathcal{R} \) — The subject, always either compound or in one of the plurals (i.e., dual, plural, paucal, or subplural), is both the subject and object of the action. “They fought (each other).” “We met (each other).” “She and I know one another.”

G.) Autotransitive or Middle of Possession (T), \( \mathcal{S} \) — The subject acts on an object which it possesses (“I change (my) clothes.”), or to which it is a referent (“I praise (my) father.”; I wash (my) feet.”).

H.) Intensive or Intentional (T/I), \( \mathcal{O} \) — Observes with greater detail, force, or intensity how the agent effects the action of the verb. Cf., Active: “I study.”; with Intensive: “I study carefully,” “I study by regimen,” “I am an avid studier,” “I study with purpose (for myself),” “I study so that I might get somewhere,” “I train (myself).” This may occur with the Passive or Middle voices.

4. Dative-Circumstantial (T/I), \( \mathcal{D} \) — Promotes an indirect object in the dative case to the subject. Cf., Active: “The girl gives the ball to me.”; with Dative-Circumstantial: “I am given the ball by the girl.” (lit., “I am given to with respect to the ball by the girl.”)

5. Locative-Circumstantial (T/I), \( \mathcal{O} \) — Promotes a locative argument to the subject. “The hill is grown grass on (by me).”

6. Middle-Locative-Circumstantial (I), \( \mathcal{S} \) — Promotes a locative argument to the subject with a self-referential sense. “The hill grows grass.” (= Subjective Middle: “Grass grows on the hill.”)
7. Comparative-Circumstantial (I), \[\text{circumstantial} \] — Promotes an ablative-comparative argument to the subject (and, if present, eliminates the comparative adjective). “You are outshined (by me).” [Cf., Active: “I shine brighter than you.”; and Comparative-Applicative: “I outshine you.”]

8. Instrumental-Circumstantial (T/I), \[\text{instrumental} \] — Promotes an argument in the instrumental case (of instrument or means) to the subject. “Fists (are used (by them) to) strike me.” [Cf., Active: “They strike me with their fists.”]

9. Dative-Applicative (T), \[\text{dative} \] — Promotes indirect object to direct object and makes the verb ditransitive. “I give her the ball.” [Cf., Active: “I give the ball to her.”]

10. Locative-Applicative (T), \[\text{locative} \] — Promotes a locative argument to the direct object and makes the former direct object an instrumental. “I spread the wall with blood.” [Cf., Active: “I spread blood on the wall.”]

11. Comparative-Applicative (T), \[\text{comparative} \] — Promotes an ablative-comparative argument to the direct object (and, if present, eliminates the comparative adjective). “I outshine you.” [Cf., Active: “I shine brighter than you.”]

12. Instrumental-Applicative (T), \[\text{instrumental} \] — Promotes an argument in the instrumental case (of instrument or means) to the direct object and makes the former direct object a dative of advantage, disadvantage, or simple reference. “They strike fists (to me).”

13. Adjutative (T), \[\text{adjutative} \] — The subject is not the agent but the assistant of the agent, which (if stated) is in the dative (of advantage) case. “I (help to) fight the enemy (for my people) (e.g., by sending warriors, making swords, etc.).”

14. Cooperative (T), \[\text{cooperative} \] — The subject is one of two or more agents working together to effect the action of the verb. “I am (assisting in) fighting the enemy.” “I (do my part to) spread the word.”

15. Reflexive (I), \[\text{reflexive} \] — The direct object is not stated but assumed to be the same as the subject. “I hit myself.”

16. Causative (T), \[\text{causative} \] — The subject is not the agent of the action but causes it to be done, without any implicit interest on the part of the subject. “I make him turn the wheel.”

17. Causative-Middle (T), \[\text{causative-middle} \] — The subject is not the agent of the action but causes it to be done, without any implicit interest on the part of the subject, and with a self-referential sense on the part of the object. “I make him turn (himself).”
18. Causative-Passive (I), C→ — Promotes the direct object of a Causative clause to the subject. “He is made to turn the wheel (by me).”

19. Passive-Causative (I), →C — Promotes the factitive object of a Causative clause to the subject. “The wheel is made (by me) to be turned (by him).”

20. Passive-Causative-Middle, C→ (I) — Promotes the object of a Middle-Causative clause to the subject. “He is made (by me) to turn (himself).”

Secondary Sequence Only

One voice may only be employed in secondary sequence (in dependent clauses), since it is peculiar to the ergative-absolutive system typical of secondary sequence. It should be noted that wherever one of the other voices listed above renders a clause intransitive (such as the simple passive voice) the subject will be absolutive, while transitive clauses have ergative subjects and absolutive direct objects. All other cases (i.e., aside from the nominative and accusative, which are replaced by the ergative and absolutive in secondary sequence) retain the same functions as they do in primary sequence.

1. Antipassive (I), — Promotes an ergative subject of a transitive clause to an absolutive subject of an intransitive clause in secondary sequence. In such instances oblique arguments, such as those in the dative, may remain so, while the former absolutive direct object may be reintroduced in the instrumental case. “She asked whether I [ABS.] spoke (to her) (with words).” [Cf., Active: “She asked whether I [ERG.] spoke words [ABS.] to her.”; Passive: “She asked whether words [ABS.] were spoken (to her) (by me).”]

In what folows, some attempt is made to distinguish all voices by means of examples, all using the same main verb ‘to lay’ with as few arguments as possible and, wherever possible, using the same nouns as the subject and oblique arguments of the verb from one example to the next.

1. Active: “I lay down the stone.”

2. Passive: “The stone is laid down (by me).”

3. Middle of Interest: “I lay the stone down (for myself)” (e.g., “to win praise,” “to get it out of my way,” etc.)

4. Subjective Middle: “I lie (myself) down (on the ground).”

5. Objective Middle: “I have the stone laid down.”

6. Static Stative: “I am lying”

7. Dynamic Stative: “I become lying (i.e., I find myself lying: I pass out).”
8. Static Autocausative: “I keep (myself) lying down.”


11. Reciprocal: “We lay each other down.”


14. Dative-Circumstantial: “I am laid the stone by him (lit., I am laid for with respect to the stone by him).”

15. Locative-Circumstantial: “The ground is laid a stone on (by me).”

16. Middle-Locative-Circumstantial: “The bed ground me (lit., The ground is lain on by me).”

17. Comparative-Circumstantial: “You are out-laid (in stone-laying) (by me).”

18. Instrumental-Circumstantial: “Hands (are used (by me) to) lay the stone down.”


20. Locative-Applicative: “I lay the ground with the stone.”


22. Instrumental-Applicative: “I lay hands (to/on the stone).”

23. Adjutative: “I (help to lay) the stone down (for him).”

24. Cooperative: “I (do my part to) lay the stone down.”

25. Reflexive: “I lay myself down.”

26. Causative: “He makes me lay down the stone.”

27. Causative-Middle: “He makes me lie down.”

28. Causative-Passive: “I am made to lay down the stone (by him).”

29. Passive-Causative: “The stone is made (by him) to be laid down (by me).”
30. Passive-Causative-Middle: “I am made to lie down.”

31. Antipassive: “She asked whether I lay down (on the ground).”

C. Tense — Tense is composed of time and aspect together, and as such only exists on finite indicative verbs. Non-finite and non-indicative verbs do not have independent time, and so no time is marked on them. They do, however, have relative time (relative, that is, to the main verb or to the context in which they appear), and always are marked for aspect.

1. Time

There are 9 distinct time markers in Ghau Aethau, all of which are suffixes. Time is separate morphologically and conceptually from aspect, yet no time can be marked on a verb without aspect (though aspect may be marked without time, for which see “Aspect” below).

1. Present Time, — Indicates an action is ongoing or completed with reference to the present moment(s). It may take imperfective and perfective aspect and any of their subaspects. Imperfective: “I see you.” Perfective: “I have seen you.”

2. Past Times:

A.) Simple or Near Past, — Indicates an action in the past that is neither especially recent nor particularly remote. It may take imperfective, perfective, or aoristic aspect and any of their subaspects. Aoristic: “I saw her.” Perfective: “I had seen him.” Imperfective: “I used to see him.”

B.) Recent or Immediate Past, — Indicates that an action occurred or was completed quite recently, after the action of a simple aorist tense. It may take perfective, aoristic, or imperfective aspect and any of their subaspects, but it must be accompanied by a subaspect when imperfective. Aoristic: “I just saw him.” Perfective: “I had just seen it when you arrived.” Progressive Imperfective: “I was just speaking to her.”

C.) Remote Past, — Indicates that an action occurred before the action of a simple aorist tense. It may take imperfective or aoristic aspect and any of their subaspects. Aoristic: “I saw her formerly.” Imperfective: “I used to see him formerly.”

D.) Distant or Historical Past, — Indicates that an action occurred long ago, in bygone days or ages. It may take imperfective, perfective, or aoristic aspect and any of their subaspects. Note that the distant past may be indicated by context without the use of this Time. Aoristic: “They saw it once upon a time.”
Imperfective: “They used to wage war before their fall.” Perfective: “They had waged war for many years before the fall.”

3. Future Times:

A.) Simple or Near Future, ⏳ — Indicates an action in the future that is neither especially immediate nor particularly remote. It may take imperfective or perfective aspect and any of their subaspects. Imperfective: “I will see you.” Perfective: “I will have seen you.”

B.) Immediate Future, ⌛ — Indicates that an action will occur or will be completed quite immediately, before the action of a simple imperfective future tense. It may take imperfective or perfective aspect and any of their subaspects. Imperfective: “I am about to see her.” Perfective: “I am about to have seen him.”

C.) Remote Future, ⏳ — Indicates that an action will occur after the action of a simple imperfective future tense. It may take imperfective aspect and any of its subaspects. Imperfective: “I will see you someday.”

D.) Distant or Projected Future, ⏪ — Indicates that an action will occur far in the future, beyond the scope of what is easily discernable. It may take imperfective or perfective aspect and any of their subaspects. Thus it is similar to the potential mood but more remote. Note that the distant future may be indicated by context without the use of this Time. Imperfective: “We will wage war for many years.” Perfective: “We will have been at war for many years before it ends.”
The following timelines indicate the frames of reference for each of these Times.

**Aoristic:**

Past  Present  Future

Historical  Remote  Simple  Recent

**Imperfective:**

Past  Present  Future

Historical  Remote  Simple  Recent  Immediate  Simple  Remote  Projected

**Perfective:**

Past  Present  Future

Historical  Remote  Simple  Recent  Immediate  Simple  Remote  Projected

*Times completed by the point at the right side of each arch mark the point of reference for that tense, while the point at the left side of each arch indicates where the perfective time frame in question begins. All arches are labeled with the letter or number (in the case of the present perfective) corresponding to those assigned to them in the list above. The most commonly used perfectives have their arches underneath the timeline and are labeled in parentheses.*
2. Aspect

a. Main Aspects (All are suffixes)

1.) Imperfective (Habitual or Stative),  
— By itself, indicates that the action of the verb is ongoing and habitual or stative depending on the semantics of the verb. Ex.: “I used to run.” (Habitual) or “I knew.” (Stative)

2.) Perfective,  
— Indicates that the action of the action of the verb is completed. Ex.: “I had run.”

3.) Aoristic,  
— Indicates a simple complete action with no specified duration, almost always with the past time. It occurs with the present time only in the following two formations: the Historical Present — to discuss the past as if it were happening in the present, aoristic aspect with present time is used; and the Dramatic Present — to speak of the past in a vivid, dramatic way, aoristic aspect with progressive subaspect and present time is used. It may not occur with the progressive or the protractive subaspects alone. Ex.: “I ran.”

4.) Futuristic,  
— Indicates imperfective action in the future time, relative to the main verb. It never occurs with time markers and is only used with non-indicative moods in dependent clauses, in indirect discourse, indirect command, or indirect question which have reference to future time; or with future nonfinite verbals (i.e., participles and infinitives); or with the imperative or implorative mood to form the future imperative or future implorative when there is clear reference to future time. In such cases, it may be combined with the perfective aspect ( ) to indicate a future perfect: “I say that I will have gone.” Ex.: “I said that I would run.”

b. Subaspects (All are prefixes) — These must occur with one of the main aspects, never by themselves. Each is derived from one of the main aspects above.

A.) Simple Subaspects (with examples all in simple past time)

In what follows, I = Imperfective, A = Aoristic, and P = Perfective.

1.) Progressive or Continuous,  — Denotes a dynamic, evolving action. I: “I was running.”
A: N/A

1 The present being what is usually considered the simple present in English: “I run (regularly).”
2 The present being “I have run.” The future is “I will have run.”
3 This is derived originally from the emphatic affix, which must have been a suffix even on verbs in ancient times. It was then detonalized, probably to distinguish it from the original emphatic affix.
P: “I had been running.”

2.) Ingressive / Inceptive / Inchoative, ṣ—Focuses on an action’s beginning. It is called the *ingressive* when it appears with imperfective aspect, the *inceptive* or *abruptive* (depending on the semantics of the verb) with aoristic aspect, and the *inchoative* (describing the beginning of a new state) with perfective aspect.
I: “I began (the process of) running.”
A: “I began (the action) to run.” or “I burst out laughing.” (Abruptive)
P: “I came to run.” or “I had begun (to be) running.”

3.) Frequentative /Iterative / Experiential, ṣ—This is also called the perfective ingressive (formed from the perfective marker, Ṣ, plus the up-tone of the ingressive subaspect), as it indicates that an action happens repeatedly, starting and stopping. This is called the *frequentative* with imperfective aspect, *iterative* with aoristic aspect, and *experiential* with perfective aspect.
I: “I kept running (intermittently).” or “I ran about.” or “I kept sneezing.”
A: “I ran (again and again).” or “It shattered.” or “It sparkled.”
P: “I had run (over and over).”

4.) Protractive or Appropinquatative, ṣ—Indicates either that a dynamic action is happening more and more frequently (protractive), or that a state is closer and closer to being accomplished (appropinquatative). Conceptually, the appropinquatative approaches a perfective but never attains it, hence its name, while the protractive is rather like the frequentative but with acceleration.
I: “I ran more and more.” or “I was more and more satisfied.”
A: N/A
P: “I had run more and more.” or “I had been more and more satisfied.”

5.) Prospective, ṣ—Emphasizes the anticipation preceding an action. This function is fulfilled for the present time by the immediate future time (see above), and so prospective aspect does not occur with the present or immediate future times. It is most commonly used with the past times as an immediate future in the past (“was (just) about to…”), but it is used with the future simple, remote, or distant in a few rare instances, most commonly with stative verbs (e.g., “I will be about ready to go” = “I will almost be ready to go”).
I: “I was going to take up running (habitually).”
A: “I was about to run.”
P: “I had been about to run.”

6.) Defective, ṣ—Indicates that the agent nearly or almost performed, engaged in performing, or completed the action of the verb but either failed in doing so or avoided having to do so.
I: “I almost took up running (habitually).”

---

1 Past remote, “I had come to run.” Present, “I have come to run.”
2 Cf., simple aorist: “It broke.” and “It sparked.”
A: “I almost ran.”
P: “I had almost run.”

7.) Conative, — Indicates that the agent is trying or has tried to perform the action of the verb.
I: “I tried (to take up) running (habitually).”
A: “I tried to run.”
P: “I had tried to run.”

8.) Accidental, — Indicates that the action of the verb was done by mistake. This can only exist with past time.
I: “I accidently fell (all the time).”
A: “I accidentally fell.”
P: “I had accidentally fallen.”

9.) Emphatic, — Usually with an up-tone when it is not part of a compound subaspect, this emphasizes any verb on which it falls. It may also be prefixed to any word or part of a word that a speaker or writer wishes to emphasize. Thus, the up-tone is sometimes used for clarity, sometimes omitted for ease of speech, and sometimes used for extra emphasis.
I: “I did run, but now I don’t.”
A: “I did run today.”
P: “I had run before.”

B.) Compound Subaspects (with examples all in simple past time)

When two or more subaspects appear together, they are said to be compound. There are 64 that occur. Note that emphatic forms exist for all aspects and subaspects, which are not here listed, as they merely emphasize the aspectual quality of the verb. As can be seen from numbers (3) and (5), the order in which the prefixes occur in compound subaspects can be important (in all such cases, the names correspond to the order in which the prefixes are to be placed on the verb).

1.) Progressive-Ingressive —
I: “I was beginning (to be) running.”
A: “I began to be running.” or “I was bursting out laughing.”
P: “I came to be running.” or “I had been beginning (to be) running.”

2.) Progressive-Frequentative —
I: “I was running about.”
A: “It was shattering.” or “It was sparkling.”
P: “I had kept running (over and over).”

3.) Ingressive-Frequentative —
I: “I began to take up running.”
A: “I began to keep running.” or “I burst out laughing (again and again).” or “It began to shatter.”
P: “I came to keep running.” or “I had begun to keep running.”

4.) Progressive-Ingressive-Frequentative —
I: “I was beginning to take up running.”
A: “I was beginning to keep running.” or “I was bursting out laughing (repeatedly).” or “It was beginning to shatter.
P: “I came to be repeatedly running.” or “I had been beginning to keep running.”

5.) Frequentative-Ingressive —
I: “I kept beginning (to be) running.”
A: “I kept beginning to run”
P: “I had kept beginning to run.”

6.) Progressive-Protractive —
I: “I was running more and more.” or “I was being more and more satisfied.”
A: N/A
P: “I had been running more and more.”

7.) Ingressive-Protractive —
I: “I began (to be) running more and more.” or “I began to be more and more satisfied.”
A: “I began to run more and more.”
P: “I had begun to run more and more.”

8.) Progressive-Ingressive-Protractive —
I: “I was beginning (to be) running more and more.” or “I was beginning to be more and more satisfied.”
A: “I was beginning to run more and more.”
P: “I had been beginning to run more and more.”

9.) Conative-Protractive —
I: “I tried (to be) running more and more.” or “I tried to be more and more satisfied.”
A: “I tried to run more and more.”
P: “I had tried to run more and more.”

10.) Progressive-Conative-Protractive —
I: “I was trying (to be) running more and more.” or “I was trying to be more and more satisfied.”
A: “I was trying to run more and more.”
P: “I had been trying to run more and more.”

11.) Progressive-Prospective —
I: “I was about to be running.”
A: N/A
P: “I had been about to be running.”

12.) Ingressive-Prospective —
I: “I was about to begin (to be) running.”
A: “I was about to begin to run.”
P: “I had been about to begin to run.”

13.) Progressive-Ingressive-Prospective —
I: “I was about to be beginning (to be) running.”
A: “I was about to be beginning to run.”
P: “I had been about to be beginning to run.”

14.) Conative-Prospective —
I: “I was about to try (to be) running.”
A: “I was about to try to run.”
P: “I had been about to try to run.”

15.) Progressive-Conative-Prospective —
I: “I was about to be trying (to be) running.”
A: “I was about to be trying to run.”
P: “I had been about to be trying to run.”

16.) Accidental-Prospective —
I: N/A
A: “I was accidentally about to fall.”
P: “I had accidentally been about to fall.”

17.) Progressive-Accidental-Prospective —
I: N/A
A: “I was accidentally about to be falling.”
P: “I had accidentally been about to be falling.”

18.) Progressive-Defective —
I: “I was almost running.”
A: N/A
P: “I had been almost running.”

19.) Ingressive-Defective —
I: “I almost began (to be) running.”
A: “I almost began to run.”
P: “I had almost begun to run.”

20.) Progressive-Ingressive-Defective —
I: “I was almost beginning (to be) running.”
A: “I was almost beginning to run.”
P: “I had almost been beginning to run.”

21.) Conative-Defective —
I: “I almost tried (to be) running.”
A: “I almost tried to run.”
P: “I had almost tried to run.”

22.) Progressive-Conative-Defective —
I: “I was almost trying (to be) running.”
A: “I was almost trying to run.”
P: “I had almost been trying to run.”

23.) Accidental-Defective —
I: N/A
A: “I almost accidentally fell.”
P: “I had almost accidentally fallen.”

24.) Progressive-Accidental-Defective —
I: N/A
A: “I was almost accidentally falling.”
P: “I had almost accidentally been falling”

25.) Ingressive-Accidental-Defective —
I: “I almost began (to be) accidentally falling.”
A: “I almost began accidentally to fall.”
P: “I had almost begun accidentally to fall.”

26.) Progressive-Ingressive-Accidental-Defective —
I: I was almost beginning (to be) accidentally falling.”
A: “I was almost beginning accidentally to fall.”
P: “I had almost been beginning accidentally to fall.”

27.) Progressive-Conative —
I: “I was trying (to be) running.”
A: “I was trying to run.”
P: “I had been trying to run.”

28.) Conative-Ingressive —
I: “I tried to begin (to be) running.”
A: “I tried to begin to run.”
P: “I had tried to begin to run.”

29.) Progressive-Conative-Ingressive —
I: “I was trying to begin (to be) running.”
A: “I was trying to begin to run.”
P: “I had been trying to begin to run.”
30.) Ingressive-Conative —
I: “I began to try (to be) running.”
A: “I began to try to run.”
P: “I had begun to try to run.”

31.) Progressive-Ingressive-Conative —
I: “I was beginning to try (to be) running.”
A: “I was beginning to try to run.”
P: “I had been beginning to try to run.”

32.) Conative-Frequentative —
I: N/A
A: “I tried to keep running.”
P: “I had tried to keep running.”

33.) Progressive-Conative-Frequentative —
I: N/A
A: “I was trying to keep running.”
P: “I had been trying to keep running.”

34.) Frequentative-Conative —
I: “I kept trying (to be) running.”
A: “I kept trying to run.”
P: “I had kept trying to run.”

35.) Frequentative-Ingressive-Conative —
I: “I kept beginning to try (to be) running.”
A: “I kept beginning to try to run.”
P: “I had kept beginning to try to run.”

36.) Ingressive-Frequentative-Conative —
I: “I began to keep trying (to be) running.”
A: “I began to keep trying to run.”
P: “I had begun to keep trying to run.”

37.) Progressive-Ingressive-Frequentative-Conative —
I: “I was beginning to keep trying (to be) running.”
A: “I was beginning to keep trying to run.”
P: “I had been beginning to keep trying to run.”

38.) Conative-Ingressive-Frequentative —
I: N/A
A: “I tried to begin to keep running.”
P: “I had tried to begin to keep running.”
39.) Progressive-Conative-Ingressive-Frequentative —
I: N/A
A: “I was trying to begin to keep running.”
P: “I had been trying to begin to keep running.”

40.) Conative-Frequentative-Ingressive —
I: N/A
A: “I tried to keep beginning to run.”
P: “I had tried to keep beginning to run.”

41.) Progressive-Conative-Frequentative-Ingressive —
I: N/A
A: “I was trying to keep beginning to run.”
P: “I had been trying to keep beginning to run.”

42.) Ingressive-Conative-Frequentative —
I: “I began trying to keep running.”
A: “I began to try to keep running.”
P: “I had begun to try to keep running.”

43.) Progressive-Conative-Frequentative
I: “I was beginning (to be) trying to keep running.”
A: “I was beginning to try to keep running.”
P: “I had been beginning to try to keep running.”

44.) Frequentative-Conative-Ingressive —
I: “I kept trying to begin (to be) running.”
A: “I kept trying to begin to run.”
P: “I had kept trying to begin to run.”

45.) Protractive-Ingressive-Conative —
I: “I began to try (to be) running more and more.”
A: “I began to try to run more and more.”
P: “I had begun to try to run more and more.”

46.) Progressive-Protractive-Ingressive-Conative —
I: “I was beginning to try (to be) running more and more.”
A: “I was beginning to try to run more and more.”
P: “I had been beginning to try to run more and more.”

47.) Protractive-Conative-Ingressive —
I: “I tried to begin (to be) running more and more.”
A: “I tried to begin to run more and more.”
P: “I had tried to begin to run more and more.”
48.) Progressive-Protractive-Conative-Ingressive —
I: “I was trying to begin (to be) running more and more.”
A: “I was trying to begin to run more and more.”
P: “I had been trying to begin to run more and more.”

49.) Prospective-Ingressive-Conative —
I: “I was about to begin trying (to be) running.”
A: “I was about to begin trying to run.”
P: “I had been about to begin trying to run.”

50.) Progressive-Prospective-Ingressive-Conative —
I: “I was about to be beginning to try (to be) running.”
A: “I was about to be beginning to try to run.”
P: “I had been about to be beginning to try to run.”

51.) Prospective-Conative-Ingressive —
I: “I was about to try to begin (to be) running.”
A: “I was about to try to begin to run.”
P: “I had been about to try to begin to run.”

52.) Progressive-Prospective-Conative-Ingressive —
I: “I was about to be trying to begin (to be) running.”
A: “I was about to be trying to begin to run.”
P: “I had been about to be trying to begin to run.”

53.) Defective-Ingressive-Conative —
I: “I almost began to try (to be) running.”
A: “I almost began to try to run.”
P: “I had almost begun to try to run.”

54.) Progressive-Defective-Ingressive-Conative —
I: “I was almost beginning to try (to be) running.”
A: “I was almost beginning to try to run.”
P: “I had almost been beginning to try to run.”

55.) Defective-Conative-Ingressive —
I: “I almost tried to being (to be) running.”
A: “I almost tried to begin to run.”
P: “I had almost tried to begin to run.”

56.) Progressive-Defective-Conative-Ingressive —
I: “I was almost trying to begin (to be) running.”
A: “I was almost trying to begin to run.”
P: “I had almost been trying to begin to run.”
58.) Progressive-Accidental —
I: “I was accidentally falling.”
A: N/A
P: “I had been falling accidentally.”

59.) Ingressive-Accidental —
I: “I accidentally began (to be) falling.”
A: “I accidentally began to fall.”
P: “I had accidentally begun to fall.”

60.) Progressive-Accidental-Ingressive —
I: “I was accidentally beginning (to be) falling.”
A: “I accidentally beginning to fall.”
P: “I had accidentally been beginning to fall.”

61.) Frequentative-Accidental —
I: “I kept accidentally falling.”
A: N/A
P: “I had kept accidentally falling.”

62.) Accidental-Ingressive-Frequentative —
I: N/A
A: “I accidentally began to keep falling.”
P: “I accidentally had begun to keep falling.”

63.) Progressive-Accidental-Ingressive-Frequentative —
I: N/A
A: “I was accidentally beginning to keep falling.”
P: “I had accidentally been beginning to keep falling.”

64.) Accidental-Frequentative-Ingressive —
I: “I kept accidentally beginning (to be) falling.”
A: “I kept accidentally beginning to fall”
P: “I had accidentally kept beginning to fall.”

E. Person & Number

1. Basic Number System (Singular, Dual, and Plural)

Verbs may be singular (having one subject only), dual (having two subjects only), or plural (having more than two subjects). These are indicated on indicative finite verbs by lengths over the time markers. A short syllable represents a singular verb, a mid-length syllable represents a dual verb, and a long syllable represents a plural verb, as in the following examples with simple time:
<table>
<thead>
<tr>
<th></th>
<th>Present</th>
<th>Past</th>
<th>Future</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dual:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plural:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

On non-finite or non-indicative finite verbs, number is indicated in the same way but is placed over the aspect marker instead (since time is not marked on such verbs/verbals), as with the following examples of imperfective aspect:

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dual:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plural:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For compound subjects, the verb will agree with the total number of subjects that govern it (i.e., it will never be singular). The gender of the verb will be either collective or neuter depending on the animacy status of its subjects. If the subjects are of mixed animacy, the Collective Less Animate is always used.

2. Person

Person is indicated by tone on the length markers for number above the time markers (or aspect markers on non-indicative finite verbs). A neutral tone indicates first person (I, we), an up-tone indicates second person (you), and a down-tone indicates third person (s/he/it, they), as in the following examples with simple present time:

<table>
<thead>
<tr>
<th></th>
<th>1st Person</th>
<th>2nd Person</th>
<th>3rd Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dual:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plural:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Person is almost never marked on non-finite verbs (i.e., infinitives and participles), and is likewise never marked on impersonal verbs, but it is always marked on non-indicative finite verbs, even though time is not, as with the following examples of imperfective aspect:
3. Specific Number System (Paucal and Subplural)

In addition to the basic number system, there also exists a complex or specific number system. It adds a *paucal*, which expresses a subject of more than two but not many (e.g., “a few”), and a *subplural*, which expresses more than a few but not many (e.g., “several,” “quite a few”). These are always marked with their respective personal tones, and so never occur with impersonals and are extremely rare with non-finite verbs. The paucal is marked with a mid-length syllable and its personal tones, while the subplural is marked with a long syllable and its respective tones. These may be placed either over time markers (on indicative finite verbs) or over aspect markers (on non-indicative finite verbs). The following examples show the paucal and subplural with simple present time:

<table>
<thead>
<tr>
<th>1st Person</th>
<th>2nd Person</th>
<th>3rd Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dual:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plural:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paucal:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subplural:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. Deference & Formal Practice of Plurality

On verbs, deference or esteem was indicated by employing either the simple or the specific system of plurality and raising the number by one greater than the actual number of the subject. The common practice was to use the appropriate number for its respective subject when the subject was a close acquaintance to the speaker, while the dual was used for a singular subject in a formal situation or for a person of higher social status than the speaker, and the plural was used in such a situation for a subject of two or more. Thus:

<table>
<thead>
<tr>
<th># of pers.</th>
<th>Close Acquaintance (Simple System)</th>
<th>Respected Person(s) or Common Formality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>singular</td>
<td>dual</td>
</tr>
<tr>
<td>2</td>
<td>dual</td>
<td>plural</td>
</tr>
<tr>
<td>3+</td>
<td>plural</td>
<td>plural</td>
</tr>
</tbody>
</table>
However, by the Classical period a formal prescriptive system of deference was put in place. The simple system was used most commonly both for close acquaintances and respected persons, but the formal system was known to all educated persons of the time. Thus, the complex/formal system was used with close acquaintances when being very specific, with persons of respect when being very formal, and always with royalty or persons of very high regard or venerability (whose number was raised by two). Thus, unless speaking specifically in informal company, the paucal and subplural almost always had a prescriptive feel to them. The formal system is as follows:

<table>
<thead>
<tr>
<th># of pers.</th>
<th>Close Acquaintance or Specific</th>
<th>Respected Person(s) or High Formality</th>
<th>Royalty or Very High Regard</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>singular</td>
<td>dual</td>
<td>paucal</td>
</tr>
<tr>
<td>2</td>
<td>dual</td>
<td>paucal</td>
<td>subplural</td>
</tr>
<tr>
<td>3</td>
<td>paucal</td>
<td>subplural</td>
<td>plural</td>
</tr>
<tr>
<td>4</td>
<td>paucal</td>
<td>subplural</td>
<td>plural</td>
</tr>
<tr>
<td>5</td>
<td>paucal</td>
<td>subplural</td>
<td>plural</td>
</tr>
<tr>
<td>6</td>
<td>subplural</td>
<td>plural</td>
<td>plural&lt;sup&gt;1&lt;/sup&gt;</td>
</tr>
<tr>
<td>7</td>
<td>subplural</td>
<td>plural</td>
<td>plural&lt;sup&gt;2&lt;/sup&gt;</td>
</tr>
<tr>
<td>8</td>
<td>subplural</td>
<td>plural</td>
<td>plural&lt;sup&gt;2&lt;/sup&gt;</td>
</tr>
<tr>
<td>9</td>
<td>subplural</td>
<td>plural</td>
<td>plural</td>
</tr>
<tr>
<td>10</td>
<td>subplural</td>
<td>plural</td>
<td>plural</td>
</tr>
<tr>
<td>11+</td>
<td>plural</td>
<td>plural</td>
<td>plural</td>
</tr>
</tbody>
</table>

5. Clusivity

There exist exclusive forms for each person in the dual and plural numbers. The simple forms given above are assumed to be inclusive, while these differentiate specifically just whom a speaker is talking about or talking to by excluding a certain number of the potential subject group. This is used whenever there might be any confusion as to just who is in the subject group (and who is not). For example, “We will be leaving now (but you are staying here).” Note that there are no such forms for the paucal and subplural, as they developed late (out of these exclusive forms) and already bear a high level of specificity and exclusion in their basic meanings. The exclusive forms are as follows with examples in the simple present time:

<table>
<thead>
<tr>
<th>Plural</th>
<th>Dual</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Person:</td>
<td>“We (but not you.)”</td>
</tr>
<tr>
<td>2nd Person:</td>
<td>“You (but not them.)”</td>
</tr>
</tbody>
</table>

<sup>1</sup> Six through ten of this column usually appear with the subject noun having the superlative augment (see VI.C below), while eleven or more usually appear with the superduperlative augment.

<sup>2</sup> Eight through ten of this column usually appear with the subject noun having the comparative augment (see VI.C below), while eleven or more usually appear with the superlative augment.
3rd Person: “They (but not them.)” “They two (but not those two).”

F. Gender

Gender or animacy can be (and frequently is) prefixed on verbs or infinitives to indicate the gender of the subject using the same forms as the suffixes found on nouns, but are never marked for number except for bipersonal verbs (see G below), since the number is already marked at the end of the verb/infinitive. This is known as verbal **primary gender**. For more information on animacy/gender, see VI.A.1 below. The prefixes are as follows:

<table>
<thead>
<tr>
<th></th>
<th>Masculine</th>
<th>Feminine</th>
<th>Collective</th>
<th>Neuter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animate</td>
<td>♂</td>
<td>♂</td>
<td>♂</td>
<td>♂</td>
</tr>
<tr>
<td>Less Animate</td>
<td>♂</td>
<td>♂</td>
<td>♂</td>
<td>♂</td>
</tr>
<tr>
<td>Least Animate</td>
<td></td>
<td></td>
<td></td>
<td>♂</td>
</tr>
</tbody>
</table>

Inanimate:

G. Bipersonal Verbs

A pronominal direct object of any transitive verb may be marked on the verb (or participle, gerundive, or infinitive—in indirect discourse), thus taking the place of the personal pronoun in other languages, as a prefix of **secondary gender** (identical in form to the **primary gender** markers listed in F above). This is in turn marked for person and number by placing any personal tone/length over the secondary gender prefix on the verb. The secondary gender prefix together with its personal tones/lengths thus has meanings: me, us, you, him, her, it, them, one (**collective gender**). If the direct object is reflexive, the personal tones/lengths are placed over the **primary gender** markers (listed in F above), with meanings: myself, ourselves, yourself, himself, herself, itself, themselves, oneself (**collective gender**). Sometimes the secondary gender marker or reflexive personal tones/lengths do not represent a direct object, but rather a pronominal argument in a non-accusative (or non-absolutive) oblique case. In such instances, the case is indicated by a prefix marker (identical in form to the respective case suffixes on nouns) placed immediately after the secondary gender prefix. There is no limit to how many pronominal direct objects (reflexive or not) or pronominal non-accusative oblique argument may be governed by a single verb (a coordinating conjunction is assumed in such instances to link the multiple arguments). They are marked accordingly with as many secondary gender prefixes as necessary and as many case markers as necessary (but always immediately after the secondary gender prefix that they modify).

Copulative verbs may also be bipersonal, but with the secondary gender (person and number) representing the **complement** of the subject rather than its object. These will never have secondary case markers.
H. Verbals

1. Participles

Participles (verbal adjectives) consist of the verb root plus any voice, aspect, case, gender, and number. They always agree with the noun which they modify in case, number, and gender. In some instances, mood or (much more frequently) submood may also be marked on a participle. Rarely, person is also marked on the aspectual suffixes. The imperfective and futurist participles are contemporary with the action of the main verb, while the aoristic and perfective participles take place before the action of the main verb. Participles may be attributive, having adjectival meaning for the noun which they modify, or predicative (complementary), having adverbial meaning for the noun which they modify. They often imply relative clauses when attributive, and causal, temporal, or concessive clauses when predicative. A participle is assumed to be attributive unless it has an aone on the first beat of its gender suffix,¹ in which case it is predicative. An up-tone in this position implies causality, while a down-tone implies either temporality (usually with a temporal submood or case marker) or concession (usually quite obvious from the context, or else appearing with a subordinate mood marker that implies strong or weak concession, for which see V.A.1.c above). After the development of the definite article in the Late Classical period, the tone distinction fell out of practice and a participle became recognized as attributive only if it was placed between the definite article and the noun (as in Ancient Greek), and the status of a predicate participle as causal, temporal, or concessive relied entirely on context.

Substantive participles, like substantive adjectives, do not appear with a noun explicitly stated but imply one by their subject by their gender, number, and case (and sometimes person). A noun should usually be supplied in translating such participles (e.g., “The (woman) laughing”).

2. Supine

The supine (verbal noun) is certainly the oldest of the verbals. It consists of the verb root plus any case or number and least animate neuter gender (see VI.A below). It denotes the most basic noun concept of a verb, and thus often appears in explicit internal accusative constructions (e.g., “I swim a swim.”; “I think thoughts.”). Unlike the gerund or articular infinitive, the supine may be pluralized, since it refers to an instance or instances of the action of the verb, whereas the gerund or supine refer to the general concept of the verbal action (e.g., “running”). It can be modified by certain derivational morphemes to denote: (1) the one performing the root verb, (2) the thing acted upon by the root verb, or (3) the location where the root verb occurs. Number (1) adds the prefix edelta, (2) the prefix edelta, and (3) the prefix edelta. Number (2) has both a non-tonal form (a) and a form with an up-tone (b), of which the former (a) denotes the more basic and (often) more abstract object that follows in consequence or effect of the action’s taking place, while the latter (b) denotes the more concrete object that is needed for, or involved in, performing the action of the verb. For example, from the root of ‘to sit’ (supine, ‘a sit’) comes

¹Permissible without confusion since participles are not marked for person on their gender suffixes, and since the paucal and subplural take their nominal forms on participles, having their distinctive tones on the final beat of the syllable.
meanings (1) ‘sitter,’ (2a) ‘seat’ or (2b) ‘chair,’ and (3) ‘sitting room’ (or ‘living room’); from the root of ‘to play’ (supine ‘a play’) comes meanings (1) ‘player,’ (2a) ‘game’ or (2b) ‘toy,’ and (3) ‘playground’ or ‘field (for playing games’; from the root of ‘to swim’ (supine ‘a swim’) comes meanings (1) ‘swimmer,’ (2a) ‘swimming match’ or (2b) ‘a swimsuit,’ and (3) ‘a lake/pool.’

3. Infinitive

The infinitive (verbal noun) is derived from the supine. It is composed of the verb root plus any voice and aspect, it is always singular, has no gender, and is in the instrumental case (the form of which was retained even after its status as instrumental was widely forgotten in the post-Classical period, when the instrumental case was absorbed into the dative). The infinitive has no gender suffix (i.e., as a noun), though it could sometimes take verbal primary gender and was frequently bipersonal (especially in indirect statement). Though technically a verbal noun, the infinitive usually resembles a verb in function much more closely. It could take both independent mood and submood (the latter being far more common). As a noun, it can act as the subject of impersonal and certain other verbs (e.g., “to know is good” = ‘it is good to know’; “to laugh is the only defense”), or the object complementary infinitive of certain verbs (e.g., “it seems to be”; “I cannot wait to see”; “I enjoy seeing”; “I like to go”). Whether subject or object (or the related complementary infinitive), the infinitive may take an object or subject of its own (e.g., “To kill a man leaves the slayer dead”; “I’d like to see you”). Furthermore, an infinitive may occur as a subject or object predicate or as an appositive (e.g., “to be is not to live”). As a verb, it can also take both subjects and objects, and is used in indirect statement with a subject accusative or absolutive (e.g., “She thinks that I am a good match for her daughter” – literally, “She thinks me to be a good match for her daughter”). It may also act adverbially to limit or define the meaning of adjectives and adverbs. This is roughly equivalent to the ablative supine in Latin, and is here called the Epexegetical infinitive (“brighter to look at than the sun”). This function of the infinitive is analogous to the genitive of specification in that both may fill out the meaning of adjectives, except that the infinitive has a verbal sense while the genitive bears that of a noun. There is also a Final usage, which is roughly equivalent to a temporal circumstantial participle (e.g., “they wept to see him like that”; “he hesitated to answer”; “she squinted to look at it”). This can also exist with a verb of motion, usually in what resembles indirect statement (e.g., “I saw him to run” means not ‘I saw that he ran’ but rather ‘I saw him running’). In such instances, the subject accusative/absolutive will not be marked as such (i.e., with an up-tone, see VI.B.1.4.II below) because it is more closely related to the main verb as an object. If an object of such an infinitive is present, the infinitive will either be bipersonal, or the subject in the accusative/absolutive will always precede the object of the verb (as in Latin). Note however that several of these uses are filled by the extensive system of moods, submoods, aspects, and subaspects. Thus certain usages of the infinitive (especially the complementary infinitive) began either to fill in the gaps of the moods and tenses or as mere alternative constructions and became increasingly frequent as the morphology system broke down (i.e., starting in the late Classical period).

The infinitive need not have mood to exist in dependent clauses. In indirect statement, the imperfective and futuristic infinitives are contemporary with the action of the main verb, while the aoristic and perfective infinitives take place before the action of the main verb. After the development of the definite article in the Late Classical period, the infinitive could be preceded
by an article in the neuter singular (declinable), having all of its functions except indirect statement, and with meaning similar to that of the gerund. This is called the articular infinitive.

4. Gerundive

The gerundive (verbal adjective) is formed from the future passive participle but with the final syllable aspirated. Thus, it was effectively an “imperative” future passive participle denoting real obligation for its subject (e.g., “This must be done!”). Whenever the weight of the obligation is thought to be that of moral necessity, the optative mood marker is prefixed (with no aspiration) to the perfect passive participle instead (e.g., “This ought to be done.”). Note that this construction is not periphrastic (with the verb ‘to be’) as it is in Latin.

5. Gerund

The gerund (verbal noun) is the neuter singular of the gerundive in the oblique cases only (the nominative/ergative role being filled by the simple infinitive), which refers to the general concept of a particular verbal action. Until the Late Classical period and the development of the definite article, the gerund was the only means of declining an infinitive (e.g., “of swimming.”). The later articular infinitive, which was declinable in the neuter singular, existed alongside (then ultimately replaced) the gerund with (nearly) identical meaning. The gerundive could take subjects or objects and can itself be the object of verbs, participles, and infinitives.

I. Sequence of Moods and Tenses

Finite verbs in independent clauses take mood, voice, aspect, time, person, and number. Finite verbs in dependent clauses, however, do not take time markers, since their time is relative to that of the main clause. Thus the only distinction is in aspect, just as with participles and infinitives. If the main verb is in a past time, the subordinate verb (or participle or infinitive) is implied to be in past time as well, having either imperfective, perfective, aoristic, or futuristic aspect. Likewise with a present or future time. Dependent clauses whose main verb (in the governing independent clause) is in a present or future time (i.e., a primary tense) are said to be in primary sequence, and work in a nominative-accusative system with nouns. Dependent clauses whose main verb is in a past time (i.e., a secondary tense) are said to be in secondary sequence, and work in an ergative-absolutive system with nouns. All independent clauses, whatever the tense, work in a nominative-accusative system with nouns. If a verb has no time marked, the aorist or perfective aspects usually indicate secondary sequence.

Mood is also determined by the sequence of a verb and is the main indicator of sequence for finite verbs. In dependent clauses, the subjunctive (a primary mood) is used for primary sequence, while the optative (a secondary mood) is used for secondary sequence. The potential mood has one form for primary sequence and one form for secondary sequence (see above, V.A ff.).
VI. Nouns

A. Animacy & Number

1. Gender and Animacy System

Nouns (and the adjectives that agree with them) may be animate, less animate, least animate, or inanimate. The first two levels of animacy have three different genders: Masculine, Feminine, and Collective. The latter two levels have only one gender: Neuter. Furthermore, the animate genders are differentiated in form from the less animate genders, as is the least animate neuter from the inanimate neuter, yielding a total of eight distinct genders – animate masculine (♂), animate feminine (♀), animate collective (♂♂); less animate masculine (♂), less animate feminine (♀♀), less animate collective (♂♂♂); least animate neuter (♀♀♀); inanimate neuter (♀♀♀♀). These are all suffixes.

All genders are anatomically natural (like English) but functionally grammatical (like many inflectional languages). Thus Ghau Aethau has a gender system that is both natural (male, female, unknown, or object) and grammatical (to clarify adjective agreement, etc.) – it is neither semantically arbitrary nor syntactically irrelevant. A noun root may not belong to more than one level of animacy (except in a severe insult), though it may have different genders.

Nouns considered animate are: people, animals which are sacred or not customarily eaten, gods, spirits, other deities
Nouns considered less animate are: edible animals (chickens, pigs, fish, etc.)
Nouns considered least animate are: vegetation, minor living things, named inanimate objects (e.g., a sword, a ship)
Nouns considered inanimate are: objects (things which do not move of their own will), places (named or not), concepts, (abstract) ideas, events, activities

Masculine nouns denote those which are anatomically male, while feminine nouns mark those which are anatomically female. Neuter nouns are those whose gender is not semantically relevant (as of a tree or a fly) or is nonexistent (as of a house).

Peculiar to Ghau Aethau is the collective gender, which denotes either (1) a noun whose gender is not known or not specified, or (2) a noun which represents a group of mixed anatomical gender. Thus, in the first usage, the nouns “boy” (masc.) and “girl” (fem.) are differentiated from “child” (coll.), each of which is from the same root. The second usage appears where many languages would default to the masculine to denote groups of mixed gender. This differentiates, for example, “boys” (masc.) and “girls” (fem.) from “children” (coll.).

2. Basic Number System (Singular, Dual, and Plural)

Like verbs, nouns have the three basic numbers Singular, Dual, and Plural. These are marked in the same way as on verbs—with a short, mid-length, and long syllable respectively—except that it is placed over (i.e., affects) the animacy marker. Note that case markers are wholly separate from animacy and number markers.

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1 The less animate nouns may be made least animate to denote animals after they have been slaughtered (e.g., steak) or, with the mass prefix, to the type of food that corresponds with a given animal (e.g., pork, beef, poultry, mutton).
3. Specific Number System (Paucal and Subplural)

The paucal (‘a few’) and subplural (‘several’) are marked on nouns in the same way as the other numbers, affecting the animacy suffixes. However, they are marked differently than their verbal counterparts, since they do not have person. The paucal on nouns is marked with a mid-length syllable with an up-tone on the second beat (→), while subplural may be marked in one of two ways: The first, a long syllable with an ultimate down-tone (→), is the formal and (by the high Classical period) slightly archaic form; whereas the second, a mid-length syllable with an ultimate down-tone (→), is the more common form, which developed into popular use by the early Classical period. In the charts that follow, only the latter form is given.

4. Gender & Number Forms

The following charts give all the forms for the gender/number suffixes.

<table>
<thead>
<tr>
<th></th>
<th>Animate</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Masculine</td>
<td>Feminine</td>
</tr>
<tr>
<td>Singular:</td>
<td>ʊ</td>
<td>ɐ</td>
</tr>
<tr>
<td>Dual:</td>
<td>ʊ</td>
<td>ɐ</td>
</tr>
<tr>
<td>Plural:</td>
<td>ʊ</td>
<td>ɐ</td>
</tr>
<tr>
<td>Paucal:</td>
<td>ʊ</td>
<td>ɐ</td>
</tr>
<tr>
<td>Subplural:</td>
<td>ʊ</td>
<td>ɐ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Less Animate</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Masculine</td>
<td>Feminine</td>
</tr>
<tr>
<td>Singular:</td>
<td>ʊ</td>
<td>ɐ</td>
</tr>
<tr>
<td>Dual:</td>
<td>ʊ</td>
<td>ɐ</td>
</tr>
<tr>
<td>Plural:</td>
<td>ʊ</td>
<td>ɐ</td>
</tr>
</tbody>
</table>
5. Deference & Formal Practice of Plurality

Nouns may, like verbs (see V.E.4 above), be used either with the simple (singular, dual, plural) system, reserving paucal and subplural only for extreme specificity, while in formal situations adhering to the common practice of deference, using the appropriate number for its
respective subject when the subject was a close acquaintance to the speaker, while using the dual for a singular subject in a formal situation or for a person of higher social status than the speaker, and using the plural in such a situation for a subject of two or more. Thus:

<table>
<thead>
<tr>
<th># of pers.</th>
<th>Close Acquaintance</th>
<th>Respected Person(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Simple System)</td>
<td>or Common Formality</td>
</tr>
<tr>
<td>1</td>
<td>singular</td>
<td>dual</td>
</tr>
<tr>
<td>2</td>
<td>dual</td>
<td>plural</td>
</tr>
<tr>
<td>3+</td>
<td>plural</td>
<td>plural</td>
</tr>
</tbody>
</table>

In very formal situations, however, the prescriptive guidelines for deferential plurality may be followed. These are, of course, no different than they are for verbs, but the chart is here reproduced for convenience.

<table>
<thead>
<tr>
<th># of pers.</th>
<th>Close Acquaintance</th>
<th>Respected Person(s)</th>
<th>Royalty or Very High Regard</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(or Specific)</td>
<td>(or High Formality)</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>singular</td>
<td>dual</td>
<td>paucal</td>
</tr>
<tr>
<td>2</td>
<td>dual</td>
<td>paucal</td>
<td>subplural</td>
</tr>
<tr>
<td>3</td>
<td>paucal</td>
<td>subplural</td>
<td>plural</td>
</tr>
<tr>
<td>4</td>
<td>paucal</td>
<td>subplural</td>
<td>plural</td>
</tr>
<tr>
<td>5</td>
<td>paucal</td>
<td>subplural</td>
<td>plural</td>
</tr>
<tr>
<td>6</td>
<td>subplural</td>
<td>plural</td>
<td>plural(^1)</td>
</tr>
<tr>
<td>7</td>
<td>subplural</td>
<td>plural</td>
<td>plural</td>
</tr>
<tr>
<td>8</td>
<td>subplural</td>
<td>plural</td>
<td>plural(^2)</td>
</tr>
<tr>
<td>9</td>
<td>subplural</td>
<td>plural</td>
<td>plural</td>
</tr>
<tr>
<td>10</td>
<td>subplural</td>
<td>plural</td>
<td>plural</td>
</tr>
<tr>
<td>11+</td>
<td>plural</td>
<td>plural</td>
<td>plural</td>
</tr>
</tbody>
</table>

6. Pluralization of Mass, Count, and Abstract Nouns

Count, proper, mass, and abstract nouns are pluralized in different ways:

1. **Count** nouns are pluralized as described above (i.e., sg., pl., dl., pcl., sbpl.). However, certain count nouns may become abstract when pluralized and are singular in meaning (e.g., ‘light’ > ‘lights’ > ‘brilliance’).

2. **Proper** nouns are not regularly pluralized except for family names, which are pluralized the same way as count nouns.

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\(^1\) Six through ten of this column usually appear with the subject noun having the *superlative* augment (see VI.C below), while eleven or more usually appear with the *superduperlative* augment.

\(^2\) Eight through ten of this column usually appear with the subject noun having the *comparative* augment (see VI.C below), while eleven or more usually appear with the *superlative* augment.
3. **Mass & Abstract** nouns are not pluralized except when referring to *types, groups, or bodies* of a thing (e.g., “glories” = ‘types of glory’, “peoples” = ‘groups of people’, “waters” = ‘bodies of water’). In a few instances there may be ambiguity between mass and count nouns. Therefore, there exists a special mass prefix ( ), to differentiate such things as “persons” (animate collective plural count noun) from “people” (animate collective singular mass noun) or “peoples” (animate collective plural mass noun).

**B. Case**

1. **The Ten Basic Cases**

   There are ten basic cases for nouns (and their adjectives/adverbs), along with locative cases and temporal cases (see VI.B.2 & VI.B.3 below), all marked as suffixes. They are as follows: Nominative, Genitive, Dative, Accusative, Ablative, Instrumental, Essive, Translative, Conjunctive, and Vocative. For each of these there are usually several different types, which add specificity to (i.e., limit) the case’s function. These are generally variants of the basic case marker by way of tonal changes, length changes, and/or modifications to the timbre of the sound (i.e., qualitative change in jaw height or tongue position, but not tenseness or lip position). These variants need not always be used, but when they are their meanings are quite restricted to the specific function which they serve, whereas the basic case may mean many different things based on context. The use of variants is by no means rare, in fact occurring more often than not, in accord with Ghau Aethau’s characteristic specificity. This capacity for making slight modifications to change or restrict the meaning of a preexisting affix, a phenomenon seen across its morphological system, is largely due to the nature of Ghau Aethau’s tonal system and vast alphabet. Thus, it did not develop prepositions until very late, but rather modified its cases to achieve specificity comparable to that typically (in other languages) accomplished by prepositions, adjectives, or adverbs. This is nowhere more evident than in the Locative cases (see VI.B.3 below). In what follows, the suffix of each case and its variants are given, along with their respective meanings. Any case may occur in apposition to another noun in the same case, or sometimes to an entire phrase, clause, or sentence.

   1.) Nominative: 

   Denotes the subject in direct speech and in primary sequence in dependent/subordinate clauses including indirect speech (i.e., statement, question, or command). It may also denote a noun as a subject complement or an adjective predicated to a subject noun.

   2.) Genitive: Usually best translated with the preposition of. The genitive is generally adjectival, but may also be adverbal, and conveys a relationship of respect to which with its governing word.

      a.) Genitive of Respect: (with nouns, substantives, verbs, or adjectives)
This is the most basic use of the genitive (in fact all genitives basically denote, to a greater or lesser extent, a relationship of respect). It indicates in respect of which thing its governing word pertains, best rendered with about, concerning, regarding, of. It may be used with nouns (e.g., “the question of/about religion”), verbs—especially those of memory and forgetting, fearing, thinking, saying, and feeling—(e.g., “What do you think of/about me?”; “I am afraid of/with respect to you”; “I wonder about you”; “I forgot about it”; “I recall (about) her story”), or adjectives—called the genitive of specification—(e.g., “I am curious about trying it”). With passive verbs and participles, for which the action of the verb/participle has a semantically closer relationship with the genitive object, this is called the synecdochial genitive (e.g., “They have been severed with respect to their heads” = ‘Their heads have been severed,’ or ‘They have been beheaded’; “He having been fastened with respect to his shoes, ran out” = ‘After fastening his shoes, he ran outside’).

b.) Genitive of Specification or Explanation: (with nouns, substantives, verbs, adjectives)
(Derived directly from the genitive of respect)

This is closely related to (and derived from) the Genitive of Respect. Generally, it limits its governing word. With nouns it is called the genitive of explanation, in which a more specific noun limits the possible meanings of a more general noun (e.g., “time of day”; “wretch of a man”). With verbs, especially those of plenty and want, it acts in a similar way (e.g., “I abound in lovers”; “I am lacking in friends”; “They have been made wealthy in land”). Likewise with adjectives—called the genitive of specification—there is a limiting of possible meanings (e.g., “I am rich in cattle”; “the man skilled in the law”; “She was bald of head”). This genitive with verbs and adjectives is usually best translated with the preposition in.

c.) Possessive Genitive: (with nouns and substantives)
(Derived vaguely from the genitive of respect)

Indicates that the object is literally and concretely owned by the governing noun, whereas the dative of possession (see VI.B.1.3 below) is used when a similar relationship exists more figuratively or abstractly. It is translated either with the English possessive (’s) or, sometimes, with the preposition of.

d.) Subjective Genitive: (with nouns and substantives)
(Derived directly from the possessive genitive)

Indicates that the genitive noun is the means by which the governing noun may exist or be accomplished. It may thus often be rendered with the preposition from (e.g., “I ask this of you” = ‘I ask this from you’; “the work of the author” = ‘the work (produced) from the author’; “the mistake of them” = ‘the mistake brought about by them,’ “their

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1 compare “urbs Romae”
mistake'; "request of me" = 'request from me'; "grief of the father" = 'grief from (i.e., felt by) the father').

e.) Objective Genitive:  (with nouns and substantives)
(Derived vaguely from the genitive of respect)

Opposite to the subjective genitive, it indicates that the genitive noun is effected or affected by the governing noun (especially of action, feeling, and agency). It may often be rendered with the preposition for, and sometimes with from, with, at, in, or to (e.g., "search of justice" = 'search for justice'; "a strange way of thinking about things" = 'a strange way for thinking about things'; "a reputation of cruelty" = 'a reputation for cruelty'; "relief of affliction" = 'relief from affliction'; "failure of duty" = 'failure at/in duty'; "battle of the enemy" = 'battle with the enemy'; "request of me" = 'request to/for me'; "love of my mother" = 'love for (i.e., felt towards) my mother').

f.) Partitive Genitive:  (with nouns, substantives, or verbs)
(Derived vaguely from the genitive of respect)

Refers to the whole of which the governing noun or substantive is a part (e.g., "One of them is a liar"; "the poor of the people" = 'those who are poor among the people'). It also occurs after verbs whose action refers only to the part (e.g., "She grabbed (of) me" = 'She grabbed a part of me,' 'She grabbed my arm')

g.) Genitive of Quality:  (with nouns and substantives)
(Derived directly from the genitive of respect)

This modifies a noun or substantive by describing it in a way that is essentially equivalent to an adjective. It may be translated with of, with, or who has (e.g., "She was of a bald head" = 'She had a bald head'; "the boy of/with wisdom beyond his years" = 'the boy who has wisdom beyond his years'; "She is a child of grace"; "a woman of great pride"; "It is of little consequence to me").

h.) Occupational Genitive:  (with nouns and substantives)
(Derived directly from the objective genitive)

Denotes the occupation of the noun which governs it (e.g., "man of law" = 'lawyer'; "a woman of the robes" = 'a priestess'; "a person of the church" = 'a clergyperson').

i.) Genitive of Source or Origin:  (with nouns and substantives)
(Derived directly from the possessive genitive)

This denotes the place, people, or descent (usually restricted to matronymic or patronymic, but rarely more distant descent) whence the governing noun comes (e.g.,
“the man of/from the North”; “They are of a strange people”; “The girl is (the daughter) of a priestess”).

j.) Genitive of Charge or Penalty: (with certain nouns, substantives, or verbs) (Derived directly from the objective genitive)

This is used with verbs of accusing, condemning, or acquitting, and their corresponding nouns to express the thing being charged or the penalty being assigned (e.g., “fined for much money”; “the arrest for murder”; “He accuses her of molesting his wife”; “We are condemned to death for our crimes”; “They/those two youths were acquitted of manslaughter”; “How may I redeem myself for my offenses? How may I account for all I’ve done?”).

k.) Genitive of Material or Contents: (with nouns and substantives) (Derived directly from the partitive genitive)

This indicates the material or contents of the word which governs it (e.g., “a plate of gold”; “a chest of secrets”; “a bottle of milk”; “a bridge of stone”).

l.) Genitive of Measure: (with nouns and substantives) (Derived directly from the partitive genitive)

Denotes the specific or approximate measurement—in space, time, or degree—of its governing word (“They marched a distance of ten thousand paces”; “they were gone for a period of sixty days”; “provisions for a long stay”; “a bad reputation of considerable notoriety”).

o.) Popular Genitive: (with nouns and substantives) (Derived directly from the genitive of source, with the tone remaining the same, but the tongue shifting from low-back to mid-back)

This effectively turns a noun into an adjective, which may in turn be substantivized, based on the people or place to which the noun belongs, similar to a Roman man (=a man of Rome) / the Romans, a Greek man / the Greeks. This can also be used as an adjective to modify other nouns, just as Trojan War. This genitive and the two that follow may be classified as derivational morphemes, though they differ from other such morphemes in their placement on the word.

n.) Genitive of Kinship: (with nouns and substantives) (Derived directly from the popular genitive, with the tone removed to broaden the sense by analogy with other case suffixes)

This genitive denotes kinship of any kind. However, it does not usually indicate descent, but rather some other type of kinship(e.g., “he (the cousin/kinsman) of her”)
m.) Genitive of Ancestry or Descent: (with nouns and substantives)
(Derived directly from the genitive of kinship)

This denotes more distant or remote descent than does the genitive of source, usually ancestry of many generations removed, in order to claim descent from some famous person, similar to the Shieldings (the descendants of an ancestor named Shield) in Beowulf.

n.) Genitive of the Predecessor: (with nouns and substantives)
(Derived directly from the genitive of kinship)

Marks one as the initiator or founder of a family, race, people, or nation (e.g., ‘Father Aeneas’, ‘Father Abraham’, ‘Mother Church’)

3.) Dative: Usually best translated with the prepositions to or for. All datives are adverbal (with verbs or adjectives), and convey a relationship of reference to which with the action of the verb. Often the dative indicates more about noun or a substantive than the verb when the verb which governs the dative is copulative (e.g., ‘to be’). It usually expresses the indirect object of the verb (category I), but may also express various other types of reference (category II) and has several other special uses as well (category III)

I.) Dative of Indirect Object:

The simple indirect object may occur with transitive or intransitive verbs and denotes an object which is indirectly affected by the verb’s action (e.g., “the gods have given much grace to her”; “I would reply to you, with your permission”; “I am the counselor to him” = ‘I advise (advice to) him’; “This was the end for their reign” = ‘This put an end to their reign,’ ‘ended their reign’– Note that these last two examples are used with nouns and copulative verbs only, when the two together have the sense of an active intransitive verb, with equivalent but not identical meaning to the objective genitive, which is not usually used with a copulative verb).

II.) Dative of Reference: All datives of reference depend not on a single word but on the general meaning of the clause, which may often be able to stand alone were the dative not present, as is not the case with indirect objects.

A.) Dative of Simple or Neutral Reference

Simple or neutral reference is used when there is no presumed benefit or disadvantage for the referent following the action of the verb. Either the benefit is undetermined or nonexistent (e.g., “They wondered how it would turn out for him”; “I am merely a neighbor to her” – Note that this last example differs from the indirect object with a copulative verb in that it is not equivalent to an active intransitive verb, though the two constructions are quite close in meaning).
B.) Dative of Interest

a.) Dative of Advantage:

A dative of reference that indicates a certain benefit or interest on the part of the referent. Thus it is usually best translated as: *for, on behalf of, for the sake of, in the (best) interest of, to the advantage/benefit of* (e.g., “He sows the fields for his master”; “good for you”; “I am always nice to you”).

b.) Dative of Disadvantage:

A dative of reference that indicates a negative affect on the referent, usually best translated as *to the disadvantage of, in the (worst) interest of, for* (“She has nothing but disdain for me”; “She knows that the life for her is over”; “His wife will soon be gone for/to the disadvantage of him”).

C.) Dative of Judgment or Opinion: These are all necessarily subjective or variable points of view rather than absolute or objective references.

a.) Dative of Perspective:

A kind of neutral dative of judgment, it is also called the *Local Dative*. It indicates simply from whose perspective a location or feature may be identified and usually occurs with a locative (e.g., “on the left to (i.e., from the point of view of) the audience”; “The last place of refuge for those heading eastward”).

b.) Dative of Pleasure or Contentment:

Indicates personal satisfaction with the circumstances of the verb in the point of view of the referent and usually occurs with a copulative verb (e.g. “It is precious to me”). When the opinion expressed indicates a simple positive/affirmative point of view, the adjective (good, fine, nice, etc.) may be omitted (e.g., “The play (was good) for me” = ‘The play was good in my opinion’ = ‘The play pleased me’; “She is nice for me” – i.e., ‘in my opinion,’ though not necessarily ‘in my best interest’).

c.) Dative of Distaste or Discontentment:
Indicates personal dissatisfaction or discomfort with the circumstances of the verb in the point of view of the referent and usually occurs with a copulative verb (e.g., “It is too hot for me”). When the opinion expressed indicates a simple negative point of view, the adjective (bad, unpleasant, etc.) may be omitted (e.g., “The play (was bad) for me” = ‘The play was bad in my opinion’ = ‘The play displeased me’).

D.) Dative of the Person Involved: These (i.e., the Ethical and Unethical Datives) are actually just very weak forms of the Dative of Advantage and Dative of Disadvantage respectively. They indicate that the referent has some stake or investment in the action but not necessarily one of (direct) interest. It is thus often parenthetical and not easily translatable into English.

a.) Ethical Dative: 

Indicates some involvement for the referent in a positive or interested way (e.g., “What are you doing (I’m curious)?”, “Why don’t you become a priest (for your father)?”).

b.) Unethical Dative: 

Indicates some involvement for the referent in a negative or disinterested way (“Go if you want (I don’t care either way)!”; “Beware such sinful actions (for the sake of your soul)”).

E.) Dative of Possession

a.) Dative of Abstract or Non-literal Possession: 

Conveys a notion of possession that is not literal in terms of ownership (as with the Genitive of Possession, “my clothes”). It may or may not occur with a copulative verb (e.g., “The father to me sent me here” = ‘My father sent me here’; “the name to me” = ‘my name’; “the heart to me” = ‘my heart’; “the hand to me” = ‘my hand’).

b.) Dative of Object Possessed: 

This does express literal possession but with a focus on the thing possessed rather than the possession or the fact of possession (as with the Genitive of Possession, “The child is mine (and no one else’s),” whereas the dative: “I have many fine cattle (among other things)”). It always occurs with a copulative verb (e.g., “There are three slaves to me” = ‘I have three slaves’).
F.) Dative of Exchange

a.) Dative of Payment:

Denotes the one to whom a certain payment or exchange is made. Always implicit is that it is a two-way exchange, as opposed to a gift (as with indirect object) (e.g., “I gave the money (in payment) to the merchant”)

b.) Dative of Purchase:

Denotes the object or reason for which a payment is made or one thing is exchanged for another (“I paid the fine (in payment) for my crime”; “I gave my clothes (in exchange) for food”).

Sometimes both Datives of Exchange occur together (“I offered a prayer to the goddess for her favor”).

III.) Special Uses of the Dative

A.) Causal Dative (or Dative of Cause):

Indicates that the referent is the reason for the action of the verb, usually best translated with on account of, because of, by reason of (e.g., “I sought you out on account of the prophesy”; “They criticized him for what he had done.”

B.) Dative of Purpose or End (or Result)

a.) Dative of Service\footnote{equivalent to Latin’s “double dative” construction}:

This always occurs with abstract or general nouns and describes the point or effect of the action of the verb (e.g., “The event was (for) a good omen”; “the hope for (i.e., to obtain) a better place”; “She pressed them for answers”).

b.) Dative of Elucidation or Result:

This occurs with concrete or specific nouns and defines the purpose, function, or point of the noun (with a copulative verb) or action of the verb, or denotes the effect enduring after the action of the verb has cease (e.g., “They finally decided on a spot for the orgy”; “suited for
wealth”; “that water is for bathing; this water is for drinking”; “He stabbed him for a wound” = ‘He stabbed him effecting a wound”).

C.) Compound Dative: A couple of datives are paired with locatives with unique meanings.

a.) Dative of Evidence: (Composed of the Dative of Perspective with the Locative of Position Beside)

This indicates according to which person or evidence a statement, feeling, or idea is true, usually best translated with according to or judging by (e.g., “According to the Elders, we are the gods”; “Winter is coming soon judging by the weather”).

b.) Dative of Opposition: (Composed of the Dative of Disadvantage and the Locative of Position Across)

This indicates against or in opposition to whom or what the action of the verb stands, whether verbal, physical, or otherwise (“He speaks out against their crimes”; “The two spoke in opposition to one another at the council”; “He fought against him valiantly”).

4.) Accusative:

This is the case of the direct object in direct speech or in dependent/subordinate clauses including indirect speech (i.e., statement, question, or command) in primary sequence. It may also denote a noun as an object complement or an adjective predicated to an object noun.

The accusative may either denote an internal object (cognate accusative), that which is effected by the verb (that which results from its action), whether the effect is permanent (e.g., “build a building”) or transient (e.g., “fight a battle”), or it may denote an external object, that which is affected by the action of the verb. The former is called the cognate accusative because it is either of the same root or origin (etymologically and semantically related) as the verb which governs it (e.g., “swim a swim”), or of kindred meaning (semantically related) to the verb which governs it (e.g., “underwent an ordeal”). The accusative object is thus optional, being in a sort of apposition with the action of the verb. Such accusatives may occur with verbs that are otherwise intransitive. The external accusative, on the other hand, is etymologically and semantically unrelated to the verb which governs it, and is entirely necessary to fill out the meaning of the verbal action (e.g., “carve the meat”). All of these forms are morphologically identical, being distinguished quite sufficiently by context and semantic and/or etymological relationship of the words involved.
I.) Adverbial Accusative:

There also exist two variant accusatives, both of which are adverbial and always neuter in gender. The first denotes adverbial time or succession and is most common on adjectives. The second indicates adverbial measure or degree, most common with adjective, substantives, or pronouns. They are identical in morphological form, since their distinction falls on the lexical level.

a.) Accusative of Time or Succession:

For example, an adjective meaning ‘first (one)’ comes to mean ‘first’ (i.e., in succession) with respect to the action of the verb (e.g., “She came first”), while an adjective meaning ‘old (one)’ comes to mean ‘of old’ (“from old times”) (i.e., placement in time).

b.) Accusative of Degree or Measure:

For example, a substantive adjective meaning ‘great things’ comes to mean ‘greatly’ (‘to a great degree’) (i.e., in degree), and an indefinite pronoun meaning ‘something’ comes to mean ‘somewhat’ (‘to some extent’) (i.e., in measure).

II.) Subject Accusative:

In primary sequence in indirect statement, the subject is placed in the accusative. When there is need to distinguish between the object of the infinitive and the subject of the infinitive (i.e., when the verb takes an accusative object), an up-tone is added to the subject accusative (e.g., “They said that I would never see you again”), with the object being in the accusative proper if the infinitive is not bipersonal (in which case the subject accusative is not necessary).

5.) Ablative

I.) Ablative Proper

a.) Ablative of Separation: (with verbs and adjectives)

The basic meaning of the ablative is that of separation or privation of the thing separated (e.g., “He was freed from all cares”; “She released him from his bonds”; “They purged the country of them” = ‘They removed them from the country’). However, it should be carefully noted that a locative is used for the one from whom/which the separation occurs (e.g., “They took his children (away) from him”; “They departed from the realm”).
b.) Ablative of Agent: 

This ablative expresses the agency of a passive verb (e.g., “It was completed by them”).

c.) Ablative of Manner: 

This ablative expresses the manner in which a verbal action occurs and effectively amounts to a simple adverb (e.g., “They walked with grace” = ‘They walked gracefully’; “He fought with happiness” = ‘He fought happily’).

d.) Ablative of Comparison: 
(Derived directly from the Ablative of Separation)

When lengthened, the ablative denotes comparison when accompanied by a comparative adjective or adverb. The verb is often omitted with the thing compared (e.g., “They are more powerful than we (are powerful)”). This may in turn be strengthened by an Instrumental of Degree of Difference (“She is by much smarter than you (are)” = ‘She is smarter than you by far’ = ‘She is much smarter than you’).

II.) Compound Ablative: A couple of ablatives are paired with locatives with unique meanings.

a.) Ablative of Accord & Discord: 
(Composed of the Ablative of Comparison and the Locative of Accompaniment)

This expresses a relationship of either accord or harmony (with an up-tone), or discord (with a down-tone) (e.g., “In accord with custom you must do this”; “I am almost fully in agreement with you”; “Some gods are in discord with others”; “What she says is completely in disagreement with the witness”).

b.) Ablative of Indirect Comparison: 
(Composed of the Ablative of Comparison and the Locative of Position Beside)

This expresses a kind of weak or indirect comparison, usually without using any comparative adjectives or adverbs (e.g., “I have many friends in comparison with you”; “I look quite good next to you”; “Compared beside his father, I’d say the likeness is uncanny”).
6.) Instrumental

a.) Instrumental of Instrument or Means:

The basic meaning of the Instrumental case is that denoting the *instrument* with which the action of the verb is performed. When this is regarded as a literal, physical and tangible object which is used as a means to achieve an end, it is called *instrumental* (e.g., “They beat him savagely with a stick”; “He was struck down by his own sword”). When this is regarded as a figurative or intangible means to an end, it is called *means* (e.g., “I saw her with my own eyes”; “He perceived it with/in his mind”).

b.) Instrumental of Degree of Difference:

This is used with comparatives and words implying comparison to denote an added qualitative assessment of the comparison by indicating the degree of difference of time or space for the things compared (e.g., “later on, by a little while” = ‘a little while later’; “Their numbers exceed our own by much”; “I am by far able to run faster than you (can)”).

c.) Instrumental Absolute:

A noun, pronoun, or substantive may be put in this form of the ablative with a participle in agreement to define the time or circumstances of the action of the main clause. This may occur with a second noun or adjective predicated with the participle of the verb ‘to be’ or some other copulative verb (though this is sometimes omitted). It is absolute because it stands alone morphologically in the clause, syntactically unconnected with anything else (though semantically and circumstantially linked). It amounts to an adverb modifying a verb or an entire clause or sentence, and may be translated with *when, after, since, because, or although*, as the sense and context indicate, and sometimes may contain a “disguised” protasis of a condition to be rendered *if* (e.g., “With the warriors having returned from defending the borderlands, the home-dwellers comforted them with carnal delights” = ‘When the warriors…’).

d.) Instrumental of Price:

This form of the instrumental indicates the monetary worth of something, the amount asked, the amount offered, or the amount paid for it. When the price is exact, no tone is used (e.g., “I’ll offer to buy it for three gold chains and a night with one of my best sex-slaves”), but when the price or quantity is indefinite or approximate, it is tonal (e.g., “They purchased the farm for a hefty price”; “They are worth *about* fifty pieces of silver each”).
7.) Essive

a.) Essive of Equivalency: [Symbol]

The Essive case indicates a noun as equal or similar to the subject of the verb, though this is often hypothetical or metaphorical (e.g., “He was quite rash as a child”; “He turned out as the slayer for him”; “He appeared as a man but spoke as a woman”). It often is used where other languages would have simple apposition (e.g., “She went as an ambassador to the king”; “The cow gives milk, which I draw as a heavenly drink”).

b.) Essive of Comparison: [Symbol]

When this amounts to a simple comparison (of like or unlike things), it takes an up-tone (e.g., “You will be like the gods”; “She howled like a wolf”; “You look just like him!”).

c.) Essive of Contrast: [Symbol]

When this amounts to a contrast it takes a down-tone (e.g., “You are a difficult man unlike your father”)

d.) Essive of Representation: [Symbol]

When lengthened, the essive indicates that the subject is replaced or represented by the object in the essive case, with meanings in place of, instead of (e.g., “She should be here instead of you”; “I will go on your behalf”).

8.) Translative: [Symbol]

This case indicates the subject of the verb as changing state into that of the object in the transitive case, which fills a similar role as a circumstantial participle (e.g., “The bud turned into a tree is quite beautiful”). Its opposite takes a down-tone (e.g., “The man turned from a child still has much to learn”).

9.) Conjunctive: [Symbol] or [Symbol]

This case indicates that the subject of the verb is joined with the object in the conjunctive case, which fills a similar role as a circumstantial participle (e.g., “She affiliated with him disgusts me”; “The two joined to one another (in marriage) took their leave”; “The western borders connected with the sea call to me”). With a down-tone it marks disjunction or concession (e.g., “She left in spite of me”; “Those two men disconnected to one another now no longer even speak”). With an up-tone it has meaning ‘in addition to,’ besides,’ ‘along with,’ ‘as well as’ (e.g., They went in addition to the rest”).
10.) Vocative:

a.) Vocative Proper (of Direct Address):

The vocative is a modification of the nominative, used for direct address in direct or indirect speech in both primary and secondary sequence. It is often accompanied by the vocative interjection, ‘O’ (e.g., “You, come here!”; “Have you ever seen, o my old friend, a handsomer sort of fellow?”).

b.) Vocative of Exclamation:

This is used in exclamations of words or phrases (but not clauses or sentences) without an explicit verb. The construction usually amounts to an interjectory phrase and is often accompanied by a word of interjection such as “Oh,” “Ah,” “Alas,” “Lo,” etc. (e.g., “Oh, wretched men”; “Alas (for) me”; “Behold, the shoreline!”)

c.) Vocative of Mirativity:

For new or surprising information in the form of words and phrases (but not clauses or sentences) without an explicit verb, this form of the vocative is used (e.g., “a new wife already!”; “dead?”; “pregnant?”; “(a) remarkable (thing)!”). For mirativity with an explicit verb in clauses and phrases, the emphatic affix is used (e.g., “You did what?”).

2. Temporals

The temporal cases limit the time frame for a noun of explicit or implicit reference to time, just as the temporal submood does for a verb/clause. These can be exact or approximate (indefinite or general), the approximate version having an up-tone, as is usual in Ghau Aethau. The times before which and after which may also be used for sequence.

<table>
<thead>
<tr>
<th>Exact</th>
<th>Approx.</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLUD (when, at which)</td>
<td>CLUD (around/about which)</td>
</tr>
<tr>
<td>(e.g., “at dawn”)</td>
<td>(e.g., “at about noon”)</td>
</tr>
<tr>
<td>CLUD (within which)</td>
<td>CLUD (within about)</td>
</tr>
<tr>
<td>(e.g., “at night,” i.e., ‘within the span from dusk until dawn’)</td>
<td>(e.g., “I’ll be there within about four days”)</td>
</tr>
</tbody>
</table>

1 With the intensive prefix CLUD this has meaning ‘as soon as.’
2 With the intensive prefix CLUD this has meaning ‘so long as,’ describing coextensive actions.
3. Locatives

There is no one basic locative, though all of them are variants, it could be said, on the sound \( \mathcal{W} \) (whose meaning as a suffix, ‘underneath,’ is by no means characteristic of locatives in general). What follows is a full chart of existing locatives, of which there are 32 distinct types, each having three forms: one Static (i.e., stagnant location or internal motion), which occurs most often with stative or copulative verbs, and two Dynamic, one for motion toward and one for motion away, which most often occur with verbs of motion. Thus there are a total of 96 locatives. Some are merely approximate versions of others (e.g., opposite vs. across, above vs. overhead), which are formed either by lengthening the syllable or by adding an up-tone to the original. Translations to English prepositions or prepositional phrases of roughly (sometimes very roughly) equivalent meaning are given for each locative.

---

1 With the intensive prefix \( \mathcal{Q} \) this has meaning ‘as long as,’ ‘while,’ describing non-coextensive actions.
2 These two may occur with the intensive prefix \( \mathcal{Q} \) to mean ‘just before/after.’
<table>
<thead>
<tr>
<th>Static</th>
<th>Dynamic</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>motion toward</strong></td>
<td><strong>motion away</strong></td>
</tr>
<tr>
<td>1. (within, inside, through)</td>
<td>(into)</td>
</tr>
<tr>
<td>(e.g., a hollow log)</td>
<td>(out of/from; without, outside)</td>
</tr>
<tr>
<td>2. (at)</td>
<td>(to, toward)</td>
</tr>
<tr>
<td>3. ((directly) on (top of), upon)</td>
<td>(onto/upon)</td>
</tr>
<tr>
<td>4. ((directly) overhead)</td>
<td>(over (top))</td>
</tr>
<tr>
<td>5. ((directly) underneath)</td>
<td>((to) under)</td>
</tr>
<tr>
<td>6. (with, together)</td>
<td>(after, to with)</td>
</tr>
<tr>
<td>(e.g., in a pursuit; in joining company)</td>
<td>(from with)</td>
</tr>
<tr>
<td>7. (without, apart, dispersed)</td>
<td>(to different directions, apart)</td>
</tr>
<tr>
<td>(from different directions, together)</td>
<td></td>
</tr>
<tr>
<td>8. (by, near, about, hard by)</td>
<td>(to near, near and getting closer, looming, approaching)</td>
</tr>
<tr>
<td>(from near, farther away, leaving)</td>
<td></td>
</tr>
<tr>
<td>9. (around)</td>
<td>(to around)</td>
</tr>
<tr>
<td>(from around, roundabout, (pass by) around)</td>
<td></td>
</tr>
<tr>
<td>10. (within and without, inside and outside)</td>
<td>(to within and without)</td>
</tr>
<tr>
<td>(from within and without)</td>
<td></td>
</tr>
</tbody>
</table>

1. Used also for space within which (e.g., “within the foreign borders”).
2. These latter two meanings are in fact semantically static, opposite ‘within’ & ‘inside,’ as occurs with several other dynamic locatives.
3. Used also for degree of distance of space (e.g., “They were distant by 1000 paces”).
4. When lengthened with no tone, this has meaning, ‘far (away) from,’ as if opposite to #8 column 1/static.
5. Used for accompaniment.
6. Used also for space about which (“The ship moved near the shore”).
7. when intensive (or, to a lesser extent, when emphatic).
11. (on all sides of, surrounding, encircling)  
   (to all sides)  
   (from all sides)

12. (on (some part of))  
   (onto)  
   (off (of))

13. (against)  
   (e.g., of someone leaning)  
   (e.g., “They marched against them”)  
   ((to) against)  
   (from against)

14. ((roughly) above, over, higher, up)  
   (up to, toward the top of, elevating to)  
   (from above, down from)

15. (below, beneath, lower, down)  
   (down to, toward the bottom of)  
   (up from, from below)

16. ((directly) across from, opposite)  
   (to the opposite of)  
   (from the opposite of)

17. (right) beside, (directly) next to  
   (to the side of)  
   (from beside)

18. (amid (directly), in the middle of)  
   (to the middle of)  
   (from the middle of)

19. (before, (directly) in front of)  
   (to the front of, before)  
   (from the front of)

20. ((roughly\(^3\)) across from)  
   (to across)  
   (from across)

21. ((directly) on the right of)  
   (to the right)  
   (from the right)

22. ((directly) on the left of)  
   (to the left)  
   (from the left)

23. ((approx.) on the right of)  
   (toward right of, rightward of)  
   (from right of)

---

1 The approximate version of #3.
2 Used for extent of space (e.g., “They marched across many lands”; “He walked (for) many paces”).
3 Also used for meaning ‘diagonally across’.
24. ☐ (approx.) on the left of) ☐ toward left of, leftward of) ☐ (from left of)

25. ☐ (on both sides of) ☐ (to both sides of) ☐ (from both sides of)

26. ☐ (approx.) along(side)) ☐ toward the side of) ☐ (from the side of)

27. ☐ (between (two things)) ☐ (to between) ☐ (from between)

28. ☐¹ (among, amidst, through) ☐ (to among) ☐ (from among)
   (e.g., “I walked through the trees/forest”)

29. ☐ (throughout, over all) ☐ ((to) throughout) ☐ (from throughout)

30. ☐ (beyond, past²) ☐ (to beyond) ☐ (from beyond)

31. ☐ (directly) behind, at the back of) ☐ (to the back of) ☐ (from the back of)

32. ☐ (approx.) behind, in back of, to/near the back of) ☐ (to behind) ☐ (from behind)

33. ☐ (in front and behind of) ☐ (to the front and back of) ☐ (from the front and back of)

4. Ergative and Absolutive System in Subordinate Clauses in Secondary Sequence

In secondary sequence subordinate clauses switch to an ergative-absolutive system.

1.) The Ergative Case:

The subject of transitive verbs in subordinate secondary clauses is put in the ergative case instead of the nominative. The ergative case denotes any noun that initiates the action of the verb and affects another noun by that action.

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¹ An approximate version of #17.
² Either approximately or distantly in front of.
2.) The Ergative-Vocatives: ♀ (direct address) ♂ (exclamation) ♀ (mirative)

Vocatives in subordinate secondary clauses have the distinct forms given here for direct address, exclamation, and mirativity respectively.

3.) The Absolutive Case: ♂

The *object of transitive* verbs in subordinate secondary clauses is put in the *absolutive* case, as is the *subject of intransitive* clauses. The absolutive case denotes any noun which is affected by the action of the verb.

4.) Adverbial Absolutive: ♂

This functions exactly the way the adverbial accusative does but in subordinate secondary clauses. For usage see VI.B.4.I above.

5.) Subject Absolutive (in indirect speech): ♂

In indirect speech (i.e., statement, question, or command) the subject of any verb (transitive or intransitive) is put in the subject absolutive, with the object being in the absolutive proper if the infinitive is not bipersonal (in which case the subject absolutive is not necessary).

5. Possessive Prefixes

The same marker that is used for the possessive genitive (♀) can be prefixed to nouns and substantives with personal tones and numerical lengths to act as a possessive adjective. This is often followed by a gender marker (without tone or length) to indicate the gender of the possessor.

The forms are as follows:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Person:</td>
<td>♀ (my)</td>
<td>♂ (our)</td>
<td>♀ (our)</td>
</tr>
<tr>
<td>Second Person:</td>
<td>♀ (your)</td>
<td>♂ (your)</td>
<td>♀ (your)</td>
</tr>
</tbody>
</table>
The paucal and subplural forms are as follows:

<table>
<thead>
<tr>
<th>1st Person</th>
<th>2nd Person</th>
<th>3rd Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paucal:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subplural:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The gender markers are regular, as shown in the following chart:

<table>
<thead>
<tr>
<th>Masculine</th>
<th>Feminine</th>
<th>Collective</th>
<th>Neuter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animate:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Less Animate:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Least Animate:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inanimate:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

C. Augmentatives, Diminutives, and Despectives

Nouns, pronouns, and substantives may take prefixes that indicate size, deference or esteem, or hostility (despection). These are identical in form to the comparative and superlative suffixes/infixes on adjectives (see VII.B below) but are marked as prefixes instead. Thus substantive adjectives may have both a comparative suffix/infix and an augmentative, diminutive, or despective prefix. Any of these may be accentuated by the emphatic affix (\textsuperscript{2}) placed immediately before the respective prefixes. The sense of the Parvative can be heightened by the intensive affix (\textsuperscript{3}) placed just before the Parvative prefix (thus becoming the Minorative). In the same way, the sense of the despective can be heightened by the intensive affix, strengthened by the emphatic affix, or both.
1. The Augmentatives

These are of three levels or degrees and originally referred to the size of the substantive that they modify but by the Classical period could also mark esteem or deference for the substantive in question. They correspond to the Comparative, Superlative, and Summalative respectively.

a.) The Magnative or Bonative Augmentative:
   (‘Great (of size) or Highly Esteemed (one)’)

b.) The Majorative or Meliorative Augmentative:
   (‘Greatest (of size) or Most Highly Esteemed’)

c.) The Maximative or Optimative Augmentative:
   (‘Sublime (as large as possible) or Esteemed as Highly as Possible’)

2. The Diminutives

These are of two levels or degrees and originally refer only to the size of the substantive that they modify. They may be used as a term of endearment or affection for a child or small person. They correspond with the Hypocomparative and the Sullative respectively (see VII.B below).

a.) The Parvative or Minorative Diminutive:
   (‘Little (one)’) (With the intensive suffix: ‘Rather/Quite Little (one)’)

b.) The Minimative Diminutive:
   (‘Littlest (one)’)

3. The Despective (corresponds to the Sussullative):
   (‘Wretched (one),’ ‘Cursèd (one)’) (With the intensive suffix: ‘Damned (one)’)

D. Infix of Sort or Type:

The infix of sort or type may be put on any noun, demonstrative pronoun, interrogative pronoun, indefinite pronoun, possessive pronoun, supplementary pronoun, gerund, articular infinitive, or substantive adjective or participle to denote it as a generic type or sort of the thing indicated (e.g., ‘a ball’ => ‘a type of ball’; ‘swimming’ => ‘a style or mode of swimming’; ‘the happy one’ => ‘such a one as is happy’; ‘a running man’; ‘the sort of man who runs’). It is identical in form to the Mass Prefix (see VI.A.6.3 above).
VII. Adjectives

Adjectives are distinguished from nouns by the Adjectival Infix: ꜥ.

A. Agreement with Nouns

All adjectives and participles must agree in case, number, and gender with the noun that they modify. This may be explicit (e.g., “The angry person”) or implicit (i.e., substantivized) to the adjectival word (e.g., “The extraordinary (woman”)”). They may be either attributive (for which there is no special marker) or predicate (for which there will be an up-tone on the first beat of the numerical length of the animacy/gender marker). A predicate adjective that modifies more than one noun agrees in number with the total number of the nouns it modifies and will be either in the collective gender or in the neuter gender depending on the animacy status of the nouns in question. If they are of mixed animacy, the Collective Less Animate will always be used.

B. Comparison of Adjectives

The comparison system of Ghau Aethau is quite specific, and may be made even more specific by use of the Instrumental of Degree of Difference, which may occur with any comparative adjective (see VI.B.6.b above). Note that there are certain adjectives that are not comparable (e.g., “pregnant,” “unique”). Any comparative adjectives may be substantivized as well. Unlike many languages, comparison may be either ascending (e.g., better, best) or descending (e.g., less good, least good) each from the same Positive stem (e.g., good). Thus all but the Positive will have meanings nearly identical to the opposite comparisons of their antonyms (e.g., least good ≈ worst/most bad), due to the fact that the antonymous negative derivational prefix (un-) for adjectives did not develop until after the descending comparisons (the negative originally falling only on the verb). Thus a “double negative” construction with adjectives (e.g., ‘not unhappy,’ ‘not less unhappy’) was not possible until the beginning of the Classical period. After this development both the original positive and its antonym are used in all comparative forms, depending on what the speaker/writer wishes to direct the focus. The similarity of these is likely what led to the simplification of the comparative system to only ascending comparisons in post-Classical times.

By the Classical period comparatives are almost always marked by means of suffixes. However, in pre-Classical times the comparatives, though identical in form to their later counterparts, were marked by means of infixing. Thus a few of the oldest and most used adjectives (e.g., “good,” “strong,” “happy,” “pretty/handsome”) sometimes still take this archaic comparative form even in Classical times. These infixes, unlike any others, have independent length and tone, thus affecting the length and tone of the root of the word. These are similar to “irregular” comparatives in other languages. The shift to suffixes likely occurred due to monosyllabic short roots, with which an infix looks identical to a suffix. This is why comparatives come first in sequence of adjectival suffixes.

Comparatives often take the ablative of the thing compared (Ablative of Comparison). They are also often followed by a Genitive of Specification (“I’m faster at running than you”). Sometimes the adverb ꝥ, ‘than,’ is used. When this is used, the things compared are put in the same case. In Comparisons of Equivalency the prefix ꜥ is put on the adjective (“I’m as fast as
you (are’”), with the thing compared to either in the Ablative of Comparison or following the comparative adverb, 澳大，in the same case as the thing comparing. The intensive affix (טי), and sometimes also the emphatic affix (ות), placed just before the Equivalency prefix, may strengthen this (e.g., “She’s just as brave as he (is)”; “I’m every bit as smart as you (are)!”).

A list of all comparative levels with their respective English equivalents follows, using the word “happy” as an example:

**Positive:** “Happy” – The basic form of the adjective with no special affix to mark it as such.

**Positive with Comparison of Equivalency:**  ל (A prefix) (“As happy as”)

### Ascending Comparisons

**Postpositive**1: ל (“Pretty happy”)

**Comparative:** ל (“Happier”; Without comparison made:“Rather happy”)2

**Presuperlative**3: ל (“Quite/very happy”)

**Superlative:** לי (“Happiest, most happy”)

**Summalative**4: לי (“As happy as possible, happy in every way, utterly overjoyed”)

### Descending Comparisons

**Prepositive**5: כ (“Fairly/somewhat/a little happy”)

**Hypocomparative:** כ (“Less happy, rather unhappy, not so happy”)

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1 Used in response to “How are you?” to mean ‘I’m well’.
2 Sometimes “too happy” when there is a clear comparison with a contradictory or contrasting sentiment (e.g., “I’m too good for you”). The hypocomparative may serve a similar (but opposite) function (e.g., “too unkind”).
3 Used in response to “How are you?” to mean ‘I’m quite well,’ ‘Very well, thanks!’ With emphatic: ‘well indeed.’
4 Sometimes humorously referred to as the Superdupérlative. It is equivalent to quam with a superlative in Latin.
5 Used in response to “How are you?” to mean ‘I’m okay/fine.’
Presullative\(^1\): \(\text{Quite/very unhappy}\)

Sullative: \(\text{Least happy}\)

Sussullative: \(\text{As unhappy as possible, in no way happy, utterly miserable}\)

C. Substantive Adjectives

Adjectives and participles may be substantivized, thus having an implied noun and acting for all intents and purposes as nouns themselves (“The funny (one)”).

VIII. Adverbs

A. Agreement with Verbs, Adjectives, or Other Adverbs

1. Class I Adverbs

Adverbs that are not of common etymology with verbs, nouns, or adjectives (e.g., \(\text{than}\)) do not agree with what they modify. They precede the word they modify almost always in prose and regularly in verse. Some may modify a whole clause, sentence, or utterance as those of Class II cannot.

2. Class II Adverbs

Adverbs of class II are distinguished from other parts of speech by the Adverbial Infix: \(\text{\textcircled{A}}\)

Adverbs of verbal, nominal, or adjectival etymology (i.e., those which share a common root with a verb, noun, or adjective) agree with the word they modify: either (1) in case, number, and gender if modifying an adjective or another adverb that is modifying an adjective (in which case the modifying adverb will regularly precede the adverb being modified); or (2) in person, number, time, aspect, voice, and mood if modifying a verb or another adverb that is modifying a verb (in which case the modifying adverb will regularly precede the adverb being modified). This allows most adverbs to fall virtually anywhere in a clause without loss of clarity as to which word they are modifying. Class II adverbs may be compared in the same way as adjectives.

\(^1\) Used in response to “How are you?” to mean ‘I’m alive,’ ‘It’s going,’ ‘I’m here.’
Adverbial agreement with verbals is as follows: With a participle an adverb agrees in voice, aspect, case, number, and gender. With the infinitive it agrees in voice, aspect, and instrumental case, is singular in number and has no gender. With a gerundive it agrees in voice, aspect, case, number, gender, and “mood.” Adverbs cannot modify the supine, gerund, or articular infinitive.

B. Correlative Adverbs from Pronominal Roots (Class III Adverbs)

These have the Adverbial Infix as part of their stem but do not agree with the adjectives or verbs that they modify. They may modify whole clauses, sentences, or utterances. They all stem from pronominal roots along with certain modifications derived from various nominal cases. Any Relative or Interrogative adverbs (1 & 2, below) may be made indefinite (e.g., ‘whenever,’ ‘wherever,’ ‘whithersoever,’ ‘how ever’) by lengthening the first syllable from short to a mid length, in which case they take the plain subjunctive, optative, or potential.

1. Relative Adverbs:

1.  ‘how,’ ‘as,’ ‘by what means’

2.  ‘how,’ ‘as,’ ‘in which manner’

3.  ‘in which way,’ ‘as’

   a.)  ‘the…the’ (e.g., ‘the more the merrier’)

4.  ‘on account of which,’ ‘since,’ ‘for which reason’ ‘by which cause’

5.  ‘wherefore,’ ‘for which purpose,’ ‘with which purpose’

6.  ‘when’

7.  ‘where’

8.  ‘whither’
a.) ‘which way’ ‘in what direction’

9. ‘whence’

10. ‘elsewhere’

11. ‘elsewhither’

12. ‘elsewhence’

13. ‘to which degree’

14. ‘for which distance’

15. ‘for which length of time’

2. Interrogative Adverbs:

1. ‘how?’ ‘by what means?’

2. ‘how?’ ‘in what manner?’

3. ‘how?’ ‘under what circumstances?’ (in) which way?’

4. ‘why?’ ‘for what reason?’ ‘by what cause?’

5. ‘wherefore?’ ‘for what purpose?’ ‘with what purpose?’

6. ‘when?’

7. ‘where?’
8. स्थितिं ‘whither?’
   a.) स्थितिं ‘which way?’ ‘in what direction?’
9. स्थितिं ‘whence?’
10. स्थितिं ‘where else?’
11. स्थितिं ‘whither else?’
12. स्थितिं ‘whence else?’
13. स्थितिं ‘to what degree?’
14. स्थितिं ‘how far?’
15. स्थितिं ‘(for) how long?, ‘(for) how much time?’

3. Indefinite Adverbs:

1. स्थितिं ‘s someway,’ ‘somehow’
2. स्थितिं ‘somehow’
3. स्थितिं ‘s someway,’ ‘somehow’
4. स्थितिं ‘by some cause,’ ‘for some reason’
5. स्थितिं ‘for some purpose’
6. स्थितिं ‘sometime,’ ‘ever’
7. स्थितिं ‘somewhere’
4. Demonstrative Adverbs:

1. तथा 'thus,' ‘in this way’

2. तथा सो ‘so,’ ‘thus,’ ‘in this way’

   a.) तथा 'in that way'

3. तथा 'thus,' ‘in this way’

14. तथा ‘(for the fact) that,’

   a.) तथा ‘for,’ ‘because’

---

1 Conjunctions derived from adverbs.
5. ‘therefore’
6. ‘then’
7. ‘there’
   a.) ‘here’
   b.) ‘there’
   c.) ‘there’
   d.) ‘yonder’
8. ‘thither’
   a.) ‘hither’
   b.) ‘to that direction,’ ‘thitherward’
   c.) ‘to this direction,’ ‘hitherward’
9. ‘thence’
   a.) ‘hence’
10-12. N/A
13. ‘so,’ ‘to such a degree,’ ‘to such an extent’
14. ‘so far,’ ‘for such a distance’
15. ‘so much time,’ ‘for such an amount of time’
IX. Derivational Morphemes

Prefixes generally change the sense or meaning of a word, while suffixes generally change the part of speech.

A. Prefixes

1. On Verbs

‘dis-’, ‘un-’, ‘not’ [reverses meaning of verb (e.g., “disappear”)]

‘re-’, ‘back’

‘re-’, ‘again’


‘dis-’, ‘apart’, ‘in different directions’

‘pre-’, ‘fore-’, ‘earlier’, ‘before’

‘ad-’, ‘to’, ‘toward’

‘circum-’, ‘around’, ‘about’

‘con-’, ‘co-’, ‘with’, ‘together’

‘ab-’, ‘away from’, ‘off of’

‘de-’, ‘down from’

‘ex-’, ‘out of’, ‘from’

‘in-’, ‘in’, ‘into’

‘inter-’, ‘between’, ‘among’

‘post-’, ‘after’
‘sub-’, ‘beneath’, ‘under’

‘super-’, ‘above’, ‘over’

‘trans-’, ‘across’

‘per-’, ‘through’

‘ob-’, ‘in connection with’


‘out-’, ‘more’, ‘better’ (e.g., ‘outmatch’)

‘under-’, ‘not enough’

‘over-’, ‘too much’

‘auto-’, ‘with reference to the self’

2. On Nouns

‘dis-’, ‘in-’, ‘un-’, ‘not’ [reverses meaning of noun (e.g., “discomfort”)]


‘proto-’, ‘early’, ‘ancient’

‘neo-’, ‘new’

‘con-’, ‘co-’, ‘with’, ‘together’

(makes noun into verb or adjective) ‘be-’, ‘make’, ‘cause’ (e.g., ‘befriend’)

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‘counter-’, ‘against’

‘ex-’, ‘former’

‘hyper-’, ‘extreme’

‘in-’, ‘inside’

‘inter-’, ‘between’, ‘among’

‘re-’, ‘again’

‘sub-’, ‘beneath’, ‘under’

‘super-’, ‘above’, ‘over’

‘under-’, ‘not enough’

‘over-’, ‘too much’

‘out-’, ‘separate’ (e.g., ‘outhouse’)

‘mono-’, ‘one’

‘bi-’, ‘double-’, ‘two’

‘poly-’, ‘many’

‘pseudo’, ‘false’

‘semi-’, ‘half’

‘tele-’, ‘distant’

‘ultra-’, ‘beyond’, ‘past’

‘extra-’, ‘outside’
‘meta-’ ‘after’, ‘beyond’
‘vice-’, ‘deputy’
‘auto-’, ‘with reference to the self’
‘ever-’ ‘eternal,’ ‘lasting forever’

3. On Adjectives & Adverbs

‘un-’, ‘dis-’, ‘not’ [reverses meaning of adjective (e.g., “unable,” “discontent”)]
‘a-’, ‘in-’, ‘without’, ‘not’ (e.g., ‘asexual’, ‘incompatible’)
(makes adjective into verb) ‘be-’, ‘make’, ‘cause to be’ (e.g., ‘belittle’)
‘ever-’ ‘eternal,’ ‘lasting forever’

B. Suffixes

1. Makes a Verb

‘-ize’, ‘-en’, ‘-fy’, ‘to make X-like’
‘-ate’, ‘making or applying’

2. Makes a Noun

‘-ance’, ‘the act of’
‘-ity’, ‘-ness’, ‘state or quality of being’
‘-ment’, ‘-age’, ‘-al’, ‘result of being’
‘-tion’, ‘act or state of being’

‘-ery’, ‘instance of’

‘-ism’, ‘doctrine of’

‘-age’, ‘collection of’

‘-ee,’ [denotes the recipient of verbal action] (e.g., ‘employee’)

3. Makes an Adjective or Adverb (These often render the Adjectival/Adverbial Infixes unnecessary and hence absent from the word)

‘-able’, ‘capable of being’

‘-ful’, ‘-some’, ‘full of’

‘-less’, ‘without’

‘-ly’, ‘-like’, ‘in a certain way’

‘-ive’, ‘-ing’, ‘having a certain quality’

C. Prefixes of Youth and Age

The Hypocomparative or the Sullative with up-tones ( and ) may be used as prefixes on nouns to indicate youth (‘young’ and ‘very young’ respectively).

Likewise the Comparative and Superlative with down-tones ( and ) may be used as prefixes to denote age and/or wisdom (‘old/wise’ and ‘very old/wise’ respectively).

D. Locative Prefixing

Almost any Locative may be used as a prefix on a verb to denote the static or dynamic position or movement (internal or external) of the action of the verb.
X. Adverbial Affixes

Explanatory Prefix: 'that is to say' (for specification or rewording)

Corrective Suffix: ‘rather’, ‘I mean’ (for correcting a mistake or misspeaking)

Approximating Prefix: ‘nearly’, ‘almost’

Approximating Suffix: a.) with adjectives & adverbs: ‘-ish’, ‘sort of’, ‘kind of’, ‘somewhat’ (e.g., ‘sort of happy/happily’)
b.) with nouns: ‘-ish’, ‘-like’ (e.g., ‘a wine-like beverage’)

XI. Pronouns

Pronouns are of nine types: Demonstrative, Relative, Interrogative, Indefinite, Possessive, Reflexive, Reciprocal, Supplementary, and Personal. The Demonstrative, Interrogative, Indefinite, Possessive, and Supplementary pronouns may take the Infix of Sort or Type to define them as generic. The Personal pronoun developed quite late, since as a subject it is always implied on the verb, and as an object it was usually marked as a bipersonal verb. Only when the bipersonal construction began to fall out of use did the Personal pronoun begin to be needed in everyday speech. All pronouns except for the Reflexive and Reciprocal (and usually the Relative) may act either adjectivally (with the Adjectival Infix) or substantively. The Reflexive and Reciprocal may only act substantively, and the Relative almost always acts substantively (see B below). Any pronoun may be strengthened by the emphatic affix, the intensive affix, or both. All pronouns have case, number, and gender. However, the Interrogative (C), when used substantively as a true pronoun (rather than an adjective), regularly only distinguishes between Animacy, usually using only the collective or neuter genders, since the actual gender of the person or thing being inquired about is frequently unknown until the question has been answered (cf., Latin quis, quid; Greek τίς, τί). The least definite particular and general pronouns act likewise for a similar reason, and to a lesser extent so do the moderately indefinite pronouns (D). The Personal, Reflexive, and Possessive pronouns are found in all three persons. However, the Reflexive pronoun and the Possessive pronoun take their personal tones on the number markers, while Personal pronouns have personal tones on the root itself. The Relative pronoun may also sometimes take personal tones if such clarification is desired. What appears below are the roots for each pronoun (without case, number, or gender markers, or any other affixes).

A. Demonstrative

There are six types of Demonstrative pronouns. Numbers 5 and 6 developed earliest, both related to the emphatic affix, and originally had a much more general demonstrative function than their Classical meanings (indicated below). In post-Classical times, these two were distinguished (like Greek ἄπρός) with the Equivocal pronoun being strictly attributive (i.e., either
substantive with an article or positioned between the definite article and the noun it modifies) and the Intensifying pronoun being strictly predicative (i.e., either substantive without an article or positioned outside the noun-definite article pair). Numbers 1 through 4 can sometimes occur with numbers 5 and 6 to mean ‘this/that/yon very/same one’. Numbers 5 and 6 can likewise occur together in the Classical period to mean ‘the very same one’, and numbers 1 through 4 may (very rarely) occur with both 5 and 6 in the Classical period to mean ‘this/that/yon very same one’. Numbers 1 through 4, when modified by the Intensive affix just before their stems have meaning ‘this here / that there / yon yonder’. Any demonstrative may take the Infix of Sort or Type to make it generic.

1. Locutionary: $\Theta \overrightarrow{\Theta}$

Points in respect of the speaker (first person, ‘this,’ ‘hic’).

2. Allocutionary: $\Theta \overrightarrow{\Phi}$

Points in respect of the hearer (second person, ‘that,’ ‘iste’).

3. Collocutionary: $\Theta \overrightarrow{\Phi}$

Points in respect of the person or thing present but not addressed directly (third person, ‘that,’ ‘ille’).

4. Elocutionary: $\Theta \overrightarrow{\Phi}$

Points in respect of some distant individual or thing (‘yon,’ ‘yonder’).

5. Intensifying: $\overrightarrow{\Theta}$

Points to something with exactitude (‘the very one,’ ‘the one itself’).

6. Equivocal: $\overrightarrow{\Phi}$

Points to something as having been seen or referred to previously (‘the same one’).

B. Relative: $\overrightarrow{\Theta}$ (Limiting Relative: $\overrightarrow{\Theta} \overrightarrow{\Phi}$)

The Relative pronoun marks a subordinate clause (except when used as in (4) below). It agrees in number and gender, but not necessarily in case, with its antecedent (i.e., that which it refers to). Its case is determined by its role in its own subordinate clause (i.e., whether subject, object, or another oblique case). The number of a Relative pronoun with more than one antecedent agrees with the total number of its antecedents. Its gender will be either collective or
neuter depending on the animacy of the antecedents. If such antecedents are of mixed animacy, the Collective Less Animate is always used.

The antecedent of a Relative pronoun is often absent and must be implied by the relative (e.g., “(he) who”). When present, the antecedent will be in the clause that governs the relative clause subordinate to it. The antecedent may take the form of an entire clause or utterance, for which the Neuter Inanimate of the relative is used. The antecedent is sometimes repeated in the relative clause, agreeing in case with the relative, as if the relative is adjectival. Occasionally, the antecedent is absent from the governing clause but present in the relative clause. However, this is merely the previously mentioned construction of a “repeated” antecedent but with the initial antecedent to be implied. This often occurs when the antecedent noun is in apposition with the clause governing the relative or some word in that clause.

A Relative pronoun may either limit the group size of the antecedent by specification (e.g., ‘The leaves that are orange are my favorite’), or it may simply add information about the antecedent (e.g., ‘Leaves, which are green in summer and colored in autumn, may accurately predict the seasons’). The former has an up-tone on the first beat of the second syllable of its root, while the latter is the default relative (as shown above in the heading to this section).

A relative clause may sometimes function as the protasis of a condition, especially when indefinite.

Relative clauses are often equivalent to participles or, conversely, may be implied by participles.

1. Indefinite Relative: ‘whoever,’ ‘whichever’

Indefinite relative clauses always use this modified Relative pronoun and take the simple subjunctive mood in primary sequence, the simple optative mood in secondary sequence, or the simple potential mood (primary or secondary depending on sequence) with notions of potentiality.

2. Possessive Relative: The relative in the Possessive Genitive case or with possessive prefixes.

3. Possessive Indefinite Relative: The Indefinite Relative in the Possessive Genitive case or with possessive prefixes.

4. Linking Relative: Relative pronouns frequently occur as the first word in an independent clause, in order to connect it with what came before (just as in Latin), usually translatable with a simple English demonstrative or the characterizing ‘such’.

5. Relative Clause of Characteristic: This is identical in meaning to the construction in Latin, but it is formed by the Limiting Relative with the generic submood and the plain subjunctive, optative, or potential mood (depending on sequence and potentiality). While a plain relative clause with the indicative states a fact about the antecedent, the Clause of Characteristic defines the antecedent as being of such a character that whatever is being said in the clause of the antecedent is made true by it (i.e., by the characteristic defined in the relative clause). The Relative pronoun in such clauses is usually translated as ‘such a (one) as (to)’ or ‘the type of (one) who’.
6. Relative Clause of Purpose and Result: The Limiting Relative with the subjunctive or optative of purpose (see V.A.1 above) indicates a notion of purpose involving the antecedent of the Relative pronoun (e.g., “They got an ally who would defeat the Enemy” = “They got an ally (in order) to defeat the Enemy”). The Limiting Relative with the subjunctive, optative, or potential of result (real or natural) indicates a notion of result involving the antecedent of the Relative pronoun (e.g., “They met and got along well who would later become the best of friends” = “They met and got along (so) well (with the result) that they later became the best of friends”).

7. Distributive Relative: Note that, though not shown below, these could be Limiting by adding an up-tone on the first beat of the second syllable (as is regular).

- Dually Distributive: \( \text{\textacuteness} \) ‘which (of two)’
- Paucally Distributive: \( \text{\textacuteness} \) ‘which (of a few)’
- Subplurally Distributive: \( \text{\textacuteness} \) ‘which (of several)’
- Plurally Distributive: \( \text{\textacuteness} \) ‘which (of many)’

8. Distributive Indefinite Relative:

- Dually Distributive: \( \text{\textacuteness} \) ‘whichever (of two)’
- Paucally Distributive: \( \text{\textacuteness} \) ‘whichever (of a few)’
- Subplurally Distributive: \( \text{\textacuteness} \) ‘whichever (of several)’
- Plurally Distributive: \( \text{\textacuteness} \) ‘whichever (of many)’

C. Interrogative: \( \text{\textacuteness} \) (As a pronoun: ‘who?’, ‘what?’; as an adjective: ‘which?’)

The interrogative prefixes were still used on verbs even with interrogative pronouns (or adverbs).

1. Indefinite Interrogative: \( \text{\textacuteness} \) ‘whoever?’, ‘whichever?’, ‘whatever?’
2. Possessive Interrogative: The interrogative in the Possessive Genitive case or with possessive prefixes.

3. Possessive Indefinite Interrogative: The Indefinite Interrogative in the Possessive Genitive case or with possessive prefixes.

4. Distributive Interrogative:

   - Dually Distributive: \( \text{'which (of two)'} \)
   - Paucally Distributive: \( \text{'which (of a few)'} \)
   - Subplurally Distributive: \( \text{'which (of several)'} \)
   - Plurally Distributive: \( \text{'which (of many)'} \)

5. Distributive Indefinite Interrogative:

   - Dually Distributive: \( \text{whichever (of two)} \)
   - Paucally Distributive: \( \text{whichever (of a few)} \)
   - Subplurally Distributive: \( \text{whichever (of several)} \)
   - Plurally Distributive: \( \text{whichever (of many)} \)

D. Indefinite

The Indefinite pronoun is of two types: Particular and General. There are three levels of each: Least Definite, Moderately Definite, and Most Definite.

1. Particular

   a.) Least Definite: \( \text{'anyone,' ‘anybody,’ ‘anything’} \)

Least Definite Distributives:
-Dual: asons either (of two)
-Paucal: asons any of a few
-Subplural: asons any of several
-Plural: asons any of many

b.) Moderately Definite: asons someone,’ ‘somebody, ‘something

c.) Most Definite: asons a certain one,’ ‘a certain thing

Most Definite Distributives:

-Dual: asons (a certain) one of two
-Paucal: asons (a certain) one of a few
-Subplural: asons (a certain) one of several
-Plural: asons (a certain) one of many

2. General

a.) Least Definite: asons anyone at all,’ ‘anything at all

b.) Moderate: asons any one/thing you will,’ ‘any one/thing you like

c.) Most Definite: asons or asons or asons each,’ ‘every,’ ‘every single

This is distributive, meaning ‘each (of two)” (i.e., dually distributive) with an up-tone and ‘every” with a down-tone. When lengthened to a mid-length syllable with a down-tone, it means ‘every single one,” ‘every last one.” Note that distributive is different from dual, which would mean ‘every two’, ‘each pair’ (rather that ‘each one of the two”).
Other distributives exist, though they are rare:

- Paucal: อนุคลัพ ‘every (of a few)’
- Subplural: อนุคลิพ ‘every (of several)’
- Plural: อนุคล ‘every (of many)’

Any indefinite can be made negative by adding the negative prefix แณ, with meanings ‘no one,’ ‘nobody,’ ‘no one at all,’ etc.

E. Possessive: อนุ

This is derived from the possessive prefix and indicates ownership (on the part of the subject of the verb) of the noun being modified—with which it agrees in case, number, and gender—or is used substantively with the thing possessed implied by the pronoun. Thus, it means ‘my own,’ ‘your own,’ ‘their own,’ etc. For ownership on the part of a party other than the subject of the verb, either a demonstrative in the genitive case is used or a bipersonal verb/verbal is used with the bipersonal object in the possessive genitive case. In post-Classical times personal pronouns were used for this purpose.

F. Reflexive: อนุ (Subordinate: อนุ)

The Reflexive pronoun refers to an object that is the same as the subject of the verb of the clause in which it appears. It is almost never in the nominative except in subordinate clauses whose subject is the same as the main clause and in which specification of that fact is desired. It may thus also occur in the ergative case. In a subordinate clause (most frequently applicable in indirect discourse), the plain Reflexive (whether subject, object, or another oblique case) refers to the subject of the main clause, while the Reflexive that is simplified to only having a downtone (as shown above) refers the object of the subordinate clause to the subject of the subordinate clause. If the pronominal object of the subordinate clause is different from either the subject of the main clause or the subject of the subordinate clause, the verb/infinitive/participle will either be bipersonal or take a Demonstrative pronoun as its object. For indirect statement, the accusative or subjective subject of the infinitive may take the form of a plain Reflexive pronoun in the subject-accusative or subject-absolutive case, indicating that the subject of the indirect statement is the same as that of the main clause. Due to the existence of the Reflexive Voice, the Reflexive pronoun developed late and its use was originally optional, except as the reflexive subject in indirect statement, and was used either for specification (without the Reflexive Voice) or for emphasis (with the Reflexive Voice).
G. Reciprocal: 「each other,' ‘one another’

This never occurs as the subject of a clause but rather always modifies the subject by indicating that it shares in the action of the verb. It is never singular and must always come with a verb whose subject is not singular or which has a compound subject.

H. Supplementary:

1. 「(an)other,' ‘the one…the other’ (Singularly Distributive)
2. 「(an)other (of two)’ (Dually Distributive)
3. 「(an)other (of many)’ (Plurally Distributive)
4. 「(an)other (of a few)’ (Paucally Distributive)
5. 「(an)other (of several)’ (Subplurally Distributive)
6. 「the rest,’ ‘all the others’ (not distributive, whatever the remainder might be)

I. Personal:

First Person: ₀
Second Person: ᴰ
Third Person: ᴹ

J. Quantitative:

「the whole,’ ‘the entire’¹
「both (of two)’

¹ With the Adverbial Infix, this has meaning ‘wholly.’
‘all (of a few)’

‘all (of several)’

‘all (of many)’

‘a few (of),’ ‘a handful of,’ ‘a small amount of’

‘some (of),’ ‘an indefinite amount,’ ‘a number of’

‘several (of),’ ‘a fair or moderate amount of’

‘much,’ ‘many’

K. Correlative Pronouns:

Many of the above pronouns are akin in form and meaning and are thus used for correlating clauses. Such are Interrogatives, Indefinites, Demonstratives, and Relatives (e.g., ‘which one?’, ‘someone’, ‘this one’, ‘which’, ‘whichever’). In addition to these are the following correlatives of mixed category (hence not listed above).

1. Interrogative:

Quantitative: ‘how much?’, ‘how many?’

Limiting: ‘of what sort?’

Quantitative: ‘how large?’

Quantitative: ‘how old?’

1 adverbial counterpart is of Class III (see Adverbs above)
2. Indefinite:

- ‘of some quantity or number’
- ‘of some sort’
- ‘of some size’
- ‘of some age’

3. Demonstrative:

- ‘so much,’ ‘so many’
- ‘such’
- ‘of such an age,’ ‘so old/young’
- ‘of such a size,’ ‘so large/great/small’

4. Relative Specific:

- ‘as much as,’ ‘as many as’
- ‘of which sort,’ ‘(such) as’ [with participles of cause: ‘inasmuch as,’ ‘seeing that’]
- ‘of which age,’ ‘(as old) as’
- ‘of which size,’ ‘(as large) as’
5. Indefinite Relative:

- of whatever amount/size/number/quantity’
- of whatever sort’ [with participles of cause: ‘insofar as,’ ‘to the extent that,’ ‘qua’]
- of whatever age’
- of whatever size’

XII. Particles: Conjunctions & Sentence-Adverbs

A. Conjunctions

1. Coordinating Conjunctions

a.) Copulative Conjunctions

- ‘and’ [unifies or combines two or more things into one unit, as in a list] (e.g., “friend of men and women and children”)
- ‘and’ [connects or associates two or more words or clauses, especially those belonging to separate categories or bodies but taken together] (e.g., “friends and lovers”; “plants and animals”)
- ‘and’ [enclitic, joins things of similar semantic meaning, especially those that are mutually non-exclusive] (“gracious and a host”; “fine and dandy”)
- ‘and’ (and) in particular’ (“a woman and a lady”)

1 As a Class III adverb (००००), this has meaning ‘also’.

2 As a Class III adverb (००००), this has meaning ‘even’.

3 Hendiadys = ‘a gracious host.’ Hendiadys is very common with this conjunction.
b.) Adversative Conjunctions

1.) *Contradictory*

or ‘and not,’ ‘nor,’

or (‘not even,’

… (or ‘neither…nor’

2.) *Connective*

‘but,’ ‘and’ [resembles a copulative] (e.g., “all alone but not so lonely” = ‘all alone and not so lonely)

‘(and) yet,’

‘nevertheless,’ ‘nonetheless,’ ‘still’

‘however’

‘moreover’

c.) Disjunctive Conjunctions

‘or’ [of logically non-compatible alternatives, which cannot exist simultaneously] (e.g., “Was it a dream or a nightmare?”)

‘or (if you will)’ [of logically compatible alternatives, which may exist at the same time, usually to the hearer’s judgment, often with a notion of specification] (e.g., “She was my mentor or (if you will) my hero”)

‘or else’

1 The first of these is used with notions of reality (wherever is used as the negative on the verb), while the second is used with notions of unreality (wherever is used as the negative on the verb).
d.) Inferential Conjunctions

then,’ ‘accordingly’
therefore,’ ‘(so) then’
now,’ ‘now then’

e.) Causal Conjunction

for,’

2. Subordinating Conjunctions:

Note that the earliest of these come in the Classical period and the bulk of them come in the very late Classical or early post-Classical period.

a.) Causal Conjunctions

because’
since’ [temporal cause]

b.) Comparative Conjunctions

‘as’
as if’ [used in similes]

1 A Class III adverb.
2 Derived originally from the correlative adverb (see above).
‘as when’ [used in similes]

‘than’

c.) Concessive Conjunction

‘although,’ ‘even though,’ ‘even if’

d.) Conditional Conjunction

‘if’

e.) Consecutive Conjunctions (Result)

(with the result) that,’ ‘so that’; ‘such that,’ ‘so as to’

‘such (a one)...as to’

f.) Declarative (or Explanatory) Conjunctions

This came to be used (with the subjunctive) for substantive clauses of both purpose and result.

(namely) that,’ ‘(for) the fact that,’ ‘as to the fact that’

(as regards this) that,’ ‘(on account of this) that’

‘(on account of) that’

‘(how) that’

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1 Properly an adverb of Class I
2 The former expresses real result (‘so that’), the latter expresses natural result (‘so as to’).
3 A Class III adverb.
4 Derived from the Class III adverb.
g.) Final Conjunctions (Purpose)

These also came to be used (with the subjunctive) for clauses of fearing, indirect command, and indirect prohibition. In Late and post-Classic times they are sometimes used for indirect statement.

\[\text{‘in order that,’ ‘so that’}\]

\[\text{‘so that…not’}\]

h.) Local Conjunctions

Relative adverbs meaning ‘whither,’ ‘where,’ ‘which way,’ ‘whence,’ etc. are used to introduce local clauses in post-Classical times. Demonstratives meaning ‘hither,’ ‘hence,’ ‘thither,’ ‘thence,’ etc. are also sometimes used for this purpose.

i.) Temporal Conjunctions

These are merely “dropped-off” versions of the Temporals (see above), which appear in post-Classical times.

**Exact:**

1. \(\text{when, at which}\)
2. \(\text{within which}\)
3. \(\text{for, during which}\)
4. \(\text{before which}\)
5. \(\text{after which}\)
6. \(\text{since, from which}\)
7. \(\text{until, to which}\)

**Approx.:**

1. \(\text{around/about which}\)
2. \(\text{within about}\)
3. \(\text{for about}\)
4. \(\text{before about}\)
5. \(\text{after about}\)
6. \(\text{since/from about}\)
7. \(\text{until/to about}\)

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1. With the intensive prefix (\(\text{\@}\)) this has meaning ‘as soon as,’ ‘whenever.’
2. With the intensive prefix (\(\text{\@}\)) this has meaning ‘so long as,’ describing coextensive actions.
3. With the intensive prefix (\(\text{\@}\)) this has meaning ‘as long as,’ ‘while,’ describing non-coextensive actions.
4. These two may occur with the intensive prefix (\(\text{\@}\)) to mean ‘just before/after.’
3. Sentence-Adverbs (Particles proper)

These are all either Class I or Class III adverbs.

a.) Interrogation

`surely not’ ‘really,’ ‘actually’ [denotes questions which presume a response contrary to the question]

`surely’ [denotes a question presuming a response affirming the question]

untranslatable, but similar to English ‘do’ [denotes a question about which the questioner has no presumptions or is at the mercy of the person being questioned to determine the answer]

b.) Affirmation & Confidence

`yea,’ ‘aye,’ ‘yes!’ ‘verily,’ ‘I agree’ [agreement, strong affirmation]

`yes?’ ‘what is it?’[showing attention] ‘you have my attention’

`yes’ [acceptance, permission, weak affirmation]

‘now,’ ‘indeed’

‘certainly,’ ‘to be sure,’ ‘of course,’ ‘surely’

‘at least,’ ‘even,’ ‘at any rate’

‘really,’ ‘truly’

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1 A perversion of the bipersonal optative of the verb ‘to be’ with the adverb ‘thus’: ‘Thus would that it might be,’ ‘May it be thus!’
c.) Uncertainty & Hesitation

‘perhaps (and likely)’
‘maybe (but unlikely),’ ‘in my/your dreams’

d.) Negation

‘not’
‘nay,’ ‘no!’
‘no’ ‘may it not be thus’
‘not at all’ (in reality)
‘in no way’ (feasible, thinkable)

e.) Limitation

‘under the circumstances,’ ‘in that case,’ ‘then’

XIII. Interjections

Note that the tones and lengths of these syllables are by no means consistent, but vary with the excitement and feelings of the speaker or writer.

A. Of Astonishment & Surprise

‘Oh my!’ ‘Holy cow!’
‘Wow,’ ‘Geez,’ ‘Uh oh’

B. Of Joy

‘yay!’ ‘hooray!’ [archaic]

‘yes!’ ‘heck yeah!’ [common]

‘awesome!’ [informal]

C. Of Sorrow

‘Alas!’ [quite literary/archaic]

‘Oh!’ ‘Ah’

‘Woe’s me’

D. Of Calling

‘Ho!’ ‘You there!’ [archaic]

‘Hey!’ ‘Yo’

E. Of Praise

‘Terrific!’ ‘Well done!’ ‘Congratulations’

F. Of Attestation

‘Oh what…’ ‘For…’ (e.g., ‘Oh what a mess!’ ‘For shame!’)

G. Of Greeting

‘Hail!’ [archaic]

‘Hello’ [formal]
‘Hi,’ ‘Hey’ [*common*]

F. Of Vocation:

‘O’ [*only with the vocative*]